

# MUSIC WEEK

Europe's Leading Music Businesspaper

A Billboard Group publication

April 5th, 1975

45p

## Fruin links with SP & S in shops, racks and one-stops

by BRIAN MULLIGAN

THE SP&S Group, the long-established East London firm specialising in deletions, is expanding its activities to focus more strongly on record retailing, racking and one-stop cash-and-carry wholesaling. And the man group chairman George Harris has brought in to spearhead its expanding operations is John Fruin, former managing director of Polydor, and joint managing director of State Records, the independent label formed at the beginning of the year, in which SP&S has an investment.

Fruin has become a director of the SP&S Group, along with George Harris and his son Peter, and

additionally has become chairman of the management committee, with Peter Harris as deputy.

Formed in 1965, to supplement the trading activities of four shops specialising in tv rental, hifi and records already owned by Harris, SP&S developed its involvement in the deletions business following the decision of EMI only to handle its own records and to withdraw from all-label wholesaling. Since then Harris has developed a thriving business and since Record Merchandisers pulled out of handling deletions, all majors deal extensively with SP&S.

The group now comprises Record Rax, under Peter Harris, SP&S

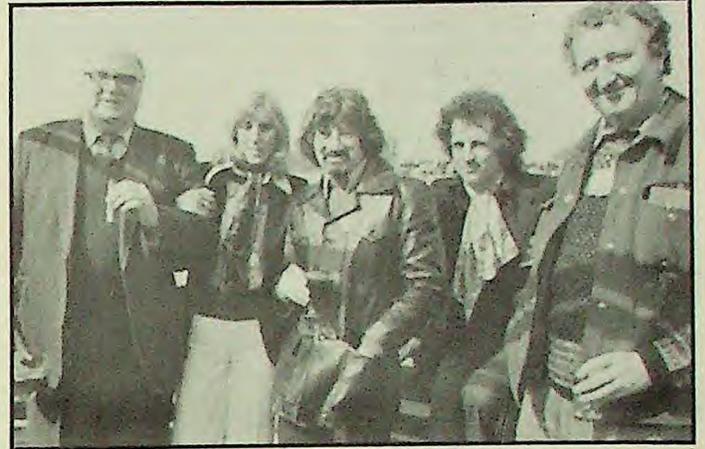
London Ltd., the wholesaling side, SP&S Manchester and Scotland, which covers wholesaling in the North and import and export, SP&S One Stops, based in London, and State Record Shops. The State Record Shops are being run by George Tate, who formerly managed the W.H. Smith Track record stores in the North, while Terry Shenley, formerly group buyer for Alders of Croydon, has been appointed to control the one-stop company.

Initially the State shops will consist of three of Harris' four East London outlets, now being converted into records-only stores. A fourth shop in Dundee is expected to open soon. "Our intention," said Fruin, "is to work towards a small chain of perhaps 20 shops concentrating on the North and Scotland, some of which could also offer a cash-and-carry facility."

But while Fruin sees State Records production and retail activities as being complementary to each other - "You aren't properly involved unless you are in retail and used properly it provides a good feeler to what is going on" - he feels that the great scope for developing the SP&S operation lies in the racking and one-stop companies.

Record Rax is servicing 500-plus outlets - and has been functioning in this area for two years - and the growth pattern will continue

TO PAGE 4



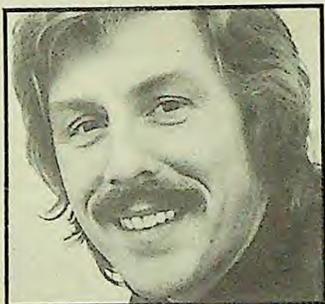
MAM RECORDS and Decca went cruising down the river on Saturday to watch the Boat Race and to launch the first single *Going Rowing* by Susan Mellen. She's pictured here with (l. to r.) MAM Records m.d. Geoffrey Everitt, Decca's general promotion and marketing manager John McCready, Giles Hargreave (MAM) and Decca m.d. Ken East.

## Taylor takes over from Kass at WB

RON KASS has resigned as managing director of Warner Bros UK. His successor is former Beatles publicist Derek Taylor, the company's director of special projects.

At presstime, Kass was on holiday in Spain, but will be announcing his future plans next week. It is understood that he will be dividing his time in future between London and America.

The decision of Kass to terminate his position at WB has been rumoured around the industry for several months and was finalised last week following meetings in Los Angeles between WB chairman Mo Ostin and president Joe Smith with Taylor and senior London executives, Martin Jennings, Bill



Derek Taylor

Fowler, and Moira Bellas. Kass had been at WB for about 18 months, having been working in the film industry following previous spells as

TO PAGE FOUR

## Rowe quits Decca for Cantipreme

DICK ROWE, long-serving veteran of Decca's a&r department, has left the company to become a director of Cantipreme, the independent company which handles UK production for BASF and also has an involvement in the forthcoming Supersonic, pop music tv series.

Rowe spent a total of 25 years with Decca, but left the company for a while to run the Top Rank label. At Cantipreme, he will be responsible for the international a&r co-ordination of all associated companies with special emphasis on the development of a creative production division including music publishing.

During his time at Decca, Rowe was responsible for signing such

TO PAGE FOUR

### CONTENTS

Europe.....	6
Publishing.....	12
Classical.....	14
Soul.....	24-28

#### TALENTSCENE

##### Live Entertainment Survey

The promoters.....	29
What draws in ballrooms.....	30
Concert hall favourites.....	30
Colleges: the bread and butter venues.....	31
The black box-office boom.....	32
Bands on the road—why do they do it?.....	33

April LP releases.....	19-26
Pull out colour chart.....	22

#### CHARTS

Top 50.....	41
Top albums.....	39

## Selectadisc launches own label

by ADAM WHITE

IN WHAT adds up to a unique venture, a Midlands retail-wholesale firm has launched its own record label and linked up with a major for pressing and distribution. The outfit responsible is Selectadisc of Nottingham, whose new label Black Magic is being distributed by CBS.

First release is a single by Bob Relf, *Blowing My Mind To Pieces* (BM 101). Also released are 45s by the Sharonettes and Father's Angels; full repertoire details appear on page 27.

Black Magic will be a discotheque-orientated label, with material originating mainly from US soul sources. Selectadisc will be doing its own radio and club promotion, and radio time has already been bought on five stations - Capital, BRMB, Hallam, Piccadilly and Metro - to advertise the first three releases, via a commercial featuring Emperor Rosko. Press support embraces advertising in Black Music, Blues & Soul, New Musical Express and Record Mirror. Other promotional items available

TO PAGE FOUR

## Pye men to open UK 20th offices

ANOTHER AMERICAN label, 20th Century is to open a London office. It will be staffed initially by Dave McAleer, in charge of a&r, and Barry Manstoff, who will co-ordinate marketing and promotion.

McAleer was 20th Century label manager at Pye, while Manstoff handled Buddah, another of Pye's licensed labels. They were responsible for launching Pye's popular Disco Demand series.

Following a visit to 20th Century

headquarters in Los Angeles, McAleer and Manstoff plan to start local operations at the end of April, by which time offices will have been secured.

Manstoff told Music Week, "We plan to concentrate on promoting lesser known artists on the label and to provide back-up services to Pye. Additionally we shall be looking for local acts to sign."

Joining Pye as a label manager is

TO PAGE FOUR

ADVERTISEMENT

RELEASED APRIL 11th ON MOONCREST RECORDS.

**NAZARETH**  
**HAIR OF THE DOG**

CREST 27

*This album has no mercy!*

MARKETED BY B&C RECORDS LTD., 37 BUNGAY ROAD, LONDON W1  
AVAILABLE FROM EMU, HAYES & B&B SALES, 30-31 SUNBEAM ROAD, NW10

## NEWS

# Companies prune mail-outs to compensate for post rise

THE INCREASED postal rates — from 4½p to 7p first-class — could result in some major record companies severely pruning their mailing lists, in a bid to save costs.

In some cases the new postal charges have slapped extra hundreds of pounds on companies' annual bills and various steps are being taken to minimise the effects of the increase, including pruning lists and sending second-class where possible.

RCA public affairs officer Rodney Burbeck commented: "Obviously a lot of mail that we send out is urgent and will continue to go first class but we are looking at the lists and trying to cut back on 'dead' names. The press office alone mails to more than 800 people every week and then there are about 4,000 dealers to whom we post release sheets."

Burbeck added that apart from posting second class, RCA was considering using mini-cabs more frequently for the use of delivery.

"We have found that it is more efficient and probably cheaper in the long run," he said.

Pye's press officer Brian Gibson said that his company would also be using second-class post where possible. "We are constantly pruning the mailing list and people are going to find it more difficult to get on the list in the future. Pye sends out hundreds of letters every week so obviously steps will have to be taken to economise."

Phonogram has budgeted for increased postal charges in some areas, claimed Terry Bartram, publicity chief, but he admitted that in other areas the steep increases will have to be examined very closely. "Certain aspects of the operation, including the large quantity of review records being sent out, will be looked at."

A particular victim of the increases is World Records, one of the UK's major mail-order record companies. Managing director, Derek

Sinclair commented: half of World Records' business is done through mailing shots sent into people's homes and it could well be that a switch will be made from postal advertising to national press advertising.

"Millions of such letters are sent out each year so any such decision would mean quite a loss for the Post Office."

Sinclair added that the new rates could add another 12p on the cost of mailing record box-sets and these increases would have to be passed on to the consumer.

The head of public affairs at the Readers Digest, Kevin Holland, also admitted that the new costs had put mail-order into a very serious position. "Postal charges have increased by 83 per cent since last June alone, and we are looking for ways of reducing costs. One answer could be in switching from postal advertising to press advertising," he said.



CBS have signed Vince Hill on a world-wide long term basis. Pictured at the signing are, left to right, Jerry Turner, product manager, Paul Phillips, A & R, Paul Russell, Director, business affairs, (front row): M. Richard Asher, U.K. Managing Director, Vince Hill, Walter Yetnikoff, President, CBS Records International.

## K-Tel soul clash on Capri label

K-TEL IS launching a new label, Capri and its first release, a black music compilation album will be released this week, while the company's Souled Out collection is still high among the best sellers.

The Capri release, Black Soul Music (KC 101), is unusual in another respect — of the 20 tracks, 11 have appeared on earlier compilations, while two, Kung Fu Fighting by Carl Douglas and Sad Sweet Dreamer by Sweet Sensation are on competitive soul albums.

However, Ian Howard, K-Tel managing director, said that he doubted whether sales would be seriously affected by the duplication with past and current compilations. "It's what you might call the cream of compilations which is being released at a time when black music is selling particularly well. There has been a favourable response from dealers."

Black Soul Music will retail at

K-Tel's usual price of £2.49 and will be backed by an immediate nationwide tv campaign, rather than regional promotion.

"In the past we have turned down material we have been offered and since there would have been confusion in the minds of the public had we released another soul album on K-Tel, this seemed to be the right moment to launch a new label. We feel the company has progressed in the UK where we have the ability to handle another label."

Howard added that another Capri release was anticipated in April/May. The label would be used for nostalgia and pop as well as black music and it was likely that there would be conflict with K-Tel releases. Because of the possible competitive nature of the release pattern, Howard said the company's objective was to develop separate sales and marketing responsibilities over the next 12 months.

# Ray Conniff Plays Carpenters

The songs and the sound that made them famous played in the unmistakable Conniff style - all on one very special album.

Tracks include:

Yesterday Once More  
I Won't Last A Day Without You  
Top Of The World  
Rainy Days And Mondays  
For All We Know  
Sing  
Superstar/There Was A Boy  
We've Only Just Begun  
Hurting Each Other  
Bless The Beasts And Children  
A Song For You  
Close To You

'Ray Conniff Plays Carpenters' - a new album on CBS 80612

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CBS/WEA/A & M Distribution Centre Barlby Road London W10



## LETTERS

AROUND ONE month ago, I gave an order to my Selecta rep for 100 copies of the Tom Jones double album on the understanding that it was to be advertised on television as being on sale generally.

After seeing the advertisement, I can only say that I feel the LP was sold to me under a completely false claim. The advertisement does not mention at any time that the LP is available at any store other than Harlequin and in fact many customers have come into my shop expecting to be asking in vain for the album. One has even asked for the "Tom Jones LP on Harlequin Records"!

While I realise that the burden of tv advertising is lightened when shared, I still cannot condone this secretive movement on Selecta's behalf. Once again, the manufacturer has stabbed the small retailer in the back, something which is fast becoming an all too familiar occurrence.

M. J. GODDARD, manager, Paul For Music, 24 Cambridge Heath Road, London E1.

WHILE APPRECIATING (and agreeing with) the comments that appear from time to time in your columns making favourable reference to the boost given to product by television advertising, the trend, whereby a major manufacturing company allows itself to be linked exclusively to a single retailer is to be much deplored. The smaller retailer is having a hard enough time of it with constant televised reductions beamed at its customers by W. H. Smith and others without being stabbed in the back by the actual manufacturers.

The recent Decca/Harlequin television promotion is particularly deplorable because it rather gives the impression that the Tom Jones/Moody Blues albums are exclusive to Harlequin. While we stand second to none in our admiration of the rapid rise of the Harlequin chain, there are still several thousand other dealers who also stock Decca products — some of us in depth!

TEGWYN DAVIES, Director, Opus Record Shops, Palmers Green, N13.

## Story of Pop goes to U.S. radio

LONDON WAVELENGTH, the BBC agents in America for syndication of programmes have negotiated rights for broadcasting the Story Of Pop on 65 stations in America. Narrated by Alan Freeman, the 26-part series is re-titled Story Of Rock.

The series is scheduled either in 24 one hour shows; two hours a week for 12 weeks; or six four hour shows over six weeks.

Other BBC Radio shows released in America include Sounds Of The Seventies, In Concert (some in four-channel sound) and the Beatles series. These are handled through an arrangement with another independent American syndication company, King Biscuit Flower and form part of a series which runs the whole year round, in which each company produces alternate programmes for re-packaging.

To coincide with the programmes, the Story Of Pop series of magazines, and the Story Of Pop is also being released in America, re-titled as the Story Of Rock.



## Anchor staff co-ordinated under James

ANCHOR HAS announced a fresh set of staff responsibilities, leading with the appointment of Allan James as co-ordinator of publicity, promotion and artist liaison. Previously, the three departments reported separately to a&r director Martin Wyatt. Now James will co-ordinate them, and himself report to Wyatt. The change will permit Bill Harman, assisted by Jane Fairclough, to concentrate on special projects and UK visits and tours by ABC and Anchor acts.

The press office also falls under Allan James' jurisdiction, with Sandra Marriott and Hilary Wilson handling press and publicity for both Anchor and ABC under the new structure.

Although Martin Wyatt will continue to have an overall view of a&r, Malcolm Eade, a new recruit to Anchor, will have general responsibility for Anchor and ABC repertoire issued in Britain. Working with Eade will be Alan Holston.

Anchor's promotion department expands with the forthcoming appointment of a new man to join Dave Cave in Manchester, covering local and commercial radio stations, while Dave Hill and Tim Prior, working out of Anchor's London offices, take on wider promotional duties.

\*\*\*  
BRIAN BROMWICH has been appointed to the newly created position of marketing and publicity manager of Rediffusion Reditone, the taped music company. He was previously a director of Noble & Samson public relations consultants.

\*\*\*  
RONALD COLE, director and general manager of Intune has been elected to the council of the Music Publishers Association. He replaces Peter Callender, also a director of Intune.

## Bay City Rollers campaign in U.S.

TOP BELL act, Bay City Rollers, now have management representation in the US and a major campaign to promote the Scottish group across the States is planned as the result of a new business partnership between New York impresario, Sid Bernstein and John Stanley in London.

Stanley, manager of BBC djs Alan Freeman, Johnnie Walker and David Hamilton, is to head up a new European office for the Bernstein organisation. Stanley will act as a counterpart to Bernstein in Europe.

Bernstein was responsible for the US launches of the Kinks, Dave Clark Five, Herman, Rolling Stones and Beatles, by which last the success of all other launches of acts in the States are still measured.

He spent last week in London in

meetings with Barry Perkins, the Bay City Rollers' business manager, and with Clive Davis, President of Bell-Arista. The campaign will include a record release in the next few weeks and a number of TV appearances are being scheduled.

Bernstein, who resigned as president of Management III last year, has also appointed Barbara Davies, presently head of A&R for Polydor USA, as vice president of his organisation with specific responsibility for co-ordination of operations. The organisation manages Billy Cobham and Deodata.

The first artist from the stable likely to be launched into Europe by the Bernstein-Stanley tie-up is Monument's Larry Gatlin, whose songs have been recorded by Johnny Cash, Dottie West, Kris Kristofferson and Johnny Rodrigues.

## Sir Arthur Bliss, head of the UK music world

by EVAN SENIOR

DEATH OF Sir Arthur Bliss, Master of the Queen's Musick since 1953 when he succeeded Sir Arnold Bax, ends one of Britain's brightest musical careers over the past half-century. Born in London in 1891, Bliss was in turn soldier, composer, musical administrator and for the past 22 years titular head of Britain's musical world. As well as composing, he held many important posts - president of the Performing Right Society since 1954, head of the Western Orchestral Society, and president of the London Symphony Orchestra. He took seriously his duties as chief musical adviser to the Queen and had charge of the music on many royal occasions for which, in addition to his knighthood, he was given a special knighthood in the Royal Victorian Order, an honour in the personal gift of the Queen.

Much of his music has been recorded, the latest being EMI's issue only last month of his choral work Morning Heroes (SAN 365), based on his experiences in the first World War. Another 24 of his works are in the classical record catalogue,

including the 1938 Piano Concerto he wrote for the British Exhibition in the New York World Fair which was played there conducted by Sir Adrian Boult and with Solomon as soloist. They recorded it in 1948 and EMI reissued it (RLS 701) in 1972. Of the three major ballets he wrote for the then Sadler's Wells Ballet, Lyrta has recorded Adam Zero (SRCS 47) with Bliss conducting the London Symphony Orchestra. Eclipse have also his conducting of his Colour Symphony, and for Lyrta he also conducted recordings of other works. His opera The Olympians was produced in the 1940s at Covent Garden.

Performing Right general manager Michael Freegard, who has worked closely with Bliss as the Society's president, told Music Week. "He has been a wonderful president, a working president always concentrating on the interests of composers. He never regarded the position as a sinecure. He looked ahead, not backwards as many men of his age might do, and as far as the Performing Right Society is concerned, he lit up our lives."

## MFP's Adcock killed in crash

RICHARD ADCOCK (28), Music for Pleasure's Scottish area manager was killed on March 19, when his car was in collision with a lorry. Adcock had been with MFP for two years and was extremely popular with the Scottish trade, many of whom were represented, along with record companies' staff, at the funeral in Edinburgh on March 25. Adcock left a wife and a daughter, who was born on the day after the funeral.

## John Carlsen dies in London

JOHN CARLSEN, long-time press officer who has represented Moss Empires, Pye Records, the Sadlers Wells and various top artists like Jack Benny and Caterina Valente, died suddenly at his home in Raynes Park, London, S.W.19. on Friday, last week.

In recent years, Carlsen had been associated in publicity and business ventures with comedian-writer Leslie Randall.



PETER SHELLEY and two members of Guys and Dolls were among the celebrity guests at Precision's first sales conference, held at the Mayfair Hotel. They are pictured with Mick Tovey (Precision general manager), Brian Reser of Magnet, and Precision sales manager Andy Moore, following the presentation of Magnet's tape product.

# TOM DOOLEY

SOON TO be announced by Dick Leahy, singing to GTO of re-formed hit-making group of considerable repute.....not entirely unexpected - decision of Ron Kass to quit WB to live in US.....congratulations to EMI m.d. Gerry Oord on his wedding before Easter to Claire Millard.....in the space of a few weeks, Decca has lost two of its longest-serving executives in Selecta's Freddie Frowd and artists' manager Dick Rowe.....strange to see Ringo Starr's four-month old album Goodnight Vienna being advertised on tv along with John Lennon's newly-released Rock 'n' Roll LP.....denied by Peter Andry, general manager of EMI International Classical Division, widespread rumour of his impending appointment as manager of Sydney Opera House.

ANDY GRAY retiring from NME this month after 18 years, 15 as editor, but will be retained as consultant until 1980 - he's planning to continue freelance writing and will author more pop music books.....ex-RSO label manager David English appears as a captain of hussars in forthcoming Ken Russell directed biopic Lisztomania.....ex-Immediate director Tony Calder reportedly in partnership with a bishop in South American night club.

MAM RECORDS chief Geoffrey Everitt hosted river cruise party on Boat Race day to launch first single Going Rowing by new signing Susan Mellen whose dad stroked the winning Oxford crew in 1923 - but river police not amused by amount of advertising displayed.....Beeb producer Chris Milliard missed boat at Kingston - and finally waded on board at Mortlake.....Kristine Sparkle alias Christine Holmes now recording for UA as Kristine - her first release is Mr. D.J.....Muhammed Ali co-chairman of new US company Starway Records: first release The People's Choice - are you listening Aidan Day?

CAPITOL HIRED Queen Mary Liner moored at Long Beach for a party for Paul McCartney.....new Bad Company album featured in Sun newspaper's tv advertising.....to promote Son Of A Gun single Le Misaon De L'Amour, RCA sent out 100 tin cans to djs and scribes, each one containing a pair of knickers.....four-week holiday in Australia for Precision general manager Mick Tovey.....and Barry Kimberley m.d. of Essex Music Australia visiting London on April 30, staying at Inn.....Phonogram reissuing Dusty Springfield's 1972-recording of Yesterday When I Was Young.

Re-Released By Public Demand

## Yesterday When I Was Young DUSTY

PHILIPS Single 6006 446

marketed by phonogram



## NEWS

## Fruin links with SP&amp;S

FROM PAGE 1

through secondary sites which are not covered by an existing record shop. "We are in wholesaling in London, Manchester & Dundee and want to stay in wholesaling, so there is no point in opening close to existing shops," said Fruin.

The cost escalation on the distribution side of the record industry looks like making smaller outlets unprofitable to service and SP&S is planning to take advantage of this developing situation via its wholesale and one-stop operations. The first cash-and-carry warehouse is opening next month in Manchester, and during the next two years a further nine are projected in major population centres. Both deletion and current repertoire will be available.

"During the next year or two because of the way distribution costs have increased, it will no longer be viable for manufacturers to carry smaller shops. We can fill the gap to the mutual advantage of all concerned, either through the one-stop centres or later through the vans which are already out on the road servicing the racks," said Fruin, who estimates that there are about 1200 outlets plus approximately 1000 market stalls which could be potential customers.

## Selectadisc launches own label

FROM PAGE 1

include window stickers, posters, T-shirts and sew-ons.

The pressing and distribution deal with CBS was negotiated by Selectadisc managing director Brian Selby and sales director John Bratton. The Nottingham firm wholesales soul product for a number of major UK record companies, from which it invited tenders when preparing the launch of Black Magic. "CBS simply came up with the best price," Bratton told Music Week.

Black Magic has been launched as a natural extension of Selectadisc's importing activities, Bratton continued. It has been importing US soul singles by the thousand over the past five years, for retail or wholesale. The company has a Nottingham warehouse, and two vans covering the Midlands and North of England. Black Magic will be distributed through this network - new Selectadisc vans for the Midlands and London are likely soon - as well as by CBS, although CBS salesmen will themselves not actually promote the product.

As a retail operation, Selectadisc has been in existence for the past eight years.

## Wembley country festival breaks box-office records

by TONY BYWORTH

THE SEVENTH International Festival of Country Music, as with previous years, proved once again that country music has its own rightful place with the British music industry. While the two evening performances displayed that the music contained a considerable range of sounds - and none related to those old hick images - the exhibition area around the Empire Pool showed itself to be a very important buyer's market.

The recording companies took the majority of stand space with RCA, EMI, CBS, United Artists, Anchor, Pye/Precision Tapes and Shannon Distributors all having product available and reporting exceptionally brisk sales whenever an artist appeared for frequent autograph sessions. In fact a number of the current releases were sold out before the two-day event was over.

In addition Harlequin Records displayed both UK and imported album releases. World Records, with a catalogue that prominently features Gospel and religious

recordings, and the Mid Wales/Westwood and Sweet Folk All Recording Companies, whose catalogues entirely feature local British artists, all stated successfully Wembley debuts.

Other organizations displaying their wares included Phoebus Publishing, Twenty T-Shirts, Philips Electrical and Tundra/Brooks Western Boots and Supplies. Also present were a number of fan clubs, and the Burlington Music Stand devoted a considerable part to Jim Reeves Enterprises whose president, Mary Reeves Davis, made regular appearances.

Outside the Empire Pool building BBC Radio recorded special Wembley concerts for their Country Club programme whilst, at another marquee, the Mini Festival, sponsored by Billboard Publications in association with the BCMA and the CMA (GB), played host to a number of British artists.

Promoter Mervyn Conn announced that the International Festival had, yet again, broken Wembley box office records with all

tickets being completely sold out. At the dinner given for the visiting artists at the Cumberland Hotel on Good Friday a number of special presentations were made by the Country Music Association (Great Britain) to persons who have given "outstanding services to country music." They were journalists Jim Marshall, Bob Powell, Bryan Chalker and Tony Byworth; Dorothy Ritter, widow of Tex Ritter; and Jo Walker, executive director of America's Country Music Association.

A number of presentations were also made to Mervyn Conn by Dorothy Ritter, on behalf of the Tennessee State Government. These included Freedom to the City of Nashville.

