

MUSIC WEEK

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Davis and Lauder set Radar label

MARTIN DAVIS, managing director, and Andrew Lauder, head of a&r, who recently resigned from United Artists Records (*Music Week*, November 19), have formed a joint-venture partnership with WEA.

Their company, to be known as Radar Records, subject to copyright clearances, is being backed directly by WEA-UK and will be available under licence to WEA companies elsewhere. It will have its own label identity in major territories. Announcing the deal last week, John Fruin, managing director of WEA, told *Music Week* that WEA-UK regarded the Radar signing as "the most important deal we have set up for next year".

The arrival of Radar at WEA points to the American company's intention to boost its drive into the

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LEICESTER-BASED printers for the record industry, E. Hannibal & Company, celebrated the completion of its new £250,000 factory by hosting an open day for its customers recently. Among the company's services are the "instant print" of record label blanks. Pictured here with the gold disc presented to Hannibal by CBS for *Bridge Over Troubled Water* is company managing director Chris Hetherington, with, from left, Rod Stephens of *Readers Digest*, Stan Foster and George Baldwin of Decca, and David Hoey of RCA.

Radio 1 playlist for publication

by GODFREY RUST

RADIO 1 is to publish a playlist, beginning this week. Each Wednesday the Featured 40 — a list of records due to receive heavy airplay on the station the following week — will be made available to the industry. Because of printing deadlines *Music Week* will publish the playlist on the following Wednesday, in the middle of the week in which the Featured 40 operates.

The new list is more or less the same as the "Front Page" of the old Radio 1 playlist which was never published, although the BBC has always given out specific information to record companies and others on request.

A record on the Featured 40 will gain maxiplay — normally about 12 plays on Radio 1 daytime programming (7.0am — 4.30pm) during the week, although because no strict rotation operates on the station there is no guaranteed amount of play.

Executive producer Doreen Davies told *Music Week* that the Featured 40, representing about one-third of the daytime music output, is being published in response to all parts of the industry. The move will certainly be welcomed by retailers, but reactions from record company promotion men are likely to be mixed. With the publication of the 40, Radio 1 has said that promotion men should no longer telephone for playlist information after it has been compiled in committee on Tuesday mornings. More importantly Radio 1 has scrapped the celebrated "Page Two" of the old playlist which

referred to other current records not receiving maxiplay but approved by producers and likely to be played on at least one daytime show.

While it may not have too much value at Radio 1 whose producers are free to programme largely as they chose, provided they include an appropriate amount of Featured 40 records, "Page Two" was often a lifesaver for a promotion man needing some early evidence of interest in his product.

Record companies will probably welcome publication of the playlist, but Radio 1 may come under fire for scrapping Page Two. Some observers believe that Radio 1 has been moving recently towards a tighter Top 40 music format to combat local commercial radio. However, Doreen Davies stressed that there were no changes in Radio 1 programming policy.

Presley rarities for Britain?

by ADAM WHITE

CHARLY RECORDS may next year issue in Britain Elvis Presley's rare recordings made as part of the 'Million Dollar Quartet' in the mid-Fifties. The session, taped by Sun chief Sam Phillips in Memphis, features the late singer harmonising with Johnny Cash, Jerry Lee Lewis and Carl Perkins on material like Blueberry Hill, Tutti Frutti, The Old Rugged Cross and Peace In The Valley.

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TV advertising in Woolworth disc push

by BRIAN MULLIGAN

WOOLWORTH IS embarking on its biggest promotion of records ever, utilising extensive tv advertising, and the nation's record companies almost without exception have rallied to give the multiple maximum support.

Not only is the chain slicing 60p-£1.50 off specific top-selling records, but is also offering consumers the opportunity to win holidays abroad. The Music City Of The World competition is open to consumers purchasing records or cassettes costing £2.50-plus and the

top prize will be five 10-day trips to Los Angeles for two. The runner-up prizes will be two weekends in Amsterdam and two weekends in London, for two people in each case. Additionally there will be 1000 consolation vouchers, worth £3.50.

The chief in-store method of communicating details of the competition and some of the repertoire available will be through a 40-page booklet entitled *There's Always Something New In Woolworth Record Racks*. It is a four-colour publication and carries 26 pages of advertising from record

companies. Three million copies are being printed.

Records will be featured in their own separate commercials as part of Woolworth's general tv activity which began on Sunday night with a two-minute advertisement taking up the whole of the commercial break before the James Bond film *You Only Live Twice*. The record commercials, each lasting 30 seconds will be seen about 12 times per region while the promotion lasts until January. Records will also be mentioned in the company's 45-second general commercials.

'Adult' albums pose pressing problems

by JOHN HAYWARD

OBSCENE LANGUAGE on record is causing difficulties for two companies with albums scheduled for release in the next fortnight.

The first is Derek And Clive Come Again on Virgin Records which CBS has refused to press despite advance orders of 20,000.

Last year Island Records ran into similar problems with its Derek And Clive album and ended up

distributing it on an *ad hoc* basis and seeing it ship silver, in spite of a multiples boycott.

Now Virgin has claimed that the LP — recorded by tv stars Peter Cook and Dudley Moore — will be pressed and distributed nationwide, but is refusing to name the contractor.

Said Virgin press officer Al Clark: "All I can say is that CBS is not pressing the album. Someone else is pressing it, but we are not prepared to reveal who it is." At press time, no-one at CBS was available to comment on why the Derek and Clive album was not being pressed.

Meanwhile, Virgin Records boss Richard Branson has been told to appear in court in Nottingham on obscenity charges relating to record shop window displays for the latest chart-topping Sex Pistols LP in the town. He is due in court on Thursday (November 24).

The other record company that looks like running into trouble this month is Creole which releases *The English Language* LP on the specially-created Stag label.

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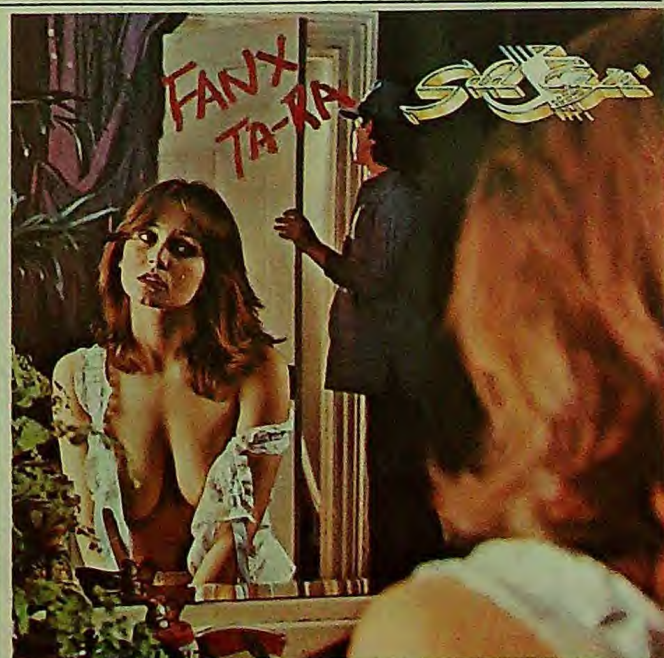
'Faberge' disc re-recorded after BBC ban

FOLLOWING A BBC ban of Kenny Williams' *You're Fabulous Babe*, because, according to Radio 1 executive producer, Doreen Davies, it advertises a commercial product, it has been re-recorded for airplay purposes. The Decca single, which this week moves from 42 to 37 on the BMRB top 50 used by *Music Week* and the BBC, is based on a television jingle which promotes a Faberge perfume called *Babe*.

In the wake of the ban, producer Chris Denning spoke at the weekend to Derek Chinnery, head of Radio 1, and asked if the BBC would consider lifting the ban if the lyrics were amended, Chinnery, according to Denning, said he could see no objection to this, and suggested the amendment of the word 'babe' to 'girl'.

On Monday (21), Denning arranged by transatlantic telephone for Williams to recut the song in New York, and for the backup vocals to be amended, too. "It's the first time I've produced a record from 3,000 miles away," he said.

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Sad Café's debut album: 'Fanx Ta-ra'

This is without doubt, one of, if not the best rock debut by a British band this year... Mike Davis, Sounds.

Sad Café are appearing on 'So It Goes' this weekend.

RCA
PL 25101

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NEWS

Booze beats discs for leisure £s

by BRIAN MULLIGAN

DESPITE THE massive amounts of money invested by the UK record industry in promoting its product, which over the five years to 1976 has increased the total retail market value of sales by 150 percent to £254.2 million, recorded music is not growing in public appeal.

This is revealed in the new issue of the BPI Year Book — the Centenary Edition retailing at £2.95. A survey of the UK Leisure Markets, produced by the Henley Centre For Forecasting, shows that in 1972 leisure spending amounted to £8,300 million, of which recorded music accounted for 103.1 million (1.3 percent). But in the intervening years, as leisure spending increased, the percentage going on records has been in decline. The industry's best performance came in 1974 when it accounted for 1.9 percent of £10,700 million. But in 1975 and 1976 the percentage went down to reach 1.7 percent of a grand total of £15,100 million. But the industry's performance is consistent with the amount of money spent on leisure activities. As a percentage of total

consumer spending, leisure in 1972 accounted for 20.7 percent, rose in 1973 to 21.1 percent and then went down. In 1976 it stood at 20.4 percent.

But the survey shows that while records are less popular, alcohol has retained its attraction to leisure seekers. From accounting for 35.2 percent of spending in 1972, it was claiming 39.5 percent in 1976.

In the same period, the Year Book discloses, the price of singles has risen from 50p in 1972 to 70p in 1976 and pop LPs from £2.12 to £3.25. This is equivalent to an increase of 67 points, while the retail price index over the same period has climbed by 143 points. (1960 equals 100).

Another of the many surveys contained in the book throws some light on the market share of the main companies, based on consumer expenditure monitored by Attwood Statistics. In 1976, EMI took 21 percent of the singles market, followed by CBS (16) and Pye (11). On 12-ins LPs, EMI took 22 percent, with CBS (9) in second place and Phonogram (7) coming third. Surprisingly no reference is made to the BMRB market survey

prepared for *Music Week* and generally referred to by the industry. In 1976, according to BMRB, the leading companies on singles were EMI (18.4), CBS (14.4), Pye (9.7) and on albums, EMI (21.2), CBS (10.6), WEA (10).

The Year Book is an exhaustive work on the contemporary state of the industry and market — but although subtitled the Centenary Edition has little historical information outside of a diary of recorded sound history and another article also contributed by IFPI, on The Gramophone Record 100 years on. But anybody wanting to find out about the industry of today and current attitudes will find the book exceedingly useful. There are articles on the pop and classical markets, tape and piracy, the charts, the making of a record, the future of retailing and the work of the GRRRA included in the informative editorial, along with necessary explanatory features on the work of the various professional bodies like PRS, MCPS, MU and MPA. It also contains listings of record companies, labels, studios and publishers.

Rainbow label challenged by Hadaway organisation

THE RIGHT of the newly-formed Rainbow Record Productions company, headed by Aaron Sixx (*Music Week*, November 19), to release records under the Rainbow name or mark is being challenged in the courts by the Henry Hadaway Organisation.

HHO, which owns Satril Records, states that it has been actively trading under the name and trademark of Rainbow Records since December 1974 and in the areas of record production, promotion, marketing and product release it has used the Rainbow Records logo since early 1975.

Because "many of its customers and associates are extremely confused about the present use of the name by this new company," HHO has instructed its solicitors to sue for damages under a "passing-

off" action, and to apply for an injunction to stop this alleged infringement of copyright.

The statement by Sixx in *Music Week* to the effect that he had been able to register the Rainbow name without difficulty because it is a popular word used in many trade names, is strongly disputed as "irrelevant" to the current issue, because it is only the use of the word on a record label of which HHO is complaining. The company has in fact been associated with the name Rainbow, applied to restaurants, cinemas, snack bars rehearsal studios and other ventures, for more than 20 years, through Hadaway family businesses. Although an approach was made by the new company, no negotiations have taken place about the use of the name.

More TV time for Richard's 40 Golden Greats double

CLIFF RICHARD'S 40 Golden Greats will return to the small screen in December, with an extra round of advertising to beef up sales over Christmas.

The package was originally released to the television tune of £265,000 in October, and some retail observers believe that it has to date performed rather below EMI's expectations. The new campaign, blueprinted by the company's commercial development division, also includes co-operative advertising with dealers in local newspapers. Sale-or-return for the 2LP does not expire until the end of January.

As well as its short-term, television-related sales life, the Richard package will, EMI believes, have good long-term prospects as a catalogue item. It will certainly benefit from Cliff's 20th anniversary celebrations next year, which include an in-concert reunion of the singer with the Shadows for a two-week London Palladium season from February 27. Apart from a special charity show three years ago, Richard and the group (members Hank Marvin and Bruce Welch also celebrate 20 years in showbusiness in 1977) have not performed on stage together for ten years.

Harris hosts 210 shows

BOB HARRIS, best known for his hosting of BBC-TV's Old Grey Whistle Test, is to compile and present two weekend programmes on commercial radio. Following the departure of Mike Read, dj on Radio 210, to Radio Luxembourg, Harris is taking over the two vacant slots — a Sunday evening golden oldies programme and a four-hour rock show on Saturday nights. This show has been given a new format to allow Harris full control over the music used.

"It seems I have the freedom to expand in any direction I like, so it will reflect my tastes and will contain rock, soul and perhaps even some classical music," he said "I will however be continuing my commitment to Whistle Test."

Harris is moving into a new home in Berkshire and was hoping to be able to work on an independent local station near there.

Neon launch

THIS WEEK'S new wave label launch comes from Wolverhampton where local group Neon Hearts has issued a double 'A' sided single on its own Neon Hearts label.

Entitled Venus Eccentric b/w Regulations (NEON 001) the 45 is being distributed by Selecta (London) or by mail order from the group's headquarters at 68, Limes Road, Tattenhall, Wolverhampton. Telephone Wolverhampton 753047 or 27241.

ONLY THE STRONG SURVIVE...



BILLY PAUL'S new album

Released Dec 2nd

Produced by the Philly hit-makers Gamble & Huff, it's Billy's best album yet — a really strong chart contender.



Album: 'Only The Strong Survive' PIR82236

Single: 'Only The Strong Survive' PIR5699

containing the hit single 'Only The Strong Survive'



YESTERDAYS

10 YEARS AGO

5 YEARS AGO

(November 29 1967)

GRR SENDS letter to all record companies seeking a "fair and just" increase in profit margins . . . Saga plans release of sull-price Psyche label . . . RR reports Rolling Stones and Beatles planning a joint business venture with premises in Caledonian Road . . . 40 British companies take biggest slice of Miden bookings . . . Keith Prowse marketing breathalysers through record dealer accounts at a retail price of five shillings . . . Decca release Their Satanic Majesties album by Rolling Stones . . . Music For Pleasure moves to new Feltham h.q. . . . with hits by Long John Baldry, Val Doonican and Foundations, Pye scores three of top four positions in Top 50 . . . Beatles Hello Goodbye makes first week entry at number nine . . . American Decca registers name of its new UK company as MCA Records.

(November 25 1972)

RECORD COMPANIES report best October sales for years and anticipate a "fantastic" Christmas, largely due to the consumer interest being generated by tv albums . . . first prosecution for alleged bootlegging under tougher Performers Protection Act set to be heard in Wolverhampton on December 11 . . . Jeff Kruger renegotiates Ember's option agreement for the UK for release rights to any Capitol material declined by EMI under which he secured Glen Campbell . . . MCPS attempts to persuade Sony to change wording of advertisement encouraging home copying . . . DITB warns MTA Training Centre that it should do more to pay its way . . . Island opens new sales-distribution centre in Brentford . . . Chuck Berry's My Ding-A-Ling displaces Osmonds' Crazy Horses as number one single.

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

EMI plans Wonder triple for December

STEVIE WONDER'S long-delayed Anthology, a three-album set of his greatest hits of the Sixties and early Seventies which was originally set for release three years ago will be available in Britain next month. EMI is importing finished US pressings, to sell as a £6.99 limited edition on disc and tape.

At the same time, the company's licensed repertoire division is planning to repromote Wonder's Songs In The Key Of Life for Christmas sales, using a "perfect gift" theme.

The Anthology 3LP includes a 12-page colour booklet in the shrink-wrapping, while the contents document Wonder from the beginning of his career with Motown in 1962 via hits like Fingertips, Uptight, I Was Made To Love Her, For Once In My Life, My Cherie Amour, Never Had A Dream Come True and If You Really Love Me. It also includes two previously-unreleased tracks, If I Ruled The World and Until You Come Back To Me, the latter a 1974 hit for Aretha Franklin.

The package (Motown M9-804A3) is not being issued in the US in the same form; Motown there is preparing a new triple, Looking Back, though it will contain virtually the same material.

The original availability of the Anthology three years ago was delayed when Wonder, who has total artistic control over the release of his records, began renegotiating his Motown contract.

The EMI campaign for the Wonder work will comprise press

advertising in *New Musical Express*, *Melody Maker*, *Blues & Soul*, *Black Music* and *Black Echoes* during December. This will be augmented by a special in-store full-colour poster which will be mailed to the trade, as will a sticker which dealers can apply to the 3LP (it details and promotes the contents).

Songs In The Key Of Life will be boosted by radio advertising on Capital, Clyde, Piccadilly and BRMB. The 15-second commercials — of which there are four different to be aired in rotation — showcase three hit tracks from the double-album, plus Isn't She Lovely. EMI is also taking 400 pairs of bus backs in Central London on prime routes, and supplying retailers with special stand-up display cards for counter use. A film of Wonder performing As, his current single lifted from Songs, is being screened on the Wilde Rock video circuit.

The decision to repromote, said Motown general manager at EMI, Alan Fitter, stems from the belief that there is still much sales mileage in the 2LP, especially during the Christmas season — hence employment of the gift theme for the campaign.

This move and the release of Anthology will not, he added interfere with Wonder's regular product release schedule, which should see his new LP, The Secret Life Of Plants (a film sound-track), released around next spring.

LETTERS PAGE 8

MTA, FMIO plan May conference

THE MUSIC Trades Association is looking for a dealer who does not like them. At the first Music Industries Conference which is to be held next spring, the MTA hopes to have the subject "Why I am not a member of the MIA" on the agenda, and is asking dealers who want to talk on that topic to contact the Association.

At a meeting held on November 8 the MTA, in conjunction with the Federation of Music Industry Organisations took initial steps to plan the first Music Industries Conference, which will be held in Bournemouth, May 7-10, next year. The bodies making up the FMIO include the Music Publishers Association, Piano Manufacturers Association, Piano Publicity Association, Electronic Organ Association, the Association of Musical Instrument Industries and British Phonographic Industries Ltd.

In the past the only music trades conference held has been that of the MTA itself, but next year a more broadly-based event if being organised — the first of its type in this country. A number of leading national and specialist speakers are being invited, but one the MTA in particular is still looking for is the dealer who has decided not to be a member, and is prepared to explain why.

Prospective speakers on this topic should contact the MTA secretariat at 5 Denmark Street, London W.C.2.

DOOLEY

FURTHER TRIMMING of Island's activities anticipated with sale of pressing plant to a major, — but company denies that **Chris Blackwell** about to sign a UK licensing deal not only CBS and WEA disappointed not to secure services of **David Betteridge**, but also Chrysalis A&M figured exclusively in Boots discount offers advertised in national press last Saturday — but the offer nobody could refuse, except perhaps Decca which is missing, an opportunity to place four-colour advertising in three million 40-page giveaway booklets produced by Woolworth to promote its records and accessories Polydor staff will be standing by their desks on December 1 when new commanding officer **Tony Morris** expected to take over — but outgoing chief **Fred Haayen** although based in Hamburg is keeping his Wimbledon home.

IT NEVER rains — after burglars broke into his St. John's Wood home (for the third time) in the early hours of Thursday, MSD chief **Ian Miles** arrived at work to find intruders had taken £3,000 worth of hifi equipment **Alan Warner** strikes again — UA looking to repeat 1975 **Laurel and Hardy** Trail Of The Lonesome Pine success with a reissue of **Dooley Wilson's** As Time Goes By from the Bogart-Bergman film *Casablanca* surely the real cheque of £20,000 for advance royalties for the Supertracks LP was presented to Alan Weekes of Sports Aid Foundation at Phonogram Sales Conference, not at last week's formal press reception? new Island signing **Warsaw Pakt** aiming for Guinness Book of Records — at midnight on Saturday band starts recording an album at Trident for release in London's West End at 6.0 pm on Sunday.

NEW DECCA a&r head **Mike Smith** celebrated birthday last week with chart entry for his first signing **Kenny Williams** — only to learn next day that the record, based on Fabergee commercial melody, had been banned by the Beeb according to CBS press release, advance bookings for **David Essex** Dominion Theatre concerts exceed Star Wars which opens there on December 27 Italian publisher Alex Perucchini in London from November 26, staying at Cumberland Hotel to promote Uriah Heep's Innocent Victim album, Bronze gave media representatives ski jackets with personalised name tags Charly Records received order for 150,000 Sun Legendary Performers albums from Saudi Arabia where they will be used to give schoolchildren lessons in r&r history — we have publicist **Max Needham's** word on this.

CONDUCTOR **Heath** opens The Trumpet Shall Sound exhibition of talking machines, many from EMI's large collection, at Science Museum on December 12 while on November 23, also with EMI assistance, Dog And Trumpet pub in Great Marlborough Street opens a Gramophone Room, both avants are part of Centenary of Recorded Sound celebrations horrible rumour emanating from the States suggests that **Paul Simon** wants a modest four million dollars per album to resign with CBS last Thursday, Thin Lizzy's **Phil Lynott** turned d-j and took over **Phil Easton's** rock show at Radio City.

Charisma three for Christmas drive

CHARISMA RECORDS' Christmas campaign centres on three new albums, Monty Python Instant Record Collection, The Intergalactic Touring Band, and Brand X. The Python LP is a collection of some of their greatest hits, while the Intergalactic Touring Band album is a concept record featuring such names as Dave Cousins of the Strawbs, Ben. E. King, and Annie Haslam of Renaissance; Brand X is a new live album containing three previously-unreleased songs.

The Intergalactic LP will be promoted on Capital, Clyde, Piccadilly, City and BRMB while the Monty Python LP has been booked for the *Daily Mirror* phone line from December 7 for one week. In addition there will be major window displays throughout the London area, and further window displays have been booked throughout the country from January 8 for the rest of the month; all three LPs will be featured in the displays. Dealers will also be supplied with point of sale material. The Python album is being released in a unique sleeve which forms a 12-inch box.

WEA IS releasing the new Yes single, an edited version of Going For The One from their current album of the same name, in limited edition 12-inch form (with a special colour sleeve) for the first 30,000 copies. The B side is Awaken Part I, edited from the same LP.

RCA IS to re-promote two catalogue albums with Christmas market potential this year. The Snow Goose by the London Symphony Orchestra with Spike Milligan, which entered the charts last year, has been presented to the radio stations again, and the usual press efforts to organise newspaper and magazine editorial items about it will be renewed. The RCA album of the songs from Harry Nilsson's musical

CAMPAIGNS

The Point will also be freshly promoted to coincide with the new production of the show at London's Mermaid Theatre. Although this has no connection with the record company — Nilsson is not this time directly involved — RCA hopes to arrange a campaign tying the album in with the show, which will star ex-Monkees **Mickey Dolenz** and **Davey Jones**. Album displays in the theatre are likely to be part of the promotion.

WEA HAS embarked upon the second phase of its catalogue-oriented Starspangled Name-dropper competition, with the first of many consumer advertisements promoting WEA records and encouraging consumers to enter the competition, which offers £5,000 of hi-fi prizes.

Full-page advertisements will appear in *Melody Maker*, *NME*, *Sounds* and *Hi-Fi Answers*, with half-page space in the *Sun*, *Daily Mirror* and *Daily Mail*. These run through to December 17, while the competition itself closes on January 13, 1978, to take advantage of Christmas gift tokens.

The WEA merchandising team will be installing an extensive series of in-store displays, comprising a 3D centrepiece, five different showcards, posters and sleeves. Posters will be distributed to all dealers, who have access to competition forms through WEA telephone orders.

A CAMPAIGN to promote Satril's Stardust LP by the band of the same name, and their new single I Really Love You Stop, is being launched by WEA and Satril as a joint operation, organised around the group's current UK tour. Nationally, general

media servicing and advertisements in trade and consumer press will be used, and at a regional level, special Stardust promotion nights are to be held in discos, with discount vouchers for the single being distributed by Satril. The voucher promotion is being backed up with window and in-store displays, front-of-house displays at tour venues, posters and local press and radio advertising. The band is to tour commercial stations and make personal appearances at selected retail outlets.

RADIO SPOTS have been booked on Capital, Piccadilly, BRMB, Clyde and City to promote the new album, Inter-Galactic Touring Band, released by Charisma this Friday (25). Also included in the promotion campaign are specially-designed mirror boards and mobiles depicting the album's sleeve, and there will be 80 window displays in London between now and Christmas. In the New Year the window displays will then go nationwide. Additional promotion includes across-the-board press advertising.

AS PART of the promotion campaign for the new Brass Construction album, Brass Construction 3 (UAG 30124), United Artists is offering 2,500 money-off vouchers, to be distributed via discotheques. Selected discos around the UK are being invited to have a Brass Construction evening on November 25, the day the album is released, with copies of the LP and vouchers offered as prizes in various dancing competitions. Each voucher — available at 150 discos — will offer 80p off the price of the LP at 70 selected retail outlets. In addition, disc jockeys are also being supplied with Brass Construction hats and stickers.

Labyrinth
GFW Simple Things



a beautiful new single from

CAROLE KING

Available November 18th on Capitol CL15949
(From the album 'Simple Things')



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NEWS

More increases from Phonogram and RCA

LATE-IN-the-season price increases have been announced by Phonogram and RCA. Both represent their second round of rises this year.

At Phonogram with effect from December 1, singles will go up from 75p to 80p while mid-price albums increase by 10p to £2.45. Standard pop LPs move up from £3.25 to £3.50, deluxe from £3.50 to £3.99 and double albums from £4.99 to £5.50.

However, super-deluxe pop and classical product remains unchanged at £3.99 and classical box-set prices stay the same. Tape price-tags follow a similar pattern.

Explained Phonogram's financial and commercial director Glyn Williams: "Our aim has been to help the dealer as much as possible. The price structure has been rationalised resulting in only two pop price categories at £3.50 and £3.99 and at the same time the price list has been re-designed and greatly simplified."

RCA's increases, effective from

November 28, amount to an across-the-board ten percent hike. Singles go up five pence to 75p while full-price pop and classical albums increase from £3.49 to £3.99; special price deluxe albums, currently £3.69, increase to £3.99. Other changes include tape — both cassette and cartridge — from £3.50 to £4.10, the low-price label from £1.99 to £2.25 on records, and £2.25 to £2.50 on tape. Mid-price albums however remain at £2.49.

RCA is also considering pegging the price of a new double-play cassette, Elvis In Concert, featuring Elvis Presley's last recordings. The equivalent double-album now costs £7.98 but under the new price rises, the cassette version would be £8.20. An RCA spokesman said that dealers would obviously have to point out to the public that the cassette was a double-play tape, but he added: "We expect to announce a new price structure soon, it is hoped that the price can be retained at the £7 level."

Presley rarities for Britain via Charly?

FROM PAGE 1

Charly managing director, Joop Visser, told *Music Week* that Shelby Singleton, who acquired rights to Sun from Phillips (excluding Presley's solo recordings, which were bought by RCA) in 1969, claims to have the quartet tapes. He has said he will make them commercially available, so Charly should automatically gain rights as Singleton's UK licensee. Visser will hear the tapes when he visits Singleton in Nashville at the end of this month.

The four-man session shapes up as the rarest unreleased recordings to feature Presley, though their existence has been known about for years. According to Martin Hawkins (who has been compiling and annotating Sun LP re-issues for Charly) and Colin Escott in their 1975 book, *Catalyst: The Sun Records Story*, Sam Phillips "must have almost two hours of tape there, with lots of laughing and joking". As well as the titles mentioned above, the quartet cut *Island Of Golden Dreams*, *I Won't Have To Cross Jordan Alone* and more. Presley was on piano, Perkins and Cash on guitar, and Lewis added his vocal harmonies.

Charly is currently active in another Presley-related area with new singles entitled *Don't Cry For Christmas* on the Sun label. Artist credit on the disc is a question mark,

although the vocal sounds remarkably like Presley — and correspondence received by *Music Week* (letters, page 8) testifies to the existence of a pre-Sun recording of the song by the singer. Joop Visser himself says that he is "leaving it to the public" to decide whether or on Charly is Presley, though various rock & roll experts are sure that it is not — nor is it Presley soundalike Jimmy Ellis, who once recorded for Sun whose version of *Blue Moon Of Kentucky* was last year released on a Charly album, *Country Comment*.

On the non-Presley front, Charly has acquired Chris Farlowe's 1975 version of *Only Women Bleed*, which it has rush-released to compete with the new Julie Covington interpretation on Virgin Visser leased this item from Polydora, where it comes from a live album cut at London's Marquee club some two years ago (*Only Women Bleed* was originally written and recorded by Alice Cooper on his 1975 LP, *Welcome To My Nightmare*).

An album of Farlowe's vintage recordings with the Thunderbirds (among them, Albert Lee on guitar, Carl Palmer on drums, Dave Greenslade on keyboards) is also presently available on Charly. They were made in the Sixties for EMI, but rights have since reverted to producer Mike Collier, who leased them to Charly.

Anchor rushes made-in-UK 4 Tops single

ANCHOR RECORDS this week rush-releases a new ABC single by the Four Tops, specially recorded in London last week for the British market. The disc revives the Yardbirds' 1965 hit, *For Your Love* (ABC 4199), and was produced by Mike Hurst.

This marks the second time in their career that the Tops have enlisted local talent to aid their UK disc sales. In 1971 during their final days at Motown, they recorded *Simple Game*, written by Mike Pinder of the Moody Blues and produced by Tony Clarke. It was a top three hit.

The Tops have just completed a successful tour of Britain.

Lyntone to shelve 'pirate' demo disc

NORTH LONDON record pressers Lyntone gave a High Court pledge on Friday (18) not to infringe the Sex Pistols recording copyrights.

Glitterbest, the group's management, alleged that Lyntone Recordings Ltd. had pressed pirate album containing early demo recordings of *Anarchy In The UK*, *God Save The Queen* and other early Pistols cuts. It is called *Spunk* and is on the Blank label.

Lyntone's undertaking not to infringe copyright is effective until the hearing of Glitterbest's action against them. Mr. John McDonald, counsel for Lyntone, told Mr. Justice Goulding that the company was an innocent manufacturer and did not know what it was reproducing.

"They will seek to have their legal costs paid by other parties," he said.

Which? commends 700 Christmas album buys

LEADING CONSUMER magazine *Which?* — circulation 580,000 — has recommended 700 albums as Christmas presents in its forthcoming December issue.

The *Which?* survey was compiled by two panels of critics, one for classical music and the other covering rock, folk and jazz categories.

The records are taken from all price ranges, from budget to deluxe, and span the Sex Pistols to obscure classical recordings. The critics had free choice to recommend any album as long as it was currently available.

Which? does not make its usual "best buy" commendation, but simply lists the LPs, with the initials

BBC ban prompts Williams re-make

FROM PAGE 1

That evening, a courier left New York for London with the new master, and it was mixed and cut in the capital on Tuesday morning. Decca then arranged for copies to be specially pressed in time for this week's BBC playlist meeting.

The move is for BBC airplay purposes only at present, said Denning, for the original *You're Fabulous Babe* — which has not run into trouble on the ILR stations — will continue to be available to retailers. Bit if there is consumer confusion and specific demand for *You're Fabulous Girl*, he went on, then this will be serviced to the trade after stocks of the first are exhausted.

The BBC decision to ban Williams came only after the disc had received extensive airplay via the Corporation, including a spell as Noel Edmonds's record of the week for the w/e November 4. Head of Decca press and promotion, Mick McDonagh, claimed that it was aired at least 25 times before the ban — and that BBC regional stations are still playing it, often as a dedication to Princess Anne's newborn child.

Prior to the embargo, McDonagh accused the BBC of using double standards over the matter, and said that its action stemmed from a complaint by a cosmetic competitor of Faberge, he went on: "The BBC claims the record advertises a commercial product, and excerpts from the song have been used in the Faberge tv commercial taken from a special set of recordings. However, Williams' disc must have been approved by the Radio 1 producers' panel, in order to have been given so much exposure so far. It seems ridiculous and unjust to ban the record — the lyrics make no reference whatsoever to Faberge or perfume, and the song is basically a love song."

"I believe that the BBC is applying a double standard. It played the Brutus Jeans' *Jeans On* by David Dundas, the Martini song *Dancin' Easy* and, of course, I'd

Like To Teach The World To Sing, which actually includes the Coca Cola slogan, It's The Real Thing."

Commented Doreen Davies: "We have had our fingers burnt with this — the record should never have got past the producers' panel, but unfortunately we didn't realise that the song was promoting a specific product. No one had actually seen the tv commercial. Kenny Williams' record, while being a great disc, does mention a Faberge product, and uses the same voice and musicians as on the commercial. In the case of *Jeans On* and *Dancin' Easy*, the lyrics had been changed by the composer so that they did not mention products."

According to Davies, the BBC had received complaints from not one competitor to Faberge, but several. She agreed, however, that the rewording of the song's catchphrase would mean its reconsideration for the playlist.

Virgin, Creole face problems on pressing

FROM PAGE 1

However, Boots, Woolworth and W. H. Smith have all refused to stock the LP, recorded live before an invited audience, and featuring a well-known TV actor who wishes to remain anonymous. In addition Pickwick's merchandising division which supplies records to such outlets as Tesco has also refused to handle the album, and Precision Tapes has refused to manufacture the tapes.

Creole joint-managing Tony Cousins described English Language as "making Derek And Clive sound like kindergarten". The record he said included 101 diverse swear words. "We expected this kind of resistance, but so far as the independent dealers are concerned, they're ordering the record by the box. In fact our original release date was December 2, but we have had to bring it forward because there are currently advance orders of 80,000," Cousins said.

He added that although CBS had agreed to manufacture the record, there would be no quality control as female employees in that department had refused to listen to the product. In addition, he was hopeful CBS would handle the tapes, following Precision's refusal, but if the company also turned the tape manufacturing down, "then we shall have to go to other sources."

Gary Mann, Precision Tapes manager, said that the decision not to manufacture English Language had been a management decision — "It was felt that such a tape release would not have been in the company's interest — it is the first time that Precision has refused to handle a release, but the English Language hardly fits in with our image."

NO DICE. Fresh from the triumphant global tour *No Dice* — the world's premier rock 'n' roll band — are preparing for the release of their new triple album set.

Advance orders in excess of 10 million built up as the band stormed their way across America and Europe and on to Russia, China, Japan and Australia. It is expected to become the first album to appear in every single home in each of these territories. Roger 'Peaches' Ferns, Dave 'Deezal' Martin, Gary Strange and Chris Wyles were joined on the album by guests and friends Mick Jagger, Bob Dylan, Paul Simon, John Lennon, Elton John, Rod Stewart, Stevie Wonder and Robert Plant. The tracks were laid down in the recording studios owned by the band's management team and

set high up in the Andes mountains of Peru. The album opens with a dedication from world leaders including President Carter, President Brezhnev and Prime Minister Jim Callaghan thanking *No Dice* for their work in setting up the World Home for *Agogo Rock 'n' Roll Stars*. Following the release of their new album, their 28th release in the last 3 years (all have been certified silver, twenty went gold and the last 8 were recorded platinum sellers), *No Dice* are planning to buy Brazil and spend the winter relaxing and writing. Guests on the band's new retreat, it's rumoured, will include Princess Margaret, Margot Fonteyn, Jackie Mason, Dennis and Britt Ekberg, but Ferns singer Peaches refused to confirm this. "I can't say who'll be flying in."

Davis, Lauder set Radar through WEA

FROM PAGE 1

UK market with locally-originated repertoire, instead of continuing to rely largely on its wealth of American material. It also gives further substance to a developing trend for majors to involve themselves with a satellite label, free of corporate redtape which can act as a grassroots source of talent. EMI set the style with some success when it provided the resources for Mickie

Most to form Rak, and in the last 12 months the trend has accelerated. Phonogram fledged Nigel Grainge's Ensign label, CBS bought GTO and now WEA has funded Radar.

Radar will be run autonomously from separate offices, but will be able to call on all WEA's marketing and promotion strength to supplement its own efforts. First releases are likely after January 1. According to Andrew Lauder, the

Radar roster will include at least one "fairly well known" act as well as unknowns. Licensing deals for material from abroad will also be sought.

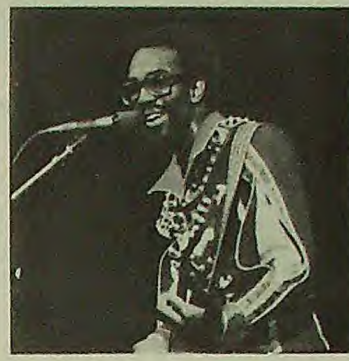
"It will be a contemporary record company with a broad music base, but with a rock 'n' roll heart rather than m-o-r", said Lauder. "We hope to build a reputation for doing things other companies might not do."



NEW YORK



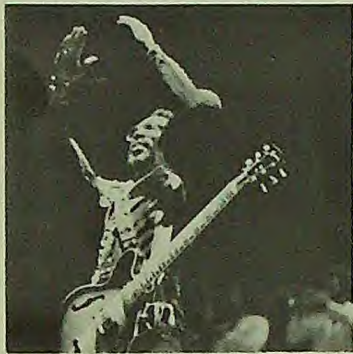
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MINNEAPOLIS



SAN FRANCISCO



LOS ANGELES



DENVER



NASHVILLE



MEMPHIS



HOUSTON



ATLANTA



ST. LOUIS



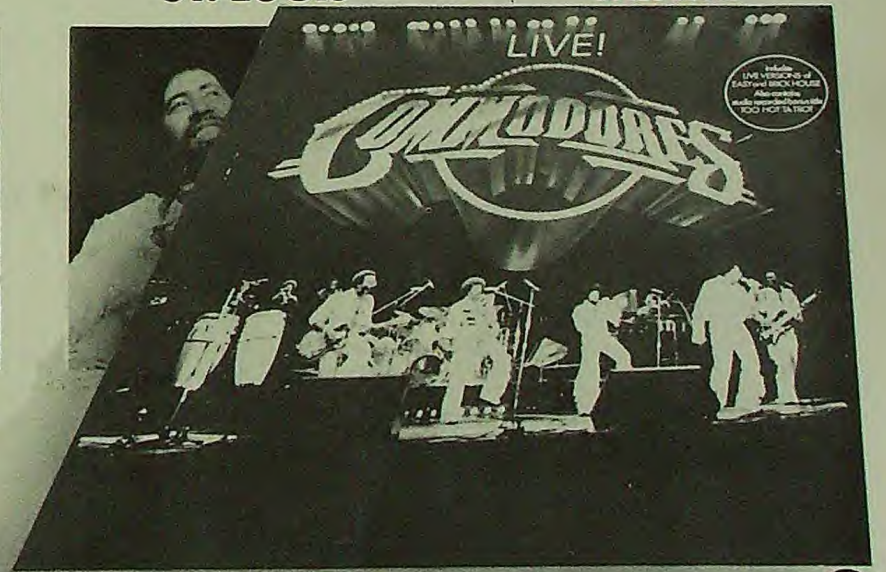
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Plus special unreleased bonus studio track
TOO HOT TA TROT



NEWS

31 tapes in £99 Koran recording

by TERRI ANDERSON

THE FIRST authentic luxury boxed set of the reading of the Holy Koran on cassette has just been released in this country by Conifer Records. It comprises 31 high-quality mono cassettes, and carries an RRP of £99, but five sets were sold by telephone order to Conifer on the day of release, and stocks have been bought in by HMV shops in Oxford Street and Notting Hill, Harrods, the Village Book Shop in Regents Street, jewellers Asprey's in Bond Street, and Discurio in Shepherds Market.

The immediate response to this specialist product by major London retailers reflects the amount of

Special label for Yule 45

RECORD RETAILER and jukebox disc supplier Al Stores has launched its own label for a special Christmas single of piano party music, after director Ray Levy failed to interest any of the major companies in the idea. The record, Happy Party Time by Ray O'Sunshine (A1 281), has now shipped over 20,000 copies, and is being distributed by wholesalers Lightning, One-Stop, Relay and Wynd-Up.

Levy approached various disc firms after enquiries from Al's three retail stores and jukebox operators convinced him of the demand for a seasonal party single. Apathy and inaction on their part prompted him and partner Melvin Samuels to go it alone and produce the record, which features eight tunes from the Chappell standard catalogue, including Hello Dolly, April Showers, Swinging On A Star, There Must Be A Way and Anytime.

business being done in the capital with visiting and resident Arabs, and also explains Asprey's decision to stock it. While unable to give any prediction of sales in Britain, Conifer managing director, John Deacon pointed out that the Koran was "far holier to the Arab than the Bible is to the Christian", and that his mailing list for information on the set includes 200 mosques in this country and many companies which might wish it as a gift to Arab contacts. The recordings were made by Sheikh Mahmoud Khalil Al-Hosary, and they have been officially and unanimously approved by the El Azhar Committee, the highest Islamic Authority in Egypt. The cassettes are packed in a luxury box, lined with velvet and the whole set has a playing time of about 44 hours.

The Koran has been recorded on LPs previously for Sono Cairo, the state owned record company of Egypt, but this issue by the Sout El Hob company of Cairo marks the first authentic release in cassette format — the accepted sound medium in the Arab world. This is also probably the case with Arabs living in Britain.

Deacon warned that unauthorised and almost certainly incomplete pirate versions of the Koran on fewer than 24 cassettes, retailing for £30 are in circulation in this country. None of these pirate versions have Azhar Committee approval, and are believed to be made up out of Sono Cairo recordings. Dealers who are offered these should be aware that they are pirated, and that they are likely to be returned as incomplete by any Arab purchasers. Deacon added that the importance of the Koran to the Arab

community might lead equally to dealers who offer the authentic set for sale being questioned about its authenticity; the original Arab certificate of authenticity is available for inspection in his office at CRD, Greenford.

The price of the set is unlikely to be a major barrier to sales; it is the Arabic version and the Arabic-speaking Moslems are the most likely to be able to afford it, Deacon pointed out. To keep the RRP below £100 Conifer has shaved margins all along the line, including CRD's and the trade's, but dealer profit on any one sale should amount to about £23.

The set is being manufactured by EMI in Greece, and Deacon emphasised that it is an entirely different product, aimed at an entirely different market, from the bi-lingual version now being made at EMI's Athens studio on behalf of the Islamic Centre in Sharjah (*Music Week* November 5). This English and Arabic version for non-Arabic speakers will run to over 60 cassettes, and will not be ready for some months.

Kinks Yule 45, concert

THE KINKS' seasonal rock single Father Christmas is being released by Arista in a four-colour bag and dealers ordering quantities of 25 will receive a special browser box. The Kinks have their own prefix so the single number is KINKS 1. The band is giving a Christmas concert at London's Rainbow Theatre on Friday, December 23, of which details are being finalised with promoter Barry Dickens of MAM.



KENNY ROGERS was presented with a gold disc for sales of his new United Artists album *Daytime Friends*, at a reception recently thrown by the record company at the Cafe Royal, Piccadilly, for Rogers and fellow UA artist, Crystal Gayle. Left to right: Radio One deejay Simon Bates who handed over the award, Rogers and his wife, Marianne.

Confusion reigns as Ice labels freeze over name

THE EXISTENCE of three Ice record labels, all active in Britain, has led to court action involving two of them, and may soon precipitate further legal steps being taken by the third. The labels are the Guyana-registered Ice Records Ltd., set up in 1972 by Eddy Grant, founder-member of the now-disbanded Equals; the Ice label owned by Indigo Studios, Manchester, and registered here by Indigo managing director David Kent-Watson in 1973; and the newly-founded record arm of Anchor Music, which put out its first single this month (*Music Week*, October 22).

