

CBS centralises with £10m factory project

THE NEW CBS factory, plans for which have just been disclosed by the company, will bring its pressing facilities under one roof — in marked contrast to the six scattered units at Aston Clinton which represent past expansion moves. The new £10 million plant is set for a 16-acre site at Rabins Lane, Aylesbury.

This investment was first mooted by CBS chief Dick Asher at its 1976 conference in London. It is seen as an expression of confidence in Britain's economic upturn, and in CBS UK's ability to sustain the growth rate of the past 12 years.

Sir Frederick Snow & Partners have been retained as project advisors, and plant completion is expected by late 1979. "It is programmed to give us substantial additional production," CBS UK managing director Maurice Oberstein said. "We have projected

the needs of the industry for pressing capacity in the six or seven years from 1979, and the factory will be built to cope with 25 or 30 percent of that. More than half of what we do at the moment is for other companies, and we intend to carry that on".

The fact that the new factory will be for disc production only, not tape, was, he agreed, proof of the industry's faith in the disc's continuing supremacy in the market. "CBS is spending between seven and ten million pounds just on the plant construction, quite apart from the lease of the land and other expenses," Oberstein pointed out, "and this must be the biggest investment the company has made overseas. It speaks volumes for the success of CBS UK in the past five years".

Arista sets big budgets for new autumn albums

A CHANGE OF emphasis in marketing policy under Arista's recently-appointed general manager, John Cooper, has led to some re-thinking on the allocation of promotion budgets. One result is that this month will see big budget campaigns for two totally unlike British groups on the roster.

Considered the most important commercially of the seven November albums is Showaddywaddy's Red Star. The campaign is aimed at publicising the LP's availability, and has been held back to allow the latest single Dancin' Party to reach its chart peak. Aware that the consumer music press does not at present have a niche for a band like Showaddywaddy, Arista has booked *Daily Mirror* advertisements, and its 30 record phone-in lines, for a week from November 14. From December 10 ads will go into *Weekend* magazine which is undertaking circulation-building, self-promotion at the same time. These two publications should, Cooper hopes, bring the album information to a total of about 10 million people in the age and social groups where the band sells best. Money has been spent on a unified campaign with an

album sleeve which looks like a BR Red Star parcel, and promotional material and window displays which echo the theme. The band is currently on a British tour. The second band to have a big-spending campaign is Burlesque, aiming Cooper said, to break the band out of its steady acceptable level of sales and into the major league. Spending here is more speculative than on Showaddywaddy, and in fact slightly greater, but is intended to bring "a more classy, artist building, long term" image to Arista product. Teaser advertisements for the LP, titled Burlesque, are going into all music papers followed by full pages. There will also be a major flyposting campaign repeating the teaser theme, and radio advertising is being held in reserve if needed.

A big effort is also set for Gary Glitter's Silver Star album. A flyposting and radio campaign (possibly using Henry Cooper for the latter), will feature the single title I Dare You To Lay One On Me as a theme.

CAMPAIGNS

RCA launches Meco album via cinemas

RCA IS embarking upon a big-budget campaign for Meco's Music Inspired By Star Wars album, a November release, to capitalise upon the single disco hit version of the film theme. The company is confident that, although the album is not the original soundtrack, vast media exposure for the film and the build-up to its UK premiere on December 27, plus the success of the single will make for big sales.

To obtain the greatest exposure, RCA is taking the campaign directly to cinema audiences through a contract with Fox Rank for 30-second screen commercials in every cinema where the film is showing, starting with London's Dominion and Odeon, Leicester Square, theatres. There will be back-up local press advertising, and window displays will go into 300 shops following the November 18 album release date. More window displays will be set up as the film goes onto provisional circuits in February. Meco is Meco Monardo, disco music producer whose successes include Gloria Gaynor's Never Can Say Goodbye and Reach Out I'll Be There and who is credited with

devising the formula for running disco tracks together into 15 or 20 minute record sides.

WEA IS spending £50,000 up to Christmas on Fleetwood Mac's Rumours, aimed at boosting the big-selling album to greater heights via national press and poster advertising.

The Adshel push begins on December 1, comprising 600 full-colour posters bearing the legend, The Most Popular Album Of The Year, linking a series of humorous photographs. An additional 600 bus sites will also be used where no poster points are available.

An extensive round of national press advertisements will appear concurrently, in the *Sun*, *Daily Mirror*, *Daily Express* and *Daily Record*.

The merchandising section of the campaign will include 200 window displays, featuring posters, streamers and other items on the theme of the Fleetwood Mac penguin logo surrounding a full-colour blow-up of the Rumours sleeve.

The LP has already sold over ten

Umbrella of secrecy over new Brel LP

PARIS — FRANCE, not to mention other neighbouring countries, is in the grip of Brelmania, as Barclay Records attempts to cope with the astounding response to the news that the legendary Belgian singer writer Jacques Brel is releasing his first album of new material for eight years.

The album, *Voir Un Ami Pleurer*, is being released on November 18, but at the end of last week Barclay had taken advance orders of about 1.8 million copies, after the French press had uncovered what was supposed to be a highly secretive return to France by Brel from his home in the Marquesas Islands in the South Pacific (*MW* November 5). To cope with the demand, Barclay has the album being pressed in each of France's six record factories and one in Belgium. The company is looking to ship about 1.2 million copies in time for the November 14 release. It is estimated that the sales value of the album so far is about 30 million francs, at wholesale prices.

Why Brel has decided to record again remains a mystery, but he was never one to adhere to convention and Barclay is just glad that he is going on record again. The album, with arrangements by Francois Robert, took three weeks to record and it is reported that Brel only allowed one take for each of the 12 new songs.

The size of the advance order is partly due to the necessity for Barclay to supply its European licensees with finished pressings to meet the initial demand. Artwork and metal parts could not be made available in the available time. To ensure that there are no transshipping problems resulting from French wholesalers receiving early supplies, Barclay claims to be shipping out in bulk in sealed containers to bonded warehouses in Belgium, Holland, Switzerland and Scandinavia. The day before release it will send out telex messages giving details of the combination to the locks.

Another aspect of security giving Barclay cause for concern is the rumour that one of the French radio stations has offered 10,000 francs to anybody able to supply a pre-release copy of the LP for broadcasting.

Logo Records, Barclay's UK licensee, is bringing in 1000 copies for distribution through Selecta. The LP will retail at £4.49.

million copies worldwide, and Warner Brothers expects to ship a further eight million copies before Christmas in the US alone. Meanwhile, Fleetwood Mac is finalising recording preparations for their next album.

EDWARD HEATH is currently involved in what is probably the first genuine whistle-stop promotion tour, using a specially chartered train. He is travelling the country promoting two of his books and his RCA album, by arrangement between his publishers Sedgwick and Jackson, which specially brought the promotion Supertrain over here from France where it was recently used for a Rank campaign.

The LP is released on November 18, and features the Black Dyke Mills brass band playing a selection of music chosen by Heath and its resident conductor Roy Newsome, with the former prime minister conducting. He will be stopping at pre-arranged stations to sign thousands of copies of the books and albums, on a tour which is scheduled to take up the rest of this month a part of December.

DOOLEY

COULD WEA be on target for a label which EMI dropped?..... with Len Beadle now in the driving seat at April Music expect CBS to be in the market for UK publishing acquisitions something of a coup for John Boyden's Enigma label to secure services of newsreader Angels Rippon as narrator on Peter and the Wolf album after 30 previous recording offers had been turned down recording comeback for Polydor by Connie Francis following her Greatest Hits LP success with a revival of Jack Scott oldie Burning Bridges during his short UK visit, Stevie Wonder not only jammed with Elton John and Kiki Dee at Wembley but also took in the Smokey Robinson concert at Hammersmith and Four Tops at Coventry.

PETER VERNON KELL of PVK Records, which recently signed Freddie Starr, hoping to add Fleetwood Mac founder Peter Green to his roster a Number One in France for Sylvie Vartan with Petite Rainbow, a.k.a Summerlove Sensation written by Bill Martin and Phil Coulter for Bay City Rollers publicist Keith Altham recently received call from journalist asking for photograph showing all five members of the Who! *MW* disco tipster James Hamilton points to 20 of his three-star recommendations making the Top 50 and breakers in first four weeks of his appointment parting company — RSO Records and Chris Youle.

PHONOGRAM FRUSTRATED in attempt to record in-concert album with Syd Lawrence Orchestra and Tony Bennett because of objections by singer's Improv label in States after collapsing at UA offices, Maxine Nightingale recuperating at Soho women's hospital in March, Rak publicist Bill Harry publishing book on Beatles at the Churchill Hotel, m-o-r division chief Vic Lanza hosted media lunch to welcome EMI's newest signing Pam Ayres power cuts forced Kenny Rogers (and guests) to climb six flights of stairs at Cafe Royal for a gold disc presentation.

DECCA'S NOVEMBER releases include Faerie Symphony album debut by Tom Newman, described as the person who discovered Mike Oldfield Sutherland Bros back-catalogue acquired from Island by CBS and re-released Maggie Ryder has completed a solo album for Polydor and is setting up a band and management ready for New Year action The London Rock and Roll Show filmed at Wembley in 1972 with Chuck Berry, Little Richard, Bill Haley, Jerry Lee Lewis, Bo Diddley et al to be screened at Rainbow on November 28.

IN DECEMBER revival at the Mermaid Theatre of Nilsson's The Point Davy Jones and Mickey Dolenz, onetime Monkees, play leading roles better luck second time round for Clodagh Rodgers' excellent Save Me, reactivated after its inexplicable first-time miss former Arista promotion chief Dave Bridger writes to say he's flourishing in Los Angeles as UA's director of artist relations veteran bluesman Cousin Joe from New Orleans celebrates 70th birthday on UK tour with release of You're Never Too Old To Boogie.

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NEWS

Lightning label signed to WEA

by ADAM WHITE

WEA UK has signed a worldwide licensing deal with Lightning Records, giving the major first option on all the London-based independent's product. It is an exclusive, five-year contract, and first singles, 'Ain't Doin' Nothin' by Jet Bronx & The Forbidden and Stanley by Snatch, are released this week.

The move is significant, in that it points the way in which UK firms such as Lightning are now expanding and developing beyond their original wholesale functions.

Emotions 45 heralds Stax label UK return

FROM PAGE 1

Do The Funky Chicken/The Breakdown.

The November campaign for these includes a special counter browser, plus posters, streamers, badges and other support items, under the banner "Stax Snaps Back". There will be press advertising in the mainstream and specialist consumer music press, including *Melody Maker*, *New Musical Express*, *Black Echoes* and *Black Music*. Each spot will trail successive advertisements, explained label manager Bob Fisher, and will also ask record buyers for their suggestions as to what other reissues might be considered.

From Stax through EMI in the New Year will come albums of previously-unissued material by the Emotions and Albert King, and a long-player from the label's first new signing under the Fantasy auspices, Fat Larry's Band. Debut from this act, which scored a UK chart hit earlier in the year with Center City, is entitled *Off The Wall*.

In February, EMI will present the first of two 12-track volumes of Johnnie Taylor's greatest hits; the second will follow in March. Both will retail at £2.50 (the January albums will carry a full-price RRP).

In the US, Fantasy has opened new Stax offices in Memphis, and hired David Porter, responsible (with partner Isaac Hayes) for writing and producing many of the company's biggest Sixties hits. He is

Commented WEA managing director, John Fruin: "Lightning's move into the production of records, utilising all their contacts and resources, is a logical extension of their business. With WEA's close personal and business ties with Ray Laren and his team, it was equally logical for us to become associated with them".

"Our a&r policy for next year and onwards dictates the need for international repertoire to emanate from the UK, and Lightning is going to be an essential part of this".

As a record label, Lightning now

deals mainly in new wave repertoire, though some oldies available to the company may eventually surface via WEA. John Fruin told *Music Week* that he expected the frequency of releases to be around one a month, "but that this obviously depends on their success". Records released under the arrangement will receive the full WEA marketing and promotion back-up, he added, in addition to national distribution. They will also be made available to WEA companies overseas, in line with the worldwide nature of the deal.

Court freezes Donna Summer GTO hits LP

FROM PAGE 1

from four albums — *Love to Love You, A Love Trilogy*, *Four Seasons of Love* and *I Remember Yesterday* — for which it has exclusive manufacturing and marketing rights.

Those albums were released between 1975 and spring this year. But the agreements with GTO did not entitle the company to make the compilation album, Hoffmann claimed.

A new agreement had been signed with Pye for the distribution of her future albums and the release of the new album this month was now committed beyond recall.

The release of a compilation album in the run-up to Christmas was likely to detract from sales of the Pye-released album.

Miss Summer herself wanted the Pye album to go ahead rather than GTO's.

Gerald Butler, QC for GTO claimed that on a fair construction of the agreements, GTO was entitled to issue the compilation album. It was disputed that it might damage Pye's sales or Miss Summer's career. "It is only common-sense that exposure often assists an artist," said Butler.

It was incorrect to say that GTO had no interest in her future career, as the label would be continuing to market her records for a number of years.

It wished to bring out a top quality album which would advance her popularity.

He pointed out that there were already two "Best Of" Donna Summer albums on the market in this country, one Dutch and one German.

Granting an immediate injunction, the judge said that the main issue between the companies was a complicated matter involving a number of documents and different legal systems which would have to be resolved by a full trial.

Direct conflict of evidence made it difficult to decide the issues before him and he therefore thought it right to preserve the status quo and stop GTO going ahead with their album.

Trade supports bulk-buying scheme

FROM PAGE 1

would buy 1,500 units from each of them a month. This made possible negotiations as to discount on bulk, and he obtained favourable terms from all — with six of the seven being prepared to go above the discount normally offered to wholesalers. However, Moss emphasises, "My service is not to be confused with a one-stop or a wholesale set-up. The dealer contacts me and places an order for however small or large a number of albums he wants, I collate the orders, and submit them weekly. The bulk order comes to me, and I



WEA THREW a special party for Yes last week to celebrate the opening night of the band's recent six concerts at Wembley Pool and member Jon Anderson's 30th birthday. Pictured at the String of Pearls club are (from left) Atlantic general manager Roger Holt, Anderson and his wife Jenny, and Atlantic Records International's Phil Carson.

Pistols commercial draws IBA refusal

FROM PAGE 1

screened, but Branson claimed that the radio commercial had been broadcast by Glasgow's Radio Clyde Station. He added that Capitol Radio in London had also approved the commercial, but Radio Piccadilly in Manchester and Birmingham's BRMB station had refused to use it.

"I suppose some people might claim that I should be delighted about this because it creates even more controversy around the Sex Pistols. In fact, I am not pleased at all that this has happened. It seems totally unnecessary."

A spokesman for the IBA confirmed that there had been "no technical objection" to the commercials, but it was felt there

was a possibility that advertising for the album could have caused offence. The IBA had therefore requested the Independent Television Companies' Association and the Association of Independent Radio Contractors to "consider very carefully" whether they wished to advertise the album. A joint meeting of the copy committees of ITCA and AIRC had decided unanimously not to accept advertising.

Stuart Rutledge, ITCA's deputy head of copy clearance, confirmed that there had been no objections to the commercials. "It was the record itself we objected to," said Rutledge. "Anybody who has listened to the lyrics would not need to ask what public service medium would want to carry advertisements. Some of the lyrics are unspeakable."

Voucher for EMI LPs

FROM PAGE 1

During the period of the offer, EMI will charge a special reduced dealer price, in order to do away with problems of waiting for credit against redemption of orders. It is anticipated that the trade will take advantage of the reduced price to stock-up in anticipation of a continuing demand.

M-o-r division marketing manager Peter Hunsley said that the exercise was intended to draw consumer attention to three albums which were being released at a time — just before Christmas — when it is difficult to obtain exposure. "Our aim is to establish these albums very quickly and this dealer scheme should reach at least 39 million members of the public while also discarding the credit wait that the retailer usually has before the record company redeems the vouchers. We have done a lot of research, and spoken to retailers, the sales force and consumers, and it all adds up to the fact that this dealer scheme should be very successful. We are looking to between 300,000-400,000

extra unit sales as a result of it."

Advertisements will appear in *The Sun*, *Daily Mirror*, *Scottish Daily Record* and *South Wales Echo* on November 25, followed by the *Daily Express* and *Daily Mail* on December 2. The vouchers can be used by the public for any of the three LPs up to December 10. The m-o-r division is also providing dealers with special order cards which will enable them to place an initial order plus two re-orders at the reduced dealer price, with no restrictions on quantity. The scheme however applies only to record product and not tape.

'Emperor' joins 208

EMPEROR ROSKO has signed up with Radio Luxembourg to host two shows per week from his US base, airing as "Rosko In Exile" on Monday and Thursday nights from 10-11pm.

208 has been talking to the former Radio 1 disc jockey for some time — since July, in fact, when he toplined three Saturday shows for the BBC.

Irish Records

Irish Records are available once again to record dealers.

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Please take an ad in Music Week once
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NEWS

Fisher new Motown GM

JAMES FISHER has been appointed general manager of Motown Records, replacing John Cooper, who left the company some three months ago for Arista.

Reporting to international vice president Ken East, Fisher moves from Motown's publishing arm, Jobete, and will now be responsible for both record and publishing divisions — though a replacement at Jobete will be named.

Fisher was previously UK promotions and artist liaison manager, then European pop marketing and promotion manager, at RCA.

CHARLES WEBSTER has been appointed manager, press and public relations, of EMI's group repertoire division, reporting to general manager Peter Buckleigh. Webster was formerly publicity manager for Capitol. In this newly created position, Webster will be responsible for the GRD press office, artists' liaison and the house magazine *Music Talk*. David Munns, general manager of Capitol, will announce a restructuring of the label's staffing shortly.

Barry Evans has been appointed general manager, commercial affairs of the GRD. Reporting directly to Bob Mercer, Evans will be involved with business planning and analysis, contracts, cost central systems and special projects work.

MICHAEL LEHR has been named director, finance and administration (with additional responsibilities for distribution) of Music for Pleasure, with immediate effect. He replaces Hasan Akhtar, who recently became managing director of Record Merchandisers.

Lehr, with EMI since 1972, has just returned from France, where he was director, finance and administration, of Sonopresse.

DAVID BERRY has been appointed product co-ordinator for RSO Records. He has worked for the Stigwood organisation for four

years as an assistant in the record division, and will report to RSO Records' UK managing director, Chris Youle.

GEOFF GRIMES has been appointed promotion manager of WEA, overseeing the regional promotion staff with increasing department responsibilities. This will permit director of promotions, Bill Fowler, more opportunity for involvement with specific, major WEA promotional activities.

Ian Mannering-Smith is named radio promotion manager for London, responsible for the activities of Mick Carling and Maurice Schneider, the latter a new recruit to WEA from EMI.

Don Stone becomes promotion project's manager, undertaking special assignments with artists, particularly involving tv and Radio 2.

JAN ROSADA has joined Polydor as telephone sales promotion operator, working alongside Diane Mumford in the company's head office. She was previously telephone sales supervisor at RCA.

LOU SOLOMON has been appointed sales director of Lismor Recordings of Glasgow, based at their Argyle Street offices. He was previously with Pye and Precision Tapes.

JOHN BROOKS has been appointed chief legal officer at CBS Records. He will be involved in lease negotiations, overseeing the drafting of contracts and liaison with the corporate law department and outside counsel, as well as providing legal advice on all matters. Brooks joins CBS from Artagen Properties, where he was secretary and legal administrator for four years.

Reporting to him will be Veisi Avni, now named company secretary at CBS Records and associated firms. He takes over duties previously discharged by George Shestopal who becomes administration and cost control co-



ordinator. He has been with Oriole/CBS since 1949, while Avni has been with the company for the past 12 years, and assistant company secretary since 1975.

Andrew Thrower has been appointed facilities and administration manager, now assuming responsibility for all site services at Soho Square and Barbly Road.

CHRIS GILBEY has joined the Bron Organisation as general manager of the publishing division. Gilbey will also be closely involved in all others aspects of the Bron Organisation. Previously he had his own management company, Together Enterprises, which handles the Australian new wave band The Saints, and this company will also be associated with Bron. Gilbey has lived in Australia for the past five years, working as vice-president of J. Albert Pty, one of the country's most successful independent record and publishing companies.

David Short has also joined the Bron Organisation as marketing and production manager, replacing Gail Clark. He has spent several years in marketing and advertising but for the past two years has been a member of theatrical rock group, Theatre Slapstique. Debbie Littlestone has been promoted to the position of field promotion manager, responsible for all areas of promotion in the provinces. She will also be assisting Robert Lemon with international PR.

CARL MILLER has been appointed to the new position of special projects manager, CBS Records. He will have responsibility for the audio and visual concert presentation of artists. He co-produced the recent CBS US convention held in London, and before that spent six years as Cat Stevens' personal manager.

Court agrees Roxy theatre licence bid

THEATRE BOSS Terry Collins has won his court battle to open London's newest pop venue, the Roxy Theatre, in Harlesden. Only days before the Roxy was due to open its doors to the public in late September, the Greater London Council refused to issue a licence, following complaints from local residents about noise.

Delivery system decline?

ON MONDAY afternoon, a very good overseas customer of mine asked me for £500 of special orders.

To satisfy their order I placed orders with all the majors on Monday afternoon; by lunch time on Wednesday I had received deliveries from them all except Phonodisc.

The customer flew out of England on Wednesday with most of his order, but disappointed that quantities of three vital LPs could not be supplied on time by me.

It is now Thursday morning and I am the proud owner of 40 LPs delivered by Phonodisc half an hour ago.

If this had been an isolated case I would not have mentioned it, but there has been a general decline in the Phonodisc delivery system.

Perhaps the powers-that-be at both Polydor and Phonogram should bring pressure to bear on Phonodisc to provide the kind of service that their product deserves and the kind of service that their competitors are providing. **SHAUN HOWARD**, Recordsville, 86-87 Wilton Road, London SW1.

After hearing evidence from sound experts, however, magistrates at Acton County Court decided that Collins could go ahead with his plans for the Roxy Theatre. The court heard that the sound company, Rupert Taylor Acoustic Sound Engineers, had carried out independent tests and established that the noise level was not, in fact, excessive. In addition, Collins agreed to make several structural changes.

Collins told *Music Week*: "We

were all ready to open the Roxy Theatre, and had a package of pop stars of the Sixties booked throughout December and November, when the GLC issued a last-minute list of requirements. I thought that we had unravelled all the red tape, but basically it was down to a small minority of complaints from local residents about excessive sound. Now that the court has agreed in our favour, we can now get on with establishing the Roxy as one of London's major pop venues."

Collins hopes to re-book some of the names from his nostalgia package, which was aimed at the late 20s/early 30s age group. In addition, he will also be holding weekly auditions for new wave and pop bands, and giving them the opportunity to work on a proper theatre stage as opposed to small clubs. The GLC decision had also temporarily knocked that plan on the head. Collins added: "The Roxy will re-open on December 1, which gives us four weeks to get everything together. Meanwhile the theatre is being used as a rehearsal room by such names as Uriah Heep and David Essex."

LETTERS

AS A last word on the matter, Angel Of The Morning was written by Chip Taylor for Evie Sands, and this was the original version, released on Cameo Parkway.

Incidentally, Evie also made the original recording of Any Way That You Want Me. **CATHI GIBSON**, Utopia Management, London W1.

IN A review of Nilsson Sings Newman (*MW* September 17) your critic suggests that RCA should "restore to the catalogue" three other early Nilsson albums: Pandemonium Shadow Show, Harry and Aerial Ballet. In fact these albums have not been deleted and are still in the catalogue along with Nilsson's fourteen other RCA albums. **RODNEY BURBECK**, Manager, Public Affairs, RCA Records, London W1.

Royalties to hospital fund

ROYALTIES FROM a new Argo double-album will all go to the Great Ormond Street Hospital Fund in London. The spoken-word LPs, featuring J. M. Barrie's Peter Pan, bring together for the first time on record the Dotrice acting family.



BROTHERHOOD OF MAN IMAGES

Their new Album & Tape
featuring their latest single
'Highwayman'

Single: 7N 46014
Album: NSPL 18537



Album: NSPL 18537
Single: 7N 46014

'Highwayman'

Their new Album & Tape
featuring their latest single

WIDER BROTHERHOOD OF MAN



NEWS



LEO SAYER was presented with a platinum disc for sales of his album *Endless Flight* at a party following his successful concerts at the London Palladium. Pictured with the artist is Chris Wright, joint chairman of the Chrysalis group.



CBS BELIEVES in Dorothy Moore, and threw an informal lunch for the lady last week during her promotional visit on behalf of *I Believe You*. CBS managing director Maurice Oberstein (first left) presented a bouquet of flowers to Moore, who is pictured here with tv producer Brian Penders and CBS artist development manager Paddy Fleming (first right).



PHONOGRAM HAS signed East Coast, the four-piece Tyneside band formed at the beginning of this year and spotted by the company at Newcastle's Bedrock Festival in July. Pictured at the signing (front row) is East Coast, with (back row, from left) Phonogram advertising manager Brian Baird, a&r man David Bates, a&r head Roger Bain and business affairs manager David Barker.



A CHILL ran through the crowd when the first release on Anchor Music's new label Ice was presented to Capital Radio dj Roger Scott. Pictured with the ice-bound 45s are (left to right) Barry Evangelli of Anchor promotions; Scott; Ray Still, Anchor promotions; and Charlie Crane, Anchor Music general manager.

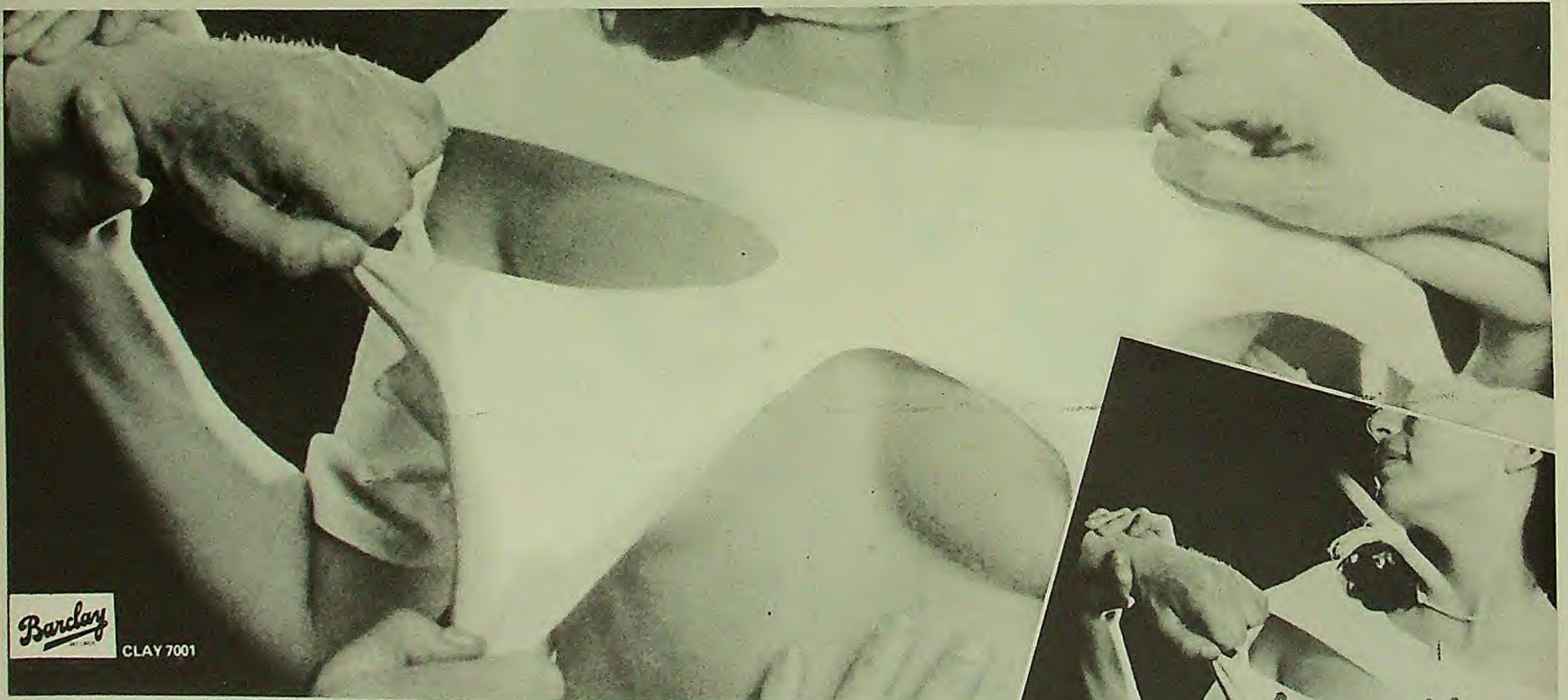


PAM AYERS has signed a long-term contract with EMI's m-o-r division, and will have her first album, *Will Anyone Marry Me?*, released on November 18. Her previous two albums for the Galaxy label will also be reissued by EMI. Left to right: seated, manager Dudley Russell, Pam Ayers and Leslie Hill, EMI Records md; standing, Robert Drage, EMI Limited solicitor, producer Bob Barratt, Laurie Hall (business affairs manager), Vic Lanza (general manager m-o-r division), Peter Hunsley (marketing manager) and Bob Mercer (director of repertoire and marketing).



THE PLEASERS, a London group already becoming known for its Beatles-influenced presentation in the face of the punk explosion, has signed to Arista. The four members of the band have adopted mop haircuts and wear matching suits in their Sixties style stage act—which includes much Beatles material as well as their own original songs. The first Pleasers single, *The Thames Beat EP* is being rush-released on November 18.

GRAB IT.



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love and kisses

LOGO

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Ronnie Van-Zant

Steve Gaines

Cassie Gaines

Dean Kilpatrick

EUROPE

Aardse sets up company

AMSTERDAM — Robert A. Aardse, 39, managing director of Dutch record company Dureco since 1968, is to set up a company of his own as from January 1, 1978. His partner: Peter Meisel, managing director of German record company Hansa.

The new company will handle production, promotion, marketing and publishing and it will cover not just Holland, but Belgium and Luxembourg too. Distribution is by Ariola.

The company, for which a name has yet to be found, will be headquartered in Haarlem, a city some 20 miles west of Amsterdam. In this area are also the main offices of Dutch record companies EMI-Bovema, Negram, Delta, Ariola and CBS.

Details of the new company are to be announced in early December and it will be launched internationally at the next MIDEM in France.

Aardse has worked for Dureco for 17 years. He started as a salesman and was working on the promotion department before he became managing director. In the first year

of his managing directorship in 1968 the company had a turnover of 1.5 million Dutch guilders. In 1976, the turnover has risen to 20 million guilders.

One of the highlights of his Dureco career was the US number one Venus, by the Shocking Blue group in 1969. This 45 also topped the charts in many other countries, selling more than four million worldwide. Another highlight was the creation of the Elf Provincien label, with popular Dutch acts like Vader Abraham, Ben Cramer and Corry en De Rekels.

Dureco is the Dutch branch of the International Pelgrim Group, a holding company with its headquarters in Brussels, which is also represented in France (by Solfrason) and in Belgium (by Fonior).

It is not yet known who will be successor to Aardse as managing director. For the time being Dureco's management will be handled by Eddy Polmans, co-director of the International Pelgrim Group. Dureco, with around 100 employees and headquartered some

20 miles from Amsterdam, celebrates its 25th anniversary this month.

EDITED
by
PETER JONES

Sales boom in Germany poses pressing problems

HAMBURG — German record company distribution and production chiefs are anxiously watching the computer turnover sheets. For now it is not low sales figures that cause trouble, but the tremendous backlog in orders.

The German record market is experiencing its biggest boost in years. The chief importance comes

Record sales figures generate optimism

HAMBURG — A general mood of optimism, following record sales figures for the first six months of this year, was obvious at the Metronome convention here, attended by new director Rudolf Gassner and his deputy Guenther Hensler, plus employees.

Gerhard Weber, departing managing director, painted a

generally bright picture of the German record industry but stressed that low-price imports from the UK, Netherlands and France provided deadly competition.

Quoting such big names as Roger Whittaker, Etta Cameron, and the Pasadena Roof Orchestra from the UK, Weber said the battle for supremacy on the local market was likely to be very tough.

Klaus Ebert, marketing director, showing video presentations of upcoming product said: "European music fans are seeing the most exciting fall season in many years." He felt quality was constantly rising in the German market and the media showed "an unprecedented willingness" to accept, internationally, product made in Germany.

But he stressed that only the records of highest standards would register worldwide.

He added: "German rock groups, if they are original, stand a good chance on the international market. If the press, radio and tv acted more on that, it would keep the process going whereby German product is widely accepted. Because of the media situation, though, German rock music is still just for a minority."

Ebert said that because of the acceptance of contemporary German music, it was no longer thought in the UK and US that German "schlager" sounds typified German music.

Sales director Heiner Wieland reported that the usual severe drop in sales did not occur this summer. He commented on the fast-building Austrian recording scene which is gaining popularity in Germany.

Musicologist criticises records

PARIS — The promise that the rising sale of discs in France can be held responsible, to an extent, for the slow development of musical education in the country has been propagated here.

It comes in an article by eminent French musicologist Jacques Tricot in the official bulletin of the French National Music Committee.

While he says he is not against the

increase in disc sales turnover, he says that a recorded performance, of any kind of music, is generally superior to that of one of the same work played in public. He adds that it is much easier to listen to a record and enjoy it than to attend a personal performance. Therefore there is a tendency for people to stay away from concerts and stay home for their entertainment.

This, he claims, leads to a "lazy" attitude towards music and is, in the end, harmful to musical education. He says it also fails to encourage young people to study music for themselves.

Today, writes Tricot, love of music is judged not by appreciation of music, but by the impressive collection of discs a music-lover may have.

EUROPEAN NEWS
EVERY WEEK IN
MUSIC WEEK

EMI Electrola; 'you will remain number 1'

COLOGNE — "You are, and you will remain, number one." That was the forceful and motivating message from Friedrich E Wottawa, EMI Electrola managing director, for employees attending this year's sales convention here.

To an audience of 200, from Germany and abroad, he analysed the best-seller lists, talked about trading results and proved that EMI Electrola had further extended its position out in front of the German market. "This to us is a challenge for the future."

Wottawa said he did not want Electrola to be looked upon merely as an industrial company but essentially as a producer of music. Records and tapes were only the technical means to duplicate music production which takes the disc as a sound carrier.

The future, he said, would certainly bring technical changes. He talked of the coming involvement of record companies in the fields of audio-vision. "Our company's forces and resources will have to adapt to the changes in the media."

He said a serious problem was piracy and though German public prosecutors were increasingly more aware of the significance of this crime, it would still have to be sales representatives' duty to keep a close watch in order to track down the offenders.

Companies had taken to marking their own product to lessen risk of forgeries. But another industry problem was the legally-permitted private taping on to blank cassettes. Apart from legal initiatives to levy an increased fee on blank tape, producers showed a growing concern for improvements of quality

on records and cassettes, so that private taping would inevitably entail a considerable loss of quality.