The 1975 Billboard (U.K.) Country Music Awards were presented at the Saturday evening concert. The announcements were made by radio broadcaster Wally Whyton and the presentations were made by Lyn Paul, Hughie Green and Dorothy Ritter.

The list of the award winners are: Top U.S. Male Artist - George Hamilton IV; Top U.S. Female Artist - Jeanne Pruett; Top U.S. Group - The Oak Ridge Boys; Top Song - Happy Anniversary (writer - Gary Paxton; publishers - Francis Day & Hunter); Top U.K. Solo Performer - Ray Lynam; Top U.K. Group - Miki & Griff; Record Company - RCA; Most Promising Newcomer to British Audiences - Jimmy Payne; Media Award - Country Music People (editor - Bob Powell; publishers - Country Music Press); Country Music Disc Jockey - Wally Whyton. A special Ambassador Award for outstanding contribution to Country Music was presented to George Hamilton IV.

On Sunday the winners of the British Country Music Festival, sponsored by Billboard Publications in conjunction with the British Country Music Association, were announced by Billboard's European Publishing Director Andre de Vekey and awards presented by Wembley promoter Mervyn Conn. The winners were: Best Group - Haz Elliott with Feeling; Best Duo - Harmony And Slide; Best Solo Singer - Keith Manifold.

## Rowe leaves

FROM PAGE 1

artists as the Rolling Stones, Cat Stevens, Engelbert Humperdinck, Tom Jones, Moody Blues, Jonathan King and Marmalade. His vast experience of producing took in recordings by Billy Fury, Max Bygraves, Bing Crosby, Mantovani, Kathy Kirby and Max Bygraves among others. He also provided initial training for a number of the UK's most successful producers including Wayne Bickerton, Pete Shelley, Tony Hatch & Tony Clarke.

## 20th open in London

FROM PAGE 1

Don Dive, formerly with Chappell and most recently working as an independent promotion man, while Alan McLachlan, manager of the Vanguard and Playboy labels, will take on additional responsibilities in the a&r department, under the supervision of Peter Somerfield. To maintain Pye's current expertise in the black music area, creative director Peter Prince has appointed journalist Dave Godin in an advisory capacity to co-ordinate soul repertoire. Godin formerly worked on Motown product at EMI and negotiations are in hand for the launch of his own soul label within Pye.

## Mystery duo's If send-up heads for the Top 20

A SEND-UP cover version of Telly Savalas' chart-topping If looks like becoming the first comedy single to make the British charts in 18 months.

EMI's mickey-taking record by Yin and Yan was released only two weeks ago - less than seven days after it had been recorded - and was immediately picked up by all the radio stations. Total sales within the first week of release reached five figures and the record is now selling several thousand copies a day.

Yin and Yan hide the identity of two personalities well known in the advertising world. They recorded the song at their home in Wales, offered EMI the tape the following day and the single was released the following Friday. EMI is however refusing to reveal their identity, although plans are being made for a Yin and Yan album.

Vic Lanza, EMI marketing manager, commented: "The disc had to be issued quickly, obviously in view of the topical success of Telly Savalas' record. All the regional radio stations and the BBC started playing it immediately, and we are happy to see that the public agrees with our confidence in the record."

He added that EMI had a large pressing order for Yin and Yan's record.

Footnote: Yin and Yan's If is also the first hit single for EMI's mor department since Eye Level, nearly two years ago.

## Derek Taylor

FROM PAGE 1

head of Apple Records and MGM Records.

As well as handling special projects for WB, Taylor has also been working as an independent producer and has been responsible for albums by Nilsson, Peter Skellern, Philip and Vanessa and George Melly.



THE MOMENTS, whose record *Girls* is a current chart entry, visited Phonodisc as part of their promotional visit to London, and met some of the girls in the sales division. Picture shows, left to right (back row): Al Goodman (Moments), Hazel Harris, Pat Kelly, Hazel Somerfield, Marilyn Nunn, Brenda Fleet and Harry Ray (Moments); (front) Joy Curtis and Moment Billy Brown.

## Sonet gives new Sylvia single disco promotion

THE FOLLOW-UP to Swedish singer Sylvia's hit single Y Viva Espana is to be given special promotion in discotheques, in a bid to break the record into the charts.

Sonet released the record, *Hasta La Vista*, this week and has lined up a special competition, with prizes of holidays in Spain for winners.

Managing director of Sonet, Rod Buckle explained: "We have sent out double-sided copies of the record to discotheques throughout the country. The special recording will include questions about Sylvia and the song, to be answered in the competition."

"The competition will be open to all discos giving the record at least four plays a night, and the first two prizes will be holidays for two in

Spain. In addition, the dj's and clubs involved will each be given £300-worth of discotheque equipment."

Buckle claimed that the competition had already attracted 6,500 entries and would remain open until May 7. More than 1,300 discotheques and clubs have agreed to take part in the scheme and more are expected to follow.

"We were hoping to get Sylvia away from the Spanish image Y Viva Espana gave her, but this song seemed to be just right for her," Buckle added. "It is a Swedish song which had been lying in the Sonet archives for two years. We have every hope that it will be another major success for her."

## MUSIC WEEK

A Billboard Group Publication  
7 Carnaby Street London W1V 1PG  
01-437 8090  
Telex: No. 262100 (Billboard London)

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1 Astor Plaza, New York, N.Y. 10036.  
Tel. 212-764-7300.  
or 9000 Sunset Blvd., Los Angeles,  
California, 90069. Tel. 213-273-7040.

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Published by Billboard Limited,  
5/7 Carnaby Street, London, W1V 1PG  
and printed for the Publishers  
by Pensord Press Ltd. Gwent.  
Registered at the Post Office as  
a newspaper.

Member of Periodical Publishers Assoc.  
Ltd., Audit Bureau of Circulation and  
American Business Press Inc.

Billboard Publications Inc.

International Publications:  
American Artist, Amusement Business,  
Billboard, Gift & Tableware Reporter,  
How To Listen To The World, Industrial  
Design, Interiors, Merchandising Week,  
Photo Weekly, Watson-Guption  
Publications, World Radio TV  
Handbook; and Music Labo (Japan).

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"LIVE"  
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"SHININ' ON"  
SWAE 11278

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# EUROPE

## Electrola shows import repertoire

COLOGNE - At an exhibition organised by their special import service (ASD), EMI Electrola here provided a unique chance to retailers from all over the Federal Republic to learn about the whole range of available import repertoire. More than 250 retailers were invited to attend.

The meeting was held at EMI Electrola's new distribution centre at Butzweiler Hof, in Cologne-Ossendorf, from where the total range of EMI Electrola product is shipped daily to places all over the world. And during the meeting, expert advice was available for the export managers of five major EMI European group companies were there: EMI (UK), Pathe Marconi (France), EMI Italiana Spa (Italy), EMI Bovema BV (Netherlands), and the Columbia Gramophone company of Greece.

For the exhibition, ASD carried a total stock of 300,000 records, with titles from all over the world. All previous attempts to present EMI Electrola's complete import repertoire to large numbers of interested people have failed because either the repertoire offered was not complete or because the staff available did not have sufficient knowledge to give expert advice.

Certainly this particular exhibition proved that specialist advice given to retailers by international experts is absolutely necessary.

There was particularly keen interest in Greek, Arabian, Italian and French productions. For

example, the sales realised by Greek folklore product, or the music of popular artists of Arabian origin, such as Mohamed Abdel Wahab, Farid el Atrache or the Egyptian singer Oum Kouloum, who died recently with the status of a national saint. All these surpassed all possible estimates.

French chansons, Italian classics and folk songs became other big-selling items of the week. Although the Dutch and British import repertoire is mostly known in this country, the respective repertoires found big interest as well. During the four days of the meeting, records sold to retailers represented something like \$500,000.



SUZI QUATRO's first LP has been awarded a gold disc in Germany for sales of over 200,000. The Gold disc was presented to the album's producer's, Nicky Chinn and Mike Chapman, by Klaus Werner, head of International Repertoire at EMI-Electrola, West Germany.

## Decca releases ten operatic selection albums

HAMBURG - Because the financial resources of many record collectors preclude the purchase of many complete opera recordings, Decca has released ten singles LP's of selections from famous operas in its "Operas Of The World" series. Most of the selections are taken from recordings released last year. The albums, more of which are planned, have a recommended retail price of 16 marks.

The series includes selections from La Boheme (with Mirella Freni, Luciano Pavarotti and the Berlin Philharmonic Orchestra conducted by Herbert von Karajan), "Turandot" (with Joan Sutherland and Luciano Pavarotti and conductor Zubin Mehta) and Don Giovanni with Joan Sutherland as Donna Anna.

## EUROPEAN VIEWPOINT

from ROMAN WASHKO

IN SPITE of many years of efforts on the part of journalists and organizers of musical life, show business in Poland still lacks sound organizational principles. While other socialist countries, such as Czechoslovakia or the German Democratic Republic, have considerable achievements in this field, here in Poland certain matters are arranged very peculiarly.

And so, for instance, various journals, broadcasting stations run pop charts, but the discs with recordings included in those charts are totally unavailable. Sometimes they appear in the record shops, but long after the given title had disappeared from the charts. Often record firm managers abroad, including the United States, phone me asking how their discs had reached the Polish pop charts if they had not sold their records here. I have to explain that the charts are compiled not on the basis of record sales, but the popularity of the given song or tune among radio listeners or readers.

There are many more such matters which the western show business expert finds difficult to understand.

Undoubtedly the main reason for this state of affairs lies in the improper set-up of record production and distribution. Because of a shortage of foreign currency, the huge record printing factory which was to have been built in Poland, has been taken off the list of investment projects planned for the coming years. In such circumstances the only state record printing company is faced with considerable difficulties in meeting domestic demand, as a result of outdated machinery, or the lack of its own sleeve printing shop.

In the offing however is the possibility of America's CBS building a disc manufacturing plant. Last year, the CBS vice president, Sol Rabinowitz carried out preliminary consultation on the matter in Poland. Also the president of WEA, Nesuhi Ertegun visited this country to prepare an agreement on repertoire exchanges. In view of the current trend towards industrial cooperation agreements with partners abroad, one may expect that such agreements will see the light of day in the nearest future.

### PUBLISHING

In Poland, the interest of all authors are handled by the Authors Agency, and only through its intermediary can a Polish artist or author sell the copyrights of his song abroad, and only through that Agency the Polskie Nagrania Record Firm can purchase the copyrights of foreign songs.

For many years this institution had been strongly attacked by the authors' milieu, for in reality the Agency had no sensible policy in the field of light and pop music. Things have changed there after the former deputy director of the Pagart Agency, Wladyslaw Jakubowski became the new deputy director of the Authors Agency. His efforts have resulted in the Authors Agency launching a major publicity campaign for Polish light and pop music abroad and also ensuring that foreign output in this field is made available through the purchase of copyrights.

A breakthrough in making fans abroad aware of the Polish pop music output came from a quite unexpected quarter. The success of Bobby Vinton's "My Melody Of Love", in which he had sung a part of the lyrics in Polish. The song not only became a great hit in Poland, but Bobby Vinton received an invitation to appear in this country. He will probably come here towards the end of summer, or in early autumn.

A second opportunity for promoting the Polish attainment abroad has been the purchase of the feature film "In Desert and Wilderness" for distribution in the United States under the title "Flowers Never Die". The music to that film was written by one of Poland's leading composers Andrzej Korzynski. A song under the same title by the well-known lyric writers, the Sherman Brothers, is to appear on the American market. Prominent singers have applied for the right to record it.

### DISCOTHEQUES

The past year has seen a major boom in the development of discotheques in Poland. They are springing up all over the country. The general promoter is the United Entertainment Enterprise.

A new problem has arisen here: the shortage of Polish records to spin in those discotheques. In view of the complete lack of singles/the Polskie Nagrania firm produces almost exclusively LPs) there has arisen the need to supply them to the market. The United Entertainment Enterprise has reached an agreement with Polskie Nagrania, under the terms of which singles are being produced in Poland, but only for sale in the discotheques. This action has gained wide support, but the current output still fails to meet demand.

### RADIO AND TELEVISION

The Polish Radio, which has just marked its fiftieth anniversary and the thirtieth anniversary of postwar operations, puts out a large amount of serious and light music in its three national services. This meets the needs of music fans. But the situation is less favourable when it comes to television. There, good entertainment programmes are rare, though some of the Intervention or Eurovision shows are interesting.

### PAGART

This is the sole Polish agency which deals with foreign exchanges of artists. All the leading Polish pop and jazz artists travel abroad extensively giving concerts. But this cannot be said of the reverse side of the coin - appearances by foreign artists in Poland. Lately pop fans in Poland have been able to applaud Udo Jurgens, and many foreign artists take part in the annual international song festivals at Sopot in August. One reason for the limited number of concerts by foreign artists on Polish stages is that the prices of tickets for such events have been fixed on an unchanged level for many years. They cannot be raised even for a concert of a major star. The second reason is the limited amount of foreign currency for such spending.

### NEW ENTERPRISE

Even though so far Polskie Nagrania had enjoyed a monopoly on the Polish market, now a competitor has appeared - the "Ruch" Enterprise. This is a huge publishing and printing complex, which has also created a record division. Under the vigorous leadership of Aleksandra Kempa is expanding its operations. So far it printed only sound postcards with all manner of songs and tunes. But recently the decision has been taken to print also singles. This appears to hail in a major breakthrough in Polish disc production practice.

## It's Out Of The Bag



There's no secret about CINEDISC. It's the new advertising medium the record industry has been waiting for, manufacturers, publishers, artists and stockists alike. The Cinedisc Show gives you playtime during intermissions in hundreds of cinemas throughout the UK - under prime conditions, to millions of young record buyers. Cinedisc means follow-through - marketing and merchandising on your new releases.

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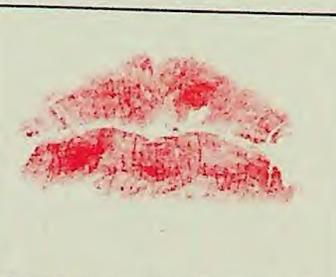
BERLIN - The 30th Berlin Radio and Television Exhibition, to be held from Aug 29 to Sept 7 is already fully booked as far as exhibition space is concerned.

The 1975 Funkausstellung, with its 23 halls and four pavilions covering 105,000 square yards - apart from 48,000 square yards of open space - has attracted more than 200 exhibitors from 24 countries.

Exhibits will include television and radio receivers, record and tape-playing equipment, video tapes and discs, audio components, receiving antennae, transmitting systems and studio equipment.

In a release issued by the Exhibition's press office it is reported that 1974 was a "mark-time" year for the German audio industry with a production valued at \$819 million - the same as in 1973.

The release talks of the German audio industry "looking at 1975 with a sceptical eye" in view of the difficult economic situation and with unemployment and short-time working still on the increase.



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# Stephanie De Sykes



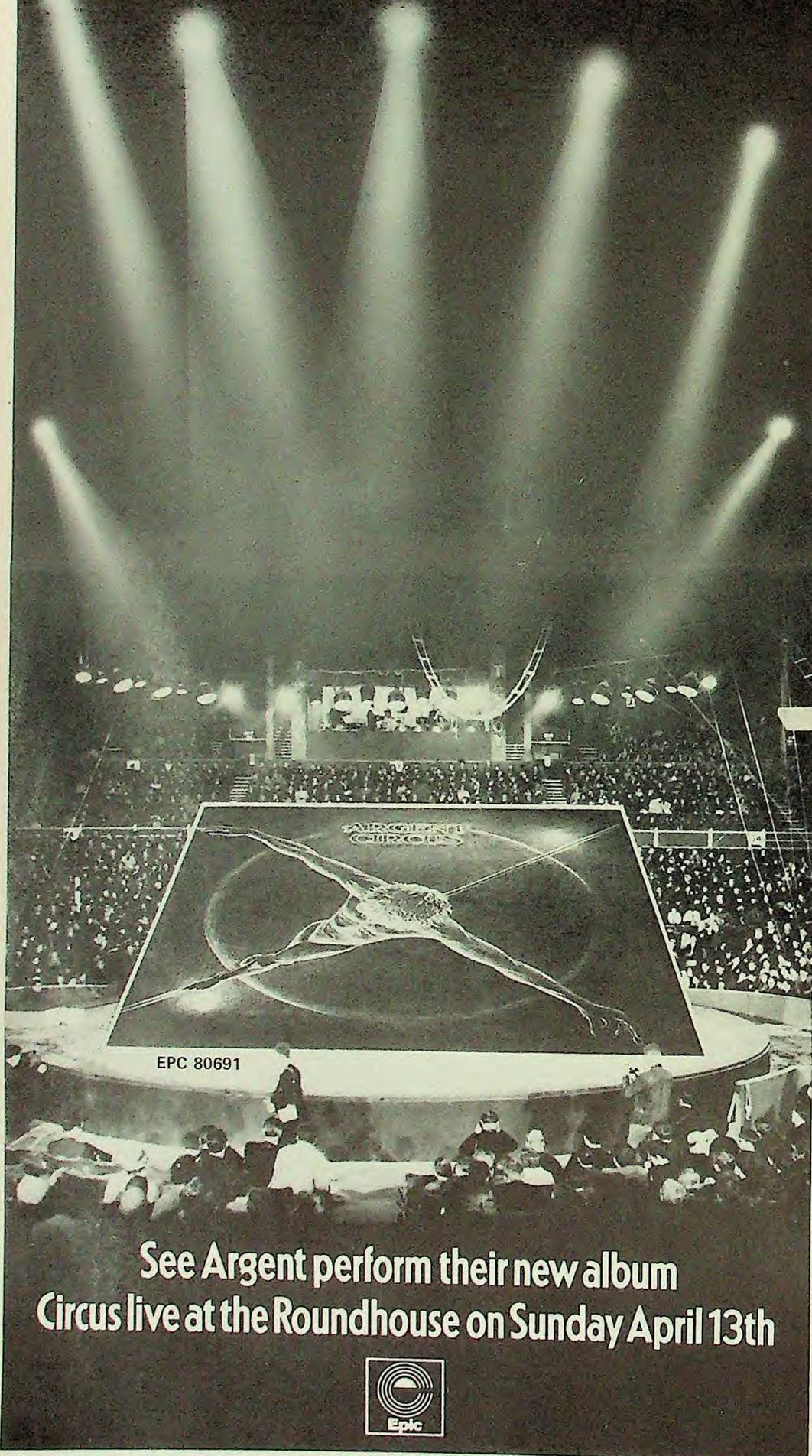
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## CHARTS

### Italy

(Courtesy of Germano Ruscitto)

- 1 UN'ALTRA DONNA, I Cugini Di Capagna, Pull-Fonit/Cetra
- 2 UN CORPO E UN'ANIMA, Wess & Dory Ghezzi, Durium
- 3 KUNG FU FIGHTING, Carl Douglas, Durium
- 4 YOU ARE THE FIRST, THE LAST, MY EVERYTHING, Barry White, Phonogram
- 5 SERENO E'... Drupi, Ricordi
- 6 EMMANUELLE, Lovelets, RiFi
- 7 ROMANCE (BEETHOVEN '74), James Last, Polydor-Phonogram
- 8 VERDE, G. & M. Orchestra, RCA
- 9 LU MARITIELLO, Tony Santagata, Carosello-Ricordi
- 10 EL BIMBO, Bimbo Jet, EMI
- 11 PER TE QUALCOSA ENCOR, I Pooh, CBS-MM
- 12 ROMA, Antonello Venditti, RCA
- 13 CAN'T GET ENOUGH, Barry White, Phonogram

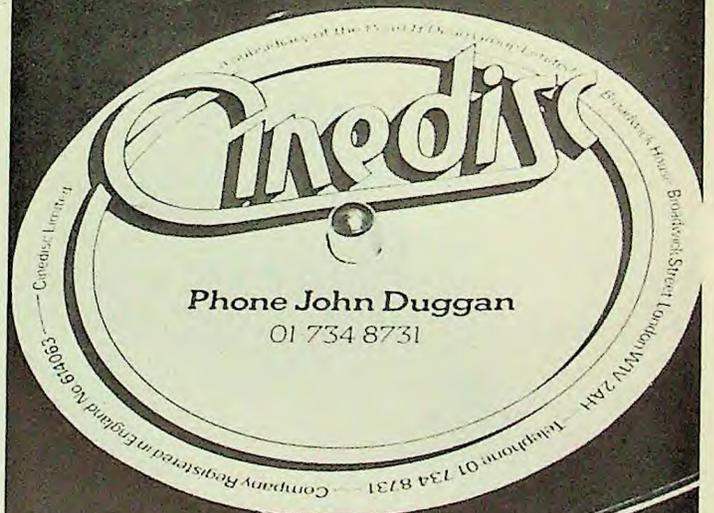
- 14 AL MONDO, Mia Martini, Ricordi
- 14 CI VUOLE UN FIORE, Sergio Endrigo, Ricordi

### Spain

(Courtesy of "El Gran Musical")

- 1 TODO EL TIEMPO DEL MUNDO, Manolo Otero, EMI
- 2 DOCTOR'S ORDERS, Carl Douglas, RCA
- 3 YOU' THE FIRST, THE LAST, MY EVERYTHING, Barry White, Movieplay
- 4 EL BIMBO, Bimbo Jet, EMI
- 5 QUEDETE, Miguel Gallardo, EMI
- 6 ENTRE DOS AGUAS, Paco de Lucia, Philips-Fo
- 7 CANDILEJAS, Jose Augusto, EMI
- 8 BANDOLEROA, Juan Carlos Calderon, CBS
- 9 SOMETHIN' BOUT YOU BABY I LIKE, Tom Jones, Columbia
- 10 ONLY YOU, Ringo Starr, EMI

## Playtime



Playtime means different things to different people, but whether you're a manufacturer or a retailer playtime is the lifeblood of your business.

The Cinedisc Show - presented by D. J. Simon Prebble - tells cinema audiences about the new record releases and gives them an opportunity to hear at least two minutes of each record - an average of about twelve times a week.

More details  
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 Radio City  
 Radio Clyde  
 Radio Derby  
 Radio Forth  
 Radio Hallam  
 Radio Leicester  
 Radio Manchester  
 Radio Merseyside  
 Metropolitan Broadcasting  
 Radio Nottingham  
 Radio Piccadilly  
 Radio Sheffield  
 Radio Solent  
 Radio Stoke  
 Swansea Sound  
 Radio Newcastle

Les Ross's Record of the Week  
 Pick to Click  
 Don Moss's Hit Pick  
 Chart Entry  
 Climber  
 Brian Ford's Hit Pick  
 Richard Faulkner's Record of the Week  
 Forth Flyer  
 Johnny Moran's Record of the Week  
 Al Kay's Record of the Week  
 Mike Riddoch's Record of the Week  
 Eddie Hemming's Record of the Week  
 Big Phil's Hit Pick  
 John Holmes' Breakthrough Record  
 Tony Emmerson's Hit Pick  
 Record of the Week  
 Gethin Jones' Hit Pick  
 Steve Maxwell's Record of the Week  
 Crispian St John's Personal Choice  
 Dick Gregory's Hit Pick



**STOCK UP NOW**

# AMERICAN SCENE

## Standing room only for black Wizard of Oz

from IAN DOVE

NEW YORK - The trend for black versions of established musicals continues on Broadway. Currently The Wiz an all-black disco-oriented version of The Wizard Of Oz is doing standing room-only business - actually the biggest Broadway show around, seemingly immune to the shifts of public fancy that affect the street.

Now a black version of The Jazz Singer is being prepared and the old Al Jolson classic should see the lights of the Great White Way later this year. In this version Jackie Rabinowitz, the son of the captor (Jolson's part) becomes Jackie Robin the son of a black preacher. The period is 1925 which allows the composer Steven Lemberg room to inject some currently fashionable ragtime into his work.

In attempting to get a record deal for the musical the producers are approaching Warner Bros. which they consider should add a nice touch of irony to everything. Warners was the company that filmed The Jazz Singer in 1928 making it the first talkie and Al Jolson four million dollars. (Actually The Jazz Singer was a Broadway play first, 1925, starring comedian and professional American patriot, George Jessel. Later it was remade as a film with Danny Thomas and Peggy Lee starring).

Steve Lemberg makes his Broadway debut doing book and lyrics for The Jazz Singer and has been better known for his production techniques - he did much work at the former Fillmore East - with artists such as Janis Joplin, Ike and Tina Turner and the Doors. He had a best-selling Buddah

album, Spiderman, based on the popular Marvel Comics character and also wrote Here Comes The Freedom Train, which is a big American bicentennial song recorded by Porter Wagoner, Sally Parton and Chet Atkins. Associated with Lemberg on Spiderman and The Freedom Train was Barbara Gitler who is producer on The Jazz Singer.

Strangely for such a successful show The Wiz has not yet firmed a recording deal. 20th Century was considered the most likely - having invested heavily into the stage show - but now the name Atlantic is creeping into the proceedings.

Stephanie Mills plays the Judy Garland part in The Wiz and before the show came to Broadway was signed to a record contract with Famous. She actually recorded an album that included Over The Rainbow but pressure from various sources delayed release and in fact the 15-year-old singer sat out her contract with Famous.

The Wiz also shows the power of television advertising. When it originally opened it received mixed reviews, had no star names and things were sinking at the box office. But a couple of short minute spots on local television, saturation style, completely hyped the ticket sales to a Broadway best-seller. Black musicals seem to favour this approach, among them Purlie, Don't Bother Me I Can't Cope, Raisin' and Pippin.