Early-November saw an inconclusive attempt in the High Court by Anchor to stop the activities here of Grant's Ice label. An application for an ex-parte injunction was refused on Tuesday (8), and at the time of the adjourned hearing Anchor chose not to proceed with its application for a writ. Tony Calder, Grant's business manager, who was present in court, outlined the events, Grant had, he explained, been importing his company's records into this country from the Caribbean, since 1972, and in June of this year began to press his Ice records in England. On August 17, Calder met Anchor managing director Ian Ralfini to discuss the possibility of a licence deal for Grant's Ice label with Anchor. This did not go any further, and after considering offers from other British companies, the label concluded a pressing and distribution deal with Pye in October. The first product, one single and one LP, was released

this month. Rudolph Grant, youngest of the five Grant brothers and managing director of Grant's Ice company in the UK, told *Music Week* that his company had voluntarily changed the prefix on its singles to GUYANA, to avoid confusion. Prefix on albums remains ICEL. His brother's product, he claimed, outsold even Bob Marley releases in the Caribbean, and Ice there was one of the biggest labels — although it has as yet not made a major breakthrough in Britain. Calder pointed out that until now this Ice product had only been available through "ethnic distribution" — direct selling by Grant's UK set-up to outlets specialising in black music; Grant retains ethnic distribution under the Pye deal.

Ian Ralfini, managing director of Anchor, said that he had only learned of the existence of a second Ice label at the time Calder contacted him. "We went into court, and the ruling is that we can both use the Ice name," Ralfini said. "I wish the ruling had been definite, even if it had gone against us. They have a company — we don't have a company, we just want to use our Ice logo. Obviously with things as they are we will have to consider changing the name; we are willing to do so but not immediately because we have just released the first single and have done all the promotion for the label and the record." He added that when proposing to set up Ice, his legal advisers had done what was believed to be the necessary searches but had not turned up the existence of Grant's label. Neither had they discovered the third Ice label, of which Ralfini remained unaware until contacted by *Music Week*.

Indigo's David Kent-Watson put his side of the story by explaining that Ice in his case stood for Indigo Commercial Enterprises, used as the name for the Studio's record label, publishing and agency activities. Like Anchor's Ice label, this one has so far only put out singles, and only two of those to date, both with the ICE prefix. Kent-Watson said that the conflict of use of name was being looked at by his solicitors. He is currently looking to change his distribution for the label, and is negotiating with a major for pressing and distribution.

All the parties involved agreed that the situation was unfortunate, but that the likelihood of major confusion was small, partly because Grant's product, which includes records by the Equals, himself as a solo artist, the Pioneers and Mexicano, is only just beginning to cross over from the ethnic to the pop market, and partly because the prefixes — despite the identical names on the labels — are only the same in the case of singles from Indigo and Anchor. Ralfini and Kent-Watson agreed that this was the main area of concern which would have to be dealt with as soon as possible.

Two new punk labels

THE RUSH of independent new wave labels shows no sign of slowing down with the announcement of two more from Manchester and Croydon this week.

Little Girl by The Banned is the first single release on Croydon's Can't Eat Records which has been licensed to EMI and is now available on Harvest (*Music Week*, November 12). The first 5,000 copies will go out in picture bags.

Can't Eat plans to follow up with a second single by local group The Prisoners Of Destiny called Doctors And Nurses (EAT 2) which it will press and distribute itself from its headquarters at 64 Link Lane, Wallington, Surrey. (01-647 2988).

Rabid Records of Manchester is helping out in the initial stages of new label Rainy City's debut single from punk band The Panik. The disc is released this week and distribution is through Wynd-Up. It is a limited edition pressing with a colour sleeve.

Rabid also reports the deletion of Buzzcocks product on the New Hormones label and the Drones on O.H.M.S.

Neil Diamond's

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MCA 337

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MCF 277

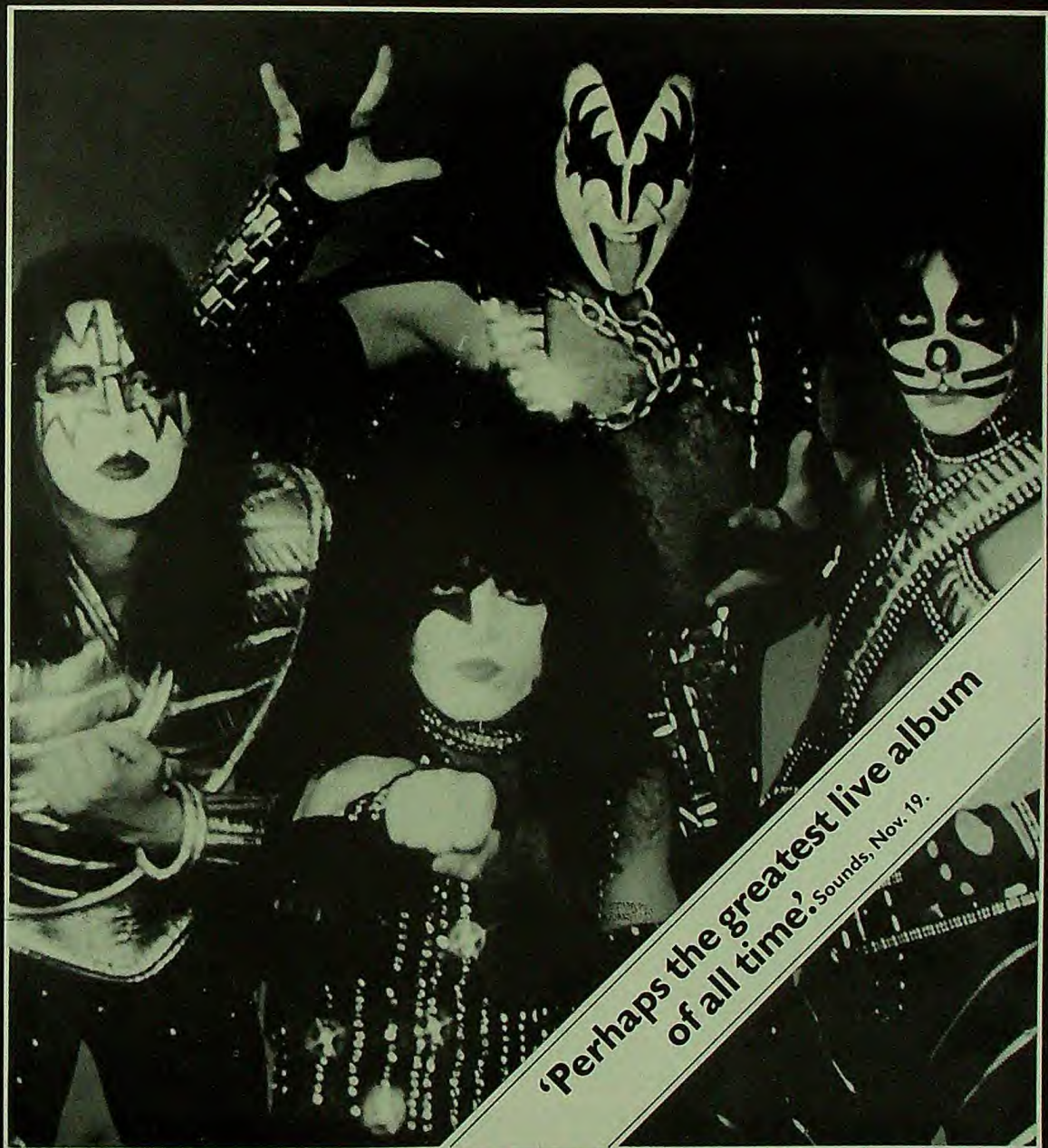
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NEWS

JUKE BOX 20

- 1 (6) DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle
- 2 (8) I WILL, Ruby Winters
- 3 (-) MULL OF KINTYRE, Wings
- 4 (1) DANCIN' PARTY, Showaddywaddy
- 5 (15) FLORAL DANCE, Brighouse & Rastrick Band
- 6 (12) DADDY COOL, Darts
- 7 (4) DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda
- 8 (-) YOU'RE FABULOUS BABE, Kenny Williams
- 9 (-) GEORGINA BAILEY, Noosha Fox
- 10 (2) LIVE IN TROUBLE, Barron Knights
- 11 (10) IT'S A HEARTACHE, Bonnie Tyler
- 12 (-) ONLY THE STRONG SURVIVE, Billy Paul
- 13 (-) CAPTAIN KREMMEN, Kenny Everatt & Mike Vickers
- 14 (7) WATCHING THE DETECTIVES, Elvis Costello
- 15 (-) WHITE CHRISTMAS, Bing Crosby
- 16 (5) HOW DEEP IS YOUR LOVE, Bee Gees
- 17 (-) EGYPTIAN REGGAE, Jonathan Richman & The Modern Lovers
- 18 (20) SHE'S NOT THERE, Santana
- 19 (-) GETTIN' READY FOR LOVE, Diana Ross
- 20 (15) WE ARE THE CHAMPIONS, Queen

Courtesy of Laren For Music

CMA Awards get it right

HAVING ATTENDED both the Britannia Awards and more recently the CMA Awards at Grosvenor House, the difference in atmosphere and anticipation created at the CMA dinner was amazing when one considers that the Britannia Awards were intended to encompass the last 25 years in the record business and the CMA Awards are based on the last year and purely the country music section of the business.

So many people have commented on the success of that evening, and I think that credit is due to the people in the CMA and Mervyn Conn's office for their effort this year.

As always at these events it is difficult to present a cabaret, but Kenny Rogers, who received an Award for the Country Music single of the year with Lucille, handled the job with complete professionalism. His performance that evening deserved an Award in itself.

For me the highlights of the last 12 months have been Capital Radio Awards and the CMA Awards Dinner and I think the rest of us, who are after all part of the BPI and the Record Industry, should look at the efforts of these people before we attempt to handle another Awards next year. **IAN RALFINI**, managing director, Anchor Records, London W1.

I WOULD like to know why the PRS Council is now proposing at the EGM convened for November 24, to amend the PRS Articles to ensure that nominations of candidates for the Council should henceforth be received by the Society no later than ten days before the annual general meeting instead of as late as three days before the meeting as at present. As, without the voting list,

there is no practical way for PRS members — with or without the vote — to oppose the PRS Council's nominations in any event, the Council have about as much need for an extra week to marshal their considerable resources to defeat opposition candidates bold enough to have themselves nominated, as the US missile fleet would have of an early warning system to defend itself from attack by a tribe of infant skateboard enthusiasts armed with water pistols and toy machine guns! **PETER MURRAY**, 85 Robinson Road, Loudwater, High Wycombe, Bucks.

IT WAS with much interest that I read the Playback feature with CBS President Walter Yetnikoff (October 29). I was a little surprised by your first question regarding the "two major multinational music competitors WEA and EMI", without citing the Polygram Group which includes amongst others the companies Polydor, Phonogram, Phonodisc, Chappell, Intersong, Polytel and Polymedia. As you will no doubt be aware, in previous years the Polygram Group intentionally chose to present a low-key profile: in the past two years however, we have published ample and detailed information and figures in our two annual reports PolyGram '75 and PolyGram '76 (*Music Week*, August 6) and I am sure you will again agree with me that on this basis there can be little doubt about our place among the "greats" where, incidentally, we feel perfectly happy! **HERBERT WINTER**, Head of Group Public Relations, Polygram GmbH, Hamburg.

I WAS surprised to read the complaint by Shaun Howard of Recordsville (*Music Week*, November 12) regarding deliveries by Phonodisc, especially since his establishment is situated in London. My own shop is sited in Berwick-on-

Tweed, a town which could be described as being at "the end of the line" as far as England is concerned — it is three miles from the Scottish border in the extreme north-east of England. Nevertheless, of late, orders telephoned on a Monday afternoon have been arriving on a Wednesday morning. Only EMI can match this service. I would have liked to express my gratitude to my EMI area representative, but I haven't heard from him since he phoned on August 4. I have yet to meet him personally. **GEORGE RITCHIE**, The Music Shop, Bridge Street, Harwick-on-Tweed.

WE CLOSE for lunch from 1.0pm-2.15pm — this is when Courier Express insist on delivering our records. On November 8 they as usual called with an order from WEA when we were closed. At the time of writing (12 November) the records have not yet arrived. Perhaps they will arrive in time for Christmas. Phone calls to WEA have been to no avail as they say nothing can be done by them. **T. LAWRIE**, 10 King St., Kilsyth, Glasgow.

Presley rarities

I HAVE recently become the owner of what must be the rarest record ever. It's an EP entitled Tennessee Saturday Night credited to Scotty & Bill on the Big State label. But the vocal is definitely that of Elvis Presley!

It must be his first-ever record as he isn't even mentioned on the label. I thought I knew all his records but tracks like Uncle Penn and Don't Cry For Christmas are new to me. The question is: What other Scotty & Bill recording do Big State possess and why the heck don't they do something about releasing them? **M. P. HAWKINS**, Horton Road, Yiewsley, Middlesex.

LETTERS

THE EXCELLENT Elvis Presley Story (Radio One) prompts me to tell other record collectors a secret that I have jealously guarded for the past twenty years. I have a 24-year-old Elvis Presley single entitled Don't Cry For Christmas b/w Casual Love Affair — and I understand this was a special "private" pressing strictly limited to fifty numbered copies.

This pre-Sun disc is in itself a recording achievement of the highest order; and the illustrated cover with producer Bill Cantrell's stylishly written notes and b&w photo of the artist makes this the most sought-after Presley single ever produced.

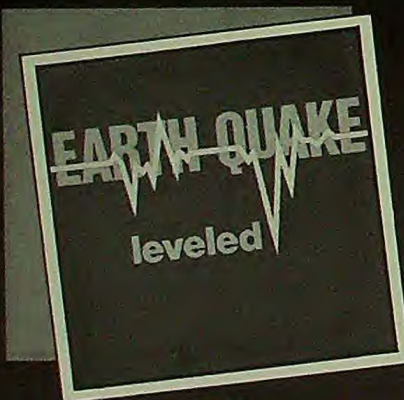
It is said that no more than 3 copies of this extremely rare single now exist, and of these two are owned by Elvis Presley fans behind the Iron Curtain. I understand a mint-condition copy would fetch more than £500. **D. REDDINGTON**, Elmbourne Road, Balham, London SW12.

AS I was mastering a delivery of the new K-tel LP Disco Fever, to my surprise what should fall out but a leaflet advertising Elvis Presley's Les 40 Plus Grands Succes, a French import. This cannot be bought at a record shop, but through Radio Luxembourg on mail order for £5.00. What a cheek! K-tel expects us to help money being taken out of our own pockets. So all K-tel stockists beware, check that LP carefully — there may be a Humphrey about! **J. D. SHIPP**, The Music Shop, Blackheath, London SE3.

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BSERK10/BSERC10
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SUN 1030
(This record is on the original Sun label).

IS PRESLEY THE QUESTION MARK?

NME Nov 12th 1977

A MYSTERY single issued by Charly Records on November 18, with the artist's name labelled simply as "?", raises speculation as to whether the singer is Elvis Presley. Titled "Don't Cry For Christmas", it's being put out by Charly on the Sun label. If it is, in fact, a Presley track it was recorded in 1953 as a one-off for Big Slate Records before he actually signed with Sun — which would account for Charly's reluctance to associate it with the Sun logo. NME oracle Roy Carr believes Presley recorded the song in his early days, but a few years later Sun had a Presley "sound alike" recording for them, so there's no guarantee that the artist on this record is Elvis.

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SCOTLAND

New image for Ethna Campbell

by IAN McFADDEN

FOR TWO years Ethna Campbell has enjoyed something approaching star status in Scotland. In England she works regularly, but not on the same scale; ironically she is not a Scot, but Irish, and she lives in Leeds.

She has recently completed a three-week tour of Scotland, including some one-nighters on the East coast. This tour, despite the mandatory week at the Glasgow Pavilion, one of her regular annual events, is the furthest afield she has been — as well as being the first major event for Jan Tomasik's Restenneth Promotions. There is no doubt that she is on her way.

In the past two years her singing style has begun to change — and her vocal range increasing — and her attitude to performance has gained in maturity. Instead of the nasal country tones and the ethnic clothes, she now approaches the audience in flowing evening dresses, and she sings more contemporary material.

But she is no overnight success. She has been singing since she was 11 in her home town of Belfast, touring Ireland and singing with showbands. She brought her act to England and toured American bases, but never moved further north than Harrogate. She also got her first breaks in broadcasting — on BBC's Night Ride and Late Night Extra shows. Television too was beginning to open up, with Dave Allen shows, and programmes with the Spinners, David Frost, and Val Doonican.

She found a manager — Billy Hughes who has been with her for more than 11 years now — and made her first incursion into Scotland appearing on BBC's Show Of The North and Scottish Television's Handful of Songs.

Those were the breaks, but they were not leading anywhere, and it was back to the slog. Billy Hughes found their regular gigs bedevilled by changes in the law. "Before the law was changed, there was a great deal of cabaret in places where there was gambling, and Ethna was in demand in those places. She was not well enough known to be a major attraction, but those week-long bookings were good business" he recalls. "When the bottom fell out of that, it was back to social clubs."

In retrospect Ethna Campbell doesn't mind too much. "That kind of training is good for you. I feel sorry for young people in the middle-of-the-road market who have sudden success — not so much for pop groups — but when they have never played that circuit or had that experience life can become very tough when they have to face those audiences."

Then came a recording contract with Pye, her first album under Cyril Stapleton, and more slogging. She recorded a couple of albums with Phonogram without any notable success, although in the process she built up a close relationship with producer Johnny Franz, who died earlier this year, but not before seeing her first breakthrough into the charts.

Three years ago, Frank Skerrett — a Radio Clyde presenter, lawyer, and extremely popular local personality — discovered her record of The Old Rugged Cross — a religious ballad extremely popular in Ireland for many years. It struck a sentimental chord in his Glasgow audience and the record — at the time unavailable — became the most requested item on his shows.

In response to demand Philips released the single, and on regional sales alone, it broke into the *Music Week* Top 50. It continued to hover



around the bottom of the chart for more than four months — which can often lead to more sales over the period than a top ten number can provide. It had to be followed by something similar and another religious ballad was found — How Great Thou Art. Again it enjoyed heavy regional sales, but did not chart.

By this time Clyde found Ethna Campbell's records being requested on many more shows than Frank Skerrett's but apart from some slight airplay on Forth, there was little recognition of her growing Scottish market. Another album followed, and then she was offered her first bill-topping week in Glasgow — a week which ran into two and a half.

Last autumn she released *A Child Is Born* as a single — two months before anyone else, and was enjoying healthy sales until it was unfortunately swamped by the promotion of the Mathis version.

She is still to be seen regularly on Stars On Sunday (an opening provided by the religious nature of her first two successes) and even more regularly on Scottish Television.

Her latest album is again on Philips. Called *For The Good Times* (6382 138) it features a complete change in attitude for her. Heading very much more into contemporary Country she features songs like *Early Morning Rain*, *I'll Be Your Baby Tonight* and a reggae version of the old Everly's number *Love Is Strange*. It is produced by Chris Simpson of Magna Carta and features such well known sessioneers as B. J. Cole, Spike Heatley and Nigel Portman Smith.

Aligned with the change in her stage presentation it means not a total change in direction, but a subtle widening of possible market and perhaps a forewarning of a move towards country rock.

The change is remarkable, she has, it seems, gained in confidence with the changes. But like all those performers who have paid their dues on the cabaret circuit, Ethna excels in live performance.

Wearing one of these long outfits with sleeves that become part of the dress when she stretches her arms out, she commands the Glasgow audience with skill and evident joy. With one flick of her wrist she persuades them to take over whole choruses.

Ethna is very much aware that, playing and singing the type of music she does, there can be no overnight acceptance: she knows too that she is gradually reaching wider audiences. "I hope this doesn't sound like I'm bumming myself up," she says, "but there are some great artists among the unknown playing clubs, and maybe some of them will never be better known, but it doesn't stop them being good."

It doesn't seem likely that a similar fate is facing Ethna Campbell.

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IRELAND

Minister opens Dublin IFPI fair, and Edison exhibition

Edited by
KEN STEWART

THE MINISTER for Economic Planning, Dr. Martin O'Donoghue, opened the exhibition and record fair to mark the centenary of recorded sound in the Kilkenny Design Shop in Nassau Street, Dublin.

Guy Robinson, managing director, EMI Ireland and chairman of the Irish IFPI group, told the guests: "IFPI was formed in Ireland earlier this year and this is the first event in which the whole industry, has combined to create an industry presence. We hope this will be the first of many combined events, to improve the image of the industry which is very often discredited by outside factors."

"The musical industry employs approximately 2,000 people directly and a further 5,000 rely on it for their living. Exports have grown by approximately 600 per cent over the

past four years and it is to be hoped that the prevailing mood within the media, the Development Authority and Government is such that it recognises the contribution being made by the industry and that they formulate their various policies so that they become a supporting, rather than a restricting, force."

The Irish IFPI group is broadly representative of all the record companies operating in Ireland. In organising the exhibition it has also had the support of the MCPS.

The Irish Centenary of Recorded Sound Exhibition included a section on the inventors, Charles Cros of France and Thomas Edison of the United States, examples of antique phonographic equipment, an illustration of the technical processes involved in pressing records, a compilation tape indicating stages through which recording in Ireland

has gone since the earlier days of John McCormack, films relating to the centenary, and an outline of the development and growth of the Irish record industry.

Items on display in the antique section of the exhibition included an Edison player of the 1903 period; examples of cylinder records used in such a player; a horned gramophone of the early part of the century; a larger HMV gramophone, also of the early 1900's; a disc cutter; a wire tape machine; and examples of original 'albums.'

A panel indicated the present scale of the Irish record industry. Estimated turnover is £6m. Revenue from record exports from Ireland is now estimated at £1m., as compared with some £250,000 five years ago.

The record companies participating in the exhibition were CBS, Claddagh, Dolphin, EMI, Gael-Linn, Hawk, Heritage, Irish Record Factors, Mulligan, Music Publishers of Ireland, Outlet, Polydor, Release.

The exhibition was designed by Frank Ryan.

The Irish IFPI group say that in commemorating the centenary of recorded sound, the aim has been not only to honour the inventors but also to draw attention to the immeasurable impact which the invention has had on peoples' lives.

It has, for instance, led to an unrestricted dissemination of music. More specifically, it has put an end to the situation in which certain categories of music were the prerogative of a fortunate minority.

That's entertainment

RTE RADIO's That's Entertainment, which is broadcast on Wednesdays at 7 p.m., is presented by Morgan O'Sullivan and is a digest of who's who, what's what, and where it's happening in the world of show business.

During the 45-minute programme there's coverage of the music industry in Ireland and abroad by MW's Irish correspondent, Ken Stewart.

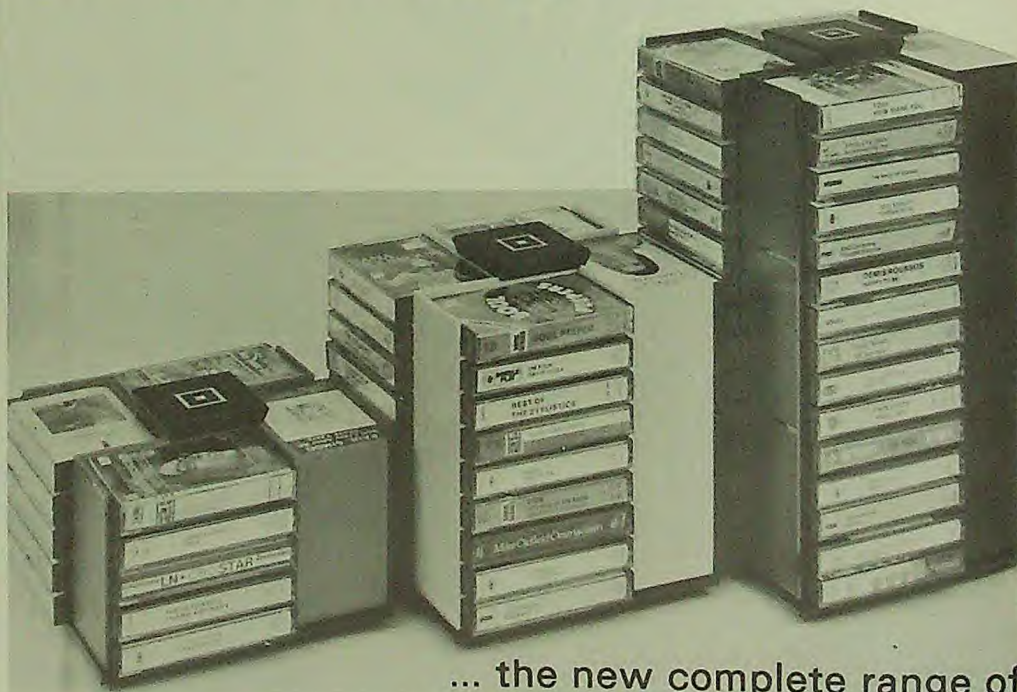
A special feature of the music section is that each week of the 13-

week series, That's Entertainment will follow the progress of a new Irish single to see how it's marketed, promoted, and accepted by the public.

The record is Rock and Roll Child, by the County Cork group, Loudest Whisper. It was originally recorded as part of an album, but Polydor Ireland thought it was strong enough to release as a single.

The first week, an unfinished version was played on the programme, before it was re-mixed.

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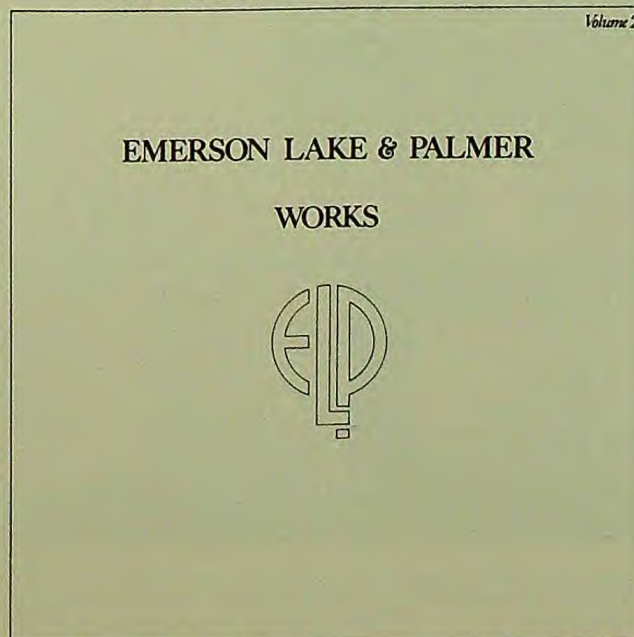
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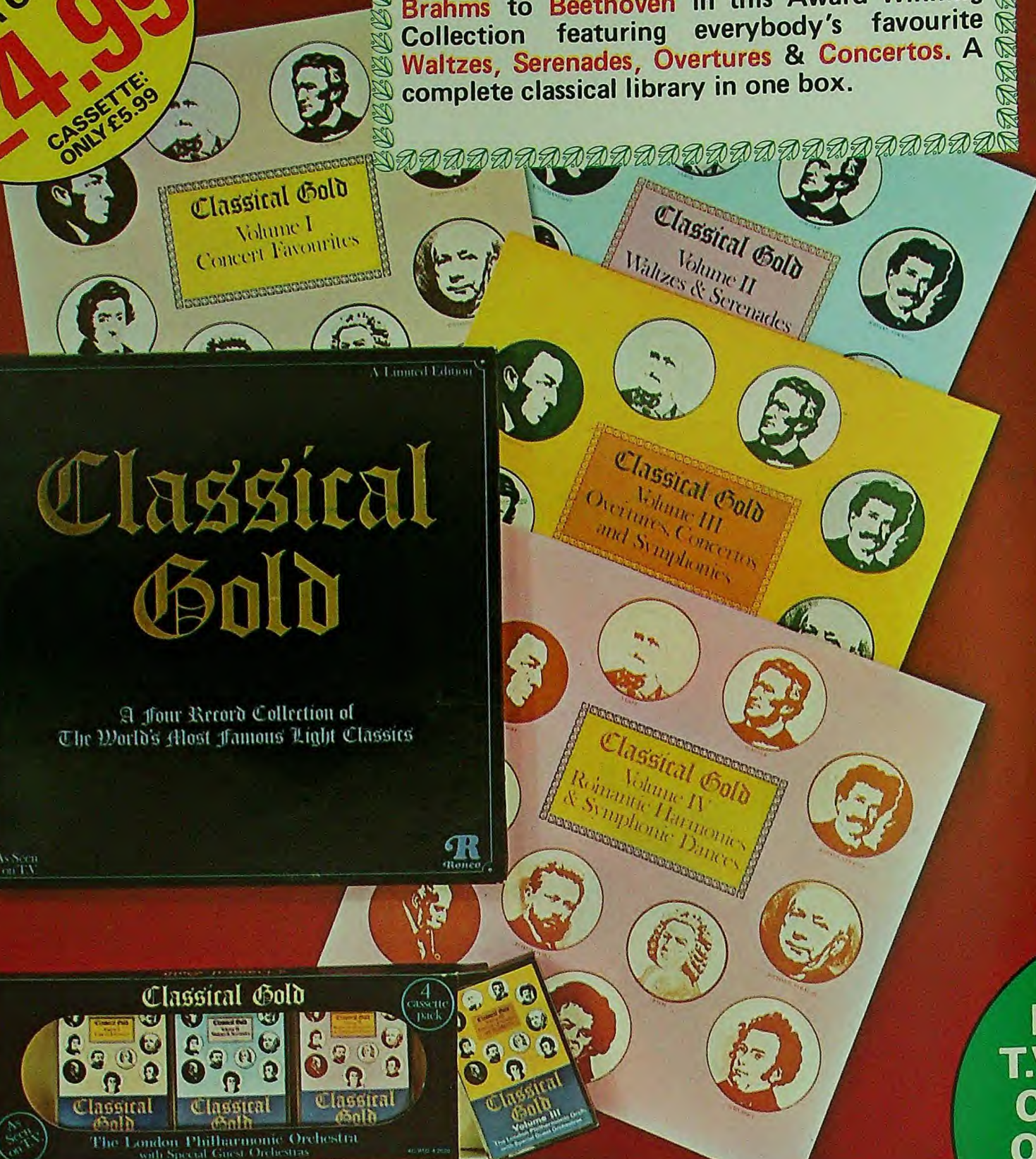
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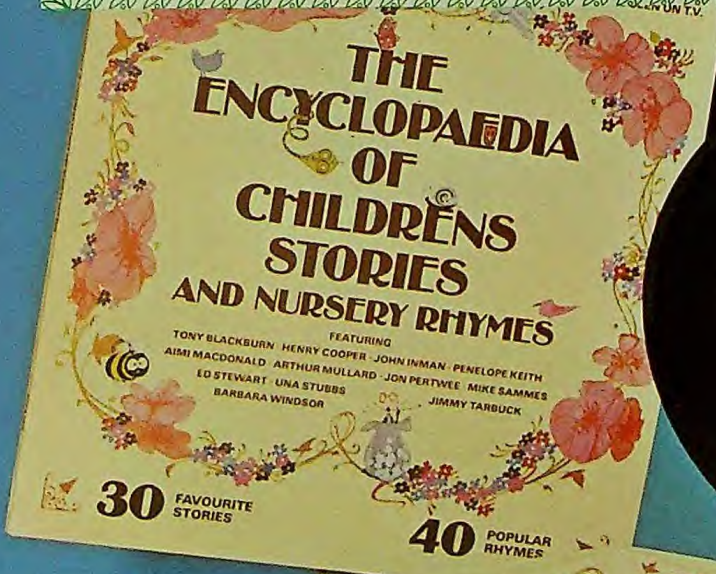
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EUROPE

Wottawa plans continued EMI-Electrola growth

COLOGNE — EMI-Electrola celebrates its 25th year in Cologne by maintaining its position as the Number 1 West German company in terms of turnover, according to managing director Friedrich Wottawa.

"What is particularly encouraging," he says, "is that only a small proportion of that turnover comes from low-price product."

While the Sixties were years of consolidation and of slow but

continuous growth, Wottawa says that the last seven years have seen a rapid expansion. "In that period we have invested 20 million marks in a rebuilding programme. Now we are the only major record company in Germany to have all our divisions grouped in one complex — factory, warehouse, studios and administration. We have just finished installing our second studio and our fully automated factory came into operation last July.

"We have doubled the size of our premises in six years and we are now producing in one week as much product as we manufactured in an entire year in 1952."

The factory can produce 140,000 albums, 60,000 singles and 35,000 cassettes a week, the record division being equipped with double presses, six of which can be operated by just one man.

"We are in a particularly good position when it comes to rush releases," says Wottawa, "because if necessary a single recorded in our studio can be in the shops in 48 hours. Being in the centre of Germany we are well placed for fast distribution and promotion. All the major centres are only four or five hours away by car and we have two local international airports in Dusseldorf and Cologne."

EMI-Electrola, whose market share is about 22 per cent, is anticipating a turnover increase of 20 per cent this year, compared with last year's gain of 15 per cent. EMI's strength as far as international repertoire is concerned is reflected in the fact that 60 per cent of pop turnover comes from this material and 40 per cent from national production. Classical music sales are healthy and are expected to account for 15 per cent of total turnover this year.

One of EMI's biggest international success stories is that of the British group Smokie whose last album sold 250,000 copies within six weeks of release and qualified for a gold disc. The group's last single, Next Door To Alice, sold 700,000 copies. Also high on the best-seller list are the Bay City Rollers, Showaddywaddy, Pink Floyd and — even though the group no longer exists — Deep Purple. Leading US artists are Stevie Wonder, Thelma Houston, Glen Campbell and Dr. Hook.

In the field of national production, EMI's top sellers are Heino, Howard Cependale — a South African who has been with EMI for ten years — Irene Sheer, Katja Ebstein, Kraftwerk, Can and Peggy March.

One major development in the last year has been the growth of the autonomous Crystal label, a line which grew out of the Music For Pleasure operation. It has been a deliberate policy of EMI-Electrola to pull out of the low-price budget market, where competition is severe, and to create an auxiliary label with a wide range of product.

In this way EMI is bucking the general trend towards profitless prosperity.

Pall Mall sets up arts foundation

AMSTERDAM — The Dutch division of the US tobacco company Pall Mall has set up a foundation to help new artists.

First to benefit is 22-year-old singer-guitarist Mandy van Barren, who had some £10,000 invested in her but album Mandy, an LP of 12 of her own compositions, released by CNR. The artist lived and worked in France for three years, accompanying French singer Ives Paganelli.

The foundation has a panel of talent scouts. One of which is Willem Duys, Dutch radio and tv personality. Non-music artists, such as actors and dancers, will also be supported by the foundation.



THE CONTINUING story of Donna Summer successes... here Trudi Meisel of Hansa Records (Germany and UK) and George Naschke of Oasis, Germany, with some of the UK gold and silver LPs and singles presented to them by GTO Records on behalf of Giorgio Moroder and Pete Bellotte, the writer/producers of the Donna Summer hits.

Abba's Album release date set

STOCKHOLM — After several changes of plan, the new Abba album, Abba — The Album, is set for release in Scandinavia on December 12, with the US, UK and France following on in mid-

February.

Main reason for having a two-month gap in the release schedule is to beat the parallel import problem which originates largely from these territories.

Meanwhile the single The Name Of The Game, taken from the album, tops charts all over Europe and in Australia, selling 140,000 in the first two weeks in Sweden alone.

The album features nine songs, five included in the upcoming full-length movie Abba — The Movie, a semi-documentary partly shot during the group's sell-out Australian tour in February this year. The film opens in Australia (December 16), going to Holland and Finland before Christmas and with a December 26 opening in Sweden, Denmark and Norway.

Release dates for the other territories, including the US and UK, follow soon. Production costs on the movie, which was directed by Lasse Hallstrom, totalled £500,000. On November 22, Polar and SF, co-producers, invited around a hundred representatives of record, film and publishing companies from Europe, the US, Japan, Australia and other territories, in to Stockholm for a movie preview.

Metronome promo score

HAMBURG — The promotion department of the Hamburg-based Metronome Records has produced a 38-page booklet for the annual convention, held in Bad Bramstedt. The title: "How to convince media people they cannot do without acts today that they did not want yesterday."

The pamphlet shows how Metronome promotion men and women got 134 acts into television and 145 into the radio charts. The exact amount of radio and press interviews could not be counted, but certainly 283 papers and magazines reported on Roger Whittaker alone, and more than 30 acts were presented to the general public between September 1976 and August 1977.

Ariola sampler heads Dutch new wave push

AMSTERDAM — Ariola-Holland is mounting a massive promotion campaign in an attempt to get widespread Dutch acceptance of new wave and punk music. The campaign, which will run until the middle of January, is making somewhat tongue-in-cheek use of a slogan borrowed from charity organisations — "Give for the new wave". Ariola is releasing a sampler album with this title which features the Rubinoos, the Motors, Johnny Moped, Eddie and the Hot Rods, the Adverts, Generation X, Tom Petty and the Heartbreakers, X-Ray Spex, Jonathan Richman and the Modern Lovers, the Radiostars From Space, the Radiostars and Earth Quake.

Labels represented on the album are Beserkley, Virgin, Chiswick, Island, Anchor, Chrysalis and Shelter, all distributed in Holland by Ariola.

At the end of this month Ariola will distribute 100,000 copies of a punk magazine. Produced by Peter van Bruggen, staff editor of *Oor*, Holland's leading music paper, and an expert on new wave music. Ariola is also running a competition as part of the campaign, first prize for

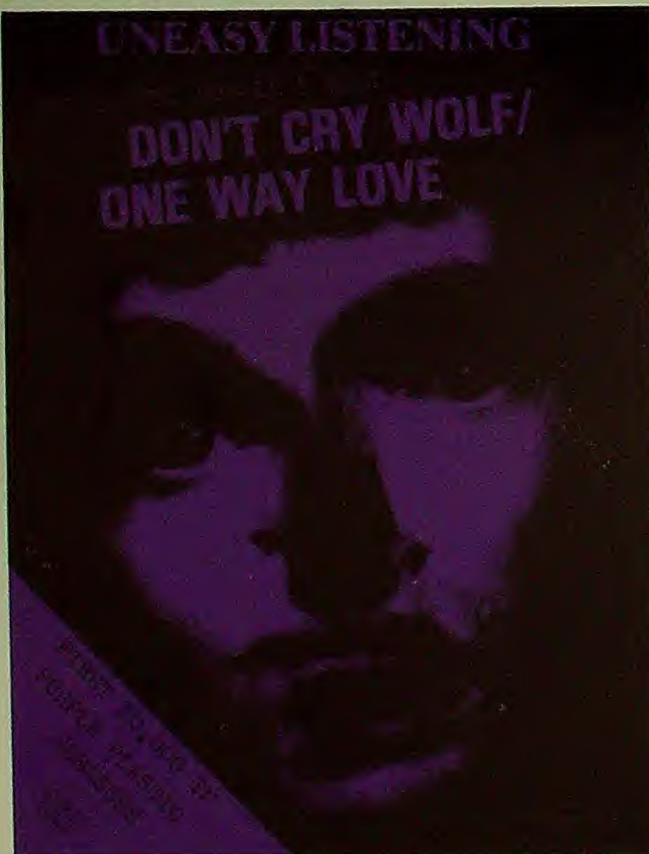
which is a "punk weekend" in London.

The campaign is being supported by various radio and television specials.

Ariola executives say there are a lot of misunderstandings about new wave music and their aim is "to make the man in the street aware of the true nature of the punk idiom".

Meanwhile Dureco is planning a campaign at the end of this month to promote the UK Stiff label acts Elvis Costello, Nick Lowe, Ian Dury, and the Damned and Wreckless Eric. And EMI-Bovema has signed the Flyin' Spiders, Holland's first punk band. The debut album, produced by former Kayak drummer Pim Koopman, is being released this week. One of the tracks, City Boy, has already been issued as a single. The Flyin' Spiders recently came in for some good reviews when they worked as a supporting act to the British punk bands the Clash and the Damned.

Negram has signed the punk band Silverstone and the debut single, So What, has been produced by Henk "Hank The Knife" Bruysten, former bass player with the rock and roll group Long Tall Ernie and the Shakers.



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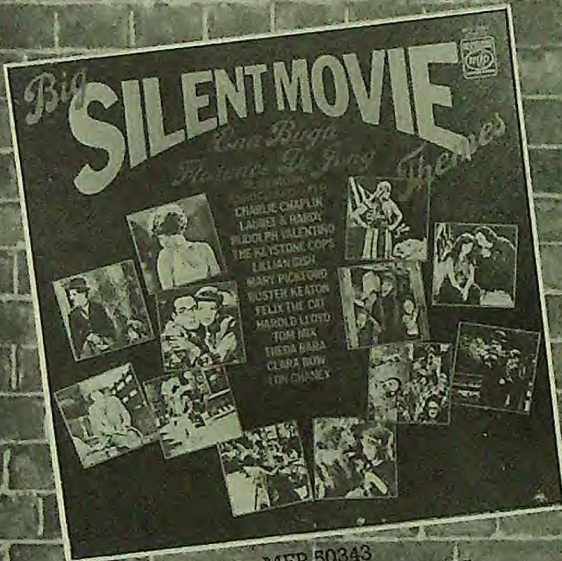
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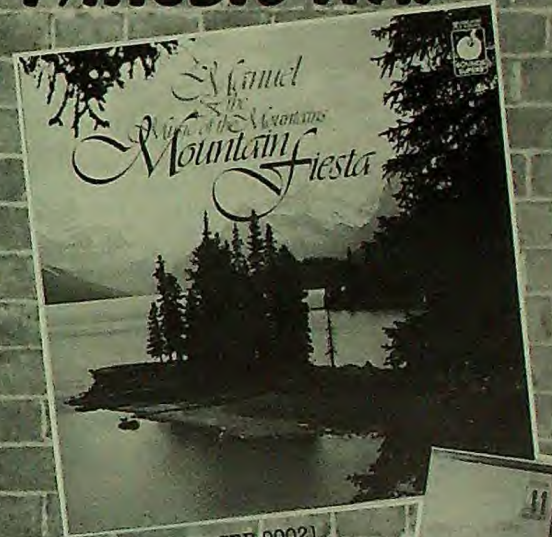
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COUNTRY

Nashville's view of the UK scene

THE HIGHLIGHT of Nashville's Country music year arrives with the Grand Ole Opry Birthday Celebrations, an annual week-long round of festivities and engagements created out of the anniversary of the music's most famous radio show — and, incidentally, the longest running show on US radio but now combined with the various facets of the city's booming country industry. It's an occasion when Nashville bids welcome to around 4,000 visitors, most coming from regions throughout the United States and Canada but also from many overseas countries.

Perhaps once more widely known as the Country Music Disc Jockey Convention — but now officially changed to the Grand Ole Opry Birthday Celebrations because of the participation of industry members outside of radio — the event consists of record company shows and parties, dj taping sessions with artists, business meetings and numerous award presentations. It was estimated that over 600 awards were presented during the most recent festivities, staged in Nashville during October 10-15.

The most important event of the week occurs right at the beginning of the celebrations with the Country Music Association's annual awards (October 10), staged at the newly opened Grand Ole Opry House situated some 8 miles on the outskirts of Nashville.

Hosted by Johnny Cash, the Awards presentations was networked by CBS television as a 90-minute special and claimed a 35 per cent viewers' figure, gaining a larger audience than the other two US networks.

Ronnie Milsap emerged as the

hot name of 1977 by being voted by the CMA's 6,000 members Entertainer Of The Year as well as securing awards in the Male Vocalist and Album of the Year categories. The latter was achieved with his release Ronnie Milsap Live on RCA Records.

The song Lucille brought about a final acknowledgement of Kenny Rogers' success in the country music stakes by being voted both Single and Song of the Year while another United Artists' act Crystal Gayle came out tops in the Female Vocalist category.

The other presentations made were: Jim Ed Brown & Helen Cornelius; Vocal Duo; Statler Brothers; Vocal Group; Original Texas Playboys; Instrumental Group, and Roy Clark; Instrumentalist.

In addition, famed guitarist and songwriter Merle Travis was the latest member of the industry to be inducted into the prestigious Country Music Hall of Fame.

But, away from the festivities of the occasion, the Grand Ole Opry Birthday Celebrations provides an interesting insight into the present day state of the US Country music market. Especially in comparison with the development, and exposure, of the music in Britain.

The most striking difference lies in Country's exposure. In the United States there are some 1,800 country

radio stations, many of them broadcasting the music 24 hours (whereas in Britain there is only one 90 minute network show — Country Club on BBC Radio 2) and around 35 local stations presenting Country shows that range from 30 minutes to four hours per week.