He said: "We can win back a great deal in this struggle through the improvement of quality."

Slogan of the EMI Electrola convention was "Full Speed Ahead". Bernhard Krajewski, director of sales and marketing, said: "We have so much fire burning under the kettle that we simply have to go at full speed or else the kettle is going to explode."

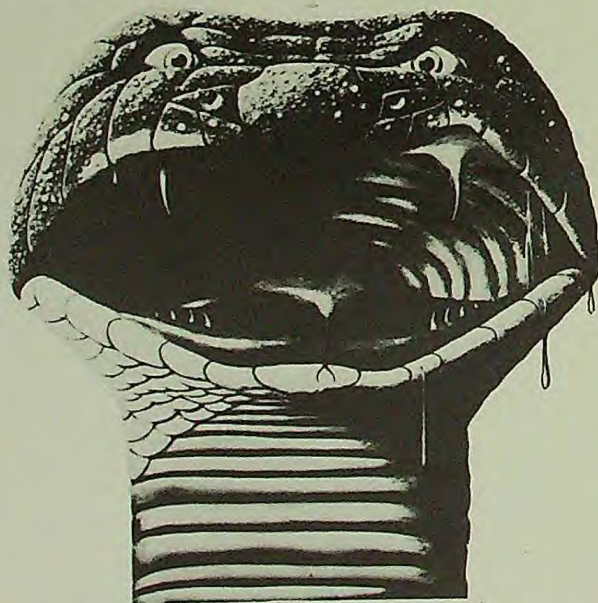
Local repertoire, introduced by Jochen, Radio Luxembourg dj, featured Freddy Breck, Ireen Sheer, new signing Shari Garbo and the GDR duo Monika Hauff and Klaus-Dieter Henkler. A concert was arranged at the church of the Maria-Laach Abbey by Herfried Kier, head of the classical a&r division, and Cologne group Black Fooss also performed.

Kier announced 74 new productions, 85 re-releases, 23 cassettes, five multi-cassette sets and a total of 151 albums available on the product roster.

Upcoming album promotions include the Cliff Richard Greatest Hits compilation, a package of oldies Giftrune Superplatte and The Beatles Love Songs.

Helmut Fest, international manager, gave a talk about record retailing and sales outlets in the US, his view being that displays and decorations were much more efficiently and attractively planned in the American marketplace.

"It should be the record industry's aim to help improve the ways and means of providing effective displays."

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GIRLS SCHOOL



DISCOS

WEA issues soul sampler

by PAUL PHILLIPS
 FOLLOWING ON the success of their earlier SAM 78 segued disco-only album, WEA has issued SAM 81 featuring 11 soul tracks.

The first album had one side disco and the other side rock. Reason for the change this time, according to WEA disco promotion manager Fred Dove, is simply for variety. "You have to do these things to maintain the interest," he told Music Week.

Pressings and circulation of SAM 78 were restricted to the recipients of WEA's disco mailing list although there were rumours of large sums of money changing hands in exchange for the six-title album.

SAM 81 was launched with a special project in which eight venues were visited and members of the audience invited to take part in a market survey about black music. Participants were rewarded with a copy of the new album — featuring titles by Boney M, Lamont Dozier, Mass Production, Trampms and George Benson — and as a result pressing was more than doubled to 700 copies.

Disco usage of the albums is for early evening dancers and they are reckoned to be particularly useful as atmosphere builders. Fred Dove reports that response to SAM 81 has been heavier than to the previous album. "DJs have been directly influenced to go out and buy albums whose tracks were featured on the sampler.

"Also, although it's difficult to prove this is connected, two of the tracks — by Boney M and Mass Production — quickly moved up the Music Week disco chart after we distributed the album."

Boney M is a subject very dear to Dove's heart at the moment. Following a stunning performance on Top Of The Pops with their current hit Belfast they rounded off their British dates with a Rainbow Concert on October 29 which, says Dove, took them out of the purely disco league.

"Normally with disco music if you take it out of the discos you think 'What's this all about'. But they did what no other disco band has done yet — they put on a real show with great lighting, a split stage

and fantastic costumes."

What the TOTP and Rainbow shows also proved was that in Boney M there is some very real musical and singing ability and this, taken with the peace/political lyrical content of Belfast could mark the beginning of a new maturity in disco music.

Disco Picks

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

- VILLAGE PEOPLE San Francisco/In Hollywood (DJM DJF 20524, LP) pounding disco perfection, already charted on import action alone: the LP is a side-long segue, while an edited 45 features San Francisco/Fire Island (DJS 10817) ***
- SARR BAND Magic Mandrake (Calendar DAY 111) powerful simple stomper ***
- MONTREAL SOUND Music (Creole CR 145) familiar-sounding lively leaper ***
- CHIC Dance Dance Dance

(Atlantic K 11038) infectiously inventive US disco chart-topper ***
 STEVIE WONDER As (Motown TMG 1091) gruffly pretty mid-tempo MoR ***
 JUDGE DREAD Up With The Cocks! (Cactus CT 110) filthy farmyard fun, no airplay ***
 MIKE THEODORE ORCHESTRA The Bull (Atlantic K 11035) Spanish-flavoured thumper, already popular ***
 LOVE AND KISSES I've Found

Love (Barclay CLAY 7001, via Selecta) full-length Euro-pounder, far better than the crudely edited 45 **
 MUSCLES I'm A Girl Watcher (Big Bear BB 12) jaunty down-beat hustler — expect Midlands action **
 GRATEFUL DEAD Dancin' In The Streets (Arista DEAD 1) bouncy revival **
 GAMEO Funk Funk/Good Times (Casablanca CAN 112) specialist funk, faster flip **

Chart Commentary

by JAMES HAMILTON

Northern Soul, Southern Soul — now how about Eastern Soul?! A pattern has emerged, confirmed by promotion people, that the South-East and North-East often share tastes in records of a funky-ish type, many of which also click in East Anglia, East Midlands and up the East Coast. This week's Eastern batch includes Ross Royce (9), Village People (16), Fantastic Four (17), EWF (22), Le Pamplemousse (25). Your comments are invited! Celi Bee (10), Whispers (13), Love & Kisses (18) are especially strong in London, Mass Production (24) is strongest in South-East, and Billy Paul (14) pulls North/Midlands/London Brick (7) and LTD (15) hit funky spots everywhere except in Wales/South-West Vicki Sue Robinson (8) has split but strong support for both sides and is scoring everywhere, while DBM (6) smashes in Scotland and other pop-orientated areas now slipping, Eddie Henderson (23) is decidedly flipped by those still charting him Con Funk Shun (28) and Nite-School (40) find Phonogram up to their DJ-serviced pre-release tricks again, which usually misfire as the disc's impact is dissipated before its actual release date.

BREAKERS

Odyssey Native New Yorker (US RCA 12-inch) and Chic Dance Dance Dance (US Atlantic 12-inch) are big imports in Essex/South-East; Steel Pulse Nyah Luv (Anchor ANC 1046) and Dillinger Cokane In My Brain (Black Swan WIP 6416) are reggae crossovers; Roberta Kelly Zodiacs (Oasis OASLP 503) and Carol Douglas I Want To Stay With You (Midsong FL 12222) are LPs still with gay support; XTC Science Friction (Virgin VS 188) is consistently-tipped new wave; Cafe Creme Unlimited Citations (Harvest HAR 5143) wins some DBM fans; Cado Belle Gimme Little Sign (Anchor AN 1) starts in Scotland; Warren Smith Miss Froggie/Rock 'n Roll Ruby (Charly CEP 113) grows in R&R venues; Supremes Baby Love (Motown EMTV 5) keeps cropping up off that album. Other discernible disco breakouts include Main Ingredient Reggae Disco (Power Exchange APX 265), Deniece Williams Baby Baby My Love's All For You (CBS 5779), Danny Williams I Hate Hate (Ensign ENY 7), Sylvester Over And Over (Fantasy FTC 144) — this last not o/w Down Down Down, as erroneously stated last week.

DISCO TOP 40

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

- 1 (2) BOOGIE ON UP, Rokotto (State STAT 62, 12-inch)
- 2 (4) DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda (Philips 6042325)
- 3 (6) SHOO DOO FU FU OOH, Lenny Williams (ABC 4194)
- 4 (3) BELFAST, Boney M (Atlantic K 11020)
- 5 (1) BRICK HOUSE, Commodores (Motown TMG 1086)
- 6 (11) DISCOBEATLEMANIA, DBM (Atlantic K 11027, 12-inch)
- 7 (10) DUSIC, Brick (Bang 012)
- 8 (22) HOLD TIGHT/TURN THE BEAT AROUND, Vicki Sue Robinson (RCA PC 1029, 12-inch)
- 9 (15) IT MAKES YOU FEEL LIKE DANCING, Rose Royce (Whitfield K 56394, LP)
- 10 (5) ONE LOVE, Celi Bee (TK XC 9145, 12-inch)
- 11 (9) DADDY COOL, Darts (Magnet MAG 100, 12-inch)
- 12 (13) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- 13 (7) MAKE IT WITH YOU, Whispers (Soul Train FC 0996, 12-inch)
- 14 (28) ONLY THE STRONG SURVIVE, Billy Paul (Philadelphia PIR 5699)
- 15 (—) BACK IN LOVE AGAIN, LTD (A&M AMS 7319)
- 16 (23) SAN FRANCISCO/HOLLYWOOD, Village People (DJM DJF 20524, LP)
- 17 (—) I GOT TO HAVE YOUR LOVE, Fantastic Four (Atlantic K 11017)
- 18 (38) I'VE FOUND LOVE, Love & Kisses (Barclay BAR 701)
- 19 (19) JAM JAM JAM, People's Choice (Philadelphia PIR 81370, LP)
- (31) ROCKCOLLECTION, Laurent Voulzy (RCA PB 8067)
- 21 (21) GOIN' PLACES, Jacksons (Epic EPC 5732)
- 22 (32) SERPENTINE FIRE, Earth Wind & Fire (CBS 5778)
- 23 (14) THE FUNK SURGEON, Eddie Henderson (Capitol CL 15937)
- 24 (29) I BELIEVE IN MUSIC, Mass Production (Cotillion K 11021)
- 25 (—) GET YOUR BOOM BOOM AROUND THE ROOM, Le Pamplemousse (Barclay BAR 702)
- 26 (37) HOW LONG, J. J. Barnes (Contempo CS 2123)
- 27 (—) CAPTAIN KREMMEN, Kenny Everett & Mike Vickers (DJM DJS 10810)
- 28 (—) FFUN, Con Funk Shun (Mercury 6167597, pre-release)
- 29 (—) YOU'VE LOST THAT LOVIN' FEELIN', Righteous Bros (Phil Spector 2010022)
- 30 (17) IT'S ECSTASY, Barry White (20th Century BTC 2350)
- 31 (34) LOVE OF MY LIFE, Dooleys (GTO GT 110)
- 33 (12) KEEP IT UP, Olympic Runners (RCA PB 5048, 12-inch)
- 33 (35) SHOPPING BABY, DD Sound (Mercury 6007155)
- 34 (20) LOVE'S UNKIND/TAKE ME, Donna Summer (GTO GTLP 025, LP)
- 35 (—) COCO MOTION, El Coco (US import Avi LP)
- 36 (—) YOU CAN'T TURN ME OFF, High Inergy (Motown TMG 1087)
- 37 (—) (YOU'RE) FABULOUS BABE, Kenny Williams (Decca FR 13731)
- 38 (—) TANGO IN SPACE, Space (Pye 7N 25756)
- 39 (—) I HAVEN'T STOPPED DANCIN' YET, Gonzalez (EMI 2706)
- 40 (—) DO YOU SPEAK FRENCH, Nite School (Ensign ENY 10, pre-release)

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TALENT

Donovan: on the road to a major comeback?

by CHRIS WHITE

AFTER A four year gap, Donovan has once again teamed up with the man with whom he had a stream of hit records during the Sixties and early-Seventies — Mickie Most. The result is a new album for Rak Records called *Donovan Rising*, and which the Scottish singer-songwriter describes as 'the paving stones' for his planned 1978 full-scale comeback.

In fact little has been heard of Donovan in recent years. There was a period when his records were hardly out of the Top Ten — *Sunshine Superman*, *Mellow Yellow*, *Hurdy Gurdy Man*, *Jennifer Juniper*, and *First There Is A Mountain* were just some — but then he apparently slipped out of the limelight. In the US he signed with Columbia Records and had several albums issued on the Epic label, including *Cosmic Wheels* and *7-Tease*. He virtually disappeared from the live performance scene however and now that he is firmly domiciled in California — partly for tax reasons — his visits to Britain have become more and more spasmodic.

Donovan's latest visit to the UK is part of his plan to re-establish himself here. For the first time in his life he has actually gone out on tour with a rock band backing him, as support attraction to *Yes*, with whom he shares the same management. By mid-December Donovan will have completed more than 90 dates including some 25 in Britain alone.

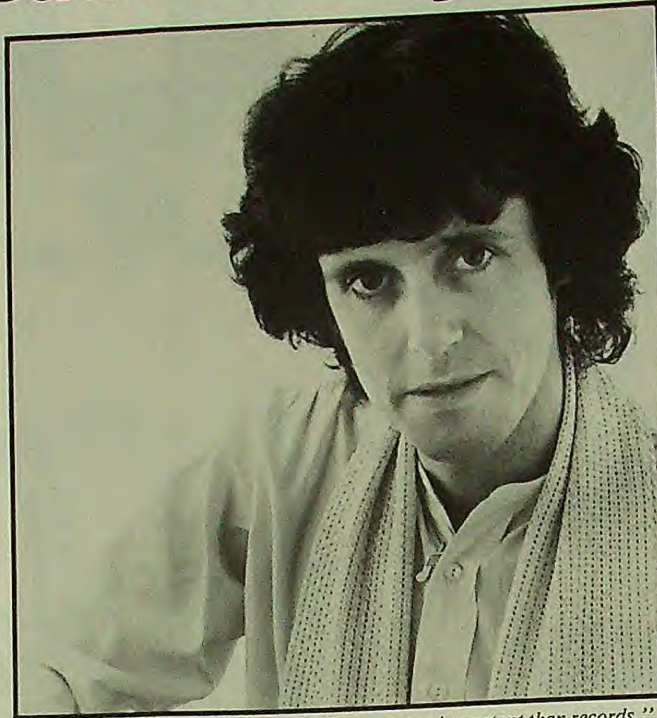
The idea for Donovan to team up with Mickie Most followed a chance meeting between the two men. "We just decided that maybe we could do an LP together, but the difference

this time was I worked with session musicians in the studio which was something I had never done before," Donovan says. "In fact it was an experience quite new for us both — neither of us are used to working with live bands. I'm quite happy with the results although the album does seem to be going down better in Europe than in the US where it was issued a few weeks ago."

Donovan is looking to 1978 as being his 'year of development.' He says that his career in Britain as a recording artist and a performer is as important to him as his career in the US. He adds however: "The British can be very strange towards their pop stars when they go to the US. I think that basically they like to see their prodigal son return, but only if he has done really well across the Atlantic. If someone returns to the UK, and he is not particularly 'hot' in the States, then the British don't always want to know."

He admits that the British music scene has changed a lot since his own early days, when he arrived in London from Scotland as an 18-year-old teenager playing his guitar. "Britain is undergoing so many social changes at the moment and the music is reflecting it; in addition, pop music is much more of a business and industry nowadays."

In the US, Donovan had a long association with CBS from 1966 to 1975 — he was one of the first signings to the Epic label, and was one of the artists who grew with it. Towards the end of his association however, he admits he became tired — "I have never wanted to work in a factory, and I began to realise that I was employed by a massive corporation. I much prefer



Donovan: "I still consider live performances more important than records."

my present situation with Arista in the US."

In fact it was due to Clive Davis, former head of CBS in the US and now top man at Arista, that Donovan decided to re-launch his recording career. "Brian Lane, my manager, had read Davis' book which included a couple of chapters about me. He had written something about, 'Donovan is a sleeping star and to wake him up he needs encouragement.' In fact, it is very

easy for solo artists, particularly those without a band of their own, to slip into an extremely low profile, and it was Clive Davis who said that he could raise me up again. Brian Lane went to him and said that I was trying to record again — the next thing was that I had signed to Arista."

Darts on target with Magnet

THE CHART debut of Darts with *Daddy Cool*, their first record released by Magnet, follows several months of constant gigging by the nine-piece doo-wop band, during which they have been garnering enthusiastic reviews from the music press, and earned for themselves a strong fan following throughout the country. In fact one of the main difficulties facing Darts was conveying the atmosphere of their live act via their recordings, and this they have probably succeeded in doing with *Daddy Cool*.

Darts were formed in August 1976 but the group's members are no strangers to the music scene. The line-up basically comprises the ex-members of two other popular gigging bands, *Rocky Sharpe* and the *Razors* and the *John Dummer Blues Band*. Members of the group are Bob Fisher, Den Hegarty, Rita

He continues: "My contract with Arista specifies six albums and *Donovan Rising* is the preliminary one. Although the songs have been written over a period of two years, we actually did the album in France in a very short time. We did the basic tracks in a week and the overdubs in about four weeks, using the Rak mobile recording studio. It was the first time I had worked with Mickie Most since *Cosmic Wheels* about four years ago.

"I think that the next album will benefit from this one. Already I have a few songs written, and the theme of the LP will probably be, *Donovan Rocks*. Throughout 1976 I have been mainly playing on rock bills. The dates I have done with *Yes* in Britain were quite interesting because although the audiences had obviously come to see them, they did remember my songs and seemed to appreciate what I was doing.

"I still consider live performances more important than records in the long run, and I've always felt that I could turn people on by playing live. At the moment there are so many hit recording acts around who just can't perform live at all."

Donovan plans to return to Britain in spring of next year and consolidate the success he has been having this time around. "So far as my band is concerned, I think the potential is wide open," he says. "This tour and album have been paving the way for what we plan to do in 1978. Our music has to keep changing because the people are changing all of the time."

TOP 50 NEWCOMERS

Ray and Griff Fender on lead vocals, Hammy Howell on piano, Horatio Hornblower on saxophones, George Currie on lead guitar, Thump Thomson on bass guitar, and John Dummer on drums.

The band, whose signing to Magnet took place in the face of very stiff competition from other record companies, are currently playing clubs, colleges and universities in a massive nationwide tour that takes them up to Christmas. They have just completed their first album for Magnet which has been produced by Tommy Boyce and Richard Hartley, two Americans whose past credits have included in Boyce's case *Fats Domino*, and the *Monkees*. Vocalist Den Hegarty's description of the group is probably very apt — "new wave teds".



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TALENT Ron Geesin: the one-man record company

RON GEESIN is his own record company. Not only does the man — who composed the music for such films as *Sunday Bloody Sunday*, and did the musical arrangements for Pink Floyd's *Atom Heart Mother* album — write his own music, play the instruments himself and produce the recordings in his own studio, he also designs his own album sleeves, and until now has done his mail-order distribution and parcelled the records himself!

Now with the release of his fourth album, *Right Through* (RON 323), and following the success of his earlier ones, Geesin has finally relented somewhat and allowed Lightning Records in North London to become involved in his cottage industry, and take over the distribution of his product. It is a decision he has made with reservations however. He says, "Most record companies would just never touch me in the past because I have always insisted on complete artistic control over my material. However, I realise that to go into partnership with anyone you have to be prepared to allow them to do something as well."

Geesin works from his home in Heathfield, Sussex and ventures into London only when it is absolutely necessary, which is usually about twice a month. His recording studio, which is fully equipped, stands in eight acres of land and is a monument to his work and patience in the past. He admits to ploughing most of his royalties from the *Sunday Bloody Sunday* album soundtrack into the studio which has taken him six years to build. It was a venture he started without any prior experience in electronics.

Scottish-born Geesin realises that his music is hard to be pigeonholed, but he has a love for early black American music, folk music of all nations, and pianos and banjos. He has composed the music for several features films; apart from *Sunday Bloody Sunday*, he did the soundtracks for *The Body* and *Ghost Story*, and wrote music for the British Pavilion at Expo '70 in Japan. He has also done background music for numerous documentaries, and TV and radio programmes.

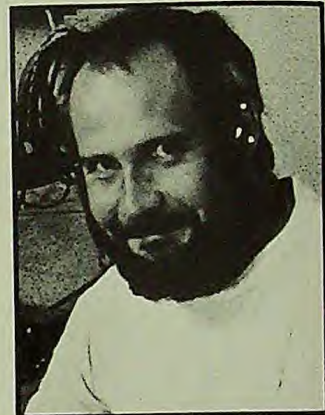
Geesin's first LP was actually for Transatlantic in 1966 — "Their first stereo record although it was recorded under a home-made stereo set-up" — and six years later he recorded an LP for Harvest with Pink Floyd's Roger Waters called *Music From The Body*. The LP still sells and has just been re-issued in Japan, Spain and Italy. In 1970 he composed melodies and did the musical arrangements for the multi-million selling *Atom Heart Mother*.

It was in 1973 however that he decided to take matters into his own hands, and start his own one-man record business which included arranging his own pressings, running the packing department, and dealing with his own marketing and distribution. Geesin says: "The first LP was *As He Stands* which was mainly a collection of short pieces, some of which were from my film scores. Because of my desire to have full control over what material was released none of the record companies would touch me, so I decided to start my own operation."

Mainly through the fortune of several good reviews in the music press, and word of mouth, sales of

the album went through the 1,000 barrier, and total sales are now more than 3,000. "I remember ordering about 1,000 extra pressings and when they arrived at my home at least 750 of them were faulties because there had been something wrong with the stamper! I spent all morning having to inspect every single one," Geesin recalls. "The second album, *Patruns*, also did very well and there were a lot of good orders particularly from the US. In fact I had to send one consignment of 500 albums there, and it made all the difference between losing my money and making a profit."

Because of his ignorance of the record industry, Geesin also had to work out his own retailing prices (including postage and packaging for those who ordered by mail) and dealer margins for those retail outlets which had the faith in his product, including Bruce's Records in Scotland and Wax Records. He also designed fold-out displays for in-store promotion!

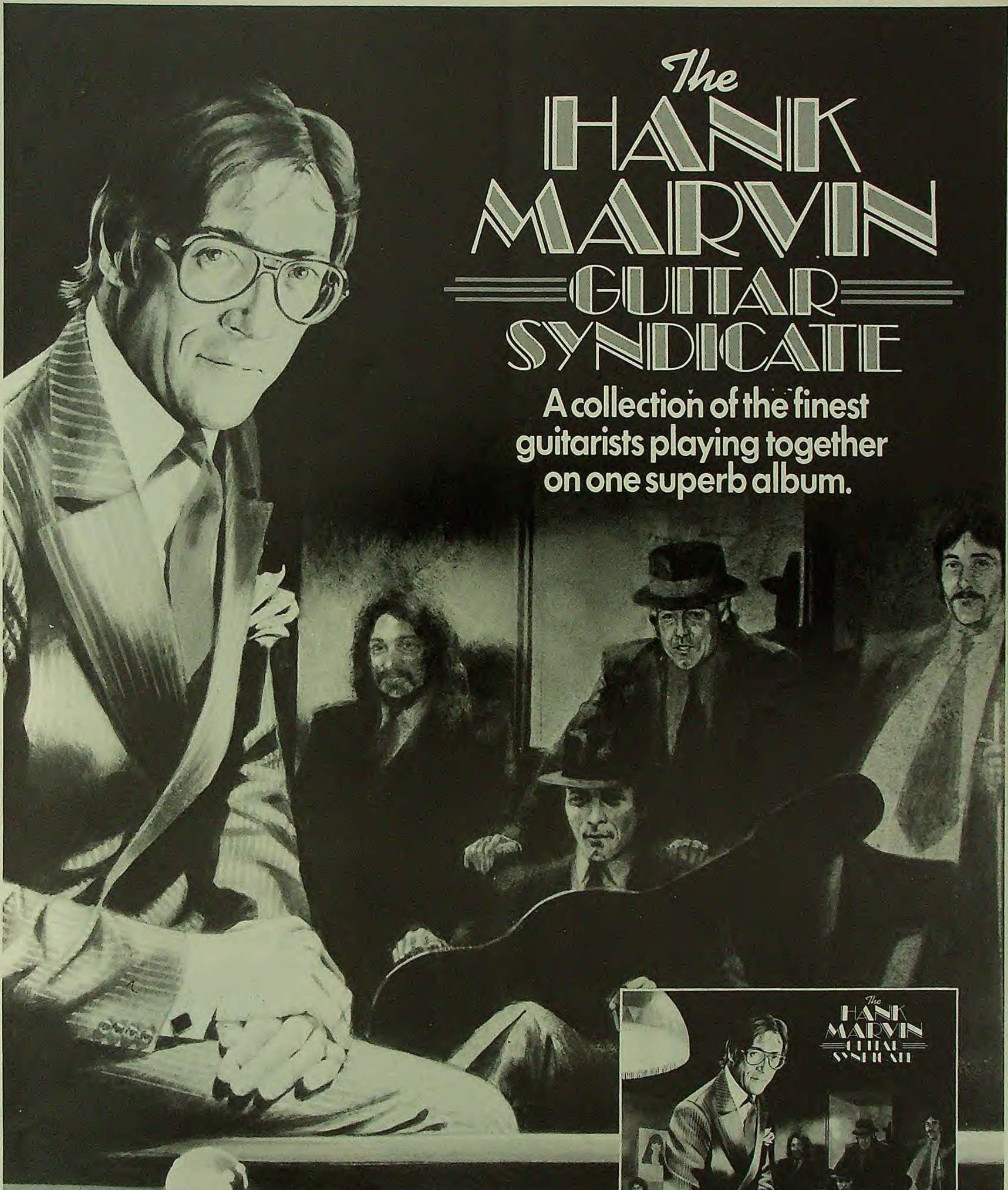


Ron Geesin

"People kept telling me that I should go and make a deal with a major company but despite the sore hands from wrapping the records with brown paper and string, I found it all very satisfying," Geesin adds. Of course there were a lot of hazards and pitfalls but I was determined to remain independent, and of course it also meant that I could plough all my profits back into the next album."

He finally relented and agreed to let Lightning do the marketing and distribution of *Right Through* after some persuasion from Pete Townshend of the Who. "He was very enthusiastic about the album, and went to see the head of Polydor, Freddy Haayen, about a deal. Haayen was also enthusiastic and said that he was going to get 'international co-ordination' but then after about a month, Polydor decided that perhaps it wasn't such a good idea after all. Now I have this deal with Lightning and I hope that it is one which will develop."

Geesin refuses to be classified as an avant-garde composer, although he frequently locks himself away in his studio. "This new LP was done over a period of 12 months, although a lot of that time was spent at the piano just writing music. My music incorporates such instruments as organs, guitars, the piano and even banjos, and is mainly instrumental. I don't think that it is self-indulgent — in fact I have done quite a lot of live concerts in the past, playing at colleges, and we manage to get a lot of fun into the performance."



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SCOTLAND

MacCalman, Harvey set up Glasgow firm

RADIO CLYDE's Programme Co-ordinator, John MacCalman, has gone into partnership with entertainment business accountant Andrew Harvey in setting up a new management and consultancy firm in Glasgow.

With the delightful name of Scotia Nostra Management Ltd, the first undertaking is the new band Underhand Jones — who have already won through to the finals of the Vitavox talent contest.

Says MacCalman: "What we are setting up is a protection racket — it protects the band from the rackets!"

Harvey adds: "John has the music experience — having managed bands in the past, and has also learned a great deal from observing others at Clyde, I have money management experience and have played with bands myself."

MacCalman: "I burned my fingers pretty badly in promotion a few years ago, and it is very much a

case of, 'If I knew then what I know now...' so we hope to get the band off on the right footing to begin with and not fall into the traps — advances and so on — that destroy so many bands.

"As consultants we've also been asked to draw up management contracts for others in the business, and I can see a number of possibilities in that direction."

"Regarding my own position at Clyde, I am tending to be over cautious in making sure that there is no on-air assistance from the station. Although naturally, we would expect the same treatment as any other new, good band."

With the writers from Underhand Jones, Campbell Forbes and Billy Fairbairn as fellow directors, the pair have also set up a new publishing company, Jammy Music.

Both companies are based at 20 Bath Street, Glasgow.

Storrs moves to SCO as gm

MICHAEL STORRS, at present manager of the English Chamber Orchestra, is to take up a new post on November 14 as general manager of the Scottish Chamber Orchestra and the Scottish Philharmonia. The new assistant general manager is Adrian Evelt, orchestral manager of the Philharmonia Orchestra (London).

This is part of a new management structure within the Scottish Philharmonic Society for their three orchestras. The other orchestra, the Scottish Baroque Ensemble, is managed by Michael MacLeod.

Storrs is a 30-year old Australian who originally studied at Bristol University before being trained as a violinist at Guildhall. Evelt is a Welshman who studied at London's Royal College of Music before joining Welsh National Opera.

In brief...

A NEW mail order outlet in Glasgow is specialising in jazz product particularly material from the Blue Note and Impulse labels. Crescent Records, also selling at gigs organised by jazz promotion outfit Platform, is based at 21 Bute Gardens, Glasgow G12.

A new switchboard at Radio Clyde has created a newer and bigger DJ room, now painted in rather garish red, white and blue — not exactly the station colours.

At the same place, congratulations are in order for Judith Landless who left Clyde last week to marry and move to England.

Brian "The Hawk" Hawkins, ace booker and sometime ligger, to leave Unicorn Leisure. He is going home, to the Bahamas, no less.



Ca Va for studios as conversion is finished

CA VA Studios in Glasgow have at last finished conversion work and celebrated the occasion with a press reception at the studio.

The official opening of the 8-track studio (see picture above) was performed by Glaswegian Dougie Thomson of Supertramp, and although the studio has been available for some time, modifications have made it a much more useful recording venue.

As Thor studios it was operated for a long time by Glasgow band leader Harry Margolis, whose new partner Brian Young is now taking care of it.

Says Young: "Harry was pretty badly ripped off in the early days and never really recovered, so the reputation of the studio suffered. We have now reduced the cost of working here, and I think we have a more efficient engineering set-up. Our immediate plans include a dubbing studio upstairs, which will mean that all radio commercial work can be done more cheaply. By the

end of 1978 we hope to be 24-track, and considering video.

"We have already had London bands up demoing albums — because for one thing it is so difficult to get London musicians that you want. We have been doing a great deal of New Wave work, and demos for most of the majors. I hope that nobody takes offence if I say that I have heard released tracks where our demo was of superior quality. Even the boys from Supertramp were admiring the sound, and the last place they recorded was Caribou.

"Although we do hope to expand sooner rather than later, if you have the people behind the desk it doesn't really matter that you are not 24-track, but of course it is something to be hoped for."

The studio has also been doing work for radio, and hopes are to impress sufficiently the Glasgow advertising agencies to make them think of Ca Va first.

Ca Va is at 201 St Vincent Street, Glasgow. 041 221 9407.

Preston joins Simpson

AS ANNOUNCED in the last Scottish column, Bobby Preston has quit Lion Leisure in a surprise move; even more surprisingly, he has now joined former Lion colleague Ronnie Simpson in the new Ronnie Simpson entertainments firm.

Preston is a former musician who has become one of the experts on band security, and includes many major events — including the Rollers touring work — among those for which he has provided security. He was general manager at Lion with a roving responsibility

including bands, pubs, and discotheques.

He told *Music Week* that one of his reasons for leaving Lion was that he felt his own outlets were being cramped.

"I'm with Ronnie Simpson on an independent basis, working from the same office and sharing a great number of ideas."

"Firstly we are in management, handling bands, although Ronnie is moving strongly in agency. But we want to keep the number of acts down to a manageable number."

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IRELAND

EMI Ireland push for Goldmine promotion

JOHN CONDREN, general sales manager of EMI Ireland, has outlined the company's biggest-ever promotional campaign for Goldmine, (EMI SPTV 1) an Irish-compiled album.

He worked with a&r manager Tony Hanna and promotions manager Freddie Middleton and they looked at sales of top singles over a year or so and put together an 18-track compilation. It was quite an achievement to get permission from the international artists to include them on an exclusively Irish album.

Freddie Middleton recalls that they stayed back in the EMI office at the Dublin Industrial Estate to get in touch with Kenny Rogers and Glen Campbell and their managers.

Suzanne Logan of United Artists in Los Angeles obtained permission personally from Kenny Rogers for the inclusion of Lucille and she was back to EMI within 24 hours.

The idea for Goldmine was broached at one of EMI Ireland's regular repertoire selection meetings on June 13. It took six weeks to get the track listing finalised and running orders and permission from

the various sources to use the material.

"We then decided on a mid-October release that would give us a nice run up to Christmas," said Freddie Middleton, "and would coincide with our trade shows in Dublin and Cork."

The rapidly-changing face of the charts meant that, instead of Silver Lady being included on Goldmine, there's David Soul's Don't Give Up On Us. But EMI is satisfied with the choice because at the moment every second single sold is a David Soul record.

Just after deciding on the release date, the Kenny Rogers-Crystal Gayle concerts at the National Stadium, Dublin, on November 2, were announced, while Berni Flint, whose I Don't Want To Put A Hold On You is included, is on tour in Ireland from October 31 for two weeks.

EMI stress that the production of Goldmine has been a team effort. "Recognition must be paid to the reps who did such wonderful work in the original selling," says John Condren. "The advance orders were

EDITED
by
KEN STEWART

in excess of 20,000 and we hope that the total sales will not be less than 60,000. The initial sales were before any advertising. They were the result of the reps' hard work.

"The advertising campaign is costing over £15,000. The promotional back up includes a 30-second live action film, the first time a local company has taken such a step. This in turn is backed up by 5 and 7-second slides and radio commercials on both RTE and Downton Radio, Television ads are on RTE and UTV."

There are full-colour large and small posters. The small poster is a counter handout with details of the times of the television and radio commercials on all channels. In addition are poster displays on prime David Allen sites in Dublin, Cork and Limerick, together with window displays in leading shops.

A 12-minute promotional disc was

distributed to all record outlets for in-store playing.

On a recent Friday and Saturday, to make the public aware of Goldmine, the EMI Ireland sales force drove around Dublin in four big cars with the headlights on, to draw maximum publicity, and with the demi-crown Goldmine posters prominently in view.

John Condren points out that at the start of the year sales were slow. "Then we had a big summer campaign from May 1, which involved two special compilation albums, tourist-orientated, and sold them on a two-tier price system, with orders of 25 or more at a special discount.

"Furthermore, there was a sales incentive for bulk-buying from the Irish catalogue, which included distributed labels such as Dolphin, Claddagh, Outlet, ARA, MPI and Circa, plus a prize of a holiday for two in Spain, which was won by Tony Rouse, of Fitzgerald's Music Centre, Sligo. "This resulted in our most successful summer for a number of years with local material."

The autumn-winter campaign, which led to Goldmine, involved Doherty's agency, with Liam Gaskin booking time on radio and television and looking after the scripts, recording and film production.