Inflation: Jerry Weintraub, who represents Frank Sinatra (among others) for concerts is talking about a Broadway theatre season for O' Blue Eyes, with Ella Fitzgerald and the Count Basie band in attendance. Tickets to be priced at a mere 50 dollars a head. Normal prices on

Broadway for music are between 10 and 15 dollars.

The late Janis Joplin is currently going through a revival of sorts. A double album package will be released in April by Columbia that includes a 16-page booklet of photographs, a single album soundtrack from the film Janis, excerpts from a television talk show programme the singer did with Dick Cavett and an un-released album of songs recorded in Texas and California in 1963 and 1964.

And now Dave Clark. Ingored by the nostalgia and repackaging of golden oldies, the Dave Clark Five now get a two-album (normal pricing through - 6.98 dollars) package of their greatest on the market. It will be released in mono, just like the original, done so, say Epic Records "so as not to tamper with the original energy of the songs."

WHOBULLOO: Busy times for those connected with the Ken Russell version of the Who's rock-opera Tommy. Apart from the disco night built around the film album by Polydor at the NARM Convention in Los Angeles

(allegedly flying in a New York discojockey with his collection of 1500 albums), major department store in New York, Korvettes will have a celebrity pinball week in one of their windows, there are midnight press screenings, a breakfast press conference with Elton John, Ann Margaret, Tina Turner, Pete Townshend and producer Robert Stigwood as star turns, the world premiere and then a party in a subway station, weather permitting or not. The caravan then moves to Los Angeles where it is repeated - the party is in a disco however - and the whole affair winds up with Chicago declaring an Ann Margaret day for the mid-West premiere of Tommy.

Clive Davis is rapidly becoming the most media-visible record company executive in America. A week does not pass without the former Columbia, now Bell/Arista chief being seen on some television show or another.

Beginning with the publication of his book Clive - Inside The Music Business late last year, Davis did the usual round of talk shows touting the manual. Now he sits in on

shows dispensing views on the business in general - he was on Tom Snyder's Tomorrow show (as previously reported), appeared in a special programme on the local Channel 13 and finally tied it all up acting as host on the Midnight Special Show which proved a showcase for him, his artists (Melissa Manchester, Barry Manilow, Nertha Reeves, Gil Scott Heron) and artists close to him at Columbia (Loggins and Messina, Blood Sweat and Tears) plus Ringo Starr, Mac Davis and Harry Nilsson dropping in, being interviewed by Jim Messina.

Messina took Davis to task for his insistence on making Janis Joplin the star, complaining that it destroyed Big Brother and the Holding Company, her original band, as a group.

Davis countered that stars emerge out of groups by their own talent, citing Chicago as an example of a group where it was not considered necessary to have a leader for the public to focus on.

But it is certainly an impressive performance from Davis in terms of image building, both personal and label.

## The New York recording scene

from ELIOT TIEGEL

PAPA JOHN Creach has cut another LP with Jefferson Starship and after his own tour of the U.S. will hook up with the Starship for its own meanderings.

Atlantic is slated to close its Manhattan studios at its old headquarters building on Broadway for 10 weeks of construction. Involved is the installation of a 24-channel console and 24-track mixing system ... Aretha Franklin

has begun popping up on national TV shows, including the Tonight, Smothers Brothers and Mac Davis programmes.

Rod McKuen and Anita Kerr's 10th San Sebastian strings LP is out on Warner Bros. ... Jimmy Webb produced Cher's first LP for Warner Bros., Stars. Her new TV show has become a very popular viewing item and may outlast the solo effort by her estranged husband Sonny ... in 1970 Randy Bachman formed Brave

Belt after leaving the Guess Who. He cut two LPs for Reprise which nobody cared about. Now that the Bachman-Turner-Overdrive is a smash sensation on Mercury, Reprise has reissued the second Brave Belt LP which it claims includes virtually the same lineup as B\*T\*O. Some of the cuts also include Chad Allen, who was with the Guess Who ... one side of David Gates' new LP, Never Let Her Go, appeals to the soft ballad buffs. The flip has a driving rocking quality.

### It's Going To Sell

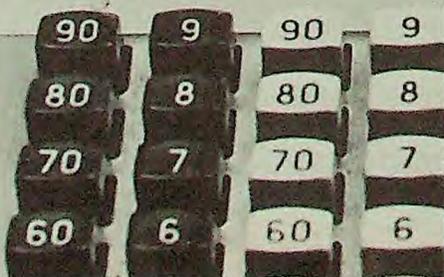


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## IRELAND Finding a new formula for success

by KEN STEWART  
GUY ROBINSON, managing director of EMI Ireland, thinks that the main problem within the Irish recording industry is to get more exposure for Irish material. The next biggest problem because Ireland is a small market, is to get release abroad.

"You need success at home to cover your costs," he explains. "The profit will come from outside and the more exposure you get, the more you're likely to cover your costs. So the two problems are linked."

"But at the same time it would be wrong to keep harping on about how the showband business is suffering - let's take the positive view and find a new formula for success in Ireland."

Robinson says that it's inevitable that showbands are not going to have the good times they've had in the past, but that the good ones will survive on the strength of their lead singers.

He's living in hope that after that, the pop group will emerge. In emerging, though, he thinks it will go through a very middle-of-the-road spell initially, so he doesn't think heavy groups will be successful initially.

"Of course, cabaret will continue. I wouldn't say it's going to develop a lot, but it will continue."

"I think the folk scene will remain as strong as ever and get stronger. I think Ireland is one of the few countries with a topical folk scene. It's just got to be re-directed away from the Protestant-Catholic, Irish-English, North-South type of songs.

"There are very few countries where they sing topical folk songs, but in Ireland there's new folk material in abundance."

He says: "I think there are signs of change in the industry to the extent that bands are having a tougher time in the ballrooms and are taking recording more seriously so as to obtain better quality in the hope that this will pay off in the form of radio plays and chart position."

"This in itself is probably only half of the problem. Artists must try and find good original material rather than covering international songs. There are definite moves in this direction also but unlike recording quality it is more difficult to make a decision for this to happen overnight."

"The third difficult area is to obtain sufficient exposure for a new recording. Ireland is more influenced than any other territory by Britain, in that many listen almost exclusively to the BBC, and secondly that RTE plays a very high proportion of British records. The problem is then for the Irish industry to obtain more RTE needletime while at the same time ensuring that the listenership is retained by RTE and not motivated to switch to BBC."

"Finally the problem remains of achieving acceptance of the Irish artist in Ireland. There is no doubt that artists are seldom accepted in Ireland before becoming accepted overseas. Tremendous lip service is paid to 'Buy Irish' but this certainly does not happen in the record industry as can be seen by the Irish chart week after week."

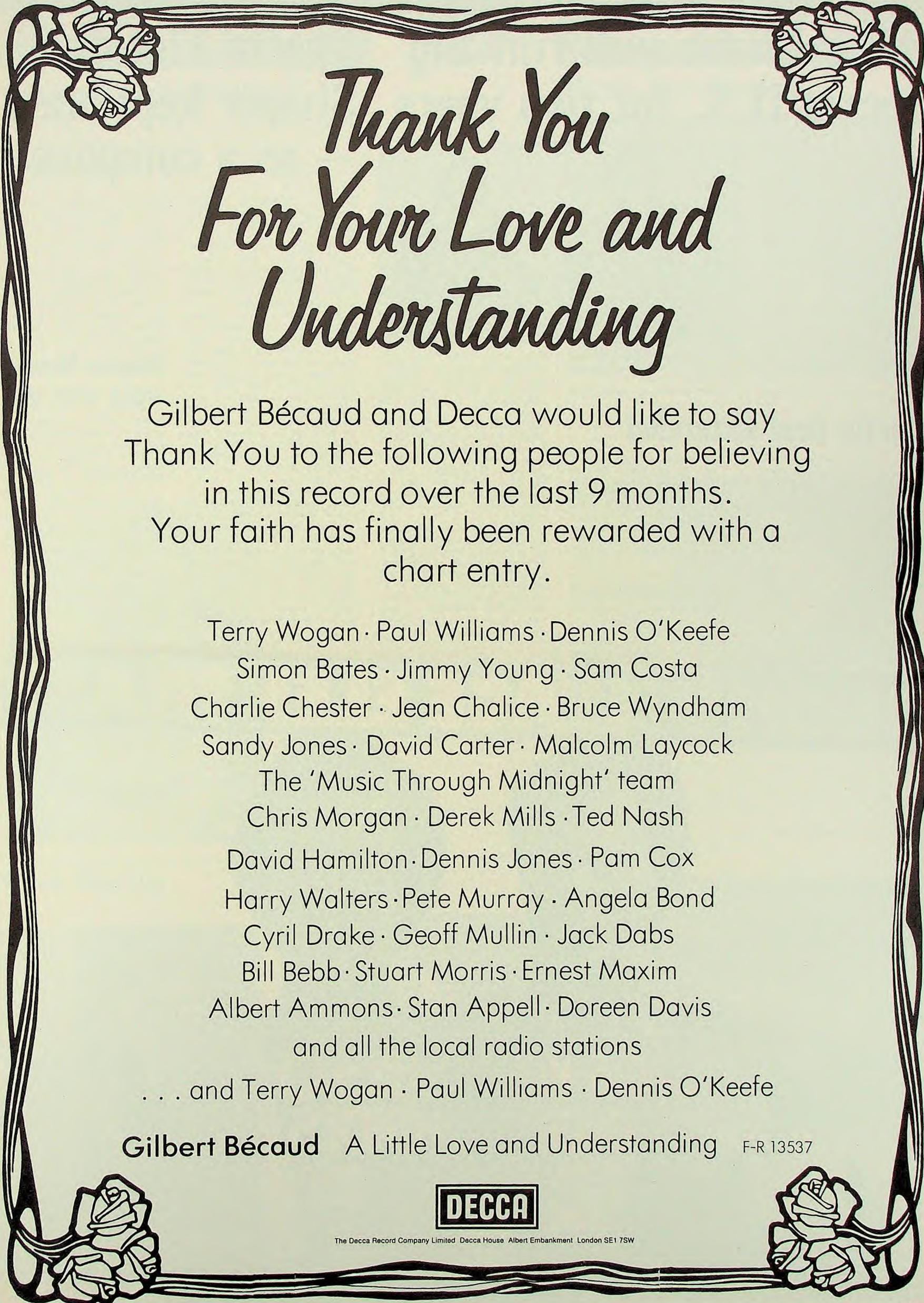
What is happening to try and overcome the problems? Guy Robinson says that RMI is developing its awards gala with a view to improving quality of recording and choice of repertoire. The industry attended MIDEM as a group in an effort to broaden its horizons in recording and publishing. An industry committee has been formed and is discussing with RTE a minimum quota of Irish play time on radio similar to the agreements which exist in most other countries.

Robinson says that Music Publishers Association of Ireland has started to encourage local writers to obtain publishing rights separate from the UK.

"I will take time to achieve these objectives as the size of the market is small and necessitates that few risks can be taken if a company is going to remain in business. However, if a tenacious attitude is engendered throughout the industry success can be achieved and then there could be a snowball effect."

"Canada and Sweden are good examples of success breeding success and I would like to think that Ireland can follow in the near future."

"Within Ireland itself EMI has had a very good year in terms of 'winning many of the prizes' e.g. Jamie Stone and Swarbriggs in the RMI Awards and Swarbriggs and Geraldine in Eurovision. But, as with Dana in the past, both the Eurovision entries are signed to overseas companies which highlights the problem the Irish industry has to solve, that of retaining an artist once they have become international."



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# PUBLISHING

## Almo Music will run Big Secret U.S. for two years

BIG SECRET Music, the Guy Fletcher and Doug Flett company, has been signed to a two-year deal with Rondor's Almo Music Corporation in the U.S., whereby Almo will administer Big Secret's American arm in the U.S., Canada and the Latin Americas.

Formed three years ago, Big Secret is now wholly independent. Tying in with a move to new offices, Fletcher and Flett are currently launching two new singer-songwriters. One, Chris de Burgh, has just had his debut album *Far Beyond These Castle Walls* out on A&M, having just concluded a British and European tour with Supertramp. Gene Pitney has covered one of de Burgh's songs.

And in May, John Dawson Read has his first album out worldwide



on Chrysalis and a big promotion campaign is planned for the LP, produced by Fletcher.

Dave Hunter has joined Big

Secret as a writer and is also producing acts for the company's associated production company, Sweet Water. His first single, *Crazy Love*, by Oliver Day, is out next month.

Over the past three months, Fletcher and Flett have been writing for and producing Fletcher's new group, Rogue. The trio comprises Fletcher; J. W. Hodkinson, original lead singer with If; and singer and lead guitarist Alan Hodge. Talks are going on about release of Rogue product.

Since Big Secret was set up Ken Street has worked as general manager and has recently been appointed to the board of Sweet Water. Pam Marsh has just been appointed personal assistant to Fletcher and Flett.

Picture, taken at the Big Secret Almo signing, shows (left to right): Almo's Chuck Kaye, Flett, Fletcher and Almo's Evan Medow.

## Sparta Florida's Shaper kept busy — as a composer

SPARTA FLORIDA managing director Hal Shaper is finding 1975 one of his busiest-ever years — as a composer.

With Ken Thorne, he wrote the theme song *Sooner Than We Know* for the Universal movie *Assault On Agathon*. The song is sung by Diane Solomon, and Sparta publish worldwide the whole score.

And Shaper has written *There Is A River*, with Michel Legrand, for Susan Maugham to perform at the Tokyo Song Festival in April. The singer has recorded the number, with Brian Rogers arranging and conducting. His song *When You Were A Tadpole (And I Was A Fish)*, which he wrote with Julie Andrews, will be included in her television special, currently being filmed at Twickenham Studios.

Shaper has also completed the words and music of the new songs for the Bob Sadoff musical production *The Adventures Of Tom Jones*, now on location and starring Trevor Howard and Terry-Thomas.

With Cyril Ornadel, his regular theatre-show co-writer, Shaper has also written the song theme for the ATV film *Brief Encounter*, which stars Richard Burton and Sophia Loren, and it has already been recorded by Ornadel, by album artist Uel Deane and by Ray Davies and the Button Down Brass.

Shaper and Ornadel later this

year go to Australia to supervise a new five-city production of *Treasure Island*, their musical which is already into a third season at London's Mermaid Theatre. The new production will then go to New Zealand. They are also working on a new musical, scheduled to open in London in March, 1976, but details of the story-line are being kept secret, though a "major" British star and an American director have been approached.

## Belgian Mouse signs with UA

MOUSE MUSIC, of Belgium, has signed a deal with United Artists for sole rights for all material outside Belgium, following negotiations which started in the summer of 1974.

Adrian Van Landschoot, Mouse managing director, and a Belgian textile magnate and former owner of the pop-pirate station Radio Atlantis, has been releasing product in Belgium for the past 18 months on his own Carnaby label.

Main force behind Mouse is producer-arranger Luc Smets, also on contract via Mouse with United Artists. In the 1960's he produced the *Singing Nun* hit single *Dominique*.

## Curtis deal extended

PAUL CURTIS, composer of the No. 2 song in the Eurovision Song Contest, the UK's *Let Me Be The One*, has had his exclusive contract with Carlin Music extended by a further five years.

And Carlin vice-president Paul Rich says Curtis and his manager, Barry Perkins, have been set up in their own company, to be called Curtis Perkins Music. Previous Curtis material, including the Eurovision song, has gone through *Miracle Songs*.

Curtis is currently recording his own album for Decca, co-produced

by Dave Mackay and Barry Macleod.

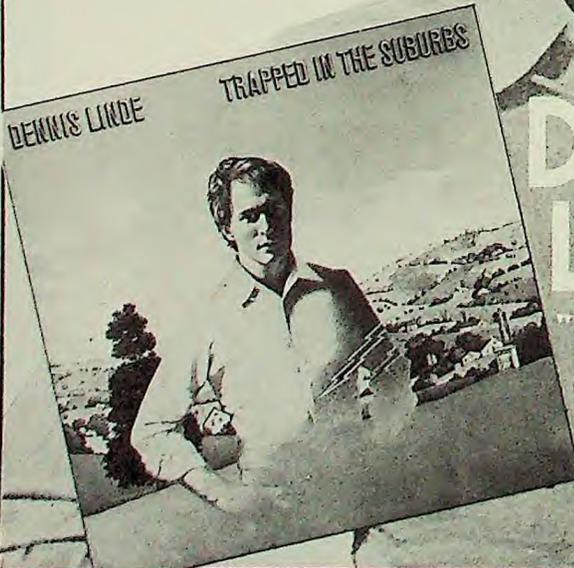
Carlin has also signed the Janis Joplin publishing company *Strong Arm Music*, a catalogue described by Rich as "prestigious." A semi-documentary movie about the life and times of Joplin is being prepared, from which there will be a double-album sound-track package.

And Rich also announces the signing, for all British territories, of Owepar Music, the publishing outlet of country and western artists Dolly Parton and Porter Wagoner in Nashville, Tennessee.

# HIGH VOLTAGE ELEKTRAS!

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SERGIO MENDES

SERGIO MENDES K52014

The single "If I Ever Lose This Heaven" K12171



# Capitol



# Europe

## They're coming!

AN INVASION of the live pop /MOR/rock scene in the UK is imminent. April will see the Capitol Cast of Glen Campbell, Anne Murray, and Helen Reddy on tour in Britain giving concerts and recording TV programmes.

Glen Campbell will spearhead the invasion with one-night stands in London, Birmingham, Newcastle, Edinburgh, Glasgow, Southport, and Wakefield between April 12th and April 27th. This is an annual tour for him and his packed itinerary includes recording no less than six TV specials for the BBC.

Glen is, of course, well known and very popular in the UK—his records are great sellers and his personal appearance shows are sell-outs. There's little doubt but what a longer tour would be even more acceptable to his many fans in Britain.

Legend has it that the seventh son of a seventh son is blessed with special talents and more than a fair share of luck. Undoubtedly these two ingredients have gone a long way to ensuring Glen's success but a lot of hard work has been his own contribution.

As a four year old in Arkansas he received his first guitar via a mail order catalogue—vocal experience came as a member of the church choir—and melodies heard at county fairs and on local radio stations shaped his musical preferences.

He worked as a cotton picker practising guitar

## Glen Campbell



## Anne Murray



playing in his spare time and eventually made it as a professional in his Uncle Dick Bill's band touring, in his own words, the "dancin' and fightin' clubs" of the south west. Forming his own outfit he settled in Albuquerque, New Mexico where the band became resident at the Hitching Post Club. Ambition, however, decreed he go for bigger things so at the ripe old age of 22 he split up the band and headed for Los Angeles—the place for a young musician to make his name.

His excellence with the guitar meant no problem finding work with small club bands and it also got him into the tight-knit community of session men providing backing on the records of Sinatra, Dean Martin, Johnny Cash, etc.

Now, of course, he has reached the star billing himself.

His TV specials are scheduled for transmission on BBC 2 commencing 20th April and run for six consecutive weeks. They will be shown on BBC 1 towards the end of the year. Guest stars on these shows will include Jimmy Webb, Diana Trask, Anne Murray, David Gates, Helen Reddy, Seals and Croft.

In addition to being a guest on one of Glen's TV shows Helen Reddy will be giving two concerts at Southport's New Theatre which will be recorded for BBC 2 TV's "In Concert", and two more concerts on April 27th at Drury Lane Theatre, London.

Unfortunately her visit to the UK will be for just one week.

Anne Murray, too, will be here for only a week, giving four concerts—two at the Victoria Palace, London on April 20th and the others recorded for BBC 2 TV's "In Concert" at Shepherds Bush studios.

Another Capitol star name to be visiting the UK in April is Grand Funk Railroad. This band is currently on the first leg of a world tour and their 1975 show, based on a new album "All the Girls in the World Beware", will be at the Empire Pool, Wembley on April 18th. Their popularity in the States is the result of coast to coast appearances and the hard driving rock which is their hall-mark seems certain to pack 'em in at Wembley.

**Dealers Note.** Songs from the following albums will be featured in concerts and TV specials:

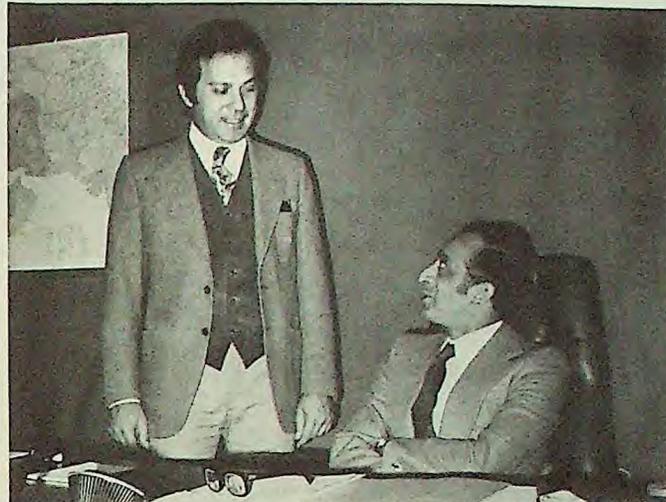
**Helen Reddy.**  
I DON'T KNOW HOW TO LOVE HIM EST 762  
HELEN REDDY EST 857  
I AM WOMAN EST 11068  
LONG HARD CLIMB EST 11213  
FREE & EASY EST 11348  
LOVE SONG FOR JEFFERY EST 11284

**Anne Murray.**  
A LOVE SONG ST 6409  
SNOWBIRD EST 579  
TALK IT OVER IN THE MORNING EST 821  
ANNIE EST 11024  
DANNY'S SONG EST 11172  
HIGHLY PRIZED POSSESSION EST 11354

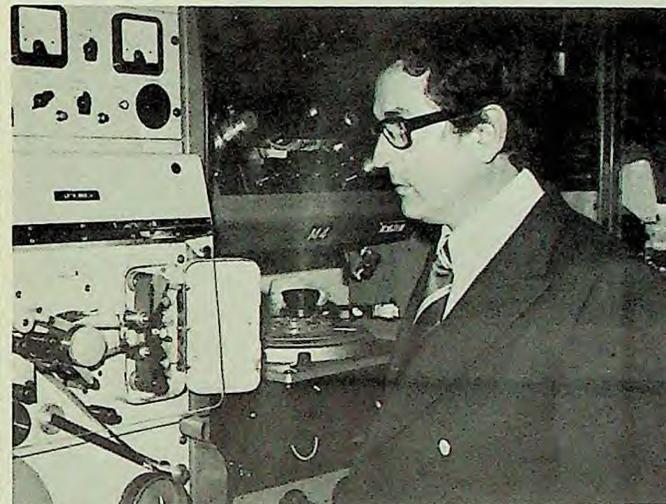
## Helen Reddy



## Middle East market

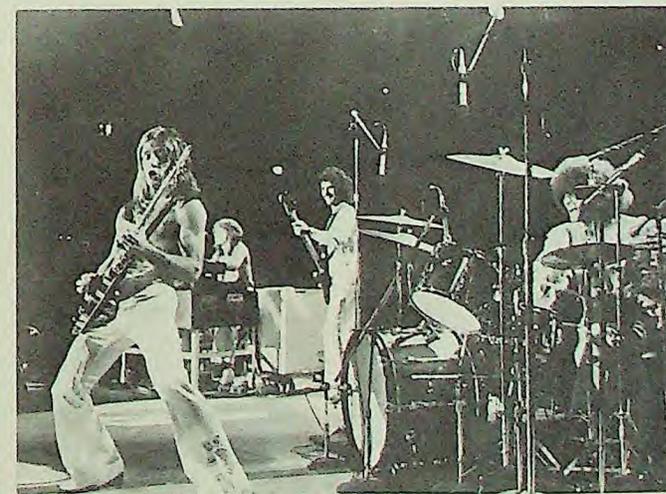


JOHN ABDUL NOUR (sitting), manager of Capitol Magnetics associate company in Beirut, Lebanon responsible for Middle East marketing, congratulates EDWIN LIAN on achieving a \$350,000 (US) order for reel to reel tape from the Turkish government. Opened in July 1974 this office has been strikingly successful in moving Capitol Magnetic product into the burgeoning and prosperous arab marketplace.



STANLEY KHOURY, Chief Engineer of Baalbeck Studios, Beirut observes the progress of some 35mm Audiofilm which holds the soundtrack of part of a locally made motion picture, moving through one of the Westrex transcription machines installed at Baalbek. This organisation, well-known in the Middle East music industry for quality film sound-track activity, also has a number of studios where local artists record Arabic repertoire.

## Grand Funk



GRAND FUNK RAILROAD. MARK FARNER (guitar), DON BREWER (drums), MEL SCHACHER (bass), CRAIG FROST (organ). The group formed in Flint, Michigan in 1969, first made their mark at the Atlanta Pop Festival that year, playing for free just so they could play. The audience loved it!—they danced—they screamed—they had found themselves a real party band.

The chaos of the early 70's brought problems but the band was reborn in late 1972 and reaffirmed their status as one of America's greatest rock bands with the release of their first self-produced album, appropriately titled, "Phoenix". A 40 city sold out tour of the US really consolidated their No. 1 billing.

# CLASSICAL

## Pickwick launches classic series from Victrola lists

MAJOR BREAK into the classical field comes next week when Pickwick Records managing director Monty Lewis unveils a new package of 25 outstanding classical reissues from the Victrola catalogue, for special release on April 10. Issue is under a licensing agreement with RCA, with the general title RCA Camden Classics. Discs will retail at 95p, all in elaborate new sleeves in a

standard format, a black and orange colour scheme, each sleeve carrying a beautifully printed reproduction of an outstanding painting in the National Gallery collection, by artists Rubens, Goya, Poussin, Courbet, Lancret, Vermeer, Titian, Van Dyck and others.