Obviously the development of Country music in Britain is stifled and, as a consequence, only a small proportion of US recordings reach the ears of Country music enthusiasts on this side of the Atlantic.

"There is a complete lack of exposure in Britain but the situation is not helped by the needletime restrictions," agrees David Allan, presenter of Country Club, who was in Nashville to tape interviews for his BBC show. He adds that a programme completely devoted to records would ease the situation slightly and reflect the trends currently developing in the United States. "Unless a British country fan visits the United States there is a complete unawareness of what passes for country music these days. Certainly a great deal of it, in many fans' opinions, would be considered pop music."

Interestingly, as Country music makes more and more overtures to the pop market, there has been a backlash from certain quarters to keep Country music Country. The first rumblings of this development



DON WILLIAMS receives his award for scoring *All Time Favourite Country Record with You're My Best Friend*. The poll was organised by the UK consumer Magazine *Country Music People* and the BBC Radio 2 show *Country Club*, and the award presented during the ABC/Dot Record Show staged during Nashville's Disc Jockey Convention (left to right) Duana Allen, of the Oak Ridge Boys; Tony Byworth; David Allan; and Don Williams.

came three years with the creation of the Association of Country Entertainers (ACE) in Nashville. It came into existence following the announcement of Olivia Newton-John as Female Vocalist of the Year and one of its *raison d'être* was for the protection and preservation of country music by country artists.

Subsequently Country has broken across more barriers and, today, the music is fast being interwoven with many other realms. Possibly the furthest extension of this development comes with groups like the Marshall Tucker Band, the Charlie Daniels Band and the Eagles being played on the Country radio stations — and being nominated for CMA Awards — whereas, working the other way, Dolly Parton's latest album *Here You Come Again* is being marketed from Los Angeles as pop rather than from Nashville as Country.

"I remember when they used to

present Country awards," remarked one disgruntled dj, after last month's CMA Awards ceremonies had been concluded. Undoubtedly a certain degree of that comment was geared towards Kenny Rogers, who had arrived into Country following several years of success as a pop artist, and Crystal Gayle whose current recordings were stretching over into wider musical realms, as well as Ronnie Milsap's latest single, *It Was Almost Like A Song*, which has been gaining extensive pop radio programming.

But, in many cases, a Country artist recording pop oriented material is acceptable as legitimate Country fare. It all depends upon the background of the artist. Elvis Presley had been programmed Country by many radio stations throughout the years because his roots lay with Country and, following his death in August, there

TO PAGE 20

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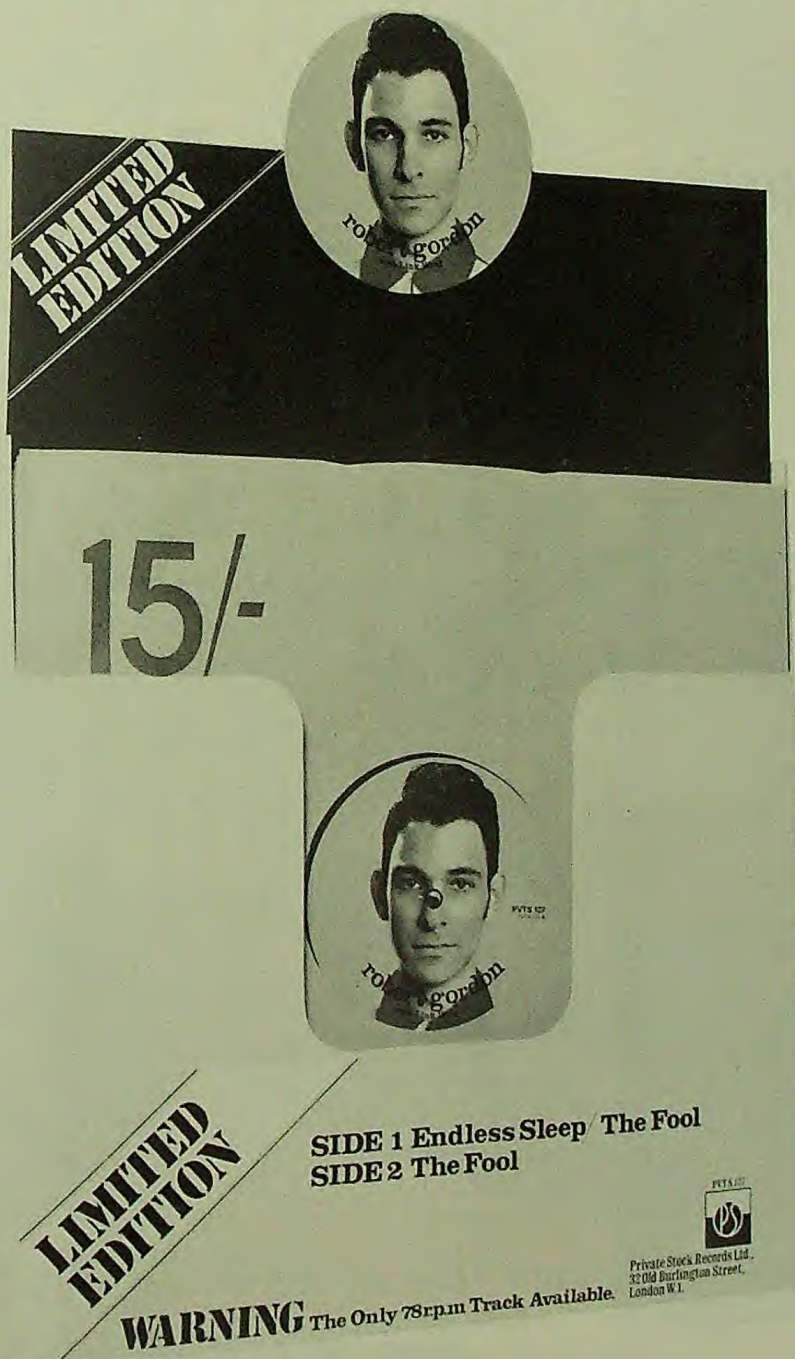
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COUNTRY

The search for crossover talent

FROM PAGE 18

was extensive coverage by the US Country media. On this side of the Atlantic there can be very few Country fans willing to accept the late singer as a Country artist.

Similarly the latest album by Crystal Gayle — We Must Believe In Magic — has not enhanced her reputation with all British Country fans. Rather many see her as now directing her career towards a pop market.

"Allen Reynolds, my producer, and myself never had any intention of widening the field we just have an open-minded attitude towards country music," explains Crystal Gayle, who has received a Gold Record for both her single, Don't It Make My Brown Eyes Blue, and her latest album.

"Country music is broadening its appeal these days and it's gaining more and more followers. I think that due to people like Waylon Jennings, Willie Nelson, Olivia Newton-John and Emmylou Harris. They've made people more aware of country music even though artists like Olivia Newton-John who, in the strictest sense, shouldn't be country, nevertheless have made people start asking 'what is Country?' and

caused them to listen to it.

"I've never had any resistance as far as airplays are concerned. My roots are Country but I've also had a string of good pop-appeal records which has helped me considerably," she concluded.

On the other hand there are those people who are deeply concerned about the inroads that Country is making into the pop fields, and the ever-decreasing line between Country and pop. Strangely one such person is John Hart, currently heading promotion at Pete Drake's recording studios in Nashville but formerly involved with rock bands recording for Capricorn Records in Macon, Georgia.

"When you're marketing a Country record, you're shooting for a different type of people, but musically, there's not that much difference between, say, the Marshall Tucker Band and Waylon Jennings," says Hart. "It's strictly a attitude between them and the people, and the way that the product is marketed to the American public. Marshall Tucker has been marketed pop and Waylon had been marketed Country, but Tucker is still hitting the Country charts.

"The situation has come about

when the head promotional man of a record company decides that he wants his new record played on Country radio and his fieldmen start hitting the stations saying 'this is a Country record'. A lot of the pop radio disc jockeys are coming out of pop into Country, because Country stations are increasing and their attitudes are carried over into Country radio. So, possibly, if they've come out of playing the Steve Miller Band and Kiss, then Marshall Tucker is Country in comparison.

"I think we should expand and go into other markets but, by the same token we must not overlook our heritage — and that's artists like Ernest Tubb and Roy Acuff, that kind of Country music.

"The problem with Nashville today is that the record companies are always looking out for the crossover records. Okay, we're in the business to sell records but, if we keep going in that direction, we're not going to have a Nashville, Tennessee, in ten years time."

In Britain there's also the difference of attitudes but, here, the acceptance of the music remains with the familiar and longstanding sounds. Artists like Elvis Presley and the Marshall Tucker Band would be regarded as rock artists by the Country enthusiasts.

Nevertheless the exposure in Britain is still minimal and, while artists like Tammy Wynette, Don Williams, Billie Jo Spears and Charlie Rich have broken over to the pop market, there are still a lot of acts 'undiscovered'.

"At present Britain seems very much out of touch with the US Country music scene" says dj David Allan. Hopefully the situation will change in the near future."

Top Country Albums

- 1 COUNTRY BOY, Don Williams, ABC ABCL 5233
- 2 HOME ON THE RANGE, Slim Whitman, United Artists UATV 30102
- 3 DAYTIME FRIENDS, Kenny Rogers, United Artists UAS 30119
- 4 WE MUST BELIEVE IN MAGIC, Crystal Gayle, United Artists UAG 30108
- 5 WELCOME TO MY WORLD, Elvis Presley, RCA PL 12274
- 6 10 SHADES OF GREEN, Lloyd Green, Checkmate CMLF 1001
- 7 RAMBLIN' FEVER, Merle Haggard, MCA MCF 2805
- 8 COWBOYS AIN'T SUPPOSED TO CRY, Moe Bandy, CBS 82295
- 9 FREE AND EASY, Barbara Fairchild, CBS 82272
- 10 THE DOLLY PARTON STORY, Dolly Parton, CBS Embassy 31582
- 11 I REMEMBER PATSY, Loretta Lynn, MCA MCF 2807
- 12 CHARLEY PRIDE SPECIAL, Charley Pride, RCA PL 42013
- 13 EVERYTIME I SING A LOVE SONG, Billie Jo Spears, United Artists UAS 30109
- 14 SNOWBLIND FRIEND, Hoyt Axton, MCA MCF 2803
- 15 VISIONS, Don Williams, ABC ABCL 5200
- 16 KENNY ROGERS, Kenny Rogers, United Artists UAS 30046
- 17 LLOYD GREEN & HIS STEEL GUITAR, Lloyd Green, M&M SLME 1003
- 18 THE HITS OF DOLLY PARTON, Dolly Parton, RCA PL 42192
- 19 YOU'RE MY BEST FRIEND, Don Williams, ABC ABCL 5127
- 20 I'M SORRY FOR YOU, MY FRIEND, Moe Bandy, CBS 82003

Information supplied by the Country Music Association (Great Britain) based on sales in specialist country music shops in the UK. While the above albums are consistent sellers in all shops, it should be noted that many artists register above average sales in specific areas which may not be reflected in the CMA (GB) Charts.

BBC2 Christmas special

A 45-MINUTE Country music special is scheduled for transmission by BBC-2 over the Christmas holiday period. Titled Country Holiday, the programme features US artists Crystal Gayle, Larry Gatlin and George Hamilton IV as well as British entertainer Pete Sayers.

In addition Miss Gayle, Gatlin

and Hamilton each recorded an In Concert show which is set for transmission during Spring 1978, together with other country shows scheduled for taping during the early months of next year.

The programmes were recorded at the Maltings in Suffolk, and produced by Douglas Hespe.

Country Club boost

As part of the BBC programme changes scheduled to come into operation in the New Year, Radio 2's Country music show — Country Club — gains an additional 30 minutes broadcasting time and a new time slot.

The show's current presenter David Allan will be joined by Wally Whyton, who exits Both Sides Now in December when it concludes its

present run. Allan and Whyton previously co-hosted Country Club 2 years ago.

Country Club, which runs for two hours at its new weekly time of 7.00pm from Thursday January 5, will feature both US records and sessions from British country artists. The show's producer is Colin Chandler.

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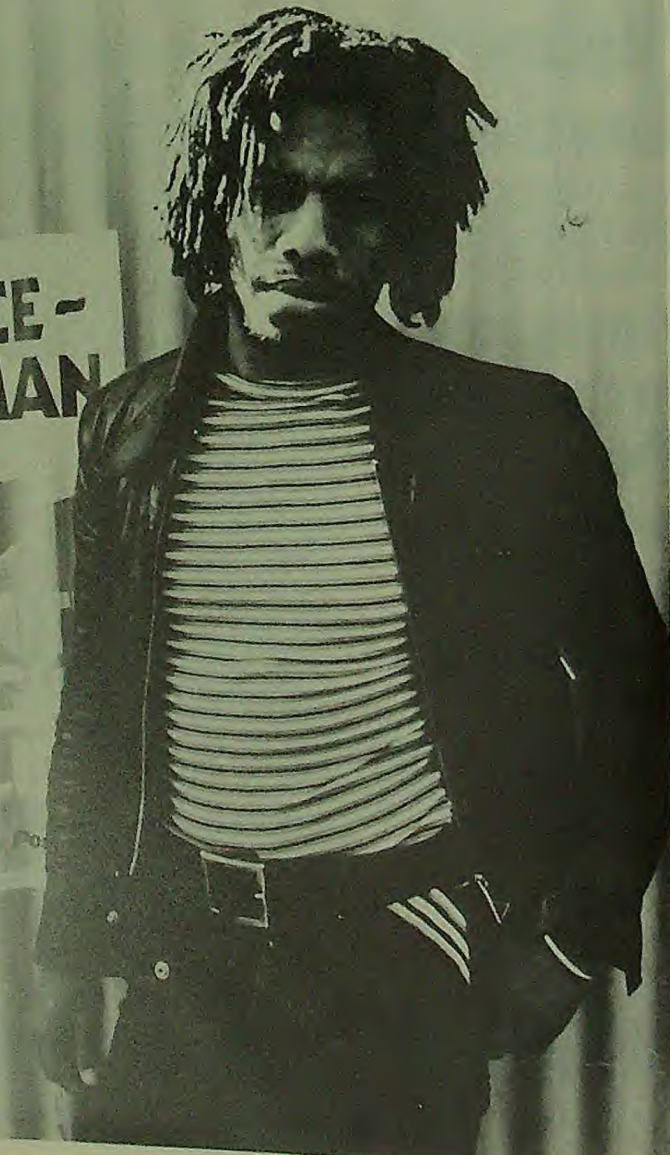


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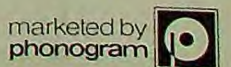
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TALENT

Scott: no galactic rip-offs

ONE OF the most expensive pop albums to emerge during the past couple of years, and certainly one of the longest in the making, also looks like being one of the most controversial. The Inter-galactic Touring Band, a futuristic concept LP about a pop band in the year 3077, is already drawing the inevitable comparisons with the Star Wars soundtrack album and the fact that it is the same space and science fiction genre.

It is an allegation vigorously denied by co-producer Marty Scott who first became involved with the project in early 1976. "The album most certainly isn't a deliberate attempt to cash in on the fantastic success of the film Star Wars — although it is five years ago since work started on that movie, it is only in the last year or so that people have begun to talk about Star Wars. In fact, we were well into producing The Intergalactic Touring Band before finding out about the film," Scott says.

"In fact Star Wars has become too much of a monster and there is so much hype surrounding it now. Fortunately in Britain we've managed to get the album out before the film, so at least the public can see that the Intergalactic Touring Band is not just a deliberate rip-off. Because of the same success of Star Wars in the US however, it has blocked out of many people's minds the fact that we have been working on our LP for nearly two years."

The Intergalactic Touring Band has managed to attract a wide array of talent, and the album — released on Charisma in the UK — has liner credits which read like a 'who's who' of pop music. The music itself was written by two young Americans, Danny Beckerman and Wil Malone, while Scott was assisted in his production task by Stephen Galfas. Roland Rennie, creative director of

Chappell in London, was the man whose initial encouragement, financial support and general enthusiasm, are acknowledged to be the foundation stone of the entire project.

The musician and artist line-up is impressive, and includes on vocals such names as Rod Argent, Arthur Brown, Dave Cousins of the Strawbs, Annie Haslam of Renaissance, Francis Rossi and Rick Parfett of Status Quo and soul singer Ben E. King. Some of the orchestral arrangements have been done by David Bedford, famous for his work with Mike Oldfield. The actual recordings were done at the House of Music, New Jersey, US (where Edison made the first sound recording), and London's Rampart and Britannia Row studios.

For Marty Scott, it was only the fourth album he had ever produced. Back in the US he is president of Gem, America's largest record import company, and it was because of Gem's involvement in the past with Charisma that they decided the British independent record company should issue the Inter-galactic album in the UK. Gem has also built in other directions including an actual outlet for its own product, the Passport label, which was originally distributed in the US by Famous, then ABC, and latterly Arista.

Scott admits: "The Inter-galactic Touring Band is the most complicated project I have been involved in, and certainly the most encompassing one. I first became involved in the project in July 1976 when I heard the rough demos of the music, I liked what I heard and realised immediately that it was

CHRIS WHITE
takes a trip
into the 31st
century

something I wanted to become very much involved with."

Pre-production meetings for the album were held at about that time. The arrangements had to be worked out, and in August 1976 the rhythm section was put down. It wasn't until October that the overdubs were made, and the orchestra added — the vocals were the very last thing to be recorded, and these were done in London earlier this year. Despite the impressive line-up of artists, Scott says: "It's always possible to find great musicians but it is hard to find great vocalists. The truly great performers are all superstars, it seems, and we didn't want those kind of performers otherwise the album might have been construed as an all-star record. The aim was to choose vocalists whom we could identify with the songs. For instance, the moment I heard Heartbreak I realised that it would be ideal for Dave Cousins, and Universal Zoo was a great number for Arthur Brown."

By May of this year, only three vocals had been put down on tape, mainly because co-producer Galfas had also been involved with another album. Then the decision was made to go into the studios and work non-stop until the product was finished,

which took about a week. In addition a lot of the original music was scrapped with the result, according to Scott, that the texture of the Inter-galactic Touring Band changed somewhat.

Scott says: "Some of the artists I did have in mind for the album just didn't want to know about it, mainly because they did not want to be typecast on a space record, but in fact it is an album that everyone can enjoy. I think that there is something on it for everyone, and kids of seven and 17 who have heard it seem to enjoy the results. We all believe it is going to be a very big record. Perhaps the concept of the album scared away a lot of people — it is progressive rock but it has a lot of other attractions as well. Some of the musical arrangements are very intricate indeed."

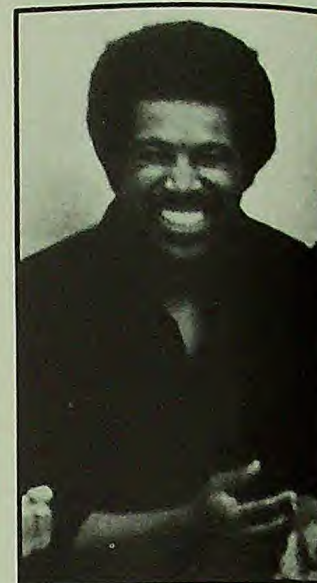
The packaging of the album was another considerable task. Apart from the actual sleeve, the record also includes a booklet full of illustrations and artwork, and the inner-bag has also been designed to fit in with the futuristic concept.

Inter-galactic Touring Band was released in the US five weeks ago, and producers Galfas and Scott flew around the nation, visiting key members of the record trade and giving slide presentations. At the moment the two are about to sign a worldwide deal with a major record company for the LP (excluding the US and Britain) which means that it will soon be available wverywhere.

Scott is adamant that it isn't a science fiction album. "I like to call it an aural movie, in fact it is about a rock and roll band in the 31st century, whose job is to see that

cultural relations between the planets run smoothly. I understand that negotiations are currently going on for the record to be made into a film, and if all goes well by Christmas of 1979 everyone will be able to see the Inter-galactic Touring Band as a major movie."

Back to those comparisons with Star Wars, "I consider them to be very unfair. More than £100,000 has been spent on this album and I believe that the listener gets his money's worth," Scott says. "We didn't take advantage of the film — how could we when we didn't even know about it? Anyway, when it comes down to hard facts, the soundtrack album for Star Wars has only one number which has been of any note so far, and that is the actual theme music."



Ben E. King: among a galaxy of stars on the album.

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MUSIC WEEK FEBRUARY 19, 1977

FEATURE

Merchandising: rock's profitable sideline

FROM PAGE 21

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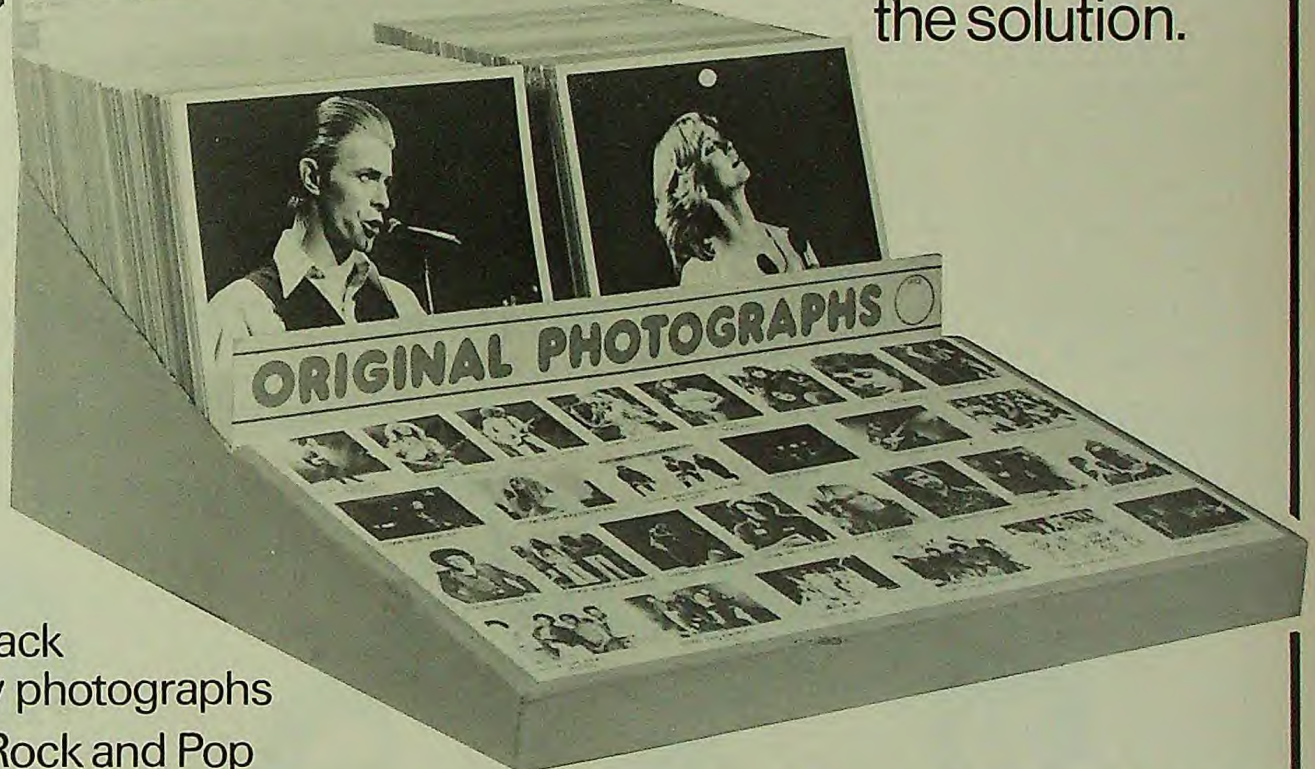
Curiously, the wheel has turned full circle so far as Anabas' latest product is concerned. "We are going to start producing ten by eight inch black and white photographs which is a throwback to at least ten years ago," Assirati says. "Our research indicates that there is a good chance of a revival in interest of such photographs. About 20 years ago there were only black and white glossy photos for the fans, then came the coloured magazines, and more recently black and white posters and coloured posters. The problem was that the latter items took up a lot of wall space and fans are now looking for something more original and sophisticated."



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TALENT

by PAUL PHILLIPS

THE SEX Pistols have topped the album charts despite all obstacles and Ron Geesin is making a living producing the records he wants to make, with neither help nor hindrance from the establishment media and major record companies.

And now Sandy Denny, ten years established as a not-quite-major force in the folk-rock field, has embarked on a nationwide tour without benefit of record company backing.

If this all sounds a little bit 1968 it can surely be no coincidence that the ten-year cycle looks once more about to assert its mysterious influence — and thank goodness for that. It's about time some fun and adventure was brought back into this business which has somehow managed to assimilate even the punks — Pistols excluded naturally — and make them appear part of some long-term marketing plan.

Sandy Denny is hitting the road because she wants to play in front of an audience again. Doesn't that sound refreshing? And a change from artists who complain about the rigours of the road, the expense of it, the necessity of playing in front of vast crowds when all they really want to do is play in small clubs for their friends and fans?

The pressure comes from the need to sell albums and what should be a joy — playing in front of real live people — becomes a chore.

Right now Sandy Denny has no such pressure. On tour her songs are introduced by title with little or no reference to the albums from which they come. She knows that those who come to see her are likely to have the albums already and since she is currently without a record contract there is no promotion man digging her in the ribs before she goes on stage telling her not to forget to plug her latest record.

Her relationship with Island

Denny: working live is a joy again

Records has been a long one, spanning almost ten years, three versions of Fairport Convention, an album with The Bunch and four solo albums. It's been a productive time but as in any long relationship familiarity breeds and she began to feel, she says, like one of the telephonists.

"I want to make it quite clear," she says, "that I left Island. They did not dispense with my services, which seems to be the impression a lot of people have.

"Everything is changing around me. These are my first concerts for two years and I think a change of record companies will bring a new enthusiasm."

Her career took off when she joined Fairport Convention in 1968 following the departure of Judy Dyble. Before that she had been a mainstay of the folk scene loitering on the fringes of mainstream acceptance with an album on Saga and all but stealing the show from Julie Felix during a major concert at St. Pancras Town Hall which also featured Bert Jansch.

To those who cared about such things she was the only female who looked like emerging from the folk clubs in the same way that Al Stewart, Roy Harper and Dave Cousins (of the Strawbs) were expected to.

Expectations were confirmed when, after an auspicious debut with Fairport Convention on What We Did On Our Holidays, she wrote Who Knows Where The Time Goes for the follow-up Unhalfbricking and saw it turn up as the title track on Judy Collins brilliant 1968 album.

She left Fairport after the remarkable Liege And Lief to which

her voice contributed greatly, but on which as a songwriter she was left out in the cold. Up to that point recorded versions of her songs had been infrequent to say the least and although those which she had recorded had been of the highest quality there was no proof that she could sustain a career as a writer.

The proof came, however, with the release of Fotheringay in 1970. Sadly the only album from a line-up which featured Jerry Conway and Pat Donaldson on drums and bass — now one of the most sought after rhythm sections in the world — Jerry Donahue on guitar (equally respected by other musicians) and the ever-present Trevor Lucas, sometime member of Fairport Convention and producer of all Sandy Denny's solo albums.

Of her four songs, all indicative of an original and awesome writing talent, The Sea stood out as a masterpiece and Peace In The End, so-written with Lucas, provided Gallagher and Lyle with a near-hit. Fotheringay broke up after only a year.

But she bounced back with her own first album North Star Grassman and the Raven. Her second, Sandy, was a classic employing all the best elements of her contributions to Fairport and Fotheringay. Listen, Listen received the accolade of becoming Tony Blackburn's record of the week but just failed to score.

Her next, Old Fashioned Waltz, didn't quite match up but was possibly more accessible to a wide audience and her single version of Whispering Grass once more gave her good radio coverage.

That was in 1973 and it wasn't until almost the middle of this year



Sandy Denny

that her next album Rendezvous, was released. She promoted it as best she could towards the end of her first pregnancy — she's now the mother of a four-month old daughter — but it certainly does not seem to have received the same kind of attention as former albums.

The general inactivity of the last two years eventually began to weigh on her mind. "Trevor (Lucas) knew I wasn't happy doing nothing and Roy Guest was also an important factor in encouraging me to do the tour.

"I've got a Steinway grand piano at home" — on HP she points out — "and sitting playing at home I began to hanker after live appearances. You do tend to miss it, especially when you go and see other people — you just wish it was you up there."

Rehearsals for the tour were a problem and a combination of power cuts and unavailability of her musicians meant that only one

rehearsal was possible with all members present before the opening date at London's Sound Circus.

"I was really nervous and then on top of everything else the band wasn't ready when it was time to go on. I had to go out and sing solo to my own piano accompaniment."

By the third gig, at Croydon's Fairfield Hall, the nerves were still there — plus a heavy bout of 'flu — but the band had gelled almost completely and produced some magic music, in turn inspiring the singer to take vocal chances which her huskiness might ordinarily have discouraged.

As the tour continues — taking in Brighton, Edinburgh, Glasgow, Manchester, Birmingham, Oxford, Cardiff and Bristol — and the 'flu subsides it's clear that this will be a band to rival Fotheringay.

It appears that no-one is going to make a great deal of money out of the venture, least of all its central personality, and it will be interesting to find out from promoter Roy Guest just how he made it work. Obvious areas of savings are a modest but perfectly adequate pa, the most basic — but effective — lighting and a small road crew. No dry ice on this tour.

Ironically the decision to do this tour was one side of a toss-up. The other side was a European tour opening for Peter Gabriel, whose personal choice Sandy Denny was. "I weighed it all up and it turned out that I just couldn't afford to do the Peter Gabriel gigs."

What sort of economics are at work when contract-less artist can afford to do her own tour complete with the cream of Britain's back-up musicians rather than soloing as support to a superstar with full record company support? Perhaps after the final Sandy Denny gig — back where the tour started at the Sound Circus — Roy Guest will be able to provide some of the answers.

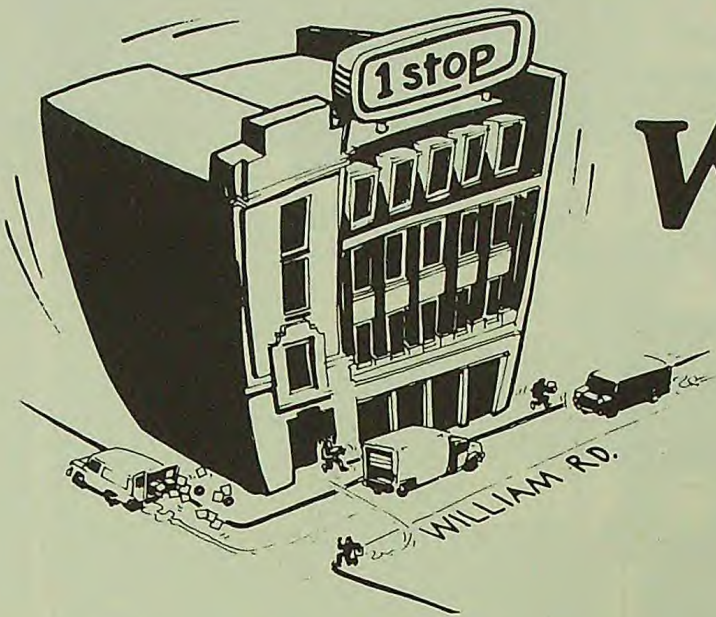
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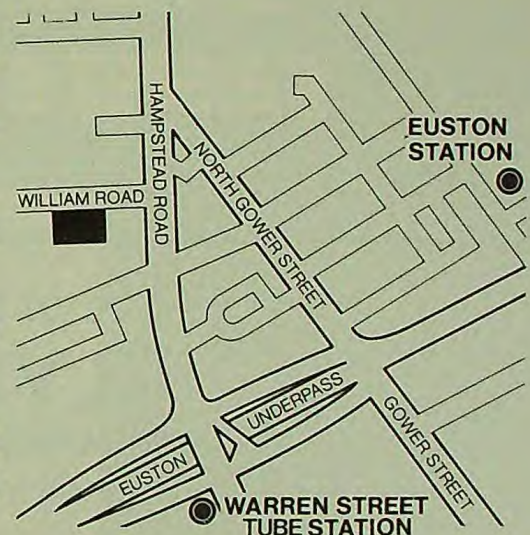
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TALENT

Rags to contest riches

BRITISH GROUP Rags emerged the winners of the 1977 World Popular Song Festival in Tokyo. It was the first time for five years that a British entry had taken the top honours, the last winners being a group called Capricorn in 1972.

Rags, a trio of two girls and a boy, took the first prize of 5,000 dollars with Can't Hide My Love. More than 40 artists, including Glen Campbell, Baccara and George Chakiria, were competing in the event which attracted 40 artists from 24 different countries. Initially the Song Festival attracted a total of

1,780 entries from 61 countries — with an additional 30,000 hopeful competitors from Japan! The judging was carried out by 23 international music industry figures. Apart from their cash prize, Rags also starred in the festival's gala show, and are doing a two week tour of five major Japanese cities.

Rags were previously signed to Rak Records but EMI's licensed repertoire division has acquired world rights to Can't Hide My Love, and the song will be released shortly on the EMI International label. Pictured at the deal's signing are the

EDITED
by
CHRIS WHITE

song's writers and producers, Dave Most and Richard Gillinson (second and fourth from left) with, from left, EMI business affairs manager Laurie Hall, LRD director Alan Kaupé, Martin Haxaby of EMI business affairs, and LRD general manager, Colin Burn.



Gomez revives Animals hit

THE OLD Animals hit, Don't Let Me Be Misunderstood, is back in the charts again almost 13 years after its original success but instead of the original bluesy treatment, the song has been given a very strong disco flavour. In fact, although the record is credited to Santa Esmeralda, no such outfit of that name exists — the man behind the record is Leroy Gomez who recorded the song with a bunch of session players, and Santa Esmeralda is the name of his album to be released on Philips this month.

Don't Let Me Be Misunderstood has already topped the charts throughout Europe, and it charted in the US the same week as the disc made its Top 50 debut in the UK. Leroy Gomez, who is an American but now based in France, played with several groups in the US before joining Tavares. He spent four years with the group and it was while they were touring Italy that he made the decision to break away, and start his own solo career in London. In actual fact though it took him three years actually to reach the UK, because he settled in Paris and became one of the most respected session players there. As a saxophonist, he featured heavily on

Elton John's Yellow Brick Road album.

Gomez says: "Everybody seems to be reviving the old songs, and I thought that Don't Let Me Be Misunderstood would be good to do today, but given a Latin treatment instead. The record's success started in France where it got a lot of plays in the summer resorts along the Cote d'Azur — within three weeks it was number one nationally. Its success then spread to Spain and Italy, probably because a lot of people were passing through France en route to those countries, and heard the song on their travels."

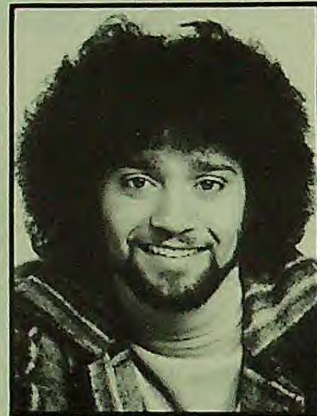
Gomez's album, which he describes as a concept LP, has already been available in the UK for quite a while, as an import, but Phonogram plans to rush-release it here. "So many people think that Santa Esmeralda is the name of the group but it was just a collection of musicians, including several British and American ones, who made the disc. Now though I am trying to get about 12 musicians together, so that we can go out on the road, and in addition I have three girl dancers who have been accompanying me on television shows," Gomez adds.

You're fabulous, Kenny

THE LATEST hit single to feature the music from a television commercial is (You're) Fabulous Babe by US soul singer Kenny Williams. Apart from giving Decca its first hit single for quite some time, excluding John Miles' recent success, Williams is also the first signing to the company by new a&r manager, Mike Smith. (You're) Fabulous Babe was penned by US

songwriter Bob Larimer and came to the attention of American cosmetic giants, Faberge, who were preparing to promote heavily the latest cosmetic and perfume range, Babe, and searching for an appropriate theme song. Meanwhile, on this side of the Atlantic independent promoter and producer Chris Denning had signed singer Williams, and was looking for suitable material for him to record. Following a meeting between Denning and Larimer, the result was Williams' new single. (You're) Fabulous Babe was recorded at Sigma Sound in New York, which is the new sister studio of Sigma Philadelphia, home of producers Gamble and Huff. Kenny Williams himself penned I Just Don't Want To Be Lonely, a hit for the Main Ingredient, and recently produced Peaches and Herb. He has also worked with producer and songwriter Van McCoy.

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JOE LOSS	EMTV		The Salvation Army	WW		Classical Rock	NE	
20 Golden Greats	7	2.95	By Request	5038	2.26	GLADYS KNIGHT	1007	2.09
ROLLING STONES	ADEP		Magic of Rogers	WW		Soul City	NE	
Get Stoned	32	3.47	And Hammerstein	5024	2.075	JOHN HANSON	1009	2.34
KENNY ROGERS	UAS		BERT WEEDON —	WW		Sound of Bread	NE	
Daytime Friends	30119	2.36	Let The Good	5035	2.075	LITTLERICHARD	1004	3.49
TAMMY WYNETTE	PR		Times Roll			Classical Gold	NE	
20 Country Classics	5040	2.60	ROD STEWART —				1003	2.66
Country Girl Meets	PR		Foot Loose &	RVLP			NE	
Country Boy	5039	2.60	Fancy Free	5	2.78		1002	2.66
PHIL SPECTOR	2307		ELVIS PRESLEY	EP			K	
Top 20 Echoes '60s	013	2.22	40 Greatest Hits	001	3.60		52062	2.63
FRANKIE LAINE	PR		GLEN CAMPBELL	EMTV			WW	
Best Of	5032	2.075	Greatest Hits	2	2.67		5034	2.42
Brook Benton	WW		SuperGroups	RTL			RTD	
The Incomparable	5031	2.26	BILLY CONNOLLY	2020	2.42		4/2020	3.46
BEACH BOYS	EMTV		ACKER BILK	PDA				
Greatest Hits	1	2.67	Classical Favourites	035	1.45			
Strictly Instrumental	WW		Encyclopaedia of	WW				
The Remarkable	5029	2.075	Fairy Tales	5028	2.29			
RAY STEVENS	WW		Walt Disney	ADEP				
20 Rock Musical	5036	2.42	GLEN CAMPBELL	33	2.26			
Greats	ADEP		Greatest Hits	RTDX				
Worlds Greatest	31	2.26	HERB ALPERT	2026	3.46			
Love Songs	RTL		Feelings	RTL				
CLIFF RICHARDS	2021	1.73		2021	1.73			
40 Golden Greats	EMTV			EMTV				
FRANKIE VAUGHAN	6	4.40		EMTV				
100 Golden Greats	RTDX			NE				
MAX BYGRAVES	2024	3.46		1005	3.49			
100 Golden Greats	RTD			NE				
	2019	3.46		1006	2.66			

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PERFORMANCE

Runaways

THE OVER-RIDING impression left by the Runaways at the Hammersmith Odeon on Sunday was of four little girls being manipulated into an attraction out of all proportion to their talent.

They came on with the right postures and looks for 1977, all black leather and butch, but with a central dilemma. Either, as they state, they just want to be known for their music — in which case they need a lot of practice — or for their tough good looks. The audience preferred the latter on Sunday and as far as it went, the show was perfect for them.

Song-wise the band is on the ball. Tough lyrics go well with song titles like Queens Of Noise, Blackmail or I Want To Be Where The Boys Are. "Take it or leave it, do what you want with me," were the sentiments of an early song. Leader Joan Jett has a caustic voice and punky approach that had the crowd on its feet for the second half of the show. Her voice cracked up far too often for comfort, but she got the message across alright.

But for all the outspoken lyrics, the girls are badly lacking in the instrumental department. New bassist Vickey Blue is devoid of stage presence and has small ability. The drum sound was big and loud but dragged behind the beat, which was pedestrian throughout. The two guitarists looked and sounded the part, but occasionally lost their way on the simplest chord changes.

Material was taken from all stages of the band's short career from Blackmail from the first album to the new song Wait For Me — much better structured than most of the set but still too plodding to get very much action out of the stalls. In fact some sections of the crowd

were heard to chant for 999, the able new wave support band, during the slower parts of the song.

The point is that the Runaways don't need to be virtuosos. The band is a prime example of the Kim Fowley philosophy that the fact that the band exists at all is justification enough, the image and ideas behind it catering for young fans who see the music as of secondary importance.

JOHN HAYWARD

Swingle II

THE TROUBLE with perfection is that it demands a level of response which mere mortals often cannot, or will not, give. Swingle II at Drury Lane on the 26th date of their current British and European tour, was an eight-headed sculpture representing sheer vocal elegance. In perfect time, in a range of perfect harmonic variations which since the early Sixties have been the hallmark of the name Swingle, this blend of soprano, mezzo, tenor and bass voice pairs complimented the music of Cole Porter, Glen Miller, Debussy, Mozart, Stevie Wonder, Joni Mitchell and others.

But, while invoking unstinting appreciation and admiration of the talent, the superb vocal quality, the complex and beautiful arrangements, and the days of rehearsal which must have been needed for each piece, the sheer glassy smoothness of the performance sometimes offered too little for the concentration to grip on: there was a danger of its sliding off sideways occasionally unless attention was deliberately maintained.

Under the wise and mellow direction of Ward Swingle — whose own impressive musical education went into forming the first Swingles

well over a decade ago and then creating Swingle II from trained British choral singers in 1974 — the choir gave impeccable Swingles versions of such diverse pieces as Chattanooga Choo Choo, sets of exquisite French chansons by Debussy and Ravel, Chicago Breakdown (the Jelly Roll Morton number with a lyric paying tribute to the pianist by Tony Vincent Isaacs) and Searching For A Song, written specially for the singers by Radio Clyde chief Andy Park.

Ward Swingle gave his singers a chance to display their individual talents as well as demonstrating how they could work together as one classic instrument for making vocal music, so they deserve a roll call — Howard Milner, Nicole Tibbs, Lindsay Benson, David Beavan, Heather Kay (whose brother is one of the Kings Singers) Carol Hall, Olive Simpson, and the chef/patron/père, Ward Swingle himself.

TERRI ANDERSON

Doc Watson

STAGING THE legendary Doc Watson's only British appearance at London's Kilburn State (November 10) — and supporting him with a handful of strong Irish acts including Planxty — was a masterful move to attract a near sell-out house. But, even in the heart of the Irish community, the response for one of the States' foremost traditional styled performers was, nevertheless, tremendous.

Of course there were a lot of Doc Watson's followers there, and all the more eager to greet the blind North Carolina based artist after an absence of some 11 years from British shores.

Accompanied by his son Merle and Michael Coleman, Doc's clear, expressive vocal work delighted the audience with a repertoire of

material that constantly spotlighted the more ethnic and rural end of the country music genre. Only occasionally he would turn to a "contemporary" song — "contemporary" meaning modern in comparison to his other material rather than fitting in with current trends — like a John D. Loudermilk instrumental or You Built A Stone Wall (All Around My Heart).

Musically it was all kept very simple yet highly effective, with the acoustic guitars of the father and son allowing a fine contrast with Coleman's electric bass guitar. Doc's exacting finger picking guitar work came to the fore with titles like Leather Britches. The Last Thing On My Mind and Black Mountain Rag while he trailed banjo on others like Mole In The Ground. Then, at the end of his 70 minute set, a rousing response got him back on stage to encore with a lengthy rendition of Tennessee Stud.

In this age when country music gets more involved with other musical realms, Doc Watson's pure sounds are particularly refreshing. One hopes that it won't be another 11 years before he returns here again and, next time around, he'll do more than one solitary concert.

TONY BYWORTH

Dorothy Squires

SEVEN YEARS after her remarkable comeback at the London Palladium, Dorothy Squires returned to the theatre again on Sunday (13) for another of her now-famous self-promoted concerts. It was, as usual, a sell-out and the audience's ecstatic response to Miss Squires' singing performance was a fitting tribute to one of Britain's most enduring variety stars.

Dorothy-Squires' critics are many, but there can be no doubt that as a performer she has magnetic control over her fans. The voice is one moment smoothly textured — the next roaring like a tiger. The emotion is never far from the surface, and the singer's rather exaggerated hand and facial movements add to the overall effect. She is one of that band of artists whose appeal can only be summed up properly after they have been seen in live performance, and never just via their recordings.