EMI feels that campaigns are very

helpful and are, in fact, becoming essential because dealers want to know about forthcoming promotion plans.

Other albums being given maximum promotion within the next few months, include Patricia Cahill, John McCormack, Jimi Slevin and Jamie Stone, whose next album will be launched in MIDEM in January.

Two of the 18 tracks are by Irish artists, the two most successful Irish singles on EMI in the past year — the Swarbriggs Plus Two's It's Nice To Be In Love Again, the Irish Eurovision entry for 1977, and Jamie Stone's I Believe In Love, his first Number One, from the album, Storyteller.

Tracks on the album not already mentioned are Do You Know Where You're Going To (Diana Ross), Under The Moon Of Love (Showaddywaddy), A Little Bit More (Dr. Hook), Mississippi (Pussycat), Torn Between Two Lovers (Mary MacGregor), Somebody Loves You (Crystal Gayle), Rhinestone Cowboy (Glen Campbell), Don't Cry For Me Argentina (Julie Covington), Heaven Must Be Missing An Angel (Tavares), Good Vibrations (Beach Boys), Blanket On The Ground (Billie Jo Spears), Love Hit Me (Maxine Nightingale), and You're More Than A Number In My Little Red Book (The Drifters).

Belfast's Outlet gives the public what it wants

by DONAL K. O'BOYLE

IT WAS back in 1967 that Belfast businessman Billy McBurney purchased a recording studio in Bank Street, Belfast. The aims of his studio were simple — to provide local artists with an opportunity to record demo tapes or discs, and give local entertainers an outlet for their talents on disc. With sound man Cel Fay their first move was to the modernisation of the studio, and today the Outlet Recording Studio complex can boast not one but three multi-track tape recorders — machines recognised in the recording industry as the best in the world, a 16-track mixing desk, and equipment ranging from AKG microphones to mood lighting, to help the artist produce the best quality records available. This year marks the tenth anniversary of Outlet Recordings, where many local entertainers have found fame and world-wide acclaim in the recording stakes.

All aspects of music are represented on Outlet, and all kinds of artists are catered for from established pop groups to gospel singers, and from young hopefuls to choirs and instrumental bands. Outlet's label manager Jim Geogh, reports that since 1967 Outlet Records have recorded and released 125 singles, and 225 albums on their various labels Outlet, Homespun, Folk, Zip, R&O, Derry, etc.

This year Outlet has presented two

awards. Mary Reeves Davis handed to Cliff Ledger & The Country Boys a gold disc for sales of their Kentucky In The Morning album, while Billy McBurney himself presented The Breege Kelly Sound with a silver disc for sales of their debut album on Homespun, Little Country Town.

In the early days says McBurney, the number of local artists on the recording scene could be counted on the fingers of one hand. "I could see the wealth of talent, and was determined to give the artists an opportunity to make themselves known to a much wider audience on record," he says. This month his labels will issue ten newly-recorded albums, by such artists as ace accordion player Malachy Doris on a Scottish Selection, popular duo Anne and Francis Brolly's second album Farewell to Derry, country songstress Tracy Wells' 16-track album Through The Eyes Of A Child.

The studios and the Outlet labels are always on the outlook for fresh talents. The singing farmer, John Watt, who is a popular composer also, had a debut album which sold 10,000 copies, and John Watt Vol. 2 is expected to score likewise. Despite the Northern troubles, Billy McBurney, along with sound man Cel Fay and label boss Jim Geogh have achieved sales of over five million copies worldwide. With artists and material that the Irish record buying public enjoy.



OUTLET'S BILLY McBurney presents Breege Kelly with a silver disc for sales of the Breege Kelly Sound's debut album Little Country Town on the Homespun label.



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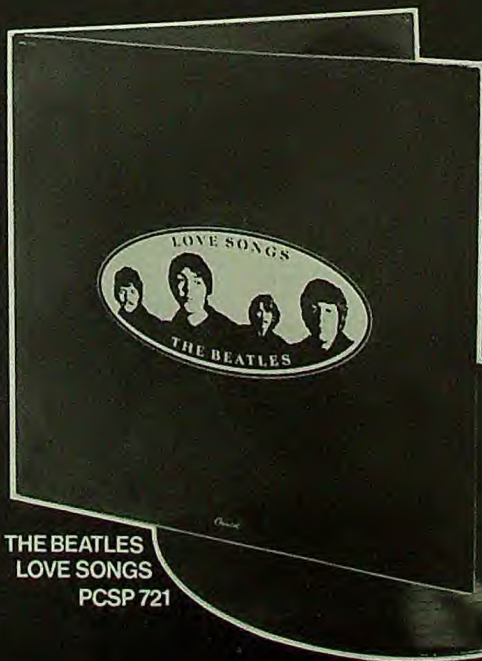


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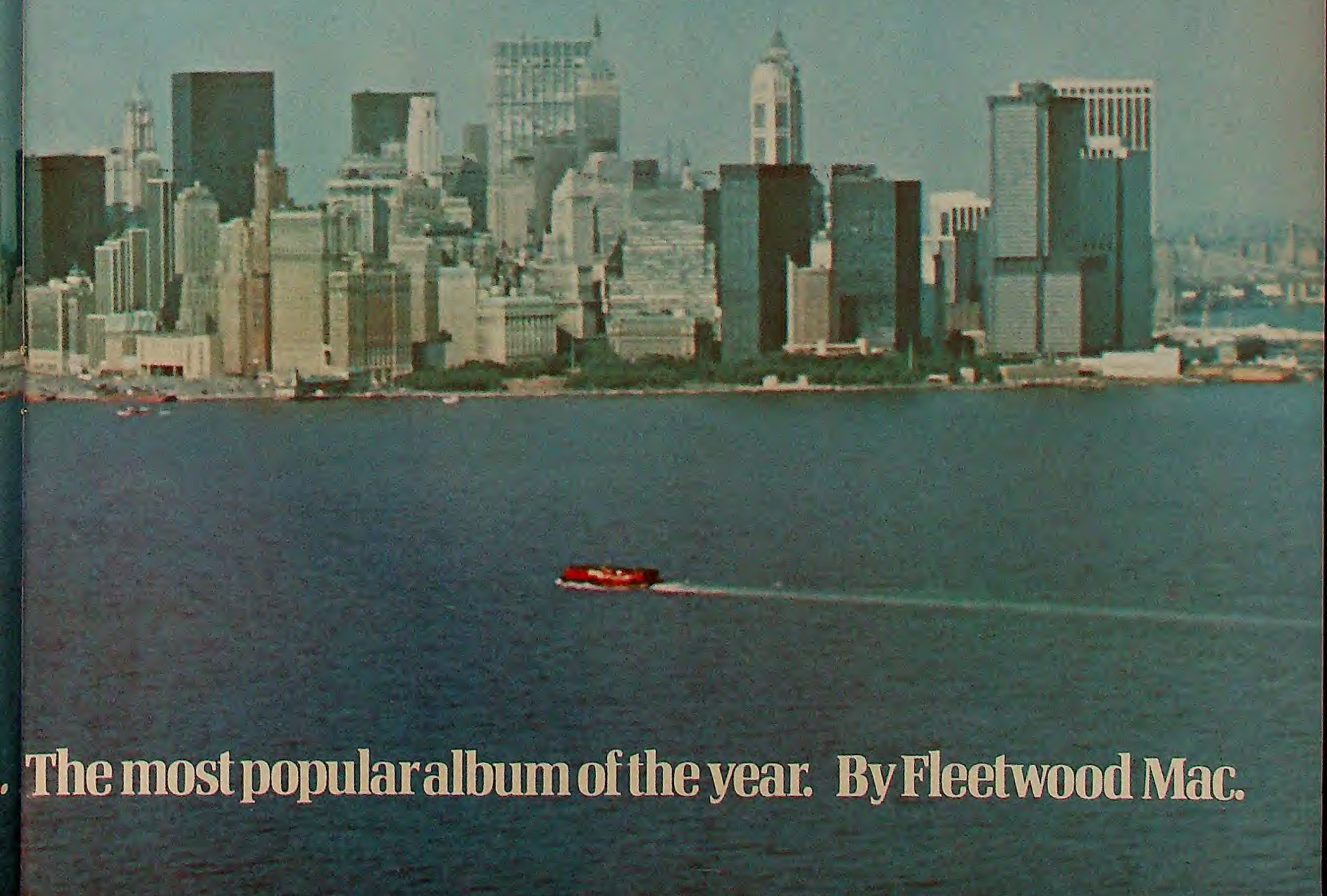
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RADIO

Hamilton leaves the discos for 2

DAVID HAMILTON's move to Radio 2 on November 28 is significant, not only in terms of the possible change in emphasis of the programming of Radios 1 and 2, but also in terms of the financial rewards now open to disc jockeys on national radio. Hamilton says that it wouldn't break his heart if he never saw the inside of another discotheque again, a sphere of work that for the year, must have earned him many thousands of pounds.

A disc jockey contract with the BBC offers a good salary, but with Radio 1, it also opens doors, which, to an ILR presenter would be closed. Hamilton says that for the last year, he has milked the disco circuits, having previously told booking agents that at the end of this year, he would be quitting the disco rounds. If anyone wanted to book him, they would have to sign him up then and there.

With the Radio 2 job, the disco business will have to close, and although he is in his own words "sharper than the average Radio 2 disc jockey," He cannot expect to receive the same type of bookings. He could go on touring the country playing pop music, but he is also honest enough to realise that the punters wouldn't turn out in the same numbers. It is ironical that at the time he is to finish with Radio 1, his evenings are booked up from now until Christmas, and in his last week on Radio 1, he is on the radio every night of the week.

The decision to move away from pop radio was therefore even more difficult. As reported in *Music Week* last week, the choice was to move to Radio 2 and stay with national radio, or become a freelance and record a weekly show for ILR. He already realises that he made the right move.

His disco work will now become more of a cabaret show, and he has already started the changes in his act. For a year now he has featured a black dancer, and after a visit to the continent this summer, she has added fire-eating to her repertoire. During the summer months, Hamilton added the Honeymonster to the bill, who would perform a fertility dance among the crowd. Says Hamilton, "Now I stand back rather more and control the show, rather than being a disc jockey linking each record."

The Radio 2 move will also mean a change of environment in terms of personal appearances. There will be more supermarket openings, hopefully more commercials, and also time for lunch, something which has been missing from his daily routine during recent years with the radio show starting at 2.00 pm. As he says he's packed a lifetime's discotheques into the last year, and has now virtually exhausted any new outlets for his work. "It is a shame that after my busiest year in the business, I shall have to stop the work, even though the bookings show no signs of letting up."

His career at Radio 1 included a joking love-hate relationship with Tony Blackburn, and yet now, with the schedules matching them against each other, this may turn out to be a reality. They were both on Seaside Special last summer on BBC 1, but nobody has told Hamilton if he will appear as usual, or whether tv chief Bill Cotton will opt for a man from the Radio 1 team to replace him.

From being one of the oldest of the regular team on Radio 1, Hamilton will now be one of the youngest on Radio 2, but he has still to find out how the age difference will affect his fellow presenters and also the listeners. He appreciates that Blackburn will win the audience

battle, probably in the ratio of three to one — the ratio of listeners of Radio's 1 and 2 at present. But that doesn't mean he won't be trying just as hard.

"I would like to be able to retain many of the pop acts I currently feature on my show, and I would hope that people will listen to me not just because of the music, but because of the whole atmosphere created."

The pressures on a Radio 1 disc jockey are also spelt out by Hamilton, who says that he will be glad to leave the frenetic world behind him.

The criticisms, especially from the rock press, he says, "got up my nose," while his association with a fashion model, and the news of their plans to marry, continually made headlines in the national papers. The pressures at times were hard to bear, and he says, "It's nice to be getting out of all that, and hopefully the press will start to accept me as an individual."

Another of the problems Hamilton faced, but kept silent about until now, were what he calls "split loyalties". Working for Radio 1 and 2, which was what I was doing, caused a great many heartaches, and although I worked from the same studio complex as Noel, Tony, Jimmy Young and Pete Murray, you had the feeling at times that you didn't know which side you were working for. Now being with Radio 2, and only being in a different studio, it is going to be even more strange. It wouldn't be too bad if the competition was straightforward, like Radio 1 verses ILR, but it isn't, and the competition angle is one of the hardest things to come to terms with.

"Four and a half years ago, when I was offered the afternoon show, I was over the moon, with, at the time, a three-hour show, which was longer than any of the shifts on either network. Once I had been given the good news, I was told that on the other hand, the show would be nearly all tapes. They were giving with one hand, and taking away with the other. When 1 and 2 came together a few years ago, it wasn't so bad, because I had some needtime from Radio 2. Although the tapes on my show were often cunningly disguised, the average listener knew what was going on I'm sure. The trouble was, I was following disc jockeys who played nothing but records in their show. Even the joint with Radio 2 caused problems, and I soon realised that I was walking a very thin tightrope. At times, I would get some very abusive letters with people complaining about the show. I had a very difficult brief, and there was no straight road between the two. Producer Paul Williams and I came to the conclusion that all you could do was play a sample of everything."

At the time of talking to *Music Week*, Hamilton wasn't sure of his brief with Radio 2, but he is prepared for any situation, and understands that he may have more tapes in his new show. "obviously I would like to put over my own personality during the afternoon, but with the target audience perhaps being rather more different, I am prepared that I may have to change my style and my outlook."

"A national disc jockey has to make the money while the going's good and I'll admit to anyone that I've put a fair bit of cash away for a rainy day. It put me in a situation with the Radio 2 offer, that if the terms weren't right, and I didn't get what I wanted, it wouldn't have bothered me that much if I had packed the whole thing in" he says.



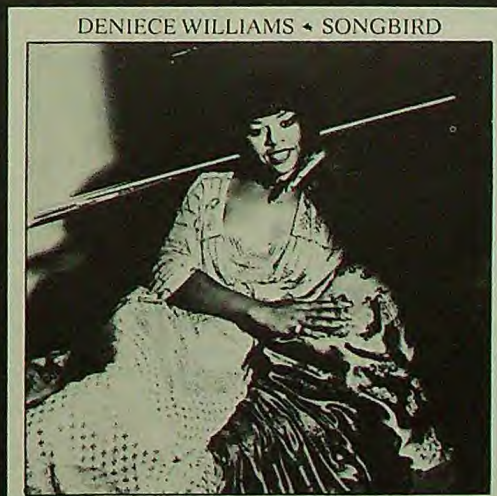
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RADIO

Local radio's 10th: celebration or wake?

by PAUL PHILLIPS

TEN YEARS in any venture is an event worth celebrating. Marriage, your own shop, a long-running TV serial, 10 years as an entertainer. These are all events that the participants would want to commemorate.

So just imagine you'd gone into business 10 years ago with one shop and after three or four years you had 20. In the meantime along comes a competitor who very quickly catches you up on the number of sites and at the same time takes away many of your customers. He's driving, thrusting, aggressive and obviously successful. But you can continue to survive and expand.

Then your local council tells you that, actually, they don't feel you should have any shops at all and that your rival should be allowed to open up more branches while you should close them down. On top of it all your rival joins in the battering, hardly fair since you're not affecting his business at all, insisting that at the very least you shouldn't be allowed any more sites, even if you're allowed to stay in business.

It would tend to take the edge off your enjoyment of celebrating a 10th anniversary wouldn't it?

This is the sour setting for BBC Local Radio's 10th birthday following on the Annan Report and publication of Radio City's reactions to that report.

But the BBC, in typical fashion, seems hardly to have noticed. It presses on with plans for another 45 stations, publishes a booklet which heavily propagandises the role of its local stations and all in all rather tends to look down its nose at the noisy kerfuffle which it plainly finds distasteful but which will nevertheless severely limit its growth in the immediate future.

Never mind, says Peter Redhouse, general manager of BBC Local Radio. "It took us seven years to get the first station opened and where we wanted a network to 40 stations we were eventually only given permission for 20. If the government declines permission for any further stations we will simply go back and argue and hope to prove that we are right in pressing for the continued expansion of the network."

Looking back over the past 10 years Redhouse feels, predictably, that BBC local radio's greatest achievement has been its ability to reflect local needs. It's a point of view which greatly concerns commercial stations because the BBC, in pressing its claims for more stations, uses this as one of its heavier pieces of artillery.

Radio City, in its reactions to the Annan Report, mentions the concern and anguish caused by "suggestions now being made that in ways not yet detailed BBC local radio is more worthy, more involved and valuable to the community it serves than the independent version".

Redhouse is not coy about his attitude. "BBC local stations offer a concern for the community," he says. "The commercial stations are purely entertainment." He doesn't accept the argument that commercial stations offer just the same type of local service but in an entertainment format. "Saying that BBC local radio and the commercial stations are offering the same service is rather like saying that the *Times* and *Reveille* are both periodicals."

This comment seems to confirm all the fears that the independent stations have about the BBC attitude. The claws are out and the battle is on. The BBC, finding itself no longer a monopoly sheds its dignity and comes out fighting. Its recent booklet, *Serving Neighbourhood And Nation*, is not, claims Redhouse, a reaction to Annan but rather a contribution to

the debate.

Nevertheless the nature of much of its content leans heavily towards propaganda and in one or two instances is distinctly unsubtle about it. Pam Ayres, for instance is pictured in glorious colour on the back cover and Pam's Story plus her poem *The Battery Hen* take up the last two pages of the booklet.

Pam's Story recounts how one day in 1974 she visited BBC Radio Oxford with a party of schoolchildren and read her poem *The Battery Hen* on air. Presenter Mike Dickin "was so convulsed with laughter he had to leave the studio". "We knew straight away," he commented afterwards, "that we'd discovered a potential star."

The story goes on to tell how local response was so enthusiastic that Radio 4's *Pick Of The Week* broadcast her poem on the national network and later repeated it on *Pick Of The Year*.

Then, skipping entirely over her enormous success on commercial television's nationwide *Opportunity Knocks* programme, the story continues: "Since then two books of Pam's poetry have been published and an LP released."

Myopic self-justification also occurs earlier in the book in a feature on BBC News and local radio which is at pains to show how local radio has improved the BBC's all-round news-gathering ability.

This particular feature cites the case of the Flixborough chemical plant explosion and recites at length the story of Radio Humberside's involvement in promptly relaying the story to the national network.



OWEN BENTLEY, manager of BBC Radio Leicester which was the first of the BBC's local stations on the air on November 8, 1967.

The implication is clearly that without the local radio station's news team the story would in some way have been impaired. But the same feature mentions the Aberfan disaster of 1966 and fails to recognise that that event did not suffer in terms of news coverage because of a lack of local radio.

Peter Redhouse finds the suggestion that these are desperate self-justification amusing. They're just examples, he says, of how local radio works at grass roots. There is much emphasis on how local stations are 'enriching the network' and this is particularly evident in the news gathering. Up to 200 reports and interviews a month are taken from local radio to be broadcast on the national network news bulletins. Today, *The World At One* and *PM* also takes a share of these reports and *Nationwide* and *John Craven's Newsround* are among programmes which look to them for feature ideas.

Music of course, is an important part of any radio service, and in that respect BBC local radio is very restricted being allowed only one hour a day. "We need more," says Redhouse. "Clearly a balanced



MICHAEL BARTON, controller of BBC Local Radio.

radio service includes news and current affairs and entertainment, and one hour a day needletime is an enormous restraint."

Unfortunately the battle for more needletime cannot be fought for local radio alone. "Although this is a specific allocation for local radio — it's not a bit chopped off the overall BBC allowance — any negotiations with the Musicians Union and PPL are on behalf of the BBC as a whole."

Redhouse makes no secret of the fact that he is far more interested in news and speech programmes than in pure entertainment. "My main interests are news and current affairs. I've no objection at all to commercial stations. They do, it seems to me, a certain job, in providing popular entertainment in competitions with Radio One.

"It doesn't happen to be my job, the provision of popular entertainment. Because news and current affairs is my job and my interest I happen to think it's more important, I've no doubt that the controller of Radio 1 and 2, Charles McLeland, would disagree with me fundamentally."

Radio City's report is specific in its criticism of this attitude. "We hope we shall not be misunderstood," says the report, "when we express our view that we see no public service and very little merit in broadcasting largely to one's self, especially when it is done at the public expense."

The suggestion that it is the job of anyone in media to get to the widest possible audience cuts no ice with Redhouse. "Why should it be?" he asks. "If you took an attitude like that you would dispose of the quality press altogether."

"I think that by providing a good service, concerned with community needs, we will acquire a steady audience, and a substantial audience, I do not suppose that 100 percent of the population want this all of the time. There will always be plenty of people who would prefer to have rather undemanding entertainment and that's alright, it doesn't worry me.

"I certainly wouldn't change what we are doing simply in a vain attempt to maximise the audience."

"Look at the BBC's External Services. The number of people in any one country who listen to the External Service programme is clearly very limited. Out of India's 500 million inhabitants, it's obvious that the average Indian doesn't listen to the BBC. But my goodness the people of influence who listen to it are very widespread and very numerous.

"It's a small audience but a quality audience. Now that's at the other extreme and I'm not suggesting that what we're doing is comparable to what they're doing. There's a different job to ours, as ours is a different job to commercial radio, and using every device to maximise the audience is therefore not one of the tools of our trade."

The size of audience is, indeed, a bone of contention between the interested parties with accusations from commercial radio interests that

BBC local stations' audiences are so small that no accurate gauge can be made of them.

Redhouse, on the other hand, is confident that the local network runs neck and neck with Radio 4 and in some instances the local audience is greater. Figures are provided by the BBC's own ratings system but one programme for immigrants in Leicester has been researched by an outside company experienced in immigrant matters. The figures — due out later this month — are, says Redhouse, overwhelming, although he admits it is a special case.

Thinking of local problems and immigrants in particular, it is hard to see how a local service, as part of a nationally-based and supposedly politically unbiased organisation, can really serve the community without becoming involved in partisan politics. After all, if everyone involved in, say, the Winchester by-pass argument continually sympathised with both sides of the argument, it would



PETER REDHOUSE, deputy general manager of BBC Local Radio.

become very difficult to persuade anyone to actually do anything.

It seems clear that a local service which could truly claim to be serving the needs and wants of its community would at some times be required to adopt a stance on particular issues with its audience and against, say, local planners or property speculators.

Not so, says Redhouse. The job of the stations, he says, is to inform the audience. "You don't have to create monsters. Take the Archway Road row in London. BBC Radio London gives local people the opportunity to communicate. It seems odd to say so in these modern days but there's very little communication between people, you know. You often find where there is disagreement that the two opposing parties have never actually got together and talked about it. The people who oppose the Archway road-widening scheme are not raging anarchists just as those who support it are not bureaucratic monsters.

"We are in a position to give everyone concerned the chance to explore an issue thoroughly. But then simply because you cast a light

on a subject doesn't necessarily mean you'll solve the problems."

Against accusation that the BBC more or less ignored the Annan Report, except to stress in news bulletins the recommendation for more local stations (albeit that Annan meant more commercial stations) are dismissed by Redhouse. Publication of BBC plans for 45 more stations — seen in some quarters as an almost defiant anti-Annan action — was simply he says, the culmination of two years work.

"When we first proposed a local radio network of 40 stations," he says, "that was rather an arbitrary figure. Since then Maurice Ennals, manager of Radio Solent has made a detailed study, travelling all over England, and the proposals for a further 45 stations are merely the result of his efforts over two years.

"Local radio is not the imposition of a new system. We broadcast on regional radio through the Forties, Fifties and Sixties until the first local stations were established and we could see the germ of good radio there. Unless we are now allowed to complete the network as detailed in the recent proposals we won't have a complete service operating and we won't even have replaced the regional broadcasting that stopped in the Sixties."

In the face of criticism of the local service, particularly as regards community interests, Redhouse is particularly scathing about commercial radio. "Our community interest programmes are on during daytime peak listening hours. We all know why the commercial stations schedule their speech programmes for the evening. It's because at that point the major audience has switched over to television."

It's at this point that the BBC stations stop broadcasting their own programmes and switch over to the nationally networked Radio 2, and occasionally Radio 1 although, says Redhouse, duplication between the local stations and Radio 1 will be phased out as soon as possible. This, however, will not be enough for commercial radio interests who are incensed by what they see as wastage of both wavelengths and transmitters in the BBC's 20 stations being used for all but about 80 hours a week of broadcasting time in simply relaying programmes which are already being nationally networked by Radio 1, 2 and 4.

Still, rows and battles apart, one BBC local station sees cause for celebration this year. Radio Leicester was the first of the 20 on the air in 1967 and on Monday night (7) commemorated the event with a concert at the De Montfort Hall featuring Tom O'Connor, Pam Ayres and Mike Harding plus various variety acts, choirs and bands.

The concert was condensed to an hour's radio time for the following night to be broadcast on Radio 2.

Some indication of the power of the BBC can be gauged from the fact that following the Annan Report, a petition was organised and 10,000 signatures collected protesting even the possibility of Radio Leicester being taken off the air.

Celebration or wake, it all seems much the same to Peter Redhouse and he remains philosophical. "I suppose that if we were taken off the air we would return to the old style of regional broadcasting.

"But I can't see that happening. After all it took us seven years to get the first station on the air so we'll just keep on trying. At the moment we await the White Paper, but I probably know less about that than you do.


"What I do know is that we'd much rather spend our energies in providing a better service than arguing back and forth about whether there should be one at all."

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FEATURE

Bain: 'we only put out records we believe in'

The A&R Men

5: Roger Bain of Phonogram

A CLASSIC put-down of contemporary a&r was coined by a singles reviewer in one of the consumer music weeklies recently. "Anything," said the critic, "which shows a glimmer of commercial talent is immediately crushed by a huge f sign."

Rodger Bain, newly-installed as general manager of Phonogram's a&r department, laughs at this rare piece of insight but agrees it's true. It's not the way he means to do business. New signing Bethnal for instance, have recently been out on the road with Hawkwind and Bain is quite content to give them breathing space to get used to the idea that they are going to have a record career. "I'll probably put them in the studio at the end of the year or the beginning of next year," he says.

It's heartwarming to come across someone actively pursuing a philosophy which many a&r men preach but rarely practice. Looking around at the giants of today's record scene certain names stand out like a handful of sore thumbs. Led Zeppelin, Paul McCartney, Elton John, Fleetwood Mac, Rolling Stones, Rod Stewart, all have had careers spanning years rather than months and significance must be attached to the fact that all had gained much experience, served their apprenticeship if you like prior to a record deal and thus the talent had flowered before any a&r man came near them.

There have always been one-hit wonders, but again it must be significant how few of the artists to emerge since the beginning of this decade to seriously challenge the position and longevity of the giants of the past 15 years.

Bain feels he is in a position of some advantage in allowing at least some of his artists to develop naturally rather than within the four walls of a recording studio. "I don't imagine that we're alone in this. Being a company of Phonogram's size we've got the luxury of the financial stability to be able to do it. I think several people have finally realised that it's all down to the product and the product is down to the artist and you have to allow the artist time to grow."

Rodger Bain was born in the

music industry equivalent of a trunk. His father was trombone sessioner Jock Bain: "I grew up answering the phone to bookers although I never thought of making music my career until I joined Decca."

His earliest musical influences centred around jazz and r&b and in traditional a&r man style he played the drums and bass "pretty badly". Petite Fleur by Monty Sunshine and Bad Penny Blues by Chris Barber are two records he remembers being particularly fond of as a sixth-former attending Saturday night jives.

One stroke of luck for him, though it is doubtful he recognised it at the time, was being born in 1945 just at the tail end of the war. It meant that by the time he was 18 years of age the Beatles were just about to get under way and the record industry was wide open for bright young men who weren't too proud to make a cup of tea and run errands to the Post Office in order to be around the business and learn the trade.

The company who sampled Bain's brew-up talents in 1962 was Decca and over the next few years he was in the good company of Gus Dudgeon and Vic Smith among others. "Mike Leander was doing a lot of work there at the time also, Cat Stevens was just doing his first recordings, Mike Vernon of Blue Horizon fame was a house producer and Tom Jones was cutting his first records. It was a great, great experience."

"I'd do a session in the morning with Frank Chacksfield, in the afternoon with Stokowsky conducting the LSO and then in the evening there'd be a session with John Mayall's Bluesbreakers and Eric Clapton. A fantastic spectrum of experience packed into that time."

His first session in the studio was with legendary banjo player Derroll

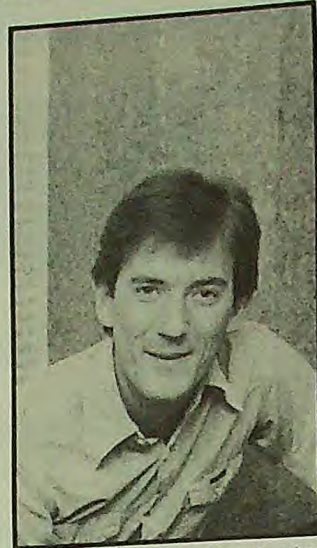
Adams, the man who inspired Donovan in his earliest years and taught him his guitar-picking style. "Decca wanted to do a deal with him but no-one had anything on tape so they asked me to take him in the studio and lay down some tracks. That was the first occasion on which I wore the producer's hat — as much as you could produce Derroll Adams."

It's a long way from Derroll Adam's banjo to Black Sabbath's heavy metal but the day of the independent producer had dawned and Bain left Decca to form his own company — Hummingbird Productions — in partnership with David Platz who was then running Essex Music. "After six or seven months getting the feeling of being out on the street the first thing I did was with Black Sabbath."

"They were originally offered to Gus Dudgeon but he just wasn't interested in that sort of music. Tony Hall was looking for a producer for them and he and I had met through David Platz. He asked me to have a look at them so I went up to see them in Birmingham, at Henry's Blues House, which was run by Jim Simpson who was then managing them."

At that time the group's following was good but only in the Midlands. "They'd been gigging for about a year or 18 months as more or less a 12-bar blues band so they had a really big following and even though it was mainly confined to the Midlands I think it was one of the contributing factors to the success of the first album. In the first week of release it sold 5,000 and that was sufficient to lodge it in the bottom of the charts."

He's not defensive about Sabbath whose critical reception has almost always been hostile. "There was a lot of musical snobbery, particularly within the business, people saying, 'What's this band about, why are



they selling so many records when all they do is bash-bash-bash?" But you're always going to get that and whether it was musically brilliant or not it was very successful and it meant something to a lot of people."

A big disappointment for Bain at this time was the failure of another of his artists, Philip Goodhand-Tait, to make an impression on the public. They did three albums together and then split over a disagreement on production direction. "I wanted to do bigger and more spectacular records and he was into a Randy Newman trip, piano and vocal only." Ironically Goodhand-Tait's next producer was Robin Cable, renowned Phil Spector fanatic who took him in just the direction Bain had envisaged and all but pulled it off.

It seems odd that someone established as an independent producer — Bain also produced three albums by Budgie, one by Freedom who were an offshoot of Procol Harum and one by Hannibal, another Birmingham-based band — should head back into company a&r but Bain insists that he had always known he would want to get back into a company.

"At the time I decided to go out on my own, I felt that the trend was towards independent producers and

I was right in thinking that. But having been taught the trade by a major company my orientation had always been towards company thinking.

"I was in a situation where I'd get a call saying, 'Hey, do you want to produce an album?' Going into the studio and going through all the sweat of making it and then handing it over to some guy and that's the end of the story. I wanted to be in a position where I could follow things through more."

During Packer's negotiations with EMI it became clear that the company was going to expand and it was decided to bring someone in to look after the a&r side. Bain was one of about six people who were interviewed. "I think I got the job because I kept 'phoning up and saying 'Hey, what's happening?'"

"But it was great, a really enjoyable period of my life. I met a lot of good and interesting people and just had a ball. The essential thing about Rocket is, like Berserkely, to have a good time making records. That was Elton John's philosophy."

Good or not, it was a barren time as far as hits were concerned for Bain. As Elton John took more of a day-to-day interest in the running of the company so Bain's function as a&r man seemed to dwindle. "I think the only things we signed during my couple of years there were Junior Campbell which unfortunately turned out to be an abortive affair, and the Foster Brothers."

"The Foster Brothers were one of those age-old things that you don't think happen anymore where I wandered into a downtrodden pub in Paddington and there was this band playing. At that time they were called Blitz and 50 percent of their set was blues/r'n'b and the rest was really heavy bash-bash-bash. Even for that time it was a little bit dated but the lead guitarist Graham Foster is just a superb guitarist and I wanted to be associated with his career."

"I tried to develop the blues and r'n'b side of their music and the bass-player decided he wanted to continue with the heavy metal so he split. Then we brought in Graham's brother Malcolm Foster on bass."

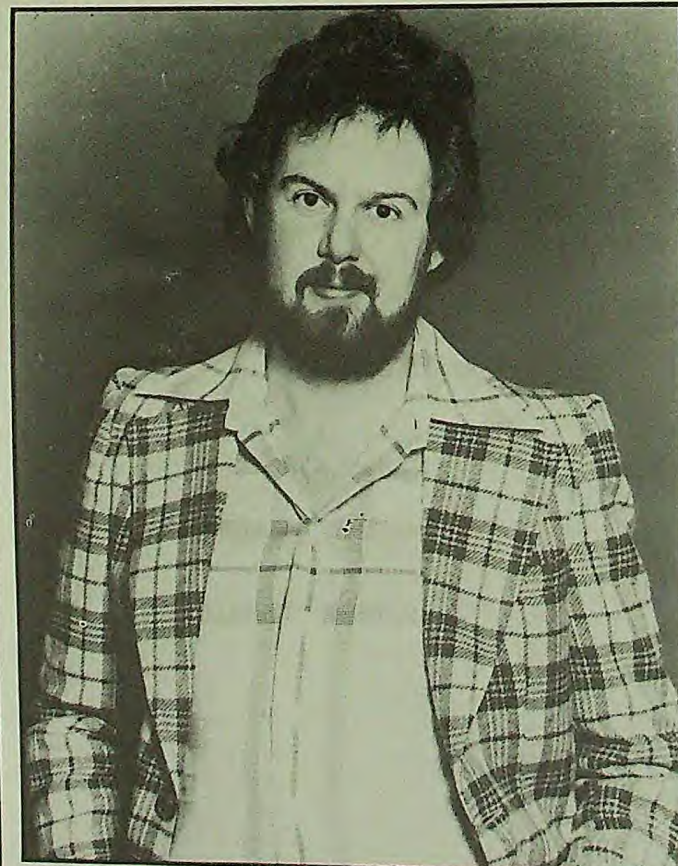
Bain put the group together with producer Mike Vernon and together they made Count Me Out, an-almost hit that had them regularly compared with Ace. He's disappointed that he won't be further involved in their development but maintains a personal interest in the band's career.

"Yes it's very sad, but once I'd decided to leave Rocket I didn't see the point in sneaking about the business in disguise looking for another job."