Monty Lewis told Music Week "This incursion into the classics is something new for Pickwick, but we

feel that the quality of the material available to us, recordings that have proved their popularity when first issued, makes this launch something that will appeal to the middle-of-the-road classical buyer."

Many of the first 25 issues are long-known performances by the Boston and Chicago Symphony Orchestras under conductors Erich Leinsdorf, Leopold Stokowski, Fritz Reiner and Charles Munch, titles including Handel's Water Music and Fireworks Music suites, Schubert's Symphonies Nos. 5 and 8, Rimsky-Korsakov's Scheherazade, Dvorak's New World Symphony, Tchaikovsky's Piano Concerto No. 1 played by Emil Gilels, Beethoven's Choral Symphony under Munch, and music of Mendelssohn, Grieg, Brahms, Max Bruch, Wagner, Chopin, Bach, Bizet and Mozart. There is an authentic Spanish performance of the popular *Concierto de Aranjuez*, and a return to the catalogue of the once best-selling recording by clarinettist Benny Goodman, with the Boston Symphony Orchestra under Munch, of Mozart's Clarinet Concerto coupled with the composer's Clarinet Quintet. Cassette issues will follow.

Pickwick are opening the launch with the first 25 issues, to be followed by a further 12 in September and another 12 at the end of October. Plan is to have a catalogue of about 50 issues by Christmas. "After that there will be regular releases through 1976. We hope to have about 100 titles two years from now," said Lewis. Pickwick is working on an estimate of 10,000 prints of each title all from RCA's U.K. factory and orders totalling about half a million have been received through the sales force before actual launch date. Three-pocket easel type display racks will be available to dealers on request, together with four-colour give away leaflets. Window displays have been arranged in a number of outlets, and all Harlequin shops will begin displays during the first week of May.

### Patience available

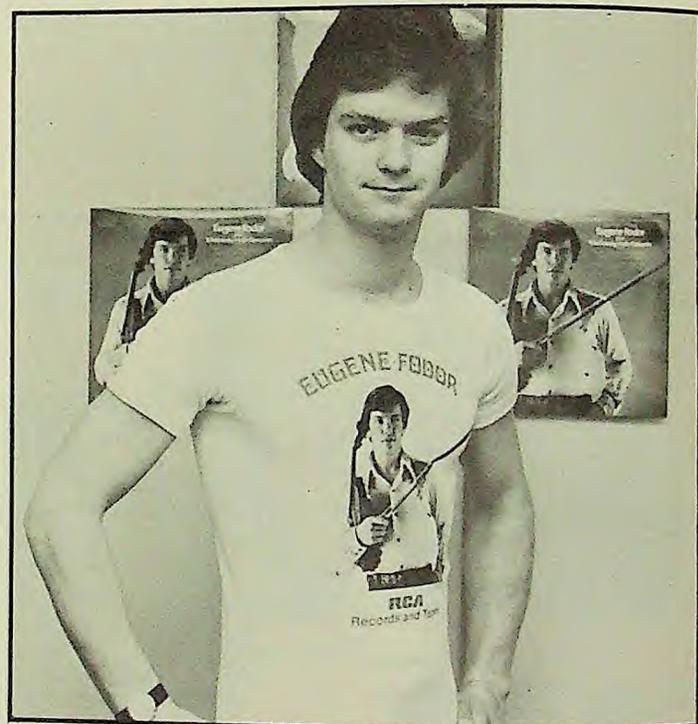
IN THE repertoire of the English National Opera tour, the Gilbert & Sullivan operetta *Patience* was noted (Music Week, March 15) as having no recording currently available. There are, in fact, two complete recordings, both from Decca - the older 1952 one reissued now on Ace of Clubs ACL 1174-5, and the more recent 1961 recording on two LPs, SKL 4146-7.



### Decca cassettes package

UNUSUAL NEW style of packaging has been used by Decca for its new issue of opera on cassettes. Each work is housed in a box measuring approximately 9in. by 6 1/2in., the front cover carrying a reduction of the original disc box illustration. Best feature is the housing of the cassettes, in a new-style plastic holder which clamps each cassette firmly in place until finger-released. The holder is planned, as shown in the picture, so that it can easily be adapted to the length of a particular opera, holding from two to four cassettes. Specially produced libretto booklets, made to the interior size of the box-package,

are included in each set. First issues are from existing Decca sets. Tape promotion manager Gary Mann told Music Week: "In future we hope to be able to plan simultaneous tape releases with all our new opera recordings. From time to time we shall also bring out cassette versions of the back catalogue until we have the repertoire complete in both media. We have been working on this scheme now for some 18 months, and we think we have solved the many problems associated with opera on tape. We are particularly pleased with the look of the new tape packaging."



NOVEL CLASSICAL promotion gimmick used by RCA U.K. classical marketing manager Bob Walker to promote debut disc of Moscow Tchaikovsky Competition prize-winning violinist Eugene Fodor (ARL1 0781). Fodor T-Shirts have been distributed to stores' classical sales staff and were used to promote Fodor's Festival Hall debut in London on March 23. Said Walker "T-Shirts are commonplace at a rock venue because everyone is wearing them. They're eye-catching at a symphony concert, and in America Fodor is being dubbed 'the Mick Jagger of classics'. Picture shows Steve Walker of RCA's pop promotion department in a new format.



FULL COLOUR reproduction of National Gallery painting, *A Concert*, by Lorenzo Costa, is pictured on front of Pickwick's new RCA Camden Classics issue of Popular Classics on CCV 5014. All sleeves have National Gallery famous pictures.

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# FANCY A WEEK AWAY FROM IT ALL AT A TOP HOLIDAY HOTEL IN THE SUN?

BBC, Records & Tapes are offering dealers the chance to win a fabulous all - expenses - paid holiday for two at the luxury Holiday Inn hotel, Gibraltar, where sensational new rock band Buddy were discovered. The band's first chart - bound single, 'Rock Around The Rock' [BEEB 004], is released this week, backed by a major promotion campaign. And if you order at least three copies from Phonodisc you could be that lucky dealer flying to the sun. Sounds too good to be true? Just look in the next Polydor mailing for further details.

★ **ADVERTISING ON CAPITAL RADIO, METRO RADIO, RADIO CITY & RADIO CLYDE FROM APRIL 7th.**

★ **RADIO INTERVIEWS WITH THE BAND'S PRODUCER, BRIAN WADE.**

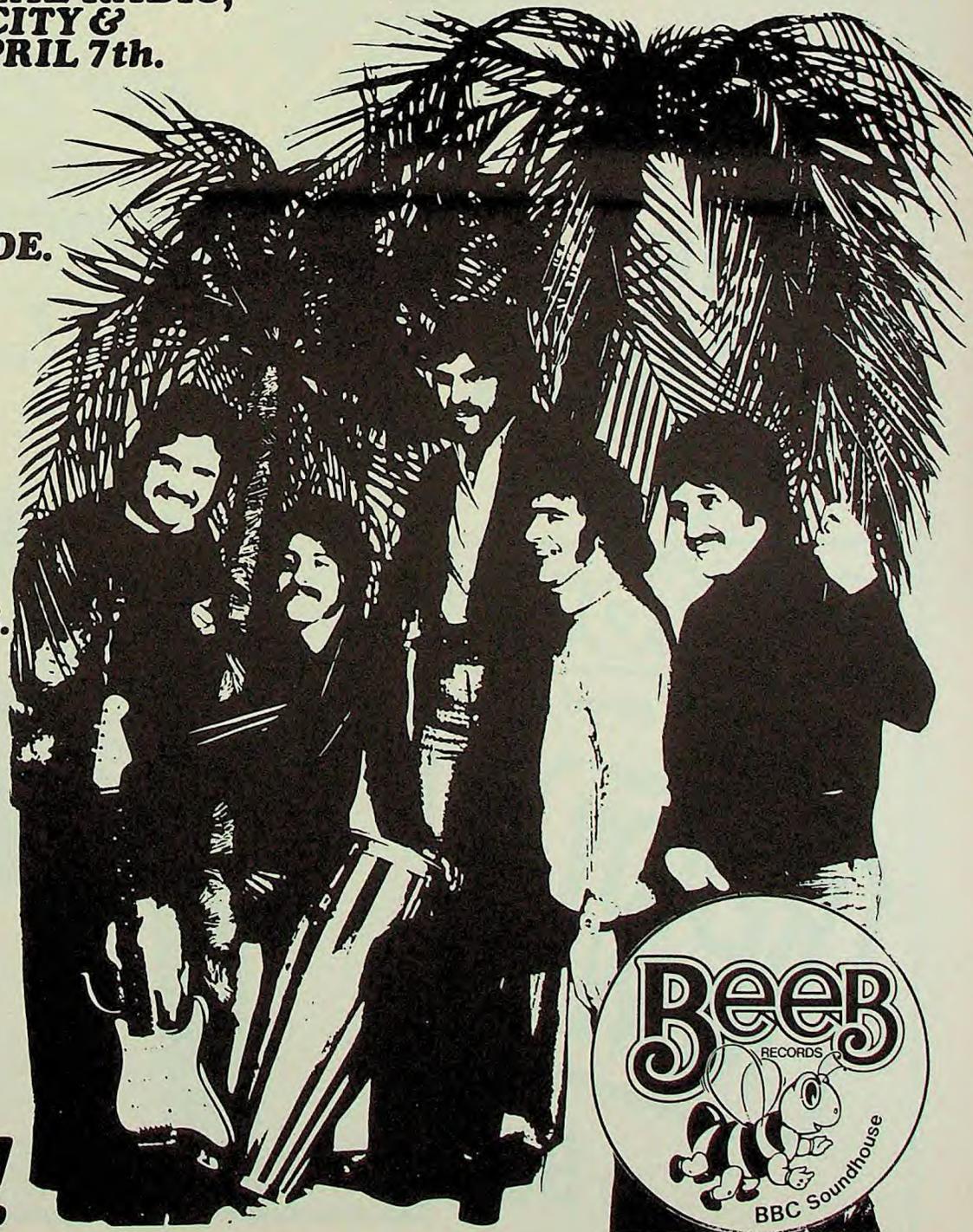
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# ALBUM REVIEWS

## POPULAR

### RICK WAKEMAN

The Myths and Legends of King Arthur and the Knights of the Round Table - A&M AMLH 64515. Production: Rick Wakeman - The question is - can he do it again? The answer is very probably. This latest offering from the ex-Yes and Strawbs keyboard player actually adds nothing to the Arthurian Legends (the lyrics are ghastly) and very little to the fusion of classical and rock. Wakeman utilises his own group, full orchestra and full choir. The effect is that he has written the soundtrack to a non-existent film and added words. It leans heavily on musical cliché, but it cannot be denied that the arrangements are clever, particularly on Merlin The Magician, and the music does conjure up dark ages landscapes although he has in no way attempted to rely on pentatonic scales or other contemporary musical styles. Of course it is inevitable that heavy promotion will be put behind this and any forthcoming performances of the work.

### JOHNNY MATHIS

The Heart Of A Woman. CBS 80533. Producer: Johnny Bristol - The current and long-lasting Top 50 success of I'm Stone In Love With You - surprisingly omitted from this collection - will have done Mathis' sales prospects a power of good. Under the assured direction of Johnny Bristol, Mathis comes more closely to grasp with current black music fashions on tracks like the lusty Woman Woman, Bristol's recent Memories Don't Leave Like People Do and Feel Like Makin' Love, and most stylishly too, as well as

including his usual elegant ballads. Could well be chart-bound.

### ERIC CLAPTON

There's One In Every Crowd. RSO 2479 132. Producer: Tom Dowd - Clapton whose career has gone through many stylistic turnabouts now seems to be in the midst of a period of laid-back mellowness. A pattern established by his comeback album is consolidated here. The music is the essence of easy-listening rock, utilising gospel, reggae and blues as the basis for the repertoire, all impeccably played (of course) and pleasantly sung by Clapton with assists as necessary from Yvonne Elliman and Marcy Levy. If any complaint is levelled at the album from the faithful it is that a greater degree of guts and excitement might have been desirable - and may be demanded when the next effort is presented. But for now another best-seller.

### SHADOWS

Specs Appeal. EMI EMC 3066. Production: Shadows - What a great pity it is that all British Eurovision entrants are expected to release an album at about this time of year. This one, although containing some good numbers, doesn't really succeed as one thing or another. Being partly a collection of Eurosongs and partly their own compositions, the album lacks style or proper identity. The cover design is completely unoriginal and while excuses can be given that the album was hurriedly assembled, but a bit of forward planning could have ensured that it at least looked good. Tracks include Honourable Puff-Puff, Stand Up Like A Man, and the Eurovision hit, Let Me Be The One. All the recent tv exposure may help this along.

### CHART CERTAINTY Sales potential within respective market

- \*\*\* Good
- \*\* Fair
- \* Poor

### OLIVIA NEWTON-JOHN

Have You Ever Been Mellow. EMI EMC 3069. Producer: John Farrar - Such is acclaim with which Olivia Newton-John is being greeted in America that the face which once daily seemed to be in the papers or on television may well become less in evidence over here. This may not augur well for her UK record sales in the longterm. But for the moment her image and popularity remain strong and under the capable production of John Farrar the best is brought out of her small appealing voice, with simple folksy songs like John Denver's Goodbye Again, Tom Jans' Loving Arms and the recent Hollies hit The Air That I breathe.

### VARIOUS ARTISTS

Super Soul. Atlantic 40559. Production: Various - Twenty vintage soul numbers on one album must be value, and numbers including When A Man Loves A Woman and Dock Of The Bay are a guide to the talent. It should be a welcome present to new soul converts and more experienced collectors may appreciate the opportunity to replace ageing original singles. As with all compilation albums, there are a host of numbers which could have been included, but due to lack of space are missing. A fine collection, and even with the current comparative deluge of compilation albums, it should register high sales. A striking cover is an attractive selling point.

### STEALERS WHEEL

Right Or Wrong. A&M AMLH 68293. Producer: Mentor Williams - It's over a year since Stealers Wheel released their last album and in the interval they have dropped out of the public eye. In many respects their work is admirable - punchy vocals, excellent back-up work which rings accomplished changes on the funky boogie formula. But the impression remains that the Rafferty-Egan songwriting has dropped into a comfortable niche which makes for pleasant rather than stimulating or adventurous results. Stealers Wheel never created much personal charisma and a hit single seems essential for this album to make real impact.

### VARIOUS

Bubblegum Is Back. Buddah BDLB 1001. Compilation of those simple, eminently forgettable soundalike hits of seven years ago including those by Ohio Express 1910 Fruitgum Company and many more such as Simon Says, Indian Giver, Yummy Yummy, Chewy Chewy and so on. Cheerful enough as party music and probably refreshingly different now (as it was in 1968) in the midst of the heavy rock and soul music that's in now. Probably sell like hot cakes to nostalgic 14 year olds remembering their weeny popper days.

### COMMANDER CODY AND HIS LOST PLANET AIRMEN

Commander Cody and his Lost Planet Airmen. Warner Bros K 56108. Producer: John Boylan - A combination of Western swing, jazz, rock 'n' roll and country is to be sampled on this, the group's first album for Warners. They are a prolific recording team, this being the fifth album released in the last three years. It doesn't really seem to have paid dividends for them, on this side of the Atlantic, though

they are highly regarded within the business. Don't Let Go, the old Roy Hamilton hit; Willin', twice recorded by Little Feat; Four Or Five Times, a recent US hit for Peter Dean; and a batch of original recordings are on the album. It doesn't quite seem to work, but perhaps with energetic promotion it could register. Cover design in the vein of American space comics is eye-catching.

### BACHMAN-TURNER BACHMAN

Reprise K 54036. Producer: Randy Bachman. Re-titled re-release of Randy Bachman and Co's second LP for Reprise in a band then called Brave Belt, before the addition of a guitarist and the name change to Bachman Turner Overdrive. Well worth listening to as an introduction to the present BTO sound and almost, but not quite, as heavy rock as their current albums. There's a slightly woolly sound, some strangled vocals, and guitar playing that indicated why the band needed another man. But it's good music and many people will no doubt be interested in this early sound, but there may be momentary doubt in the minds of some who could be forgiven for thinking it's a new Bachman Turner Overdrive album.

### MAC DAVIS

All The Love In The World. CBS80587. Producer: Rick Hall - Mac Davis may well be one of those American artists of abundant talent of a particular kind who but rarely makes any UK impact and then not a lasting one. He has a vast following in the U.S., where he has become the obvious successor to Roger Miller and even apes that artist's vocal tricks occasionally, but the soft-centred sentimentality of his countryfied songs may find less ready appreciation over here.

TO PAGE 18

# THE BIG HITS

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WHAT AM I GONNA  
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PLAY ME LIKE YOU  
PLAY YOUR GUITAR

GIRLS  
MANDY  
REACH OUT, I'LL BE THERE  
WONDERFUL BABY  
FOX ON THE RUN  
LET ME BE THE ONE  
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O N L Y Y E S T E R D A Y

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"YESTERDAY ONCE MORE"

Produced by  
RICHARD CARPENTER

Associate Producer  
KAREN CARPENTER



ON A&M RECORDS

# ALBUM REVIEWS

FROM PAGE 16

**FRED AND THE NEW JB'S**  
Breakin' Bread. Polydor 2391 161.  
Producer: James Brown. Good solid funky stuff with the unmistakable James Brown stamp. Here and there the music is introduced by slightly self-conscious chat about visiting your parents, which no doubt has a lot more meaning to America's black population than it would over here, but nevertheless it's interesting in a hominy grits sort of way. There are one or two really good songs and these plus the message that this is what soul's all about should assure fair sales.

**SOFT MACHINE**  
Bundles - Harvest SHSP 4044.  
Production: Soft Machine - With their debut album on Harvest, Soft Machine have produced what is possibly their most commercial disc to date. There is a thin margin between self-indulgent music that relies on old clichés and familiar patterns set against a backdrop of high originality. In this case a few listenings reveal that the latter is the truth. It is the very familiarity of many of the repetitive sections that sells the passages which otherwise might be too strange for the ear to accept. An album with some long life.

**PAPER LACE**  
First Edition Contour 6870637.  
Production: Philip Ward/Paper Lace - Hard to understand why they've put down this mixed set of other people's songs, plus some of their own. One can only assume they like the songs, all of which are pop classics such as the Bee Gees' In The Morning, and Joe South's Games People Play but why Dylan's Like A Rolling Stone? Must be a pre-hit parade recording for Paper Lace have, on this LP at least, slipped back to becoming a reasonably capable group singing very straight versions of what were great songs in their time, but now sound dangerously like Musak.

**JESSE COLIN YOUNG**  
Songbird. Warner Brothers K 56110.  
Producer: Jesse Colin Young - Gentle rock with a strong country flavour mixed with many singable tunes. It's a good formula, one which has been successful for many artists of this type, especially in the U.S. Young has an unusual voice which won't have the wide appeal of James Taylor or John Denver, though his original material is attractive lyrically and musically and will stand up on its own. The album is getting a lot of promotion in the U.S. and should pick up steady sales here if only by word-of-mouth recommendation.

**GLEN CAMPBELL**  
More Words. Ember NRH 1001.  
Campbell's commercial appeal has grown steadily over the years. This

album is a particularly good example of his art. The songs are right for his warm sincerity. Songs like Love Me As Though There Were No Tomorrow, Gentle On My Mind and It's Over. Top-level romantic balladeering. Should be useful seller.

**VAL DOONICAN**  
Especially For You. Contour 6870 634. Recordings culled from the past two or three years, and a particularly well-selected set, including the almost inevitable Help Me Make It Through The Night, plus the Lennon-McCartney masterpiece Here There And Everywhere, and Don McLean's And I Love You So, and The First Time Ever I Saw Your Face. All established and in the "standard" category, but in some cases over-familiarity makes it difficult for the polished Doonican to do much new with them.

**VARIOUS ARTISTS**  
Folk Favourites. Contour 6870 636 - A compilation album for which the compiler deserves credit, for it stretches across the whole spectrum of folk music. From the lilting old traditional air Scarborough Fair to the jaunty aggression of Whiskey In The Jar, an Irish drinking song. And the artist selection, too, is balanced and varied. There is Julie Felix on Both Sides Now, the Corries on Lord Of The Dance and Wally Whyton in good form on Gentle On My Mind. A strong introductory offer to newcomers to the folk field.

**BOBBY VINTON**  
Melodies Of Love. ABC ABCL 5098. Producer: Bob Morgan. Vinton had a British Top 20 hit in 1962 with Roses Are Red, but whereas he followed up with a virtually unbroken string of hits in the U.S., right through to day, he's had surprisingly little of the action in the UK ballad scene. Perhaps it is that his voice isn't all that distinctive, or recognisable. Perhaps he needs personal appearance exposure. It's a warm-enough, soft-sell voice and the arrangements on this set are of a high standard, involving Al Capps, Mike Melvoni, Joe Reisman and Ernie Freeman. Songs are mostly okay, if somewhat overworked. But there's just no big impact point, no big lift.

**CASTON & MAJORS**  
Tama Motown STML 11284. Producer: Leonard Caston - The ultimate fate of this album depends entirely on whether the stunning Child Of Love single makes the Top 50. It's not been short on airplay and given time its quality should win through and give the album the boost it needs. Caston has a producer-writer background with Motown, but this conceptual album, described as being based on his love-God philosophies is a far cry from normal Tama releases - reflecting a deeper emotion, and

sparked by the soaring vocal attack of Carolyn Majors and the spectacular arrangements of Jimmie Haskell. It may well be the most significant Motown release since Marvin Gaye's equally provoking What's Going On album.

## MISCELLANEOUS

**HARRY SECOMBE**  
Spotlight On Harry Secombe. Philips Double Value 6625 010. A two-for-one collection, with the really early product, like We'll Keep A Welcome and Catari Catari electronically reprocessed for stereo. According to the sleeve notes, Secombe is Phonogram's top-selling UK album artist so the volume business looks promising longterm.

**JACK JONES**  
On Broadway. MCA Coral CDL 8028 - A 1966 reissue featuring the familiar vocals of Jones caressing and swinging 14 great show tunes. He's included A Lot of Livin' To Do, Every Time We Say Goodbye, Luck Be a Lady Tonight and I Love Paris, as well as some rather more predictable tunes, but the fact that so many people will be familiar with the songs will ensure steady sales for this album.

**BERT KAEMPFERT**  
Live in London. Polydor 2310 366. - Kaempfert's style of music has an immense following (Polydor has no less than 19 of his albums in the catalogue) and all those fans who either attended his Royal Albert Hall concert last April, or saw the recent BBC TV showing of it, will probably want to add this to their collection. The German orchestra leader has successfully mixed some of his own tunes (Bye Bye Blues, Strangers in the Night, Swingin' Safari and Spanish Eyes) with other memorable music, and the result is a very enjoyable programme. An assured seller, and the recent TV screening of the concert will provoke even more interest in this LP.

**ELLA FITZGERALD**  
Ella Sings The Rodgers & Hart Songbook. Verve 2683 053 - I suppose they'll still be repackaging Verve when Max Bygraves finally gets around to Singalonga Pink Floyd. Ella, nevertheless, remains Ella and these 34 tracks represent definitive readings of the great R&H standards. Pleasing arrangements by Buddy Bregman (give or take a few strange chordings) and a well-ordered compilation by the redoubtable John Snell. It has to be.

**JACK PARNELL**  
More Top TV Themes. Sounds Superb 90061. Parnell and his orchestra achieved incredible success with Volume One of this series which could go on for years - and it's not surprising considering that all the tracks get maximum exposure on TV, the best promotional medium. This looks like another winner, with attractive versions of She and the themes from Kojak, South Riding, The Brothers and Man About The House. Pleasant listening.

**ANDRE KOSTELANETZ**  
Songs From That's Entertainment. Embassy EMB 31100. - The MGM film That's Entertainment aroused interest amongst young and old in the songs of yesteryear but nevertheless this idea of compiling albums featuring music from the film is wearing rather thin now. That's no criticism of Kostelanetz and his orchestra, who give very acceptable versions of Singing in the Rain, Ol' Man River, Strike Up The Band and Easy to Love (featuring the vocals of Douglas Fairbanks jr.), but the tunes are so well known and heard now that it's doubtful this album will sell in any startling quantities.

**BING CROSBY**  
Mr. Crosby and Mr. Mercer. MCA Coral CDLM 8025 - Nostalgia simply oozes from this album which has mono recordings from the 1936-51 period. Crosby, in fine fettle, is given support from reliable like the Andrew Sisters, Connie Boswell, Mary Martin and Jane Wyman, and the orchestrations are also of the first degree (for that period anyway) - as one would expect from names like Johnny Mercer and Victor Young. The songs of course have all been written, or co-written, by Mercer and include such classics as Blues In The Night, Ac-cent-tchu-ate The Positive and When the World Was Young.

**VARIOUS ARTISTS**  
Evergreen Hit Parade. Philips International 6612 055. Producers: Various. How often can old hits by artists such as Frankie Vaughan, Harry Secombe, the Kaye Sisters, Ronnie Carroll, David Whitfield and Frankie Laine be worked in album form? If there is a pleasing answer to that question, then sales of this double album (for the price of one) should be equally pleasing. More recent pop inclusions are Peters & Lee's Welcome Home, Vicky Leandros' Come What May and Lobo's Me And You A Dog Named Boo. But the real class here is Bobby Hebb's Sunny, Roger Miller's King Of The Road and Billy Eckstine and Sarah Vaughan's Passing Strangers. There are 24 tracks in all, but 'everyyellow' might be a better description of many of them.