Miss Squires' new album for Decca, Rain Rain Go Away, which is also the title of her much-publicised autobiography, formed the basis of her act. Her opening number, New York New York, written by the Ebb/Kander team, was a surprisingly subtle choice. Other songs such as Born To Lose, If I Never Sing Another Song, Megan, We Clowns and Love Letters, were ideal vehicles for the Squires magic, employing all her facilities for drama and pathos.

In fact it was very much an evening of new material, although she did retain some of the old favourites. Nobody Does It Like Me is a delightful number documenting her own private but much publicised troubles; for the older members of the audience there was a medley of old Billy Reid hits, while newer fans recalled Say It With Flowers, For Once In My Life and Till. The show-stopper as usual was My Way, which preceded several curtain calls and so many bouquets that one thought the Chelsea Flower Show had swapped venues.

Miss Squires' performance was as usual 100 percent effort; her stamina is considerable, and at the close of a two-hour act she was singing as lustily as ever. There's one thing she can never be accused of, and that's being boring.

CHRIS WHITE

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RADIO ILR campaigns for its post-Annan existence

INDEPENDENT LOCAL radio's week-long presentation to members of parliament at the Art's Club in London recently, was the basis of ILR's campaign for a right to exist. After intense BBC campaigning for the last six months, ILR's case rests on this lone effort.

The Home Secretary, Merlyn Rees, said recently that he may have to grant an interim extension to the BBC's and the IBA's charter, as it looks unlikely that legislation can be introduced and passed through Parliament in this current session, even though reference to broadcasting was made in the Queen's speech. Rees is currently sifting through the evidence from Annan and the expositions which he invited after the report was published earlier this year. In Annan and all discussion since its

publication, radio has received a disproportionate amount of coverage, and many radio station executives are fearful that radio may also be treated with a cursory glance when the Home Secretary makes his decisions known.

The presentation by ILR at the Art's Club was admirable, and prepared by a professional public relations company. On each of the days, different sets of stations stated their case to their own members of Parliament, and AIRC secretary Cecilia Garnett was delighted by the turnout, with the vast majority of those invited making the trip to the club. The likelihood is that ILR will continue to exist in its present form, with BBC local radio also running in tandem. But in the long-term, the future of ILR may rest with the case put forward at the presentation.

Ian Scott joins Piccadilly

IAN SCOTT from Piccadilly Radio is the new acquisition for Bradford's Pennine Radio. He joins the presentation staff on November 28 and takes over the late night show (10.00 pm-1.00 am) on December 5. He replaces Paul Needle, who on the same day, transfers to the station's newsroom.

Acting programme controller Stewart Francis made the announcement before travelling down to London to complete work on the station's third jingle package, being recorded at EMISON. This is the third time that Pennine has utilised the services of EMISON, and Francis adds that the EMI company offered the best deal of all the companies contacted.

The jingle package also represents the final phase of the recovery plan Francis implemented seven months ago. "I set myself a target of six months to complete a series of programme changes, and after getting the support of Mike Boothroyd, our managing director, I was happy to get down to the job of putting the station back on its feet."

Francis made no deals with

Pennine when he accepted the job, which he knew was a temporary measure until the company had found the programming man they wanted. After eight months, Pennine is expected to announce its decision in early December.

Although Francis says himself that he has accomplished all he set out to do, does he feel that he should now be considered for the job. "In the Spring Pennine was at a pretty low ebb, and morale in the programme department was terrible. I am delighted to say that the staff have all pulled together, and the changes at the station have been part of a team effort. I made no deal with the company when I took on the job, but simply accepted that they wanted me to carry out a job of work. I knew from the start that I wouldn't be offered the job, but if the company changes its mind, I would have to think very hard about it. There has been tremendous pressure, on me over the last seven months, but being a programme director or controller in name is rather different than carrying out the job I have been doing."

Firemen's strike closes conference

DUE TO the official action taken by firemen last week the ILR news editors conference, due to be held at Radio Hallam was cancelled. News editors felt that with the first day of the strike coinciding with conference, extra burdens would be put on the different newsrooms by the dispute and the possible large scale fires. The conference has been re-scheduled for December 5 also on a news tack, with the arrival of Princess Anne's baby last week, before the Royal birth was announced IRN sent two stories to the ILR stations, one saying the child was a boy, and the other saying it was a girl. Stations were reminded that only one tape should be played. After his comments on Elvis Presley's death, Roger Moffat at Hallam again came in the firing line when he solemnly announced on air that news from the Palace was that the child was to be called Dobbin. The switchboard was jammed with angry callers, although many realised that the remarks were meant to be taken with a pinch of salt.

Mike Read, who is off to Radio Luxembourg on December 5, will also be an author in the same month. Guinness is publishing his survey of the charts from 1950 to the present day. The book, co-written by Tim Rice, has taken three years to



research.....BMS and Air Services are currently re-negotiating their advertising contracts with EMI and CBS. All reports indicate that ILR could be in line for a large increase in revenue from the record industry Kenny Everett's fame is spreading again, with the award-winning Captain Kremmen series being offered to ILR for as little as £20 a package. Everett was spending all of last week re-packaging the programmes for American consumption.Paul Platz at Essex Music is marketing the Kremmen series. There is speculation that another Capital disc jockey could be in line for another syndicated series.

After a technical mix-up last week, which ILR station broadcast the two minutes silence on Remembrance Day five minutes early? Lastly, Yorkshire Television's Ian Bolt didn't know that his new star Mike Read was joining Radio Luxembourg until four days after the contracts were signed on December 22 at Wembley Conference Centre, Capitol promoting and broadcasting musical evening with chairman Sir Richard Attenborough as conductor and narrator, Wren Orchestra and Rick Wakeman.

Graham Parker and the Rumour / Stick to Me



Album 9102 017 Cassette 7231 013

“Graham Parker’s ‘Stick To Me’ at last captures his exhilarating stage style on record...It will undoubtedly prove to be one of the albums of the year.”

Robin Denselow, The Guardian


“In a year graced with a deluge of superlative albums, ‘Stick To Me’ is superior to most already on the racks. And it’s inferior to none.”

Allan Jones, Melody Maker

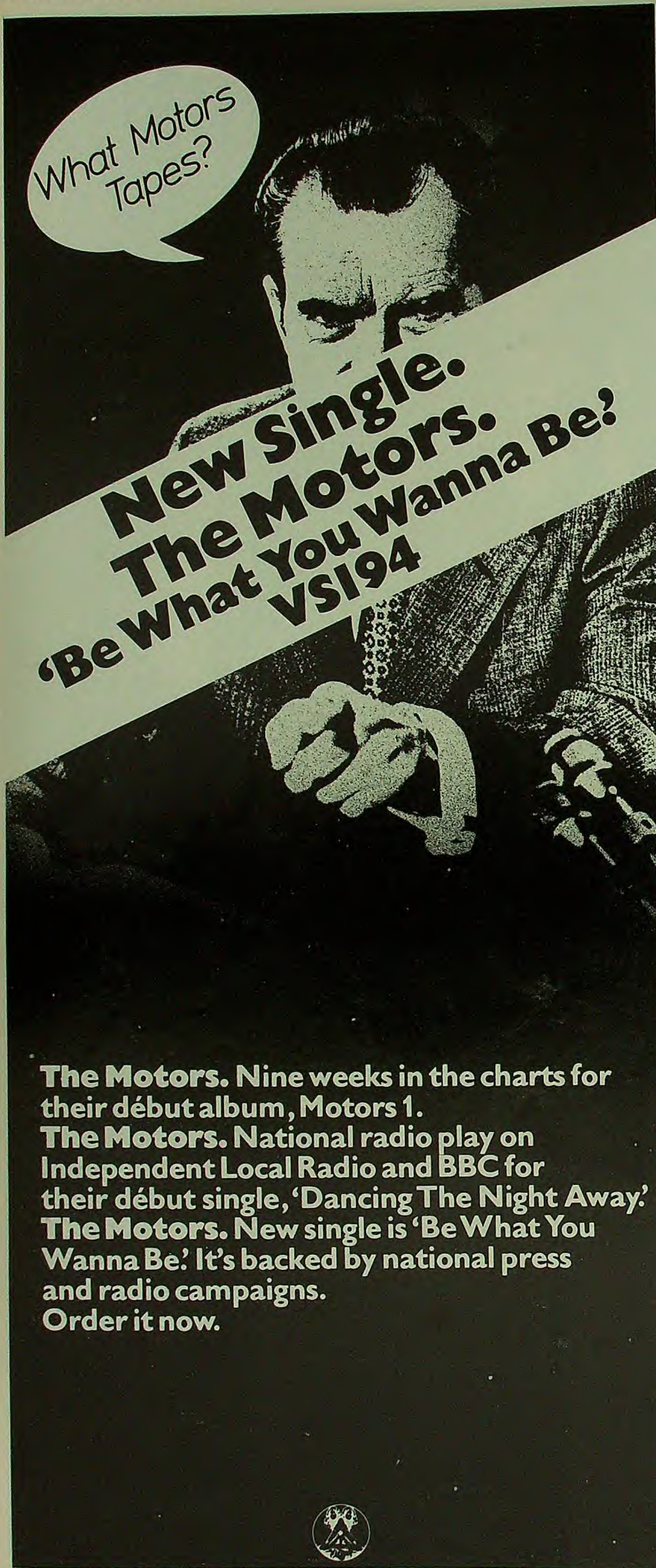
“‘Stick To Me’...A majestic example of pure rhythm and blues—the inspiration level, creativity and general power of which totally transcend the grisly issue of colour and social background. It’s a gift that the Stones at their best have displayed—similarly Van Morrison and Mose Allison. And now with ‘Stick To Me’ Graham Parker can add his name to that select pantheon.”

Nick Kent, New Musical Express



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DISCOS

DISCO TOP 40

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

- 1 (1) BOOGIE ON UP, Rokotto (State STAT 62, 12in)
- 2 (2) DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda (Philips 6042325)
- 3 (5) DISCOBEATLEMANIA, DBM (Atlantic K 11027, 12in)
- 4 (3) SHOO DOO FU FU OOH, Lenny Williams (ABC 4194)
- 5 (6) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- 6 (11) ONLY THE STRONG SURVIVE, Billy Paul (Philadelphia PIR 5699)
- 7 (21) LOVE OF MY LIFE, Dooleys (GTO GT 110)
- 8 (7) GETTIN' READY FOR LOVE, Diana Ross (Motown TMG 1090)
- 9 (16) SAN FRANCISCO, Village People (DJM DJS 10817)
- 10 (37) I'M HERE AGAIN, Thelma Houston (Motown TMG 1088)
- 11 (32) I HAVEN'T STOPPED DANCIN' YET, Gonzales (EMI 2706)
- 12 (-) ONCE UPON A TIME (LP), Donna Summer (Casablanca CALD 5003)
- 13 (20) DO YOU SPEAK FRENCH, Nite School (Ensign ENY 10)
- 14 (15) HOLD TIGHT/TURN THE BEAT AROUND, Vicki Sue Robinson (RCA PC 1029, 12in)
- 15 (-) DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle (UA UP 36307)
- 16 (10) DUSIC, Brick (Bang 012)
- 17 (-) RUN BACK, Carl Douglas (Pye 7N 46018)
- 18 (36) ROCKCOLLECTION, Laurent Voulzy (RCA PB 8067)
- 19 (4) BRICK HOUSE, Commodores (Motown TMG 1086)
- 20 (14) GET YOUR BOOM BOOM AROUND THE ROOM, Lo Pamplemousse (Barclay BAR 702)
- 21 (13) KEEP DOIN' IT, Showdown (State STAT 63)
- 22 (34) I BELIEVE IN MUSIC/COSMIC LUST, Mass Production (Cotillion K 11021)
- 23 (-) (YOU'RE) FABULOUS BABE, Kenny Williams (Decca FR 13731)
- 24 (8) MAKE IT WITH YOU, Whispers (Soul Train FO 0996, 12in)
- 25 (17) SERPENTINE FIRE, Earth Wind & Fire (CBS 5778)
- 26 (-) DANCE DANCE DANCE, Chic (Atlantic K 11038)
- 27 (12) IT MAKES YOU FEEL LIKE DANCING, Rose Royce (Whitfield K 56394, LP)
- 28 (28) BACK IN LOVE AGAIN, LTD (A&M AMS 7319)
- 29 (-) CAPTAIN KREMMEN, Kenny Everett (DJM DJS 10810)
- 30 (9) FFUN, ConFunkShun (Mercury 6167597)
- 31 (22) I GOT TO HAVE YOUR LOVE, Fantastic Four (Atlantic K 11017)
- 32 (-) SO GOOD, JALN Band (Magnet MAG 105)
- 33 (26) KEEP IT UP, Olympic Runners (RCA PB 5048, 12 in)
- 34 (-) I DON'T WANNA LOSE YOUR LOVE, Emotions (CBS 5819)
- 35 (19) I HATE HATE, Danny Williams (Ensign ENY 7)
- 36 (-) JAMMING, Bob Marley & The Wailers (Island WIP 6410)
- 37 (-) KISS ME (THE WAY I LIKE IT), George McCrae (TK TKR 6005)
- 38 (23) I'VE FOUND LOVE, Love And Kisses (Barclay BAR 701)
- 39 (-) THE BULL, Mike Theodore Orchestra (Atlantic K 11035)
- 40 (40) MAGIC MANDRAKE, Sarr Band (Calendar DAY 111)

Chart Commentary

by JAMES HAMILTON
 Lenny Williams (4) and Diana Ross (8) stay static while LTD (28) actually rises in the master chart, which includes all the established Top 30 pop hits Phonogram have done it again: ConFunkShun (30) and Danny Williams (35) plummet after initial strong pre-release response from DJs on their mailing list however, Nite School (13) has what it takes to hit properly Donna Summer LP

(12) action tracks include Rumour Has It, Now I Need You, Fairy Tale High, Queen For A Day, I Love You, and Faster And Faster To Nowhere Roy Ayers (5), Village People (9), Brick (16), Mass Production (22), Chic (26), Fantastic Four (31) and Sarr Band (40) are biggest in London/South East/East Anglia Le Pamplemousse (20) stays huge in London Dooleys (7) explode in Scotland/Wales/general pop venues Gonzales (11) seems biggest in Scotland/East Anglia/Midlands, Thelma Houston (10) gets Scotland/SE/London, Carl Douglas (17) has Scotland/North/Midlands, and JALN Band (32) starts in Wales/Scotland Billy Paul (6) is mainly in North-West/Midlands Laurent Voulzy (18) stays in Scotland/pop venues, Kenny Williams (23) seems to get South/West Midlands, Kenny Everett (29) has London/SE/Midlands Showdown (21) covers London/East Midlands/NW, George McCrae (37) begins in London/West Midlands/Wales Vickie Sue Robinson (14) has Midlands/Scotland/NE/London.

Disco Picks

- STAR POTENTIAL: ***Pop Top 50, **Disco Top 40, *Possibles.
- BOB MARLEY & THE WAILERS Jamming (Island WIP 6410) superb reggae***
- HOT CHOCOLATE Put Your Love In Me (Rak 266) space semi-slowie***
- GEORGE McCRAE Kiss Me (TK TKR 6005) bright-sounding cliches***
- GRAHAM PARKER & THE RUMOUR New York Shuffle (Vertigo 6059) exciting fast driver***
- SILVER CONVENTION The Boys From Liverpool (Magnet MAG 106) another Eurobeatle medley***
- CATS 'N' JAMMER KIDS Disco Drum (Ebony EYE 3) slow pop thudder, 12-inched***
- THELMA HOUSTON I'm Here Again (Motown TMG 1088) same old song**
- MECO Star Wars LP (RCA XL 13043) hit Title Theme segues through a whole side of the movie's music**
- LA BELLE EPOQUE Disco Sound (Miss Broadway LP, Harvest SHSP 4074) side-long medley including three chunks of Black Is Black**
- IMPERIALS Who's Gonna Love Me (Power Exchange PX 266) lush hustler**

BREAKERS

Other breakers never previously mentioned include Graham Parker New York Shuffle (Vertigo 6059185), Silver Convention The Boys From Liverpool (Magnet MAG 106), Patsy Gallant Are You Ready For Love (EMI 2714, especially in Wales/SW), Leon Haywood Super Sexy (MCA 332), Stephanie De Sykes Your Baby Is A Lady (DJM DJS 10816), Imperials Who's Gonna Love Me (Power Exchange PX 266), and Grace Jones La Vie En Rose (Island WIP 6415, in gay venues). Big imports include Linda Clifford From Now On (US Curtom), Odyssey Native New Yorker (US RCA), War Galazy (US MCA), and Sylvetti Spring Rain (US Salsoul).

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FEATURE

by PAUL PHILLIPS

ONE OF the worst jobs which any a&r man, publisher or manager is bound to do is to listen to what are generally known as 'idiot' tapes. Week after week hundreds of tapes flow in from hopefuls living in every corner of Britain. Would you believe that some people actually hope to attract record company attention by standing a portable cassette player in the middle of a room and singing along with Top Of The Pops? If you don't believe that then you certainly wouldn't believe the really bad ones.

Quality aside, the likelihood of a record company entering into a deal with anyone with no previous experience, no management or representation of any kind and no conception of the hell involved in scratching out a music career is pretty remote, particularly in these high-speed, ultra-professional days when just to play in front of a decent size audience a newcomer is likely to have to pay to get on a tour.

All of which makes it a quite remarkable step in the right direction that EMI, is currently within an ace of wrapping up no less than three such deals. All, says the company's general manager of a&r Nick Mobbs, because of Punk.

According to Mobbs, the quality of the tapes coming through the EMI letter-box has improved dramatically over the last three months. "All of a sudden a lot of young kids are being inspired to write because the punks have made it all look so much more within their reach."

Oddly enough no other record company has mentioned this phenomenon and complaints about idiot tapes are still common so it's hard to understand why EMI should be the recipients of the new, improved version. But it is possible that in the public eye EMI still has a strong image as the record company

and that even the recent Sex Pistols debacle might in some perverse way have persuaded sibling punks that EMI was the company to approach.

Whatever the reasons Mobbs is visibly excited by the turn of events and it is obvious that even the general civil service aura that is normally associated with EMI has not dimmed his enthusiasm for street music, a fact well witnessed by his signings over the past 12 months.

Mobbs first joined EMI as label manager for the MGM/Verve set-up having previously played drums in an assortment of groups. He had developed an interest in recording techniques, spending hours with a domestic Bang and Olufsen machine recording his own songs and finding out what effects he could get out of it. Producing, he decided, was where his future lay.

He wrote to various companies asking to be taken on as a trainee producer. What he got, after an interview with Ron White and Roy Featherstone, was the MGM job. "There was just an office, no-one there knew anything at all about the label."

"It was utter chaos, records lying all over the floor, pieces of paper everywhere. But it was an incredible way to learn."

Unpredictably his next move was back to drumming. "I joined a band called National Anthem with Matthew Fisher who had been with Procol Harum. I always loved really good pop music, singles type music, and that's what they were playing. I couldn't resist the opportunity to play with them, apart from which I thought they couldn't fail."

As it turned out National Anthem spent the next 12 months talking to managers, doing demos, rehearsing, occasionally gigging and generally getting nowhere. "As luck would have it, just at the end Roy Featherstone rang and said they had

From Pistols to Rich Kids:

THE A&R MEN
Nick Mobbs of EMI

a job free as the Harvest label manager. I really liked Harvest and what it stood for so I thought I'd give it a go."

Harvest had been in existence for about two years, having originally been launched in 1969 as the brainchild of Malcolm Jones. It had built up a roster of close on 50 acts and was fast becoming unmanageable.

"They'd just had their first big hit with Deep Purple's Black Night which got to number two. I got the impression that everyone was really surprised and had never expected Harvest to have hit singles, never mind get to number two."

"Being so much single-minded myself I determined that I would keep that trend going. I couldn't see why some of the progressive bands couldn't have hits without them feeling they'd sold out."

The Move had been signed just prior to Mobbs joining the company and he has a deep and abiding respect for Roy Wood whose ability to make hit singles has been one of the most consistent features of the British record scene for the past 12 years.

"It was one of the greatest things to be in at the beginning of ELO, to

see the ideas formulating in Roy Wood's head. For me he's one of the great British rock 'n' roll geniuses and although it seems to have left him for the moment I'm sure it'll come back again."

Rock 'n' roll has played an important part in his life and even a spell at university — he studied psychology and has a BA — was only tolerated because "it seemed the thing to do at the time". Certainly he never intended to make a career out of psychology having decided very early on that he was going to be a rock 'n' roll star.

"I think my sister was about 15 and I was about nine when she took me to see Rock Around The Clock. Even at that age when I couldn't really understand what was going on, I was really excited by it. She was buying all the early records, Bill Haley, Elvis Presley and so on and it was a Sandy Nelson record that started me off on drumming."

With a background like that and being singles-minded, it would have been surprising indeed if he had continued fully in the original spirit of Harvest since part of the philosophy of many of the bands on the label seemed to be that making money was not a very nice thing to do.

Nevertheless there was a certain amount of idealism in Mobbs's approach, particularly in his handling of first signing Babe Ruth. "Harvest was like a little company within a company and I had to do everything, even the plugging. I became so self-contained that I thought it was time to get involved with a&r and I started with Babe Ruth."

Involvement with Babe Ruth meant, in fact, starting from scratch. He had seen a group called Shacklock at the Marquee and greatly admired the talent of guitarist Alan Shacklock. The idea evolved in his mind to put together a group around the guitarist and to this end he extracted a £500 advance from EMI.

But money came from his own pocket too, to pay for an ad in Melody Maker announcing an audition for singers — a male vocalist was required but Jenny Haan so impressed with her energy and style as to be the inevitable choice — and also to pay rent during the early months.

Mobbs also took it upon himself to produce the first album with Alan Shacklock, an experience he cherishes to this day and an effort well rewarded by 250,000 sales worldwide including 100,000 in Canada making it a Platinum Album in that country.

Few people have such a rewarding first experience in a&r.

But at the same time there was the rather less rewarding task of trimming the Harvest roster and Mobbs eventually reduced the number of acts from 50 to a dozen. "I wanted to keep it small and personal and sign acts with an intelligent approach to music. A lot of people wanted to know why the Move were on the label. The single answer is that Roy Wood is a really intelligent rock 'n' roll musician. The Move fitted in beautifully with the overall philosophy and ELO even better."

"Then of course there's Pink Floyd who transferred to Harvest round about Atom Heart Mother stage. To a lot of people it is the Pink Floyd label but they forget that

at one stage Harvest had equal billing with Rak as the number four singles label in Britain."

The difficulty that Malcolm Jones had originally had in getting Harvest off the ground — EMI executives finally decided that event though they couldn't understand progressive music it obviously meant something — was also reflected in attitudes to Mobbs. "When I joined everybody here wore suits and ties. I was the only one who didn't, a kind of pet freak."

Occasionally if we had a visiting American hippie I'd be wheeled in to meet him as if to say "We've got one too."

A lot of the acts he feels were deserving of their chance with Harvest and he cites the Edgar Broughton Band, for instance, as being the Sex Pistols of their time. "A lot of what they were about, on a different level, was quite similar to the Pistols."

"But a lot of acts were not only losing money, they weren't even very good. Of course you can say you must give art a chance. You don't always have to make fortunes and it's good to give really creative people an opportunity. But there were a lot of people being given that chance who just were not good enough."

Once he'd brought the roster to within manageable proportions his next task was to make the remaining acts feel comfortable. "Obviously in a company the size of EMI it's very easy for an artist to feel alienated and I very much wanted to make them realise that I was on their side. More, if you like, than on the company's side."

But size can also be an advantage as in the case of Be Bop Deluxe who were originally brought to EMI by a&r staffman Ian MacLintock. At the time EMI a&r was run by Joop Visser who wasn't at all interested in the band. "Ian played them all around the company and was getting absolutely nowhere. Then he came to me in desperation and said 'Look, this act should be on Harvest, come and see them, I know you'll love them.'"

MacLintock was right. Mobbs was incredulous that the band had been passed up. "Bill Nelson played brilliantly, the songs were great and he looked amazing. You could just see him on a big American stage with the crowds going wild. I just couldn't believe that anyone had turned him down."

Other delights during his three and a half years with Harvest were winning an argument with Don Arden that 10538 Overture should be the first Electric Light Orchestra single and similarly with the Move's California Man. "Even 10 days before release of 10538 Overture, Don Arden tried to stop it."

"One of the biggest thrills though was getting Deep Purple's Fireball single on the Tony Blackburn show. The record was obviously going to be a hit, but it was such a good feeling, silly really since we were only doing our job."

After his stint with Harvest he was the natural choice to take over EMI a&r following the departure of Joop Visser in 1974. "It was an enormous difference from Harvest. There I was doing everything, involved in every phase of a record's progress but now I've become less and less aware of the plugging, pr distribution and pressing. It's

The Creol Christmas Hits

THE disco hit record

"Music" Parts 1 and 2 by The Montreal Sound CR145

THE rudehit record

"Up with cock" by Judge Dread CT 110

THE Skateboard hit record

"LA Run" by The Carvells CR143

THE Radio hit record

"Private Lives" by The Love Affair CR146

THE Romantic hit record

"I Will" by Ruby Winters CR141

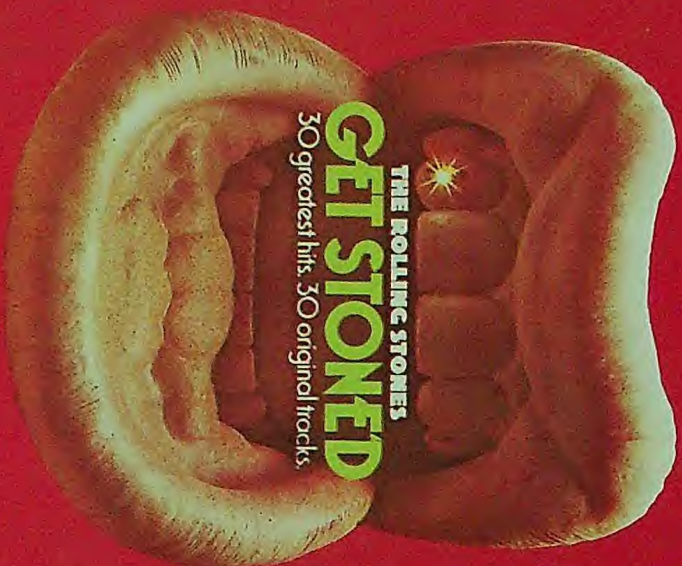
... available through CBS Sales

MUSIC WEBER

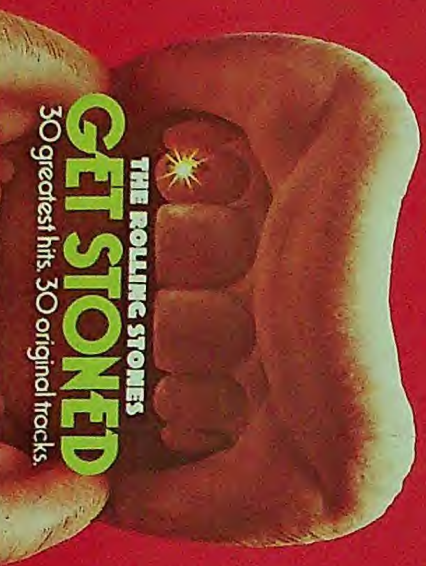
WEEK ENDING NOVEMBER 26, 1977

1	2	THE SOUND OF BREAD Bread	•	Elektra K 52062
2	1	NEVER MIND THE BOLLOCKS, HERES THE SEX PISTOLS	•	Virgin V 2086
3	3	FOOT LOOSE AND FANCY FREE Rod Stewart	•	Riva RVL P 5
4	5	OUT OF THE BLUE Electric Light Orchestra	•	Jet UAR 100
5	4	NEWS OF THE WORLD Queen		EMI EMA 784
6	NEW	ROCKIN' ALL OVER THE WORLD Status Duo		Vertigo 9102 014
7	9	MOONFLOWER Santana		CBS 88272 (G)
8	7	40 GOLDEN GREATS Cliff Richard	•	EMI EMTVS 6
9	21	30 GREATEST Gladys Knight & The Pips		K-Tel NE 1004
10	6	20 GOLDEN GREATS Diana Ross & The Supremes	⊙	Motown EMTV 5
11	11	FEELINGS Various		K-Tel NE 1006
12	10	RUMOURS Fleetwood Mac	⊙	Warner Brothers K 56344
13	12	SECONDS OUT Genesis		Charisma GE 2001
14	8	HEROES David Bowie		RCA PL 12522
15	59	30 GOLDEN GREATS Black & White Minstrels With Joe Loss		EMI EMTV 7
16	NEW	DISCO FEVER Various		K-Tel NE 1014
17	16	GET STONED Rolling Stones		Arcade ADEP 32
18	15	NO MORE HEROES Stranglers	•	United Artists UAG 30200
19	24	SOUL CITY Various		K-Tel NE 1003
20	19	GREATEST HITS Abba	⊙	Epic EPC 69218
21		GOING FOR THE ONE Yes	•	Atlantic K 50379
22	14	GREATEST HITS VOL. 2 Etton John	•	DJM DJH 20520
23	57	ROXY MUSIC GREATEST HITS Roxy Music	□	Polydor 2302 073
24	20	THUNDER IN MY HEART Leo Sayer	•	Chrysalis CDL 1154
25	30	ARRIVAL Abba	⊙	EPIC EPC 86018
26	NEW	ONCE UPON A TIME Donna Summer		Casablanca CALD 5003 (A)
27	25	A STAR IS BORN Soundtrack	•	CBS 86021
28	13	ELVIS IN CONCERT Elvis Presley		RCA PL 02587
29	32	ECHOES OF THE 60S Phil Spector	□	Phil Spector 2307 013
30	36	100 GOLDEN GREATS Frankie Vaughan		Ronco RTDX 2024
31	23	OXYGENE Jean Michel Jarre	•	Polydor 2310 555
32	28	BEST OF ROD STEWART Rod Stewart	□	Mercury 6643 030
33	26	PASSAGE Carpenters		A&M AMILK 64703
34	37	ENDLESS FLIGHT Leo Sayer	⊙	Chrysalis CHR 1125
35	40	THE JOHNNY MATTHIS COLLECTION Johnny Mathis	•	CBS 10003

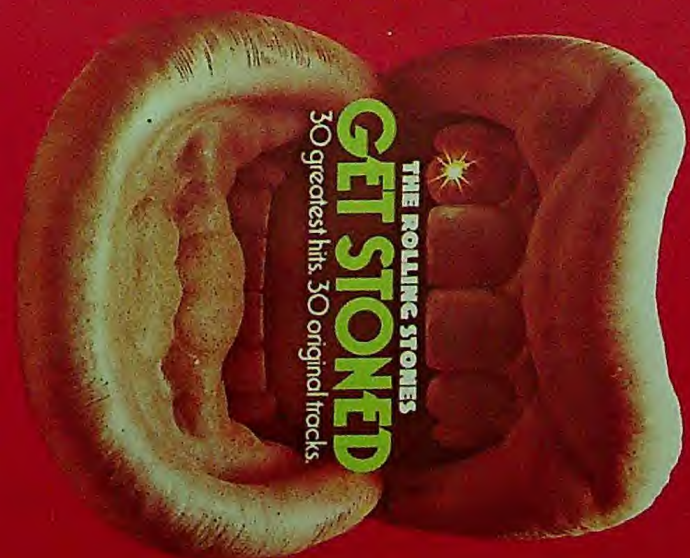
TOP 60 ALBUMS



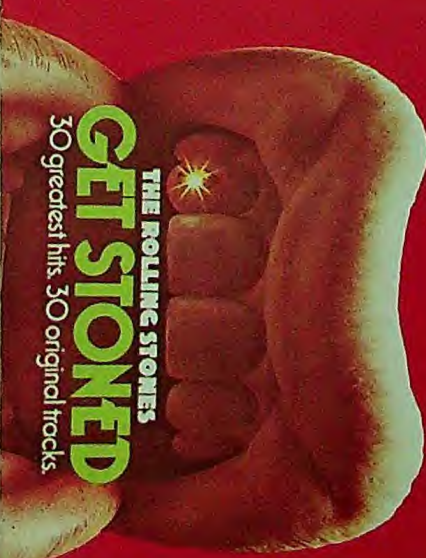
THE ROLLING STONES
GET STONED
30 greatest hits. 30 original tracks.



THE ROLLING STONES
GET STONED
30 greatest hits. 30 original tracks.



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GET STONED
30 greatest hits. 30 original tracks.



THE ROLLING STONES
GET STONED
30 greatest hits. 30 original tracks.



DEALER GUIDE TO AIRPLAY ACTION

NEW ADDITIONS TO PLAYLISTS

WEEK ENDING NOVEMBER 26

Radio 1

RECORDS OF THE WEEK

Noel Edmonds: ISN'T IT TIME — Babys (Chrysalis CHS 2173)
Paul Burnett: CADILLAC WALK — Mink Deville (Capitol CL 15952)
Ed Stewart: HOLLYWOOD — Boz Scaggs (CBS 5836)
Simon Bates: ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)

Radio 2

ALBUM OF THE WEEK

THE SOUND OF BREAD — Bread (Elektra K 52062)

Luxembourg

HOT SHOTS

Barry Alldis: THERE ISN'T ANYTHING — Leo Sayer (Chrysalis CHS 2190)
Stuart Henry: THE LIGHT — Donovan (RAK)
Tony Prince: TIME RAG — Joan Baez (Portrait PRT 5759)
Mark Wesley: COME GO WITH ME — Pockets (CBS 5780)
Bob Stewart: LAY DOWN SALLY — Eric Clapton (RSP 2090 264)

POWER PLAY:

LOVE OF MY LIFE — Dooleys (GTO GT 110)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)
APB — Blossoms (MAM 168)
DANCE DANCE DANCE — Chic (Atlantic K 11038)
CALIFORNIA — Manfred Mann (Bronze BRO 48)
I'M SO GLAD — Rumour (Vertigo 6059 181)
ISN'T IT TIME — Babys (Chrysalis CHS 2173)
OH SENORITA — Clover (Vertigo 6069 199)
FLORAL DANCE — Brighthouse & Rastrick Band (Transatlantic BIG 548)
CAROLINA DAYS — Steve Glen (Private Stock PVT 123)
EVERY TEAR I CRY — Sutherland Brothers & Quiver (CBS 5818)
SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)
WOMEN — Blue (Rocket ROKN 534)
ARE YOU READY FOR LOVE — Patsy Gallant (EMI 2714)
YOU LIGHT UP MY LIFE — Debby Boone (Warner Brothers K 17043)
IT'S SO EASY — Linda Ronstadt (Asylum K 13100)
YOUR BABY IS A LADY — Stephanie De Sykes (DJM DJ5 10816)
I DON'T WANNA LOSE YOUR LOVE — Emotions (CBS 5819)
DREAM LOVER — Johnny Nash (Epic EPC 5786)
SHORT PEOPLE — Randy Newman (Warner Brothers K 17034)
HEAVEN IS JUST A SIN AWAY — Kendalls (Polydor 2058 963)

BRMB

BIRMINGHAM

ADD ONS

HEAVEN IS JUST A SIN AWAY — Kendalls (Polydor 2058 963)
CADILLAC WALK — Mink Deville (Capitol CL 15952)
WOMEN — Blue (Rocket ROKN 534)
HOLLYWOOD — Boz Scaggs (CBS 5836)
LOVE OF MY LIFE — Dooleys (GTO GT 110)
LIVE IN TROUBLE — Barron Knights (Epic EPX 5752)
ALL FOR A REASON — Alessi (A&M AMS 7322)
PRIVATE LIVES — Love Affair (Creole CR 146)
SAVE ME — Clodagh Rogers (Polydor 2058 804)
ISN'T IT TIME — Babys (Chrysalis CHS 2173)

Capital Radio

LONDON

CLIMBERS

JAMMING — Bob Marley & The Wailers (Island WIP 4610)
WOMEN — Blue (Rocket ROKN 534)
LOVE'S UNKIND — Donna Summer (GTO GT 113)
ISN'T IT TIME — Babys (Chrysalis CHS 2173)

PEOPLE'S CHOICE

DESIREE — Neil Diamond (CBS 5869)
EBONY EYES — Bob Welch (Capitol CL 15951)

TOP ADD ONS

- 1 HOLLYWOOD — Boz Scaggs (CBS 5836) R1, PR, C, BR, RC, D, M, H, F, S, RT, O, P, V, Mr, Rb
- 2= PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266) PR, C, RC, D, M, T, H, S, RT, O, P, V
- 2= LOVE'S UNKIND — Donna Summer (GTO GT 113) CR, PR, RC, D, M, H, F, S, RT, O, P, Bb
- 4 ONLY WOMEN BLEED — Julie Covington (Virgin VA 196) H1, PR, C, D, H, S, P, V
- 5 MY WAY — Elvis Presley (RCA PVPB 1165) RC, M, H, S, O, P, V
- 6 ISN'T IT TIME — The Babys (Chrysalis CHS 2173) R1, CR, PR, T, B, S
- 7= GOING FOR THE ONE — Yes (Atlantic K11047) C, RC, O, V, Bb
- 7= LAY DOWN SALLY — Eric Clapton (RSO 2090 264) RL, PR, D, T, F
- 7= UNLIMITED CITATIONS — Cafe Creme (Harvest HAR 5143) T, H, S, TV, Mr
- 7= MULL OF KINTYRE — Wings (Parlophone R6018) M, S, TV, Md, Bb
- 7= WOMEN — Blue (Rocket ROKN 534) CR, BR, RC, D, B

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

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: LABRYNTH — Carole King (CAPITOL CL 15949)
Dave Lincoln: HOLLYWOOD — Boz Scaggs (CBS 5836)
Phil Easton:
Mark Joenz: GOING FOR THE ONE — Yes (Atlantic K11047)
Chris Jones: DEIRDRE — Bruce Johnston (CBS 5703)
Brian Cullen: PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
Norman Thomas: WOMEN — Blue (Rocket ROKN 534)

ADD ONS

YOU'VE LOST THAT LOVING FEELING — Righteous Brothers (Spector 2010 022)
LOVE'S UNKIND — Donna Summer (GTO 113)
MY WAY — Elvis Presley (RCA PB 1165)
WITH YOU — Demis Roussos (Phonogram 6042333)
COME GO WITH ME — Pockets (CBS 5780)
PUT YOUR HEAD ON MY SHOULDER — Keith Chegwin (Pye 7N46029)
DADDY COOL — Darts (Magnet MAG 100)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: DO YOU SPEAK FRENCH — Nite School (Ensign ENY 10)
Steve Jones: GOING FOR THE ONE — Yes (Atlantic K 11047)
Richard Park: PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
Tom Ferrie: HOLLYWOOD — Boz Scaggs (CBS 5836)
Brian Ford:
Bill Smith: BANDIT — Window (RIVA 12)
Dougie Donnelly: THE HEARTBREAK KID — Rikki and the Numbers (Rainbow RZ1S 1001)

CURRENT CHOICE

ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)

ADD ONS

MARY OF THE FOURTH FORM — Boomtown Rats (Ensign ENY 9)
JIGGERY POKERY — Rah Band (Ebony EYE4)
ONYX — Space Art (Ariola AHA 503)
SAVE ME — Clodagh Rogers (Polydor 2058 804)

Downtown Radio

BELFAST

HIT PICKS

John Paul: DEIRDRE — Bruce Johnston (CBS 5703)
Trevor Campbell: JUKE BOX GIRL — Herb Reed & Sweet River (Private Stock PVT 009)

Candy Devine: I DON'T WANNA LOSE YOUR LOVE — Emotions (CBS 5819)
Cherry Mellwaine: THE HARDEST BLOW — Jess Roden (Island WIP 6419)
Hendy: LOVE'S UNKIND — Donna Summer (GTO GT 113)
Eddie West: LOVE BANDIT — Nolan Sisters (Target TGT 137)
Lawrence John: ROCKCOLLECTION — Laurent Voulzy (RCA PB 8067)

ADD ONS

BABY JANE — Dr. Feelgood (United Artists UP 36332)
HOLLYWOOD — Boz Scaggs (CBS 5836)
PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
LAY DOWN SALLY — Eric Clapton (RSO 2090 264)
WOMEN — Blue (Rocket ROKN 534)
TIME RAG — Joan Baez (Portrait PRT 5759)
ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)

Radio Forth

EDINBURGH

ADD ONS

APB — Blossoms (MAM 168)
CALIFORNIA — Manfred Mann (Bronze BRO 48)
HOLLYWOOD — Boz Scaggs (CBS 5836)
I'M A WOMAN — Mandi Wilson (RCA PB 5059)
LAY DOWN SALLY — Eric Clapton (RSO 2090 264)
LOVE'S UNKIND — Donna Summer (GTO GT 113)
STANDING IN THE RAIN — Piston (Sonet SON 21122)
THERE ISN'T ANYTHING — Leo Sayer (Chrysalis CHS 2190)
WONDERFUL — Geraldine (RAK 264)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
Roger Moffat: ONLY WOMEN BLEED — Julie Covington (Virgin VG 195)
Johnny Moran: HOLLYWOOD — Boz Scaggs (CBS 5836)
Colin Slade: BABY JANE — Dr. Feelgood (United Artists UP 36332)
Ray Stewart: I LOVE YOU — Donna Summer (Casablanca 114)
Bill Grozier: ANNIE — Townshend & Lane (Polydor 2058 944)
Cindy Kent: HEAVEN'S JUST A SIN AWAY — Kendalls (Polydor 2058 963)

ADD ONS

FACE TO FACE — Sprinkler (Ariola AHA 507)
MY WAY — Elvis Presley (RCA PB 1165)
UNLIMITED CITATIONS — Cafe Creme (Harvest HAR 5714)
IS YOUR TEACHER COOL — Rare Earth (Prodigal PROD 7)

Metro Radio

NEWCASTLE

ADD ONS

PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
LOVE'S UNKIND — Donna Summer (GTO GT 113)
SAVE ME YOUR LOVE — Peter McCann (20th Century BTC 2354)
WHO'S GONNA LOVE — Imperials (Power Exchange PX 266)
HOLLYWOOD — Boz Scaggs (CBS 5836)
CALIFORNIA — Manfred Mann's Earthband (Bronze BRO 48)
FABULOUS BABE — Kenny Williams (Decca FR 13731)
LET LOVE COME BETWEEN US — Peters and Lee (Philips 6006 587)
MULL OF KINTYRE — Wings (Capitol R 6018)
MY WAY — Elvis Presley (RCA PB 1165)

Radio Orwell

IPSWICH

ADD ONS

DARK EYED JOHNNY — Cafe Jacques (Epic EPC 5728)
WISHING ON A STAR — Rose Royce (Warner Brothers K 17060)
GOING FOR THE ONE — Yes (Atlantic K 11047)
SAVE ME — Clodagh Rogers (Polydor 2058 804)
MY WAY — Elvis Presley (RCA PB 1165)
SERPENTINE FIRE — Earth Wind and Fire (CBS 5778)
LABRYNTH — Carole King (Capitol CL 15949)
PUNKY REGGAE PARTY — Bob Marley and the Wailers (Island WIP 6410)
LOVE'S UNKIND — Donna Summer (GTO GT 113)
HOLLYWOOD — Boz Scaggs (CBS 5836)
PUT YOUR LOVE IN ME — Hot Chocolate (RAK 226)
HARDEST BLOW — Jess Roden (Island WIP 6419)
MOVE ME — Allman and Woman (Atlantic K 17057)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING NOVEMBER 26 1977

**Con Funk
Shun
put the Ffun
into FfunK
on their
new single
"Ffun"**



Single 6167 597

marketed by
phonogram

**THE NEW
CARL
DOUGLAS
WITH HIS
NEW SINGLE**

1	1	NAME OF THE GAME	Abba	○	Epic EPC 5750
2	2	WE ARE THE CHAMPIONS	Queen		EMI 2708
3	3	ROCKIN' ALL OVER THE WORLD	Status Quo	○	Vertigo 6059 184
4	4	DANCIN' PARTY	Showaddywaddy	○	Arista 149
5	48	MULL OF KINTYRE/GIRLS SCHOOL	Wings		Parlophone R 6018
6	9	HOW DEEP IS YOUR LOVE	Bee Gees		RSD 2090 259
7	14	DADDY COOL	Darts		Magnet MAG 100
8	5	2.4.6.8. MOTORWAY	Tom Robinson Band		EMI 2715
9	4	YES SIR I CAN BOOGIE	Baccara		RCA PB 5526
10	7	LIVE IN TROUBLE	Barron Knights		Epic EPC 5752
11	16	SHE'S NOT THERE	Santana		CBS 5671
12	6	YOU'RE IN MY HEART	Rod Stewart	○	Riva 11
13	30	FLORAL DANCE	Brighthouse & Rastrick Road		Transatlantic BIG 548
14	22	I WILL	Ruby Winters		Crede CR 141
15	11	NEEDLES & PINS	Smokie		RAK 263
16	10	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters		A&M AMS 7318
17	21	BELFAST	Boney M		Atlantic K 11020
18	23	EGYPTIAN REGGAE	Jonathan Richman & The Modern Lovers		Beserkley BZZ 2
19	13	VIRGINIA PLAIN	Roxy Music		Polydor 2001 739
20	15	LOVE HURTS ETC.	Nazareth		Mountain NAZ 1
21	24	TURN TO STONE	Electric Light Orchestra		Jet UP 36313
22	26	WATCHIN' THE DETECTIVES	Elvis Costello		Stiff BUY 20
23	44	MARY OF THE FOURTH FORM	Boomtown Rats		Ersign ENY 9
24	12	BLACK IS BLACK	La Belle Epoque		Harvest HAR 5133
25	34	LOVE OF MY LIFE	Dooleys		GTO GT 110
26	28	GOIN' PLACES	Jacksons		Epic EPC 5732
27	20	I BELIEVE YOU	Dorothy Moore		Epic EPC 5679

DR. FELGOOD

A. BABY JANE
B. LOOKING BACK
UP 36332

Issued in a special
full colour bag

LIMITED EDITION
of 12" single with
extra track
YOU UPSET ME
BABY

LA



have a
three-track single
smash.