His approach to Phonogram was made because he had heard about Nigel Grainge's Ensign label deal and thought there would be a gap to fill. "I came looking for a job as one of the a&r team. At that time there were five a&r managers but Tony Morris said he couldn't see me being one of the team. I thought 'Hallo, car-park attendant' but he offered me general manager of a&r. When I picked myself up off the floor I said 'Yes, thanks very much!'"

The team that he is now in charge of consists of Dave Bates who handles the new wave/progressive acts, John Staines who is essentially involved in American product but also looks after Status Quo and Hedley Leighton, formerly of Polydor, who handles contemporary mor.

For the past six months Phonogram has been going through what Bain calls 'a hiccup' with the planned move of Tony Morris to



Philip Goodhand-Tait.

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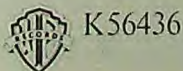
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SPLINTER



FEATURE

'I don't believe in rushing people'

FROM PAGE 30

Polydor and his replacement by Ken Maliphant. There have been many internal changes and lots of comings and goings. "To anyone outside it must look very weird, but to us inside who know what Ken Maliphant is aiming for it all looks very logical.

"So far as I'm concerned it's been a question of acclimatising myself to thinking on the wavelength of a company this size again and getting to know everyone around the world who's involved in the company plus putting the a&r house in order. I think we've done that now and we can start to become more aggressively involved in putting out successful records.

"We're trying to approach signing more from the long-term point of view rather than production or lease-tape deals, to be more music-orientated. I know that sounds ridiculous to say that a record company should be more music-orientated but I want to get away from this label of being a faceless banker somewhere. We've got more creative people involved here now and we've signed a number of acts in the past six months, all totally unknown, and we plan to stick with them and develop them."

Among signings he's made since he arrived are Bethnal, Mike Moran of Eurovision fame, East Coast from Newcastle — "sort of Crusaders-cum-Weather Report!" — and Dave Townsend, writer of Miss You Nights which did so much

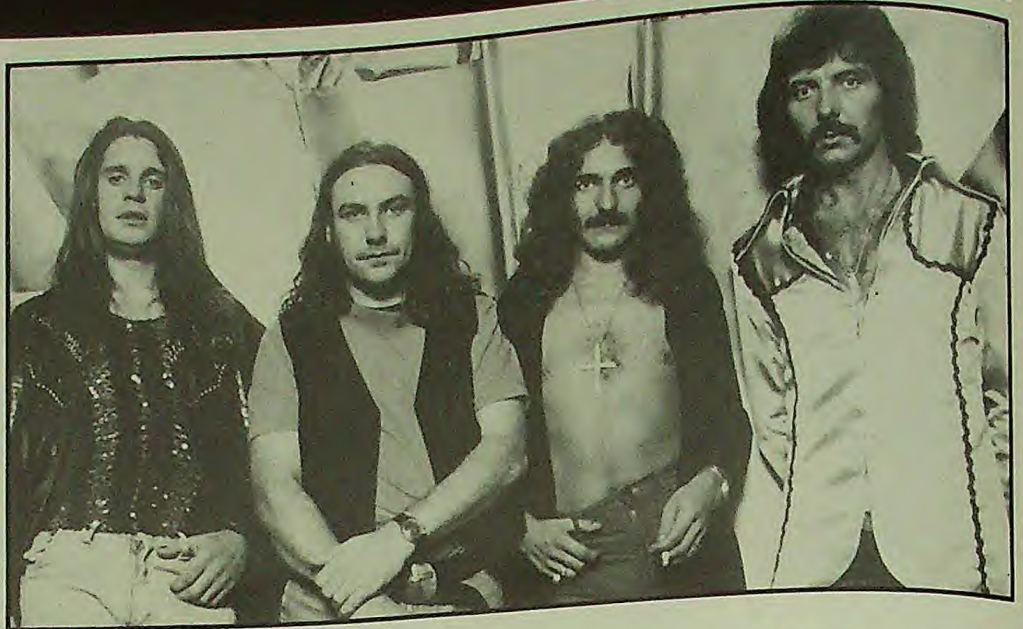
to launch the current Cliff Richard renaissance and singer of Don't Let It Show, the American single from the Alan Parson Project's I Robot album.

"The problem from an a&r point of view in a company this size is to be as selective as you would be if it was your money while bearing in mind that you can't go for six or seven months without putting out a record as we could do at Rocket."

He's particularly pleased about the signing of Bethnal because, he says, it did the company ego a lot of good to be able to sign a band in the face of stiff competition from several other companies. "Dave Bates found them. At that time all he did was go to gigs all round the country the whole time. Dave liked them so he took John Staines to see them and he liked them.

"I saw them at the Music Machine and I said yes, I love them, and we've got to try and get them. It was stage one in getting rid of this fuddy-duddy image which Phonogram has had. We were well pleased to sign them since CBS, Warners and, ironically, Rocket were all after them."

The room-to-breath policy that he's applied to Bethnal he has also extended to Dave Townsend, who has been under contract for three months. "Once the deal was signed — got him a Teac four-track and a Teac two-track and sent him away to his house in Cornwall to write songs. I don't call him or pressurise him. When he's ready he'll come to me.



Black Sabbath

We're working towards having an album ready by Spring.

"Now that's not to say we're going to extremes and letting everyone have a paid holiday but I don't believe in rushing people into the studio just for the sake of it.

"That begs the question that if you're going to put people in the studio just for the sake of it are you then going to release records just for the sake of it and the answer to that is adamantly no. We're only going to put out records which we believe in.

"An essential part of any successful artist's make-up is the belief that he is destined to be a huge star and I wouldn't want to be involved with any artist who wasn't creatively paranoid. They have to believe in themselves and if you rush through the whole process of

making a record and releasing it then it's not going to turn out to be the masterpiece they feel they're capable of. That just leads to frustration and bad feeling between the company and the artist."

There are obvious exceptions to this and a perfect example are the four-time Opportunity Knocks winners the Duane Family who were whisked into the studio and the records quickly got into the stores while public enthusiasm was still there.

Bain produced their first single, It Might As Well Rain Until September. It's the latest in a long line of productions that he describes as 'schizophrenic'. "If you got all the records I've ever produced and laid them out it would look very odd. It ranges from out-and-out heavy rock to totally m-o-r and I'm

proud of that. It gives me the ability here to bridge the creative gap between say Rich and Hell and the Voidoids and Twiggy."

One of his biggest problems in attracting new artists is ridding Phonogram of its previously conservative image. "I know that as an independent producer you have a piece of product and you make up a list of record companies you're going to take it to and way down the list comes Phonogram.

"I asked myself 'Why is that?' and the answer is that I didn't know who was here and that's something I'm trying to eliminate. We've got to be visible and establish our personalities even if it means doing silly things like wearing a Phonogram T-shirt whenever we go to gigs."

BBC records & tapes

November Releases



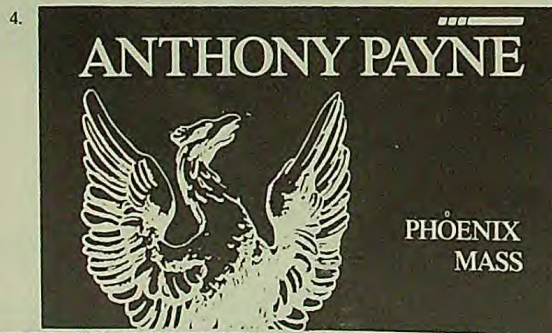
1. **THE TWO RONNIES VOL. 2.**
LP: REB 300 Cassette: ZCF 300
Recapturing the funniest moments from their recent TV series.

2. **MICHALA PETRI**
LP: REC 298 Cassette ZCM 298
Stereo
This record illustrates a remarkable talent. Michala Petri, born in Copenhagen in 1958, was given a recorder at the age of three, taught herself to play it and gave her first recital at the age of five. She is now world famous and many composers have written works specially for her as she is a true virtuoso, producing effects on the recorder which are quite phenomenal.
The music she plays ranges from the 17th century to the 20th century and in some pieces she is accompanied by her mother on the harpsichord and her brother on the cello. The works on this record will be broadcast on Radio in late November.

3. **BIRDS & OTHER SOUNDS OF THE COUNTRYSIDE**
SOUND EFFECTS NO. 17
LP: REC 299 Cassette: ZCM 299
Stereo
This is a selection by the well-known broadcaster and ornithologist, Eric Simms, of sounds of the countryside from all over Britain at different seasons of the year.

4. **ANTHONY PAYNE**
'PHOENIX MASS', 'PAEAN', 'THE WORLD'S WINTER'
LP: REH 297
Stereo
This record has been sponsored by The Arts Council of Great Britain and it includes the 'live' broadcast of the First Performance of 'The World's Winter' from the 1976 Cheltenham Festival. This was recorded by the BBC's Transcription Service who also recorded the other two works especially for this record. The producer is James Burnett.
It is the first time that all three works have appeared on a commercial gramophone record — in fact the first time that any of Anthony Payne's music has been issued on record. Detailed sleeve notes have been written by Bryan Northcott and it is likely that an article about Anthony Payne and this record of his music will appear in 'The Gramophone'.

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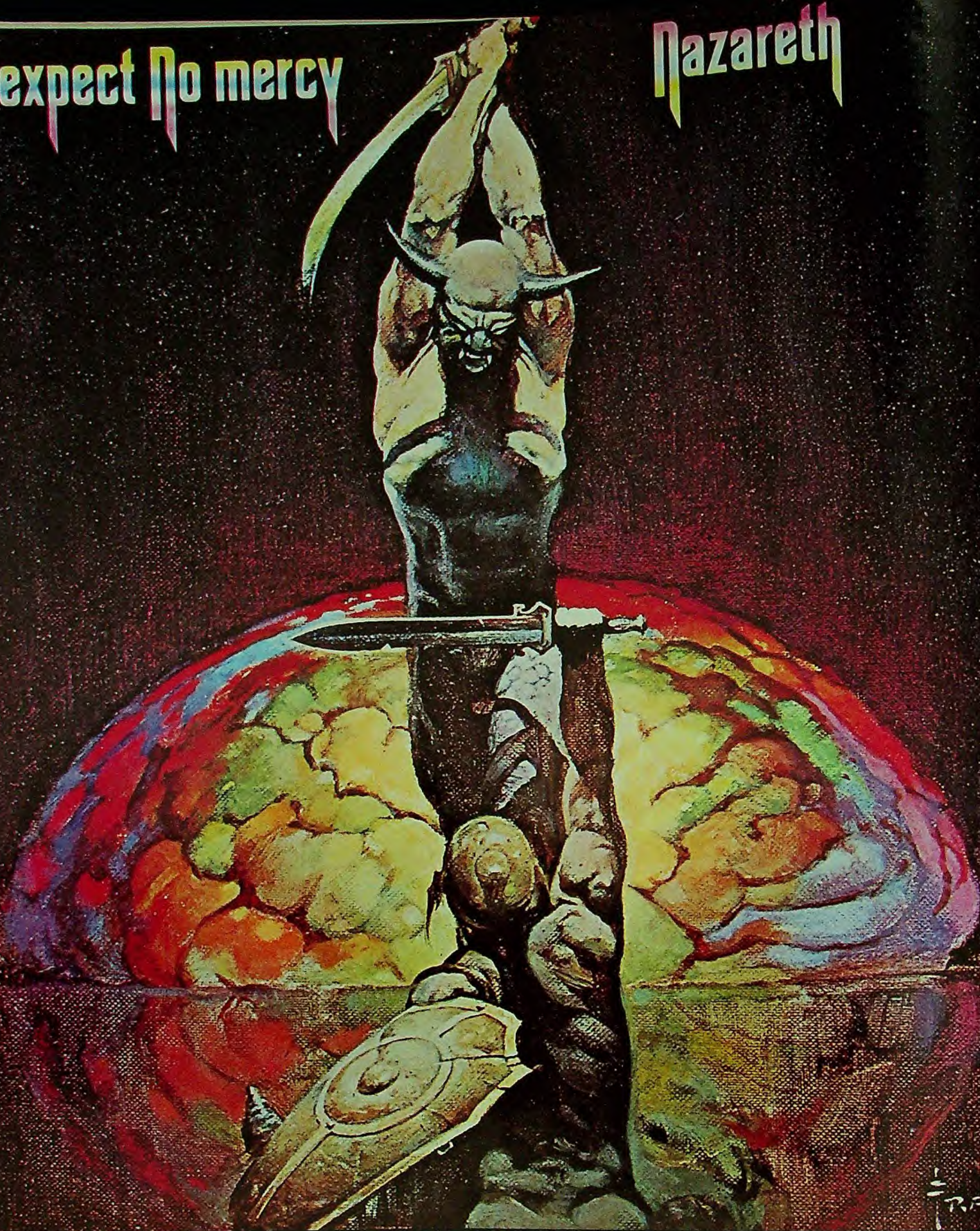


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1	NEW NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	Virgin V 2086
2	14 THE SOUND OF BREAD Bread	Elektra K 52062
3	1 40 GOLDEN GREATS Giff Richard	• EMI EMTVS 6
4	2 20 GOLDEN GREATS Diana Ross & The Supremes	⊕ Motown EMTV 5
5	4 SECONDS OUT Genesis	Charisma GE 2001
6	3 HEROES David Bowie	RCA PL 12522
7	5 NO MORE HEROES Stranglers	• United Artists UAG 30200
8	7 RUMOURS Fleetwood Mac	□ Warner Brothers K 56344
9	29 MOONFLOWER Santana	CBS 88272 (C)
10	8 THUNDER IN MY HEART Leo Sayer	• Chrysalis CDL 1154
11	6 HOME ON THE RANGE Slim Whitman	• United Artists UATV 30102
12	18 SOUL CITY Various	K-Tel NE 1003
13	NEW STREET SURVIVORS Lynryd Skynyrd	MCA MCG 3525
14	13 GOING FOR THE ONE Yes	• Atlantic K 50379
15	NEW FEELINGS Various	K-Tel NE 1006
16	23 GREATEST HITS VOL. 2 Eton John	• DJM DJH 20520
17	12 GREATEST HITS Abba	⊕ Epic EPC 69218
18	10 OXYGENE Jean Michel Jarre	• Polydor 2310 555
19	NEW STICK TO ME Graham Parker & The Rumour	Vertigo 9102 017
20	15 PLAYING TO AN AUDIENCE OF ONE David Soul	• Private Stock PVLV 1026
21	49 GET STONED Rolling Stones	Arcade ADEP 32
22	19 PASSAGE Carpenters	A&M AMLK 64703
23	11 A STAR IS BORN Soundtrack	• CBS 86021
24	21 BEST OF ROD STEWART Rod Stewart	□ Mercury 6643 030
25	26 AJA Steely Dan	ABC ABCL 5225
26	22 ENDLESS FLIGHT Leo Sayer	⊕ Chrysalis CHR 1125
27	33 ECHOES OF THE 60S Phil Spector	Phil Spector 2307 013
28	NEW NEWS OF THE WORLD Queen	EMI EMA 784
29	24 MOODY BLUE Elvis Presley	RCA PL 12428
30	27 TWO DAYS AWAY Ekie Brooks	A&M AMLH 68409
31	25 ARRIVAL Abba	⊕ EPIC EPC 86018
32	20 SHOW SOME EMOTION, Jean Armatrading	□ A&M AMLH 68433
33	30 EXODUS Bob Marley & The Wailers	Island ILPS 9498
34	34 FRONT PAGE NEWS Washbone Ash	MCA MCG 3524
35	35 MOTOWN GOLD VOL. 2 Various	Motown STM 12070
36	17 LOVE YOU LIVE Rolling Stones	Rolling Stones GOC 89101



TOP 60 ALBUMS

The Best Thing That Ever Happened (NE 1004.)



Glady's
at 7 night

LYNYRD SKYNYRD



"Street Survivors"

MCA 3029

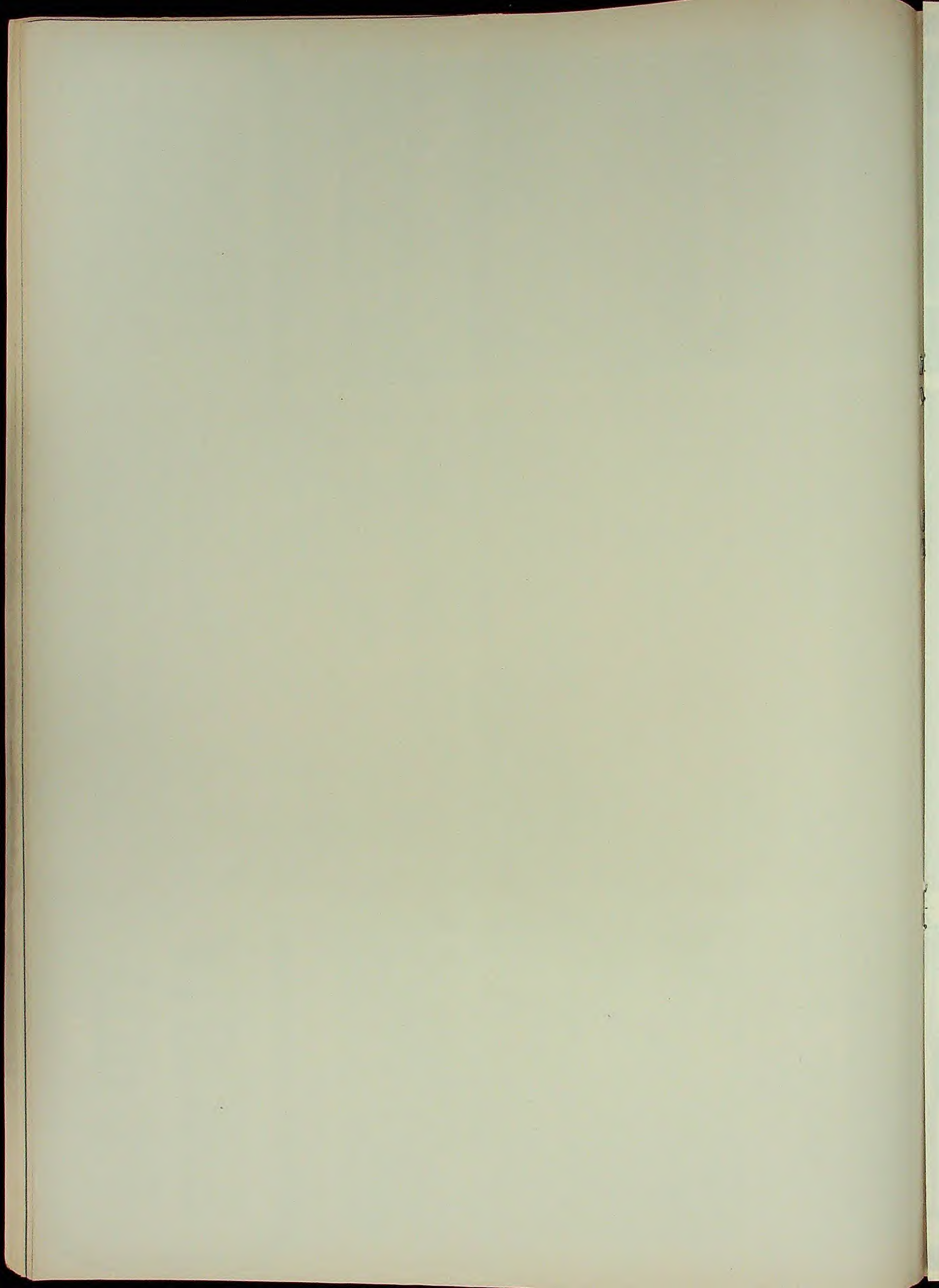
MCA RECORDS

Original Disco Hits

(NE 1014)

20 ORIGINAL DISCO HITS

DISCO FEVER



1901

1901

1901

1901

1901

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING NOVEMBER 12 1977

Kenny Williams
single
(You're) Fabulous Babe

FR 13731

DECCA

ONES TO WATCH

Randy Newman
"Short People"

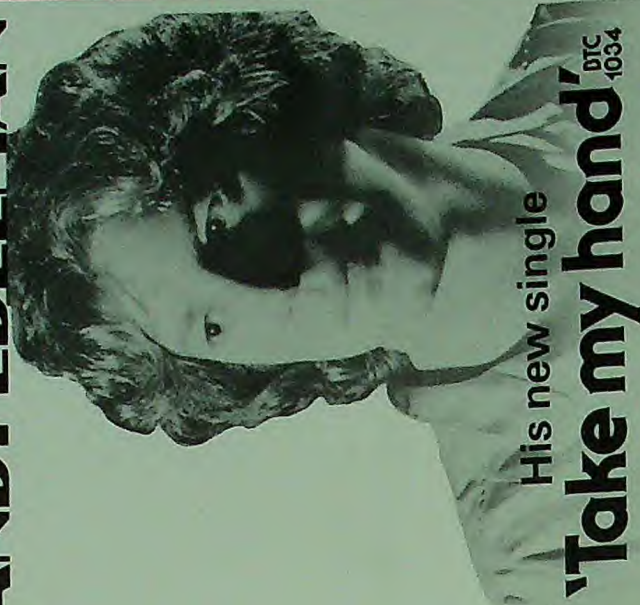


K17034

Suburban Studs
"No Faith"

Pogo
POG001

RANDY EDELMAN



His new single

'Take my hand'

from his great new album

'If love is real'

DT 542



1	1	NAME OF THE GAME Abba	○	Epic EPC 5750
2	2	YES SIR I CAN BOOGIE Baccara		RCA PB 5526
3	3	YOU'RE IN MY HEART Rod Stewart	○	Riva 11
4	4	ROCKIN' ALL OVER THE WORLD Status Quo	○	Vertigo 6059 184
5	5	2,4,6,8, MOTORWAY Tom Robinson Band		EMI 2715
6	6	WE ARE THE CHAMPIONS Queen		EMI 2708
7	7	BLACK IS BLACK La Belle Epoque		Harvest HAR 5133
8	8	BLACK BETTY Ram Jam		Epic EPC 5492
9	9	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters		A&M AMS 7318
10	10	NEEDLES & PINS Smokie		RAK 263
11	11	VIRGINIA PLAIN Roxy Music		Polydor 2001 739
12	12	HOW DEEP IS YOUR LOVE Bee Gees		RSO 2090 239
13	13	HOLIDAY IN THE SUN Sex Pistols		Virgin VS 191
14	14	LIVE IN TROUBLE Barron Knights		Epic EPC 5752
15	15	SILVER LADY David Soul	●	Private Stock PVT 115
16	16	LOVE HURTS ETC. Nazareth		Mountain NAZ 1
17	17	DANCIN' PARTY Showaddywaddy		Arista 149
18	18	SHE'S NOT THERE Santana		CBS 5671
19	19	FROM HERE TO ETERNITY Giorgio		Hansa/Oasis 1
20	20	STAR WARS THEME Meco		RCA XB 1028
21	21	DADDY COOL Darts		Magnet MAG 100
22	22	BELFAST Boney M		Atlantic K 11020
23	23	I BELIEVE YOU Dorothy Moore		Epic EPC 5573
24	24	TURN TO STONE Electric Light Orchestra		Jet UP 36313
25	25	HEROES David Bowie		RCA PB 1121
26	26	LOVE BUG Tina Charles		CBS 5680
27	27	NO MORE HEROES Stranglers		United Artists UP 36300

Crystal Gayle



NO RAIN
POG001

Alan O'Day
"Soldier Of Fortune"

PACIFIC
KI1025

Crosby Stills and Nash
"Fair Game"

ATLANTIC
KIT024




12" single
White Punks On Dope
Don't Touch Me There
What Do You Want
From Life

**AVAILABLE NOW
75p**




27	14	NO MORE HEROES Stranglers	United Artists UP 36300
28	16	I REMEMBER ELVIS PRESLEY Danny Mirror	Sonet STONE 2121
29	45	I WILL Ruby Winters	Creole CR 141
30	50	GOIN' PLACES Jacksons	Epic EPC 5732
31	42	EGYPTIAN REGGAE Jonathan Richman & The Modern Lovers	Beserkley BZZ 2
32	43	MY BABY LEFT ME Slade	Barn 2014 114
33	33	WATCHIN' THE DETECTIVE Elvis Costello	Stiff BUY 20
34	28	ANGEL OF THE MORNING/ANYWAY YOU WANT ME Mary Mason	Epic EPC 5552
35	NEW	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle	United Artists UP 36307
36	18	WONDROUS STORIES Yes	Atlantic K 10999
37	26	BEST OF MY LOVE Emotions	CBS 5555
38	32	BRICKHOUSE/SWEET LOVE Commodores	Motown TMG 1086
39	NEW	CAPTAIN KREMMEN Kenny Everett/Mike Vickers	DJM DJS 10810
40	44	SHOO DOO FU OOH Lenny Williams	ABC 4194
41	35	THE DANGER OF A STRANGER Stella Parton	Elektra K 12272
42	48	BABY WHAT A BIG SURPRISE Chicago	CBS 5572
43	NEW	LOVE OF MY LIFE Dooleys	GTO GT 110
44	NEW	DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda	Philips 6042 352
45	NEW	BABY BABY MY LOVE IS ALL FOR YOU Deniece Williams	CBS 5779
46	38	MODERN WORLD Jam	Polydor 2053 945
47	NEW	DISCO BEATLEMANIA	DBM Atlantic K 11027
48	NEW	GEORGINA BAILEY Noosha Fox	GTO GT 106
49	40	BOOGIE ON UP Rokotto	State STAT 62
50	NEW	FLORAL DANCE Brighthouse Rastrick Band	Logo BIG 548

Chart compiled for Music Week and the BBC by British Market Research Bureau
 * MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
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**DON'T IT MAKE MY
BROWN EYES BLUE**
ciw
ALL I WANNA DO IN LIFE

UP 36307



REAL

Money Spinners



Bonnie Tyler
It's a heartache
PB5057

Hall and Oates
Why do lovers?
PB1182

Nilsson
Lean on me
PB9177

Ronnie Milsap
It was almost like a song
PB0976

The Whispers
Make it with you
FC0996 (12" single)

DEFNICE WILLIAMS

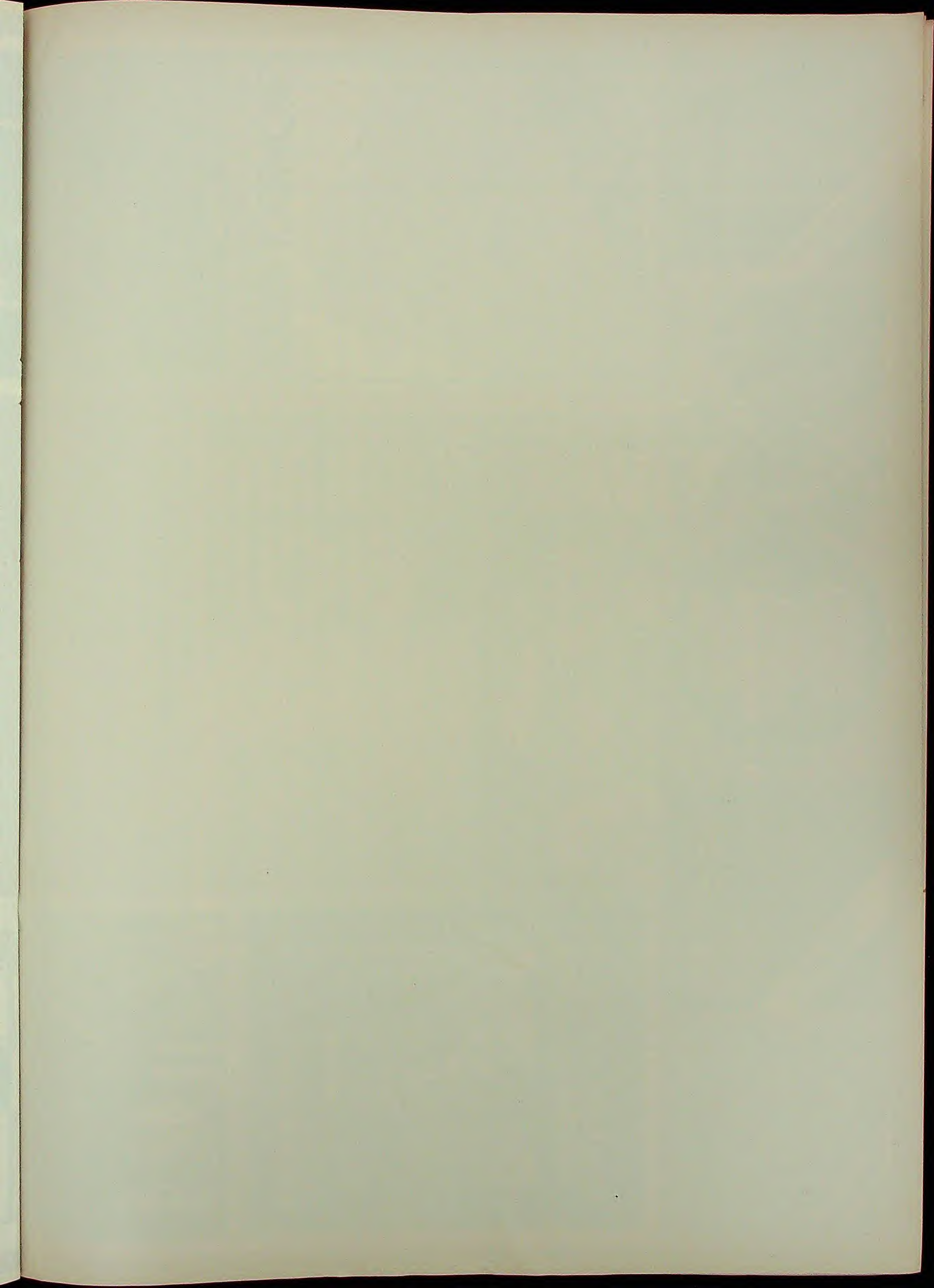


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5779
CBS
Records





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QUE SERA SERA
GOOD-BYE-EE
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Relay Records Ltd. 9 Cherington Road London. W7 01-579 6125/4249	Clyde Factors Ltd. 79 Washington Street Glasgow 041 - 221 9844	Direct Tapes Ltd. Direct House Torre Lane Leeds 9 0532-485537
Wynd Up Records Ltd. George St. Trading Estate Sedgley Park Manchester 061 - 798 9252	Pickwick Record Dist. Ltd. The Hyde Industrial Estate The Hyde, Hendon London. NW4 01-205 5204	Bilabel Ltd. 3 Speedwell Close Chandlersford Industrial Estate Chandlersford, Eastleigh Hants, SO5 3BT 04215 60737

FEATURE

by ADAM WHITE

APRES LE deluge? This is the flood! The trickle of creativity that was Europop in the Sixties — an offbeat instrumental here, a Eurovision winner there — has become a deluge of international proportions in the late Seventies.

Confirmation comes from the charts. More than a dozen of this year's top ten entries in Britain have swept across from the Continent, from the foregone conclusions of Abba to the three-in-a-row from Boney M, from the electronics of Jean Michel Jarre and Space to the disco dictates of Donna Summer. And the hits keep on coming, as summer success in Spain, France, Holland, Belgium and Germany turns to autumn action on this side of the English Channel.

Most industry explanations of the trend tend to focus on those twin phenomena of recent times, Abba and disco. The former is the most successful recording act to jump from the Eurovision springboard, developing beyond the nursery-rhyme simplicity of the song contest to become as clever and sophisticated at producing pop music as the Americans and the British. Their qualities and conquests have brought new industry and media respect for Europe as a source of repertoire.

There is similar respect and recognition for its disco output, trailblazed two years ago by

Europe — the darlings of the dance floor and more

is attributable to the multi-national nature of the productions. Some are either recorded on the Continent with Britons or Americans (flown in or domiciled) augmenting local session men; others are recorded in Britain under European auspices.

Egyptian-born but Paris-based Alex Costandinos favours the latter route, and his money-spinning work with Cerrone and Love & Kisses was cut at London's Trident Studios. "If most people had to choose between the Rolls Royce and Citroen, then they would choose the Rolls. I choose to record in the UK because, as far as I am concerned, it is the Rolls Royce of the recording industry. When I do my frequent sessions in London, it is always with the same team of people, the same studio engineers, the same musicians. That way we have built up a very strong partnership."

EMI product manager Freddy Cannon, whose Harvest label has just scored a major hit with La Belle Epoque, subscribes to the multi-national theory, and believes that

French instrumentalists Bernard Estardy and Jean-Pierre Bourtoyre, and Zebra Crossing, a seven-piece band (six Italians, one American) produced by former Middle Of The Road mentors, Mario and Giosy Capuano. Then there is the improbably-titled Unlimited Citations, a 34-song Beatles medley — competing with DBM's Disco Beatlemania on Atlantic — performed by French act, Cafe Creme. The disc, acquired by Freddy Cannon and EMI international repertoire manager Glyn Evans from producer Laurent Rossi, has already sold 200,000 copies in France, and entered charts in Switzerland, Holland, Belgium and Canada.

Peter Robinson, international director of a&r at CBS, is someone else who pinpoints the cosmopolitan roots of today's Europop hits, and the creative cross-breeding of ideas. There is a large number of British and American musicians living and working in Munich, he says — many of the former originating from the beat boom of the Sixties, the latter often onetime German-based servicemen. Holland has a similar pool of talent, Robinson adds. "After years of being the underdogs musically, so to speak, the Europeans are sparing no expense to compete in the international marketplace on equal terms with everyone else."

Abba stands as the supreme example, while the CBS executive confirms that the quality of product available from the company's Continental affiliates is improving all the time. Robinson sees Lake, a Hamburg-based soft-rock harmony group signed to CBS Germany, as one of the hopes for the future. They already have a US chart entry with their single, Time Bomb.

This combination of cosmopolitan content and some shrewd repertoire selections — what better timing for a Beatles medley, for example, or revivals of Black Is Black and Sunny? — also provides perfect programming material for radio. WEA managing director John Fruin thinks this has been vital to its success. Acts are benefiting from the fact that the European idea of a disco record is far more commercial than many American soul and disco releases, and far easier to place on UK radio playlists. Fruin adds that WEA UK will devote even more energy to product from its Common Market counterparts in the coming year, while looking for reciprocal support as the British company's own talent plans materialise. Part of the strategy embraces Boney M, which WEA will continue to pitch, in Abba fashion, towards the pop/m-o-r market rather than to the disco crowd which favoured them initially.

Some local observers see the timing of Europop releases as critical. Big hits on the Continent mid-year are best promoted during Britain's autumn, goes the logic, when holidaymakers will want to recall their summer break. This ploy was effectively used in 1974 by Sonet for Sylvia's Y Viva Espana — virtually a tourist anthem, which translated into a major UK hit that October — and recently by RCA for Baccara's Yes Sir I Can Boogie.

Now that company is hoping to register similar results with Laurent Voulzy's Rockollection and Oliver Onions' Sandokan. The former already has seven hits in France to his credit, the latter is a pseudonym for Italians Maurizio and Guido De Angelis (four chart-toppers in Germany); both discs, like Yes Sir I Can Boogie, come from RCA's

Continental connections.