**VARIOUS**  
Easy Listening Beatles Songbook. Embassy EMB 31101. - Exactly what its name implies - a selection of popular Beatles' songs given relaxed treatments from a variety of artists including Johnny Mathis (My Sweet Lord and Eleanor Rigby), Peter Nero (Something), Jerry Vale, Ray Conniff and Percy Faith. Nice background entertainment and an album which will be of popular appeal to the MoR market.

**THE RAY DAVIS ORCHESTRA**  
The Hits Of Sinatra. BBC REB 194. Producer: Chris Morgan. A band comprising some of the best musicians in Britain, veterans of the big band era of Ted Heath and the others. This album was compiled from a series of Radio 2 broadcasts and features a wisely-selected series of Sinatra oldies, from the Tender Trap, through Love And Marriage to the positively inevitable My Way.

**DAVID WHITFIELD**  
Hey There! Philips International 6382 109. Producers: Bill Wellings and Carl Gresham. Whitfield was a huge success nearly 20 years ago, creating the same kind of muscular image as does Tom Jones today. He's been away from the recording world for several years, while working in Australia and Canada, but this comeback bid shows he's lost little of that soaring, vibrato-laden, almost operatic-style tenor technique. He sticks to show-tunes. Could be a surprise seller for nostalgic housewifely tastes.

**BERT WEEDON**  
The Gentle Guitar. Contour 2870 435. Production: Chris Harding. - Not much effort or imagination have been put into this album. Weedon plays sleepy acoustic guitar on a set of hit songs such as Vincent, If, Help Me Make It Through The Night, and Killing Me Softly. Oddly enough it turns out to be quite appealing in a restful sort of way. Musak for Mums.

**MICHEL LEGRAND**  
Live at Jimmy's. RCA BGL 1-0850-A. - Hit composer Michel Legrand has been building up a solid reputation as a jazz musician for many years to the extent that his film scores and especially his songs are now merely extras. He enjoys himself most playing jazz and is

bigger in the States than he is here. This performance, cut from the last two nights at Jimmy's, features Phil Woods on sax, Ron Carter on bass, Grady Tate on drums and George Davis, guitars and is a zesty set of one-off improvisations on well known pieces such as Brian's Song and I Will Wait For You. The quintet obviously had a lot of fun as did the audience. Jam session type music that fans will want to buy even though most of the titles have been recorded before.

**PERIGEO**  
Genealogia. RCA TPLI 1080. Producer: Gianni Grandis - This is an above-average Italian group of guitarist, bass, drums, saxophone and electric piano which recently made its UK debut at the Ronnie Scott Club. It has all the basic trappings of contemporary jazz/rock music without being wildly original - and bearing in mind the traditional UK isolationist attitude when it comes to European groups, it could have a hard time making anything like a major impression. Torre Del Lago has some nice Ravel-like moments and Via Beato Angelico is a really rocking track. High grade musicianship.

**CHARLIE RICH**  
She Loved Everybody But Me. RCA Camden CDS 1140. Rather on the short-playing side this album, with only nine tracks included. Nevertheless it will probably find its way into the homes of many Charlie Rich fans. It was of course recorded long before his Most Beautiful Girl success (in fact Rich has been recording since 1959) and it is a rather different singer from the one known now, but the choice of songs alone - Ol' Man River, If I Knew Then What I Know Now and River 'Stay Away From My Door - will arouse interest in it.

**BOBBY CRUSH**  
Piano Time. Philips Int. 6382 107. Mid-price release comprising a selection of numbers from the pianist's previous five albums. A couple of medleys of songs made famous by the Beatles and Perry Como, some standards like Paper Roses and Till, and his own hit Borsalino, all add up to pleasant, if unsensational listening. Nice for parties though.

**ARTHUR FIEDLER**  
The Beatles' Greatest Hits. RCA Camden CDS 1143. If any proof is required that the Beatles' tunes are the classics of the future, then this album is it. Fiedler and the 95-strong Boston Pops symphony orchestra have fun with a selection of favourites like Eleanor Rigby, Hey Jude and Yellow Submarine and the result is both entertaining and enjoyable. The music is all done in a classical style and adds a new dimension to the Beatles' music.

**BRIAN MAXINE**  
Ribbon of Stainless Street. Columbia SCX 6575. Maxine is a well-known wrestler who is also a rather capable crooner of country music and on this album he is given formidable support from members of Fairport Convention - who obviously have faith in his capabilities. The 13 numbers include ones by Kris Kristofferson, Mickey Newbury and Maxine himself, and it all makes rather pleasant listening. Sales however must be rather limited.

**MICK ROBERTSON**  
Then I Change Hands. CBS 80594. Producer: Richard Hewson - Well-known as the Magpie presenter, Robertson tried his hand with a single last year (The Tango's Over, included here) but without much success. Nevertheless CBS has considerable faith in him, judging by the release of this set, but it's doubtful that it will achieve what the single failed to do. Robertson's voice is very thin and becomes to

**BADGER FIRST RELEASES**

**BOBBY G. GRIFFITH**  
NO MONEY BLUES BAD 1001  
A RADIO LONDON FAVOURED PLAY FROM APRIL 5th.

**DAVID BAILEY**  
WHEN IS THE SUN GONNA SHINE ON ME BAD 1002

**ROSETTA HIGHTOWER**  
FRIENDSHIP TRAIN BAD 1003  
ALREADY PICKING UP PLAYS ON RADIO CLYDE, RADIO FORTH, RADIO METRO.

# MUSIC WEEK

## APRIL LP GUIDE

Now incorporating tape lists

### POP INDEX

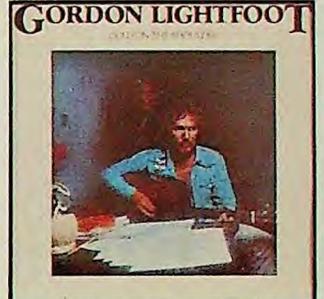
AINSWORTH, Alan, Orchestra .....60  
 ALPERT, Herb .....2  
 AMERICA .....79  
 AMIN, Idi .....82  
 ANDERSON, Moira/Peter Knight Orchestra & Singers .....32  
 ANDREWS SISTERS .....46  
 ASTAIRE, Fred .....45  
 ATLANTA RHYTHM SECTION .....57  
 AVON CITIES JAZZ BAND .....41  
 AXTON, Hoyt .....2  
 BAKER, Mickey .....8  
 BALL, George Thalsen .....57  
 BARBER, Chris .....9  
 BASIE, Count .....53  
 BASSEY, Shirley .....56  
 BATES, Michael/Windsor Davies/George Layton/Don Estelle 32  
 BELL, Maggie .....57  
 BENNETT, Richard Rodney .....57  
 BENTON, Barbi .....60  
 BERBERMAN, John .....44  
 BLACKBURN, Tony/Jon Pertwee/Wally Whyton-June Whitfield/Arnold .....21  
 BLACKBYRDS .....35  
 BLAKEY, Art .....10  
 BLOODSTONE .....24  
 BLUE OYSTER CULT .....17  
 BOWIE, David .....61  
 BOYS OF THE LOUGH .....73  
 BRADLEY-GUARIERI .....61  
 BRAMLETT, Bonnie .....16  
 BROTHERS .....54  
 BROWN, Dennis .....74  
 BROWN, James .....57  
 BROUGHTON, Edgar, Band .....38  
 BRISTOL, Johnny .....48  
 BRITISH CONCERT ORCHESTRA .....21  
 BUCHANAN, Roy .....57  
 BYRD, Donald .....10  
 CALE, John .....40  
 CALIFORNIA BRAKEMAN .....31  
 CAMPBELL, Glen .....15  
 CARPENTERS .....2  
 CARR, Ian, Nucleus .....76  
 CARR, Vikki .....17  
 CHER .....79  
 CHICAGO .....17  
 CLANCY .....79  
 CLARK, Petula .....57  
 CLAPTON, Eric .....81  
 COCHRAN, Eddie .....75  
 COLE, Nat King .....15  
 COMO, Perry .....61  
 CONWAY, Steve .....52  
 COREA, Chick .....10  
 COUNTRY GAZETTE .....73  
 CREAM .....57  
 CROSBY'S, Bob, Bob Cats .....45  
 CURVED AIR .....25  
 DADI, Marcel .....73  
 DANA .....81  
 DAVIES, Ray, Orchestra .....6  
 DEAN, James .....79  
 DE PLATA, Manitas .....17  
 DE SOUZA, Paul .....49  
 DE SOUZA, Raoul .....49  
 DIGANCE, Richard .....73  
 DOGGERAL BANK .....18  
 DR. FEELGOOD .....75  
 DR. HOOK & THE MEDICINE SHOW .....17  
 DRISCOLL, Julie/Brian Auger & The Trinity .....57  
 DUKES, Amboy .....44  
 DUKES, Ronnie/Ricki Lee .....52  
 EDWARDS, Ruple .....14  
 EDWARDS, Ruple Allstars .....14  
 ELLINGTON, Duke .....80  
 FANIA ALL-STARS .....40  
 FATBACK BAND .....57  
 FITZGERALD, Ella .....30, 77, 80  
 FITZGERALD, Ella/Louis Armstrong .....77  
 FLOWER, Eileen .....6  
 FRED & THE NEW J.B.'s .....57  
 GALLAGHER, Rory .....57  
 GARBUTT, Vin .....42  
 GAYNOR, Gloria .....48

GENESIS .....18  
 GERMAIN, Fernando .....19  
 GILLESPIE, Dizzy .....53  
 GILLEY, Mickey .....60  
 GLAHE, Will .....55  
 GOODWIN, Ron & His Orchestra .....33  
 GORAN, Ulf .....66  
 GORDON, Dexter .....10  
 GRAPPELLI, Stephane .....9  
 GROSSMAN, Stefan .....73  
 GUITAR DUOS .....19  
 GUTHERIE, Arlo/Peter Seger .....62  
 HADLEY, Bob .....66  
 HAMILTON, George IV .....61  
 HAMPTON, Lionel .....78  
 HANCOCK, Herbie .....10  
 HARDING, Mike/Tony Capstick/Derek Brimstone .....65  
 HARRIS, Emmylan .....62  
 HARVEY, Alex .....76  
 HARVEY, Richard .....73  
 HAYWARD, Justin/John Lodge .....72  
 HEADSTONE .....32  
 HEATH Ted, Band .....55  
 HEDGEHOG PIE .....65  
 HENDERSON, Joe .....49  
 HENDRIX, Jimi .....57  
 HENTSHCEL, David .....63  
 HENSLEY, Ken .....40  
 HINES, Earl/Paul Gonsalves .....9  
 HINZE, Chris Combination .....17  
 HOLDER, John .....36  
 HOLLIES .....57  
 HOWE, Catherine .....61  
 HUBBARD, Freddie .....10  
 HUTCHERSON, Bobby .....10  
 IAN, Janis .....17  
 JACKSON, Millie .....57  
 KELLY, Jonathan .....61  
 JOEL, Billy .....17  
 JONES, George .....61  
 JONES, Thad/Mel Lewis .....10  
 JOPLIN, Janis .....17  
 JOURNEY .....17  
 KAEMPFERT, Bert & His Orchestra .....21, 57  
 KANSAS .....34  
 KESSEL, Barney .....9, 66  
 KING CRIMSON .....40  
 KING'S SINGERS .....57  
 KONITZ, Lee .....49  
 LAZON, Simon & B. Husband .....11  
 LEE, Byron & The Dragonaires .....74  
 LENNON, John .....3  
 LEWIS, Ramsey .....17  
 LINDE, Dennis .....29  
 LOCKYER, Malcolm, Orchestra .....21  
 LOFGREN, Nils .....2  
 LONDON SYMPHONY ORCHESTRA .....57  
 MAN .....75  
 MANTOVANI .....24  
 MARTINEZ, Roy .....7  
 MARTINO, Al .....15  
 MCKEE, Lonette .....70  
 McLAUGHLIN, John/Jack Bruce/Tony Williams/Larry Young 57  
 McLEOD, Jim .....7  
 MENDES, Sergio .....29  
 MILES, Barry & Silverlight .....43  
 MILSAP, Ronnie .....61  
 MIRANDA, Carmen .....46  
 MOMENTS .....1  
 MORTIMER, Harry .....33  
 MONROE, Bill .....45  
 MONROE, Gerry .....81  
 MONRO, Matt .....20  
 MOORCOCK, Michael & Deep Fix 75  
 MORRISON, Alexander .....60  
 MOULE, Ken Orchestra .....60  
 MOUNTAIN LINE .....82  
 MOUZON, Alphonse .....10  
 MULLIGAN, Gerry/Paul Desmond/Stan Getz/Johnny Hodges/Ben Webster .....77  
 MURRAY, Anne .....15  
 MYHILL, Richard .....32  
 NAZARETH .....50  
 NEUTRONS .....75  
 NEW ORLEANS RAGTIME .....66  
 NEW WORLD .....32  
 NEWTON-JOHN, Olivia .....32  
 NOAKS, Rab .....79  
 NOLAN, Aidan .....67  
 O'JAYS .....58  
 ORCHESTRA LUNA .....17  
 OSMOND, Jimmy .....48  
 OSMOND, Marle .....48  
 OVERSTREET, Tommy .....30

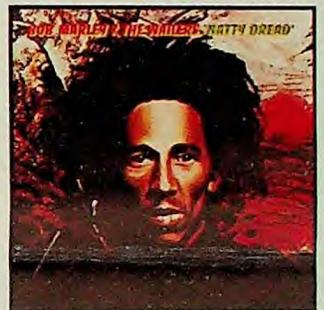
PAETON, Des .....12  
 PALMER, Macko .....64  
 PARTON, Dolly .....61  
 PASS, Joe .....53, 75  
 PAYNE, Jimmy .....27  
 PIAF, Edith .....61  
 PIANORED .....9  
 PITNEY, Gene .....40  
 POWER, Jimmy .....42  
 PRICE, Alan .....57  
 PURCELL, John & The Cathedral Strings .....57  
 PURIM, Flora .....49  
 PRESLEY, Elvis .....61  
 RANDY .....73  
 RANDY PIE .....57  
 RANSOM - Soundtrack .....23  
 REDDY, Helen .....15  
 REED, Lou .....61  
 REILLY, Tommy .....56  
 RELF, Keith & Armageddon .....2  
 R.E.O. SPEEDWAGON .....34  
 RHYTHM COMBINATION & BRASS .....5  
 RISING FOR THE MOON .....40  
 ROBINSON, Fenton .....66  
 ROCK, Dickie .....31  
 ROLLINS, Sonny .....10, 49, 77  
 ROYAL HAWAIIAN GUITARS .....56  
 RUBETTES .....68  
 RUSH .....47  
 SADISTIC MIKA BAND .....38  
 SARGEANT BOB .....61  
 SAVALAS, Telly .....45  
 SAWADA, Kenji .....57  
 SCHAFFER, Jamie .....76  
 SCOT, Tom .....2  
 SEALS & CROFTS .....79  
 SECRET OYSTER .....17  
 SEDAKA, Neil .....57  
 SHAKARA .....22  
 SHADOWS .....32  
 SHAW, Marlena .....10  
 SHEARING, George .....48  
 SHORTER, Wayne .....17  
 SILVER, Horace .....10  
 SKYBAND .....61  
 SMI TH, Jimmy .....10  
 SNEAKY PETE .....75  
 SOFT MACHINE .....38  
 STANLEY, Pete/Roger Knowles .....82  
 STELLA & BAMBOS .....20  
 STEVENS, Stu .....83  
 STEWART, Andy .....60  
 STEWART, Gary .....61  
 SWEET SOUL ORCHESTRA .....57  
 TANGERINE DREAM .....57  
 TATUM, Art .....30  
 TAVARES .....15  
 TAYLOR, Eddie Playboy .....8  
 TAYLOR, Tut .....75  
 TEAGARDEN, Jack .....45  
 TERRY, SONNY/Brownie McGee/Peppermint Harris .....44  
 THOMAS, Timmy .....57  
 TIME .....12  
 TOMPALL .....57  
 TOUSSAINT, Allan .....62  
 TRASK, Diana .....30  
 TUCKER Marshall, Band .....16  
 TURNER, Joe .....53  
 TURRENTIME, Stanley .....10  
 TWO'S COMPANY .....6  
 TYNER, McCoy .....49  
 VAUGHAN, Frankie .....20  
 WALLACE, Terry .....28  
 WARRIOR .....56  
 WATERS .....10  
 WEATHER REPORT .....17  
 WEBSTER, Ben .....9  
 WELSH, Alex .....9  
 WERTHS, Howard & The Moonbeams .....18  
 WET WILLIE .....16  
 WHITEMAN Paul, Orchestra .....4  
 WINGATES TEMPERANCE BAND .....57  
 WINNIE THE POOH & TIGER TOO .....26  
 WITHERS, Bill .....70  
 WISEMAN, Mac .....61  
 WITHERSPOON, Jimmy .....15  
 WOODS, Gay & Terry .....57  
 WRENCHER, Big John .....8  
 WRIGHT, Stevie .....57  
 YAKETY YAK .....13  
 ZAPPA, Frank & The Mothers Of Invention .....77  
 ZEBRA .....57



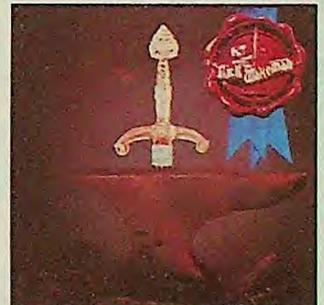
SPACE-AGE HAMMOND  
Keith Beckingham  
Ad-Rhythm ARPS 1021



GORDON LIGHTFOOT  
Gordon Lightfoot  
Reprise K54033



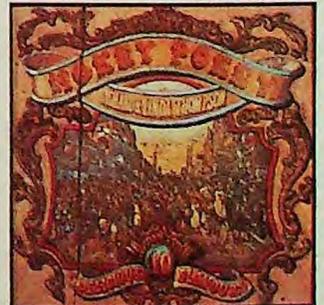
NATTY DREAD  
Bob Marley & The Wailers  
Island ILPS 9281



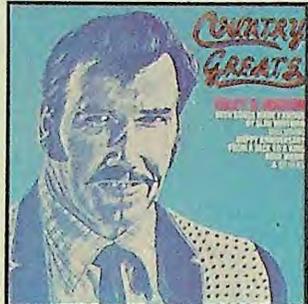
THE MYTHS AND LEGENDS OF KING ARTHUR  
Rick Wakeman A&M AMLH 64515



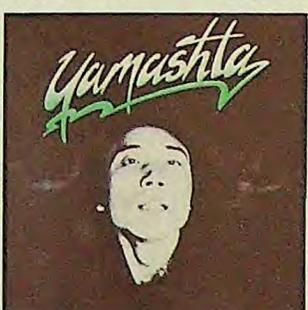
NUTHIN' FANCY  
Lynyrd Skynyrd  
MCA MCF 2700



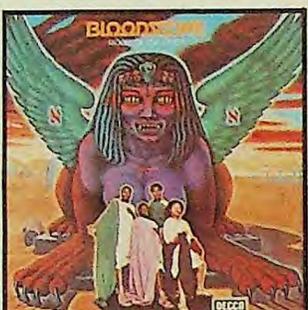
HOKEY POKEY  
Richard & Linda Thompson  
Island ILPS 9305



COUNTRY GREATS  
Foley D Hudson  
DJSL 042



YAMASHTA RAINDOG  
Island ILPS 9319



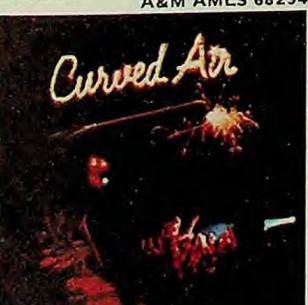
RIDDLE OF THE SPHINX  
Bloodstone  
Decca SKL 5202



CLOSE UP  
Frankie Valli  
Private Stock PVLP 1001



LAST TANGO  
Esperanto  
A&M AMLS 68294



CURVED AIR ALIVE  
Deram SML 1119

### POP LISTING

1 ALL PLATINUM (Phonogram)  
ALL PLATINUM SAMPLER 6830200  
 THOSE SEXY MOMENTS Moments 9109300  
 2 A&M  
 CARPENTERS AMLH 64519  
 CONEY ISLAND Herb Alpert AMLS 64521  
 HOYT AXTON AML 64519  
 KEITH RELF & ARMAGEDDON AML 68289  
 NILS LOFGREN AMLS 64509  
 TOM SCOTT ODE 17029

3 APPLE (EMI)  
ROCK 'N' ROLL John Lennon PCS 7179 (TC-/8X-PCS 7169)  
 4 ARGO (Decca)  
 RUNNIN' WILD Paul Whiteman Orchestra ZDA 167  
 5 BASF (Decca)  
 LIVE AT RONNIE SCOTT'S Rhythm Combination & Brass BAP 5058  
 6 BBC (Polydor)  
 AS YOUNG AS YOU FEEL WITH EILEEN FLOWLER REC 195  
 HITS OF SINATRA PLAYED BY THE RAY DAVIES ORCHESTRA Ray Davies Orchestra REB 194  
 TWO'S COMPANY REC 200

7 BELTONA SWORD (Decca)  
 FAMILY FAVOURITES Jim McLeod SBE 174  
 THE AULD ALLIANCE Ray Martinez SBE 171  
 8 BIG BEAR (Transatlantic)  
 BIG JOHN'S BOOGIE Big John Wrencher BEAR 4  
 READY FOR EDDIE Eddie Playboy Taylor BEAR 6  
 TAKE A LOOK INSIDE Mickey Baker BEAR 5  
 9 BLACK LION (Transatlantic)  
 AIN'T GONNA BE YOUR LOW DOWN DOG NO MORE Piano Red BLP 30162  
 BLUE SOUL Barney Kessel BLP 30161  
 DIXIELAND PARTY Alex Welsh BLP 12131

# POP LISTING

FROM PREVIOUS PAGE

**I GOT RHYTHM**  
Stephane Grappelli BLP 30158/9  
**I REMEMBER DJANGO**  
Stephane Grappelli BLP 30101

**IT DON'T MEAN A THING IF IT AIN'T GOT THAT SWING**  
Earl Hines & Paul Gonsalves BLP 30153

**JUBILEE ALBUM 1**  
Chris Barber BLP 12124/5  
**JUBILEE ALBUM 2**  
Chris Barber BLP 12126/7  
**JUBILEE ALBUM 3**  
Chris Barber BLP 12128/9

**SATURDAY NIGHT AT THE MONTMARTRE**  
Ben Webster BLP 30155  
**TALK OF THE TOWN**  
Stephane Grappelli BLP 30165

**10 BLUE NOTE (Transatlantic)**  
**ART BLAKEY** BNLA 396H2  
**CHICK COREA** BNLA 395H2  
**DEXTER GORDON** BNLA 393H2  
**FREDDIE HUBBARD** BNLA 399H2

**HERBIE HANCOCK** BNLA 399H2  
**HORACE SILVER** BNLA 402H2  
**JIMMY SMITH** BNLA 400H2  
**LINGER LANE** Bobby Hutcherson BNLA 369G  
**MIND TRANSPLANT** Alphonse Mouzon BNLA 400G  
**SILVER 'N' BRASS** Horace Silver BNLA 406G  
**SONNY ROLLINS** BNLA 401H2  
**STANLEY TURRENTINE** BNLA 394H2  
**STEPPING INTO TOMORROW** Donald Byrd BNLA 368G  
**THAD JONES AND MEL LEWIS** BNLA 392H2  
**BNLA 370G** Marlena Shaw BNLA 397G

**11 BRADLEYS (Pye)**  
SIMON LAZON & D. HUSBAND BRADL 1007

**12 BUK (Decca)**  
SNAPS Des Paeton BULP 2004  
TIME BULP 2005

**13 BULLSEYE (President)**  
THE ROCK 'N' ROLL REVIVAL SHOW Yakety Yak BULL 1002

**14 CACTUS**  
DUB BASKET Rupie Edwards Allstars CTLP 107  
**IRE FEELINGS** Rupie Edwards CTLP 106

**15 CAPITOL (EMI)**  
HARD CORE POETRY Tavares  
E-ST 11316 (TC-/8X-E-ST 11316)  
LONG HARD CLIMB Helen Reddy  
E-ST 11213 (TC-/8X-E-ST 11213)  
LOVE IS A FIVE LETTER WORD/SPOON Jimmy Witherspoon E-ST 11360  
LOVE SONG FOR JEFFREY Helen Reddy  
EA-ST 11284 (TC-/8X-EA-ST 11284)  
REUNION Glen Campbell  
E-SW 11335 (TC-/8X-E-SW 11336)  
SNOWBIRD Annie Murray  
E-ST 579 (TC-/8X-E-ST 579)  
SPANISH EYES Al Martino  
ST 2435 (TC-/8X-ST 2435)  
THE UNFAMILIAR NAT KING COLE Nat King Cole  
E-ST 23480 (TC-/8X-E-ST 2348)

**16 CAPRICORN (Polydor)**  
DIXIE ROCK Wet Willie 2429 124  
IT'S TIME Bonnie Bramlett 2429 125  
WHERE WE ALL BELONG Marshall Tucker Band 2659 042