"White Punks

NEW SINGLE
'RUN BACK'
 7N46018
OUT NOW



Kenny Williams
 Single
(You're) Fabulous Babe
 FR13731



- 27 20 I BELIEVE YOU Dorothy Moore Epic EPC 5573
- 28 19 BLACK BETTY Ram Jam Epic EPC 5492
- 29 46 WHITE PUNKS ON DOPE Tubes A&M AMS 7323
- 30 31 DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle United Artists UP 36307
- 31 49 GETTIN' READY FOR LOVE Diana Ross Motown TMG 1090
- 32 33 CAPTAIN KREMMEN Kenny Everett/Mike Vickers DJJM DJS 10810
- 33 32 BABY BABY MY LOVE IS ALL FOR YOU Deniece Williams CBS 5779
- 34 25 HEROES David Bowie RCA PB 1121
- 35 39 GEORGINA BAILEY Noosha Fox GTO GT 106
- 36 17 HOLIDAY IN THE SUN Sex Pistols Virgin VS 191
- 37 42 YOU'RE FABULOUS BABE Kenny Williams Decca F 13731
- 38 27 SILVER LADY David Soul Private Stock PVT 115
- 39 43 ONLY THE STRONG SURVIVE Billy Paul Philadelphia PIR 5699
- 40 29 STAR WARS THEME Meco RCA XB 1028
- 41 45 DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda Philips 604 2325
- 42 NEW GOIN' FOR THE ONE Yes Atlantic K11047
- 43 18 FROM HERE TO ETERNITY Giorgio Hansa/Oasis 1
- 44 38 SHOO DOO FU FU OOH Lemmy Williams ABC 4194
- 45 47 DISCO BEATLEMANIA DBM Atlantic K 11027
- 46 50 YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers Phil Spector Int. 2010 022
- 47 NEW L.A. RUN Carvels Creole CR 143
- 48 36 MODERN WORLD Jam Polydor 2058 945
- 49 NEW PUT YOUR LOVE IN ME Hot Chocolate Rak RAK 266
- 50 NEW DANCE DANCE DANCE Chic Atlantic K 11038

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
Chart compiled for Music Week and the BBC by British Market Research Bureau
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smash.

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

AVAILABLE NOW

ONES TO WATCH

Alan O'Day
 "Soldier Of Fortune"
 PACIFIC K11025

Chic
 'Dance, Dance, Dance'
 ATLANTIC K11038

Linda Ronstadt
 'It's So Easy'
 A&M K13100

Yes
 "Going For The One"
 ATLANTIC K11047

Paul Simon new single
'Slip Slidin' Away'



AIRPLAY ACTION

Pennine Radio

BRADFORD

HIT PICKS

Roger Kirk: LOVE'S UNKIND — Donna Summer (GTO GT 113)
 Julius K. Scragg: DANCE DANCE DANCE — Chic (Warner Brothers K 11038)
 John Drake:
 Paul Needle: LEAN ON ME — Harry Nilsson (RCA PB 9177)
 Stewart Francis:
 Mike Hurl: ROSE — Poco (ABC ABE 12011)

PENNINE PICK

PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)

ADD ONS

HOLLYWOOD — Boz Scaggs (CBS 5836)
 ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)
 THERE ISN'T ANYTHING — Leo Sayer (Chrysalis CHS 2190)
 MY WAY — Elvis Presley (RCA PB 1165)

Piccadilly Radio

MANCHESTER

ADD ONS

LOVE'S UNKIND — Donna Summer (GTO GT 113)
 ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)
 A GUY IS A GUY — Cherri Adams (Epic EPC 5840)
 LAY DOWN SALLY — Eric Clapton (RSO 2090 264)
 PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
 JAMMING — Bob Marley & The Wailers (Island WIP 6410)
 HOLLYWOOD — Boz Scaggs (CBS 5836)
 ISN'T IT TIME — Babys (Chrysalis CHS 2173)
 WITCHFIRE — Bardot (RCA PB 5055)
 CALIFORNIA — Manfred Mann (Bronze BRO 48)
 EBONY EYES — Bob Welch (Capitol CL 15951)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: I HAVEN'T STOPPED DANCING YET — Gonzalez (EMI 2706)
 Peter Greig: KISS ME — George McRae (T.K. TKR 6005)
 GETTIN' READY FOR LOVE — Diana Ross (Motown TMG 1090)
 HELP ME BABY — Rory Block (Chrysalis CHS 2176)
 Carmella McKenzie: GETTIN' READY FOR LOVE — Diana Ross (Motown TMG 1090)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: SHAKE IT — Terrence Boylan (Asylum K 137098)
 Colin Mason: PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
 Jon Hawkins: MY WAY — Elvis Presley (RCA PB 1165)
 Stuart Freeman: HOLLYWOOD — Boz Scaggs (CBS 5836)
 Phil Fothergil: UNLIMITED CITATIONS — Cafe Creme (Harvest HAR 5143)
 Paul Holmes: ISN'T IT TIME — Babys (Chrysalis CHS 2173)

ADD ONS

PRIVATE CLOWN — Billy Bera (Polydor 2058 933)
 LOVE'S UNKIND — Donna Summer (GTO GT 113)
 ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)
 MUSIC SPEAKS LOUDER THAN WORDS — Candi Staton (Warner Brothers K 17029)
 YOU'VE LOST THAT LOVIN' FEELIN' — Righteous Brothers (Phil Spector Int. 2010 022)
 MULL OF KINTYRE — Wings (Parlophone R6018)
 I DON'T WANNA LOSE YOUR LOVE — Emotions (CBS 5819)

Radio Tees

TEESSIDE

HIT PICKS

Tony Gilham: EBONY EYES — Bob Welch (Capitol CL 15951)
 David Hoare: A GUY IS A GUY — Cherri Adams (Epic EPC 5840)
 Dave Gregory: WONDERFUL — Geraldine (RAK 264)
 Alastair Pirrie: PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
 Ian Fisher: AS — Stevie Wonder (Motown TMG 1091)
 Brian Anderson: ISN'T IT TIME — Babys (Chrysalis CHS 2173)

ADD ONS

TOO MANY GOLDEN OLDIES — First Class (Epic EPC 5801)
 HYMN — Barclay James Harvest (Polydor 2058 904)
 LAY DOWN SALLY — Eric Clapton (RSO 2090 904)
 DO YOU REMEMBER — Long Tall Ernie & The Shakers (Polydor 2121 341)
 APB — Blossoms (MAM 168)
 UNLIMITED CITATIONS — Cafe Creme (Harvest HAR 5143)

Radio Trent

NOTTINGHAM

ADD ONS

JIGGERY POKERY — Rah Band (Ebony EYE 4)
 SERPENTINE FIRE — Earth Wind and Fire (CBS 5778)
 APB — Blossoms (MAM 168)
 IF I HAD WORDS — Scott Fitzgerald, Yvonne Keeley (Pepper UP 36333)
 HOLLYWOOD — Boz Scaggs (CBS 5836)
 BOYS FROM LIVERPOOL — Silver Convention (Magnet MAG 106)
 LOVE'S UNKIND — Donna Summer (GTO GT 113)
 I WILL, Ruby Winters (Creole CR 141)
 GEORGINA BAILEY — Noosha Fox (GTO GT 106)
 PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
 YOU'RE FABULOUS BABE, Kenny Williams (Decca FR 13731)

Radio 210

THAMES VALLEY

ADD ONS

MULL OF KINTYRE — Wings (Parlophone R6018)
 BABAJI — Supertramp (A&M AMS 7326)
 I HATE HATE — Danny Williams (Ensign ENY 7)
 OUTLAW BLUES — Bobby Ogden (Capitol CL 15950)
 AS — Stevie Wonder (Motown TMG 1091)
 ALL FOR A REASON — Alessi (A&M AMS 7322)
 PUT YOUR HEAD ON MY SHOULDER — Keith Chegwin (Pye 7N 46029)
 THE SHEIK OF ARABY — Chris Ellis (United Artists UP 36334)
 UNLIMITED CITATIONS — Cafe Creme (Harvest HAR 5143)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: MOVE ME — Allman and Woman (Warner Bros K 17057)
 Nicky Jackson: ANGEL TOWN — Phillip Goodhand-Tait (Chrysalis CHS 2183)
 Dave Christian: HOLLYWOOD — Boz Scaggs (CBS SCBS 5836)
 Andy Ferriss: JAMMING — Bob Marley and the Wailers (Island WIP 6410)
 Chris Rider: GOING FOR THE ONE — Yes (Atlantic K 11047)
 Anton Darby: THE FEVER — Southside Johnny and the Ashbury Jukes (Epic EPC 5827)
 Howard Pearce: PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
 Jack McLaughlin: ONLY WOMEN BLEED — Julie Covington (Virgin VA 196)
 Dave Carson: MY WAY — Elvis Presley (RCA PVPB 1165)

ADD ONS

STATION SPECIAL — SWEET SURRENDER — Johnny Mathis (CBS SCBS 5698)

BBC Blackburn

HIT PICKS

Jude Bunker: ECHOES OF LOVE — Doobie Brothers (Warner Brothers ???)
 Wendy Howard: TIME RAG — John Baez (Portrait PRT 5759)
 Keith Dutton: MULL OF KINTYRE — Paul McCartney and Wings (Parlophone R 6018)
 Phil Scott: OH SENORITA — Clover (Vertigo 6069 199)
 Rob Salvidge: GOING FOR THE ONE — Yes (Atlantic K 11047)
 Pat Gibson: LOVE'S UNKIND — Donna Summer (GTO GT 113)
 Trevor Hall: DEIRDRE — Bruce Johnston (CBS 5703)
 Nigel Dyson: HOLLYWOOD — Boz Scaggs (CBS 5836)

BBC Humberside

RECORDS OF THE WEEK

Barry Stockdale: GETTIN' READY FOR LOVE — Diana Ross (Motown TMG 1090)
 Dave Sanders: LOVE BANDIT — Nolan Sisters (Target TGT 137)
 Pam Gillard: LET LOVE COME BETWEEN US — Peters & Lee (Philips 6006 587)
 Maggie Mash: THERE ISN'T ANYTHING — Leo Sayer (Chrysalis CHS 2190)

BBC London

PRESENTER PICKS

Susie Barnes: ECHOES OF LOVE — Doobie Brothers (Warner Bros K17044)
 Malcolm Laycock: I DON'T WANNA LOSE YOUR LOVE — Emotions (CBS SCBS5819)
 Tony Fish: CAROLINA DAYS — Steve Glen (Private Stock PVT 123)
 David Kremer — IT'S A HEARTACHE — Bonnie Tyler (RCA PB3057)
 Paul Owens: GETTIN' READY FOR LOVE — Diana Ross (Motown STMA1090)

BBC Medway

PRESENTER PICKS

Jimmy Mack: MULL OF KINTYRE — Wings (Parlophone R.6018)
 Bernard Mulhern: LET LOVE COME BETWEEN US — Peters & Lee (Philips 6006 587)
 Mark Seaman: DO RIGHT WOMAN DO RIGHT MAN — Elkie Brooks, A&M AMS 7324
 Rod Lucas: I'VE BEEN HURT — Alan Price (United Artists UP.36315)
 John Thurston: SWEET MUSIC MAN — Kenny Rogers (United Artists UP.36325)
 Mike Brill: HEARTSONG — Gordon Giltrap (Electric WOT 19)
 Tony Valence: MUSIC — Montreal Sound (Creole CR.145)

BBC Merseyside

PERSONAL PICKS

Billy Butler: HOLLYWOOD — Boz Scaggs (CBS 5836)
 Terry Lennaine: BACK IN LOVE AGAIN — L.T.D. (A&M AMS 7319)
 Dave Porter: BABY COME BACK — Player (RSO 2090 254)
 Bob Amurdia: UNLIMITED CITATIONS — Cafe Creme (Harvest HAR 5143)

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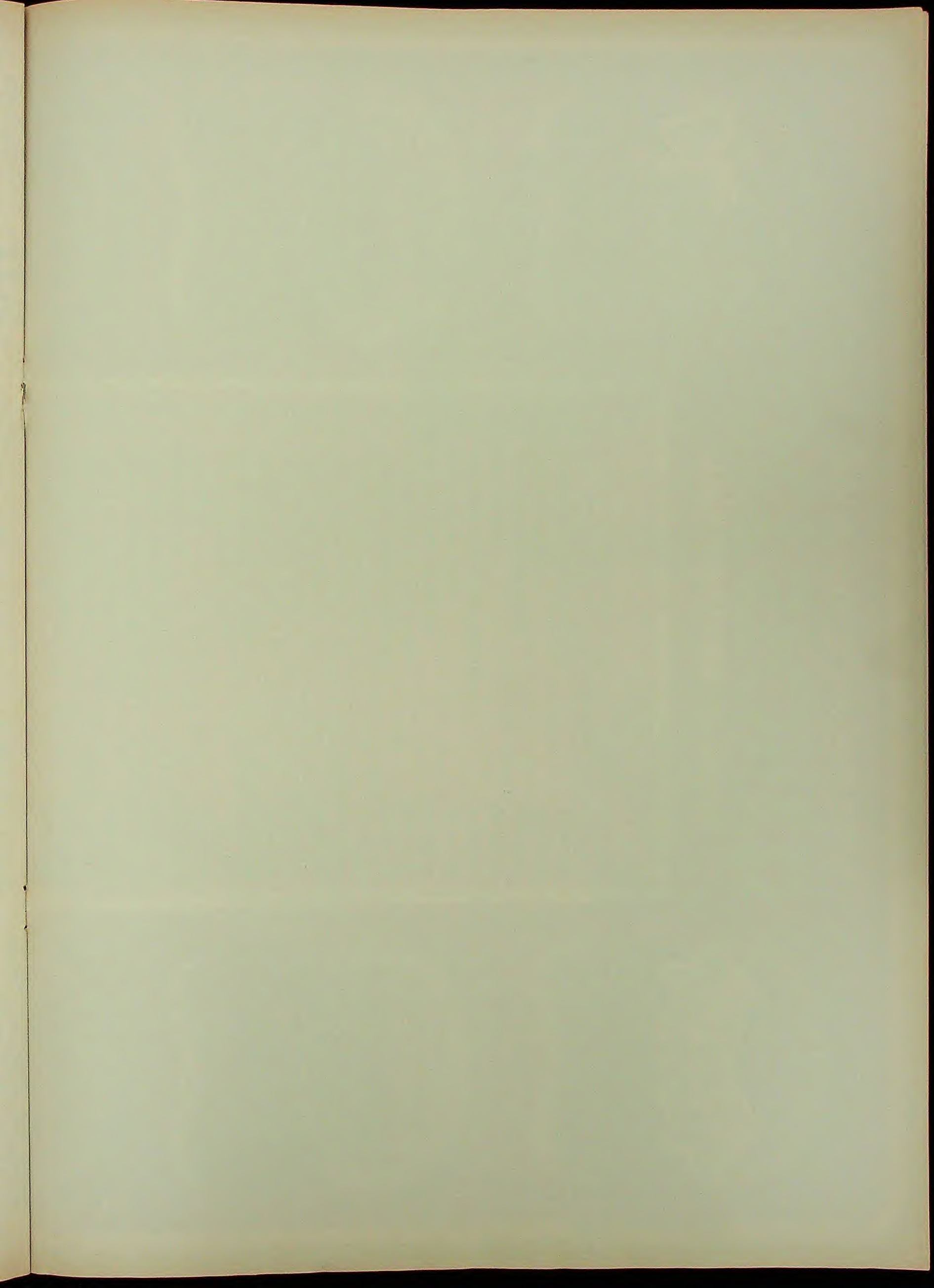
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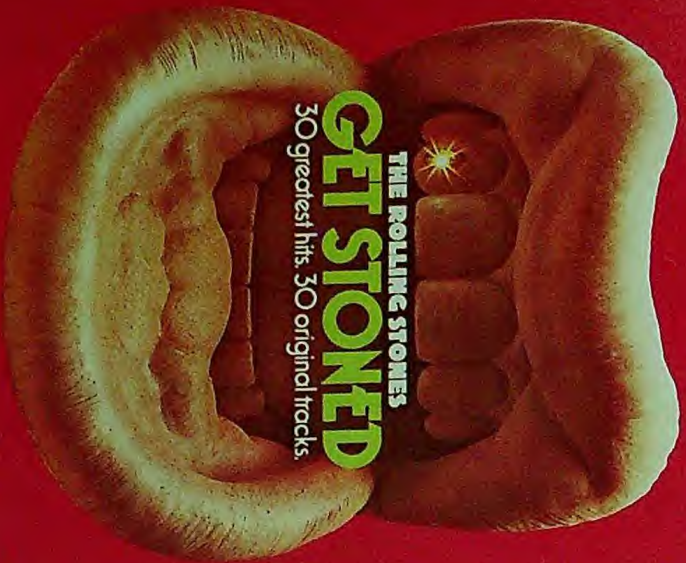
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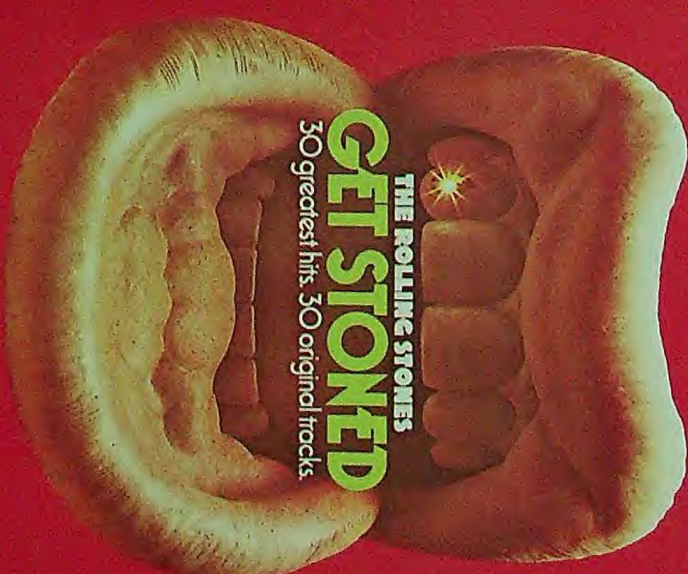
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37 17	LET THERE BE ROCK ACIDC	Atlantic K 50366
38 29	EXODUS Bob Marley & The Wailers	Island ILPS 9498
39 27	HOME ON THE RANGE Slim Whitman	• United Artists UATV 30102
40 43	STICK TO ME Graham Parker & The Rumour	Vertigo 9102 017
41 22	PLAYING TO AN AUDIENCE OF ONE David Soul	• Private Stock PVLP 1026
42 35	STREET SURVIVORS Lynnyrd Skynyrd	MCA MCG 3525
43 -	ANIMALS Pink Floyd	Harvest SHVL 815
44 45	AJA Steely Dan	ABC ABCL 5225
45 54	NEW BOOTS AND PANTIES Ian Dury	Stiff SEEZ 4
46 37	RATTUS NORVEGICUS The Stranglers	• United Artists UAG 30045
47 -	THE BEST OF BING Bing Crosby	MCA MCF 2540
48 48	TWO DAYS AWAY Ekie Brooks	AGM AMLH 68409
49 41	HOTEL CALIFORNIA Eagles	• Asylum K 53051
50 46	LOVE YOU LIVE Rolling Stones	• Rolling Stones COC 89101
51 53	THE MUPPET SHOW The Muppets	• Pye NSPH 19
52 39	I REMEMBER YESTERDAY Donna Summer	GTO GTLP 025
53 44	THEIR GREATEST HITS 1971-1975 Eagles	• Asylum K 53017
54 NEW	THIS IS THE MODERN WORLD Jam	Polydor 2383 475
55 42	MOODY BLUE Elvis Presley	RCA PL 12428
56 51	A NEW WORLD RECORD Electric Light Orchestra	• Jet UAG 30017
57 NEW	BLACK JOY Various	Ronco RTL 2025
58 49	BOOMTOWN RATS Boomtown Rats	Ensign ENVY 1
59 NEW	SLOW HAND Eric Clapton	RSO 2479 201
60 -	40 GREATEST Herb Albert & Tijuana Brass	K-Tel NE 1005

⊙ MILLION (PLATINUM) • ½ MILLION (GOLD) □ ¼ MILLION (SILVER)
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30 greatest hits. 30 original tracks.



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THE ROLLING STONES GET STONED

30 greatest hits. 30 original tracks.

Mobbs' full circle

difficult to get used to that, but there are different problems involved in running a department with secretaries and an a&r staff.

"When I took over the department there were four staff producers and I got rid of them because I felt that if you had a staff producer you were obliged to use him. You'd have a new signing and there'd be someone sitting there that you were paying a salary to so you'd make him the producer. I think that's dangerous.

"I've changed my mind now in the sense that Mike Thorne is now a staff producer because he developed in such a way that I couldn't deny the best job for him to be doing was producing records. In theory I still don't like the idea but in practice it can work. Of course Mike also does a lot of foot work still, he has to keep in touch with the street and that's how he came to do the Live At The Roxy album.

A big problem for house producers is gaining credibility within the company. Pluggers and marketing people are always much more easily impressed by outside names. "Certainly that's still true, but of course with Mike he's overcome that problem by having an album get to number 11 which most people here couldn't see selling at all.

"Now he'll be producing Wire's first album for us — they were on the Roxy album — and of course people are ready for it because they realise that Mike's the man to do it."

The new wave thing has certainly taken a hold at EMI and Mobbs admits that he considers it the most important aspect of the a&r operation. But he is concerned to be missing out on the disco scene and has been putting his mind to working out why it is that British record companies don't seem to be able to make the kind of records which are coming out of Europe at the moment.

"On the pop side we've got Advertising, who actually play the punk circuit but are really out and out pop, and a girl called Pussyfoot who used to be with Springfield Revival.

"But it is a current weakness that we aren't successful in the disco pop area."

A current strength is the Tom Robinson Band, riding high in the charts with their first single and giving Mobbs a deep personal satisfaction for two reasons, not least of which is that Robinson proves that EMI can handle an act which takes an awkward political stance.

Another reason for Mobbs satisfaction is that he was involved in the production of 24-6-8 Motorway, the hit version of which represents the third attempt to get it right for the singles market.

"Tom had already done it once as a demo in a slow country version. Then he did a master of it which wasn't right. In the end we all went in together and by the time we finished Tom was totally unable to judge whether it was right or not, he'd played it so many times in different versions. Of course he's thrilled to bits to have a hit."

Another success for Mobbs — though one about which he now has reservations was one of his earliest signings, Mr Big.

The group presents a perfect example of the pressures a&r staff can face. The group was a forerunner of the punks, based on the brashness of the early Small Faces, loud and nasty. Yet now they seem headed straight for Las Vegas with one mor hit, Romeo, under their belts and the follow-up taking a similar musical direction.

"You look back at Romeo and you say great, that it sold 300,000.

But you could argue that it wasn't the right single. Very often if you've had an act for a while and a lot of money's been spent you've got to feel a little bit nervous. Then suddenly you hear a fantastic hit single and you think 'Eureka'.

"But what you ought to be thinking is 'Yes, it's fantastic but . . .'. I don't think that was the right move for Mr Big because although they reached a whole new audience via Top Of The Pops etc, the song isn't representative of their live act and ever since that we've been trying to re-establish them as what they are, a rock 'n roll act.

"It's not something we feel despondent about. Anyone who writes songs as well as Dicken does is going to come up with the right song in the future."

Mr Big is one of a handful of groups that Mobbs felt very strongly about signing. Be Bop Deluxe, Babe Ruth, Tom Robinson Band, Sex Pistols and Rich Kids are others.

One he felt equally strongly about but that disappeared without trace was the delightfully named Rinky Dink And The Crystal Set, a cross somewhere between Dan Hicks And His Hot Licks and 10cc.

"I wanted Eric Stuart of 10cc to produce them because I thought they needed more balls in the rhythm section. They were quite jazzy and the rhythm section had a pitter-patter, very subtle feel to it and it needed strengthening.

"It's one of those ghastly things where I still think they were brilliant, not quite like anybody else, and if only Eric Stewart could have produced it and if only, if only. You just think of all the things that went wrong."

The biggest disappointment, however, was the Sex Pistols. It's doubtful Mobbs will ever suffer so grievously in his professional career again as he did when EMI sacked the Sex Pistols. At least the man who sent the Beatles packing had the consolation that they were pretty awful at that time and that he was in company with just about every other a&r man in the business at the time.

But the Sex Pistols were something else. Nobody but a fool would have doubted their potential and it was clear that, dubious politics aside, Mobbs was having possibly the biggest group he would ever have the chance of signing snatched from under his nose. Needless to say, he resigned.

"It's no secret, the way I felt. I was sent away to cool off and think again. Then lots of people, nothing to do with EMI, were advising me not to resign. Eventually I came around to thinking 'Maybe it's too easy just to get out, maybe I should stay, carry on the fight from within'. It all sounds a bit silly now, but it was obviously very emotional and in some ways I still get twinges of regret.

"Sometimes when I see one of the Pistols I can't help thinking that I should have supported the group and resigned."

But life is all swings and roundabouts and Mobbs hasn't had to wait too long for his consolation prizes. In the same year that his company sacked the Pistols he has signed the man the Pistols themselves sacked — Glen Matlock and his band Rich Kids — and the very controversial, very talented Tom Robinson Band.

"With Rich Kids, the cycle is complete. It's like a total vindication having a Pistol back with EMI," says Mobbs adding somewhat mysteriously — although the meaning is clear: "Some people say I must be crazy, they ask 'What if this happens, what if that happens?' I don't have any worries that anything is going to happen. The last year has taught a lot of people a lot of things."



NICK MOBBS and the Tom Robinson band pictured at the signing. Robinson apparently wanted to stand in front of the Sex Pistols poster just visible behind him.

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RETAILING

Is dealer unity the answer to a

Norris: Would it be to our advantage to attend record company sales conferences, if we were asked?

Yes, I think it would. There are two kinds of sales conference really — the internal one where company policy is discussed and a lot of things that really would have no interest for you, but also I am coming round to the point of view that more conferences could be less like internal bunfights and more like meetings with the retailer, where he could be told about policy and so on, and get a chance to speak himself. Next year, perhaps, I would envisage a two-tier conference — our own internal convention and then possibly putting the show on the road and visiting five or six major conurbations, which makes more sense than having thousands of dealers wanting to come to one venue. Also things that concern dealers change in different parts of the country. I'm working on a deal at the moment with British Rail whereby they hire us a train coach and we dress it up and take it, say, to Bristol, where they could put us in a siding. Most railway stations are near the centre of towns, and dealers in the area could come and talk and have a drink and see slides or something. Then BR could hook us up again and take us to Birmingham, and so on.

Beaver: Would you like to see a set-up where every major manufacturer could be represented at a general discussion with a selected gathering of dealers who would not be firing bullets at one particular manufacturer, but hoping that any

ideas we may have evolved here could be expanded?

I personally would really welcome it. The only problem is that although in some respects the industry is coherent in terms of the groups of manufacturers who represent and constitute it, in other respects we are light years away from each other in terms of collective bargaining and discussions. The BPI has gone a long way to improve this. I think the remedy on a national scale is through the BPI, which is now eminently geared up to help. I am willing to put it to them that apart from the traditional annual BPI meeting, there should be more formal and regular meetings. It is so important. Manufacturing and retailing have become a dichotomy, and I think that is so wrong.

Anderson: Is there some area in which either manufacturers or retailers feel that *MW* could play a great part?

What you have done today I hope you continue, because it is a very good start; and things like your independent dealer viewpoints are very good. As the trade paper that everybody reads you could, possibly with the BPI or other manufacturers, organise forums and other discussions. That would do two things; help communication, and make very valid reading material which will be as avidly read in Aberdeen and Glasgow as in Aberystwyth and Canterbury.

Ledger: Perhaps you could put some of our ideas from today's discussion to your fellow manufacturers.

All my colleagues are as concerned

as I am — but this begs the question of how retailers should organise themselves. Either you must become to your own satisfaction a collective body with a voice, or you must discuss amongst yourselves some other kind of remedy.

Beaver: It's not easy. I go back to a meeting that took place in Liverpool last spring. Everybody wanted different things, the only common ground being that there must be industrial discipline of some sort.

Ledger: I don't see a future of retailers getting together. I have read carefully all the things in *MW* about independent retailers' groups and there always seems to be arguments, not enough support, and that sort of thing. What I can see is that for my own part I have just lost faith in the British record companies. I am going over to one-stops for my supplies. It is simpler and sometimes quicker and the plain fact is that when it comes to communication with the retailer these are much better than record companies. I have found an enormous market for golden oldies. I would like to order these from your catalogue but I can't cope with the computer and stocksheets and so on. The one-stop is easier to order from, and it is usually much more helpful. Are you worried about one-stops taking over? If more and more retailers are saying what I'm saying will they get powerful in the way you described earlier about US independent distributors?

No, I think the one-stops have a valid job to do in specific geographical areas. They break bulk

This week sees the second part of Music Week's dealer symposium involving Ken Maliphant, Phonogram's managing director designate, Walter Beaver of Beaver Radio in Liverpool, Mike Ledger of Music Workshop in Shanklin Isle of Wight and Jerry Norris of Downtown Sounds in Brighton. The first part of the feature appeared in Music Week November 12. In this part of the symposium, Terri Anderson refereed as the three dealers and Maliphant discuss representation at sales conferences, dealer unity, Phonodisc numbering, tv advertising and the power of the charts.

and allow small retailers to deal with one invoice instead of five or six. You would be a Canute to try and pretend it was not a valid service. The threat of national independent distributors is different, and to prevent it we must improve our service to the dealers.

Norris: Can I make a point about Phonogram numbers — they are so long at eight figures that it is confusing. Why is this?

Yes, we are aware of that and working on it. In truth the catalogue numbering system was devised by people whose objective was to make sure the computer understood them rather than the retailers. We are changing this now and will gradually go over to alpha-numerical numbering.

Norris: On a quite different topic, if the BBC was to close down tomorrow what would the record companies rely on to make hits?

You.

Beaver: By that time he'll be out of business and so will I!

You are talking about airplay. Yes it is very important. How many people listen to the BBC, around 11 million?

Norris: There are often things going on while the radio is on, and people can miss a record — or only hear it once. In my shop they can hear the ones they like several times if they want.

Norris: So you are all in favour of in-store music?

Yes, definitely. Watching which stores the young people go into, and the way they get information and listen to the music I feel they will pay more just to be able to have that service, and they do feel some kind of loyalty to the dealer — it's not widespread enough to please you at the moment, I know, but it is there.

Ledger: They certainly do come in to buy the new wave stuff.

Beaver: The tv advertising of albums in the long terms is denigrating our product to the level of soapflakes, and tv advertising of a new album tends also to kill catalogue sales.

Tv merchandising of albums, that is LPs compiled specifically for selling on tv as opposed to using them as a part of an overall marketing campaign on an album, is pure soapflakes — without a doubt. It is a completely different market segment, an offshoot of the business, like baked beans and After Eight mints.

Norris: Should tv not be used more for new groups, instead of just for the compilation material we all know?

I've tried this. On Twigg, where it was not designed to sell masses of records but to help overall promotion. I did it with Sidney Devine in Scotland and it worked

ICE

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That is my point, that provided that this High Street discount war is sensibly resolved one way or another, the future of the independent and the future of new artists is related to you performing a service whereby your shop is a pleasant place where people want to spend time, and where they will be exposed to repertoire. It really gladdened my heart when I went around the country recently to see that independents are now really selling records. The advent of this is mainly due to the confusion resulting from new wave. The multiplicity of new labels and new artists is making people come into the shops to find out what's new, and the retailers are selling them the records. I think that's great. I think that will be the future provided that the economic situation and all other matters can be resolved.

successfully.

Beaver: These of course are people without any steady record following, and you can't be killing any existing market because it does not exist.

Well, the Nana Mouskouri campaign did kill off catalogue sales for a bit. We were, incidentally the first major to do tv — with the Stylistics.

Beaver: Didn't that kill off catalogue sales? It did for me. As far as we could see catalogue was not selling until we did the advertisements.

Norris: Television does sometimes seem to lead to over exposure which kills off all further prospect of hits. Brass Construction was an example of this. Why does this happen?

There is always a danger of that. The music business is so competitive, so volatile. Any record company that has got something which looks good

RETAILING

all retailers problems?



has got to cash in relatively quickly, and sometimes they go over the top and just kill it. It is a shame, but a bigger shame is if you don't keep faith with your artists — they are not commodities but human beings.

Norris: Could you not avoid such over exposure by keeping in touch with specialist independent dealers, getting detailed information about what is selling and how?

Yes, of course. It comes back to communication every time.

Ledger: How important to you are the Top 50 singles and Top 60 album charts?

The singles chart is for us, like any other record company, vitally important, because it is traditionally the fastest way of breaking an artist; get a hit single and the chances are you will break that artist. Therefore it is the week's index of success. The LP chart in my view is even more significant. It gives you an indication of taste in the market, musical taste.

Norris: But why have you got to rely on it and why have most dealers got to rely on it? Actually I don't really; in my type of shop where we have built up a trade for jazz and jazz rock and imports we can to a great extent forget it. But the charts seem to be for people who do not have a clue about what they want to buy. What would the business and customers do if there were no Top 50 or Top 60?

The charts would simply be replaced by something similar. We manufacturers don't create the chart, the British Market Research Bureau does, for the industry.

Beaver: With a little help from record company promotions men. I doubt it. Not ours — not with the success we've been having!

Ledger: I see the national chart as being nothing more or less than a stock-sheet for the multiples. With all the local stations I could imagine of record companies doing extremely well with a far wider range of artists selling a wider range of albums if they were to work more closely with local radio stations and have local charts. Why treat the

national chart as a bible; surely that is a recipe for disaster. All you are doing is restricting yourself to fewer than 50 titles — because no retailer is going to buy the ones which are going down. Can't the record companies do a lot more work with the local stations? It would benefit the independents and make life difficult for the multiples.

Presenting a particular piece of product does, I agree depend on the area. We promote Mike Harding in Manchester, not the Boomtown Rats! The success rate of some radio stations is very high and I find the whole local radio scene very exciting.

That's because you are out there, in the vanguard. Record companies are basically London-based machines. You will have to forge links with a&R men.

Ledger: There is also the question of getting the support of a record company over what I believe I am going to sell. I would like to be able to hear it and get straight onto the company and have a good size order on s-o-r, so that I can push the product in my shop. And I want a straight answer immediately from the company — not a wait for three weeks while someone decides if they can do it for me, by which time the thing is all over.

'The singles chart is for us, like any other record company, vitally important, because it is traditionally the fastest way of breaking an artist'

Norris: Do you accept that there can be regional breakout then?

Do I ever. A record by Ethna Campbell sold 158,000 after a regional start. I'd like to see regional breakouts like the measles.

Norris: After I wrote in dealer viewpoint Tony Woolcott, CBS marketing director, wrote to say he thought regional breakout was impossible in Britain. Yet in my shop, I'm proud to say, we have had a lot of singles start; *Feel The Need* first time round started in Brighton, so did *Latin Hustle*, and *Rock Your Baby*. For that one I held my phone up to a speaker and played it to the guy at President Records and told him it would be a hit. I have pushed records to the companies which have been selling for months on import, and finally the British companies have picked up on them and released them.

Please feel free to call us at anytime.

Ledger: What do you think about some record companies' way of beating the price code? There used to be two prices for LPs, one for standard product and one for deluxe. About two years ago a new type of LP arrived out of the blue, called a super deluxe, at a higher price still. It seems the companies have found a way of putting up prices for certain artists, if they have a hit.

Two points: You have to price your product at what you think the market will bear, and secondly as far as the Price Commission is concerned — and they are very strict with record companies — things are in a state of flux at the moment. With catalogue you cannot increase the price unless you make a formal application. If your record is new product it is new — like if Nescafe

comes out with a new brand of coffee they can price it as they like. With unknown artists you can put out an LP and it may do very little. Then you put out a single and it is a hit. So the next LP will be in a higher price range. This is probably going to pay for the investment put into the first album. But each new LP, even with the same artists, is unique, so you can price it as such. It is not a way of breaking the rules — we are in daily contact with the Price Commission and they tell us what the rules are.

Ledger: You won't find that unsuccessful LP in the multiples, but when you bring out the higher price one it is their chance to jump in and sell it at their 60p or £1 off and make a bigger profit.

That is a largely erroneous view. While they have a bigger cash margin they really should be dealing in percentage return on capital outlay, and if they take more money off a more expensive album it must be seen as a percentage, not hard cash.

Ledger: Can you tell us about this spoiler signal which is supposed to stop home taping?

Technically I believe it will soon be possible, but investment in hardware will mean that as soon as we put a signal on the hardware boys will find a way to unscramble it. The law as it is, is unenforceable and we will have to find some other way. A share of a levy on tape has been tried elsewhere and does not seem to work. How do you share it out? You dealers would not get your share. I think time and people's apathy will help to cure the home taping problem. At the moment they have to buy equipment, and tape, then find or borrow records, then tape them, then get a box and/or slipcard (Beaver — They steal that!) And the only reason they are going to this trouble to tape at home is because at the moment they are a bit skint. I hope and believe that the only solution is that when people have more money they will buy records in preference to taping them. I don't really see any other solution.

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FEATURE

Star Wars & other space oddities

SPACE — THE final frontier. Or a new horizon for sales? These past few months have seen an upsurge in the number of recordings with science fiction content or connections.

Setting the chart pace have been Meco's Star Wars theme, Space's Magic Fly and the Carpenters' Calling Occupants, while a new contender is Kenny Everett and Mike Vickers' Captain Kremmen amusement, but there are many more currently available or upcoming.

Looming large in the repertoire galaxy, of course, is Star Wars — although many of the releases under discussion here were blueprinted before the 20th Century movie took off for boxoffice hyperspace. Though its licence deal with 20th Century Records, Pye has the original soundtrack, a 2LP package which has already sold over two million copies in the United States. Hindering UK sales, however, has been the fact that no ticket-buying Britons can see Star Wars until December 27, when it opens in two West End cinemas, and January 29, when it spreads beyond the capital to 11 major cities.

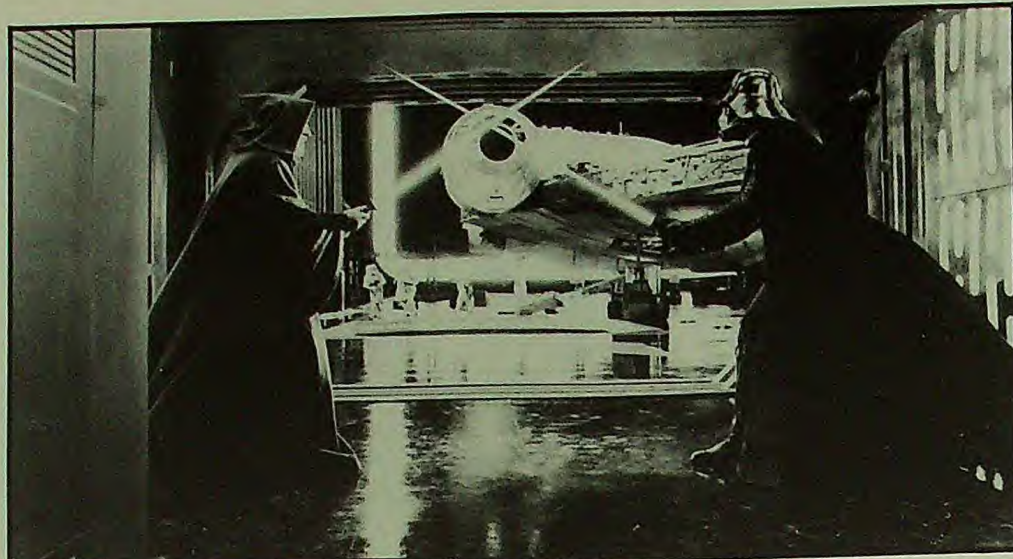
The waves of publicity that have flowed from the US since Star Wars' release there in May have made many in Britain impatient, and commenting on the irony that the country in which much of the movie was made seems to see it last of all (it has already opened in various European territories).

Nevertheless, without benefit of the film, UK business for the soundtrack has been a healthy 30,000 sales-plus. The £4.99 double-album of John Williams' score was rush-released by Pye on July 29, largely to counter the flood of US imports, and a single of the main theme, performed by the London Symphony Orchestra — and a top ten item in America — was issued simultaneously.

But the company is obviously saving its promotional muscle until the New Year, when, according to marketing manager Jack Boyce, it will be mounting a major campaign. RCA may have succeeded with Meco's discofied Star Wars, but Pye's possession of the original soundtrack will be its greatest asset when the film opens. This is to be the prime emphasis, adds Boyce — "beware of pale galactic imitations" — and it will be solidified by props and other items from the movie supplied by 20th Century and Elstree studios for in-store display use. The range of merchandising material will be extensive, he says, and dealer link-ups with local cinemas showing Star Wars will be possible.

Pye is already scheduling co-operative advertising with 20th to boost both the film and the album on television and radio. Further information will be released to the trade nearer the end of the year, but, enthuses Boyce, "Star Wars is declared!"

Pye is planning other souvenirs, including the re-promotion and resleeving (in a special cover



ALEC GUINNESS (left, as Ben Kenobi) and David Prowse (as Darth Vader) — two stars of Star Wars — are only two inter-galactic opponents duelling this Christmas. Record companies like Pye, MCA, Charisma, Ariola, MCA, Jet, Capitol, EMI and DJM will be battling for sales with science fiction-oriented (in content or graphics) product.

featuring stills from the movie) of the LSO's main title 45, and the release of The Star Wars Storybook. This will be a single LP of music, dialogue and sound effects, complete with gatefold sleeve — the front is likely to portray robot heroes C3PO and R2D2 — and 16-page colour booklet.

Meanwhile, RCA has disclosed its efforts for the Meco album, Music Inspired By Star Wars & Other Galactic Funk (*Music Week*, November 12). This involves a substantial £10,000 worth of cinema time, in the form of a 30-second commercial to be screened at sites playing Star Wars from December 27 onwards. The advertisement features two space characters, animated in disco-dance mood for half-a-minute and then frozen in a final frame of the album cover. RCA black music product manager Greg Lynn estimates that 90,000 people per week will see the commercial during the movie's West End run, expanding to hundreds of thousands when it opens elsewhere. Local press advertising will back up the screen spots.

The 12-week campaign will be linked at retailer level by ample in-store support, with 3ft. cardboard cut-outs of the space dancers for window use in key outlets, and similar 1ft. counter browsers for every dealer. RCA will be monitoring the effectiveness of these efforts in the same way it did for Perry Como's Best Of British push (*Music Week*, October 22).