Creative development manager, Derek Everett, claims always to have been a believer in music's internationalism. "If a record sells to a million people in one country, it's fair to assume it has some special appeal — and in many cases, though not all, that appeal can cross boundaries."

Everett agrees that Europe has developed musically beyond disco to a more widely-acceptable pop sound, with dramatic potential for 1978. An RCA project for the New Year will be the launch of Lucio Battisti, singer-songwriter in the contemporary mould who has been a top artist in Italy for some years. He has just completed an album in Los Angeles, which will form the base of the firm's efforts.

Everett also observes that European accents, once almost a stigma in the British marketplace, have now become completely acceptable, and frequently add to a disc's appeal.

will become more and more expensive. Major companies with overseas subsidiaries or affiliates are protected to some extent, but independents are not. The bidding on a hot master, some say, could go right through the roof, echoing the situation of Americans with a hit to shop around overseas. "The days are gone when it was sufficient for the UK record company just to agree to release the record," declares Peter Robinson at CBS. There are signs, he says, that competition and upfront costs are already increasing.

This will make buyers' even more anxious to sign deals with a future, where the investment leads beyond one big single or LP. Not that the days of the one-off are numbered. 1977 has seen a couple of delightful examples of this art: Piero Umiliani's Mah Na Mah Na and Danny Mirror's I Remember Elvis Presley.

Success of the first was obviously key to independent television's Muppet Show, on which the tune was featured, and EMI International found it difficult to trace Italian band leader Umiliani, let alone produce a follow-up!

As to the second, although Sonet has yet to issue a new disc by Mirror (actually a pseudonym for Dutch producer Eddy Ouwens), such novelties are notoriously hard to follow.

Meanwhile, other companies are turning their attention to capitalising



Boney M

producers Michael Kunze and Sylvester Levay with Silver Convention, and Giorgio Moroder and Peter Bellotte with Donna Summer. Since then, European disco material has been increasingly aired and acclaimed in clubs everywhere, and darlings of the dance floor include Cerrone, Love & Kisses, St. Tropez, Amanda Lear, Moroder (as an artist) and the Munich Machine, as well as those mentioned above.

All this is in stark contrast to even a few years ago, when the Continental contribution to British record sales was generally confined to stalwarts like Nana Mouskouri, Sacha Distel, James Last and Charles Aznavour; more esoteric acts like Tangerine Dream, Focus, Can and Kraftwerk; or pop-flavoured and frequently mercurial names like Vicky Leandros, Severine or Teach-In. The UK even resisted the talents of Demis Roussos for rather longer than did its Common Market cousins, though the singer is now thoroughly established here.

Much of Europe's current success

Continental producers are now applying lessons learned from the best in American and British pop music. He points out that a number of US musicians were on Black Is Black, that it was an Italian co-production, and that the group's line-up itself features three different nationalities.

La Belle Epoque came to Cannon during his three-year stint in Rome through his friendship with member Evelyn Lenton. The record was a huge hit for EMI in Italy, and Cannon nursed it along in Britain upon his move to London in March.

As a result of Black Is Black and the Trinidad Oil Company's Calendar Song, another record of European origins which was a UK top 40 item during the summer, Harvest is making a fresh name for itself. "We realised that the label survived to some extent on its past", says Cannon, "but we want to develop a universal image now, embracing all types of music."

Other Harvest priorities include Universal Energy, comprising



Cafe Creme

But the major issue confronting the architects of the new Europe — and a familiar one for the music business, no matter the nationality — is whether hits can be turned into fully-fledged recording acts, with that essential ingredient: longevity.

It is no secret that many of the records are pure formula — the clever creations of imaginative producers who employ the best in session players and singers (not to mention electronics). On-stage acts with pzazz and professionalism do not always spring from such a "manufactured" environment, though there are exceptions. Donna Summer might have been a one-hit wonder, but her management clearly wanted more, and worked energetically and enthusiastically to that end. That sort of commitment — plus equal amounts of support from the other parties involved, including the record companies — will count for much in the future of Continental artists.

Cost-conscious commitment, that is. One danger spelled out by key UK industry figures is that product deals

upon first UK hits by Europeans whose prospects for longevity are somewhat better, though by no means assured. These include Polydor with Jean Michel Jarre, RCA with Baccara, Pye with Space, Harvest with La Belle Epoque and Oasis (GTO) with Giorgio.

Yet perhaps the most significant development of the year is the move by European firms to set down deeper roots in Britain, as did Germany's Ariola and Hansa outfits recently (*Music Week*, October 29). Led by onetime CBS a&r director, Robin Blanchflower, Ariola UK now features product by direct signings and from an exclusive deal with David Courtney and Tony Meehan, while the Ariola/Hansa label forms an outlet for repertoire from Peter and Trudi Meisel's Germany production company and for acts signed by the Meisels in a UK talent sweep earlier in the year. This augments Hansa's existing arrangements with Atlantic for Boney M and Eruptions, and Pye/Casablanca for Jumbo and Donna Summer.



Love and Kisses



Donna Summer

Sculthorp offers theft prevention incentives

SHOPLIFTING COULD cost British retailers £100 million this year. A painful proportion of the items spirited away by the great British public will be records, tapes, cassette cases, and music accessories. Various types of theft prevention devices are at present on the market and the bigger stores and chains of shops have adopted reasonably sophisticated methods.

R. Sculthorp & Company now adds its system to those others available; it is not a mechanical or electronic device but crime prevention incentive scheme. The company describes itself as 'the specialist motivation and incentive gifts members of the Industrial Gifts Group of Fosco Minsep' and it has devised the Vigilance incentive schemes, geared to cater for

independent retailers with 12 plus members of staff.

Sculthorp schemes have been subscribed to by organisations like the Post Office, ICI and Texaco, but such vast numbers of employees are not a requirement for the schemes to be useful. In the simplest terms the scheme is sold as a package which includes gifts, effort-stimulating literature and where needed, a presentation of the ideas to the staff. It involves allocating each member of the sales staff a pre-set number of points to qualify for a gift, related to till takings with bonuses for shoplifting detection.

The company claims that where its schemes are used staff loyalty has increased and stock losses decreased. Sculthorp is based at The Vale, Acton, London W.3.



THE EXHIBITION marking the Centenary of Recorded Sound, in Harrods' record department, was visited by singer songwriter Barbara Dickson recently. She signed autographs and met customers and staff. Pictured in front of the Polydor/Deutsche Grammophon stand are (left to right) the singer's manager Bernard Theobald, Harrods' section manager Rodney Jakeman, Harrods' record buyer David Mullan, RSO label manager John Perou, and Barbara Dickson.

Anti-fire devices from Nu-Swift

EARLY THIS year a large record and tape warehouse in North London caught fire and was destroyed in a matter of hours, proving, in case there were any who doubted it, that the stock-in-trade of the record industry is highly combustible. While there cannot be many dealers who take no fire precautions, many might be interested in recent improvements to fire protection equipment from Nu-Swift.

Detection of a fire at an early stage is possibly more important

where records and tapes — easily damaged by heat even without flame — are concerned, and this Yorkshire company's smoke detector has been improved to give warning earlier. The Quicksilver (model 7676) is claimed to be efficient and sensitive, with its own battery power supply in case the fire has affected electricity supplies; and to be more reliable than previous models because of a new design. This has cut down the likelihood of false alarms.

Justifiably bad publicity for

asbestos in recent years has warned people off using it any form, even where it is quite safe, so Nu-Swift has withdrawn its asbestos fire blanket from the market. It is now marketing a fire-smothering, incombustible blanket made from woven glass fabric (model 3166) which is supplied in a flat wall pack. The new blanket is priced at £17, the same as the asbestos one. The price of the new smoke detector is, however lower than that of the earlier model, thanks to streamlining of the production process. It retails now for £28.

Nu-Swift has its factory and offices at Elland, Yorkshire.

Folk Music Source Book second edition published

THE SECOND edition of the detailed and informative Folk Music Source Book has just been produced by Free Reed Records, the folk specialists. Dealers stocking more than a token few folk albums, or interested enough in the music to wish to be informative when customers require it, would find the publication a useful one. It contains cross-indexed entries for over 2,200 different folk LPs from nearly 200 labels all over the world. Details given include price, content, and availability.

The first edition of the unpretentious-looking little volume has recently sold out all its 15,000 copies, and Free Reed is currently compiling a mailing list of people who would like to receive the enlarged second edition.

EDITED
by
TERRI
ANDERSON

Independents must strike back

THIS MONTH Dealer Viewpoint comes from Robert Lynex, of Raven Records, Bristol Road, Selly Oak, Birmingham. He has been an active correspondent to *Music Week* since starting his business, and was among the most enthusiastic supporters of the call for an independent dealers' association. When it proved impossible to organise dealers along those lines he decided to support the existing organisation, the Music Trades Association, in the hope that the GRRC could be made stronger and could eventually achieve the original intentions behind the call for an independent association.

How much longer are we, the backbone of the recorded music industry, going to sit on our backsides and allow the multiples to walk all over us. How much longer are we prepared to let the record companies kick sand in our faces by sucking up to them.

The industry is celebrating 100 years of recorded gramophone music, reared and nurtured by the independent dealers of this country; dealers who were prepared to stock new and unproven material to turn the industry into the multi-million pound business that is today. It was, and still is, the independent dealers to whom the credit should go and not the parasitic multiples. Surely now, when the independents are so vulnerable, the record companies should rally to our aid and repay just a small part of the very large debt to those who have made them what they are today.

Now you don't have to be clairvoyant or read tea leaves to see the future of the recorded music industry. Let us look at the facts.

Fact one: the multiples rarely stock any product outside the top 20 i.e. only stock merchandise with a high stock turn. New and unproven material is not given valuable sales space until it crosses that magical 20

DEALER VIEWPOINT

barrier (fortunately for us).

Fact two — back catalogue stock is considerably limited and in most cases non-existent (fortunately for us).

Fact three — they could not care one iota what they sell as long as the stock turn is high. In other words they might just as well be selling bunches of bananas. (fortunately for us).

Fact four — their sales staff are impersonal, in many cases ignorant, they lack knowledge and experience and seem totally at a loss when it comes to catalogue work (fortunately for us).

However, even with these facts staring us in the face, the multiples are still able to take the cream of our trade. So what will happen? Well, with the demise of the independent dealer, and here too many dealers and manufacturers are oblivious to the imminent event, the smaller progressive companies will be unable to seal their wares because of the "twenty", and the major companies will only be able to sell proven product or that which is dictated by the multiples. Eventually, the record business will rely on 30-40 proven artists who will be churning out computerised 'mish-mash' for the masses. Where will freedom of choice be then?

And who's fault will it be? Basically ours. Yes ours, because we were not prepared to stand up for ourselves and work together towards a common goal i.e. a healthy musical trade free from suicidal discounts.

The multiples will always survive without records, after all there are other lines they can cut to shreds. The loss of records to them would be no heartbreak, but for us our livelihoods are at stake and I for one have no yearning to join a dole queue.

ROBERT E. A. LYNEX



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RETAILING

Beaver: The glamour of the business has vanished; we could now be selling any product in the world, it does not have to be records. Basically this is because manufacturers generally do not seem to be sincere in their proclamations that they wish to stop discounting. I suggest that it should be possible that they could establish a much closer relationship with the trade generally, so that we get to a stage where we once more take a pride and pleasure in selling records as a valued commodity.

Maliphant: Unless we are very careful there is a great danger that the British record industry will increasingly become a packaged goods market. The probable reasons for this, I think, are firstly the advent of discounting and the high street price war — which exacerbated the situation from the point of view of stocking catalogue in depth and of the inherent viability of the industry. My views are well known on this, but I might as well reiterate them. I think the public at large, due to the press coverage that any show business topic gets, believes that record companies and anyone associated with them make an awful lot of money. This is a fallacy that we have to live with, and when people start knocking off between 75p and £1 from an album it really does not help the situation. Secondly the problem that it brings is the concentration on discounted, quick turnover, hit repertoire in the marketplace will lead us to the point already reached in the US — catalogue is killed almost stone dead. In that Top 50-oriented package industry people consume quickly and are distracted from what is the mainstay of the industry and the retailer. I am against discounting records. Phonogram's attitude is that we do not believe in underwriting the retailers' discounting in the High Street. If he wants to discount he has to do it out of his own margin, not ours — we just can't afford it.

Beaver: But you don't do anything, on the face of it, to try and stop or reduce it.

Let's look at the potential methods open to us. What can we do? If we give anyone a particular margin, and that retailer decides to give half or a quarter of that away then there is really very little we can do.

Beaver: Other trades do things about it. For example Timex watches; if you retail those — which have far greater discounts than anything we have to live with — you must sign a contract which says they can only be sold by retail trade and you cannot double-price by giving the manufacturer's RRP and then your own price. You can sell it for less if you wish but you cannot say what you have knocked off. If you do, you just will not get supplies of the watches.

There is a fundamental difference between branded goods in, say, watches — where brand loyalty is important — and the record industry where with very few exceptions brand loyalty is meaningless. People like Timex can have a franchise with their distributors which is meaningful, so they can protect that and make sure there is no abuse of it. The problem in our industry from a marketing/distribution/franchise point of view is firstly this absence of brand loyalty and secondly an absence of any cohesive, coherent industry policy towards trading tactics. We are in a highly competitive industry where one is largely dependent on the last hit. I think any record company which started dictating franchise terms to the retailer would find itself on pretty tricky ground. A further complication in terms of quoting twin prices is that although there is no RPM, the internal royalty calculations of a record company are based on RRP. Until such time as we can come to a new agreement with our artists and publishers, basing

royalty payments on average realised price instead, that situation will persist.

Beaver: I think these difficulties are imaginary rather than real. Why do you feel that we retailers would resent you coming to us and offering a franchise on your product? I would gladly submit to conditions imposed if I had some reasonable monopoly on your product. You would then give me some incentive to push that product, and you would have an incentive to maintain and push my sales.

From your point of view it makes sense, from mine it does not make a great deal of sense. With a fast moving consumer product mass distribution at point-of-sale is imperative — new product must get into as many outlets as soon as possible. If I were a retailer I would argue much as you do. There have been attempts to give a geographical franchise which have been met with hostility from those who do not have the product. I think there is a halfway house, whereby on specific projects or types of repertoire the co-operation between manufacturer and retailer could be strengthened. In specific geographical locations giving us national coverage we could get together and decide what is more or less custom-built for particular markets — a soul disco retailer in Bradford or m-o-r specialist in Bournemouth. It should be possible to segment the market, something which the record industry is at present unsophisticated about doing. That is unexplored territory, but it could be halfway towards what you want.

Norris: Talking about big multiples and discounting; with the competition from these do you think it is wise for the independents to specialise — like in golden oldies, or US imports and so on?

I think it is imperative. The only way that the British industry in total can avoid becoming like the US scene is to have retailers who give a service to consumers who want something other than chart product. If everyone only stocked hits it is inevitable that we could soon break no new artists. The small retailer is the lifeblood of the industry, for breaking new artists.

Norris: But we never get the cream of it. The big stores always seem to get that.

They stock the cream of the repertoire, and are obliged to discount at the top end of the big sellers, although to what extent that is economically viable for them I do not know. But the independent who is prepared to provide a service, to talk to his customers and give them an interesting place to come into for seeing stock and getting information, is in a good selling situation. As has been said we must try and get the fun back into the selling side of the business. But there are economic factors at work against that, quite apart from the discounting question.

Norris: Why is there such a lack of communication between the people who work behind the counters and the people who are supposed to be in the know?

In the last analysis it is down to the individual involved. You cannot legislate for it. To really know what is going on you have to go to the record shops and maybe sometimes, as I do, serve behind the counter — asking people what they want and seeing what they buy.

Norris: It is a problem I have thought about often, because I never have anyone come to see me and ask how I'm getting on — except that sometimes I can get a few answers from the reps.

To give Phonogram a plug; we have been having a long hard look at our own methods of dealing with the retailer, and at our competitors' methods, specifically with the onset of singles sales forces. We are going to start a sales promotion staff, whose job will be to talk to the retailer and feed back information, not to sell. They will talk about

THE BELEAGUED remnant of a once great regiment, under siege from the better armed and provisioned multiples and looking in vain for the record companies to send in the cavalry — even if only in the shape of a token detail. This is how the independent dealers see themselves, as clearly indicated by their calls and letters.

One of the greatest problems the independent has to face, and it is the one from which most dealers agree that their other troubles follow directly or indirectly, is isolation. One waggon cannot form a defensive circle; one trader cannot buy in sufficient bulk to gain the manufacturers' big discounts which would be a hedge against erosion of profit; and lastly, one dealer does not have a loud enough voice to make his questions and his worries known or to demand answers. The urge to discuss common problems should have led to the formation of a really strong body of independents but did not.

However, in response to an increasingly urgent call for more direct communication between dealers and those at the top of the manufacturing side, MW recently hosted a meeting between three dealers from different parts of the country, and an industry boss Ken Maliphant, managing director designate of Phonogram, volunteered to take the hot seat in this first face-to-face encounter, and MW retailing editor Terri Anderson refereed the discussion.

The dealers were Walter Beaver, of Beaver Radio in Liverpool, who has over 25 years experience in the trade and who has been vocal in the cause of the independent; Mike Ledger, of Music Workshop in Shanklin, Isle of Wight, who has been running his own shop for three years has a particularly hard fight with multiples on a holiday island; and Jerry Norris, of Downtown Sounds in Brighton. In the first of this two-part feature, Beaver, Ledger and Norris suggest ways of combating discounting, and discuss industry-trade relations, specialisation and imports.

Franchising — the

records, get opinions, give the dealers news and suggestions. This is not a disguised hard sell — just a matter of communication. For example, I learned by being in a record shop that at least one customer bought the Anchor Floaters 12-inch not to play it but because he wanted to pin the bag on the wall. I would not find out things like that while sitting in my office in Park Street. The sales promotion staff will be able to feed back that sort of information.

Ledger: What do you think about the music retail situation — the opposite of what happens in other trades — where new material is

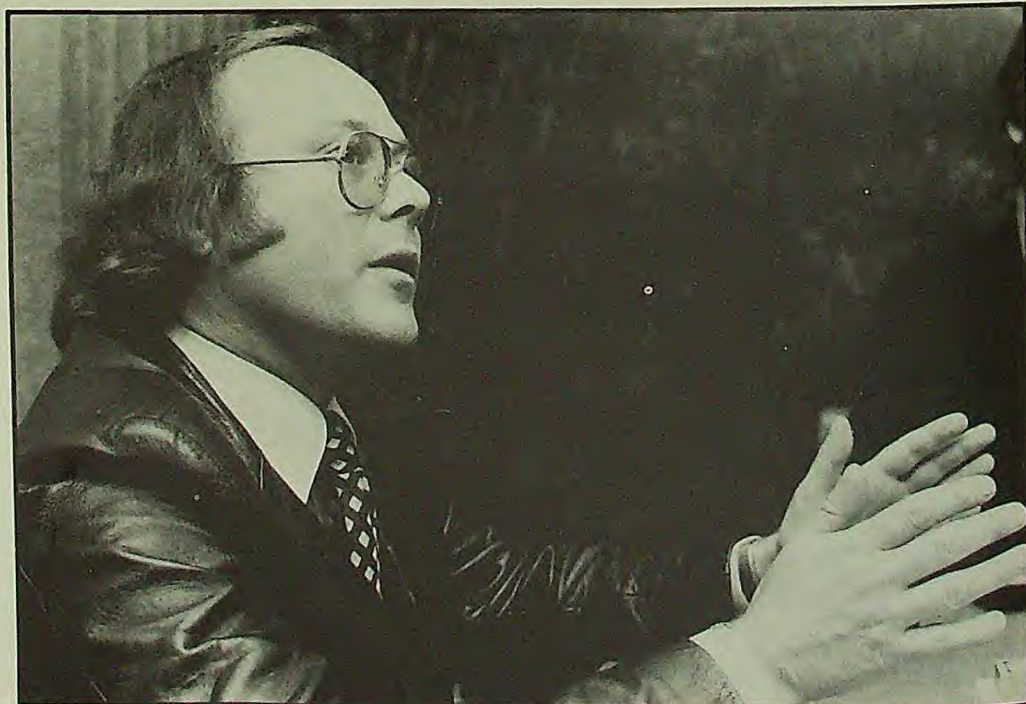
discounted and catalogue has to be sold at full price?

I don't know about other manufacturers but it has always been my philosophy, and it still is, that we do not discount new releases. We discount catalogue by having every month a campaign where the dealer has some kind of incentive to take catalogue. But what's happening in most stores is the reverse. Yes, there is an imbalance there.

Ledger: From what you have said before it seems that you really believe that the retail trade here is going to go the way of America, because it is essential that your new

release stuff must go to as wide a market as possible for quick sale.

No I don't admit that for one minute. It is imperative, because the record company has made an investment in an artist and recording costs etc., that a new record reaches the public from as many outlets as possible. Because if it doesn't people might find they can't buy it and buy something else, and the first potential sale is lost for ever. All this is not to say that the techniques which one utilises to get mass distribution should be the ones which are adopted in America. There the physical distribution of the records is in the hands of third





POINTS ARE made, and taken, during the meeting between Phonogram m.d. Ken Maliphant and independent dealers. Around the table (left to right) are Walter Beaver from Liverpool; MW retailing editor Terri Anderson; Maliphant; Mike Ledger of Shanklin, I.O. W.; and Jerry Norris of Brighton.

the answer to discounting

parties which are now in a position almost to dictate the record companies' a&r policies — if they don't take a record forget it. That is something I'm very aware of, and it is a real danger. I'm saying that between us we should somehow achieve mass distribution for new artists' product so that people can buy it, but not through discounting, s-o-r and methods like that. That is anathema to me.

Beaver: But you are arguing in favour of franchise, not against it. You can franchise as many outlets as you want but each would have to submit to your discipline or go out of the business.

That could be possible through terms of trading — give all five

franchise is the one specialist in the area — an asset to the industry as a whole because he takes new, not widely popular, product? It would be a very difficult decision.

Beaver: Not if you have the guts. If you have enough guts a lot of very hard decisions become easy.

Ledger: Do you ever feel guilty that the just payment to the retailer for his investment in time and effort — put into selling a new record and making it a hit — is creamed off by the multiples?

Because we at Phonogram do not underwrite the discounts given by the multiples, which causes people to buy their hits there, we do not feel guilty. Disenchanted with the situation, but not guilty. It is very

Anderson: Dealers have sometimes suggested that the multiples should not be given the bulk discounts which they receive from manufacturers — discounts which independents know are available to them as well in theory but which they can never obtain because they cannot order enough at any one time.

The idea has been mooted of bulk buying cartels, but they do not seem to get off the ground.

Beaver: For that reason I would suggest that the companies are underwriting the multiples' discounting, because only they are of the physical size to take advantage of the bulk buying discounts.

I do not know how other companies operate with large multiples, or what discounts they give them. We only give bulk discounts to wholesalers and one-stops because they need them to stay in business. Without giving away too many facts I can tell you that, for the multiples, the extra discounts are on a retrospective basis, depending on the turnover in a given period — and the amount is peanuts, I promise you, no more than two or three percent. As to independents every month some will get a call from our reps and provided that they take a flexible number of records (from 25 to 100) they can qualify for between five and 10 percent, which is not available to the multiples.

Beaver: But you have to wait a fortnight to get that, because it can't go straight to Phonodisc and it has to go to head office. It is a waste of time for me — while I'm waiting for the order I could be selling the records.

Yes, that is a mechanical problem we have. Thank you for raising it. It might well soon be possible that you can phone those orders direct to

Phonodisc. Another point — the discount available to you month by month on catalogue is greater than that given to the multiples, but having given it, whatever it is, we feel it is the prerogative of the retailer, whoever he is, to pass that discount onto the customer if he wants to. And it must be that way. It is of course illegal to sell below cost.

Ledger: It has been done, and the shops concerned have not been taken to court for it.

The onus is on the other retailers to report that supplier under the laws against unfair competition.

Beaver: But we retailers do not know what "cost" is for the supplier. His selling price might be below my cost price, but not below his own so

just ship immediately with total s-o-r. Therefore if a US company gets a master at the same time as the British company it will normally have the records on the streets at least three weeks before. I don't think we can avoid it, unless we do what they do and just ship the stuff.

Ledger: Are you worried about the number of imports?

Yes, very much so. We lose a lot of initial sales of many LPs; but on the other side import sales sometimes can create a buzz on an album and help the sales of the British product when it comes out.

Norris: Is there any way you can stop import sales or improve your own release system?

I don't think we can improve on it. I

'Phonogram's attitude is that we do not believe in underwriting the retailers' discounting in the high street. He must discount out of his own margin, not ours'

shops in one area a franchise of some kind and say "if you do not observe the terms of trading we will take it away from you". That is interesting; it should be possible.

Beaver: It is not new, it was done years ago. HMV was a franchise agency.

But 25 years ago the record industry was in the hands of very few people. Now the many licensees have gone on to become record companies in their own right. I think a record company would have to be very strong in terms of market share before it could start telling the retailer what to do in that way. And what if the retailer who disobeys the rules and loses the

frustrating for the independent who has worked on a first LP by an artist and seen it be successful, to have people buy a hit by that artist at a discount down the road — but still come back to the independent to find out what's new. But there are no short cuts and no easy answers to this. Some of the problem's roots might be in the general economic situation. Hopefully when people do not have to be so price-conscious they will have more loyalty to their independent and buy hit product from him. The only other possibilities are that the multiples stop discounting, or you get into that small ball game — and we all know the consequences of that.

'The only way the British industry can avoid becoming like the US scene is to have retailers who give a service to customers who want something other than chart product'

we cannot take him to court.

This point is important, involving legal considerations. I feel it is something which should be given a greater area of discussion than around this table.

Norris: Are the record companies aware of the flood of imports from America, and why are the British companies losing so much in sales before bringing them out themselves?

We are aware. The problem stems from the fact that in the UK the record companies pre-sell their product for three or four weeks before release. In the States, because of the divorce between manufacturers and distributors, they

still believe very much in our own system in this country, with our sales forces calling personally on as many retailers as they can in a month to present the repertoire and talk about it. And when we have collected all the orders we try and distribute at the same time to everyone. This is the only sensible way.

Next: Representation at company sales conferences, dealer unity, Phonodisc numbering, tv advertising, and the charts.

Christmas won't be Christmas without Harry.



The new single
Lean on me
from the album
KNNILLSSONN



A Nilsson House Production. Engineered and co-produced by Robin Geoffrey Cable

RCA PB 9177

Sociologists and stereo pyramids

THE NEWS has just reached me that the Japanese are to show off their acclaimed technology in constructing a pyramid in Egypt, third the size of the original but done (as Victor Borge used to say) 'much faster'. This is, I think, to be a demonstration of the new trio-sonic sound system, in which true stereo is enhanced by a third speaker several feet in the air and directly over one's head. The only disadvantage to the system is that visitors tend to get nervous. However, the Damocles System, as this is to be termed, will be matched by trio headphones in which you place the usual set over the ears — unless you have three ears — and attach the third to the top of your head. The sound penetrates the skull to achieve immediate brain perception.

What next, you may ask? Will the inventive Japanese develop some new fascinating invention like an LP record without warps, or delivered on time? Such thoughts should not excite the record dealer too much as he faces the Christmas rush, as he unwraps the latest stack from the company only to discover that all the best sellers are out of stock owing to a go-slow by disc-makers on the factory floor fearing redundancy in the Noo Year.

I used to visit a dentist who, in addition to having stereo in the surgery, had stacks of American journal entitled *Destiny* in the waiting room, a quaint little journal which would have had great appeal to record store managers, since its pages were concerned with the hieroglyphics of the Great Pyramid, which have something in common with the computers functioning at the distribution depot. Or not functioning, according to your luck. *Destiny* proclaimed the good news that the end of the world is approaching, a feeling many record store managers get round about December 12. This was based on the

message of the Great Pyramid, I may say, and I wonder if the Japanese model will have a translation in theirs (on computer and cassette, of course). Anyway, going into the waiting room with a tooth about as happy as a pop star in a power cut, then taking up a copy of *Destiny* did give me one sense of perspective. If the world was about to end, disappear into outer space like the promises of record reps assuring you that they have the next Number One, is it worth while bothering about a mere dodgy filling. At the crucial moment, when about to exit left, smartly, or even throw yourself out of the window, you would be called to the surgery where the kindly dentist popped on a cassette and a white coat with one swift action. Surely EMI could produce a cassette or two for dentists' waiting rooms, Music To Encourage Extractions including I've Got You Under My Teeth, I've Got A Filling, I'm Falling and so on. It makes a change from the large, fluffy cat that used to wander around the surgery in the dentist's of my youth. Staring at the poor patient from the window sill, the cat would say, in as many words: "Ain't you sorry you're a human". Tell you the truth, I still am. But that's life, as they say in the disc business.

Apart from severe cases of depression, record assistants are prone to various ailments, including 'record salesman's elbow'. I have a case of that at the moment, and am spending a small fortune with an osteopath who never reads the charts and is thus a devoutly happy man. This ailment is all to do with boxes which are so packed and wrapped, stuck up with tape, strapped and generally made burglar proof, which

SHOP TALK

by DAVID LAZELL

the record assistant has to *unpack* in a great hurry. Haven't you noticed how often the record deliveries happen about ten minutes before the lunch-time rush, when all the damsels from the factory down the street rush in and ask for the one you haven't got? I have been amazed over the years how often large boxes have been (eventually) unwrapped to reveal a small seven-inch box, which, when unwrapped, reveals about six records. Could it be that the manufacturer hesitates to break the bad news that he couldn't send you everything he has listed, and that you want? I know that record assistants have often staggered away to the bathroom to recover from an unpacking session, too weary even to mumble hard things about the company. And, boy, that's exhaustion! Another more common ailment is 'record assistant's blush', most common for young ladies. They are often very reluctant to tell customers that the orders haven't turned up yet, and will often hide rather than break the news. I recall one miss who, being rather slim, was able to conceal herself most neatly behind a self-service rotating cassette stand. Served her right for getting herself spun round with the cassettes once or twice.

Knowing no better, I projected a sense of well-being and self-confidence to my staff, based on my training in a Famous American

Company. After that, the girls used to grin widely when telling the customers that the orders hadn't turned up, and I guess that didn't turn out too well, either.

"Anyone would think that record dealers are unhappy", you may say. "Whereas they have a unique situation in society." Only a sociologist would say anything so daft. Let me have your ear for a moment, I have met sociologists that are so gullible that they believe anything a record rep tells them. So never appoint a sociologist to your record store. "Excuse me," sniffs the customer. "You got The Strangers."

"No," retorts the sociologist. "I only speak this way 'cos I have a store throat." Of course, there is a right place for sociologists, but I can't mention it here. If you want to know send enquiries inside a plain envelope.

However, you can always chew toffee, if the going gets tough. Toffee-chewing has been shown to be excellent for relieving tension ("It's a known fact", as sociologists say, in defence of their latest ideas). A well-known and esteemed toffee company is running a contest in which prizewinners have a free trip to New York via Concorde — this may be the only way of getting hold of some of the new promoted LPs, I may say. To enter this free competition, one has only to buy a one-pound box of the company's excellent toffee, and, in my part of the world, toffee munchers may be seen at every turn. Now, I have found customers eager to take a lump of toffee, if invited, and it is hard for them to be cross or even to say anything much with a large lump of toffee in their mouth. So, if one

appears carrying a warped or wrongly labelled LP, offer them a lump of toffee, and just hope you'll win the contest. The record scene seems strangely distant when you're half slumbering in a plane high over the Atlantic. That is, until they switch on the stereo. If you complain, you can tell the steward is a former record store proprietor since he defends the product at once.

"No stereo?" he gasps. "What kind of plane do you think this is... a Gloster Gladiator?" Well, at least records were straight in those days.

Just heard the news (which will be old hat by the time this appears in print) that Bing is dead, or as Dorothy Lamour said, 'on the Road to Heaven'. Some folks have compared the Old Groaner to Presley, on their impact on the entertainment scene. No disrespect to Elvis, but Bing Crosby had the kind of talent you just dream about. Last night, in bed, I was discussing with my wife the proposition that there might have been a primitive 'Bing', a cave man who 'Boo-boo-boo'd' as he chipped away at his flints. Having suggested it, a sociologist will no doubt write it up as a thesis and get a Ph.D.

It would be appropriate if EMI reissued the superb LP, 'To Bing — From Mike' (SCX 3441) which appeared in 1962, and was almost certainly the best thing that Mike Holliday ever did. The sleeve photograph has a print of Mike with Bing, and the note adds that the two singers played golf. The stereo recording on the disc is quite something, too, and I could certainly use a replacement for my own well-worn copy.

By the time this appears in print, I expect the Brunswick LP set of Bing's Autobiography will be in the top sellers. Can't think of anything better as a gift this Christmas (hope it comes out on cassette, too).



Kenny Williams

new single

(You're) Fabulous Babe

includes theme music from the Babe perfume TV campaign

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DECCA

Now playlisted on most radio stations.

Saint Saens
provided the music
St. Thomas Moore School
provided the children's chorus



Scott Fitzgerald
and
Yvonne Keeley
provided the lead vocals
Jonathan Hodge
produced the
New Pepper Single
"If I Had Words"

pepper
RECORDS

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Marketed by UA Records Ltd.

The Big Bear with blues Muscles

BIG BEAR is a small record company, but its founder and managing director, Jim Simpson, is a fairly big man. However even he was lost in the crowd which packed the Crown and Cushion pub in Birmingham for the launch of a disco dj's association there recently. The music had been going, and the beer flowing (to a noticeable extent on the floor around the stage) for some hours. The arrival of Simpson and one of his artists — the irrepressible, 69-year-old Cousin Joe from New Orleans — as casual onlookers had been pounced on by the MC with glee, and Cousin Joe was on stage politely enduring a slightly incoherent and gloriously banal interview with the dj.

A girl forced herself through the crowd and stage whispered at Simpson a question about what dates his band Muscles was playing locally that month. Simpson told her and remarked to himself that he must be rather more famous than he realised. The incident was however one of many greetings for a man whose company and its few hard-working, home-grown artists are very well known in Birmingham and a wide surrounding sweep of the Midlands. Its back catalogue of blues is probably better known on the continent than here.

Simpson is well aware that the record industry, more than any other perhaps, has its economic and creative heart in London, and often seems unaware that there is intelligent life North of Potters Bar. But he likes Birmingham, and likes working from what is the true geographical centre of the country. He can be in London in two hours, and since signing a licence deal with EMI he makes the trip regularly to liaise with his label manager. While London-based companies fight to get their acts an inch or two of press, or a three-second plug on radio, Big Bear can count on healthy and continuous support from local media — a fat file of press cuttings, and the welcome his right-hand lady Kate Munn gets from BBC and commercial dj's locally when she takes records round all attest that fact.

Birmingham, Simpson asserts, is not only the very best place for a touring band to live and work from, but away from the adverse pace and pressures of the capital his and other small but ambitious companies, can acquire and keep tightly-knit, efficient and loyal staff. Simpson is one quarter of his regular complement of staff — which is added to when necessary by others who help out with specific jobs.