**17 CBS**  
BALLAD OF LUCY JORDAN Dr. Hook & The Medicine Show 80114  
BETWEEN THE LINES Janis Ian 80635  
HOY Vikki Carr 80711  
JOURNEY 80724  
MANITAS DE PLATA 80680  
NATIVE DANCER Wayne Shorter 80721  
ORCHESTRA LUNA 80725  
ORIGINAL SOUNDTRACK Janis Joplin 88115  
ON YOUR FEET OR YOUR KNEES Blue Oyster Cult 88116  
PIANO MAN Billy Joel 80719  
SEA SUN Secret Oyster 80489  
SISTER SLICK Chris Hinze Combination 80271  
SUN GODDESS Ramsey Lewis 80677  
VIII Chicago 80348  
WEATHER REPORT 80734

**18 CHARISMA (B&C)**  
GENESIS COLLECTION VOL. 1 Genesis CGS 102

**GENESIS COLLECTION VOL. 2** Genesis CGS 103  
**KING BRILLIANT** Howard Werth & The Moonbeams CAS 1100  
**MR. SKILLICORN DANCES** Doggeral Bank CAS 1102

**19 COLLECTOR (Pye)**  
FERNANDO GERMANI GSGC 14153  
GUITAR DUOS GSGC 14154

**20 COLUMBIA (EMI)**  
FRANKIE VAUGHAN SINGS Frankie Vaughan SCX 6580  
SONGS FROM THE LAND OF THE LOTUS EATERS Stella & Bambos SCX 6579  
THE OTHER SIDE OF THE STARS Matt Monro SCX 6578 (TC-/8X-SCX 6578)

**21 CONTOUR**  
DREAMING THE BLUES Bert Kaempfert & His Orchestra 2870 441  
OUR MUSICAL HERITAGE British Concert Orchestra 2870 412  
POPS FOR TINY TOTS Tony Blackburn/Jon Pertwee/Wally Whyton/June Whitfield/Arnold 2870 438  
TOP TV THEMES Malcolm Lockyer Orchestra 2870 439

**22 CREOLE**  
SHAKARA CRLP 501

**23 DART (President)**  
RANSOM Soundtrack ARTS 65376

**24 DECCA**  
PLAYS ALL TIME ROMANTIC HITS Mantovani SKL 5204  
RIDDLE OF THE SPHINX Bloodstone SKL 5202  
**25 DERAM (Decca)**  
LIVE Curved Air SML 1119  
**26 DISNEY (Pye)**  
WINNIE THE POOH & TIGER TOO ST 3813

**27 DOUBLE UP (EMI)**  
THE RIGHT TO LOVE (Le Droit D'Aimer) Edith Piaf DUO 115  
**28 ECLIPSE (Decca)**  
CANDLE IN THE WIND Max Harris ECS 2165  
MOOG SUPERSTAR Terry Wallace ECS 2167

**29 ELEKTRA (EMI)**  
SERGIO MENDES K 52014 (K4-/K8 52014)  
TRAPPED IN THE SUBURBS Dennis Linde K 52013  
**30 EMBER (Pye)**  
ART TATUM CJS 848  
DIANA TRASK NR 5086  
ELLA FITZGERALD EMB 3431  
TOMMY OVERSTREET NR 5081  
VARIOUS ARTISTS NR 5088

**31 EMERALD GEM (Decca)**  
CALIFORNIA COUNTRY California Brakemen GES 1124  
I BELIEVE IN MUSIC Dickie Rock GES 1131

**32 EMI**  
HAVE YOU EVER BEEN MELLOW Olivia Newton-John EMC 3069 (TC-/8X-EMC 3069)  
HEADSTONE EMC 3073  
IT AIN'T HALF HOT, MUM Michael Bates/Windsor Davies/George Layton/Don Estelle EMC 3074

**SPECS APPEAL** Shadows  
EMC 3066 (TC-/7X-EMC 3066)  
THE AULD SCOTCH SANGS Molra Anderson/Peter Knight's Orchestra & Singers  
EMC 3071 (TC-/8X-EMC 3071)

**21 DAYS IN SOHO** Richard Myhill EMC 3051  
YESTERDAY'S GONE New World EMC 3072

**33 EMI STUDIO TWO (EMI)**  
THE BIG SOUND OF RON GOODWIN Ron Goodwin & His Orchestra  
TWOX 1034 (TC-/7X-TWOX 1034)  
THE GRAND MASSES BANDS (Men O Brass) Harry Mortimer TWOX 1033

**34 EPIC (CBS)**  
LOST IN A DREAM R.E.O. Speedwagon EPC 80175  
KANSAS EPC 80174

**35 FANTASY (EMI)**  
FLYING START Blackbyrds FT 522  
**36 FRESH AIR (Phonogram)**  
YOU SIMPLY ARE Ram John Holder 9299470  
**37 GOLDEN HOUR (Pye)**  
GH OF CONCERT MEMORIES GH 595  
HOLIDAY IN GREECE GH 591

**38 HARVEST (EMI)**  
BLACK SHIP Sadistic Mika Band SHSP 4043  
BUNDLES Soft Machine SHSP 4044 (TC-/8X-SHSP 4044)  
THE EDGAR BROUGHTON BAND SINGLES Edgar Broughton Band SHSM 2001

**39 HORSE (B&C)**  
RUPIE EDWARDS HIT PICKS Various HRLP 704

**40 ISLAND**  
EAGER TO PLEASE Ken Hensley ILPS 9307  
FANIA ALL-STARS ILPS 9331  
GENE PITNEY ILPS 9314  
USA King Crimson ILPS 9316  
FAIRPORT CONVENTION Rising For The Moon ILPS 9313  
SLOW DAZZLER John Cale ILPS 9317

**41 JOY (President)**  
SILVER COLLECTION Avon Cities Jazz Band JOYS 261  
**42 LEADER (Transatlantic)**  
FAR CANADIAN FIELDS Various LEE 4057  
IRISH MUSIC FROM THE FAVOURITE Jimmy Power LED 2051  
THE YOUNG TIN WHISTLE PEST Vin Garbutt LER 2081

**43 LONDON (Decca)**  
BARRY MILES & SILVERLIGHT SH 8480

**44 MAINSTREAM (Pye)**  
AMBOY DUKES MSTD 103  
JOHN BERBERIAN MSTD 105  
SONNY TERRY - BROWNIE MCGEE-PEPPERMINT HARRIS MSL 1037

**45 MCA (EMI)**  
BEST OF BILL MONROE Bill Monroe MCF 2696  
BIG NOISE FROM WINNETKA Bob Crosby's Bob Cats MCFM 2695  
EASY TO DANCE WITH Fred Astaire MCFM 2698  
FEATURING JACK TEAGARDEN Jack Teagarden MCFM 2598  
RARE ROCKABILITY Various MCFM 2697  
TOLLY Tolly Savalas MCF 2699 (TC-/8X-MCF 2699)

**46 MCA CORAL (EMI)**  
MORE HITS OF THE ANDREWS SISTERS Andrews Sisters CDLM 8030  
ROCKIN' Various CDL 8027 (TC-/8X-CDL 8027)  
SOUTH AMERICAN WAY Carmen Miranda CDLM 8029

**47 MERCURY (Phonogram)**  
FLY BY NIGHT Rush 9100013  
**48 MGM (Polydor)**  
JIMMY OSMOND 2315 329  
NEVER CAN SAY GOODBYE Gloria Gaynor 2315 321  
TBA Johnny Bristol 2315  
THE SPECIAL MAGIC OF GEORGE SHEARING George Shearing 2353 107  
WHO'S SORRY NOW Marie Osmond 2315 323  
**49 MILESTONE (Transatlantic)**  
ATLANTIS McCoy Tyner M 55002  
CANYON LADY Joe Henderson M 9057  
CUTTING EDGE Sonny Rollins M 9059  
ECHOES OF A FRIEND McCoy Tyner M 9055  
PAUL DE SOUZA M 9061

**SAMA LAYUCA** McCoy Tyner M 9056  
SATORI Lee Konitz M 9060  
STORIES TO TELL Flora Purim M 9058  
ZAMBALA Raoul De Souza M 9061

**50 MOONCREST (B&C)**  
HAIR OF THE DOG Nazareth CREST 27  
**51 NONESUCH (Transatlantic)**  
MASTER OF THE SARANGI H 72062  
MUSIC OF EAST AFRICA H 72063

**52 ONE-UP (EMI)**  
THE BEST OF STEVE CONWAY Steve Conway OU 2067  
THE DUKES AND LEE ROAD SHOW Ronnie Dukes/Ricki Lee OU 2070

**53 PABLO (Polydor)**  
BASIE JAM Count Basie 2310 718  
DIZZY GILLESPIE'S BIG 4 Dizzy Gillespie 2310 719  
JOE PASS: PORTRAITS OF DUKE ELLINGTON Joe Pass 2310 716  
THE GREAT JAZZ CONCERT EVER Various 2660 109  
THE TRUMPET KINGS MEET JOE TURNER Joe Turner 2310 717

**54 PEOPLE (B&C)**  
DISCO SOUL The Brothers PLEO 25  
**55 PHASE 4 (Decca)**  
BIG BAND THEMES REMEMBERED Ted Heath Band PFS 4304  
IN THE GENTLE HOURS Ronnie Aldrich PFS 4329  
THE POLKA KING PFS 4330

**56 PHILIPS**  
HAWAIIAN GUITAR HITS Royal Hawaiian Guitars 6336235  
IPI 'N' ROMBIA The Warrior 9109202  
MERCURY ROCKABILLES Various 6336257  
SPOTLIGHT ON Shirley Bassey 6625011  
STRINGS OF SCOTLAND Various 6382108  
WARM LATIN SOUNDS Tommy Reilly 6382081

**57 POLYDOR**  
ALBINONI'S ADAGIO John Purcell & The Cathedral Strings 2383 321  
ALPHA CENTAURI Tangerine Dream 2383 314  
ANOTHER NIGHT Hollies 2442 128  
BACKWOODS Gay & Terry Woods 2383 322  
BREAKIN' BREAD Fred & The New J.B.'s 2391 161  
CAUGHT UP Millie Jackson 2391 147  
CREAM 2384 067

**DISCO PAR-R-R-TY** Collection 2480 256  
ENCORE King's Singers 2383 320  
FLOURISHING BRASS Wingates Temperance Band 2460 246  
GEORGE THALBEN BALL PLAYS THE ALLEN COMPUTER ORGAN 2460 243

**HARD ROAD** Stevie Wright 2480 249  
HIGHWAY DRIVER Randy Pie 2371 555  
I'M THE WOMAN YOU NEED Petula Clark 2383 324  
JULIE DRISCOLL, BRIAN AUGER AND THE TRINITY 2384 062  
2343 080

**JIMI HENDRIX**  
KENJI Kenji Sawada 2480 240  
KEEP ON STEPPIN' The Fatback Band 2391 143  
LIFETIME FEATURING JOHN McLAUGHLIN, JACK BRUCE, TONY WILLIAMS AND LARRY YOUNG 2482 179  
LIVE IN LONDON Bert Kaempfert 2310 366  
METROPOLITAN MAN Alan Price 2442 133  
MUSIC FROM EDWARD THE SEVENTH London Symphony Orchestra 2659 041  
OVERNIGHT SUCCESS Neil Sedaka 2442 131  
PANIC Zebra 2383 326  
REALITY James Brown 2391 164  
RESCUE ME Roy Buchanan 2391 152  
RICHARD RODNEY BENNETT PLAYS GEORGE GERSHWIN AND BILLY MAYERL Richard Rodney Bennett 2460 245  
2384 066

**RORY GALLAGHER**  
SUICIDE SAL Maggie Bell 2383 313  
SWEET SOUL MUSIC Sweet Soul Orchestra 2383 319  
THIRD ANNUAL PIPE DREAM Atlanta Rhythm Section 2391 136  
2460 247

**TOMPALL**  
YOU'RE THE SONG I'VE ALWAYS WANTED TO SING Timmy Thomas 2310 377  
**58 POWER EXCHANGE (EMI)**  
PEACE O'Jays PXL 2001 (TC-8X-PXL 2001)  
**59 PRESIDENT**  
DISCO SMASH HITS VOL. 1 Various PTL 1064  
**60 PYE**  
ALEXANDER MORRISON PKL 5525  
ANDY STEWART PKL 5524  
BARBI BENTON NSLP 28209  
KEN MOULE ORCHESTRA NSPL 41042  
NSPL 28210  
MICKEY GILLEY NSPL 28210  
THE ALAN AINSWORTH ORCHESTRA NSPL 4104

**61 RCA**  
A LEGEND IN MY TIME Ronnie Milsap LSA 3209  
BACK TO DOWN EAST COUNTRY George Hamilton IV LSA 3200  
BIG BAND BOOGIE Bradley-Guarnieri LSA 3214  
CANADIAN COUNTRY Various LSA 3208  
FIRST STARRING ROLE Bob Sargeant LPL 15076  
GREAT COUNTRY HITS OF THE YEAR VOL. 2 Various LSA 3207  
HARRY Catherine Howe SF 8407  
HAVIN' FUN WITH ELVIS ON STAGE Elvis Presley APM 10818  
JOHNNY'S CASH AND CHARLEY'S PRIDE Mac Wiseman LSA 3210  
LOU REED LIVE Lou Reed RS 1007  
MEMORIES ARE MADE OF HITS Perry Como RS 1005  
OUT OF HAND Gary Stewart LSA 3215  
SINGS HIS SONGS George Jones LSA 3216  
SKYBAND SF 8409  
THE BARGAIN STORE Dolly Parton LSA 3217  
THE FOSTER-RICE SONGBOOK Jimmy Payne LSA 3221  
TWO DAYS IN WINTER Jonathan Kelly SF 8415  
YOUNG AMERICANS David Bowie RS 1006

**62 REPRISE (Warner Brothers)**  
IN CONCERT Arlo Guthrie/Pete Seger K 64023  
PIECES OF THE SKY Emmylan Harris K 54037  
SEVEN NIGHTS Allan Toussaint K 54051

**63 RINGO'O (Polydor)**  
STARTLING MUSIC David Hentschel 2320 101  
**64 RSO (Polydor)**  
PASSING CLOUDS Macko Palmer 2394 146  
**65 RUBBER (Transatlantic)**  
HEDGEHOG PIE Hedgehog Pie RUB 009  
THERE WAS THIS BLOKE Mike Harding/Tony Capstick/Derek Brimstone RUB 011

**66 SONET (Pye)**  
BARNEY KESSELL SNTF 681  
BOB HADLEY SNTF 681  
FENTON ROBINSON SNKF 109  
NEW ORLEANS RAGTIME SNTF 686  
ULF GORAN SNTF 680  
SNTF 683

**67 SPARK (Pye)**  
AIDAN NOLAN SRLP 114  
**68 STATE (Polydor)**  
YOU CAN DO IT Rubettes ETAT 001  
**69 STAX (Pye)**  
STAX STORY VOL. 1 STXH 5004

**70 SUSSEX (B&C)**  
BEST OF BILL WITHERS Bill Withers LPSX 10  
LONETTE Lonette McKee LPSX 8  
**71 TANGENT (Transatlantic)**  
GAELIC PSALMS FROM LEWIS TNGM 120  
THE MUCKLE SONGS TNGM 119/D

**72 THRESHOLD (Decca)**  
BLUE JAYS Justin Hayward & John Lodge THS 12

**73 TRANSATLANTIC**  
BOTTLENECK SERENADE Stefan Grossman TRA 293  
DIVISIONS ON A GROUND Richard Harvey TRA 292  
HOW THE WEST WAS LOST Richard Dignace TRA 289  
LADY LUCK Randy TRA 290  
LA GUITARE A DADI Vol. 1 & 11 Marcel Dadi TRA 294  
Volume 111 Marcel Dadi TRA 295  
LIVE Boys Of The Lough TRA 296  
LIVE Country Gazette TRA 291  
**74 TROJAN (B&C)**  
JUST DENNIS Dennis Brown TRLS 107  
LIVE AT THE TURNTABLE CLUB Various TRLS 110  
THE MIDAS TOUCH Byron Lee & The Dragonaires DRLS 5006

**20 TIGHTEN UPS VOL. 2** Various TRLS 111  
**75 UNITED ARTISTS**  
COLD STEEL Sneaky Pete UAS 29731  
DOBRO COUNTRY Tut Taylor UAS 29711  
DOWN BY THE JETTY Dr. Feelgood UAS 29727  
FOR DJANGO Joe Pass UAS 29768  
LENNY Original Soundtrack UAS 29724  
MAN UAD 60099/100  
NEW WORLDS FAIR Michael Moorcock & Deep Fix UAG 29732  
TALES FROM THE BLUE COCOONS The Neutrons UAG 29726  
THE JOLSON REVUE Original Cast Recording UAS 29712  
THE 7th VOYAGE OF SINBAD Original Soundtrack UAS 29763  
THE VERY BEST OF EDDIE COCHRAN Eddie Cochran UAG 29670  
**76 VERTIGO (Phonogram)**  
JANNE SCHAFFER'S 2nd LP 6360118  
SNAKESHIPS ETECETERA Ian Carr's Nucleus 6360119  
TOMORROW BELONGS TO ME Alex Harvey 9102003  
**77 VERVE (Polydor)**  
ELLA FITZGERALD SINGS THE RODGERS & HART SONGBOOK Ella Fitzgerald 2683 053  
FRANK ZAPPA & THE MOTHERS OF INVENTION 2352 057

**TENOR TITAN** Sonny Rollins 2683 054  
GERRY MULLIGAN MEETS THE SAX GIANTS VOL. 3 Gerry Mulligan/Paul Desmond/Stan Getz/Johnny Hodges/Ben Webster 2304 228  
THE SPECIAL MAGIC OF ELLA & LOUIS Ella Fitzgerald/Louis Armstrong 2317 085

**78 VOGUE (Pye)**  
LIONEL HAMPTON VJD 508/1/2  
**79 WARNER BROTHERS**  
I'LL PLAY FOR YOU Seals & Crofts K 56116  
JAMES DEAN K 56122  
HEARTS Amercia K 56115  
NEVER TOO LATE Rab Noaks K 56114  
SERIOUSLY SPEAKING Clancy K 56103  
STARS Cher K 56111  
**80 WEA MIDI**  
ELLA Ella Fitzgerald MID 34008  
PIECES OF THE SKY Duke Ellington MID 34016  
**81 WORLD OF (Decca)**  
BLUES WORLD OF ERIC CLAPTON Eric Clapton SPA 387  
WORLD OF COUNTRY MUSIC VOL. 7 Various SPA 389  
WORLD OF DANA Dana SPA 415  
WORLD OF GERRY MONROE Gerry Monroe SPA 351  
**82 XTRA (Transatlantic)**  
NEW SOUND OF THE BLUES AND ROYALS XTRA 1145  
10,000 HORSE POWER Mountain Line XTRA 1147

PICKING AND SINGING Pete Stanley & Roger Knowles XTRA 1146  
THE BROADCASTS OF IDI AMIN XTRA 1148  
**83 YOUNG BLOOD**  
STORIES IN SONG Stu Stevens SYB 3009

# CLASSICAL INDEX

- ACKERMANN, Otto.....4
- ALEXANDRA PALACE ORGAN, The.....4
- AMADEUS QUARTET.....2
- BACH.....7
- BRAILOVSKY.....6
- BOHM, Karl.....2
- BOULT, Sir Adrian.....4
- BRITTEN, Benjamin.....4
- DEL MAR, Norman.....1
- DE WART, Edo.....5
- DINDI SYMPHONY.....3
- ESCHENBACH, Christoph.....2
- FENNEL, Frederick.....4
- FREMAUX.....4
- FLUTE.....5
- GILELS, Emil.....2
- GOODMAN, Benny.....6
- GOULD.....6
- GRUMIAUX TRIO, The.....5
- GRUNER-HEGGE.....6
- HAITINK, Bernard.....5
- HOLLIGER, Heinz.....5
- ICELLISTI.....3
- KEMPE, Rudolf.....4
- KERSENBAUM, Sylvia.....4
- KLEE, Bernhard.....2
- KLEMPERER, Otto.....4
- KONDRASHIN, Kiril.....4
- KRENZ, Jan.....5
- LAREDO.....6
- LEINSDORF.....6
- MARTINON.....6
- MAZA.....6
- MELKUS, Eduard.....5
- MUNCH.....6
- OLBERTZ, Walter.....2
- OZAWA, Seiji.....2 & 5
- RAGOSSNIG, Konrad.....2
- REINER.....6
- ROSTROPOVITCH, Mstislav.....4
- RUBENSTEIN CONCERTOS.....3
- SARGENT, Sir Malcolm.....4
- STOKOWSKI.....6
- SINMAN, David.....5
- SZERYNG.....6
- TOKYO STRING QUARTET.....2
- TRIO ITALIANO d'ARCHI.....2
- ULSAMER, Josef.....2
- VAN BEINUM, Eduard.....5
- WILLCOCKS, David.....4
- WINSCHERMANN, Helmut.....5
- YEPES, Narciso.....2
- YUVAL TRIO.....2

# CLASSICAL LISTING

**1 CONTOUR**  
 ELGAR: 'Enigma' Variations/Pomp and Circumstance  
 Marches Complete  
 Norman Del Mar/Royal Philharmonic Orchestra  
 2870 440

**2 DEUTSCHE GRAMMOPHON** (Polydor)  
 BEETHOVEN: The Middle Quartets, String Quartets Op 59 Nos 1-3 ('Rasumovsky')  
 String Quartet in E Flat Major, Op 74 ('The Harp')  
 String Quartet in F Minor, Op 95  
 Amadeus Quartet  
 Privilege 2733 995

BEETHOVEN: The String Trios  
 Trio Italiano d'Archi  
 Privilege 2733 004

**DANCE MUSIC OF THE HIGH BAROQUE**  
 Josef Ulsamer Konrad Ragossnig (guitar)/Ulsamer Collegium  
 Archiv 2533 172

DVORAK: Trio for Piano, Violin and Cello, Op. 65  
 Yuval Trio  
 De Luxe 2530 371

GREIG: Lyric Pieces. Emil Gilels  
 De Luxe 2530 476

MOZART: Flute Concerto in G Major, K.313  
 Bernhard Klee/Karlheinz Zoller/English Chamber Orchestra  
 De Luxe 2530 344

MOZART: String Quartet in C Major, K465 ('Dissonance'). String Quartet in B Flat Major, K589.  
 Tokyo String Quartet  
 De Luxe 2530 468

MOZART: The Early Symphonies (Nos. 1-24).  
 Karl Bohm/Berlin Philharmonic Orchestra  
 8 Record Set 2740 109

**MUSIC FOR LUTE II - ITALY**  
 Works by Capriola, Milano, Millinaro, Barbetta, Terzi, Negri and Parma  
 Konrad Ragossnig  
 Archiv 2533 173

**OLD SPANISH SONGS**  
 Narciso Yepes/Teresa Berganza  
 De Luxe 2530 504

RAVEL: Bolero.  
 Rapsodie espagnole. La Valse  
 Seiji Ozawa/Boston Symphony Orchestra  
 De Luxe 2530 475

SCHUBERT: Piano Sonata in B Flat Major, D960.  
 Christoph Eschenbach  
 De Luxe 2530 477

SCHUBERT: Schwanengesang  
 Walter Olbertz/Peter Schreier  
 De Luxe 2530 409

**3 EMBER (Pye)**  
 DINDI SYMPHONY ECL 9036  
 ICELLISTI GVC 33  
 RUBENSTEIN CONCERTOS ECL 9037

**4 HMV (EMI)**  
 ALEXANDRA PALACE ORGAN, THE  
 Various (All Recorded between 1929 & 1931)  
 HLM 7065

BEETHOVEN: Fidelio  
 Klemperer/Christa Ludwig/Jon Vickers/Ingeborg Hallstein/Gerhard Unger/Gottlob Frick/The Philharmonic Chorus/Wilhelm Pitz, Chorus Master/The Philharmonic Orchestra  
 SLS 5006 (3 Record Set)

BRAHMS: The Brahms Symphonies Nos 1-4  
 The Alto Rhapsody  
 Sir Adrian Boult/Janet Baker/Male Voices of John Alldis Chair/London Philharmonic Orchestra  
 Tragic Overture  
 London Symphony Orchestra  
 SLS 5009 (4 Record Set)

ELGAR: The Dreams Of Gerontius  
 Sir Malcolm Sargent/Soloists/Huddersfield Choral Society/Royal Liverpool Philharmonic Orchestra  
 RLS 709 (2 Record Set)

FOGGY, FOGGY DEW, THE:  
 Traditional Folk Songs  
 Arranged by Benjamin Britten/Robert Tear/Philip Ledger  
 HQS 1341

IBERT: Divertissement  
 Louis Fremaux/City of Birmingham Symphony Orchestra  
 ASD 2989 (TC-ASD 2989)

LISZT: Operatic Transcriptions  
 Sylvia Kersbaum HQS 1342

**KING'S, THE SOUND OF:**  
 Various  
 David Willcocks/King's College Choir  
 SEOM 5 (TC/8X-MCS 13)

ELISABETH SCHWARZKOPF:  
 Sings Operetta  
 Otto Ackermann/Philharmonia Orchestra  
 ASD 2807 (TC-ASD 2807)

SHOSTAKOVITCH: Symphony No. 2 (October Revolution)\*  
 Prokofiev: Scythian Suite, Cantata-Seven, They Are Seven\*\*  
 Kiril Kondrashin/Moscow Philharmonic Orchestra/\*with RSFSR  
 Academic Russian Choir/\*\*with Yuri Elnikov, tenor  
 ASD 3060

RICHARD STRAUSS: Cello Sonata in F Major  
 Beethoven: 12 Variations for Cello and Piano Mstislav Rostropovitch/Vasso Devetzi  
 ASD 3066