In addition, says Lynn, the company will be setting up club promotions to capitalise on Meco's disco content, involving competitions offering copies of the LP and tickets to the movie. The success of the record, Lynn hopes, will go much of the way toward proving that disco product, which is essentially still viewed as singles-oriented, can translate into big album business.

Adam White takes a cosmic look at sci-fi sounds

Pye and RCA are far from the only ones looking to benefit directly from the Star Wars bonanza. The title theme has been recorded by veterans and unknowns alike, including Maynard Ferguson (CBS), David Matthews (CTI), Patrick Gleeson (Mercury), Don Ellis (Atlantic), the Force (Splash) and Cook County (Barak) — though not all have been released in Britain — and publishers Chappell are expecting yet more covers in the months ahead.

One of the more unusual is due from MCA in December, featuring a vocal interpretation by Lips of three themes from the film, plus the *timbre* of Sir Alec Guinness, who plays good guy Obi-Wan Kenobi in the film, uttering its catch phrase, "May the force be with you". The single was produced by Hal Shaper, who wrote lyrics to John Williams' original music, and Mike Berry.

In other galaxies, the space race continues. The Electric Light Orchestra on Jet has one of the sales hits of the current season with their *Out Of The Blue* 2LP, which exploits science fiction to some extent in the material, but dramatically so in the cover graphics. These feature a mothership space station, at whose heart is the colourful ELO logo that was used effectively for the act's previous album, *A New World Record*.

The double-album also contains a three-dimensional cardboard model of the orbiting station for consumers to assemble themselves, and it is this which United Artists and Jet have exploited to promote *Out Of The Blue* at trade level. It has been made into a 2ft. display centrepiece which

can be hung in-store from the ceiling; supplementing it are posters portraying the cover graphics. In addition, UA has imported a quantity of American ELO mobiles, which also have as their centrepiece a 3D cardboard version of the space station, with lightning, orbiting planet and spaceship attachments!

UA sales promotion manager, Howard Berman, agrees that such imaginative sleeve design lends itself perfectly to effective and impressive merchandising aids. "It is expensive, and if you do it, you must do it well, but it certainly can pay dividends". Berman believes that dealers used the similarly-imaginative items employed for *A New World Record* for much longer than usual, more conventional displays. This is particularly pleasing, he says, when the space limitations of many retail shops are taken into account. "London-based record companies forget that many out-of-town outlets simply do not have endless shopfronting in which to mount big displays".

Charisma has similar display opportunities with its forthcoming *Inter-Galactic Touring Band* album, featuring, among others, Rod Argent, Annie Haslam of Renaissance, Ben E. King, Arthur Brown, Dave Cousins of the Strawbs, Meatloaf and members of Status Quo and the London Symphony Orchestra. It intends to make use of the satellite-type front cover artwork in striking fashion and will use robots in its in-store display material, though the company is anxious not to be seen as cashing in on Star Wars.

Robots figure, too, in the current EMI campaign for Queen's *News Of The World*, stemming from the album graphics, while Motown used helmet-headed displays for its distinctly-science fiction album by Mandre. Another recent sci-fi package was Alan Parsons' *I, Robot* on Arista, in which the onetime EMI

engineer and latterday producer of Pilot, Cockney Rebel, John Miles and Al Stewart "took a futuristic look at science fiction through the eyes of a modern day man". The album was launched in its own vaguely-futuristic way at a Royal Festival Hall presentation during which some 150 people heard the music through headphones — a world record, apparently, for the greatest number of headphones linked simultaneously to one sound source.

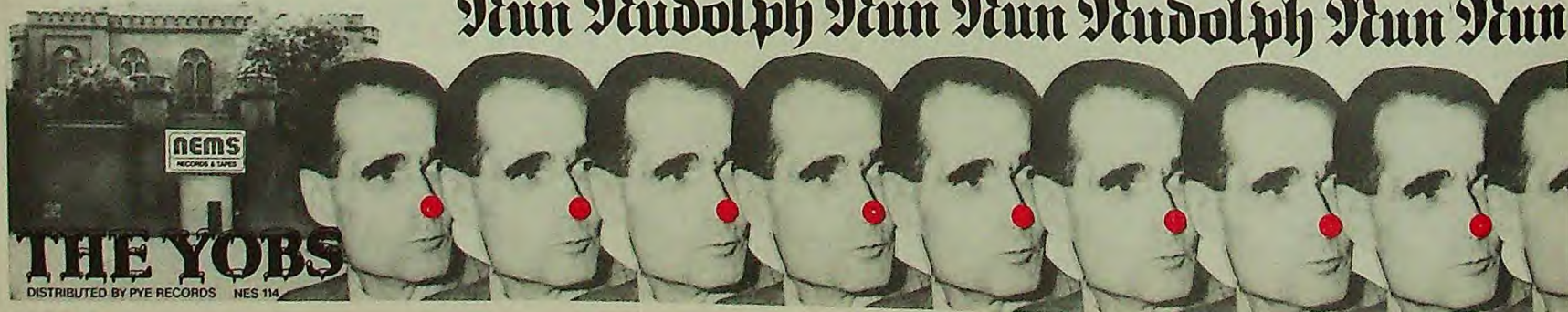
The present penchant among Europeans for electronics in music, exemplified by Space and Jean Michel Jarre, also lends itself to exploitation in science fiction fashion. A new project in this vein is by Ariola Hansa's *Space Art*, an album featuring three French session men which has already sold over half-a-million copies in Europe so far this year. The UK company's promotion for the album includes a film of the act (screened through the Captain Video outlets) performing in spacesuits — a ploy successfully used by Pye for Space, hitmakers with Magic Fly.

More improbable interplanetary travellers are those exponents of easy listening, the Carpenters, but their recording of *Calling Occupants* has been the pair's biggest British hit for a considerable time. The original version of the song was written and cut by Capitol's Klaatu, itself somewhat stigmatised by the "are they the Beatles incognito?" fuss of earlier this year, but now persevering with music rooted in science fiction (the name Klaatu actually refers to a space visitor in a classic movie of the genre, *The Day The Earth Stood Still*). Their first album was a collection of eight separate songs tied together with a concept relating to travel and communication in the past, present and future on a planet called Klaatu intended to resemble the earth; their second, *Hope*, just released in the UK, is "a thematically-linked science fiction fantasy" which plots the course of a group of space travellers who visit the remnants of that first planet.

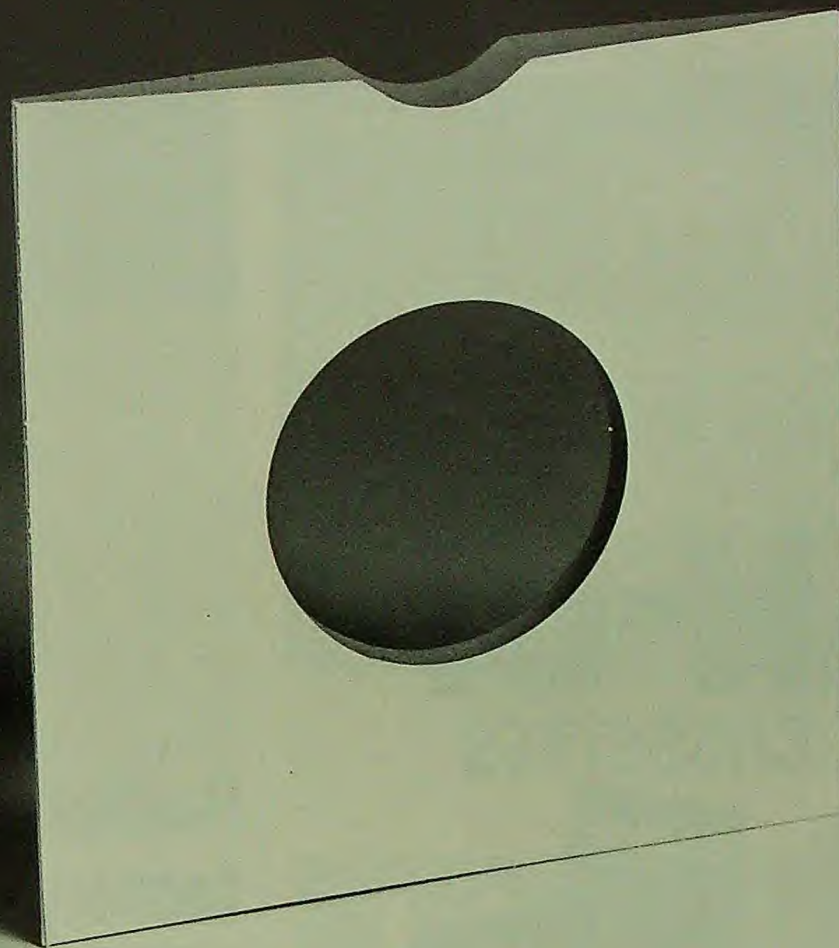
Like the Star Wars soundtrack, *Hope* features the London Symphony Orchestra, performing alongside Klaatu. Meanwhile, the Canadian band is currently working on a 50-minute cartoon depicting the *Hope* story, set for television or movie houses in 1979.

And then there is Kenny Everett and his battle against "those many-headed, quivering lumps of walking doom, the Krells". Captain Kremmen began life as a serial slotted in between the music on the Capital Radio disc jockey's weekend programmes, then spawning the single via publishers Standard Music and on to DJM, and a comic-strip paperback from Corgi Books. Now an album is being readied for the New Year, and Everett (like Superman?) now has a dual career in prospect: from zany but mild-mannered DJ to "the world's most fabulous man," Elvis Brandenburg Kremmen.

May the force be with him.



The new Mike Oldfield sleeve



**We'd show you the record.
But someone's playing it.**

'The Cuckoo Song' is Mike Oldfield's brand new single. It's on Virgin Records. The catalogue number is VS198. The release date is November 25th.

All that may be fact. Over 300,000 people bought Mike's last Christmas single. And that is indisputable.

Also available this Christmas. **Boxed.** The complete Mike Oldfield. Featuring Tubular Bells, Hergest Ridge, Ommadawn, and Collaborations, Mike's fourth album on Virgin Records. VBOX 1



AUDIO

Video disc: a step closer to mass marketing?

THE MUCH-vaunted video disc came a significant step closer to in-the-shops reality when Philips and MCA gave the first public showing of their jointly-developed audio-visual record playing system at the British Academy of Film and Television Arts in London.

A press audience was visibly impressed watching and listening to pop groups, football matches and clips from the MCA film Sweet Charity — complete with frame-by-frame presentation, freezing, reversing and action replay — all recorded on a disc outwardly resembling a conventional LP.

In fact, the resemblances stop at size and shape. The videodisc pictures and sound — up to 30 minutes playing time on the current single-sided record though 60-minute two-siders are in the pipeline — are impressed on a clear plastic disc coated with a reflective layer.

The disc is played inside a machine resembling a video tape recorder which uses optical techniques developed by Philips/MCA to scan the programme information. A beam of light produced by a gas laser is directed through the clear plastic of the disc as it rotates at 1500 rpm and focused on the information field.

The beam of light is then reflected back to a sensor whose output corresponds faithfully to the information that's been scanned. The disc player has no viewing screen so has to be linked to a TV set. If you want hi-fi sound you just link the player to your amplifier as well via output sockets on the back panel.

The system's use of optical techniques means there's absolutely no physical contact between disc and player — hence no wear and tear. And because the information on the

Edited by
DAVID ALDRIDGE
Of Hi-Fi Buyers Guide

record itself is protected on one side by the thickness of the basic plastic disc and on the other by a protective coating, fingerprints or shallow scratches caused by clumsy handling won't affect replay quality. The sensing light beam is focused on the information not the surface of the disc so marks are a long way out of focus. It all sounds a definite improvement on conventional records which have to be handled with kid gloves.

The Philips/MCA system will be test-marked in America towards the end of next year but is unlikely to be available in Britain much before late 1979. It's impossible to talk of accurate prices two years ahead of



THE VIDEO disc and player: optical techniques mean there is no wear and tear on the disc.

appearance but Philips international marketing manager J.C. Coppen told *MW* that in present terms a video player would cost between £500 and £600 and each disc would be slightly more expensive than a conventional record.

It would depend to some extent on content but the average cost — in current terms — would be around £6 per 30-minute single-sider. That's much cheaper than pre-recorded video tapes.

In predictably-ebullient fashion, Philips and MCA consider their video disc system has tremendous possibilities for the future. They envisage flexible records which could be folded or rolled up and sent

through the post. They claim these discs will be simpler and quicker to produce which, in turn, means more up-to-date information content.

But that's all well in the future. Over the next two years, Philips and MCA will be working on their double-sided discs and a slightly-modified machine to play them and seeing what reactions they get to existing equipment both in the US and among test "viewers" here in Britain.

They'll doubtless be keeping their fingers crossed, too, that none of the other big companies pip them at the post in their bid to get the Philips/MCA system adopted on a wide scale.

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Radford separates factory activities

AFTER AN unsettled year involving a Grunwick-type union recognition dispute, the long-established Radford hi-fi firm has decided to quit its Bristol factory and shift to six smaller plants scattered

throughout the county of Avon. Each plant will concentrate on a specific aspect of Radford's manufacturing activities. One has already opened — the others are scheduled to come in to operation over the next two years.

BBC, 3M put the digit on tape hiss

THE BBC and an American division of the giant 3M tape organisation have jointly developed a system of digitally-taping audio signals which could revolutionise recording by ridding them of irritating background hiss.

The technique involved is similar to that used in certain types of telephone audio transmissions. An audio waveform is rapidly sampled and each amplitude level given a pulse code. On playback, these pulse codes are read off the tape and reconstituted so that tape noise is left behind.

The two companies claim that their system's signal-to-noise ratio is much better than that of the best analogue recording techniques.

The absence of accumulated noise during multi-recording, mixing and dubbing will obviously be a boon in itself to professional tape users like the BBC. But the system also offers low distortion as well as operational simplicity and the elimination of involved bias and equalisation settings.

It goes on sale in the United States late next year and is initially aimed solely at professional tape recordists. However, it's bound to reach Britain eventually and there's a good chance, too, that it will find its way in to domestic tape machines.

The decision to devolve from one 30,000-square foot site in Bristol to six 5,000-square foot sites outside the city was prompted partly by choice and partly by necessity. Radford first felt its different operations got in each other's way under one roof and would be more efficient if separated.

Secondly, Bristol posed its own problems, according to company boss Arthur Radford. "It's the most prosperous city in the country so there's no pool of labour to draw on when you have union problems like we've had. The transport system's terrible, too. It's almost impossible to get workers in on time if they have to travel any great distance. It'll all be better in smaller towns where there's less need of transportation and a bigger labour pool."

Radford has just released a new loudspeaker which it is touting as probably the most expensive bookshelf model in the world — EACH one costs £132.50. The T90 measures 21" by 12" by 9", weighs 33 lb and is a three-way speaker with a 70W power handling capacity. Full details from: Radford Acoustics Ltd, Ashton Vale Road, Bristol BS3 2HZ (Tel: 0272-662301).

Scotch offer

SCOTCH HIGH Energy cassettes are being sold at their lowest-ever price in two new special Christmas tape packs containing three C60s and three C90s. Cut-price costs for the C60 and C90 packages respectively are as low as £2.99 and £3.49, according to Scotch manufacturer 3M.

STUDIOSCENE

£400 a day for sounds on wheels

by GRAEME EWENS

IT IS only seven years since the first multi-track mobile recording facilities became available in this country. In that time an increasing number of live albums have been cut while recordings of studio quality have been made at numerous English country houses and French chateaux.

The versatility of the mobile has not been overlooked, and although there is competition between the units on the road all appear to be earning their keep. Mobiles, however, are expensive to build and equip. With a basic investment of about £100,000 an operator will need to be booked solid for a couple of years before he sees a return.

The first multi-track mobile was operated by Pye and was initially eight-track. In 1970 the first 16-track mobile arrived, courtesy of the Rolling Stones, and was followed in 1973 by the 24-track Manor unit and soon after by Island, Ronnie Lane, Micky Most's Rak, and Ian Anderson's Maison Rouge.

The cost of hiring a mobile from any of the companies has stabilized at £400 per day, which is inclusive of engineers and generally exclusive of travel expenses. While all the mobiles have a common function (and 24-track tape) it is understandable that basic equipment specifications and overall dimensions are similar. Whatever differences there are in design, and choice of equipment can be explained as the preferences and quirks of the individual engineer/designers who build, modify, up-date and operate the units.

The costs of this continual modifying are not immediately passed on to the customers. As all

the mobiles are operated by record labels or based at regular studios, facilities exist for technical work to be done in-house. With engineers who often live on the job the amount of time devoted to general maintenance is only limited by the workload.

Manor's two articulated vehicles, all are built on 20-30ft rigid truck chassis — which is a practical size for gaining access to out-of-the-way country locations.

Ronnie Lane's Airstream caravan-based studio has recently been vandalized in a burglary attempt. Although the console was not removed extensive damage was caused and the unit is out of service. Pye's mobile has also been off the scene for a few years. After their articulated Transit-based pioneering mobile was up-graded to 16-track it was operated for four years and then sold to the Manor. Since then Pye has not operated a multi-track mobile because the business had become too competitive and the prices kept artificially low. However Roy Pickett at Pye suggests that they might well be back in business when this generation of mobiles begin to fall apart — if there is still a demand.

Operating out of Edinburgh, where the studio is well-established and attracts a great deal of local and visiting work, Craighall has an eight-track unit which has been regularly used to record the Edinburgh military tattoo. The mobile is used quite frequently for recording military music, and for choral and classical works. It has also been used to tape the Average White Band at Glasgow Apollo theatre for Radio Clyde.

The touring rock scene is traditionally seasonal, and in the

summer months live album recording is at a low level. Rock, however, is only a segment of the music spectrum and mobile facilities are in demand for various other productions.

Classical music is generally recorded on location and British mobiles are in demand on the continent for a variety of orchestral, choral, operatic and big band events.

In the classical field Sutton Sound operates a mobile and has a heavy workload recording orchestral works. With rates starting at £224 per day, their 16-track facilities are considerably cheaper than the 24-trackers. On another level there is already talk of a new generation of four track machines being built into small vans for use on the pub/club circuit.

No new mobiles have been built recently and the work that is available at the top end of the market is divided almost evenly between the five major operators.

The Mobile Studio (Rolling Stones) bookings: 734 3470, Telex 261425. Built in 1970 as a 16-track, since converted to 4-track. A Helios 32-in, 24-out console is used. If more input channels are needed they have facilities to provide 58 lines. 3M tape machines and Altec speakers are used. The 30ft long truck comes with engineer Mick McKenna, an assistant engineer and driver. The vehicle was to be shipped to the States in 1975 and was extensively modified and re-equipped to record the Stones tour. The costs were found to be prohibitive and the project was dropped. It has been used to record early Deep Purple, Original Animals, Radiator, Be Bop Deluxe etc; and the Stones Exile On Main

St. and most of Love You Live.

Basing St. Studios (Island Mobile bookings at 229 1229). Built in 1973 the 31ft long truck contains a Helios 40-in, 24-out console, 3M 24-track tape machines and JBL monitors. The regular crew consists of chief and assistant engineers, maintenance engineer and driver. Live albums recorded include Marvin Gaye, John Denver, Carpenters, Bob Marley. John Martyn has used the facilities at Chris Blackwell's house, and Steve Marriott has recorded with the mobile at his own country house. The Manor (bookings at Shipton-on-Cherwell 2128).

Two vehicles: First was built 1973 in a 40ft container. A Helios 40 channel console is used and Ampex tape machines. It was the first 24-track mobile unit. Second features a 30 channel Neve desk in a smaller container. Phil Newell, technical director is an ex-member of the original Pye mobile team. The crew usually consists of three engineers. The number one vehicle has recently returned from behind the Iron Curtain where it was used to record the Warsaw Philharmonic playing un-recorded Duke Ellington material. Albums recorded include Genesis, Little Feat, Mike Oldfield and Live at Roxy. Also does a reasonable amount of film work including the current Sex Pistols feature and tv shows.

Rak Mobile (bookings at 586 2012). Built in 1975 on a 23ft long chassis and equipped with Automated Processes. 54-in, 24-out console, and 16- or 24-track on 3M machines. Crew comprises engineer Doug Hopkins who designed the truck plus assistant engineer and driver/tape op. Mostly used for film work, including Sight and Sound for BBC. Albums have also been recorded at French chateau by Hot Chocolate, Susy Quatro, and Chris Spedding. Live albums include

SAHB, Weather Report, Big Youth.

In the summer when rock work is slack The Rak mobile is used to record a two-month opera season. Has also been used by Paul McCartney at his Scottish home.

Maison Rouge (Bookings at 381 2001). Built into a 28ft long truck this unit features the first and only quadrophonic mobile desk. Of Neve manufacture the console has 32 input channels, 24 out, and 24- and 16-track recording is on Studer tape Machines. Peter Smith, designer of the vehicle, is the chief engineer. An assistant engineer and driver complete the crew.

Has been used to record various kinds of music from Gentle Giant to a Salvation Army band at Castelford; from Abba at the Albert Hall to the Hot Rods at the Marquee; from Johnny Thunder on an organ recital at Guildford Cathedral.

Sutton Sound (bookings at 262 9066). Built in 1975 as eight- or 16-track. A custom-built 16-channel console is used. Designed by Kenneth Shearer (who built the Albert Hall baffles among other things) specifically for recording classical music on location.

Sutton Sound has recorded pop and rock in the past. Jethro Tull and ELP have used the studio, and although Mark Sutton specializes in classical music the facilities are generally available.

Craighall (bookings at Edinburgh 552 3685). Eight-track facilities built into a 2½-ton Mercedes truck. Twee Audio 14-channel console, which can be supplemented by use of a 12-channel sub-mixer. Studer eight- and two-track machines, and JBL monitors. The mobile operated mainly in Scotland where 75 percent of the recording is for commercial release. The unit recently returned from taping 1,000 musicians at the British Berlin Tattoo.

YOU CAN'T TURN OFF HIGH INERGY.

Already 34 with a bullet in the Billboard Chart and the reaction is the same this side of the Atlantic. **"You Can't Turn Me Off"** TMG 1087.

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Specially edited airplay version now available.



Taken from the forthcoming album 'TURNIN' ON'

ELVIS

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STUDIOSCENE

D'arblay Studio— a four-pronged attack for £30

D'ARBLAY SOUND studio workshop has announced a new and ambitious venture. In its own impressively-produced launch material, D'arblay states that it has "grasped the nettle of the sound industry in both hands and, with the launching of what is basically a four-pronged attack, has offered an integrated approach to the often divergent requirements of musicians, composers, songwriters hi-fi buffs, potential sound engineers, producers, businessmen, teachers of drama and music and enthusiasts".

It is not surprising that the workshop's founders and directors have been regularly asked if they do not feel the venture is over-ambitious. Their reply is that the organisation has been thought out very carefully from every angle; that the need for the services offered was and is clear to many people in all branches of the music industry; and that the different aspects of the package put together by D'arblay all relate to each other so need to be offered together.

The idea has a strong claim to being unique, and arose from the often-expressed needs of "many people involved in the sound and

music industry who, for whatever reason, have repertoires of heart-rending stories to tell of aspirations and ideas gone astray". Groups who have saved for months to afford a low-budget recording session to demo their work and end up spending twice as much as they can afford on mediocre tapes; songwriters, composers and performers who need advice and constructive criticism of the tapes they take to record companies and publishers — advice and criticism which is seldom given because of lack of time or interest, and which should, anyway have been given before the tapes were submitted for commercial consideration.

"How long, "D'arblay asks its potential clients, "can all this be dismissed as an occupational hazard?" The reply implicit in the setting up of this venture is obviously "no longer". The sound studio workshop is only in one sense a place. Primarily the workshop is a neat, strong presentation box containing six cassettes and six illustrated colour booklets. The cassettes cover the practical aspect of the wide range of sound recording interests that D'arblay intends to cover, while there is a booklet

corresponding to each cassette, setting out theory. The written material bears out the stated intentions of the originators — offering practical help to those wanting actually to start work in the music business — by presupposing no knowledge of commercial sound recording on the part of the client. A glossary of common technical terms from Acoustic and Actuality through Flutter and Peak Up to Woofer is also in the pack. Cassettes and booklets, which have clearly been put together with professional care, deal with topics listed as The Nature of Sound, The Studio (which is sensible enough to accept that the days of the home demo are far from over and so includes a section on Making the Most of Home Acoustics); Recording Sound; What We Listen For; Speech and Drama (including advice in scripting and effects); and on a fashionably thrifty note — Making the Most of Studio Time.

In the absence of any formal training or apprenticeship for sound engineering, except as part of the music Tonnemeister course which is available at only one British University, the workshop does go creditably far towards achieving its aim of "taking even the beginner from the basics of the nature of sound through to the possibilities of multitrack recording".

The package is being sold as one item for £30, which is not unreasonable when the effort put into producing it is considered — and the possible savings in time, money and frustration to the would-be music business professional. Each person who buys the workshop is entitled to a free visit to Anemone studios, above D'arblay premises at 10 Poland Street, London W.1.

The other "three prongs of the attack" which grew out of the original workshop idea are theatrical and musical promotions facilities —

which offer a critical analysis of tapes D'arblay card holders may send in, and follow up with professional management and promotion, and even financial support and professional demo recording if necessary; and lastly the Sound Swap Shop, to which clients may send in written details of their interests and abilities in sound and recording, and ask to be put in touch with others of similar or complementary interests.

This last service is offered free of charge, but it would be reasonable for both clients and D'arblay to hope that meetings between embryonic George Martins, Geoff Emericks, Eric Claptons or Elton Johns could prove very profitable in the long run to all concerned. If D'arblay manages to fulfil only half of its ambitions for serving the needs of the music industry and those wishing to enter it, it will have pulled off quite a coup.

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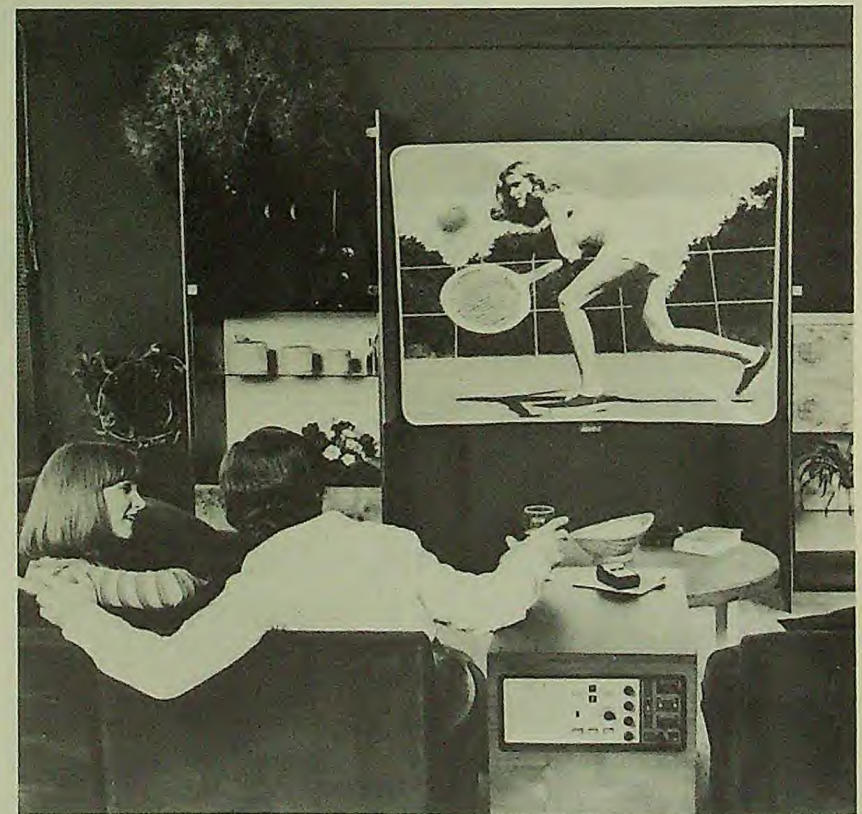
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STUDIOSCENE

Super Bear—a millionaire's playground on the Cote d'Azur

VICTORIA MAY be long dead, but the British are still colonists at heart, and there is now a tiny red area on the map of the Côte D'Azur, not far from the twin millionaires' playgrounds of Nice and Cannes.

Here, 2,000ft up a series of hairpin bends which are terrifying if taken at speed, is the lively, beautiful and totally unspoilt village of Berreles-Alpes. A mile from the village square five Britons have created a luxurious enclave where tax-weary British (or American, or perhaps even discerning Continental) groups can combine recording with recreation.

Super Bear studios was conceived during a downward ski run when Damon Metrebian was considering where his business acumen should take him next. Always interested and involved in music, and like so many performers and songwriters always feeling that he could create a studio better than anyone else's, he settled on the idea of combining business and musical interests in the shape of a studio.

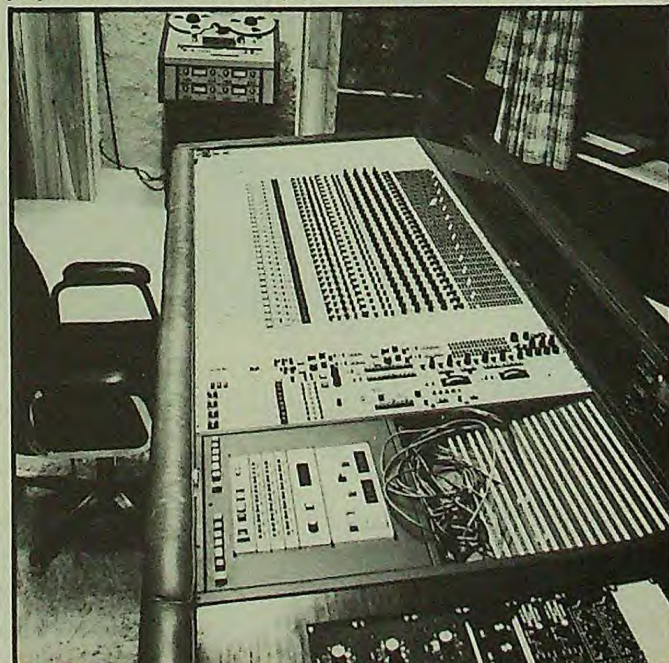
As the son of Kay Metrebian, founder and chairman of Brentford Nylons until the company suddenly buckled and was taken over by Lonrho, he had acted as a director during a long period when his father was ill. The fact that he had contributed ideas which worked — including the launching of Nomad Records which sold 30,000 copies of a Christmas single recorded by himself through the company's branches — did not go unnoticed in certain quarters which had finance to offer for the right project. Metrebian had intended to go into business with his father, but after his death decided to carry on alone. Armed with the bold and simple plan of creating one of the most luxurious studios to date and putting it where it was bound to attract the record industry's biggest earners Metrebian went to Switzerland for the backing he needed. "These people knew me and were ready to

give me the finance, but when I told them how much they did have to swallow hard," he recalls. However, he came away with a million dollars, and looked for a place to spend it.

He was aware that there was, surprisingly, no professional 24-track outfit in the South of France, and heard from a friend about a house, including a 200 capacity restaurant, in the Alps above Nice. There seems to be a story behind everything to do with Super Bear, and the one involving the house is that it was built about 12 years ago by a millionaire whose marriage was in a strained state, and who wanted to create for his wife an idyllic home. Part of his plan was an Olympic-sized swimming pool in the garden. The house — an elegant two-storeyed building combining modern and traditional French architecture — was completed, but the pool was not, because the lady for whom it was all intended left her husband. The hole in the ground creates natural echo for outdoor recording sessions. A local landowner then bought the place, but sold it again when he went bankrupt, and a well-known Nice restaurateur converted it into a second establishment for his business.

When he put it up for sale Metrebian and his wife Jo were warned that it was probably too small for their purposes, but having seen the place they could not resist either the house or its beautiful mountain situation. Both felt that this was the place for the project, because "if it cannot work here, it cannot work anywhere".

Conversion, fitting out and decorating began in February, and was soon to involve not just the French workmen — who created difficulties by needing constant supervision of their happy-go-lucky methods and later by downing tools for the whole of August, as does everyone in the area — but the Metrebian, and the people who had



EASTLAKE CONTROL room at Super Bear, with MCI JH 500 series desk.

STUDIOSCENE



SUPER BEAR studio, Berre-les-Alpes, Nice.

come over from England to join them. Towards the end of the process they had rapidly to learn interior decorating skills, and to gain the ability to work practically round the clock to have the place ready for its first booking. The results are splendid, and the visitor is tempted to imitate the habit of the villagers who, when shown around the studio, tend to touch items of furniture, decor or equipment, lift the hand quickly as if, it had been burned, and remark "that must have been very very expensive!" or the idiomatic French equivalent.

At about the time Metrebian was making all his early decisions about the site, John Etchells, engineer at KPM studio in Denmark Street and BBC engineer and producer before that, had written against his birthday in the studio diary "Etchells retires to the South of France". The prospect of actually fulfilling that promise to himself was rather vague until the telephone call from Metrebian inviting him to choose the equipment for, and then engineer at, Super Bear.

The reply was immediate consent, which surprised Metrebian until he learned of that diary note. A visit to the AES exhibition in Paris last spring resulted in the choice of Eastlake for the acoustic design of both studio and control room, and of an MCI JH 500 series automated console and MCI 24-track, four-track and two-track machines. These headed a long shopping list of electronic necessities and luxuries which was peppered with illustrious names in the audio business, and which finally added up to a handsome total.

Metrebian now and then uses a certain phrase to describe his aims — any of his aims — which is "I want to be the best, or at least as good as the best." Not an engineer myself, although now learning his way around a desk, he gave Etchells carte blanche to buy whatever was needed to attract and to serve the custom the studio was aiming at. The result is a control room which shares its elegant interior lines with the rest of the house, but which should be a producer's dream. A visiting producer was last week happy to agree on that point, and the band he was working with was booked in on the spot. Another booking already sealed is by the Pink Floyd, who will be coming in after Christmas.

The studio fee, which is a negotiable £7,500 a week at present includes accommodation, all studio time (no overtime charges) food and the house wine. Loui Etchells is chef et patron de la cuisine while her husband attends to the duties of studio director and engineer. To run the business side of the studio when the Metrebian's are travelling to promote Super Bear there is another British export, Dave Palmer, also a former BBC man, who has known his boss since they were nine-year-old schoolboys together.

Jo Metrebian's good French makes her invaluable in all secretarial, and domestic organisation, and she has spearheaded the studio's successful efforts to become known and liked by the local community. A stroll

around the village of a Sunday morning draws broad grins of welcome from Berre worthies when they realise that the visitor is staying at the studio.

The Super Bear staff is completed by the one French recruit, Patrick Janead. Hailing from Tours he had written some time past — while working in a small London studio — to Etchells at KPM. Etchells contacted him when Super Bear was being built, realising the need for a French speaking technician. Janead (whose pure and literal English once caused him to remark mildly that the back had fallen off his car on the way up the mountain which was "not usual" — a phrase now applied by everyone else to any technical disaster) took himself and his electronics degree to MCI to study the company's equipment in order to cope with his job of maintenance engineer.

His workbench has been set up at the rear of the huge cellar/larder which occupies part of the basement, next to the very large and well-equipped kitchen. The rest of the basement, which was to have housed the studio itself but proved to be too small, is taken up with a large but quite cosy rehearsal room — although how much rehearsing will be done amid the constant temptation of three pinball machines and a Scalectrix set remains to be seen.

The studio is on the ground floor, and Tom Hidley of Eastlake was persuaded to include two large windows in his design for the front facing wall. These give twin picture-postcard views of the nearby mountains, views shared by the two isolation booths — one dead enough to lose a hearty handclap almost completely and the other so live as to send the same clap rocketing into the inner ear like a gunshot.

Opportunities for recreation, which Metrebian is aware will be a draw second only to the technical standards of the studio, are many, including a two-level swimming pool (and later tennis courts) in the studio garden, skiing for beginners and experts a short drive away, and the sea swimming, clubs and casinos of Nice at the foot of the mountain.

It is difficult to describe a set-up like Superbear, which was from the start intended to be the last word in just about every direction, without becoming tiresomely eulogistic. What matters in the end where any studio of whatever size or cosmetic quality is concerned are the sounds which can be produced and recorded faithfully there. The tapes made so far by Metrebian and Etchells go a long way to demonstrating the attractiveness of the sound and efficiency of the equipment, and only the collected experience of the only few sets of clients will confirm that commercially. Final mention should go to some other items in the control room — dbx and Dolby, four Eastlake TM3 monitors, two JBL 4311's and two Auratone hi-fi monitors, a selection of limiter/compressors, noise gate/expanders and microphones, a superb Bechstein grand dominating the studio — and Otta the Great Dane.

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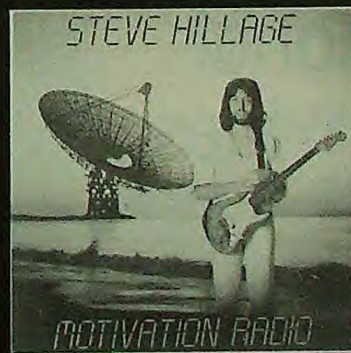


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ALBUM REVIEWS

POPULAR

TANGERINE DREAM
Encore, Virgin, VD 2506.
Producers: Artists. Recorded live during the March/April North American tour this year it was engineered by the anything-but-Silent-Three themselves. The final quality demonstrates that they know their way around a mixing console as well as they do around the mind-boggling list of acoustic and electronic instruments they use to produce their lyrical and futuristic music. This 2LP enters the chart this week, following a line of previous Tangerine Dream big sellers.

LA BELLE EPOQUE
Miss Broadway, Harvest SHSP 4074. Producer: Prima Linea. No surprise that the bulk of this LP features the now-familiar Eurodisco sound: thumping beat, zippy strings, ethereal voices and so on. The girls' Black Is Black hit forms the base of an extended 14-minute Discosound medley on side two, in fact, while the topside features a similar title track and two passable ballads, My Love and Losing You. But beware of banal lyrics! Dealers: the hit will boost business, obviously.

VARIOUS ARTISTS
Black Joy, Ronco RTL 2025.
Compilation producer: Gordon Smith. This Ronco compilation of some really excellent tracks is the soundtrack to the film of the same name, which has received some mixed reviews. But with tv advertising and film-related exposure the album should have no trouble in achieving healthy sales. And it deserves it too. There's hardly a duff track amongst its 22, and there's many a consumer who will be very pleased to see so many black artists from so many different labels all on the one album. Tracks include: Lady Marmalade, Labelle, Saturday Night At The Movies, The Drifters, Tears On My Pillow, Johnny Nash, Me and Mrs Jones, Billy Paul, Midnight Train To Georgia, Gladys Knight and The Pips. It's In His Kiss, Linda Lewis.

BRAND X
Livestock, Charisma Class 5.
Producer: Brand X. Not much argument that Brand X is currently Britain's most popular jazz-rock outfit. This is a live recording, which duplicates two tracks from previous albums, but this is hardly likely to deter anybody. Brand X has the percussive rhythmic interplay down to a fine art, and it provides an

impressive framework for the exchanges of ideas between Robin Lumley's keyboards, Percy Jones' impeccable bassplaying and John Goodsall's splendid guitar work. The good thing about Brand X is the accessibility of their music, where technique continues to take into account the desire of listeners to have a tangible thread of development to concentrate on. Their last album Moroccan Roll charted and this one will certainly head in the same direction.

DOROTHY MOORE
Dorothy Morre, Epic EPC 82356.
Producers: Tommy Couch, James Stroud & Wolf Stephenson. The Southern lady's I Believe You is her third post-Misty Blue hit, and her sensitive stylings work well on this package of ballads (Love Me, For Old Time's Sake, Loving You Is Just An Old Habit) and upbeaters (Let The Music Play, Make It Soon and Daddy's Eyes). Good taste is the order of the day, while CBS might do well to consider Moore's impassioned reading of With Pen In Hand as a future single. Dealers: soul sales are certain, and some crossover potential is here.

SHOWADDYWADDY
Red Star, Arista SPARTY 1023.
Producers: Showaddywaddy. Largely self-produced, two tracks, excepted, is this latest delivery from goodtimers Showaddywaddy, which contains five cheerful workouts of pop classics: Eddie Cochran's Somethin' Else, Lloyd Price's Personality, Buddy Holly's Listen To Me, the Kalin Twins' When and Chubby Checker's Dancin' Party. The self-penned material is not so strong, particularly in the lyric department, but will probably please the fans, anyway. Dealers: Arista is giving this major support, and it does include two top ten singles.

PAUL SIMON
Greatest Hits Etc, CBS 10007. Thank goodness for the Etc, for a Greatest Hits tag seems to be stretching credibility more than somewhat. More to the point is that the album is splendid value with no less than 14 tracks (how many if it had been a new collection of songs), most of which would figure in anybody's list of Simon favourites. Tracks like Me And Julio, 50 Ways To Leave Your Lover, American Tune, Mother And Child Reunion and Take Me To The Mardi Gras are so well known that the album scarcely needs any further recommendation. A seller anyway, but if Slip Slidin' Away charts then could have significant seasonal impact.

MECO
Music Inspired by Star Wars & Other Galactic Funk, RCA XL13043.
Producers: Meco Monardo, Harold Wheeler & Tony Bongiovi. RCA is putting a major push behind this album, featuring the full (quarter hour) version of Meco's hit single, with its galaxy of sound effects and musical moods from the new number one movie box-office champ. This imaginative workout has already been receiving much exposure on the disco circuit, and will attract new customers when the film is released. The second side, Other/Galactic/Funk (three tracks), is a complete throwaway — disco dress with a pseudo military beat that is deadly dull. Don't play this side in-store! Dealers: Star Wars opens in London on December 27, elsewhere on January 29, and RCA is advertising Meco in those cinemas.

VILLAGE PEOPLE
Village People, DJM DJF 20524.
Producer: Jacques Morali. Another major disco album in the US, this four-track, 22¼-minute package features instrumental sounds familiar via the Ritchie Family (Morali producer Brazil) and vocals from the all-male People, fronted, in fairly soulful style, by Victor Willis. Everything is uptempo, driven by hi-hats and filled out by brass, strings and percussion. Unwise of DJM to print the paltry running time on the back sleeve, however (should this have been a maxi-single?) Dealers: clubs are already onto this, so sales should be strong.

LOVE & KISSES
Love & Kisses, Barclay CLAY 7001.
Producer: Alec Costandinos. Ironic that Britain should be among the last territories to release this worldwide disco smash, considering that it was recorded here with local musicians and singers. Clubs have been airing its fairly-predictable, 33½-minutes of thumping, bass-dominated rhythms, ethereally-chanting femmes and zippy strings — in other words, the Eurosound as exemplified by Cerrone, Silver Convention and many others — for some time, so the demand should be there, providing import sales have not done too much damage. Dealers: this sleeve is one to display prominently, both to attract attention and your disco clientele.

RAY STEVENS
20 Incredible Hits, Warwick WW5036. Questionable, surely, whether Stevens can sustain a tv package of this type, even though it contains major UK hits like The Streak, Misty, Bridget The Midget, Everything Is Beautiful and Misty. Consumers may want those tracks, but will they want Indian Love Call, Have A Little Talk With Myself, Lady Of Spain, Freddie Feelgood & His Five-Piece Band, Young Love and other dispensable, if personable outings? The humour does not hold up for long. Dealers: check whether tv support is in your area, but stock with care, anyway.

BOZ SCAGGS
Down Two Then Left, CBS 86028.
Producer: Joe Wissert. The unmistakable Scaggs vocals, used with cool and slightly jazz-tinted bias on one side of the album, but with more rock and funk on the other. This artist's name, quality and track record should take this fairly rapidly into the chart, but it has a grow-on-you quality which promises reasonably long-term selling prospects as well. Plenty of good cuts to choose from for in-store play, several very different from each other, e.g. Whatcha Gonna Tell Your Man, Hollywood, Then She Walked Away and — perhaps the most pop track on the LP — 1993.

HORSLIPS
Aliens DJF 20519. Producers: Alan O'Duffy and Horslips. Not yet another flight to the stars, but an excellent follow up from the best Irish band for years to their Book Of Invasions concept album. The latter took for its subject tales of Irish mythology in the shape of *Tuatha de Danaan*, the people who inhabited the emerald isle before the gael; Aliens leaps across the centuries to the 1840s, the Potato Famine and the central fact of 19th century Irish life — emigration, principally to the US. Hence the title. Throughout the album the band attacks some good songs in an amalgam of rock and more "ethnic" styles that is highly reminiscent of Jethro Tull, but with a dash of Irishness and a story line that makes the whole distinctively Horslips. Star tracks: the Wrath of The Rain, Sure The Boy Was Green, Lifetime To Pay.