If the choice of Birmingham as the base for an internationally distributed label strikes some people as charmingly eccentric, the reason for the existence of Big Bear could appear even more so. The backbone of its catalogue — and it is by now a



THE FOUR Bears, the full-time workers at Birmingham's Big Bear Records are (left to right) Jim Simpson, managing director; Kate Munn, publicity; Steve Simson, artist development; and Sanda Nicholas, regional promotion. Two part-timers vital to the running of the company are accountant Brian Walker, and disco promotion man James Bottrell, but they were unable to attend the photo session.

well-fleshed bone — is American blues. Simpson's unshakeable enthusiasm for the blues led him to found a label on the obviously crazy and unbusinesslike idea of selling the blues to an audience he knew was there but which the major record companies' own blues releases never seem to tap. Not only that, from the beginning he insisted on going unheard-of lengths to personally ensure the quality of the records he released, running the company on a shoestring to spend money on bringing his US bluesmen to Britain to record under his supervision — with whatever sidemen they needed and in good studios.

If ever a man worked hard to gain the title of everyone's favourite Amiable Lunatic, that man was Jim Simpson. But the Big Bear blues catalogue, studded with names which are legends to those who know anything about that kind of music, is a very strong foundation for the company. Good, steady sales of this product have built to a point where the company could in fact happily exist on them — even though most of the income would come from abroad, where the music has a much bigger following than in Britain, and where the label's reputation has grown bigger and faster than in its homeland.

As his own varied past occupations indicate Simpson is not a man who enjoys just sticking to a formula which has proved successful. With the blues operation running smoothly he has succumbed to a need to live perilously again by creating a new direction for the company to explore — that of the pop and rock fields — and Big Bear is putting almost all its efforts in

Small Record Company BIG BEAR

Britain into launching and developing its small stable of British artists.

Ten years ago Simpson was in a band called Locomotive, having previously played trumpet with trad and mainstream bands. He had led the Magnolia Jump Band while it gradually metamorphosed into the Blues Hounds, before becoming Locomotive. Simpson dropped out of the line-up to concentrate on managing the band's affairs after it had a hit with Rudi's In Love. He then found a couple of other bands which looked interesting; one was called Earth, but soon afterwards became Black Sabbath, and the other was Bakerloo. He put deals together for them as a manager, and coped in fact with every aspect of their infant careers.

This situation with Black Sabbath was one which is repeating itself in many ways with Big Bear's current hot hope Muscles. Simpson found just how difficult it was to get the hub of the industry interested in a band which was well-known and respected provincially but unheard of in London. He went to 14 record companies before £500 was put up by David Platz of Essex Music, with which Simpson put Black Sabbath into a four-track studio and made the first LP. It was taken by Philips Vertigo label and went straight into the charts.

What followed is history — a second LP under Simpson's management which proved to be the band's only number one to date, the inevitable big offers and the break with their origins and with Simpson, and a tangle of developments which led to a court case lasting two years. Such a sequence of events is a common one, as familiar as the basic details of Cinderella, but when it happened to Simpson he decided not to be again involved in management which was built on one act alone. He decided to move into records, and build up a catalogue of r&b and blues albums. "Not many people recorded these artists, and those who did did it very badly, often just running a stereo tape recorder in front of the act. I knew there was, and is, a market for it; many latent blues fans were there to be found and we did find them."

The early releases appeared as a

Big Bear series on Polydor, later there were lease deals with Virgin and B&C. Around that time the label began to establish itself in Europe, starting with Germany and Italy. Wanting to consolidate, Simpson allowed contracts to run out and gradually brought all his catalogue together and started looking for a label — something he found easier to arrange in Europe than in Britain because the blues market was much bigger there.

"Most companies here have some original black music in their catalogues and don't stop to think that there are other things in that field. Now and then they release one of these titles, it does not sell much, and that sours their taste for blues promotion. We find you can and must work hard at it, contacting the specialist journals, working on export sales, bringing the old artists over to support their LP, and recording and producing those LPs properly. Our catalogue now runs to 37 LPs all recorded by ourselves except the Clark Terry Live at Carnegie Hall album."

Big Bear at first bowed to convention by using London studios, but then decided that the Midlands could offer what they needed so now, apart from some sessions at Chalk Farm Studios, all the work is done either at Chipping Norton or at Lee Sound in Walsall. "Although we are a very small record company and the only financial backing we have is bank overdrafts — which means small offices and low salaries — we do not penny pinch in the matter of recording. However expensive it is we do what is needed; the Muscles album used a huge string section among other things, and out solo artist Garbo also used a large number of musicians on the current single."

The motive to start a new side to Big Bear's catalogue came out of a need for a challenge. The opportunity arose when Simpson teamed up with a Birmingham club booker and they went looking for a band which was closer to rock than blues. They scoured the Midlands without finding the quality or style which they wanted. In an area with such a huge club circuit and such a wealth of live talent they were beginning to find their inability to get excited rather unbelievable when they found Muscles, who are described by Simpson as "better than anything I had heard in Britain or on the Continent at playing funky American music."

Using his own expertise and experience, and the Big Bear agency

run by Steve N.R. Simson (the N.R. stands for No Relation) Simpson was able to fit the band into major tours as support very early in their career, working with Disco Tex, K.C. and the Sunshine Band, the Fatback Band and the Commodores. He did not expect financial gain from that, but feels, "it should have meant something in terms of recognition and sales. I wish someone could explain to me how artists can be a huge draw in the Midlands and North, get on big tours and make records which are turntable hits, and yet not sell enough to make the chart." The puzzlement and sometime frustration apart, Simpson and Big Bear have no intention of trimming their ambitions, or the amount of work put in by everyone at the company — including the artists who gig practically every night of the week — in the pursuit of their aims. With licence deals, carefully and individually arranged in each territory, selling Big Bear's full catalogue in Holland, Belgium, France, Germany, Switzerland, Spain, Austria, Australia and New Zealand, the company is presenting the UK with only its pop and rock product at present. This is deliberate policy, and sound from many points of view.

Kate Munn, like Simpson, plainly believes wholeheartedly in the company and in its new acts. That file of press cuttings from local, national and pop press, comes up again and again with the same word to describe Big Bear and the people who run it, enthusiasm. It would be impossible to avoid joining in the chorus of appreciation of that quality. Half an hour's conversation with the Big Bears must have almost anyone, however initially uninvolved, urgently hoping that the venture will achieve the sales success its pursuit of quality deserves. "We are at a vital stage in the career of the company," Kate explained, "all we need is for the world to catch on to our enthusiasm, and with a sizeable measure of luck we will make it."

So, the work and the fun goes on unabated in Birmingham's own record company. Its home grown artists have so far put out an album, from Muscles, called Muscles and numbered Big Bear 1001; two singles from Garbo, and an album pending; various product from Cousin Joe, who is adopted onto the British roster because "he's a very special old guy" and who celebrates his 70th birthday with a British tour this month; and there will be product soon from two new bands, Bullets (from Birmingham) described as having "come out for the new wave without getting wet" and the Flash Cats, from Nottingham.

Blues catalogue which will hit the British market when Simpson feels the time is right, which should be soon, includes albums from Doctor Ross, Cousin Joe, Mickey Baker, Eddie Guitar Burns, Willie Mabon, Homesick James and Snooky Pryor, Johnny Mars and American Blues Legends compilations.



MUSCLES — BACKBONE of the Big Bear's growing British roster.



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Scots retailers gain DITB awards

MUSIC RETAILERS in Aberdeen and Middlesbrough are among the Distributive Industry Training Board's latest list of winners of their Training Award. The announcement points out that careers officers and teachers are increasingly advising school leavers who are entering the distributive industry to seek work with companies which have won this award.

Among the Scottish winners was C. Bruce Miller & Company Ltd, of 22/26 Loch Street, Aberdeen; and in the North and Wales section was Hamiltons of Teesside, of 26 Newport Road, Middlesbrough.

The DITB annual report was issued last month, and revealed that the grant returns to firms rose to a record £15.2 million in the year

ended March 31. The report, however, warned that under the Board's current scheme there would be no reward by way of levy remission and exemption for firms which do not publish an acceptable training policy statement for all employees to see.

Reviewing the industry's training performance the report showed a large increase in the number of qualified instructors registered, especially among smaller firms — bearing in mind the fact that in DITB terms a smaller firm is one with fewer than 100 employees. The report also shows the contribution the distributive trades made to the Government's appeal to firms to help the unemployed school leavers; of 4,500 grants offered for firms

which would take on extra school leavers as trainees, 4,000 were taken up.

A booklet issued by the Board at about the same time as the annual report is titled *People Count*, and it begins by pointing out the high labour turnover in retail and other distributive trades, which costs collectively millions of pounds annually in advertising for staff and then training the new recruits. Proper planning of staff requirements, even for small companies with few employees, could cut such costs, and the booklet has been prepared to inform and advise businesses of all sizes. It can be obtained from the DITB for £1.75, although it is free to levy-payers.

Virgin defeats multiples

ALL INDEPENDENT dealers should give a cheer for Virgin this week after their refusal to bow to the demands of the multiples over the Sex Pistols album. Smiths attempted to persuade Virgin Records to remove the "God Save The Queen" track from the album by indicating that they would not stock the record while it contained this track. The multiples, which had refused to stock the single, obviously wanted to stock what was going to be a big selling album. Fortunately Virgin's resistance not only leaves more trade to come to the independents without heavy discount competition, but also firmly rebuffs an attempt at dictation to the industry.

I believe the clash between Virgin and the multiples has wider implications for the record industry. I hope the industry will be warned by the very fact that a chain of shops feels itself powerful enough to be able to dictate to a record company over the content or presentation of its product. It is a foreshadowing of a situation which the independent dealers have predicted for so long, that if the companies allow the multiples to grow at the expense of the independent dealer it will not be long before the tail begins to wag the dog. If the multiples are allowed to gain the stranglehold on the record market place which they could well do if the smaller dealers are forced out, they will create an American situation where back catalogue as we know it ceases to exist, retail prices are meaningless, and the support for new artists is more and more difficult to obtain. It is significant that it is the very epitome of independent record companies in this country which has given them the traditional gesture, I hope that all companies would have done the same, but I wonder?

Although I personally do not find the sleeve of the Sex Pistols album offensive (apart from the garish colours), and I cannot comment on the lyrics because I find them indistinguishable among the general cacophony, I can see that to some they are in bad taste. I am sufficiently mercenary that I would not even consider refusing to stock the album, and indeed I have displayed the sleeve without any worry, but whether to stock or display is up to the individual dealer. There seems to be a trend particularly among punk bands to try and shock not just by the raucous nature of the music but by the use of violent, crude and sometimes obscene lyrics and sleeve design. I suppose it is all part of the protesting, anti-establishment nature of the genre, but it becomes somewhat self-defeating if it leads to a lack of exposure for their musical ideas. I am the last person to complain over bad language but practicability must be the rule, and to cause offence for its own sake must be wrong if it adversely affects the sales one is aiming for.

Repetition also leads to boredom and, while the Sex Pistols could get away with their blatantly anti-social attitudes of earlier this year and reap consequent media attention from them, those who have followed are merely becoming tedious in their obvious crudity.

A fellow dealer mentioned to me recently that he had returned some faulty product to WEA and on checking his credit note found that he had not received credit for two or three items. He checked with the accounts department and was told that those particular items had been deleted, and that he would not therefore receive credit for them. This attitude by the company is quite obviously illegal since they are obliged, as we are, to accept faulty product and give full credit or refund for it. I have remarked before that some of the tv companies rather adopt this attitude over returned product, I am disturbed that one of the majors should also try and take this line, but the dealer concerned assures me this is so. Even if a product is deleted the company still has a liability, since, after all, the dealer may have an album or single on the shelf for a couple of years, but if he then sells it and it is returned as faulty he must accept it back from the customer, so what is he to do if the distributor denies him credit for what was ultimately its responsibility? The problem of faulty product is often further aggravated by labels which change distributor, and the deal is left with the problem of who to return faulties to. These should always go to the new distributor, in my opinion, since they accept responsibility for that label, faults and all. In cases where a change of label involves a change of serial number for the product as with the Roxy Music product after its move from Island to Polydor, this can cause some complications, but if the dealer takes care to list the product by its new number the problems should be solved. However, it obviously pays to check credit notes very carefully not only for omissions such as I noted earlier but for all kinds of errors which seem to creep in. They do not seem to happen so often on invoices though!

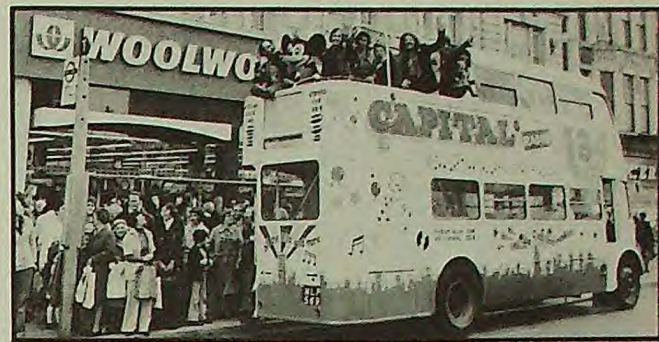
Our CBS representative was selling me the new Paul Simon album a week or two ago when he mentioned that the mark up would only be 25% as they were televising the album in two areas of the country which did not include the North West. I made a nominal protest about this at the time, but afterwards I began to think of the crazy situation we have got ourselves into with this tv marketing and the concept of the reduced margin. The dealers accepted a reduced profit margin from Phonogram on the Best of the Stylistics album after a considerable row, and bitter comments about this being the thin end of the wedge. How right those

COUNTER
INTELLIGENCE

from
MIKE DAVISON
Ali Baba Records

prophecies have proved to be! At least in that first instance Phonogram backed the product with a heavy campaign and good coverage, and the dealers had to admit they had experienced immense sales and had generally had good value for their money. It was this argument, that the reduced margin helped pay for the enormous advertising budgets required by heavy national tv promotion and which consequently produced vastly increased sales which helped convince the dealers that the idea was worth backing. Now however we are being taken for a ride both by the tv advertising companies, and more particularly by the major record companies. Both concerns are churning out albums which claim to have heavy advertising behind them and which have a reduced margin, but either because the advertising is minimal, badly scheduled, or in some cases never happens at all, or perhaps because the product is so mundane that it becomes lost in the welter of similar product on the box, the sales are not there. I have lost count of the number of times I have enquired recently when a particular campaign was starting to be told it had supposedly been running for two or three weeks.

I have been intending for several months to make some comment on WEA's yellow "crisps" which spill out of every delivery I receive. While commending WEA's packing department which is always neat and tidy in its work, I do occasionally become exasperated with the box filling used. These cheese crisps spill out, have to be gathered up, and have a tendency to find their way into inaccessible places, as well as sticking to my sweaters. I keep promising myself that I will put some on a plate when we have a party at home and serve to unsuspecting guests, or, perhaps, if I collect them over the next few weeks I can spray them white or silver and fill the bottom of the window as part of my Christmas decorations. At least they are a change from the Egg Marketing Board's surplus egg trays which Phonodisc use, or the copies of the Harrow Advertiser or some such journal which we receive from CBS. Perhaps I should carry out a survey and psycho analysis based on the packing used by the various companies. It may be significant that I received some Decca product recently packed with a copy of the *Financial Times*!



MICKEY MOUSE, one of the entertainment industry's oldest stars, made a personal appearance at Woolworth's in London's Oxford Street to promote the Anchor single Mickey Mouse, Donald Duck, Goofy And The Gang, by Wesley and to mark his own 50th anniversary. Everyone was clearly determined to get in on the act, which was mounted by Woolworth's and Capital Radio. On top of the Capital bus, outside the store, are (left to right) Wesley, Mickey Mouse, Disney promotion man Terry Dempsey, and Anchor men and friends.

Merseyside retailers meeting scheduled

THE NEXT meeting of Merseyside Record Retailers Association has been arranged for November 28 at the Holiday Inn, Liverpool, starting at 7.30 p.m. All local retailers are welcome to attend, and those who have not had written notification

can obtain details from Mike Davison, of Alibaba Records (051-920 8088) or from David Rushworth of Rushworth and Draper (051-709 9071). John Mew of EMI will be attending to explain his company's new record tokens system.

Albums tops in Bern

BERN, IN Switzerland, is a city of arcades, and unlike Zurich it radiates tradition rather than the new. In common with the rest of this delightful country it has tastefully decorated shops with what can be called a basic freedom from American pop culture garnishing shop fronts, signs and general decor. 3011 Bern, Spitalgasse 24 is home of Schallplatten Musicassetten, managed by a young lady, Verena Kunz. The ground floor is rock and pop music, downstairs is found classical, folk, and a surprisingly large jazz collection.

Most of the records displayed are British or American. There is previous little home-produced material. The entire stock is purely album product. Singles are sold in Switzerland, mostly in record sections of large supermarkets, but their sale is small in comparison with the long-playing disc.

An air of seriousness pervades the shop. The lighting is bright. Walls have record displays and some posters, no different from a British shop, although a generalised impression is of fewer discs making the composite window picture than in some of our shops, where too often there seems a basic desire to pack in as many records as possible.

Pop and rock albums sell for around 17.80 francs (the pound being about 4.17 francs), and jazz material for 21.50. Schallplatten Musicassetten does not discount, but even where there is price cutting it was not on the level of the drastic reductions found in this country, and the lowest pop-rock price noticed was around 16 francs.

Verena Kunz could have been in Britain and America when she reeled off some of the store's best-selling artists like the Eagles, Stevie Wonder and Fleetwood Mac, but perhaps only the States qualifies for similarity in the popularity of jazz rock — Herbie Hancock and Miles Davis were two names mentioned. Meanwhile Keith Jarrett was busily filling the store airwaves during the visit and his most recent album was selling well.

Certainly hearing Verena Kunz tell of multiples and price-cutting seemed familiar, and so too did her claim that shops like the one she manages can survive because they offer expert staff and back catalogue. They also have excellent listening facilities. She says, "People

Tony Jasper goes
to Switzerland

who know a lot about records want assistants who also know something. In the big concerns you do not find such a service."

Where there is distinct difference between here and Switzerland lies in their lack of media penetration. You can search the home airwaves for pop and find very little. Young people tune into German radio, some pick up British programmes through World Service outlets, and many scramble for British and German music papers particularly, it seems, Melody Maker and, for American music addicts, Billboard.

Verena Kunz marvels at the knowledge many consumers show and she says such interest has meant the record companies releasing simultaneously, or at most a few weeks later, British and American product. It has to be this way, otherwise import sales eat heavily into a market which is small compared to European countries like ours and Germany. Thus Switzerland is very much up with the latest sounds.

Her store does some local advertising and takes notice of any local concerts, but to a large extent consumer enthusiasm for making itself familiar with expected product in Britain and America almost negates the shop's responsibility of pushing new material. There is hunger for record information and this eventually translates itself into record demand.

Verena Kunz is not pessimistic about the future, although she believes the specialised record dealer cannot relax. Fortunately she finds excellent record company service in Switzerland and one which does not seem to show preference toward the non-specialist, multiple store which just happens to have a record bar.

In common with dealers everywhere she would like a super-group to emerge but finds an increasing market for golden oldies. However, whilst companies look for new sounds and groups, and new wave has arrived in Bern, she is busily giving good customer service and providing the clean, tastefully decorated surroundings which are so much part of Switzerland.



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MUSIC WEEK

AUDIOSCENE

covering the complete sound equipment retailing scene

Giant NW show from Hardmans..

A REGIONAL hi-fi show that's being touted as the largest ever held in the north-west of England takes place in Manchester on January 19-22. It's the Sound '78 North-West Audio and Hi-Fi Exhibition which is being organised for the second year running by major area dealer Hardman Radio.

More than 40 leading manufacturers and distributors including Aiwa, Celestion, Goodmans, JVC, National, Panasonic, Sony, Tandberg, Technics and Yamaha will take over

three floors at Manchester Airport's Excelsior Hotel for the show.

Admission is free and there will also be a free-to-enter competition with £5,000 worth of hi-fi as prizes. Opening times are: Thursday 11am to 4pm (Trade Only), 4pm to 9pm (Trade and Public); Friday and Saturday 11am to 7pm (Trade and Public); Sunday 11am to 7pm (Trade and Public). Full details from: Hardman Radio, 33 Dale Street, Liverpool (Tel: 051-236 2828).



THE BINATONE racing car pictured at the Automotive Arts and Accessories Trade Show held recently at the West Centre Hotel in London. Binatone used the occasion to launch its new XJS radio-cassette combination unit — the latest addition to the firm's range of in-car entertainment equipment.



US department store searches for UK lines

MACY'S, THE department store giant with 70 major shops and several hundred smaller subsidiaries throughout the United States, is on the look-out for British hi-fi which might sell well across the Atlantic.

The store group is apparently concerned at the quantities of Far East equipment which are flooding the US market and wants to redress the balance a bit by bringing in UK-made separates, music centres, accessories and disco products.

Macy's UK staff are currently contacting companies that want to get a foothold in the States and are willing to sell equipment direct. Initially, Macy's is likely to organise

a number of climate-testing all British displays at some of its big stores.

If they arouse enough interest the equipment is likely to go on sale throughout the US. "It's a great opportunity for British firms to make their mark in the States," said a Macy's spokesman.

"We've already seen several things which we reckon should sell well there — Dynatron's imitation-antique music centres for one."

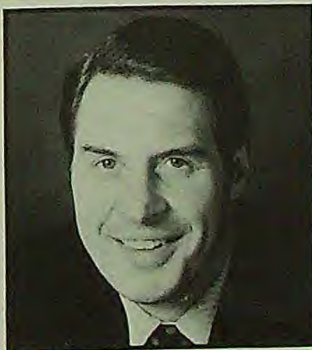
Further information is available from Des Edmans at R.H. Macy Inc., 52-53 Conduit Street, London W1R 0DL (Tel: 01-734 4583).

Triumphant rally trio go touring at Rank HQ

FRESH FROM their triumph driving a Rank Organisation-sponsored Mercedes in the recent 18,000-mile London to Sydney car rally, Andrew Cowan, Colin Malkin and Mike Broad get a conducted tour of the Rank Audio Visual headquarters at Brentford in Essex. Pictured looking over a turntable are

(standing left to right) Johnathan Ashman of Mercedes, Mike Broad, Colin Malkin, Andrew Cowan and (kneeling) Gordon Provan, RAV managing director.

The rally trio have also visited Idle, in Yorkshire, for a tour of the Wharfedale Works where Rank's Leak and Wharfedale hi-fi ranges are made.



Derek Moon



...after 'largest ever' UK publicity campaign

HARDMAN RADIO — the largest hi-fi retailers in the North West of England — has just completed what it believes to be one of the biggest-ever publicity campaigns mounted by a hi-fi retail organisation in the UK.

The two-month campaign included extensive advertising on local tv and radio and a competition that had two TR 7

sports cars as first prizes. Any customer who bought £40 worth of audio, hi-fi, records or cassettes during a specified period could enter.

To promote the competition — which had an Aiwa music centre, Sony colour tv and record tokens as runners-up prizes — Hardman's had three TR 7s tour major towns and cities in the North West for four weeks and a car on display at each of its four stores.

The photograph shows tv personality Stuart Hall with three Hardman's promotion girls and a TR 7 during a visit to the chain's Manchester shop.

Moon quits Garrard

DEREK MOON is giving up his job as managing director of turntable specialist Garrard Engineering. He's completed his agreed length of time with the Swindon firm and has decided not to renew his contract.

No leaving date has yet been announced for Moon, one of the best known characters in British hi-fi, and there's no news yet of what he intends to do in the future. His temporary successor at Garrard, pending a management reshuffle, will be "Mike" Parson who's currently director and general manager.

Woodgrain introduces music centre furniture

MORE THAN 700,000 music centres were sold in Britain in 1976 — so not surprisingly there's a big market for attractive "hi-fi furniture" to mount them on. The newest name to emerge on the scene is Surrey firm Woodgrain Systems.

It has introduced a wide array of musiccentre furniture ranging from simple stands with tape and record storage space incorporated to plush "sideboards" with spirit levels and adjustable feet to ensure they're perfectly horizontal.

There are also a number of modular housing units which can be put together in any permutations for a made-to-measure storage system. Prices range from £14 for the simplest modular unit to £297 for the top "sideboard".

Woodgrain Systems has also introduced three rotating cassette-storage cubes which house 20, 36 or 60 tapes and cost respectively £2.99, £3.99 and £4.99. Full details from: Woodgrain Systems Ltd., The Barge Walk, East Molesey, Surrey KT8 9AZ (Tel: 01-941 2929).

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John Leyton
JOHNNY REMEMBER ME
SON THIS IS SHE
WILD WIND
CUPBOARD LOVE

THE BARRON KNIGHTS
CALL UP THE GHOUSTS (Medley)
UNDER NEW MANAGEMENT - Part 1
POP GO THE WORKERS!
AN OLYMPIC RECORD (Track 7)

The Scaffold

SWINGING BLUE JEANS
HIPPI HIPPY SHAKE • GOOD GOLLY MISS MOLLY
DON'T MAKE ME OVER • YOU'RE NO GOOD

THE FOURMOST
HELLO LITTLE GIRL
I'M IN LOVE
A LITTLE LOVIN'
BABY I NEED YOUR LOVIN'

SHANE FENTON & the Fentones
I'M A MOODY GUY • WALK AWAY
CINDY'S BIRTHDAY • SHE'S A LOVER NOW

Freddie and the Dreamers
I LOVE YOU VERY MUCH
YOU CAN GO WITH ME

CILLA BLACK
YOU'RE MY WORLD (Il Mio Mondo) • IT'S FOR YOU
ALFIE • LOVES' JUST A BROKEN HEART

ADAM FAITH
WHAT DO YOU WANT?
LONELY PUP (In A Christmas Shop)
HOW ABOUT THAT!
SOMEONE ELSE'S BABY

PAUL JONES
HIGH TIME • THINKIN' AIN'T FOR ME
I'VE BEEN A BAD BAD BOY • AQUARIUS

NUT EP SERIES

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Marketed by EMI Records Limited, 20 Manchester Square, London W1A 1ES

Tandy makes a name for itself

TANDY, THE giant American audio corporation with more than 160 shops throughout Britain, is rapidly making a name for itself in the budget price hi-fi field. Its just announced its new 1978 range of equipment and it includes two contrasting receivers, a direct drive turntable and a sophisticated amplifier.

The corporation's Realistic STA-2000 is a powerful 75W per channel AM/FM receiver which has a multiplex filter and FM muting. At around £350 it's one of Tandy's costlier products. The new Realistic STA-21 receiver, a no-frills 24W per channel AM/FM unit, is more typical. It's only £120.

The Realistic LAB-400 is Tandy's first direct drive turntable. It's a two-speed deck with pitch controls, strobe speed-checker and a fully-automatic pickup arm that operates off its own motor. The deck comes with a Shure R1000E magnetic cartridge and costs £150.

Tandy's latest amplifier is the 70W per channel Realistic SA-2000. It has dubbing and monitoring capabilities for two tape decks, coupled gain and volume controls and an incorporated four-channel synthesiser for simulated surround-sound via two speaker sets. It costs £190. Other Tandy introductions include a front-loading cassette deck, a record changer, several speakers and a whole host of new in-car equipment and hi-fi accessories. Full details from: Tandy Corporation, Bilston Road, Wednesbury, West Midlands WS10 7JN (Tel: 021-5566101).

A DISCO-equipment manufacturer in Manchester has branched out in to the domestic market with a sound-to-light cabinet that plugs in to a hi-fi system and lays on a light show for parties or just to enhance ordinary music listening.

The Trafford Electronics' cabinet fits in to a system between the amplifier and one of the speakers and flashes in sync with the sound coming through that one channel. A second cabinet can, of course, be plugged in to the other channel.

Electronic circuitry inside the cabinet, which resembles a speaker but has a perspex front panel instead of a grille, separates out the component frequencies of a sound signal so that high frequencies trigger the green light, mid-range frequencies the blue and low frequencies the green.

The cabinet is mains-powered and Trafford Electronics reckons to be able to sell it for under £40. "It adds a visual dimension to a hi-fi system," said a company spokesman.

Full details from: Trafford Electronics Services, 17 Park Road, Stretford, Manchester (Tel: 061-865 5104).

ALMOST A year after rising costs and falling sales forced construction kit specialist Neathkit to suspend its do-it-yourself hi-fi range, the company's re-emerged with three

NEW PRODUCTS

new "separate" kits — a receiver, an amplifier and a tuner.

The AR-1219 kit makes up in to a 15W per channel AM/FM receiver with phase-locked loop FM stereo circuit for wide stereo separation, flywheel tuning, speaker on-off button, tape monitor and headphone jack. The cost including postage is £116. Kit AJ-1219 makes up its matching AM/FM tuner which costs £114 including postage and has phase-locked loop multiplex circuitry plus flywheel tuning.

Kit AA-1219 makes up a 15W per channel amplifier with input level controls to match amp with cartridge, tape monitor and headphone socket. Cost including postage is £116. Kit AJ-1219 makes up its matching AM/FM tuner which costs £114 including postage and has phase-locked loop multiplex circuitry plus flywheel tuning.

Neathkit reckons all three kits can be put together easily by following a step-by-step manual and using ordinary tools. No advanced electronics knowledge is needed. Full details from: Neath (Gloucester) Ltd, Gloucester GL2 6EE (Tel: 0452-29451).

AUDIOTRONIC, THE companies' group which includes the Laskys hi-fi shop chain, has launched its first music centre and turntables.

The LMC 30 music centre features a belt drive turntable with auto-return and auto-cut, 15W per channel MW/LW/FM receiver with phase-locked loop for better stereo separation on FM and a Dolby cassette deck with chrome tape switch and auto-stop. It costs £230 excluding speakers.

The two new turntables are belt drive. The ATT 100M is a manual model, the ATT 100S is semi-automatic. Features common to both are an anti-resonant plinth, low-mass "S"-shaped arm, silicone damped cueing device and a friction-hinged dust cover. The ATT 100M costs £49.95, the ATT 100S £57.50. Both are two-speed decks.

Full details from: Audiotronic, Audiotronic House, The Hyde, London NW9 6JJ (Tel: 01-200 0444).

BANG & OLUFSEN does not have a monopoly on the hi-fi scene in Denmark. There are other Danish firms — like Tungsram/3F, a radio and tv specialist which has just moved in to the hi-fi field.

Its first two products, a sophisticated tuner-amplifier and matching speakers, are now available in Britain through distributor Highgate Acoustics. Two cassette decks are expected to be added to the Tungsram/3F range by the end of the year with a direct drive turntable in the pipeline for early 1978.

The tuner-amplifier is a slim-line 28W per channel unit with finger-touch switches which control seven FM and/or AM station pre-sets. Tuning is indicated by LEDs. Cost — around £258. The matching speakers are shelf-mounting bass reflex models costing £111 per pair.

Full details from: Highgate Acoustics, 38 Jamestown Road, London NW1 7EJ (Tel: 01-267 4936).

Aiwa opens showroom

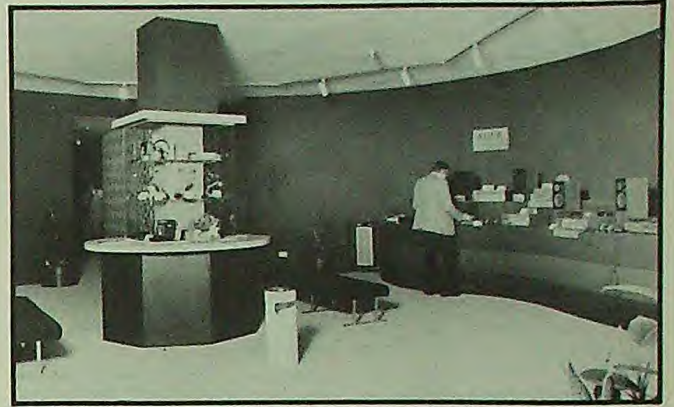
AIWA has finally opened its new London hi-fi showroom and demonstration studio. The complex, in Bloomsbury's Brunswick Centre pictured (right), should have opened several weeks ago but pressurised-steam heating pipes burst and caused extensive damage.

The 3300-square foot Centre, which also includes a conference lounge and a service collection and delivery point, is intended to help dealers and public hear the entire range of Aiwa hi-fi separates, music centres audio and accessories in comfort with no pressure to buy.

The Centre doesn't sell equipment. It refers potential customers to their Aiwa stockists.

At the Centre's opening ceremony, Aiwa UK's managing director Stephen Chorley was presented with the 1977 HASLAF Award of the Foundation for Audio Research and Services for Blind People.

The Foundation, which specialises in finding ways of communicating information to blind people, gave the award to Aiwa for developing the TP772 cassette recorder.



Show plan announced

NEXT YEAR'S 20th International Festival Of Sound will be staged in Paris from April 6-12. Topics which will be discussed during the event's popular Study Days include an auditive stimulation device for the profoundly deaf, the little-known aspects of distortion in baffles, the application of thermovision to the study of loudspeaker diaphragm behaviour, musical behaviour.

Ferrograph to South Shields

WE REVEALED last week that Tyneside cassette deck manufacturer NEAL had taken over the Ferrograph tape recorder firm. We now hear that NEAL is quitting Newcastle and shifting its operations to the ferrograph factory in South Shields. NEAL's new address is Simonside Works, South Shields, Tyne & Wear, NE34 9NX (Tel: 0632 566321).

If someone compiled the 20 golden greats of Hi-Fi care, most of them would be ours.

Bib Record and Tape Care Accessories were best sellers when today's platinum albums were just a gleam in some record producer's eye. And they'll still be selling in their hundreds of thousands when those same albums are being called Golden Oldies.

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Bib accessories bring you extra turnover and

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As a Bib Stockist you'll be provided with free colour catalogues, display racks and other point-of-sale items, plus the support of continuous advertising.

Don't miss out on the profit-making chances in the Bib Golden Greats. Post the coupon today for more details.

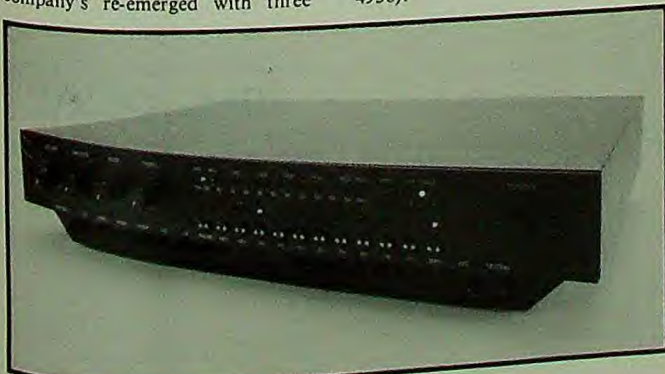
Bib BIB HI-FI ACCESSORIES LTD., Kelsey House, Wood Lane End, Hemel Hempstead, Herts., HP2 4RQ.