RICHARD STRAUSS: Don Quixote.  
 Waltzes from Der Rosenkavaller.  
 Rudolf Kempe/Paul Tortelier/Max Rostal/Staatskapelle, Dresden  
 ASD 3074

WAGNER: Volume 4  
 Sir Adrian Boult/London Philharmonic Orchestra  
 ASD 3071

VAUGHAN WILLIAMS: Sinfonia Antarctica  
 Sir Adrian Boult/Norma Burrowes/London Philharmonic Choir/London Philharmonic Orchestra  
 ASD 2631 (TC-ASD 2631)

**5 PHILIPS (Phonogram)**  
 ALBINONI: Concerto A Cinque in D Minor for Oboe, Strings and Continuo, Op. 9, No. 2 (revised by Franz Giegling)  
 Heinz Holliger, oboe/I Musici.  
 HANDEL: Sonata in C Minor for Oboe and Continuo, Op. 1, No. 8.  
 Heinz Holliger, Oboe/Edith Picht-Axenfeld, Harpsichord/Marcial Cervera, Cello.  
 C.P.E. BACH: Solo in G Minor for Oboe and Continuo, Wq 135  
 Heinz Holliger, Oboe/Ursula Holliger, Harp/Rama Jucker, Cello  
 FIALA: Concerto in E Flat for Cor Anglais and Orchestra.  
 Holliger/Leslie Pearson, Harpsichord/English Chamber Orchestra/Raymond Leppard.  
 6833 097

J.C. BACH: Clavier Concerto in D, Op. 13, No. 2  
 Clavier Concerto in B Flat Op. 7, No. 4  
 Clavier Concerto in G, Op. 13, No. 5  
 Clavier Concerto in E Flat, Op. 7, No. 5  
 Eduard Melkus/Ingrid Haebler, Fortepiano/Capella Academica Wien  
 6500 847

BRAHMS: Violin Concerto in D, Op. 77  
 Bernard Haitink/Henryk Szeryng/Concertgebouw Orchestra, Amsterdam  
 6500 530

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 Piano Concerto No. 2 in F Minor, Op. 21  
 Jan Krenz/Dinorah Varsi/Monte Carlo Opera Orchestra  
 (6580 065)

MAHLER: Das Lied von Der Erde  
 Eduard van Beinum/Ernst Haefliger/Nan Merriman/Concertgebouw Orchestra, Amsterdam  
 6780 013 6599 405 (6599 405-406)

MAHLER: Das Lied von Der Erde (conclusion)  
 Lieder Eines Fahrenden Gesellen  
 Eduard van Beinum/Nan Merriman/Concertgebouw Orchestra, Amsterdam  
 6599 406

MOZART: Fantasy For Organ in F Minor, K.608  
 Adagio and Allegro For Organ in F Minor, K.594  
 Church Sonatas Nos. 17, 10 and 11.  
 Andante For Organ in F, K.616  
 Helmut Winschermann/Daniel Chorzempa/German Bach Soloists  
 6500 598

MOZART: March in D, K.335, No. 1  
 Serenade in D, K.320, 'Posthorn'  
 March in D, K.335, No. 2

Edo De Waart/Peter Damm/ Dresden State Orchestra  
 6500 627

MOZART: Six Three-Part Fugues, K.404a Nos 1-6  
 (after J.S. and W.F. Bach)  
 The Grumiaux Trio  
 6500 605

TCHAIKOVSKY: Serenade For Strings in C, Op.48  
 Greig: Holberg Suite, Op.40  
 David Sinman/Netherlands Chamber Orchestra  
 6580 102

TCHAIKOVSKY: Symphony No.6 in B Minor, Op.74 'Pathetique'  
 Seiji Ozawa/Orchestra De Paris  
 6500 85

VIVALDI: 5 Concertos for Flute, Strings and Continuo  
 6500 070

**6 PICKWICK**  
 BACH: Brandenburg Concertos 1, 2 & 3  
 Munch/Boston Symphony Orchestra  
 CCV 5007

BEETHOVEN: Overtures: Fidelio, Leonore Nos 1, 2 & 3  
 Prometheus, Coriolan  
 Munch/Boston Symphony Orchestra  
 CCV 5009

BEETHOVEN: Symphony No. 9 'Choral'  
 Price/Forrester/Poleri/Tozzie/Munch/Boston Symphony Orchestra  
 CCV 5021

BEETHOVEN: Symphony No. 5  
 Coriolanus Overture  
 Reiner/Chicago Symphony Orchestra  
 CCV 5023

BIZET: Carmen Suite  
 Gould  
 CCV 5008

BIZET: L'Arlesienne Suites 1 & 2  
 Martinon/Chicago Symphony Orchestra  
 CCV 5011

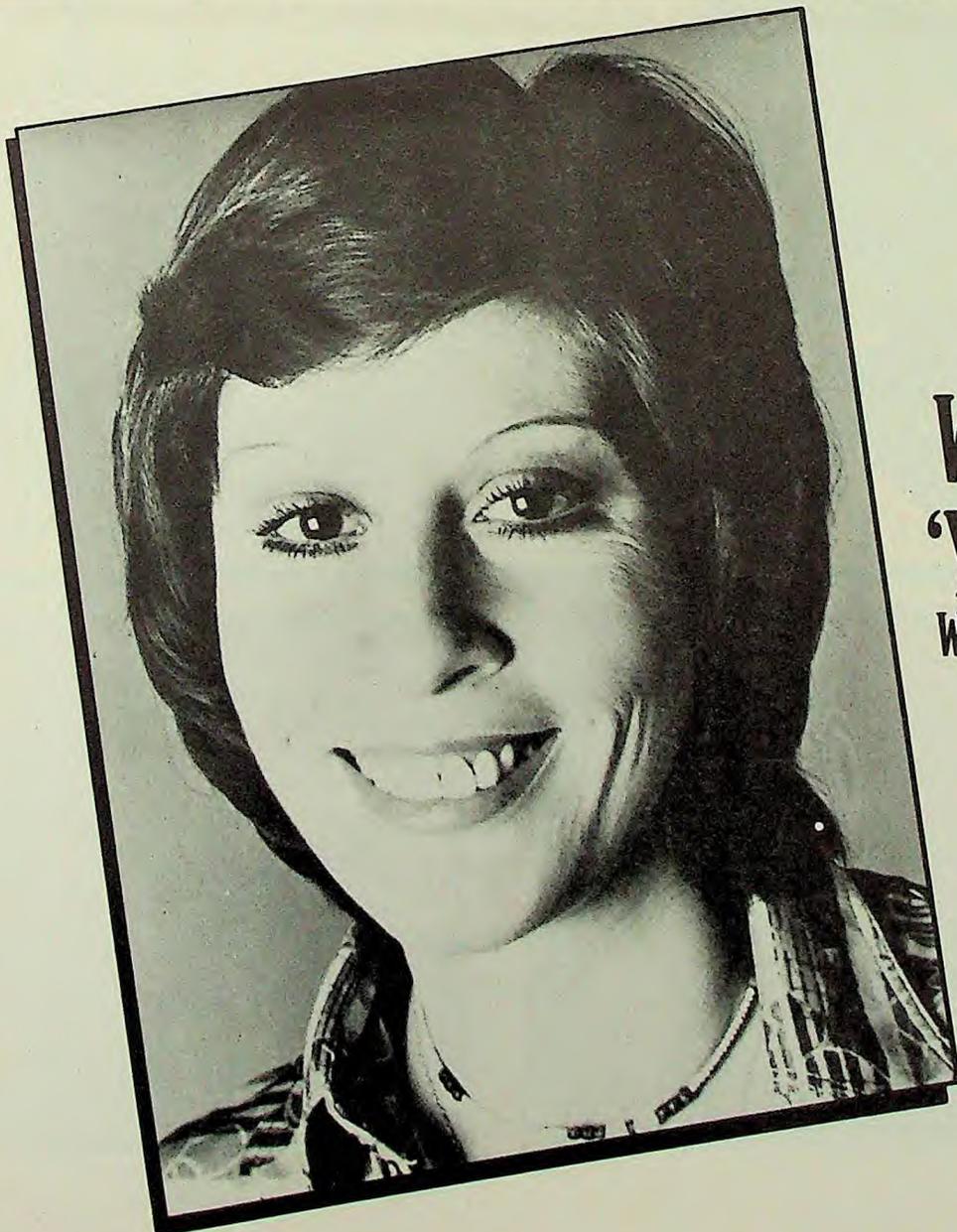
BRAHMS: Symphony No. 1  
 Munch/Boston Symphony Orchestra  
 CCV 5018

CHOPIN: Preludes (Complete)  
 Brailowsky  
 CCV 5003

DVORAK: Symphony No. 9 (New World)  
 Carnival Overture  
 Fiedler/Boston Symphony Orchestra  
 CCV 5012

GREIG: Piano Concerto  
 Peer Gynt Suites  
 Gruner-Hegge/Baekkelund  
 Oslo Philharmonic Orchestra  
 CCV 5019

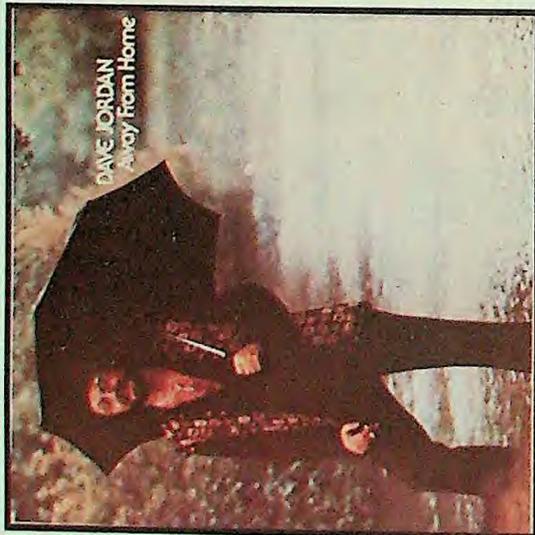
HANDEL: Music For The Royal Fireworks Suite  
 Water Music Suite  
 Stokowski/RCA Victor Symphony Orchestra  
 CCV 5002



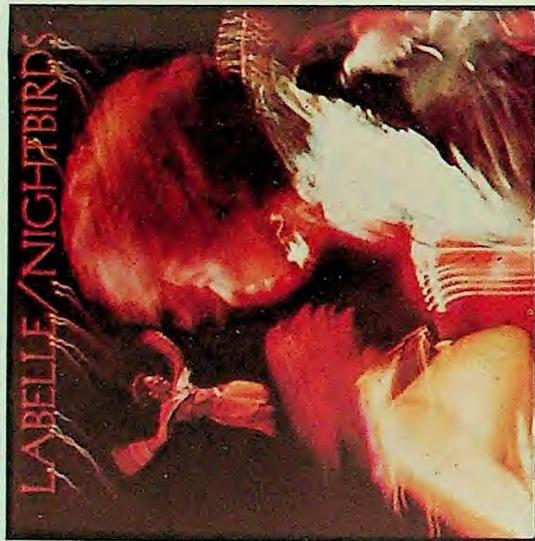
**A Brand New  
 HELEN SHAPIRO  
 Now on DJM Records  
 With a Brand New Single  
 'YOU'RE A LOVE CHILD'  
 Written & Produced by Arnold, Martin & Morrow  
 b/w 'That's The Reason I Love You'  
 Released 11th April  
 DJS 363**



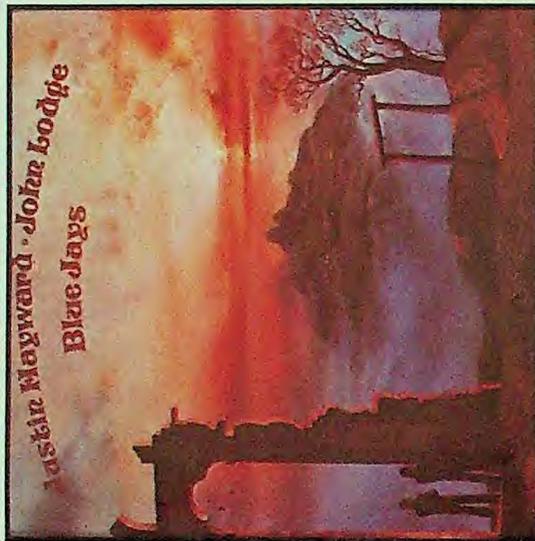
DJM (DISTRIBUTORS) LIMITED  
 JAMES HOUSE 71/75 NEW OXFORD STREET LONDON WC1A 1DP  
 DISTRIBUTED BY PYE RECORDS (SALES) LIMITED



Dave Jordan  
AWAY FROM HOME  
Bradleys BRADL 1006



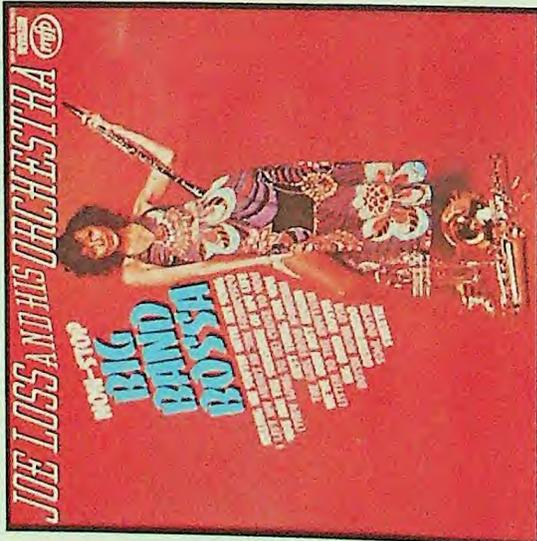
Labelle  
NIGHTBIRDS  
Epic EPC 80566



BLUE JAYS  
Justin Hayward & John Lodge  
Threshold THS 12



Neil Sedaka  
OH CAROL  
RCA Camden CDS 1147



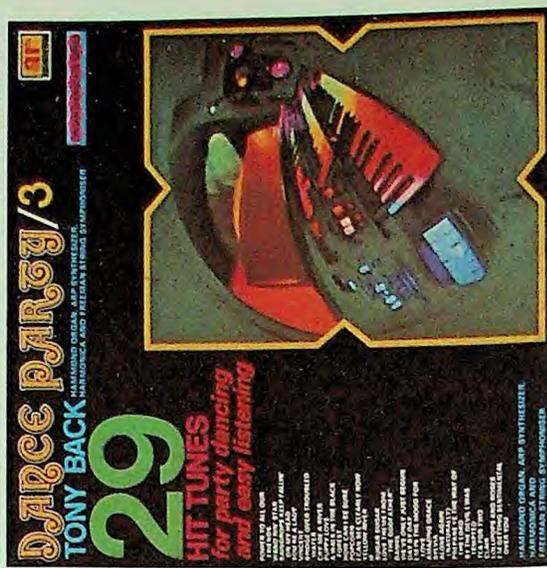
Joe Loss and his Orchestra  
NON-STOP BIG BAND BOSSA  
MFP 50202



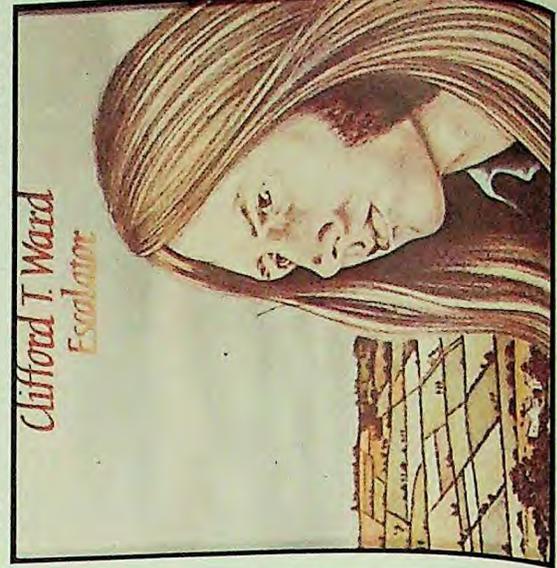
FUNNY LADY  
Original Soundtrack Recording  
Arista ARTY 101

# MUSIC WEEK TOP LPs

1	GET DANCING Various Artists	K-Tel	TE 307
2	ELVIS PRESLEY'S 40 GREATEST HITS	Arcade	ADEP 12
3	HIS GREATEST HITS Engelbert Humperdinck	Decca	SKL 5198
4	ON THE LEVEL Status Quo	Vertigo	9102 002
5	STARDUST Sound Track	Ronco	RR 2009/10
6	ELTON JOHN'S GREATEST HITS Elton John	DJM	DJLPH 442
7	TUBULAR BELLS Mike Oldfield	Virgin	V 2001
8	THE SINGLES 1969-1973 Carpenters	A&M	AMLH 63601
9	SIMON AND GARFUNKEL'S GREATEST HITS	CBS	69003
10	BLOOD ON THE TRACKS Bob Dylan	CBS	69097
11	SHEER HEART ATTACK Queen	EMI	EMC 3061
12	CRIME OF THE CENTURY Supertramp	A&M	AMLS 68258
13	ABSOLUTELY DIVINE Sydney Devine	Emerald	GES 1133
14	THE DARK SIDE OF THE MOON Pink Floyd	Harvest	SHVL 804
15	CAN'T GET ENOUGH Barry White	20th Century	BT 444
16	SAMPLE CHARLEY PRIDE Charley Pride	Victor	SAS 1005
17	BAND ON THE RUN Paul McCartney And Wings	Apple	PAS 10007
18	NOT FRAGILE Bachman-Turner Overdrive	Mercury	9100 007
19	DAVID ESSEX	CBS	69088
20	BRIDGE OVER TROUBLED WATER Simon And Garfunkel	CBS	63699
21	AND I LOVE YOU SO Perry Como	RCA Victor	SF 8360
21	'ROLLIN' Bay City Rollers	Bell	Bells 244



Tony Back  
DANCE PARTY/3  
Ad-Rhythm ARPS 1021

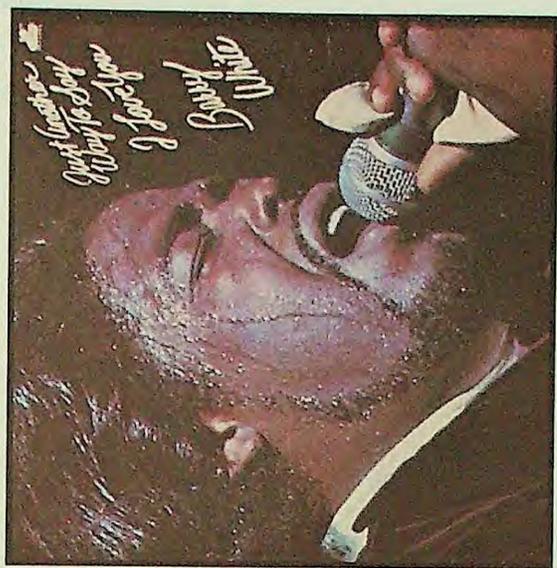


Clifford T. Ward  
ESCALATOR  
Charisma CAS 1098

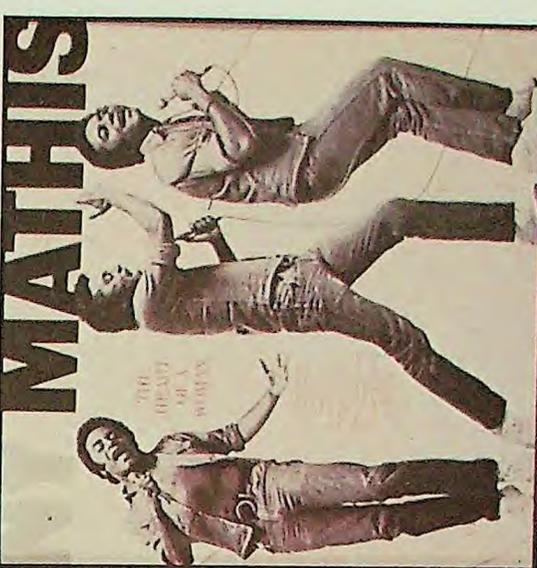
SF 8360  
RCA Victor  
Escalator  
Clifford T. Ward  
Charisma CAS 1098



IAN HUNTER  
CBS 80710



JUST ANOTHER WAY TO SAY I LOVE YOU  
Twentyeth Century BT 466  
Barry White



THE HEART OF A WOMAN  
Johnny Mathis  
CBS 80533

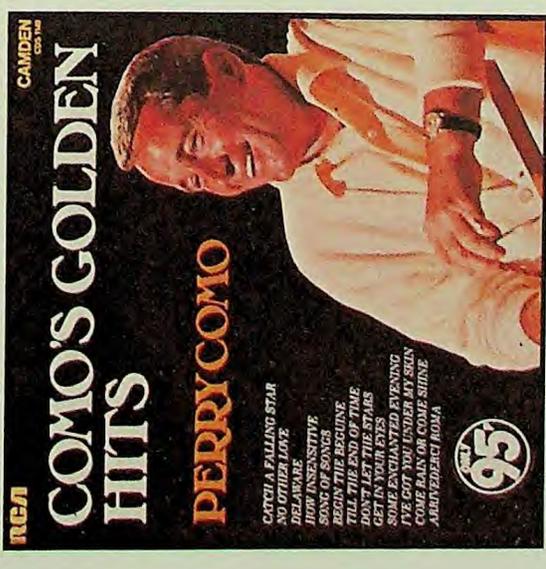
21	AND I LOVE YOU SO Perry Como	RCA Victor	SF 8360
21	ROLLIN' Bay City Rollers	Bell	Bells 244
23	LIVE AT TREORCHY Max Boyce	One Up	OU 2033
24	HIS 12 GREATEST HITS Neil Diamond	MCA	MCF 2550
25	WARNER BROTHERS MUSIC SHOW	Warner Brothers Sampler	K 1000
26	THE ORCHESTRAL TUBULAR BELLS Royal Phil Orchestra/Mike Oldfield	Virgin	V 2026
27	FREE AND EASY Helen Reddy	Capitol	E-ST 11348
28	STREET Ralph McTell	Warner Bros.	K 56105
29	COP YER WHACK FOR THIS Billy Connolly	Polydor	2383 310
30	THE BEST OF BREAD Bread	Elektra	K 42115
31	MUSIC EXPLOSION Various	K-Tel	TE 305
32	SHOWADDYWADDY	Bell	Bells 248
33	MUD ROCK Mud	RAK	SRAK 508
34	DONNY DONNY Osmond	MGM	2315 314
35	SLADE IN FLAME Slade	Polydor	2442 126
36	THE BEST OF JOHN DENVER John Denver	Victor	APL 10374
37	GOODBYE YELLOW BRICK ROAD Elton John	DUM	DJLPD 1001
38	RAINBOW Peters And Lee	Philips	6308 208
39	PROMISED LAND Elvis Presley	RCA Victor	APL 10873
40	20 TOWN AND COUNTRY HITS Various	K-Tel	NE 302
41	AVERAGE WHITE BAND	Atlantic	K 50058
42	BACK HOME AGAIN John Denver	Victor	APL 10548
43	MEDDLE Pink Floyd	Harvest	SHVL 795
44	PROPAGANDA Sparks	Island	ILPS 9312
45	ROCK YOUR BABY George McCrae	Jay Boy	JSL 3
46	COMMONERS CROWN Steeleye Span	Chrysalis	CHR 1071
47	SCOTT JOPLIN PIANO RAGS Joshua Rifkin	Nonesuch	H 71248
48	RELAYER Yes	Atlantic	K 50096
49	30 SMASH HITS OF THE WAR YEARS Various	Crest	WAR 39/45
49	THE BEATLES 1962-1966	Apple	PGSP 717

MUSIC WEEK chart compiled by British Market Research Bureau from 300 conventional record shops and departments in the month of February. The Chart does not indicate sales through racks, chain stores and other outlets. Printed by Billboard Publications. Colour sleeves are advertisements.