GENE PITNEY
24 Sycamore, Pickwick SHM 931.
 The fourth album from Pitney released via budget outlet Pickwick, and probably the most interesting yet. It includes 24 Sycamore, only a minor hit for the singer in Britain but one of his finest ever recordings. The other tracks have all been chosen by the singer himself, and fans will welcome the chance of obtaining some of his more obscure titles in LP form. He includes The Boss's Daughter, a popular inclusion in his stage act, Only You (And You Alone), Baby I Need Your Lovin', and Stand By The One Who Loves Me.

GARY GLITTER
Silver Star, Arista, SPARTY 1020.
Producer: Mike Leander. Another lovely raucous, thumping collection of songs for lovers of undemanding lyrics and uncomplicated melodies, delivered in style by a shrewd and experienced r&r dues-payer who knows what he can do and does it very well. Leander has always served GG well and has done so again on this LP, which is, taken all round, definitely a good 'un. Arista is putting a fairly big-budget promotion behind the album, and carrying it over for the single from it, I Dare You To Lay One On Me. Other good cuts are Haven't I Seen You Somewhere Before, Roll Of The Dice and Heartbreaking Blue-Eyed Boy. Glitter's albums may no longer be chart certainties but this one has a better than even chance.

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2	(5)	TERMINAL STUPID	Snivelling Shits (60p)
3	(4)	DEVELOPMENT CORPORATION	The Now
4	(1)	WATCHING THE DETECTIVES	Elvis Costello
5	(6)	PAIN	P.V.C.2.
6	***	RADIO CALL SIGN	Lockjaw
7	(7)	ANARCHY IN THE U.K.	Sex Pistols (£1.00)
8	(11)	SAFETY IN NUMBERS	Adverts
9	***	MARY of the 4th FORM	Boomtown Rats
10	***	ORGASM ADDICTS	Buzzcocks
11	(3)	NASTY NASTY	999
12	***	NEW RELIGION	Some Chicken
13	(29)	F**K OFF	Electric Chairs
14	(9)	HOLIDAY IN THE SUN	Sex Pistols
15	(10)	SNUFF ROCK	Albertos Y Paranoias
16	(16)	FREAK SHOW	Lurkers
17	(8)	MODERN WORLD	Jam
18	***	HALFWAY TO PARADISE	Nick Lowe
19	***	MAKING TIME	Creation
20	(23)	ENEMIES	Radiators from Space
21	***	SUICIDE JOCKEY	Tyla Gang (£1.15)
22	(20)	I JUST DON'T CARE	Joe Cool & The Killers
23	(19)	POLICE CAR	Larry Wallis
24	(23)	BIG IN JAPAN	Big in Japan
25	(26)	HUNGRY	Zeroes
26	(27)	BOSSMAN	Mutants
27	(28)	ROCKWORK	Ultravox
28	***	LITTLE GIRL	Banned
29	(24)	KLEAN LIVING KIDS	Stukas
30	(21)	BRITISH REFUGEE	Spitfire Boys

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ALBUM REVIEWS

POPULAR

GILBERT O'SULLIVAN
Southpaw. Mam MAMS 1004.
Producer: O'Sullivan. The long-awaited album from O'Sullivan, after a gap of some two years, and while it is rather predictable in format, it will nevertheless appeal to his vast following of fans. In fact, it is difficult to understand why he has waited so long before releasing this LP, as he remains one of Britain's foremost singer-songwriter talents. Supporting O'Sullivan is an impressive line-up of musicians, and the end product has been dedicated to the memory of Johnny Spence, the singer's musical director until his death last August. The material is a happy balance between the poignant ballads O'Sullivan is renowned for, and the more up-tempo numbers. Last year O'Sullivan's Greatest Hits LP was one of the Christmas season's big sellers — maybe he will return to the charts with this album. It all really depends upon the exposure for this album, and the loyalty of his fans.

PAUL KOSOFF
Koss. DJM DJE 29002. Producers: Various. Just as Paul Kossoff seemed to be overcoming his problems, tragedy struck on a transatlantic flight and cut short his comeback. The circumstances are well-documented but here, DJM and former manager John Glover have combined to compile a fine retrospective collection that includes not only Free tracks and others licensed from Island, but a great deal of beautiful guitar playing from his later work with Back Street Crawler and various pick-up bands. It is a fine collection, although perhaps lacking some of the inspirational wailing from the early Free albums, and it is especially pleasant to hear a live version of probably Kossoff's best composition, Molten Gold with the Back Street Crawler band. Nicely packaged and researched, containing many previously unreleased tracks, Koss will appeal to any Free or Kossoff fan and is never as tasteless as the usual rag-bag posthumous 'greatest hits' syndrome.

THE BABYS
Broken Heart. Chrysalis CHR 1150.
Producer: Ron Nevison. Despite chart and popular success on the other side of the great pond, this second album from The Babys does not augur well for success on home ground. The band is tight, puts across its material well, and two tracks into the album the feeling is that there is something there; but at the end of the first side, a strong feeling of *deja entendu* takes over, and echoes of several famous British bands crowd out The Babys. It must be said that Bad Company seems to be an influence they just cannot overcome; the slow intros followed by upbeat rockers, heavy emphasis on lead vocals incounterpoint with studied guitar breaks, all add up to very little but the thought that they don't do it as well as the originals. Title track and A Piece Of The Action are slightly a cut above the rest. American success may help to stimulate some sales through media coverage.

MATUMBI
Matumbi Trojan TRLS 145.
Producer: not credited. Matumbi is a British reggae band from Battersea that has been around for a fair while now; it was originally formed in 1972. Their music is tight, the songs (almost all compositions from the band) are good and the sound is pleasant. It's Rastafarian, political reggae, sometimes with a dash of something a little lighter, and the style often puts one in mind of Jamaica's Inner Circle with its mellow softness rather than the

harder and more uncompromising sound of a Marley or a Tosh. Some excellent potential for this band within the reggae market. And on at least one track, Running In And Out Of Life, the band shows that it can handle a soft soul number with panache and verve. Best of the rest: Brother Louie and Reggae Stuff.

CLODAGH RODGERS
Save Me. Polydor 2383 473.
Producer: Guy Fletcher. Rodgers' first album for four years combines her recent Polydor singles, including Save Me and Incident At The Roxy, with other material from the pens of producer Fletcher and partner Doug Flett. While the singer is in better voice than ever, and the arrangements and backup musicianship impeccable, the album's atmosphere is rather mournful and downbeat. Highlights are those tracks mentioned above (Save Me has just been reactivated) plus Put It Back Together, Loving Cup and Candlelight. Dealers: Rodgers has a following, but sales must depend on singles action.

BOB WELCH
French Kiss. Capitol ST-11663.
Producer: John Carter. Bob Welch is one of the many musicians who has played with Fleetwood Mac during that band's long and varied history; he in fact joined up as a replacement for Jeremy Spencer in 1971 and stayed for four years. This is his first solo album, and he is aided and abetted in the production of some good, melodic and intelligent music by several members of the present Fleetwood Mac — Christine McVie, Stevie Nicks and Mick Fleetwood, and the two ladies also helped out on production. The album is good if unassuming, and if it errs anywhere it is in its restraint, and also Welch's vocals, which are just a little on the weak side to carry the burden of a whole album's vocals. Best track; undoubtedly the re-make of a song that appeared on an old Mac album, Sentimental Lady, but it is given a close run by the funky Hot Love, Cold World.

VARIOUS
The Wonder Of The Age. Argo DPA 3041/2. The anniversary of 100 Years Of Recorded Sound has not been one of the most celebrated events of the past year in this country, but it has given Argo the excuse to reissue as a 2LP what was first released seven years ago as a boxed-set. It traces via some historical recordings, including those of the voices of Florence Nightingale and William Gladstone, the history of the phonograph/gramophone from the time of its discovery by Edison to the introduction of electrical recording techniques in 1925. The four sides feature recordings by such celebrities Billy Golden, whose Turkey In The Straw was the first flat disc, Harry Champion, Nellie Melba, Enrico Caruso, Adelina Patti and George Bernard Shaw. Seems improbable that this attractively packaged album could not attract modest interest if public allowed to see it on display.

OSIBISA
Black Magic Night. Bronze BRSP 3.
Producer: Gerry Bron. Osibisa are essentially a live band, capable of creating a great atmosphere during their concerts, so it is appropriate that their latest Bronze release — a 2LP set — features them in concert at the Royal Festival Hall. In fact the set is a pot-pourri of their best recordings for WEA, MCA and latterly Bronze, and although the recording is rather short in song titles (only 12 spread over four sides), Osibisa bring to them their own infectious style. Includes Sunshine Day, Welcome Home, Spirits Up Above and The Dawn, which are all popular items in their performance. An album for the fans.



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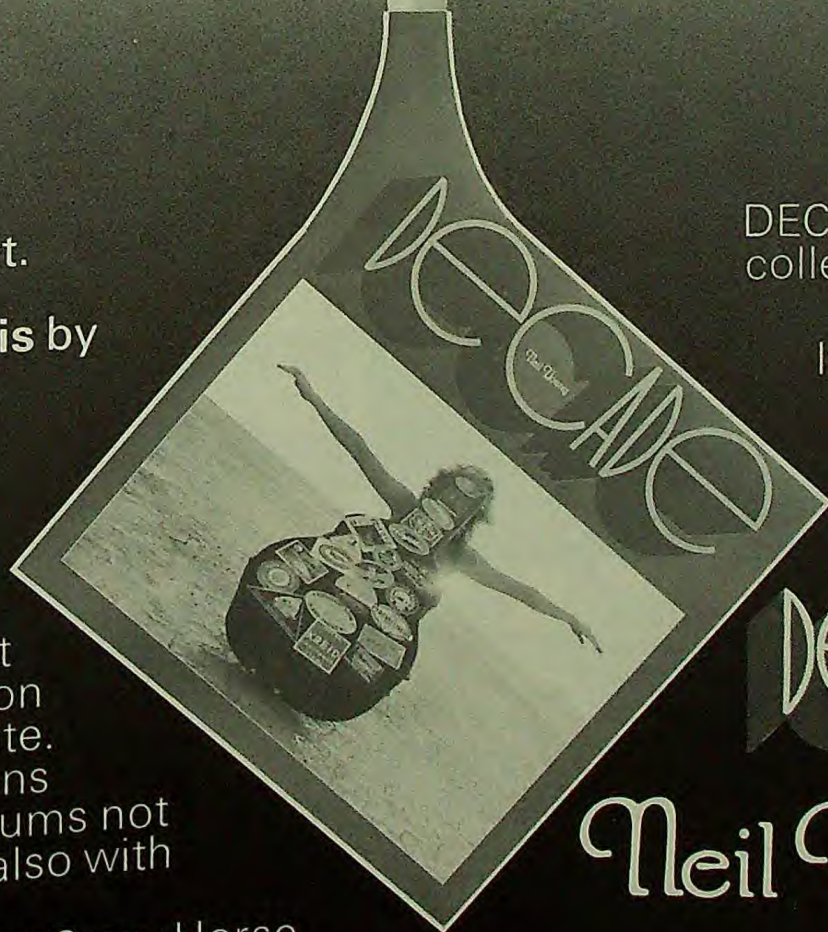
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ALBUM REVIEWS

POPULAR

VARIOUS Golden Superstars. WEA K68019.
 The ultimate sampler released to promote the talent on WEA's three component companies Warner Bros, Elektra/Asylum and Atlantic. And such talent on this 3LP pack containing 30 tracks by the likes of the Doobie Brothers, Eagles, Detroit Spinners, Manhattan Transfer, George Benson, Judy Collins, AWB, Candi Staton, Roberta Flack et al. One or two strange omissions — Led Zeppelin and Joni Mitchell for instance — but generally speaking the choices of artists and tracks stays with their best known work.

URIAH HEPP Innocent Victim. Bronze BRON 504. Producers: Gerry Bron and Ken Hensley. As usual, Bronze is mounting its well-planned marketing campaign for the latest Heep album, designed to bring it to the greatest possible attention of both the media and the public. Despite personnel changes, the band still retain their loyal following and a UK tour earlier this year proved that they can still draw full houses around the country. This album is one for the fans and unless it receives a lot of radio play probably will not win over new followers for Heep — but it is bound to sell well all the same.

VARIOUS Rock Revolution. Pickwick SHM 933. Several months ago DJM Records licensed several of its back-catalogue recordings to budget company Pickwick, and this is the first LP resulting from that new partnership. It also heralds the first time that Elton John recordings have featured on budget product, although needless to say the two tracks included are amongst his lesser-known titles. Other names featured include Blackfoot Sue, Vanity Fare, The Trogs and Cupid's Inspiration — ah, the memories it brings back!

CLIFFORD T. WARD New England Days. Phonogram 9109 605. Producer: Bill Halverson. If this is the new look Clifford T. it would be wise not to stand it too close to the old version unless you have a piercing eye for detail. The album is a good, professional and — the word really has to be used here — nice new offering from a well established artist, who must be assured of sales to many faithful appreciators of his brand of pleasant, harmonious rock ballad. Lyrics are arguably his strongest point; on this LP they are worth listening to, but in any event should be listened to carefully because the similarity between most of the melodies — emphasised by the sweet, flowing and uniform arrangements with pop instrumentation and full string section — could induce chronic déjà vu sensations. Best Cuts: I got Lost Tonight, Somebody Stole My Woman (for its wry lyrics) and Detriment (for being different).

BARRY MANILOW Barry Manilow Live. Arista DARTY 3. Producers: Barry Manilow-Ron Dante. This album hit Number One in the States, which gave Manilow five simultaneous entries, and like those which went before sold a million million-plus. The man's a giant in America, and an enigma here, quite unable to make chart impact, despite some worthy singles. His failure to break here must largely be due to his continuing absence as a performer, for this album reinforces the conviction that he's tailor-made to appeal to British m-o-r audiences. Manilow is a virile singer, who is particularly good when it comes to handling romantic ballads like Weekend In New

England and Looks Like We Made It, and workmanlike in other areas, and versatile enough to cope with the swing of the Jump Shout Boogie Medley, and has an obvious showman's ability to communicate. It is a fine in-performance 2LP, which may further whet the appetite for that long-delayed concert.

SPLINTER Two Man Band. Dark Horse K56403. Producer: Norbert Putnam. These protégés of George Harrison, whose first single Costafine Town got the Dark Horse label off to a start with a hit, and whose now released second LP is graced by Harrison himself on guitar and Rod Argent on synthesiser (to name but two) certainly have this industry's equivalent of a silver spoon gripped between their teeth. However, the whole is irritatingly less than the sum of its parts. The songs are reasonably good, the arrangements and playing could hold their own in the street rock stakes, but real impact from any track, even after several hearings, is missing. Best cuts of an even bunch: Black Friday, Silver, and Love Is Not Enough.

CARL MANN The Legendary Sun Performers, Carl Mann. Charly CR 30130 mono. Producer: not credited. Sixteen tracks from the seemingly bottomless Sun vaults, and 16 of the best at that. Carl Mann may not be a particularly well known name, and on this showing that is a great shame. The album is packed with excellent music, from the rocking Mona Lisa at the beginning through to Ubangi Stomp at the end. Carl Mann is a vocals and piano man, and the sound is on the country side of rockabilly, and considering that he was 17 when he recorded Mona Lisa and 20 when he put down Ubangi Stomp, it is a wonder that his career died after a spell in the army. A good seller to those already aware of the quality of these Charly re-issues.

KLAATU Hope Capitol E ST 11633. Production: Klaatu. There's nothing like a rumour that a band is really the Beatles to sell records — at least the Americans seem to have fallen for this publicity line and this LP, the mystery band's second effort, is charting there. The originators of the Carpenters' hit Calling Occupants, this album continues the space saga started on the Klaatu LP and is in much the same style. The style is, though, unidentifiable with thinned out vocals all but hidden by lush production and overdue. The music is not progressive, more gentle rock ballads with building accompaniments, and space age lyrics. There is a cut single version of The Loneliest Of Creatures and EMI is promoting the band to a degree. But now the gimmicks are over the material must be judged on its own merits, and these are few.

RORY BLOCK Intoxication. Chrysalis CHR 1157. Producers: Roger Watson/Rory Block. Rory (a.k.a. Aurora) Block is going to be a name to watch. Now that she has gone solo, she has proved she can write good songs, sing them well, and produce them perfectly. She has a perfect image in looks, a cross between Linda Ronstadt and Olivia Newton John, but twice as gutsy and twice as much projection in her vocals, which at times are almost black. The album has a soul feel to it, sophisticated funk perhaps, a style which admittedly is out of favour at the moment. But with this amount of energy and talent, lots of fire and the looks to go with it, Rory Block can't be far away from international success. The next album will be the make-or-break one, but this is an excellent introduction.

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the ISLAND

JOHN MARTYN. John's remarkable talents have already claimed a special place in British music. And that's not mere hyperbole; his nine albums, stretching back to 1968, provide extraordinary evidence of his skills as a vocalist, musician and songwriter. The DEFINITIVE John Martyn album, however, will be in your shops very soon. Called "ONE WORLD", the album is his finest achievement to date. It defies simple categorisation, although John's unique musical style embraces the emotional depth of the blues with the lyrical sensitivity of folk music and, yes, the improvisational qualities of jazz. Such tracks as "COULDN'T LOVE YOU MORE" and "DEALER", for instance, are among the finest songs John has ever written. And "BIG MUFF" co-written in partnership with legendary reggae producer Lee 'Scratch' Perry - is a tour-de-force of John's immaculate

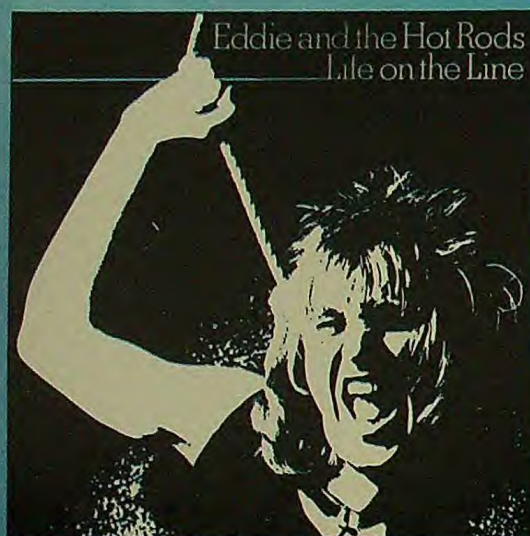


John Martyn

musicianship. "ONE WORLD" is John's first studio album for nearly three years, and his first to be produced by Chris Blackwell. File under Important.

than most bands can muster in a year, and now it's being deployed with great flair in a style that's fresh and exciting". And Sounds, in a FIVE Star review, stated: "This album's a dizbuster of the highest order... the Rods have got their fingers on the proverbial pulse and it's beating". We're not about to argue with those heavy

KLAUS SCHULZE. Late last year Klaus Schulze was invited to collaborate on a new movie project called "BODYLOVE". Director Lasse Braun had been deeply impressed by one of Klaus' early albums and asked him to compose soundtrack music for the film. At that stage, however, no one was thinking in terms of an album. But Klaus' music was so refreshingly original that "BODYLOVE" quickly became an album in its own right. Klaus, now firmly established as one of the world's premier synthesists, has produced a perfect balance between formidable musical technique and emotional expression. As Klaus himself says: "I want a music as natural as breathing". Breath deeply.

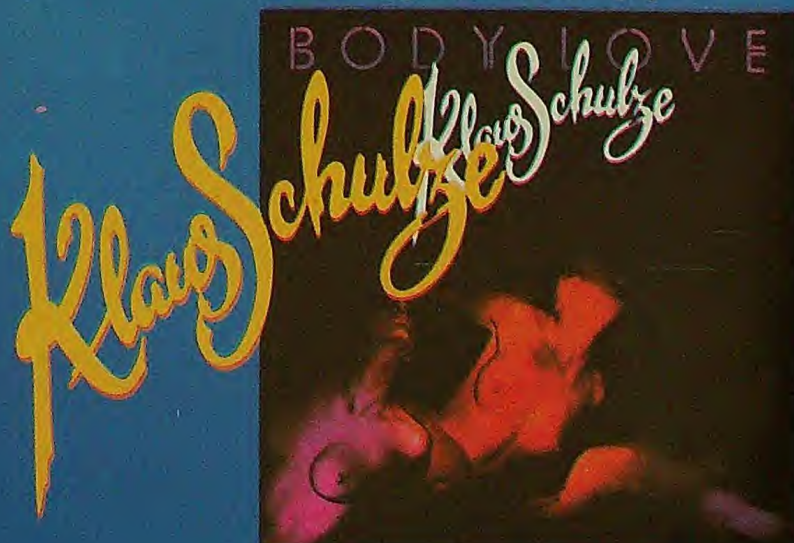


Eddie and the Hot Rods
Life on the Line

EDDIE & THE HOT RODS. Few singles have ever matched the power and sheer potency of the Hot Rods' "DO ANYTHING YOU WANNA DO" which, of course, hit the Top 10 this summer. A prime contender for Classic Single Of The Year. And now comes the band's new album, called "LIFE ON THE LINE", which confirms that the Hot Rods' reputation as the "highest high-energy band" (Mick Jagger's words) is well-founded. Already, the album has earned rave applause from the music critics. The New Musical Express, for instance, commented that "any one track has got more sheer energy

Eddie and the Hot Rods

assessments of "LIFE ON THE LINE" because, like the Hot Rods' single, it's destined to become a classic of British rock. P.S. it's got a nifty gatefold sleeve, too.

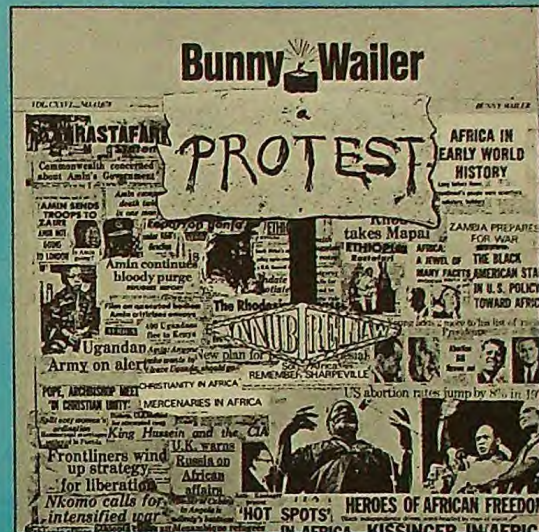


colour supplement

GRACE JONES. If you were in New York this Summer, then doubtless you know all about Grace Jones. She has, in a matter of only a few months, become one of America's hottest properties, hitting the New York disco charts with two scorching singles, "THAT'S THE TROUBLE" and "I NEED A MAN". And that's no exaggeration, we promise. "I had heard of her before, many times. For years subterranean star, a secret night goddess. She had been a dancer, a model and, as they say, an item. Now she was a singer and her current single 'I NEED A MAN' was THE disco hit of this Manhattan summer," commented the much-respected writer, Nik Cohn, in New York magazine. Her debut album, "PORTFOLIO", is an extraordinary blend of sophistication and pure funk, a 24-carat gold achievement. Grace Jones is a very special lady, talented and beautiful. And she comes to Britain at the end of November, a visit which coincides with the release of "PORTFOLIO". In

the meantime, check out her latest single, an astonishing version of the Edith Piaf cabaret classic, "LA VIE EN ROSE". We don't think you'll be disappointed.

Grace Jones

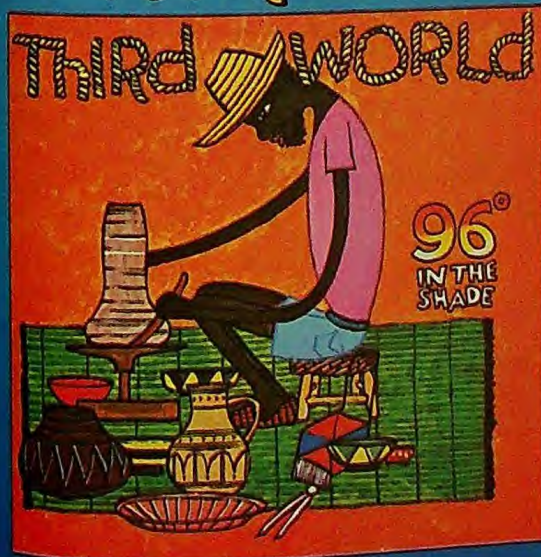


BUNNY WAILER. Few albums have been as eagerly-awaited as Bunny Wailer's "PROTEST". You'll remember, of course, that Bunny made his solo debut with "BLACKHEART MAN" last year (the Melody Maker's Reggae Album Of 1976, no less). That album, rich with the fiery urgency which has always characterised Bunny's music, instantly confirmed his status as

Bunny Wailer

one of Jamaica's most compelling artists. "PROTEST" consolidates that reputation, a powerhouse performance with some of the very best reggae songs of the year. Such tracks as "QUIT TRYING" and "MOSES CHILDREN" are destined to be remembered as Bunny Wailer classics. And Bunny's also covered "GET UP, STAND UP" and "JOHNNY TOO BAD", both long-established reggae favourites.

THIRD WORLD



THIRD WORLD. "96 DEGREES IN THE SHADE" is vinyl magic. No other band has mastered Third World's fusion of reggae rhythms with sophisticated soul, a potent blend which has resulted in a brilliant, vital, album. "Sure - treat any 'fusion' music with well deserved suspicion BUT THIS ONE WORKS," commented Sounds music paper. And they're right. Third World have spent the best part of eighteen months on this album, the follow-up to their masterful - and much-praised - debut LP, but the music has been well worth the wait. Just check out the title track, or "THIRD WORLD MAN", and you'll see what we mean. Beautiful melodies underpinned by one of the tightest rhythm sections out of Jamaica. Eclectic music in the very best sense of the term.

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WIP 6413 |
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WIP 6419 | |
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La Vie En Rose
WIP 6415 | |
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Till The Night Is Gone |
| TRAFFIC
The Best Of Traffic | THIRD WORLD
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CLASSICAL

Haitink awarded KBE

THE AWARD of an honorary KBE to the conductor Bernard Haitink for his "enormous contribution to the artistic life of this country" has been announced in London by the Department of Education and Science.

Lord Donaldson of Kingsbridge, Minister of State at the Department, presented Haitink with the insignia last Tuesday (22).

Haitink, who is signed exclusively to Philips, has been principal conductor and artistic director of the London Philharmonic Orchestra for

the past ten years and is due to take up the appointment of musical director at Glyndebourne Festival Opera next year. In Holland he is permanent conductor and artistic director of the Concertgebouw Orchestra.

Unlike his successor at the LPO, Sir Georg Solti, he will not use the title "Sir" since he is to retain Dutch nationality. Haitink, who is aged 48, is currently rehearsing for the new production of Lohengrin at Covent Garden.

CBS opera baker's dozen

THREE OPERAS recorded in Europe during the summer and scheduled for release during 1978 will bring the total CBS opera catalogue to 13 — five of them premiere recordings. And there will be a busy start to the year for the CBS artists Renata Scotto and Plácido Domingo, who will come to

London to record operatic duets in January and team up again the following month for a new production of *Madama Butterfly*.

Cilea's Adriana Lecouvreur, conducted by James Levine and featuring Scotto in the title rôle with Domingo as her lover, was recorded in London during August. CBS plan early release in America to coincide with Levine's new production at the Metropolitan Opera House and it is due for European release by next March.

Thomas's Mignon, dating from 1866, continues the company's exploration of neglected French opera with Marilyn Horne in the title rôle. Antonio de Almeida conducts the New Philharmonia Orchestra in a production which will be the first complete recording and will include alternative arias often cut in stage versions.

Korngold's Violanta was first produced in Munich in 1916 when the composer was aged 19 and a new recording was made in the same city using the Bavarian State Orchestra conducted by Marek Janowski.

Pinnock's first album

THE HARPSICHORDIST and baroque music specialist Trevor Pinnock, who recently signed an exclusive contract with Polydor International, has been making his first recording this week (23-26) on the Archive label. Sessions have been held at the Henry Wood Hall for a solo recital disc of Bach harpsichord Toccatas with Professor Andreas Holschneider as producer. The record is due for release early next year and will be followed by a number of solo and ensemble programmes.

EDITED
by
NICHOLAS WEBBER

In brief...

NEWCASTER ANGELA Rippon, who appears as narrator on the new Enigma production of Prokofiev's *Peter And The Wolf*, is to appear with Johnny Morris, in a programme of carols at the Albert Hall, London, on December 4.

Charles Dutoit, the 41-year-old conductor, has been appointed musical director and chief conductor of the Montreal Symphony Orchestra. Amongst his many recordings are the complete Paganini Violin Concerti with Salvatore Accardo.

To mark the 10th anniversary of its foundation the British Music Information Centre, 10 Stratford Place, London W1, has been keeping open house with a special exhibition reflecting the work of contemporary British composers. 14 publishers are participating.

Ridiculous to the sublime? Noël Gibson, house manager at the London Opera Centre, has been appointed Provost's Verger at Southwark Anglican Cathedral.

Beethoven anniversary set

AS THE climax to worldwide celebrations marking the 150th anniversary of Beethoven's death Decca has headed its current release schedule with a five-album set containing of the composer's best-known works.

Ludwig van Beethoven died on March 26, 1827 and was generally commemorated earlier in the year.

MU unsettled by ENO

ALLEGATIONS of unpaid musicians' fees dating back several months have led to the cancellation of further concerts for the time being by the English National Orchestra. The climax to extensive unrest among players came on a recent German tour when the orchestra arrived so late for a concert that the audience had already started to leave.

Now a London branch of the Musicians' Union has instructed members to contact its office before undertaking any engagements with the orchestra, which is not connected with the English National

Opera and which is run largely through private subsidy. Because of this recent concerts at the Queen Elizabeth and Fairfield Halls were cancelled at short notice.

The orchestra was founded some four years ago by its disabled conductor, the Australian William Rutledge, and has drawn its members largely from the ranks of the major London orchestras. Its original purpose appears to have been to provide an alternative to more established ensembles under Rutledge's baton; but it has latterly made few appearances in the capital.

EMI revives film scores

A REVIVAL of interest in film scores is noted in new EMI releases devoted to music which has outlived memory of the films themselves. Collectors will now be able to have on disc the first recorded performance of a score by Dmitri Schostakovich (1903-1974) and the first record since 1956 of a soundtrack by Arthur Bliss (1891-1975).

The Shostakovich film score — the composer's first — was written in 1929 to accompany the Russian

film *New Babylon*, and some brilliant pastiche passages include a reworking of the can-can. On ASD 3381 the score is coupled with incidental music written for a theatre production of Shakespeare's *Hamlet*. The Moscow Philharmonic Orchestra is conducted by Gennady Rozhdestvensky, recently appointed principal conductor of the BBCSO.

The second side of ASD 3416 is taken up with an adaptation of the music written by Bliss in 1935 for H G Wells's film *The Shape Of Things To Come*. Christopher Palmer, who assembled a supplementary suite to compensate for a missing full score writes in a sleeve note that the music "revealed itself as a landmark in the history of music in the cinema and may be accounted one of Bliss's best works in whatever medium." Played by the RPO under Charles Groves, it is coupled with the *Colour Symphony* of 1922.

Berlioz cycle rolls on

THE WIDELY-ACCLAIMED Philips Berlioz cycle conducted by Colin Davis is to continue with a star recording of the composer's little-known but large-scale opera *Béatrice Et Bénédicte*, which is based on Shakespeare's *Much Ado About Nothing*.

Sessions at the Henry Wood Hall between December 19-21 will involve the London Symphony Orchestra and the John Aldis Choir.



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by TONY BRADMAN

more... you may be happy without it, but you'll never be unhappy with it."

RM also covers Eddie and The Hot Rods latest offering, *Life On The Line*, as does *New Musical Express*. Barry Cain of *RM* opens his review with a confession. He was wrong. Originally he had thought that the band was a "little legless" after trouble at Island, and that their singles, especially *Do What You Wanna Do*, were a flash in the pan despite their obvious quality. But the new album has put things in a different light. "I was wrong. It's great." The reason for this change is apparently the acquisition of ex-Kursaal Flyers guitarist Graeme Douglas. He wrote six of the songs on the album, and "every one is a veritable gem." The reviewer says that Douglas has not only improved the quality of the songs, it has added power to the sound; "the addition of Douglas also means an overall gutsier guitar sound. In fact it's a guitar album with some amazing break-neck solos from both Douglas and Higgs."

Phil McNeill at *NME* is not in agreement with Cain, however. He feels that far from a development in power along the same lines as the band has always followed, the album shows a radical departure from the old-style Rods; "If *Do Anything You Wanna Do* didn't

already forewarn you, this is not the same Eddie and The Hot Rods that used to whack out *Woolly Bully* down the Marquee last year." The band has apparently changed tack from high energy R & B to high energy rock — a fusion is attempted, "where the heady feel of beat music meets the drive of hard rock." But it hasn't come off. McNeill blames this failure on the material. "There's certainly nothing... that hooks you the instant you hear it and stays in your head forever." Douglas' guitar work is also criticised; "although his playing is furious and dynamic, Douglas never quite hits off a real killer solo", while Dave Higgs is referred to as "inscrutable" and is said to stay in the background, "what's more, Higgs' playing role is restricted on almost every track to rhythm guitar." Barrie Masters is praised, and the album as a whole, despite the criticisms, must be seen "in the context of this being a really infectious, enjoyable album." McNeill's final comment on the album is: "Ten out of ten for star quality and presentation, seven for content."

MM's Chris Brazier tackles the Jam's second album, *This Is The Modern World*. The reviewer comments, as several others have already, on the obvious influences that run through the album; but this is not a criticism. "... naturally, the Who's influence is marked, on both the construction of the songs and the instrumental style... but Weller does acknowledge the influence, as the badge he wears on the cover shows, and in the light of that, to denounce them for disowning their roots (as one

reviewer has already done) seems unfair."

The songs in theme and style do "smack of the Sixties", however but "none of this matters as long as the material is fresh and exciting and transcends the limitations of a museum tribute; there's nothing wrong with working within the Who idiom if you do it well." The album is good, but the reviewer feels that it is not much of a progression on the band's first album, although "the playing here is both competent and dynamic, and musically most of the album works." The reviewer goes on to say however that some of the songs are lyrically weak, and are "redolent of the earnest excess of sixth-form writing... The Jam spiriting us towards the second psychedelic age?"

Finally, the reviewer states that "the Jam are going to be massive, perhaps bigger in the States than here... Paul Weller should mature into one of our best songwriters... and this album only hints at what the Jam are capable of."

Sounds (under a headline 'Bleak, morbid, but mesmerising') and *NME* (under a headline 'Sing If You're Glad To Be Grey') both review a debut album from a punk band that both reviewers call "unique". The band in question is Wire, and their album is *Pink Flag*. *Sounds* makes Dave Fudger's review its lead in the albums section, and Fudger is full of praise for the band and the album. The review is political/sociological; "1977 — the year of the superlative continues. New wave/new music fans out, as predicted... Do you still need the rantings of some quarter-baked politico to tell you that there's

something wrong with today?" Wire are apparently a band that has eschewed the "amphetaminized electric lawnmower guitar frenzy and demented raving vocals" of the other punk bands for a more intellectual and slow approach to music that is "today". The album will surprise and annoy a lot of people who are new wave fans, but "the album has a scale and feel of its own — totally unique. I can't recommend it enough. It's not like anything you've heard and it will leave its mark for a long time."

NME's Phil McNeill's review is a much more impressionistic affair; "I live in a limbo neighbourhood just beyond the high rise jungle of London's East End, but not quite out in suburbia. It's very grey, very dirty, very featureless, very boring." The reviewer quotes the same lyric that the *Sounds* reviewer did. "Another cigarette, another day, from A to B avoiding D, C, and E." then goes on to discuss the "nihilism" of the band's approach. "Wire is a bleak, depressing band for a bleak, depressing year in a bleak depressing decade." The lyrics "veer between at best, comprehensible impressionism... and less convincingly, that awkward zone where it's impossible to distinguish surrealism from nonsense, inspiration from posing... except by sixth sense... mine warns me off Wire, but their seductive drone stops me paying it any mind. They're good. Recommended even. A great Christmas present." Perhaps the wires will be buzzing with news of Wire before long.

Finally, an apology to Michael Oldfield and Richard Williams of *Melody Maker*. In this column (*Music Week*, Nov. 5), the review of Randy Newman's album under discussion was credited to Michael Oldfield, when it was in fact written by Richard Williams.

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MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING NOVEMBER 26

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E November 19)	PROMOTION	COMMENTS by TONY JASPER
RIKKI AND THE LAST DAYS OF EARTH City Of The Damned DJS 10814 (DJM)	NOV 3	None	None	Special colour bag with front cover insignia also on record label.	Should sell in shops with new wave buyers. Frantic, driving number which has definite Roxy influence. Some good music paper reviews.
GREG KIHN For You Beserkley BZZ4 (Island)	NOV 11	None	None	Colour bag.	A Bruce Springsteen number which by half-way becomes a success for Greg Kihn with addition of catchy instrumental break. Opening seconds will deter busy producers who like immediate feel of hit potential, for at outset Kihn has to tackle a bundle of Springsteen throat wrenching notes. Voice coming in on snatch of mid-record instrumental would have been good opening and given disc that vital opening lift. Seems another potential hit wasted but hope of reasonable sales with outside chart chance. From album, Greg Kihn Again (BSERK 8/BSERG 8) and also Beserkley Chartbusters (BSERK 6/BSERG 6)
PENETRATION Don't Dictate Virgin VS 192 (Virgin)	NOV 11	None	None	Colour bag with group faces on back. Group gigs.	Driving drums, heavy guitar lead for good new wave disc which lacks big hit ingredient. Lead girl singer Pauline's raw but her vocal tones are somewhat powered out by heavy backing. Sales should be good in new wave territory with just an outside chance elsewhere.
NOLAN SISTERS Love Bandit Target TGT 197	NOV 18	None	None	Nolan Sisters featured on new Ronnie Barker-Ronnie Corbett, BBC TV show. Constant TV exposure in last two years.	Attractive m-o-r song which suffers slightly from having no real climax. Pleasant sounding B-side; Don't Take Your Love Away which as A-side should receive television exposure and at least stimulate shop enquiries.
SAILOR Romance Epic 5758 (CBS)	NOV 11	Glass Of Champagne (2, 1975); Girls, Girls, Girls (7, 1976).	None	Consumer music press advertising for album from which comes single.	Sailor magic evaporated after second hit, despite good album sales. Quick follow-up to August 26 release, Down By The Rocks. That single's lyric hardly promised airplay. New single, as previous from recent album, Checkpoint (EPC 82256) with production from former Beach Boy Bruce Johnston of Pipeline and Deirdre single release in last few months. Pounding bass drum, Nickelodeon, flowing tune with words descriptive of single title make this best Sailor single since Girls. They could be back charting.
SOUNDER Get Down On Your Knees Sonet SON 2127 (Pye)	NOV 3	None	None	10,000 in special bag with pic of group. Dealer leaflets, special concentration in S.E. area where group constantly gig and gained popularity. Press advertising likely if single shows sign of moving.	Lead vocalist Ozzie Orzell has distinctive and unusual vocal tones which fit well one of those tunes you feel you've heard before. Catchy opening and good title chorus riff gives disc a chance. High early sales in London where group is known. Minor chart action or total national miss. DJs, give this record a spin!
LTD Back In Love AGM AMS 7317 (CBS)	NOV 7	None	None	Basic servicing with emphasis on disco market.	Already showing up well in disco market this 45 should also translate into pop listings. Good riff with kind of beat which makes the disc a grower. AGM have little information about the group but this one is from album, Something To Love (AMHL 64646).
CHIC Dance, Dance, Dance Atlantic K 11018 (WEA)	NOV 11	None	None	Disco servicing. Limited 12" edition.	Should be must party-disco record and repeat at least some of current American success. Debut single from new Atlantic signing. Pre-sales from imports have been high.
INTERGALACTIC TOURING BAND Love Station Charisma CB 906 (Phonodisc)	NOV 18	None	None	Spin-off from the story relating to identity of Intergalactic Touring Band. Basic company servicing.	Single from album titled after group (CDS 4009). Among named personnel are Dave Cousins (Strawbs), Ben E King, Arthur Brown, Francis Rossi and Rick Parfitt (Status Quo), Annie Haslam (Renaissance) and Rod Argent. Predictable but catchy single which could easily have dispensed with vocal, presumably by Ben E. King, and been left with disco-style tune allied with girl chorus whooping the title line.
LINDA RONSTADT It's So Easy Asylum K 1100 (WEA)	OCT 28	Tracks Of My Tears (42, 1976)	None	Basic company servicing with good radio response making it a MW Add-On with commercial stations, Beacon, Metro, Forth Plymouth and Victory giving extensive airplay.	Linda Ronstadt has no real UK track record, although she receives constant airplay and music paper coverage. However she does promise chart possibilities with most releases. Here, she sings the Crickets hit (19, 1958) which was more successful for Andy Williams (13, 1970). The single comes from her LP Simple Dreams which has enjoyed some chart success. In career terms she has made four gold albums.

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DISTRIBUTORS CODE
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DO YOU SPEAK FRENCH PART 1, Do You Speak French Part 2, NITE SCHOOL. Ensign ENY 10 (F)

E
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F
FATHER CHRISTMAS, Prince Of The Punks, THE KINKS. Arista 153 (F)
FIRST OF MAY, Every Step I Made, THE MEXICANO. ICE Guyana 4

G
GOODNIGHT RUBY, Thank You & Goodnight, CLIVE DUNN. Decca F 13745 (S)

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HE WAS BEAUTIFUL, Time Alone Will Tell, LOIS LANE. Gold GD 009 (ZLHR)

HOLD ME, When The Chips Are Down, QUINT. United Artists UP 36327 (E)
I BELONG TO YOU, The Gallop, MILTON WRIGHT & THE TERRA SHIRMA STRINGS. Grapevine GRP 103 (R)

I DARE YOU TO LAY ONE ON ME, Hooked On Hollywood, GARY GLITTER. Arista 154 (F)

IS YOUR TEACHER COOL, Crazy Love, RARE EARTH. Prodigal PROD 7 (E)
IT'S GONNA BE ALRIGHT, I Found Myself, JACKIE PAYNE. Barak BAR 4 (ZLHR)

L
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LET YOUR LOVE GO, Saturday, JEFF PHILLIPS. RCA PB 5060 (R)

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LOVELY DAY, It Ain't Because Of Me Baby, BILL WITHERS. CBS 5773 (C)

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M
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MATCHSTALK MAN, MATCH-STALK CATS & DOGS, The Old Rocking Chair, BRIAN & MICHAEL. Pye 7N 46035 (A)
MERRY XMAS EVERYBODY, Don't Blame Me, SLADE. Polydor 2058 422 (F)

MY WAY, America, ELVIS PRESLEY. RCA PB 1165 (R)

N
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O
OH HAPPY DAYS, Jesus Lover Of My Soul, EDWIN HAWKINS SINGERS. Buddah BDS 463 (A)

R
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T
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TWELVE DAYS OF CHRISTMAS, Does Your Hair Hang Low, BILL BARCLAY. G.M GMS 9041 (W)

W
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Y
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LISTINGS

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ALISON, Momma, BARRY CHRISTIAN, Mercury 6007 161 (F)
AND THE GRASS WON'T PAY NO MIND, Merry-Go-Round, NEIL DIAMOND. MCA 337 (E)
ANIMAL GAMES, Us Kids Cold, LONDON. MCA 336 (E)
ARRIVAL, Pipe Dreams, THE LONDON PIPES AND CHOIR. Epic EPC 5861 (C)

BC
BORN FOR A PURPOSE, Reason For Living, DOC. ALIMANTADO. Greensleeves GRE 002 (Mojo)
CHELSEA 1977, Ain't No Legend, THE MANIAC. United Artists UP 36327 (E)
CHRISTMAS DREAM, Christmas Jigs, TARTAN LADS. R.E.L. RES 3 (F)

D
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DO YOU REMEMBER, Cocktails At Midnight, LONG TALL ERNIE & THE SHAKERS. Polydor 2121 341 (F)

TOTAL ISSUED

Singles notified by major manufacturers for week ending 25th November 1977.