Please send my copy of the Bib Accessory Album plus full stockist details.

Name Company
Address Telephone

MWGGG



The Tungsram 3F 3535 tuner-amp.

RELEASES MUSIC WEEK

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- LLOYD, Andy S
- LURKERS F
- McCALL, C. W. R
- McLEAN, Don P
- McRAE, George K
- MINK DEVILLE C
- MUPPETS D
- OTWAY, John & Wild Willie R
- PETERS & LEE L
- PITNEY, Gene W
- PLEASURE I
- RABBITT, Eddie I
- RANDEL, Alan & Alex Welsh & His Dixieland Band C
- ROGERS, Clodagh S
- SAILOR R
- SATAN'S RATS I
- SEGER, Bob T
- SIDEFECT G
- SILVER CONVENTION T
- SIMONS, Pat G

- SMALL FACES S
- STAPLE SINGERS I
- STARBUCK I
- SUTHERLAND BROTHERS & QUIVER E
- SYLVESTER O
- TAYLOR, Johnny W
- THEODORE ORCHESTRA, Mike T
- THOMAS, Rufus D
- VILLAGE PEOPLE S
- VIOLA WILLS L
- WARMSLEY, Barry S
- WARD, Terry T
- WHITEHORN, Geoff L
- WINDOW B
- WILSON, Mandi I
- WINGS M
- WIRE M
- WYNSOM C

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

LISTINGS

- B** BANDIT, Rose & Thom, WINDOW. Riva 12 (W)
- C** CADILLAC WALK, Can't Do Without It, MINK DEVILLE. Capitol CL 15952 (E)
 CHINESE TAKE AWAY BLUES, I'm The Husband Of The Wife Of Mr. Wu, ALAN RANDEL WITH ALEX WELSH & HIS DIXIELAND BAND. EMI 2711 (E)
 CLOUDBURST (LONG VERSION), Cloudburst (Disco Version), EASTBOUND EXPRESSWAY. Contempo CS 2122 (W)
 CHRISTMAS 1914, P.S. God, MIKE HARDING. Philips 6006 585 (F)
 COME TO AMERICA, Music Of The World, GIBSON BROTHERS. Polydor 2058 938 (F)
 CRYING IN THE RAIN AGAIN, The Man With The Tan, WYNSOM. RCA PB 5040 (R)

- D** DADDY COULD SWEAR I DECLARE, Help Me Make It Through The Night, GLADYS KNIGHT & THE PIPS. Motown TMG 1095 (E)
 DANCE DANCE DANCE, Sao Paulo, CHIC. Atlantic K 11038 (W)
 DISCO DRUM PART 1, Disco Drum Part 2, CATS 'N' JAMMER KIDS. Ebony EYEC3 (R)
 DON'T DILLY DALLY ON THE WAY/WAITING AT THE CHURCH, The Boy In The Gallery/Knocked Em' In The Old Kent Road, MUPPETS. Pye 7NX 8004 (A)
 DO THE FUNKY CHICKEN, The Breakdown, RUFUS THOMAS. Stax 2003 (E)

- E** EVERYBODY'S SINGING OUR RECORD, Crazy Love Affair, AIRLOOM. Mam 171 (E)
 EVERY TEAR I CRY, Rock & Roll People, SUTHERLAND BROTHERS & QUIVER. CBS 5818 (C)

- F** FREAK SHOW, Mass Media Believer, THE LURKERS. Beggars Banquet BEG 2 (E)

- G** GEORGE (DISCO TANGO PART 1), George (Disco Tango Part 2), PAT SIMON. Pye 7N 25752 (A)
 GOIN' BANANAS, Goin' Bananas Instrumental, SIDEFECT. Fantasy FTC 145 (E)
 GOLDEN OLDIE, Keep Me From Blowing Away, AYSHEA. DJM DJS 10818 (C)

- H** HARD TIMES, We're Waiting, BOZ SCAGGS. CBS 5828 (C)
 HYMN, Our Kids Kid, BARCLAY JAMES HARVEST. Polydor 2058 904 (F)

- I** I CAN'T HELP IT, Make Me Feel Better, MICHAEL HENDERSON. Buddah BDS 462 (A)
 I CAN'T HELP MYSELF, She Loves One Like She Means It, EDDIE RABBITT. Elektra K 12251 (W)
 I DON'T WANNA LOSE YOUR LOVE, How Can You Stop Loving Someone, EMOTIONS. CBS 5819 (C)
 I'M A WOMAN, Daisy Don't Be Down, MANDI WILSON. RCA PB 5059 (R)
 IN MY LOVE FOR YOU, Facade, SATAN'S RATS. DJM DJS 10819 (C)
 I REALLY LOVE YOU STOP, Hold On, STARBUCK. Satril SAT 122 (W)
 I TAKE YOU THERE, If Your Ready (Come Go With Me), STAPLE SINGERS. Stax 2004 (E)

- K** KISS ME (THE WAY I LIKE IT) PART 1, Kiss Me (The Way I Like It) Part 2, GEORGE McRAE. T.K. TKR 6005 (C)

- L** LAY DOWN SALLY, Cocaine, ERIC CLAPTON. RSO 2090 264 (F)
 LET ME BE THE ONE, Let's Dance, PLEASURE. Fantasy FTC 146 (E)
 LET'S LOVE NOW, Let's Love Now (Disco Version), VIOLA WILLS. Arista 151 (F)
 LET LOVE COME BETWEEN US, Share Your Love With Me, PETERS & LEE. Philips 6006 587 (F)
 LITTLE GIRL, C.P.G.'s, THE BANNED. Harvest HAR 5145 (E)
 LOVE POTION NUMBER NINE, Throw Away The Key, GEOFF WHITEHORN. International INT 541 (E)

- M** MAGDALENA, Half A Moment, TONY CHRISTIE. MCA 331 (E)
 MANNEQUIN, Feelin' Called Love/1 2. X U, WIRE. Harvest HAR 5144 (E)
 MARY OF THE FOURTH FORM, Do The Rat, BOOMTOWN RATS. Ensign ENY 9 (F)
 MULL OF KINTYRE, Girls School, WINGS. Parlophone R 6018 (E)
 MISS DEMEANOR, Stay On Your Feet, FURY. Arista 150 (F)

- N** NEVER CAN SAY GOODBYE, Talkin' 'bout Love, STEPHEN JAMESON. Decca F 13741 (S)

- O** ONE TRACK MIND, I Can't Keep My Eyes On You/Do You Love Me, HEARTBREAKERS. Track 2094 137 (F)
 OVER AND OVER, Tipsong, SYLVESTER. Fantasy FTC 144 (E)

- P** PRIME TIME, Down The Road/Sally Ann/Redwing, DON McLEAN. International INT 542 (E)
 PRIVATE NUMBER, My Baby Specializes, WILLIAM BELL & JUDY CLAY. Stax 2006 (E)
 PUT YOUR HEAD ON MY SHOULDER, We Went All The Way, KEITH CHEGWIN. Pye 7N 46029 (A)
 PUT YOUR LOVE IN ME, Let Them Be The Judge, HOT CHOCOLATE. Rak 266 (E)

- R** REALLY FREE, Beware Of The Flowers ('Cause I'm Sure Their Gonna Get You, Yeah), JOHN OTWAY & WILD WILLIE. Polydor 2058 951 (F)
 ROMANCE, Istanbul 6.25, SAILOR. Epic EPC 5758 (C)
 ROSES FOR MAMA, Columbine, C. W. McCALL. Polydor 2066 853 (F)

- S** SAN FRANCISCO (YOU'VE GOT ME), Fire Island, VILLAGE PEOPLE. DJM DJS 10817 (C)
 SAVE ME, Sleepyhead, CLODAGH ROGERS. Polydor 2058 804 (F)
 SEE AMID THE WINTER SNOW, Morning Has Broken, THE CAMBRIA STAFF BAND & PIPE & DRUMS OF THE ROYAL TANK REGIMENT. Emerald MD 1200 (S)
 SHEE BAP SHEE WIGGLE, The Birds & The Bees, ANDY LLOYD. Ariola Hansa AHA 502 (A)
 SHAME ON ME, Oh Mr. Music Man, DONNA FARGO. Warner Brothers K 17049 (W)
 SILENT NIGHT, Silent Night Instrumental, FRANK JENNINGS SYNDICATE. EMI 2716 (E)
 STAND BY ME (STAND BY YOU), Hungry And Looking, SMALL FACES. Atlantic K 11043 (W)
 STANDING ON THE CORNER, Growin', BARRY WARMSLEY. Ariola Hansa AHA 506 (A)

- T** THE BOYS FROM LIVERPOOL, Blame It On The Music, SILVER CONVENTION. Magnet MAG 106 (C)
 THE BULL, I Love The Way You Move, MIKE THEODORE ORCHESTRA. Atlantic K 11035 (W)
 THEME FROM SHAFT, Do Your Thing, ISAAC HAYES. Stax 2002 (E)
 THE NIGHT WE SAID GOODBYE, Friends, TERRY WARD. Mam 170 (E)
 THE RUNAWAY TRAIN, 10,000 Miles, MICHAEL HOLIDAY & NORRIE PARAMOR ORCHESTRA. EMI 2722 (E)
 TIL TOMORROW, Dance, HOMO SAPIENS. Contempo CS 2127 (W)
 TIME IS TIGHT, Soul Limbo, BOOKER T. & THE M.G.'s. Stax 2001 (E)
 TURN THE PAGE, Get Out Of Denver/Heavy Music, BOB SEGER. Capitol CL 15956 (E)

- U** UNLIMITED CITATIONS PART 1, Unlimited Citations Part 2, CAFE CREME. Harvest HAR 5143 (E)

- W** WE GOT LOVE ON OUR HANDS, Walking In The Sun, GENE PITNEY. Epic EPC 5783 (C)
 WHO'S GONNA LOVE ME, Can You Imagine, THE IMPERIALS. Power Exchange PX 266 (ZLHR)
 WHO'S MAKIN' LOVE, Take Care Of Your Homework, JOHNNY TAYLOR. Stax 2005 (E)
 WONDERFUL, Party Time, GERALDINE. Rak 264 (E)

TOTAL ISSUED

Singles notified by major manufacturers for week ending 4th November 1977

	This Week	This Month	This Year
EMI	9 (6)	48 (39)	435 (345)
EMI (LRD)	17 (3)	40 (23)	40 (-)
Decca	2 (2)	14 (12)	87 (122)
Pye	6 (8)	33 (27)	147 (138)
Polydor	7 (8)	40 (33)	221 (268)
CBS	6 (6)	33 (27)	244 (226)
Phonogram	3 (3)	21 (18)	154 (128)
RCA	3 (2)	15 (12)	151 (238)
WEA	8 (5)	34 (26)	207 (142)
Others	9 (30)	96 (87)	683 (916)
Total	70 (73)	694 (624)	2369 (2566)

THE ORIGINAL THEME MUSIC FROM THE NEW BBC TV SERIES

WHO PAYS THE FERRYMAN?

c/w

FANFARE FOR CHARON

YANNIS MARKOPOULOS

BBC records & tapes

RESL 51

Distributed by Pye Records (Sales) Ltd.

Williamson fails to meet deadline for Jubilee score

MALCOLM WILLIAMSON, Master of the Queen's Music, has done it — or, rather, not done it — again. The Australian composer who failed to meet his deadline for completion of an important orchestral work at this year's Three Choirs Festival has now fallen down on two other commissions, one of them understood to be worth several thousand pounds.

Williamson, aged 46 and appointed amidst controversy to the post last year, was due to have presented the London Philharmonic Orchestra with the full score and parts of his new Jubilee Symphony (*MW* August 20). But there now seems little chance either that he will be in a position to do so or that the orchestra will have time to rehearse the work.

When *Music Week* originally announced the commission — due for performance on December 8 in the presence of The Queen, to whom it is dedicated — the newspaper quoted an LPO spokesman as saying that the symphony was not originally publicized because of uncertainty over whether

Williamson would complete it in time. It was to have replaced Britten's *Sinfonia Da Requiem* in the scheduled programme at the Festival Hall; but last week (1) a spokeswoman for the orchestra was unable to confirm that the Britten would be reinstated.

"We are all completely in the dark here," she said. "We cannot make any plans until we hear definitely from Mr Williamson, and I understand that he is in the South of France. So far he has not contacted us, and there really isn't anything I can add to that."

The second commission which has caused headaches for organizers in recent weeks was the music for the cartoon film of *Watership Down*, which would have netted for the composer substantial royalties. The score was supposed to be long enough to match the two and one-half hours of the film, animated by Richard Williams. But, a close friend of Williamson told *Music Week*, when the composer arrived for orchestral rehearsals it was discovered that his manuscript lasted a bare eight minutes.

EDITED
by
NICHOLAS WEBBER

"It was great stuff — really vintage Williamson," the friend claimed. "But Malcolm said that, with all his other work he really didn't have time to finish it. The plan was for another composer anonymously to use his themes and extend the music." Now, however, that idea has also been abandoned.

Apart from his various Jubilee commissions, it is understood that Williamson has been in ill-health for several months and has recently spent three weeks "recuperating" at the French shrine of Lourdes. His *Mass Of Christ The King* — the work delivered incomplete to Gloucester in August — is due to have its premiere at Westminster Cathedral next February in The Queen's presence, the first visit by a reigning English monarch to a Catholic cathedral.

First budget sets from Turnabout

TURNABOUT, THE new budget-priced label from Decca, has just released its first three boxed sets retailing at £5.97 for three records.

On TV 37090/2 Ilse von Alpenheim is the pianoforte soloist in six of Haydn's concerti for the instrument and the Bamberg Symphony Orchestra is conducted by her husband, Antal Dorati. The other two sets — TV 37093/5 and TV 37096/8 — are of solo pianoforte music by Schumann and Schubert played by Peter Frankl and Walter Klein. The Schumann box includes such favourites as *Carnival and Symphonic Studies*, while the Schubert set contains six major sonata.

On Decca's reduced price Phase Four, an organ recital by Leslie Pearson (PFS 4416) represents "an amazing breakthrough in the recording of organ music", according to the company. Microphones were placed inside the organ of All Souls', Langham Place, London, and the tapes were later re-recorded in the same acoustic to give extra clarity. "Leslie Pearson plays a programme of popular favourites which emerge with a clarity of texture and impact never before achieved on record," Decca's classical promotion claims.

baritone (Ulrik Cold).

Rinaldo — first performed at the Haymarket Theatre in 1711 — contains some very elaborate staging. The King of Jerusalem appears in a triumphal chariot led by white horses, whilst Armida's chariot is airborne and drawn by dragons breathing fire and smoke. Some of these effects can be heard on the recording (79308).

D'Oyly Carte appeals

D'OYLY CARTE Opera, which has exercised a tight control on the copyright of the Gilbert and Sullivan Operas since 1881, is to make a second approach to the Arts Council for funds to prevent it closing down. The company was refused a grant about 10 years ago, but now, with losses on tours running at about £2,000 a week, another application has gone forward.

The company says it needs £200,000 of public money to avoid insolvency; yet critics of D'Oyly Carte's policies have pointed out that, since its inception, it has been run as a private business with sole ownership passing down through descendants of Richard D'Oyly Carte (1844-1901). Additionally the company has received substantial

revenue from royalties and recording contracts.

Williams awards

THE GUITARISTS Julian Bream and John Williams are jointly to receive the 1977 Audio Award presented annually by *Hi-Fi News & Record Review* for performance.

In addition CBS Classical has elected Williams as its Artist Of The Year for his feat of achieving silver disc sales on two albums. He was presented with one silver disc earlier this year for his recording of Rodrigo's *Concierto De Aranjuez* (76369), which reached the *Music Week* Top Twenty during 1976, and now John Williams's *Greatest Hits* (Harmony 30051) has also "gone silver".

Sibelius: *The Seven Symphonies; Finlandia; The Swan Of Tuonela; Tapiola*. Boston Symphony Orchestra/Colin Davis. Producer: not credited. Philips 6709 011 (5 discs).

Inside this eye-catching designed boxed set are contained five excellent reasons as to why the conductor Colin Davis was, last month, honoured with the Sibelius Medal. The composer's complete symphonic output is a *tour de force* indeed; yet Davis is above all a practitioner who wields his baton with the bare minimum of fuss, concentrating simply and soberly on the business of getting down to what these often enigmatic scores are all about. The nationalistic orchestration is characteristically subtle and, under Davis, the Boston Symphony Orchestra brings out both its delicious lightness and dramatic urgency with honey-edged strings, virile brass and tingling percussion. Collectors new to the composer's oeuvre have here an unparalleled chance to trace the development of Finland's — and the world's — musical giant. It is a marvellous, vibrant and potent collection deserving maximum promotion.

Nielsen: *Hymnus Amoris, Op 12. Schultz, Göbel, Landy, Norup, Schmidt Johansen, Andersen; Danish Radio Orchestra; Copenhagen Boys' Choir. Sleep, Op 18. Danish Radio Chorus, Danish Radio Symphony Orchestra/Wöldike*. Producer: David Mottley. EMI ASD 3358.

Here is an ambitious attempt by EMI to make accessible two of the larger-scale works for chorus with orchestra of Carl Nielsen (1865-1931). The *Hymnus Amoris*, which takes up the first side, is by far the finer work — even though its chronology places it almost 20 years before the symphonic poem *Sleep*. In this recording — made with the cooperation of Danish Radio and the Danish Music Authority — the fine DRSO fully evokes the woodland feeling of the composer's country as characterized in the orchestration, although there are also moments of compelling grandeur. The boys' chorus has a charmingly fresh tone-quality whilst the men — particularly in the quasi-fugal passages — assert an almost Neapolitan fervour. If Kirsten Schultz's and Bodil Göbel soprano textures lack projection, this is compensated for by the superb éclat of the trebles in the chorus of angels. In *Sleep*, on the second side, the tone of the soprano chorus tends towards bland goeyness; but this is better controlled in such passages as the nightmare scene. Deserves a hearing.

**

Grandi: *Music For San Marco, Venezia. Academia Monteverdiana, Trinity Boys' Choir/Denis Stevens*. Producer: Anthony Stevens. Nonesuch H-71329.

Little is known concerning Alessandro Grandi (c.1577-1630) — except, of course, that he wrote exceedingly good cappelletti music designed for the famous basilica of Saint Mark in Venice. The choruses here cope in exemplary fashion and with rare firmness with the tricky time-signatures and cross-rhythms. Treble tone is particularly delightful in these polyphonic exchanges. A well-engineered recording that has been available for some time in the USA, but which has only recently surfaced here, this latest of the new Nonesuch catalogue should enjoy an even sale.

**

Elgar: *Concerto For Violin And Orchestra, Op 61. Kyung-Wha Chung (violin); London Philharmonic Orchestra/Solti*. Producer: Christopher Raeburn. Decca SXL 6842.

This is the long-awaited recording — made at the Kingsway Hall, London, last February — of Elgar's bittersweet masterpiece played by the young and brilliant Korean

ALBUM REVIEWS

violinist. There can be little doubt that Kyung-Wha Chung has fully absorbed the idiom, from the unobtrusive and dark opening to the flights of virtuosity demanded of the soloist towards the end. Even when a slight pianissimo is demanded by the composer Chung's entries are invariably captivating through their inner strength. In tone she often displays a "Czech" temperament, but although her playing is emotional it is never tired. What distinguishes the record from its rivals is the almost classical clarity adopted by soloist and orchestra alike. Perhaps because of this other critics have castigated Solti's realization as "cold". This is simply not so. A good, almost superlative, pressing should cap the record's sales potential — even if it may be more instructive to hear Chung play the work in ten years' time.

**

Händel: *Rinaldo. Watkinson, Cotrubas, Scovotti; La Grande Ecurie and La Chambre Du Roy/Malgoire*. Producer: Georges Kadar. CBS Masterworks 79308 (3 discs).

George Frederick Händel (1685-1759) still rules very much OK in the popular imagination — mainly, perhaps, because his music is easily absorbed by those who are easily put off by the more demanding classical repertoire. Yet even Händel has progressed since those days of massive organ concerti at the Alexandra Palace and Albert Hall when the sole object seemed to be to swamp the audience with noise. As this finely boxed set shows, research and scholarship (not always the same thing) have travelled far in the direction of the composer's original orchestral timbres. There is a light crispness about Jean-Claude Malgoire's reading of Rinaldo — here receiving its first recording — which is acous away from the popular conception of the composer. Each of the soloists has a fresh and enthusiastic contribution to make, and each is backed with authentic baroque tone-colours. The engineering is generally of a high standard — although some clicks on side three may indicate problems of quality control. It is a lengthy and generally unknown opera, with latent potential.

**

Haydn: *Baryton Trios Nos 37, 71, 85, 113, 117, 121. Esterhazy Baryton Trio*. Producers: Beatrix Musker and John Willan. HMV SLS 5095 (2 discs).

As reported in *Music Week* before its release date, this set is a rarity in that it is the first time a recording has been made of some of the repertoire for baryton — a now virtually obsolete instrument of the 17th-century whose strings can be bowed and plucked simultaneously. Haydn wrote well over 200 works for the baryton and his aristocratic patrons the Esterhazys, after whom this new performing ensemble is named; but the instrument was too difficult of execution to fire the popular imagination. What strikes the listener immediately is the baryton's essentially noble tone-colour: warm and resonant, it is true, but above all dignified. The Trio (consisting of baryton, viola, and violoncello) play together with intensity and are over-ridingly serious about what is, after all, Haydn in serious vein. It is certainly a beautiful set, and recorded with resonant spaciousness, yet will demand a great deal of explanation to the public — even fervent Haydn-lovers — before achieving the sales it deserves. Congratulations nonetheless to the producers.

*



REDIFFUSION RECORDS was presented with a gold disc by Artia, the Czechoslovak Cultural Export organisation, to mark the sale by Rediffusion as agents of over half a million records on the Supraphon and Panton labels. Pictured at the presentation, held at the Czechoslovak Trade Centre in London last week, are Richard Dennis (right) Chairman of Rediffusion International Music and Dr. Svoboda, deputy m.d. of Artia.

Debut recording of Handel's Rinaldo on CBS

A FIRST recording of Handel's little-known opera *Rinaldo* by CBS Masterworks (reviewed elsewhere in these columns) is provoking a good deal of interest among record collectors — not least because of its tortuous plot.

The title role is a man, but sung by a contralto (Carolyn Watkinson). Two of the male parts — Geoffrey and Eustazio — are sung by men in "female" counter-tenor voices (Paul Esswood and Charles Brett). And although the two female rôles of Armida and Almirena are sung by sopranos (Jeanette Scovotti and Ileana Cotrubas) Armida, by means of magic, can transform herself into Almirena at will. It seems that the only character about whom there is no doubt is Argante, sung by a

Abbey firsts

FIRST RECORDINGS of new works by the British composers William Walton and Lennox Berkeley appear on a new release in the Abbey Records series in *Quires And Places* (LPB 770). Both Walton's *Magnificat And Nunc Dimittis* and Berkeley's setting of Psalm 23 were written for Chichester Cathedral's 900th anniversary celebrations in 1975 and it is this choir, under the direction of John Birch, which performs them on the record.

COMMENTARY

The Camberley kid sticks to it — third time lucky?

POP PRESS PICKUPS

by TONY BRADMAN

Listening following this with remarks about "the ultimate coffee-table album", "consumer luxury goods", "The Sunday Times Colour supplement". Money is still the root of all evil, apparently.

McNeill then goes on to add, in a seemingly surprised tone, that the album isn't all that bad; "Although it's a fairly futile attempt at entertainment, the gizmo record is still a notable achievement in orchestration... The best parts are exactly those where the songs, effects, and dialogue work off each other... At a few points, Godley and Creme achieve a cohesion virtually unrivalled in the annals of the concept album..." McNeill's

album is their best yet, and is "one which proves that they had finally grown out of Southern boogie into solid, entertaining and skilful rock." Oldfield goes on to comment on the same ironies in the packaging as Mary Ellis; his last comment is however, that what may now seem in execrable taste should not "put you off some fine music." This week's award for the review that reads far more into an album than is humanly possible goes without contest to Ian Birch of *MM*. The review in question is of Phil Manzanera/801's *Listen Now*, and is published under the title "Music for bad dreams"; it is a review that could produce heartburn at least, if not nightmares.

Birch begins with a quote from the film *Alphaville*; "Never forget that Revenger and Reporter begin with the same letter." Unless Birch is allusively (and elusively) trying to explain the point of his review (which remains confusing throughout), then no explanation can be offered for this apparently



Graham Parker

final comment is that the album was a noble attempt but that it "just turned out far too long. Like this review" . . . They boldly go where no man has gone before.

Lynyrd Skynyrd's album with the macabre prophetic title *Street Survivors* evoked two reviews, one in *MM* and one in *RM*. Mary Ann Ellis was the *RM* reviewer, and concentrates on the 'irony' inherent in so many parts of the album — the title, the flames surrounding the band on the sleeve photograph, the details for the band's next tour (on a par with the others they always used to call 'torture tours') on the inner sleeve. The reviewer admits that because of this she finds it difficult to be objective about the album, but carries on, and manages a sterling performance. She doesn't let emotion carry her away, and decides that the album is "subdued" and doesn't have the "raw energy and excitement of their previous efforts". It still sends a shiver down her spine when she looks at it, she finishes.

MM's reviewer, Michael Oldfield, also manages a sterling piece of obituary reviewing, starting with the statement that "The death of any musician, is of course, a tragic event, yet it's even more tragic when he's on the way up and has a lot to offer." He goes on to say that the

THE FOUR popular music papers carried a total of 59 separate album reviews in the issues for the week ending 29 October, involving 57 albums. *Sounds* carried reviews of 20 albums and two collective reviews — a total of 28 in all. *Record Mirror* carried 12 and one collective review, a total of 15; *New Musical Express* reviewed 14 albums, and *Melody Maker* 9. Several albums managed this week to make an appearance in more than one journal — Randy Newman's album *Little Criminals* was finally reviewed in *Sounds* and *NME*, while Archie Bell and The Drells' *Hard Not To Like It* was covered in both *Sounds* and *RM*. Lynyrd Skynyrd's chillingly titled *Street Survivors* also achieved two obituaries-cum-reviews, one in *MM* and one in *RM*. But Graham Parker's latest offering, *Stick To Me*, came out on top of the league with one review more than the rest of a varied field — the album was covered in *Sounds*, (which seems this week to have covered just about everyone), *MM* and *RM*.

Both David Brown of *Sounds* and John Shearlow of *RM* have very little but praise for Graham Parker and The Rumour's third album. However, both reviewers write that the album is not immediate; "After a few plays it's the next best thing to seeing the band live" (David Brown) and "it takes a lot, repeat lot, of getting used to, being nowhere as immediate as the last two." But John Shearlow goes on to say that "it's tight, it's hard and it's uncompromising . . . if it don't grab you at once . . . then play, play, play again." Shearlow winds up his review with some comment; "This time we've got to make up our minds; go with him, for he's the best new white R&B singer we've got. The maturity starts here and he's made it already."

The *Sounds* review does have many features in common with *RM*'s apart from the praise. Both remark that the title of one song (*Soul On Ice*) has something to do with the book of the same name by Eldridge Cleaver, Brown commenting that it has no lyrical connection apparently with the book, Shearlow that it is very definitely named after it, and both refer to Parker's origins — "the Camberley cowboy" (Shearlow) and "the Camberley kid" (Brown). A combined case of faithful biography following. Allan Jones of *MW* was also very full of praise for the album, commenting on the qualities of Nick Lowe's production (as did *Sounds*), and adding that "with this album (Parker) has shaken from his scrawny shoulders the dandruff of influences and comparisons he's had to carry previously" going on to add that "Nick Lowe's action packed production misses not one oozing heartbeat."

Meanwhile, *NME* has finally caught up with the end of the world in the shape of Creme and Godley's *magnum opus*, *Consequences*. Phil McNeill's review, which takes the pole position in the reviews section is something of a *magnum opus* too. McNeill admits himself that the review is rather long (26 column inches), but then that only makes three average sized reviews (8½ column inches each), one for each album. But then McNeill is worried about the fact that there are only seven songs in the three records, and draws the conclusion that the set could be the beginning of "a trend even more manipulative and product-oriented than the current state of bland-rock", and comparing it to the "central artefacts in the rise of Hip Easy

Lightning Records

~NEW WAVE~

CHART & ORDER FORM

1	[THE TOM ROBINSON BAND—2-4-6-8-Motorway
2	[ELVIS COSTELLO—Watching the Detectives
3*	[THE JAM—Modern World
4	[SEX PISTOLS—Anarchy in the U.K. (£1.00)
5	[999—Nasty Nasty
6	[THE DRONES—Bone Idol
7	[SEX PISTOLS—Holiday in the Sun
8	[VALVES—Robot Love
9	[DAMNED—Problem Child
10	[X-RAY SPECS—Oh Bondage! Up Yours!
11*	[THE NOW—Development Corporation
12	[CLASH—Complete Control
13	[SAINTS—1-2-3-4
14	[P.V.C.2.—Pain
15	[RADIATORS FROM SPACE—Enemies
16*	[SUBURBAN STUDS—No Faith
17	[EATER—Lock it Up
18*	[ZEROES—Hungry
19*	[MUTANTS—Boss Man
20	[ULTRAVOX—Rock Work
21	[YACHTS—Suffice To Say
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ALBUM REVIEWS

POPULAR

THE JAM

This Is The Modern World Polydor Super 2383 475. Producers: Vic Smith and Chris Perry. On this debut album, there are 12 short, sharp, driving tracks, all composed by either Weller or Foxton (lead and bass guitars) with the exception of an excellent re-run of Wilson Pickett's *Midnight Hour*. It has all those features you would expect from a New Wave band; drive, attack, plenty of gusto and some rough edges; but with their Sixties influences they are smoother than most. Indeed, their influences are obvious, but they take the Who's early style and fuse a Sixties look and feel with Seventies preoccupations in their lyrics, in a way that is entirely their own. Very much a band to look out for. Star tracks; the title track, *London Traffic*, *I Need You (For Someone)*, *In The Midnight Hour*.

ROD STEWART

Footloose & Fancy Free. Riva RVLP 5. Producer: Tom Dowd. Initial signs are that this is destined to be one of the season's top sellers - and rightly so, for it captures Stewart in powerful form, which in a couple of cases approaches a classic peak. The A side is listed as being the Fast Side, but the outstanding moment in otherwise fairly routine rock material is the poignant *You're In My Heart*, his current single and one of his best songs. It is in the less frenzied B-side that Stewart's rasp of a voice comes magnificently into its own, particularly on his reworking of *You Keep Me Hanging On* and *I Don't Want To Be Right*, a searing song of extra-marital conflicts which he builds to an emotional pitch which almost hurts. These plus the originals *You Got A Nerve*, a wry observation on a broken love affair, and the lament for lost youth *I Was Only Joking* are excellent examples of the singer's growing maturity and sensitivity.

STEELEYE SPAN

Storm Force Ten. Chrysalis CHR 1151. Production: Steeleye Span/Mike Thompson. This album has been awaited with great interest by those wondering if Martin Carthy's return to the fold would mean Steeleye's changing back from a rock band to a folk band. Though the pop rock of the previous two LPs has gone, this is certainly far removed from the electric folk of, say *Parcel Of Rogues*. At Carthy's instigation, Maddy Prior has a go at a couple of Brecht/Weill numbers (this catalogue is certainly enjoying a sort of revival at the moment) and though these revue numbers really need a raucous voice, particularly *The Black Freighter*, about a pirate queen, she does a reasonable job. The familiar jolly jig feel is missing, however, and is replaced by gentle folk ballads such as *Treadmill*, *Some Rival and Awake, Awake*. A concert favourite, *Seventeen Come Sunday* closes, which should please fans. The overall feel is that Steeleye, in its fourth incarnation, has decided to settle firmly in its mould and not risk attacks from the purists about selling out to rock and roll. The LP will sell steadily over a long period of time as the word filters around.

ELECTRIC LIGHT ORCHESTRA

Out Of The Blue. Jet UAR 100. Producer: Jeff Lynn. Another blockbuster from the classical rock giants. The album has achieved gold status before release, and on two day's sales enters the chart at number 50 this week. It is a 2LP set which offers every visual trapping of the luxury such a band can afford, and the contents, for the most part, match the quality of the colourful expensive, slightly gimmicky packaging. Lynne, and the other six

living legends have spent almost a year on the album, and have come up with a worthy follow-up to *A New World Record*, if not necessarily a better artistic effort. Pick of the four sides is number three, *Concerto for a Rainy Day*; and otherwise, of a very good set of tracks, best cuts are *Big Wheels* and the single *Turn To Stone*.

THE JACKSONS

Goin' Places. Epic. Executive Producers: Kenny Gamble-Leon Huff. Nothing too much changes with the Jacksons, but even if the brothers have hit a predictable groove there's no indication of anything less than total commitment and enthusiasm. There are a clutch of crisply constructed up-tempo items, where the accompaniments crackle with such purpose as to encourage any vocal group to perform with zest, particularly on *Music's Takin' Over* and *Goin' Places*. But it is an album more notable for restraint and those seductively drifting Philadelphia ballads penned by Gamble and Huff, of which *Even Though You're Gone* and *Find Me A Girl* are outstanding. Nevertheless the album is dominated by the moving plea for peace, *Man Of War*. Group's recent chart action with *Show You The Way* will help this along, although their more recent release *Dreamer* was a miss.

ARCHIE BELL & THE DRELLS

Hard Not To Like It. Philadelphia International PIR 82195. Producers: various. Not as distinguished as previous albums by the soul combo, this eight-track set is heavy on the disco emphasis, with up-tempo affairs like *Real Good Feeling*, *Disco Fever*, *Disco Showdown* and the title track. Vocals are still performed with style and gusto, but the material is often weak. Dealers: Bell and crew toured earlier in the year, and their fans should know about this LP.

BLONDIE

Blondie. Chrysalis CHR 1165. Producer: Richard Gottehrer. Straight re-issue of the band's debut *Private Stock* album by their new label. Since its first availability, Blondie has been to Britain and attracted considerable media interest. Dealers: judge restock prospects by your sales first time around, but allow for the fact that Blondie is better-known now.

EDDIE KENDRICKS

Slick. Motown STML 12071. Producer: Leonard Caston. *Ex-Temptation* Kendrick is now with Arista, though no product has yet come from the association. The album features unreleased Motown material of an extremely high standard, with the singer's falsetto working wonders on fine material like *Diamond Girl*, *California Woman*, *Baby and Something Shady*. Overall impression is of a melodic package, tinged with jazz. Dealers: Motown fans will want this, even if wider sales are unlikely.

CHINA

China. Rocket ROLL 9. Producers: Elton John, Clive Franks & China. Rocket's newest combo features four professionals - Davey Johnstone (vocals and guitars), Roger Pope (drums), James Newton Howard (keyboards) and Cooker Lo Presti (bass) - on interesting, if not always distinguished, material. The band is meaty on up-tempo outings like *Shameful Disgrace*, *Savage* and *On The Slide*, and disciplined on slower numbers such as *Meet Me Halfway* and *For A While*, while guests Elton John and Kiki Dee help out vocally on some tracks. Dealers: sales will depend on Rocket's promotion, and the strength of band members' (not inconsiderable) reputations.

THE HURRIGANES

Hurricane. Sonet SNTP 732. Producers: Richard Stanley-Hurricanes. This album is by Finland's top group who back home reckon to shift in the region of 100,000 copies per release! Their nationality is irrelevant, for their music is international, a simple, basic form of rock 'n' roll, delivered with the kick of a moose. It is the kind of music that has been popularised here by Dr. Feelgood. Coinciding with the release, the group will be playing 21 days of club and college dates and dealers on their touring route will be advised to keep a few copies in stock, since demand is more than likely.

PETER STRAKER

This One's On Me. EMI EMC 3204. Production: Freddie Mercury and Roy Thomas Baker. Theatrical rock never translates well from stage to record, and rock theatre is always short lived (with major exceptions such as *Hair* and *Superstar*). Theatrically makes rock audiences uncomfortable, too remote from the music, so Straker, with this superb LP, has a hard grind ahead of him. Well-known for his festival appearances (such as Edinburgh) he is now trying to break the theatre-rock taboo, and with the aid and staunch support of Freddie Mercury may well manage it. He's hard to categorise as he is trying to do something new; however, nothing is new in theatre, so what Straker has done is combine the best of Brecht/Weill and Jacques Brel with ragtime and rock ballad and a bit of gospel. The most outstanding track which must sum up what Straker is trying to do, is the former's *Alabama Song*, brilliantly arranged and superbly produced - but not a single. That is *Ragtime Joe*, which is a pity as ragtime is a bit passe now. His voice is best described as chocolate falsetto and is certainly unusual, with a range and depth that surprises. The result is a widely varied and wacky, impeccably made album. His short tour now should help sell some LPs, obviously in tour towns; his association with one of the best UK art rock bands should win him consumer interest. EMI is promoting the LP but a great deal of hard work is needed to break down the barriers between Straker and the people that spend the money that makes recording artists stars.

RANDY NEWMAN

Little Criminals Warner Bros. K56404. Producers: Lenny Waronker-Russ Titelman. Possibly the most reclusive of American contemporary music heroes, Newman is back with his first album in 3 years, showing no sign of mellowing in his view of mankind. He's irascibly poking fun at *Short People*, complaining in *Little Criminals* that a cheap dope peddler is interfering with a teenage gas station holdup, or dwelling on the less savoury aspects of the city of Baltimore. But contrasting with the sour observation is the occasional romanticism apparent in a small-boy view of *Jolly Coppers On Parade*, the awareness of the Western legend in *Riders In The Rain*, and the reprise of his famous *I'll Be Home*. *People Like Joe* Walsh, *Glen Frey*, *Ry Cooder* can be found among the back-up musicians, which not only shows the esteem in which Newman is held, but accounts for the superior standard of accompaniments. A new album from Newman is an event, particularly one as fine as this and there is certainly a modest but enthusiastic following for the man's work in this country which will definitely want this collection.

MORE
ALBUM REVIEWS
PAGE 64

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ALBUM REVIEWS

POPULAR

SYREETA & G. C. CAMERON
Rich Love, Poor Love. Motown STML 12073. Producer: Michael Smith. This new Motown pairing of Syreeta (a couple of UK hits in 1975) and Cameron (none) yields a pleasant album, but hardly one in the classic Marvin Gaye & Tammi Terrell/Diana Ross mould. Both singers are good on solo and harmony work, and the backup is rich, but the union lacks any real fire on everything but Let's Make A Deal, Love To The Rescue and I'll Try Love Again. Dealers: for the soul browsers, this, if that's where your business is.

JOHN DAVIS AND THE MONSTER ORCHESTRA
Up Jumped The Devil. Polydor 2383 455. Producer: John Davis. Disco music at its most uninspired. It comes out as though the component clichés had been fed into a computer — the end product is soulless, repetitive, bland and anonymous. Okay for dancefloor groovers, but not music for listening to.

LITTLE RICHARD
Little Richard Now. Creole CRLP 510. Little Richard now has a lot less to offer than Little Richard then, and why anyone but the devoted or the uninitiated should want these newly-recorded and inferior versions of Good Golly Miss Molly, Ooh My Soul, Bama Lama Bama Loo, Lucille, Tutti Frutti, Rip It Up and more is surely beyond comprehension. But the worst sin is the way that Richard's piano playing has been mixed down to near-inaudibility. The man is a legend and deserves better than this. Dealers: Warwick has a tv-promoted package of original recordings, so this release is redundant.

MISCELLANEOUS

LIZA MINELLI
Tropical Nights. CBS 83386. Production: Pekkonen/March. Charts entry means little to artists of Minelli's stature, who make quite enough money being movie, tv or cabaret stars. This is her first studio LP for three years and coincides with what might be termed her follow-up to Cabaret, New York, New York (this is not the cast album, of course). Fans who liked her as a singer/dancer/actress are relieved that the new movie lives up to the Minelli they all knew and loved. A couple of indifferent films will not have marred her reputation with such staunch fans, and hers is an across-the-board talent that will continue to win new admirers. So how does this affect record sales? To older, cinema-going buyers, it will affect them a great deal. To rock buyers this set, despite its attempt at a disco sound, comes out more as big band rock, and though she can boogie if she wants, Minelli is still a ballad singer, even if that includes up-tempo ballads with a rocky backing. (The producer has worked with Booker T. and Minnie Riperton — touches of these styles are scattered throughout). The dealer will know from his market how many of this to stock.

VARIOUS
Love For Lydia. Weekend DJF 20514. Producer: Skip Humphries. Love For Lydia, now living up on London Weekend Television, is a series which teeters between fascination and total boredom, a sort of between-the-wars Bouquet Of Barbed Wire. The music, when it is used, livens things up enormously, as it is a mixture of ragtime, tango, waltz, schmaltz and romantic mood pieces. Those who cannot resist a set which includes Bye Bye Blackbird, My Blue Heaven, A Room With a View or

You're The Cream In My Coffee and stretches to the Gay Gordons and even Stop Your Ticking Jock will snap this up. Those who expect a string of attractive themes like the Rabinowitz title theme will be disappointed. The words "as featured on tv" still hold some magic, and as the series wears on there as are bound to be some interested buyers. Could be profitably stocked in nostalgia as well as tv music racks.

VARIOUS
Sound For Christmas. Decca MOR 18. One of more than a dozen in this new Decca series, this set is a little early for the season — though judging by some High Street stores, October isn't early enough. As well as the expected set of carols there are titles such as White Christmas by the Mantovani Orchestra, and Ave Maria sung by Moira Anderson. It is unusual to mix performers on carol LPs, and here Kenneth McKellar and the London Festival Brass Ensemble follow on to the Coventry Cathedral Boys Choir and the Eric Rogers Chorale. This makes it more of a saleable package than the straight one-choice sets that are always available.

ROD MCKUEN
Rod McKuen '77. DJM DJF 20521. Production: McKuen/Alexander. Hard to believe that this poet/singer/songwriter has been recording for 20 years, as it is only during the early-Seventies that his reputation spread and his arrival as a record seller really happened. His books of poems (remember Listening To The Warm?) became standard Christmas gifts and required reading for those who couldn't quite work him out. On this set, released to coincide with this year's McKuen concerts, he once again provides a mixed bag of songs and poems, varying from ballads to social commentary to reworking of his love songs to revived oldies to satire and includes excerpts from his fantasy opera The Black Eagle, not released here before. His breathy voice and throaty singing are as distinctive as ever; but throughout, one can't help feeling he is laughing amiably at himself and, occasionally, at the listener. His accumulated sales are staggering — his songs have appeared on 100 million records, his books have sold 16 million (and there is a new set of poems due this week) and his LPs have sold more than three million. For all that, he has not the pull he once had, so dealers should stock with care.

VARIOUS
Sounds Silky. Decca MOR 17. Decca has always produced excellent m-o-r big band Phase 4 stereo albums that have a steady market. This set is a selection of titles from the best-known bands in the catalogue — Frank Chacksfield, Ronnie Aldrich, Mike Leander and Cyril Stapleton, plus Johnny Keating and one or two not-so-well-knowns, such as Botticelli and his orchestra and the Max Harris piano band. As well as producing a nice mixed platter for those who like a variety of styles in their musical diets, this of course also serves as a sampler to the Decca range of instrumental after-hours music.

CONNIE FRANCIS
Jewish Favourites. Polydor 2392 301. The recent Number One all-time greats LP from Connie Francis was bound to result in some hurried re-issues. This one is a bit of a surprise, as Miss Francis is mostly remembered for her full-voiced pop ballads with a sob in the throat. Her voice adapts perfectly to Yiddish favourites such as Hava Nagilah, My Yiddish Mamma, O Mein Papa and Sunrise, Sunset from Fiddler On The Roof. An odd inclusion is a recent live cut of Those Were The Days; another is a Yiddish version

of Anniversary Song, but mainly this is standard fare and though Connie Francis is not Jewish, no-one would guess listening to this set. Unlikely to appeal to oldie collectors or new tv-generated fans, this one is best stocked in m-o-r and specialist racks.

DON ESTELLE AND WINDSOR DAVIES
Sing Lofty. MFP 50342. Producer: Walter J. Ridley. After the runaway success of Whispering Grass, the Estelle and Davies team have failed to follow up with other hit singles but their albums have fared better. This is a reissue of an LP originally released only two years ago and includes Three Coins In A Fountain, and other old standards.

FRANKIE LAINE
20 Memories In Gold. Polydor Super 2383 457. Producer: Ken Barnes. Because these recordings have all been recently done by Laine, it is actually the first time that an album has been issued which features every major hit that he made during the Forties, Fifties and early-Sixties. His catalogue has always been spread amongst several record companies. Ken Barnes has managed to retain the essential Frankie Laine Magic, and the musical arrangements fortunately don't stray too far from the originals. The only new song is the title track composed by Barnes and musical director Pete Moore — the remaining 19 numbers are all classics like You Gave Me A Mountain, Jealousy, Moonlight Gambler and We'll Be Together Again.

SPOKEN WORD
My Favourite Fairy Stories. Music For Pleasure MFP 50349. Producer: Gil King. DJ Peter Murray and actress Judi Dench relate the stories of Sleeping Beauty, The Hare And The Hedgehog, Dick Whittington and Jack And The Beanstalk. A timely release for Christmas.

VARIOUS
Impact. Music For Pleasure MFP 50341. Easy listening orchestral recording by such names as Joe Loss, David Rose, Norrie Paramor, Acker Bilk, Ron Goodwin and Norman Newell. The music is familiar too — The Stripper, Legend Of The Glass Mountain, Love Is Blue, Stranger On The Shore and Soal Coaxing are included.

TONY BEARD
Galaxy. GAL 6013. Producer: Dick Rowe. The Wag From Widescombe, it says on the sleeve, recorded live at the Royal Seven Stars Hotel Totnes. Which just about sums up what the album is about — rustic Devon humour, jokes to match, nothing too naughty and nothing too new, either, with songs which suggest a West Country George Formby. Probably hilarious if heard live after a couple of pints of scrumpy, but only mildly amusing on record.

ADRISSI BROTHERS
Adrissi Brothers. Pye BDLP 4047. Producer: Norbert Putnam. Side one of this album begins, so the sleeve note says, with a song entitled Does She Do It Like She Dances? and side two ends with a reprise of the same number. Unfortunately, the songs that come in between are usually such that only the gap before and after serves to differentiate them from the rest. It's that same old disco rhythm, the thumping, pinched bass going up the scale only to come down in reverse order, vocals somewhere in the depths of an echo chamber, and lyrics remarkable only for their banality. The tracks mentioned above consist of that one phrase repeated again and again and... again. Disco action might stimulate sales, but with so much better product about, it's doubtful.

FILMSOUNDTRACK
Exorcist II — The Heretic. Warner Brothers K 56397. This follow-up to the first Exorcist movie has been a box office disaster in the US, and there is no reason to believe that UK audiences will buck the trend. Ennio Morricone's score is the usual mix of atmospheric orchestrations, with dashes of demonic choral work and Eastern mysticism. Tracks include Regan's Theme, Rite Of Magic, Magic And Ecstasy and the main motif, Pazuzu. The film opens here this month, but stock with devilish care.

DANNY DOYLE
Galaxy GAL 6014. Producer: John Fiddy. An Irish entertainer of growing reputation, Doyle delivers an unassuming album which is not lacking in honest appeal. Neither is it lacking in variety, with Doyle sounding earthy and enthusiastic on boisterous songs like Down Our Street and German Clockwinder, but adopting a purer ballad style of considerable charm on the more restrained items, particularly the delightful Suzanne Don't Leave Me. He could venture with some success into Gordon Lightfoot territory one day, but for the moment demand will only come in those UK shops with an Irish clientele.

ALBERT SANDLER
Albert Sandler's Serenades. World Records SH 255. Early Columbia recordings from Sandler and his Palm Court Orchestra, and an album which comes into the strict nostalgia-only bracket. The 16 recordings date from between 1929 and 1944.

BRIAN MAXINE
I'm Your Man. DJM 22077. Producer: John Edmed and Brian Maxine. Rather better known for his wrestling talents, Maxine has also turned his attention to songwriting and singing, and made his debut album for DJM. The LP makes pleasant enough listening, but is the record market really ready for a singing wrestler — and with the amount of good recording talent around at the moment, Maxine is going to find it difficult obtaining the right media exposure for this.

BUDDY EMMONS
Sings Bob Willis. Sonet SNTF 706. Producer: Michael Melford. This is one of several albums to be released recently featuring Western Swing, a mix of country 'n' jazz, so there must be a following of sorts out there for the style. Bob Willis was the chief exponent of the music, and this set by a band led by steel guitarist Buddy Emmons sets out to recapture the joyous music of Willis. And very nicely he succeeds too, nothing too forced or adventurous, just easy-swinging tunes tackled at an hurried gait, with Johnny Gimble's fiddling as important a contribution as Emmons slide work.

STOMU YAMASHTA
Go Too. Arista Sparty 1011. Producers: Dennis Mackay and Stomu Yamashta. Yamashta's talent seems to be in pulling together disparate forces in the rock and jazz fields to perform giant concept works. Here he extends the Go format begun on Island 18 months ago with Al Dimeolo, Klaus Schulze and Michael Shrieve.

U.S. Top 30

SINGLES

- | | |
|---|---|
| 1 (1) YOU LIGHT UP MY LIFE, Debby Boone | 1 (1) RUMOURS, Fleetwood Mac |
| 2 (3) BOOGIE NIGHTS, Heatwave | 2 (2) SIMPLE DREAMS, Linda Ronstadt |
| 3 (2) NOBODY DOES IT BETTER, Carly Simon | 3 (3) AJA, Steely Dan |
| 4 (6) IT'S ECSTASY WHEN YOU LAY DOWN, Barry White | 4 (4) FOREIGNER, Foreigner |
| 5 (8) DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle | 5 (5) LOVE YOU LIVE, Rolling Stones |
| 6 (7) I FEEL LOVE, Donna Summer | 6 (7) CHICAGO XI, Chicago |
| 7 (9) BABY WHAT A BIG SURPRISE, Chicago | 7 (9) ELVIS IN CONCERT, Elvis Presley |
| 8 (10) HEAVEN ON THE 7TH FLOOR, Paul Nicholas | 8 (10) SONGS FOR SOMEONE YOU LOVE, Barry White |
| 9 (11) HOW DEEP IS YOUR LOVE, Bee Gees | 9 (6) ANYTIME ANYWHERE, Rita Coolidge |
| 10 (13) WE'RE ALL ALONE, Rita Coolidge | 10 (22) POINT OF NO RETURN, Kansas |
| 11 (16) BLUE BAYOU, Linda Ronstadt | 11 (12) IN FULL BLOOM, Rose Royce |
| 12 (14) JUST REMEMBER I LOVE YOU, Firefall | 12 (14) TOO HOT TO HANDLE, Heatwave |
| 13 (4) THAT'S ROCK 'N' ROLL, Shaun Cassidy | 13 (13) I ROBOT, Alan Parsons Project |
| 14 (5) BRICKHOUSE, Commodores | 14 (16) LET'S GET SMALL, Steve Martin |
| 15 (12) STAR WARS TITLE THEME, Meco | 15 (8) SHAUN CASSIDY, Shaun Cassidy |
| 16 (18) HELP IS ON THE WAY, Little River Band | 16 (11) LIVE, Foghat |
| 17 (30) YOU MAKE LOVIN' FUN, Fleetwood Mac | 17 (15) MOODY BLUE, Elvis Presley |
| 18 (19) DO YOU WANNA GET FUNKY WITH ME, Peter Brown | 18 (20) BRICK, Brick |
| 19 (21) DUSIC, Brick | 19 (23) YOU LIGHT UP MY LIGHT, Soundtrack |
| 20 (22) WE JUST DISAGREE, Dave Mason | 20 (24) WE MUST BELIEVE IN MUSIC, Crystal Gayle |
| 21 (17) COLD AS ICE, Foreigner | 21 (19) STAR WARS/SOUNDTRACK |
| 22 (29) IT'S SO EASY, Linda Ronstadt | 22 (17) LIVIN' ON THE FAULT LINE, Doobie Brothers |
| 23 (25) SEND IN THE CLOWNS, Judy Collins | 23 (27) BOSTON, Boston |
| 24 (28) DAYBREAK, Barry Manilow | 24 (28) BABY IT'S ME, Diana Ross |
| 25 (26) ISN'T IT TIME, Babys | 25 (75) YOU LIGHT UP MY LIFE, Debby Boone |
| 26 (32) COME SAIL AWAY, Styx | 26 (29) GREATEST HITS VOLUME II, Elton John |
| 27 (15) KEEP IT COMIN' LOVE, K.C. & The Sunshine Band | 27 (47) FRENCH KISS, Bob Welch |
| 28 (23) SHE DID IT, Eric Carmen | 28 (32) IN CITY DREAMS, Robin Trower |
| 29 (33) MY FAIR SHARE, Seals & Croft | 29 (41) MOONFLOWER, Santana |
| 30 (35) SLIP SLIDIN' AWAY, Paul Simon | 30 (35) JT, James Taylor |

Courtesy of Billboard week-ending November 12.

The JAM

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CHART FOR PERIOD OCT. 22-28

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1			NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols	Virgin V 2086 (V)	31	25	49	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
2	14	2	THE SOUND OF BREAD Bread	Elektra K 52062 (W)	32	20	7	SHOW SOME EMOTION Joan Armatrading (Glyn Johns)	A&M AMLH 68433 (C)
3	1	4	40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)	33	30	22	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
4	2	9	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)	34	34	3	FRONT PAGE NEWS Wishbone Ash (Ron & Howard Alber)	MCA MCG 3524 (E)
5	4	3	SECONDS OUT Genesis (David Hentschel/Genesis)	Charisma GE 2001 (F)	35	35	2	MOTOWN GOLD VOL. 2 Various	Motown STML 12070 (E)
6	3	3	HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)	36	17	6	LOVE YOU LIVE Rolling Stones (Glimmer Twins)	Rolling Stones COC 89101 (W)
7	5	6	NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)	37	32	7	BAD REPUTATION Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 016 (F)
8	7	38	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	38	16	2	I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)
9	29	2	MOONFLOWER Santana	CBS 88272 (C)	39	31	26	RATTUS NORVEGICUS The Stranglers (Martin Rushent)	United Artists UAG 30045 (E)
10	8	4	THUNDER IN MY HEART Leo Sayer (Richard Perry)	Chrysalis CDL 1154 (F)	40	44	4	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
11	6	5	HOME ON THE RANGE Slim Whitman (Alan Warner/Scottie Turner)	United Artists UATV 30102 (E)	41			100 GOLDEN GREATS Frankie Vaughan	Ronco RTDX 2024 (B)
12	18	3	SOUL CITY Various	K-Tel NE 1003 (K)	42	47	4	MOTIVATION RADIO Steve Hillage (Malcolm Cecil)	Virgin V 2777 (V)
13			STREET SURVIVORS Lynyrd Skynyrd	MCA MCG 3525 (E)	43	28	20	THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
14	13	15	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)	44	36	48	THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)
15			FEELINGS Various	K-Tel NE 1006 (K)	45			40 GREATEST Herb Alpert & Tijuana Brass	K-Tel NE 1005 (K)
16	23	5	GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)	= 45	41	9	BOOMTOWN RATS Boomtown Rats (Robert John Lange)	Ensign ENVY 1 (F)
17	12	86	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	47	50	5	THE MOTORS The Motors (Robert John Lange)	Virgin V 2089 (V)
18	10	13	OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)	48	37	46	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
19			STICK TO ME Graham Parker & The Rumour	Vertigo 9102 017 (F)	49	39	3	MAKING LOVE AND MUSIC Dr Hook (Ron Haffkine)	Capitol EST 11632 (E)
20	15	9	PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)	50			OUT OF THE BLUE Electric Light Orchestra	United Artists UAR 100 (E)
21	49	2	GET STONED Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones)	Arcade ADEP 32(D)	51	38	2	NIGHT AFTER NIGHT Nils Lofgren (David Briggs/Nils Lofgren)	A&M AMLM 68439 (C)
22	19	6	PASSAGE Carpenters (Richard & Karen Carpenter)	A&M AMLK 64703 (C)	52	45	7	GONE TO EARTH Barclay James Harvest (Barclay James Harvest/Davy Rohl)	Polydor 2442 148 (F)
23	11	32	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)	53	43	9	MAGIC FLY Space (Jean Philippe Liesco)	Pye NSPL 28232 (A)
24	21	18	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)	54	48	22	20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
25	26	6	AJA Steely Dan (Gary Katz)	ABC ABCL 5225 (C)	55	59	2	SIMON AND GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003 (C)
26	22	42	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)	56		1	40 GREATEST HITS Elvis Presley	K-Tel EP 001 (K)
27	33	5	ECHOES OF THE 60S Phil Spector	Phil Spector 2307 013 (F)	57			30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)
28			NEWS OF THE WORLD Queen	EMI EMA 784 (E)	58	52	3	THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)
29	24	12	MOODY BLUE Elvis Presley (Elvis Presley/Falton Jarvis)	RCA PL 12428 (R)	59	40	5	COUNTRY BOY Don Williams (Don Williams)	ABC ABCL 5233 (C)
30	27	11	TWO DAYS AWAY Elkie Brooks (Leiber/Stoller)	A&M AMLH 68409 (C)	60	9	2	LIVE AT LONDON PALLADIUM Bing Crosby	K-Tel NE 951 (E)

ARTISTS
A-Z

ABBA	17, 31	ELECTRIC LIGHT ORCHESTRA	50	MOTOWN GOLD Vol. 2	35	SPACE	53
ALBERT, Herb & The Tijuana Brass	45 =	FEELINGS	15	MUPPETS	58	SPECTOR, Phil	27
ARMATRADING, Joan	32	FLEETWOOD MAC	8	PARKER, Graham & The Rumour	19	STAR IS BORN	23
BARCLAY JAMES HARVEST	52	FRANCIS, Connie	54	PRESLEY, Elvis	29, 56	STEELY DAN	25
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DR. HOOK	40	LYNYRD SKYNYRD	13	SEX PISTOLS	1	WILLIAMS, Don	59
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EAGLES		MATHIS, Johnny	43	SIMON & GARFUNKEL	55	YES	14
		MOTORS	47	SOUL DAVID	20		

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GLORIA JONES



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EMI2714

PATSY GALLANT



I BELIEVE IN YOU

EMI2718

JESSE GREEN









I HAVEN'T STOPPED DANCING

EMI2706

GONZALEZ



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

TOP 50 SINGLES

DISTRIBUTORS CODE
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MUSIC WEEK, NOVEMBER 12		This Week		Last Week		Wks. on Chart		TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	4	1	1	4	1	NAME OF THE GAME	Abba	Epic EPC 5750	Bocu	B. Andersson/B. Ulvaeus	
2	2	9	2	2	9	2	YES SIR I CAN BOOGIE	Baccara	RCA PB 5526	Louvigny Marquee	Rolf Soja	
3	3	5	3	3	5	3	YOU'RE IN MY HEART	Rod Stewart	Riva 11	Riva	Tom Dowd	
4	5	6	4	5	6	4	ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059 184	Intersong	Pip Williams	
5	8	4	5	8	4	5	2.4.6.8. MOTORWAY	Tom Robinson Band	EMI 2715	Copyright Control	Vic Maile	
6	6	4	6	6	4	6	WE ARE THE CHAMPIONS	Queen	EMI 2708	EMI/Queen	Queen	
7	4	10	7	4	10	7	BLACK IS BLACK	La Belle Epoque	Harvest HAR 5133	Robert Mellin	Prima Linea	
8	11	10	8	11	10	8	BLACK BETTY	Ram Jam	Epic EPC 5492	Kensington	Kasenez/Katz	
9	10	6	9	10	6	9	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters	A&M AMS 7318	ATV Music	Richard Carpenter	
10	13	5	10	13	5	10	NEEDLES & PINS	Smokie	RAK 263	United Artists	M. Chapman	
11	15	4	11	15	4	11	VIRGINIA PLAIN	Roxy Music	Polydor 2001 739	E. G. Music	-	
12	22	3	12	22	3	12	HOW DEEP IS YOUR LOVE	Bee Gees	RSO 2090 259	RSO/Chappell	Bee Gees/Richardson/Galquten	
13	9	4	13	9	4	13	HOLIDAY IN THE SUN	Sex Pistols	Virgin VS 191	Copyright Control	Chris Thomas	
14	23	3	14	23	3	14	LIVE IN TROUBLE	Barron Knights	Epic EPC 5752	Various	Peter Langford/Lem Lubin	
15	7	12	15	7	12	15	SILVER LADY	David Soul	Private Stock PVT 115	Macaulay/DJM	Tony Macaulay	
16	20	8	16	20	8	16	LOVE HURTS ETC.	Nazareth	Mountain NAZ 1	Acuff Rose/WB	Manny Charlton	
17	41	2	17	41	2	17	DANCIN' PARTY	Showaddywaddy	Arista 149	Carlin	Showaddywaddy	
18	25	5	18	25	5	18	SHE'S NOT THERE	Santana	CBS 5671	Marquis	David Rubinson	
19	17	8	19	17	8	19	FROM HERE TO ETERNITY	Giorgio	Hansa/Oasis 1	Heath Levy	Moroder	
20	12	7	20	12	7	20	STAR WARS THEME	Meco	RCA XB 1028	Chappells	Meco/Wheeler/Vongiovi	
21	37	2	21	37	2	21	DADDY COOL	Darts	Magnet MAG 100	Jewel/MCPS	T. Boyce/R. Hartley	
22	34	3	22	34	3	22	BELFAST	Boney M	Atlantic K 11020	ATV/Hansa	Frank Farian	
23	21	5	23	21	5	23	I BELIEVE YOU	Dorothy Moore	Epic EPC 5573	Carlin	Couch/Stroud/Stephenson	
24	27	3	24	27	3	24	TURN TO STONE	Electric Light Orchestra	Jet UP 36513	UA/Jet	Jeff Lynne	
25	24	5	25	24	5	25	HEROES	David Bowie	RCA PB 1121	Bewley/Fleur/EG	D. Bowie/T. Visconti	
26	29	3	26	29	3	26	LOVE BUG	Tina Charles	CBS 5680	Rondor/Carlin/Subiddu	Biddu	
27	14	8	27	14	8	27	NO MORE HEROES	Stranglers	United Artists UP 36300	April/Albion	Martin Rushent	
28	16	9	28	16	9	28	I REMEMBER ELVIS PRESLEY	Danny Mirror	Sonet STONE 2121	Olofsong/Louvigny Marquee/FDH/Carlin	E. Ouwens	
29	45	2	29	45	2	29	I WILL	Ruby Winters	Creole CR 141	April	S.J. Prod./Keyseven Music	
30	50	2	30	50	2	30	GOIN' PLACES	Jacksons	Epic EPC 5732	Carlin	K. Gamble/L. Huff	
31	42	3	31	42	3	31	EGYPTIAN REGGAE	J. Richman & The Modern Lovers	Beserkley BZZ 2	Modern Love Song/WB	Kaufman/Kolotkin	
32	43	3	32	43	3	32	MY BABY LEFT ME	Slade	Barn 2014 114	Carlin	Chas Chandler	
33	33	2	33	33	2	33	WATCHIN' THE DETECTIVE	Elvis Costello	Stiff BUY 20	Street	Nick Lowe	
34	28	6	34	28	6	34	ANGEL OF THE MORNING/ANYWAY YOU WANT ME	Mary Mason	Epic EPC 5552	April	Miki Antony	
35	NEW ENTRY	35	35	NEW ENTRY	35	35	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists UP 36307	United Artists	Allen Reynolds	
36	18	9	36	18	9	36	WONDROUS STORIES	Yes	Atlantic K 10999	Topiographic/Warner Bros.	Yes	
37	26	10	37	26	10	37	BEST OF MY LOVE	Emotions	CBS 5555	Carlin	Maurice White	
38	32	6	38	32	6	38	BRICKHOUSE/SWEET LOVE	Commodores	Motown TMG 1086	Jobete London	Carmichael/Commodores	
39	NEW ENTRY	39	39	NEW ENTRY	39	39	CAPTAIN KREMMEN	Kenny Everett/Mike Vickers	DJM DJS 10810	Standard	Mike Vickers	
40	44	2	40	44	2	40	SHOO DOO FU FU OOH	Lenny Williams	ABC 4194	Anchor	Frank E. Wilson/Spec 'O Lite	
41	35	4	41	35	4	41	THE DANGER OF A STRANGER	Stella Parton	Elektra K 12272	ATV/Essex	Jim & David Malloy	
42	48	2	42	48	2	42	BABY WHAT A BIG SURPRISE	Chicago	CBS 5672	Island	James William Guercio	
43	NEW ENTRY	43	43	NEW ENTRY	43	43	LOVE OF MY LIFE	Dooleys	GTO GT 110	Black Sheep/Heath Levy	Ben Findon	
44	NEW ENTRY	44	44	NEW ENTRY	44	44	DON'T LET ME BE MISUNDERSTOOD	Santa Esmeralda	Philips 6042 352	Carlin	Fauves-Puma Prod.	
45	NEW ENTRY	45	45	NEW ENTRY	45	45	BABY BABY MY LOVE IS ALL FOR YOU	Deniece Williams	CBS 5779	Island	M. White/Kalimba Prod.	
46	38	2	46	38	2	46	MODERN WORLD	Jam	Polydor 2058 945	And Son	Chris Parry/Vic Smith	
47	NEW ENTRY	47	47	NEW ENTRY	47	47	DISCO BEATLEMANIA		DBM Atlantic K 11027	Northern/Sherwin	H. Saban	
48	NEW ENTRY	48	48	NEW ENTRY	48	48	GEORGINA BAILEY	Noosha Fox	GTO GT 106	Lazy Lizard/Heath Levy	Kenny Young	
49	40	4	49	40	4	49	BOOGIE ON UP	Rokotto	State STAT 62	State/Ladysmith Bickerton/Waddington		
50	NEW ENTRY	50	50	NEW ENTRY	50	50	FLORAL DANCE	Brighthouse Rastrick Band	Logo BIG 548	Chappell	Ivor Raymonde	

STAR BREAKERS

I WANNA SEE YOU SOON, Tavares, Capitol CL 15945
 SAFETY IN NUMBERS, Adverts, Anchor ANC 1047
 ONLY THE STRONG SURVIVE, Billy Paul, Philadelphia PIR 5699
 WHITE SHADE OF PALE, Procol Harum, Cube BUG 77
 YOU'VE LOST THAT LOVIN' FEELIN', Righteous Brothers, Phil Spector Int. 2010 022
 LIGHTNING STRIKES, Real Thing, Pye 7N 46025
 TANGO IN SPACE, Space, Pye 7N 25756
 YOU MAKE LOVIN' FUN, Fleetwood Mac, Warner Brothers K 17013
 ONYX, Space Art, Ariola Hansa AHA 503
 GETTIN' READY FOR LOVE, Diana Ross, Motown TMG 1090

DISTRIBUTORS A-Z

Angel Of The Morning/Anyway You Want Me 34C
 Baby Baby My Love Is 42C
 All For You 45C
 Baby What A Big Surprise 42C
 Belfast 22W
 Best Of My Love 37C
 Boogie On Up 49W
 Black Betty 8C
 Black Is Black 7E
 Calling Occupants of Interplanetary Craft 9C
 Captain Kremmen 39C
 Daddy Cool 21E
 Dancin' Party 17F
 Don't It Make My Brown Eyes Blue 35E
 Don't Let Me Be Misunderstood 44F
 Disco Beatlemania 47W
 Brickhouse 38E
 Egyptian Reggae 31E
 Floral Dance 50S
 From Here To Eternity 19C
 Georgina Bailey 48C
 Goin' Places 30C
 Heroes 25R
 Holiday In The Sun 13C
 How Deep Is Your Love 12F
 Believe You 23C
 I Remember Elvis Presley 28A
 I Will 29C
 Live In Trouble 14C
 Love Hurts Etc 16E
 Love Of My Life 43C
 Love Bug 26C
 Modern World 46F
 My Baby Left Me 32F
 Name Of The Game 1C
 Needles And Pins 10E
 No More Heroes 27E
 Rockin' All Over The World 41F
 She's Not There 18C
 Shoo Doo Fu Fu Ooh 40C
 Silver Lady 15E
 Star Wars Theme 20R
 The Danger Of A Stranger 41W
 Turn To Stone 24E
 2.4.6.8. Motorway 5E
 Virginia Plain 11F
 We Are The Champions 6E
 Watchin' The Detective 33E
 Wondrous Stories 35W
 Yes Sir I Can Boogie 2R
 You're In My Heart 3W

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AIRPLAY ACTION

TOP ADD-ONS

- 1 IT'S A HEARTACHE, Bonnie Tyler (RCA PB 5057)
- 2 ALL FOR A REASON, Alessi (A&M AMS 7322)
- =3 GETTIN' READY FOR LOVE, Diana Ross (Motown TMG 8031)
- =3 IT'S SO EASY, Linda Ronstadt (Asylum K 13100)
- =5 I NEED YOU, Frankie Valli (Private Stock PVT 124)
- =5 (YOU'RE) FABULOUS BABE, Kenny Williams (Decca F 13731)
- =5 YOU LIGHT UP MY LIFE, Debbie Boone (Warner Brothers K 17043)

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01-836 1522
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Editor
Brian Mulligan

Deputy Editor
Adam White

Assistant Editor
(Production)
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Department Editors
News: Adam White
Talent: Chris White
Audio: David Aldridge
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Subscription Manager:
Jeanne Henderson,
Morgan-Grampian House,
30 Calderwood Street,
London SE18 6QH
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