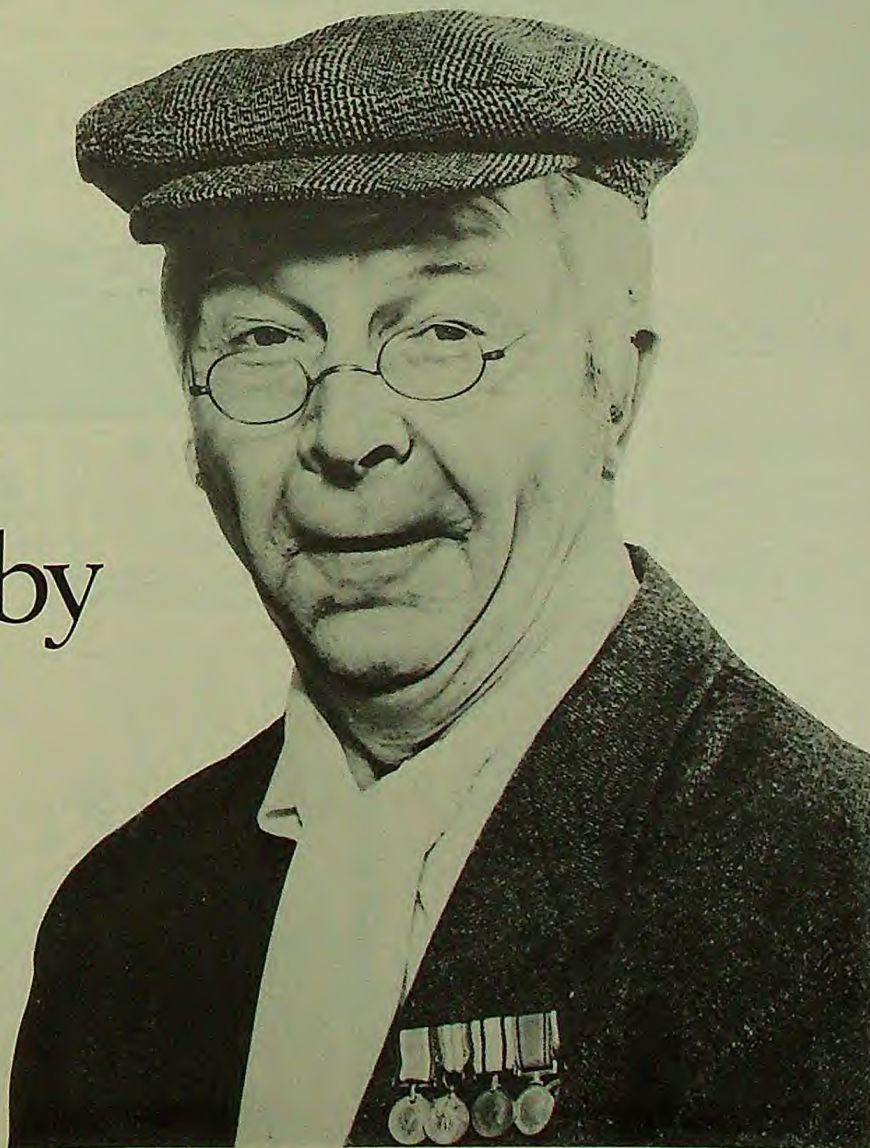
	This Week	This Month	This Year
EMI	3 (4)	55 (52)	442 (404)
EMI (LRD)	5 (5)	50 (46)	50 (-)
Decca	1 (3)	17 (16)	91 (127)
Pye	4 (1)	38 (34)	152 (142)
Polydor	4 (6)	51 (47)	231 (281)
CBS	6 (6)	45 (39)	256 (133)
Phonogram	5 (4)	30 (25)	163 (133)
RCA	4 (1)	20 (16)	156 (246)
WEA	1 (1)	36 (35)	209 (148)
Others	13 (16)	125 (112)	712 (959)
Total	46 (47)	687 (641)	2462 (2679)

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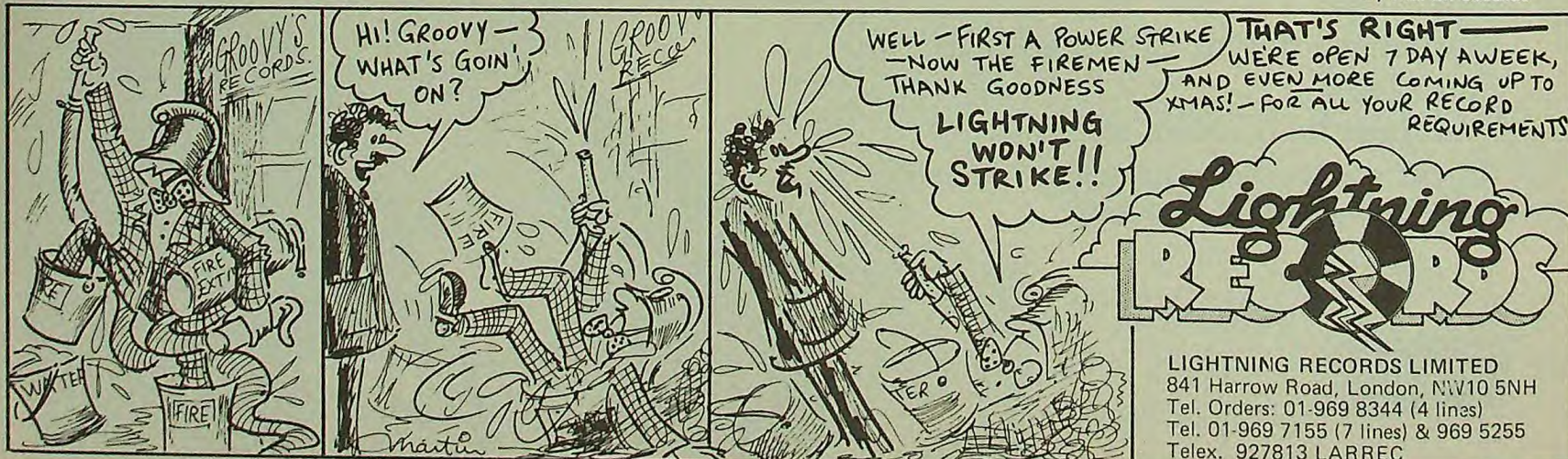
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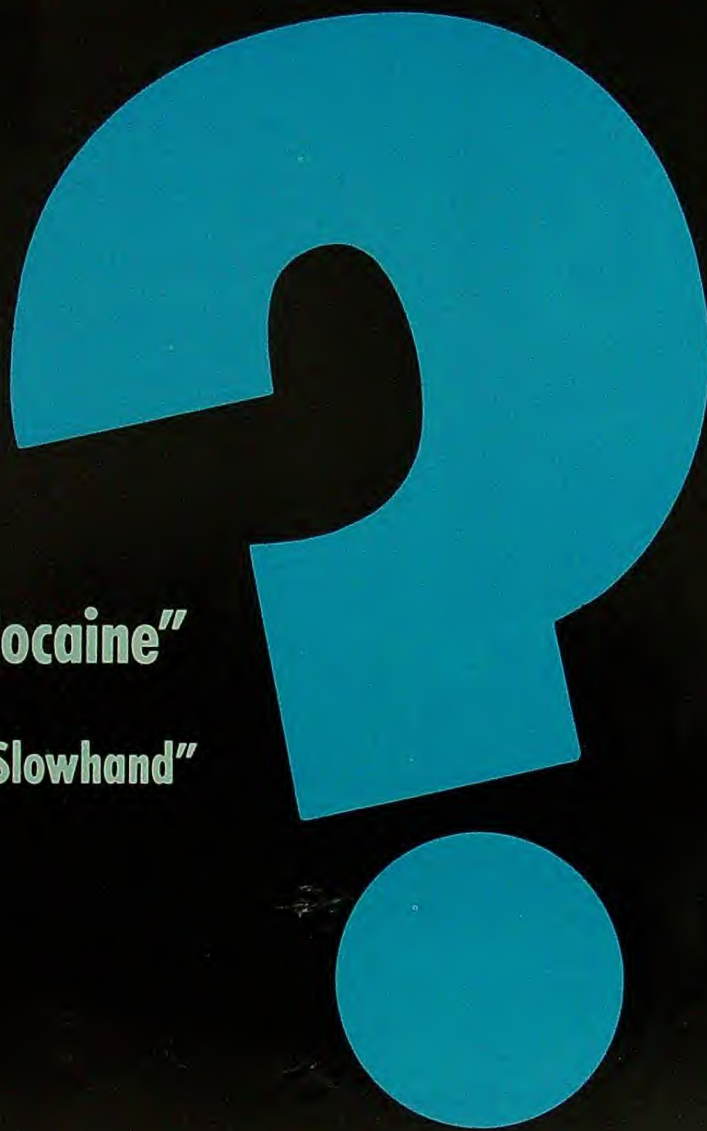
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CHART FOR PERIOD NOV 5-11

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	2	4	● THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)	31	23	15	● OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)
2	1	3	● NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Wright)	Virgin V 2086 (V)	32	28	20	□ BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)
3	3	2	● FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVL 5 (W)	33	26	8	PASSAGE Carpenters (Richard & Karen Carpenter)	A&M AML 64703 (C)
4	5	3	● OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	United Artists UAR 100 (E)	34	37	44	● ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
5	4	3	NEWS OF THE WORLD Queen (Queen)	EMI EMA 784 (E)	35	40	22	● THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
6	—	—	ROCKIN' ALL OVER THE WORLD Status Quo	Vertigo 9102 014 (F)	36	33	9	● SHOW SOME EMOTION Joan Armatrading (Glyn Johns)	A&M AMLH 68433 (C)
7	9	4	MOONFLOWER Santana	CBS 88272 (C)	37	17	2	LET THERE BE ROCK AC/DC (Vanda & Young)	Atlantic K 50386 (W)
8	7	6	● 40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)	38	29	24	□ EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9438 (E)
9	21	3	30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)	39	27	7	● HOME ON THE RANGE Slim Whitman (Alan Warner/Scottie Turner)	United Artists UATV 30102 (E)
10	6	10	● 20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)	40	43	3	STICK TO ME Graham Parker & The Rumour (Nick Lowe)	Vertigo 9102 017 (F)
11	11	3	FEELINGS Various	K-Tel NE 1006 (K)	41	22	11	● PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)
12	10	40	● RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	42	35	3	STREET SURVIVORS Lynyrd Skynyrd	MCA MCG 3525 (E)
13	12	5	SECONDS OUT Genesis (David Hentschel/Genesis)	Charisma GE 2001 (F)	43	—	1	ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)
14	8	5	HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)	44	45	8	AJA Steely Dan (Gary Katz)	ABC ABCL 5225 (C)
15	59	2	30 GOLDEN GREATS Black & White Minstrels With Joe Loss	EMI EMTV 7 (E)	45	54	6	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Laurie Latham/Rick Walton)	Stiff SEEZ 4 (E)
16	—	—	DISCO FEVER Various	K-Tel NE 1014 (K)	46	37	28	● RATTUS NORVEGICUS The Stranglers (Martin Rushent)	United Artists UAG 30045 (E)
17	16	4	GET STONED Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones)	Arcade ADEP 32(D)	47	—	1	THE BEST OF BING Bing Crosby	MCA MCF 2540 (E)
18	15	8	● NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)	48	48	13	TWO DAYS AWAY Elkie Brooks (Leiber/Stoller)	A&M AMLH 68405 (C)
19	24	5	SOUL CITY Various	K-Tel NE 1003 (K)	49	41	48	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
20	19	88	● GREATEST HITS ABBA (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	50	46	8	● LOVE YOU LIVE Rolling Stones (Glimmer Twins)	Rolling Stones COC 89101 (W)
21	18	17	● GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)	51	53	5	● THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)
22	14	7	● GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)	52	39	4	● I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)
23	57	2	□ ROXY MUSIC GREATEST HITS Roxy Music	Polydor 2302 073 (F)	53	44	50	● THEIR GREATEST HITS 1971-1975 Eagles (—)	Asylum K 53017 (W)
24	20	6	● THUNDER IN MY HEART Leo Sayer (Richard Perry)	Chrysalis CDL 1154 (F)	54	—	—	THIS IS THE MODERN WORLD Jam (Vic Smith/Chris Perry)	Polydor 2383 475 (F)
25	30	51	● ARRIVAL ABBA (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	55	42	14	MOODY BLUE Elvis Presley (Elvis Presley/Felton Jarvis)	RCA PL 12428 (R)
26	—	—	ONCE UPON A TIME Donna Summer (Summer/Moroder/Bellotte)	Casablanca CALD 5003 (A)	56	51	2	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet UAG 30017 (E)
27	25	—	● A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)	57	—	—	BLACK JOY Various	Ronco RTL 2025 (B)
28	13	2	ELVIS IN CONCERT Elvis Presley (Felton Jarvis)	RCA PL 02587 (R)	58	49	11	BOOMTOWN RATS Boomtown Rats (Robert John Lange)	Ensign ENVY 1 (F)
29	32	6	□ ECHOES OF THE 60S Phil Spector	Phil Spector 2307 013 (F)	59	—	—	SLOW HAND Eric Clapton	RSO 2479 201 (F)
30	36	3	100 GOLDEN GREATS Frankie Vaughan (Gordon Smith)	Ronco RTDX 2024 (B)	60	—	1	40 GREATEST Herb Albert & Tijuana Brass	K-Tel NE 1005 (K)

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
ABBA	20,25	DISCO FEVER	16	MATHIS, Johnny	35
AC/DC	37	DURY, Ian	45	MUPPETS	51
ALBERT, Herb & Tijuana Brass	60	EAGLES	49,53	PARKER, Graham & The Rumour	40
ARMATRADING, Joan	36	ELECTRIC LIGHT ORCHESTRA	4,56	PINK FLOYD	43
BLACK JOY	57	FEELINGS	11	PRESLEY, Elvis	28,55
BLACK & WHITE MINSTRELS	15	FLEETWOOD MAC	12	QUEEN	5
BOOMTOWN RATS	58	GENESIS	13	RICHARD, Cliff	8
BOWIE, David	14	JAM	54	ROLLING STONES	17,50
BREAD	1	JARRE, Jean Michel	31	ROSS, Diana & The Supremes	10
BROOKS, Elkie	48	JOHN, Elton	22	ROXY MUSIC	23
CARPENTERS	33	KNIGHT, Gladys & The Pips	9	SANTANA	7
CLAPTON, Eric	59	LYNYRD SKYNYRD	42	STATUS QUO	6
CROSBY, Bing	47	MARLEY, Bob & The Wailers	38	SAYER, Leo	24,34
				SEX PISTOLS	2
				SOUL CITY	19
				SOUL, David	41
				SPECTOR, Phil	29
				STAR IS BORN	27
				STEELY DAN	44
				STEWART, Rod	3,32
				STRANGLERS	18,46
				SUMMER, Donna	26,52
				VAUGHAN, Frankie	30
				WHITMAN, Slim	39
				YES	21

DISTRIBUTORS CODE. A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, V - Virgin

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 MUSIC WEEK, NOVEMBER 26

TOP 50 SINGLES

DISTRIBUTORS CODE
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	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
	1	1	6	NAME OF THE GAME	Abba	Epic EPC 5750	Bocu	B. Andersson/B. Ulvaeus
	2	2	6	WE ARE THE CHAMPIONS	Queen	EMI 2708	EMI/Queen	Queen
	3	3	8	ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059 184	Intersong	Pip Williams
£	4	8	4	DANCIN' PARTY	Showaddywaddy	Arista 149	Carlin	Showaddywaddy
	5	48	2	MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney
£	6	9	5	HOW DEEP IS YOUR LOVE	Bee Gees	RSO 2090 259	RSO/Chappell	Bee Gees/Richardson/Galquten
	7	14	4	DADDY COOL	Darts	Magnet MAG 100	Jewel/Big 3	T. Boyce/R. Hartley
	8	5	6	2.4.6.8. MOTORWAY	Tom Robinson Band	EMI 2715	Copyright Control	Vic Maile
	9	4	11	YES SIR I CAN BOOGIE	Baccara	RCA PB 5526	Louvigny Marquee	Rolf Soja
	10	7	5	LIVE IN TROUBLE	Barron Knights	Epic EPC 5752	Various	Peter Langford/Lem Lubin
	11	16	7	SHE'S NOT THERE	Santana	CBS 5671	Marquis	David Rubinson
	12	6	7	YOU'RE IN MY HEART	Rod Stewart	Riva 11	Riva	Tom Dowd
	13	30	3	FLORAL DANCE	Brighthouse & Rastrick Band	Transatlantic BIG 548	Chappell	Ivor Raymonde
	14	22	4	I WILL	Ruby Winters	Creole CR 141	April	S.J. Prod./Keyseven Music
	15	11	7	NEEDLES & PINS	Smokie	RAK 263	United Artists	M. Chapman
	16	10	8	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters	A&M AMS 7318	ATV Music	Richard Carpenter
£	17	21	5	BELFAST	Boney M	Atlantic K 11020	ATV/Hansa	Frank Farian
£	18	23	5	EGYPTIAN REGGAE	J. Richman & The Modern Lovers	Beserkey BZZ 2	Modern Love Song/WB	Kaufman/Kolotkin
	19	13	6	VIRGINIA PLAIN	Roxy Music	Polydor 2001 739	E. G. Music	
£	20	15	10	LOVE HURTS ETC.	Nazareth	Mountain NAZ 1	Acuff Rose/WB	Manny Charlton
	21	24	5	TURN TO STONE	Electric Light Orchestra	Jet UP 36313	UA/Jet	Jeff Lynne
£	22	26	4	WATCHIN' THE DETECTIVES	Elvis Costello	Stiff BUY 20	Street	Nick Lowe
	23	44	2	MARY OF THE FOURTH FORM	Boomtown Rats	Ensign ENY 9	Sewer Fair Hits	Robert John Lange
	24	12	12	BLACK IS BLACK	La Belle Epoque	Harvest HAR 5133	Robert Mellin	Prima Linea
	25	34	3	LOVE OF MY LIFE	Dooleys	GTO GT 110	Black Sheep/Heath Levy	Ben Findon
	26	28	4	GOIN' PLACES	Jacksons	Epic EPC 5732	Carlin	K. Gamble/L. Huff
	27	20	7	I BELIEVE YOU	Dorothy Moore	Epic EPC 5573	Carlin	Couch/Stroud/Stephenson
	28	19	12	BLACK BETTY	Ram Jam	Epic EPC 5492	Kensington	Kasenzet/Katz
	29	46	2	WHITE PUNKS ON DOPE	Tubes	A&M AMS 7323	Rondor	Alan Peter Kooper
£	30	31	3	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists UP 36307	United Artists	Allen Reynolds
	31	49	2	GETTIN' READY FOR LOVE	Diana Ross	Motown TMG 1090	Rondor	Richard Perry
	32	33	3	CAPTAIN KREMMEN	Kenny Everett/Mike Vickers	DJM DJS 10810	Standard	Mike Vickers
	33	32	3	BABY BABY MY LOVE IS ALL FOR YOU	Deniece Williams	CBS 5779	Island	M. White/Kalimba Prod.
	34	25	7	HEROES	David Bowie	RCA PB 1121	Bewley/Fleur/EG	D. Bowie/T. Visconti
£	35	39	3	GEORGINA BAILEY	Noosha Fox	GTO GT 106	Lazy Lizard/Heath Levy	Kenny Young
	36	17	6	HOLIDAY IN THE SUN	Sex Pistols	Virgin V5 191	Copyright Control	Chris Thomas
£	37	42	2	YOU'RE FABULOUS BABE	Kenny Williams	Decca F 13731	Sparta Florida	Chris Denning
	38	27	14	SILVER LADY	David Soul	Private Stock PVT 115	Macaulay/DJM	Tony Macaulay
	39	43	2	ONLY THE STRONG SURVIVE	Billy Paul	Philadelphia PIR 5699	Famous Chappell	K. Gamble/L. Huff
	40	29	9	STAR WARS THEME	Meca	RCA XB 1028	Chappells	Meco/Wheeler/Vongiovi
£	41	45	3	DON'T LET ME BE MISUNDERSTOOD	Santa Esmeralda	Philips 6042 325	Carlin	Fauves-Puma Prod.
	42	NEW ENTRY		GOIN' FOR THE ONE	Yes	Atlantic K11047	Topographic/WB Music	Yes
	43	18	10	FROM HERE TO ETERNITY	Giorgio	Hansa/Oasis 1	Heath Levy	Moroder
	44	38	4	SHOO DOO FU FU OOH	Lenny Williams	ABC 4194	Anchor	Frank E. Wilson/Spec 'O Lite
	45	47	3	DISCO BEATLEMANIA	DBM	Atlantic K 11027	Northern/Sherwin	H. Saban
£	46	50	2	YOU'VE LOST THAT LOVIN' FEELIN'	Righteous Brothers	Phil Spector Int. 2010 022	Screen Gems/EMI	Phil Spector
	47	NEW ENTRY		L.A. RUN	Carvells	Creole CR143	R.O. Music/Olafsongs	Ron O'Shea/Spook Productions
	48	36	4	MODERN WORLD	Jam	Polydor 2058 945	And Son	Chris Parry/Vic Smith
	49	NEW ENTRY		PUT YOUR LOVE IN ME	Hot Chocolate	Rak RAK 266	Chocolate/Rak	M. Most
	50	NEW ENTRY		DANCE DANCE DANCE	Chic	Atlantic K 11038	WB Music	Rodgers, Lehman, Edwards

STAR BREAKERS

SAN FRANCISCO, Village People, DJM DJS 10817
 IT'S A HEARTACHE, Bonnie Tyler, RCA PB 5067
 AS, Stevie Wonder, Motown. TMG 1091
 SLIP SLIDIN' AWAY, Paul Simon, CBS5770
 A WHITER SHADE OF PALE, Procul Harum, Cube BUG 77
 ORGASM, ADDICT, Buzzcocks, United Artists UP 36316
 SERPENTINE FIRE, Earth Wind & Fire, CBS 5778
 REALLY FREE, John Otway & Wild Willy Barrett, Polydor 205 8951
 I WANNA SEE YOU SOON, Taveras, Capitol CL159545
 RUN BACK, Carl Douglas, Pye 7N 46018

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 Don't Let Me Be Misunderstood 45W
 Disco Beatlemania 18E
 Egyptian Reggae 13S
 Floral Dance 43C
 From Here To Eternity 35C
 Georgina Bailey 31E
 Gettin' Ready For Love 42W
 Goin' For The One 26C
 Goin' Places 34R
 Heroes 36C
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 How Deep Is Your Love 27C
 I Believe You 14CR/C
 I Will 47C
 L.A. Run 10C
 Live In Trouble 20E
 Love Hurts Etc 25C
 Love Of My Life 23F
 Mary Of The Fourth Form 48F
 Modern World 5E
 Mull Of Kintyre 15E
 Girls School 49E
 Name Of The Game 29C
 Needles And Pins 39C
 Only The Strong Survive 3F
 Put Your Love In Me 11C
 Rockin' All Over The World 44C
 She's Not There 38E
 Shoo Doo Fu Fu Ooh 40R
 Silver Lady 21E
 Star Wars Theme 28C
 Turn To Stone 37S
 2.4.6.8 Motorway 12W
 Virginia Plain 46F
 We Are The Champions 22E
 Watchin' The Detectives 39R
 White Punks On Dope 3R
 Yes Sir I Can Boogie 37S
 You're Fabulous Babe 12W
 You're In My Heart 46F
 You've Lost That Lovin' Feelin' 46F

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TOP WRITERS

1 R. Anderson / B. Ulvaeus / S. Anderson,
 2 Freddie Mercury, 3 Fogarty, 4 Mann / Apple, 5 McCartney / Laine, 6 Bee Gees, 7 Blay / Crewe, 8 Tom Robinson, 9 Rolf Soja / Frank Vostral, 10 Various, 11 R. Argent, 12 Rod Stewart, 13 Mattis Moss, 14 D. Glasser, 15 Bono, 16 Klaatu, 17 Deutscher / Menke / Billsbury, 18 Jonathan Richman, 19 Bryan Ferry, 20 B. Bryant, 21 Jeff Lynne, 22 Elvis Costello, 23 Caldwell, 24 Wadley / Jayes / Grainger, 25 Ben Findon / Mike Myers, 26 K. Gamble / L. Huff, 27 Dick & Donald Addiss, 28 Leadbetter, 29 Evans / Spooner / Steen, 30 R. Leigh, 31 Snow / Golde, 32 Kenny Everett / Mike Vickers, 33 V. White / R. Wright, 34 David Bowie / Brian Eno, 35 Kenny Young / Herbie Armstrong, 36 Jones / Cook / Rotten / Vicious, 37 Bob Larmer, 38 Tony Macaulay / Geoff Stephens, 39 K. Gamble / L. Huff / J. Butler, 40 John Williams, 41 Benjamin / Marcus / Caldwell / Headburn / Cobb / Ray, 42 Anderson, 43 Moroder / Balotte, 44 Lennie William / Bernard Thompson, 45 Lannon / McCartney / Russell / Madley, 46 Spector / Mann / Weil, 47 R. Keith / A. Carvell, 48 Paul Weller, 49 D. Brown, 50 Lehman, Edwards, Rodgers.

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

PACIFIC	SOLDIER OF FORTUNE Alan O'Day	K11025 Pacific	Pacific		IT'S SO EASY Linda Ronstadt	K13100 Asylum	Asylum
	DANCE, DANCE, DANCE Chic	K11038 Atlantic	Atlantic		GOING FOR THE ONE Yes	K11047 Atlantic	Atlantic

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PERFORMANCE

Rainbow

RITCHIE BLACKMORE'S reputation as an astute performer willing to bow to the wants of his audience made the first of four packed nights at the Rainbow Theatre a predictable affair. Constant repetition of a stark powerful riff has always been the most popular element of heavy rock and is therefore a main ingredient of Rainbow's performance.

Decoration and contrast comes by way of Blackmore's stock of classical tidbits and musical jokes, again produced in response to the demand for demonstrations of his virtuosity (ironically these displays are fairly basic, tricks of sight and sound, and no indication of his very real talent as a guitarist). The third component is a barrage of visual effects, a flashing rainbow of course over the stage, backdrops of the sinister album sleeves, dry ice, a rising drum platform and, to wind up the concert, a blinding explosion from the roof-bound kit.

Blackmore's one legacy from Deep Purple days, Mistreated, preceded Sixteenth Century Greensleeves, Catch The Rainbow and Man On The Silver Mountain from the band's first album before the backdrop of the second album

slid into place and the show began to trundle towards its climax. The pattern of Blackmore, vocalist Dio and Cozy Powell on drums, as a three-strong core which set up the driving rhythm before one of them took an upfront role, repeated itself throughout, while Blackmore inserted Greensleeves and some Bach to remind the audience that there is another tempo besides breakneck.

Starstruck, the main anthem from the second album, progressed likewise before David Stone presented his keyboard solo and this in turn gave way to Cozy Powell's drum slot. Up went the kit and down went the lights as he belted into the same syncopated thunder that had been propelling the whole performance. A recording of Tchaikovsky's 1812 Overture echoed around the theatre as Powell thrashes in time and when the smoke cleared and eyes began to focus after the explosion the band were winding up the finale.

There was no encore, no ritual dousing of the front rows with beer. Blackmore, never one to reward a crowd which hasn't pleased him, had evidently decided to spare himself for a later show.

CHRIS SIMMONDS

China

ON THE face of it, China has little to worry about. The massed power of Elton John, John Reid and Rocket Records

is behind the band, which was given a head start by being televised on Elton's farewell Wembley concert earlier in the month.

The reality of debut touring is another matter of course. Straight from 8,000 people in the Empire Hall, China packed up the gear and embarked on a dues-paying college tour which has rarely played in front of more than 800 paying customers. On Wednesday at Southampton University the students stayed away in droves to watch the England vs. Italy football match on television, but those hardy souls who managed to tear themselves away were treated to some fine music, in the diminutive refectory used by the university for its concerts.

The tall, blond Davey Johnson takes lead vocals as well as half of the guitar chores, his breathy voice getting the electronic harmonizer treatment to thicken it up in the mix. The early number Dear You off China's first album was a good example of the material with an electric mandolin to add a certain folksiness, a jerky beat, arresting lyric and attractive hook. China's long association with Elton John was bound to rub off, which it did on the feel of the song rather than any identifiable lick or chord sequence.

Later in the set two movements of James Newton-Howard's keyboard suite were thrown in to diversify the show away from the purely pop-rock stylings that had dominated. A tricky and well-thought-out piece, it dated from the pianist's solo album but was well-received and excellently played utilising all the effects possible on electric piano.

Towards the end the band showed it still had a way to go when it played the unremarkable pop song Esmeralda, the sort of number that will no doubt be weeded out as the band gains more experience, and then finished with a fine mid-pacer called From Here To Eternity which showed the group at its best — piercing guitar harmonies, crisp drumming and good vocals.

There were some very high class moments in this China concert, and as the band gains in confidence, it will be granted the recognition it is currently working towards. Meanwhile, it will be working hard around the bread and butter venues to establish a following of its own.

JOHN HAYWARD

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MUSIC WEEK

PERFORMANCE

ALBUM REVIEWS

Blondie

SLOWLY BUT surely, the bulk of America's punk performers are making their way across the pond to become stars in Britain on the back of the new wave.

Last week saw the Runaways and Richard Hell pulling in big crowds at London concerts, and on Tuesday Blondie topped the bill at the Rainbow for a debut headlining concert. Unlike the Runaways, Blondie's appeal goes a little deeper than the novelty of having a female in the band, for singer Debbie Harry — 33 and looking ten years younger — is possessed of an accurate and powerful set of vocal chords and the band is one of the tightest to make the trip across the Atlantic.

As usual with the American idea of new wave, Blondie did not go out to chant and rant its way through an hour of punk rock but approached the whole show with some subtlety.

Ms. Harry, dressed in a red and black micro-dress and red tights, looked nervous, dancing jerkily and grimacing as her vocals were lost in the uniformly dreadful sound mix.

But it is easy to see why Chrystalis has such high hopes of the blonde singer and her band. She radiates the sort of instant charm that can turn into a quite unfeminine snarl at the drop of a hat, in the same sort of way that Marilyn Monroe used to change by the minute on the big screen.

The songs are memorable too. The Fifties-style Deneice complete with Buddy Holly drum ripples leapt straight into a late-Seventies piece of stark rock called You Look Good In Blue — all sinister chords and blue lights with Debbie switching the focus of attention to the rear of the stage as she stayed in the murky background with the Ringo-like drummer Clement Burke to allow the guitar of Chris Stein to cut through with his third fine solo in a row.

The band's talent is to accomplish great leaps backwards and forwards in time without sounding stilted or laboured while Ms. Harry looks after the vocal histrionics, a unique visual presence and a touch of glamour. She sounded as if she meant it when she sang the bitchy Rip Her To Shreds, the vulnerable I Don't Have The Nerve To Say No or the daring I Love Playing With Fire.

On top of concert appearances, publicity in all the media from the rock press to the colour supplements is planned for Debbie Harry and Blondie, so the usual hit and run tactics don't apply. Blondie could be a big builder.

JOHN HAYWARD

ALBUM REVIEWS

POPULAR

ENGELBERT HUMPERDINCK
Live At The Riviera. Music For Pleasure MFP 50344. Originally released on Decca about five years ago, this live album features several major Humperdinck hits — There Goes My Everything, Release Me, The Last Waltz and Les Bicyclettes Do Belsize — as well as a batch of other easy-listening favourites. A good price for the housewife who is out doing her supermarket shopping.

MERGER
Exiles In A Babylon. Sun Star Muzik Co. 1001. Producer: Merger. An ambitious independent project, this beautifully packaged gatefold reggae production is well worth a listen. A London-based West Indian

four-piece, Merger includes former Clancy drummer Barry Ford along with respected black London guitarist Winston Bennet. The music they produce has a well-paced and many-influenced sound, which is less rough than Jamaican recordings. The title track is a fine example of the burgeoning British reggae scene with sophisticated playing, good lyrics and pounding bass. There is a ten thousand initial pressing, and demand is likely to be strong in specialist shops.

HANK MARVIN GUITAR SYNDICATE

EMI EMC 3215. Producer: Hank Marvin. Marvin's Guitar Syndicate harnesses his own considerable talents to those of nine other leading exponents, all teamed with a rhythm section. The music is strictly m-o-r, occasionally resembling the massed Shadows, but more often a offering sophisticated, constantly varying sound that gives an orchestral feel to tracks like St. Louis Blues and Flamingo, while New Earth sounds like a natural successor to Oxygene. A tasteful addition to the instrumental browser.

SPUD

Smoking On The Bog. Sonet SNTF 742. Producer: Tony Cox. Spud, an Irish band, were originally on Phonogram but have now signed to Sonet, a company which apparently has great faith in their potential. The material here has all been written by the group and some of the titles are included in their live performances. In fact they have been doing quite a lot of gigging around the UK recently, as part of the plan to get their name known to the public. A reasonable debut album for Sonet but exposure will be important.

BENSIDRAN

The Doctor Is In. Arista SPARTY 1022. Producer: Ben Sidran. Ben Sidran is one of those shadowy figures of the pop business who seems to have been associated at one time or another with lots of major names (Steve Miller, Eric Clapton, Stones, Boz Scaggs) without grabbing any personal limelight. Belatedly his turn may come, for he's a welcome addition to the Arista roster, a piano-playing vocalist who follows in the Mose Allison — Georgie Fame line, performing lightly jazzy, blues inflected songs, many of which have a deft commercial edge. The mix is offbeat, refreshing and totally effective. More may be heard of Ben Sidran, particularly since he's on a UK European promotion swing.

TOM SCOTT

Blow It Out Ode/Epic EPC 82285. Producers: Tom Scott and Hank Cicalo. Virtuoso sax playing from one of the master session men, aided and abetted in the production of some smooth sounds by the cream of the session crop, including Chuck Rainey on bass and Steve Gadd on drums, fresh from playing on Steely Dan's latest, Aja. The first track will be familiar to many — it is in fact the theme from Starsky and Hutch, entitled Gotcha, which Tom Scott wrote, and here plays around with it to make it more relaxed. The early promise dies away, however, as lush orchestrations and slow numbers kill the power and make the album into candlelight dinner music. The Starsky and Hutch theme could give this record sales if the public is made aware of it — the sleeve note makes no reference to it at all.

ALMA THIBOU

Stay. Decca PFS 4414. No producer is listed for this album debut by Antigua-born Alma Thibou, a British resident these ten years and, according to the blurb an experienced cabaret entertainer. Strange, for here is a case of an artist who would definitely benefit from guidance. As it stands she sings in what might be regarded as a sensitive

fashion, but there is such a lack of projection in the voice, allied to an irritating tendency to resort to a breathy whisper that the overall result is too bland for the album to make any mark, despite Roland Shaw's elegant arrangements.

PHOEBE SNOW

Never Letting Go. CBS 82224. Producer: Phil Ramone. An unsung US talent who just goes on making distinctive albums which attract little or no attention. Phoebe Snow has one of the most intriguing voices on the contemporary scene, with a husky, throbbing edge in the lower register that puts it closer to a musical instrument, and an innate offbeat sense of phrasing that makes a song like Paul Simon's Something So Right into an intensely personal vehicle, that is quite captivating. She also writes some good songs of her own, notably the sinuous bluesy Middle Of The Night and the gutsy Electra. But it is doubtful that anybody will notice.

THE BOB SEGER SYSTEM

Ramblin' Gamblin' Man. Capitol CAPS 1013. Producers: Band-Punch. Mongrel. Capitol CAPS 1010. Producers: Band-Punch. These two albums date back to 1968 and 1971 and have been put out by Capitol as mid-price issues, presumably in an attempt to get some extra sales mileage out of his recent concerts. Neither do the artist any favours and stand up poorly by comparison with his contemporary magnificence. Ramblin' Gamblin' Man sounds like the first album he ever recorded and is an undistinguished bit of bluesrocking. The other is a distinct improvement, with the voice beginning to assume muscular authority and the band playing with more style. Recent converts would be advised to steer clear of both albums and go for his more recent recordings with the Silver Bullet Band.

MISCELLANEOUS

BING CROSBY

Seasons. Polydor Deluxe 2442 15. Producer: Ken Barnes. Nobody could have known that this was to be Bing's last album, recorded in London during September this year after two years of preparation. The "seasons" concept is obviously reflected in the choice of titles, mixing standards and newer songs and coming up with an appropriate round dozen. Along with April Showers, September Song and June Is Bustin' Out All Over are Gilbert Becaud's beautiful Seasons and Aznavour's Yesterday When I Was Young. The arrangements are straightforward throughout as Crosby wanted, and the mix of up-tempo and ballad titles works well. This will be treasured by his fans, of course, not only because it was the last "live" recording (in the American meaning of the word) but because it is such a good album. It is amazing that Crosby could sing so well, a matter of weeks before his death.

SYD LAWRENCE

Syd Lawrence And His Orchestra. Contour CN 2027. Currently doing the rounds with singer Tony Bennett, the Lawrence Orchestra should have a sizeable seller with this album. Some Miller tunes included of course — Pennsylvania 6,5000, Tuxedo Junction and At Last — as well as other standards like A Nightingale Sang In Berkeley Square, What Is This Thing Called Love, Begin The Beguine and Skyliner.

VARIOUS ARTISTS

The Transports. Free Reed 021/022. Producer: Peter Bellamy. A folk 2LP is a brave rarity in itself, and this is doubly rare in bringing together some of the finest and most

experienced talents in traditional folk music. The impressive packaging includes a glossy 20-page booklet of the lyrics with reproduced woodcut illustration from old ballad sheets, whole the inside cover carries the story of a transported criminal and his family. This is told on the records as a ballad opera written by Bellamy, whose creative spark has burned steadily since the break-up of the Young Tradition. The roll of performers should attract the kind of folk sales figures which will reward the dealer, and reward Free Reed and the artists for the care and ingenuity put into bringing out this high class set. With Dolly Collins as arranger — and no doubt the lender of some of her collection of old musical instruments — the cast is Nic Jones, Martin Carthy, A.L.Lloyd, Dave Swarbrick, June Tabor, Vic Legg, Cyril Tawney, Martin Winsor and Mike and Norman Waterson. A bold and beautiful project, well realised; it should be given pride of place in any dealer's folk section at this season.

CHARLIE RICH

Rollin' With The Flow. Epic EPC 82229. Producer: Billy Sherrill. Rich has always leaned towards the m-o-r side of Country and this LP, immaculately put together by one of Nashville's most successful producers, has toppled Rich firmly into the easy-listening groove. Though the backing style is Country, the songs are ballads, mostly romantic, for example Night Talk, a lovely bit of late-night schmaltz. Rich has enough pure Country fans to guarantee excellent sales in that market, but his appeal as a crossover artist is also well-established, so expect strong sales in both markets.

GEOFF LOVE

Big Disco Sound. MFP 50346. The Bee Gees' You Should Be dancing kicks off this LP and the 16 other tracks include Isn't She Lovely, Dancing Queen and Money Money Money. It's typical Geoff Love fare which guarantees huge budget sales. Good for the Christmas parties.

VARIOUS

Top Of The Pops. Hallmark SHM 996. Includes Black Is Black, You're In My Heart, Star Wars Theme, I Remember Elvis Presley, The Name Of The Game and Yes Sir I Can Boogie amongst others. Use your own sales judgement with this one.

THE SPINNERS

The Spinners. Countour CN 2026. Yet another reissue from the Liverpool folk band, but presumably that means previous budget album sales demand the release of yet more titles. These recordings of course date back to the Sixties, and many fans will probably have them already in various forms. A nice souvenir though for the newly-converted, who have maybe seen the Spinners' many TV and concert appearances, and would like a rather more permanent memento of their music.

HARRY BELAFONTE

Turn The World Around. CBS 86045. Producer: Harry Belafonte. Timed to coincide with the artists' concert season, this LP is a breath of fresh air, featuring traditional West Indian songs and styles — as well as the irrepressible humour — and numbers styled on Mexican and Cuban music. Featured with Belafonte is Falumi Price, a lady of great vocal talents reminiscent of Odetta — in fact, the great hit that united that duo is repeated here — There's A Hole In My Bucket. Most of the titles are new, and despite a lack of clarity of production in some tracks, the overall feel of the LP is sunny, breezy and, of course, packed with interesting rhythms. Should be a solid Christmas seller.

ROY DOTRICE

A Christmas Carol. Argo ZSW 584/5. Producer: Evdoros Demetrious. Narrator Roy Dotrice appeared in the ITV series based on the life and times of Charles Dickens so with that identification it is appropriate that he should act as interpreter to one of the novelist's best-loved works. In any case, Dotrice is no newcomer to Argo and his previous spoken-word records for the company have been amongst its best sellers. Attractive packaging with a cover that has particular Christmas appeal should draw consumer attention to this 2LP set, and it should remain a good stock item.

BERNARD WRIGLEY

Ten Ton Special. TRansatlantic TRA 350. Producer: Dixie Dean. Regional humour is definitely on the upbeat of popularity, judging from the amount of releases by local comedians from all parts of the country. Bernard Wrigley is from Lancashire and as broad as hot-pot, who sings awful witty ditties in the most excruciatingly unmusical voice and tells accompanying stories in a delightful accent. When he's not being funny contributes some tasty guitar in a variety of styles. This is actually Wrigley's fourth album so he must have some sales in him, particularly in outlets where there is a demand for folk material.

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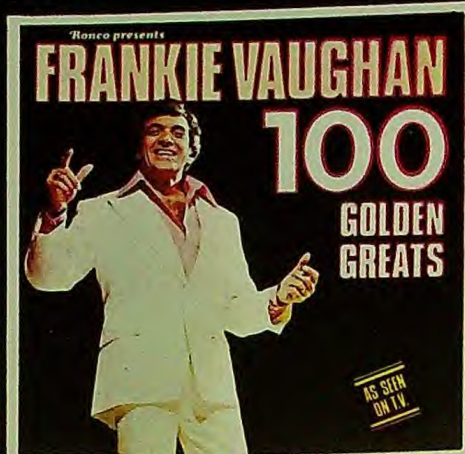


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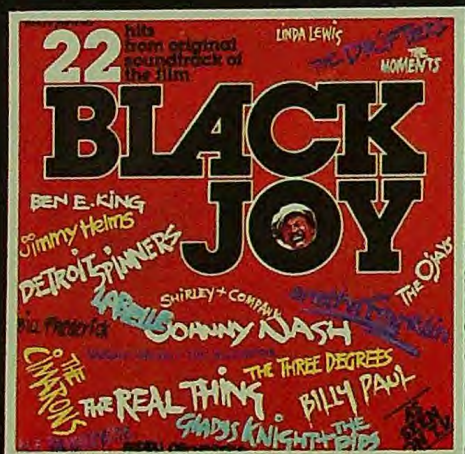
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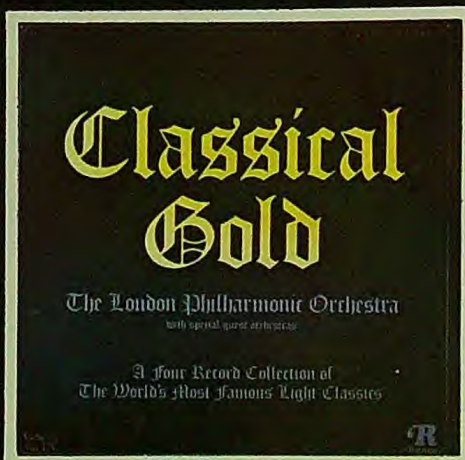
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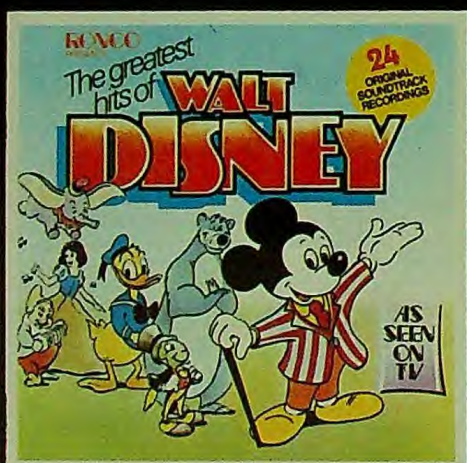
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