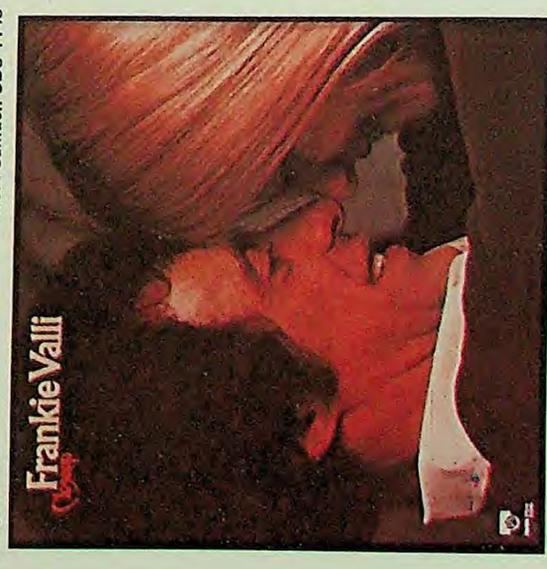
Original Soundtrack Recording  
FUNNY LADY  
Arista ARTY 101



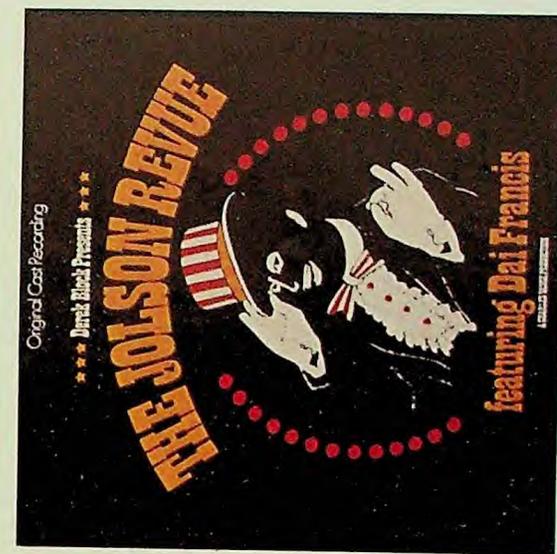
CHART CHOICE SPRING COLLECTION  
MFP 50204



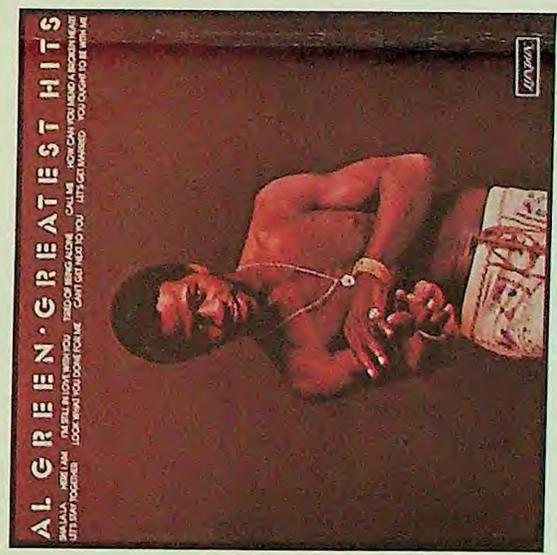
COMO'S GOLDEN HITS  
RCA Camden CDS 1148



FRANKIE VALLI  
Private Stock PVLP 1001



THE JOLSON REVUE  
Original Cast Recording



AL GREEN  
GREATEST HITS  
London SHV 8481

## SOUL

# Contempo to distribute U.S. Innovation's product in UK

CONTEMPO INTERNATIONAL of London has signed a UK distribution deal with Chicago's Innovation Records. First release comes out on April 11, a single by Simtec Simmons entitled *Some Other Time*, currently on the US r&b charts. It is followed two weeks later by a single from the Quadrophonics, *Betcha If You Check It Out*, also a major American soul hit recently. It was co-written by veteran r&b artist Eddie Floyd.

Contempo chief John Abbey negotiated the Innovation deal in Chicago a few weeks ago. It is a

relatively new company, founded within the past year, and it began life distributed in the US by Warner Brothers. Innovation decided recently to buy back the rights from WB, however, to follow the independent distribution route. Apart from Simmons and the Quadrophonics, the label's acts include the Lost Generation, Barbara Hall and the Ebony Funk Rhythm Campaign. New singles from Hall, produced by Major Lance, and Ebony Funk are expected shortly.

Simtec Simmons, Otis Leavill and Ebony Funk will probably visit

Britain in September, as guests of the Chi-Lites, whose autumn tour is being organised by Contempo. The British company will probably take the opportunity then to launch Innovation as a UK label in its own right.

Contempo has also acquired the licensing rights to Karen/Carla Records of Detroit. The outfit was established in the 'Sixties, when it had US pop and soul hits with artists such as the Capitols and Deon Jackson. Distribution then was in the hands of Atlantic - which still owns a half share of the masters - and it was, in fact, by arrangement with the major company's Jerry Wexler that John Abbey made the Contempo deal for the UK. Karen/Carla has been dormant of late, so the product coming out in Britain will mainly be comprised of re-issues. The first of these, out in June on the Contempo Raries label, is the Capitols' *Cool Jerk*, to be followed by Deon Jackson's *Love Makes The World Go Round*.

EDITED by ADAM WHITE

A third US soul outfit newly picked up for Britain by Contempo is BS Records. Prime act is veteran duo Peaches and Herb, who had hits on both sides of the Atlantic in the late 'Sixties for Date (CBS here). First single, issued on April 18, will be *Down Where It's At*, produced for Peaches and Herb by Tony Camillo, responsible for much of Gladys Knight and the Pips' recent work.



JIM GILSTRAP, currently high in both the UK pop and soul charts with his *Swing Your Daddy* single, is a relative newcomer to the r&b scene. A professional singer since 1968, he was with Stevie Wonder's original *Wonderlove* outfit, and then a group called *Side Affect* (now with *Fantasy*) before signing as a solo act last year to Wes Farrell's *Chelsea Records*. *Swing Your Daddy* was written and produced by Kenny Nolan, co-composer of Labelle's *Lady Marmalade* and Frankie Valli's *My Eyes Adored You*, and arranged by soul veteran Gene Page.



ONE OF the few acts to score in the US soul, jazz and pop markets is the Blackbyrds, whose current American hit, *Walking In Rhythm*, was released in Britain last week on *Fantasy*. Protégés of veteran jazzman Donald Byrd - he produces all their records - the six man group first broke through in 1974 with *Do It Fluid*, a major hit. *Fantasy UK* releases a new Blackbyrds album, *Flying Start*, later this month.

## Tape only Soul Peepers

PHONOGRAM IS releasing a special, cassette-only compilation of all the 'A' sides of the singles featured in its 'Soul Peeper' promotional effort (Music Week, March 22). Artists featured on the tape, which bears the same name as the campaign itself, include the Moments, the Ohio Players, Shirley and Company,

the Stylistics, Al Downing and Act One. Retailing for £3.25, it will be available from April 8.

"Further compilations in the Soul Peeper range will be released as and when product becomes available," Phonogram tape manager Dave Adams commented.

wilde rock promotions



Our original method of promotion guarantees new artists an opportunity for their record to be played twelve thousand times throughout the country in one week.

Every week we release two 90 minute cartridge and cassette tapes and distribute to retail outlets such as Boutiques, Pubs, Hairdressers, Coffee Shops and would you believe Record Shops (how near the record buyer can you get!!!)

We presently have about 500 outlets under contract to play our tapes continuously.

It is our intention to increase the number of outlets to 1,500 without any substantial increase in price, as the original tapes can be recirculated to new outlets thus increasing the number of plays to 36,000.

Heavy Advertising aimed at the record buyer is now in progress with the intention of making the public aware that each week's new Releases are played in those shops which have a Wilde Rock Sticker in their windows.

Each week's tapes will be accompanied by 100,000 leaflets listing the Title Artist and Label of each track on the tape.

These will be distributed to our outlets with the tape and made available to their customers wanting to know more about a record they have just heard.

Space on the tapes is limited as we can only promote a maximum of 40 records at a time.

**DO NOT WASTE ANY TIME - CONTACT OUR SALES DEPT. IMMEDIATELY**  
01-289 0366 and 01-286 5198



**"If your soul band's so good,  
join us on stage for a contest."**

An appearance on the same bill as The Tymes, is just one of the prizes you stand to win by entering the RCA/Record Mirror Soul Search Contest.

There's an RCA recording contract, a management contract, and Bose speakers and amplifiers for the winning soul band.

And Bose speakers and amplifiers for the runners-up.

Entry to the contest is free. Just fill in the entry

form in Record Mirror and send it to your local radio station.

Pass that stage, and you'll be entered for the finals of the contest.

On April 13th, you'll appear at The Hardrock, Manchester, with The Tymes, for the semi-final.

If you're one of the four bands then chosen to go on to the

final, you'll appear again with The Tymes at Hammersmith Palais on April 22nd.

It'll be a magical occasion. You'll have your fans in the audience, celebrity judges and fabulous prizes at stake.

The winning band's song will then be rush-released by RCA. Who knows, perhaps it'll be your record.

So grab a copy of Record Mirror and enter the contest.



**SOUL SEARCH**  
**RCA**  
RECORD MIRROR

THE RCA/RECORD MIRROR SOUL SEARCH CONTEST IS RUN IN ASSOCIATION WITH THE FOLLOWING INDEPENDENT RADIO STATIONS:

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RADIO HALLAM  
PO. Box 194 Hartshhead  
Sheffield S1 1GP

BRMB RADIO  
PO. Box 555  
Birmingham B6 4BX

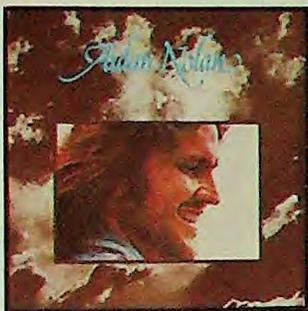
CAPITAL RADIO  
PO. Box 539  
London NW1 3DR

RADIO CITY  
PO. Box 194  
8-10 Stanley Street  
Liverpool L1 6AF

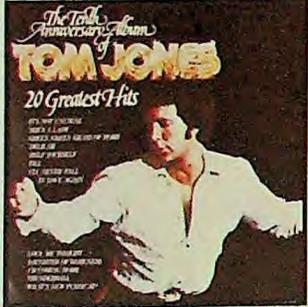
SWANSEA SOUND  
Victoria Road Gowerton  
Swansea SA4 3AB

METRO RADIO  
PO. Box NE99 1BB  
Newcastle Upon Tyne

The Tymes sole representation: Henry Sellers Limited. Tel: 01-439 3941



**TALES FROM THE SUN**  
Alan Nolan  
Spark SRLP 114



**THE TENTH ANNIVERSARY ALBUM OF TOM JONES' 20 GREATEST HITS**  
Decca TJD 1/1 & 1/2



**HUMMINGBIRD**  
A&M AMLS 68292



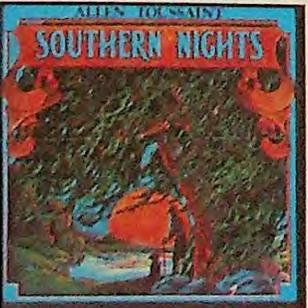
**SWEET DECEIVER**  
Kevin Ayers  
Island ILPS 9322



**SOUTH AFRICAN MAN**  
Hamilton Bohannon  
Brunswick BRLS 3013



**ELDORADO**  
Electric Light Orchestra  
Warner Bros. K 56090



**SOUTHERN NIGHTS**  
Allen Toussaint  
Reprise K 54021

# CLASSICAL LISTING

FROM PAGE 21

**MENDELSSOHN:** Violin Concerto Laredo/Munch/Boston Symphony Orchestra  
**Bruch:** Violin Concerto Laredo/Mitchell/National Symphony Orchestra

CCV 5017  
**MOZART:** Eine Kleine Nachtmusik Symphony No. 41 (Jupiter) Leinsdorf/Boston Symphony Orchestra

CCV 5000  
**MOZART:** Clarinet Concerto Clarinet Quintet Benny Goodman/Munch/Boston Symphony Orchestra

CCV 5006  
**RIMSKY-KORSAKOV:** Scheherazade Reiner/Chicago Symphony Orchestra

CCV 5010  
**POPULAR CLASSICS** Morton Gould & Orchestra

CCV 5014  
**RODRIGO:** Concierto de Aranjuez Fantasia Para un Gentil Hombre Maza/Manuel de Falla Orchestra

CCV 5004  
**ROSSINI:** Overtures: William Tell, Barber of Seville etc. Reiner/Chicago Symphony Orchestra

CCV 5020  
**SCHUBERT:** Symphony No. 8 (Unfinished) Symphony No. 5 Reiner/Chicago Symphony Orchestra

CCV 5001  
**TCHAIKOVSKY:** Romeo & Juliet Francesca da Rimini Munch/Boston Symphony Orchestra

CCV 5013  
**TCHAIKOVSKY:** Violin Concerto Tartini: 'The Devil's Trill' Sonata Szeryng/Munch/Boston Symphony Orchestra

CCV 5015  
**TCHAIKOVSKY:** Piano Concerto No. 1 Gilels/Reiner/Chicago Symphony Orchestra

CCV 5016  
**TCHAIKOVSKY:** Nutcracker Suite (Excerpts) Fiedler/Boston Pops Orchestra

CCV 5022  
**TCHAIKOVSKY:** Symphony No. 6 Pathétique Reiner/Chicago Symphony Orchestra

CCV 5024  
**WAGNER:** Sounds of Stokowski and Wagner Stokowski/Symphony of The Air and Chorus

CCV 5005  
**7 VANGUARD (Pye)** BACH: Mass in B minor VSD 71190

# TAPE INDEX

- ALDRICH, Ronnie.....10
- BASIE, Count.....9
- BBC SCOTTISH PLAYERS.....2
- BENDEL.....11
- BLOODSTONE.....5
- BROWN, James.....12
- CALIFORNIA BRAKEMAN.....6
- CLAPTON, Eric.....20
- CLARK, Petula.....12
- CREAM.....12
- DANA.....20
- DAVID, Colin/Royal Philharmonic Orchestra.....7
- DRISCOLL, Julie/Brian Auger & The Trinity.....12
- FITZGERALD, Ella/Louis Armstrong.....19
- GALLAGHER, Rory.....12
- GAYNOR, Gloria.....8
- GILLESPIE, Dizzy.....9
- GLAHE, Will.....10
- HAYWORTH, Justin & John Lodge.....16
- HEATH, Ted.....10
- HENDRIX, Jimi.....12
- HENTSHCEL, David.....14
- HIGHWAY.....5
- I MUSICI.....11
- KAEMPFERT, Bert.....12
- KING'S SINGERS.....12
- KISSOON, Mac & Katie.....21
- KRAFTWERK.....11
- LONDON PHILHARMONIC ORCHESTRA.....11
- LONDON SYMPHONY ORCHESTRA.....12
- MANTOVANI.....5
- McLAUGHLIN, John/Jack Bruce/Tony Williams/Larry Young 12
- MCLEOD, Jim.....3
- OGDON, John.....17
- OSMOND, Jimmy.....8
- OSMOND, Marie.....8
- PARAMOR, Norrie/Midland Radio Orchestra.....2
- PASS, Joe.....9
- PETERSON, Oscar.....19
- PRAETORIUS CONSORT.....2
- PRICE, Alan.....12
- PURCELL, John & The Cathedral Strings.....12
- RADIO BIG BAND.....2
- RAMASES.....11
- RUBETTES.....15
- SHEARING, George.....8
- SOLOMON, Diane.....11
- SOUL PEEPER.....11
- SPINK, Arthur.....3
- SWEET SOUL ORCHESTRA.....12
- TANGERINE DREAM.....12

- THOMAS, Timmy.....12
- TURNER, Joe.....9
- YETTIES.....1
- ZAPPA, Frank & The Mothers Of Invention.....19
- ZZEBRA.....12

# TAPE LISTINGS

1 ARGO (Decca)  
DORSET IS BEAUTIFUL  
Yetties KZFC 38

2 BBC (Polydor)  
A SCOTTISH SAMPLER — FIFTY-SIX POPULAR SCOTTISH TUNES  
BBC Scottish Players MRMC 019

GIRL ON THE TEST CARD  
Peter Winslow & The King Size Brass MRMC 010

MUSIC TO SHAKESPEARE  
Praetorius Consort RMC 4023

RADIO 2 TOP TUNES VOL. 2  
Norrie Paramor & The Midland Radio Orchestra RMC 4022

S'WONDERFUL  
Various MRMC 011

THE RADIO BIG BAND PLAYING THE BEST OF BRITISH  
Radio Big Band MRMC 013

3 BELTONA (Decca)  
ARTHUR SPINKS ACCORDION DANCE PARTY  
KSBC-/ESBC 150

FAMILY FAVOURITES  
Jim McLeod KSBC-/ESBC 174

4 CAPRICORN (Polydor)  
DIXIE ROCK  
Wet Willie 3129 106

5 DECCA  
ON MUSIC FOR THE MOTORWAY Highway KSKC-/ESKC 15017

PLAYS ALL TIME ROMANTIC HITS  
Mantovani KSKC-/ESKC 5204

RIDDLE OF THE SPHINX  
Bloodstone KSKC 5202

6 EMERALD (Decca)  
CALIFORNIA COUNTRY  
California Brakeman KGEC-/EGEC 1124

7 EMI EXECUTIVE  
BEETHOVEN: 7th Symphony  
Colin Davis/Royal Philharmonic Orchestra TC-/8X-/EXE 138

HANDEL: Water Music & Royal Fireworks Music  
George Weldon/Royal Philharmonic Orchestra TC-/8X-/EXE 137

POPULAR CHOPIN  
John Ogdon TC-/8X-/EXE 136

8 MGM (Polydor)  
JIMMY OSMOND 3110 329  
NEVER CAN SAY GOODBYE  
Gloria Gaynor 3110 321/3807 321

THE SPECIAL MAGIC OF GEORGE SHEARING  
George Shearing 3110 286/3807 286

WHO'S SORRY NOW  
Marie Osmond 3110 323/3807 323

9 PABLO (Polydor)  
BASIE JAM  
Count Basie 3100 718

DIZZY GILLESPIE'S BIG 4  
Dizzy Gillespie 3100 719

PORTRAITS OF DUKE ELLINGTON  
Joe Pass 3100 716

THE GREATEST JAZZ CONCERT EVER  
Various 3502 701/702

THE TRUMPET KINGS MEET JOE TURNER  
Joe Turner 3100 717

10 PHASE 4 (Decca)  
HIGHLIGHTS FROM BIG BAND THEMES REMEMBERED  
Ted Heath KPFC-/EPFC 15015

IN THE GENTLE HOURS  
Ronnie Aldrich KPFC-/EPFC 4329

THE POLKA KING  
Will Glahe KPFC-/EPFC 4330

11 PHONOGRAM  
AUTOBAHN  
Kraftwerk 7149005

BACH: Concerto For Harpsichord 7300289  
BEETHOVEN: Strong Quartet Quartetto Italiano 7300348  
BEETHOVEN: Symphony No. 9 7505072

CHOPIN  
London Philharmonic Orchestra 7300198

DIANE SOLOMON SHOWCASE 7108129  
GLASS TOP COFF'IN  
Ramases 7138067

SAINT-SAENS: Cello Concertos 7300343

SCHUBERT SONATAS  
Bendel 7300347

SOUL PEEPER 7236005

STRAVINSKY: Firebird 7300353

STRAVINSKY: Petroushka 7300354

TARTINI CONCERTOS  
I Musici 7300333

TARTINI CONCERTOS  
I Musici 7300334

12 POLYDOR  
ALBINIONI'S ADAGIO  
John Purcell & The Cathedral Strings 3170 217

- ALPHA CENTAURI  
Tangerine Dream 3170 214/3820 148
- A PILE OF ROCK VOL. 2  
Various 3194 239/3835 193
- A WORLD OF SONG  
Various 3194 237/3835 190
- CREAM  
Cream 3192 202/3795 102
- DISCO PAR-R-R-TY  
Various 3194 231/3835 185
- ENCORE  
King's Singers 3170 195
- I'M THE WOMAN YOU NEED  
Petula Clark 3170 218
- JIMI HENDRIX 3192 205/3795 105
- JULIE DRISCOLL, BRIAN AUGER  
THE TRINITY  
Julie Driscoll/Brian Auger & The Trinity 3192 204/3795 104
- LIFETIME FEATURING JOHN McLAUGHLIN, JACK BRUCE, TONY WILLIAMS & LARRY YOUNG 3192 201/3795 101
- LIVE IN LONDON  
Bert Kaempfert 3100 247/3801 151
- METROPOLITAN MAN  
Alan Price 3170 219/3820 149
- MUSIC FROM EDWARD THE SEVENTH  
London Symphony Orchestra 3519 016/3870 036
- PANIC  
Various 3170 220/3820 150
- REMEMBER THE 60's  
Various 3194 235/3835 189
- REALITY  
James Brown 3177 184/3827 184
- RORY GALLAGHER  
Rory Gallagher 3192 203/3795 103
- SHADES OF ROMANCE  
Various 3194 234/3835 188
- SWEET SOUL MUSIC  
Sweet Soul Orchestra 3170 216/3820 147
- YOU'RE THE SONG I'VE ALWAYS WANTED TO SING 3100 248

13 PRIVATE STOCK (Precision)  
CLOSEUP  
Frankie Valli ZCPSL-/Y8PSL 1001

14 RING'O (Polydor)  
STARTLING MUSIC  
David Hentschel 3120 101/3790 101

15 STATE (Polydor)  
YOU CAN DO IT  
Rubettes STMC 001/STTC 001

16 THRESHOLD (Decca)  
BLUE JAYS  
Justin Hayward & John Lodge KTHC-/ETHC 12

17 20TH CENTURY (Precision)  
JUST ANOTHER WAY TO SAY I LOVE YOU  
Barry White ZCBT-/Y8BT 466

18 UNITED ARTISTS  
THE JOLSON REVUE  
Original Cast Recording TCK 29712

19 VERVE (Polydor)  
FRANK ZAPPA & THE MOTHERS OF INVENTION 3112 001/3792 001

THE SPECIAL MAGIC OF ELLA & LOUIS  
Ella Fitzgerald/Louis Armstrong 3113 168/3808 125

ON BROADWAY  
Oscar Peterson 3113 169/3808 126

20 WORLD OF (Decca)  
BLUES, WORLD OF  
Eric Clapton KCSP-/ECSP 387

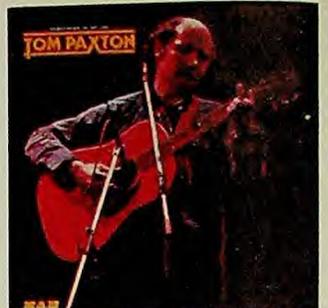
WORLD OF  
Dana KCSP 415

21 YOUNG BLOOD  
THE BEST OF MAC & KATIE KISSOON  
Mac & Katie Kissoon SYB 43008

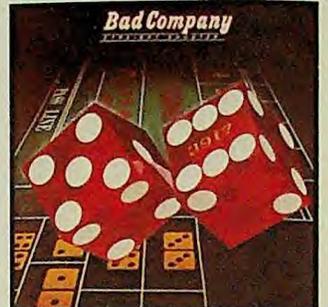
# TOTAL ISSUED

Stereo and mono equivalents are counted as one record. Sets of records such as Operas, complete plays and anthologies are counted as one record. Figures in brackets refer to the equivalents of last year.

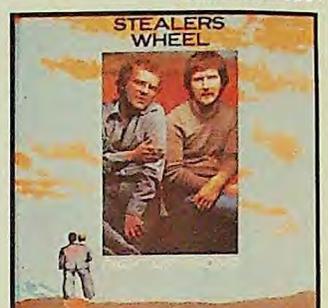
EMI	40 (30)	12 (12)
Decca	22 (9)	— (38)
Pye	28 (—)	5 (—)
CBS	17 (8)	6 (—)
RCA	18 (26)	7 (8)
Polydor	36 (26)	18 (8)
Phonogram	7 (—)	10 (3)
WEA	11 (7)	— (—)
Others	109 (61)	6 (2)
Total	288 (167)	64 (33)
Month:	352 (200)	
Year:	898 (1055)	



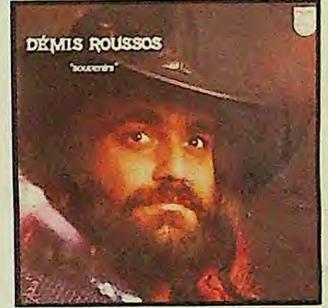
**SOMETHING IN MY LIFE**  
Tom Paxton  
MAM AS-R. 1012



**STRAIGHT SHOOTER**  
Bad Company  
Island ILPS 9304



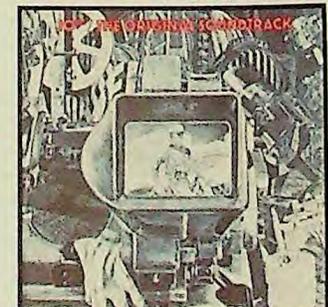
**RIGHT OF WRONG**  
Stealers Wheel  
A&M AMLH 68293



**SOUVENIRS**  
Demis Roussos  
Philips 6325201



**MANTOVANI PLAYS ALL-TIME ROMANTIC HITS**  
Decca SKL 5204



**THE ORIGINAL SOUNDTRACK**  
10CC  
Mercury 9102 500



**SERIOUSLY SPEAKING**  
Clancy  
Warner Bros. K 56103

# SOUL Selectadisc Black Magic label break into disco scene

AS REPORTED in the news pages this week, the launch of Black Magic Records by Nottingham's Selectadisc introduces another UK outlet for disco-orientated product from America's multitude of small, independent r&b companies.

The first two singles from the label, Bob Relf's Blowing My Mind To Pieces and the Sharonettes' Papa-Ooh-Mow-Mow, both originate from Soul Fox Productions of Los Angeles. Relf was previously one half of Bob and Earl, whose Harlem Shuffle hit is re-issued by Contempo next month in the UK, and he first cut Blowing My Mind To Pieces for the Transamerican label some time after the duo split up. His version on Black Magic, however, is a re-recording.

The Sharonettes, whose single is a new version of the Livingtons' 1962 pop hit, are a four-girl vocal group whose membership includes two veteran soul names, Clydie King and Patrice Holloway. King cut several famous duets for Minit with Jimmy Holiday, and Holloway - sister of Motown's Brenda - recorded for Capitol some years ago, followed more recently by session work. The other two members of the Sharonettes are Paul Roussel, a 17-year-old whose own version of Blowing My Mind To Pieces is on the 'B' side of the Relf disc, and Shirley Matthews.

Black Magic's third single, Bok To Bach by Father's Angels, is a 1968 recording, originating from Jerry Ross' Heritage label - itself best known in Britain for the Showstoppers' hits - and produced and written by him. It is the original version of the same tune recently put out by the Sounds of Lancashire on Pye's Disco Demand label.

Although Soul Fox and Heritage

may provide future Black Magic releases, the company is likely to acquire most of its product through one-off deals. Selectadisc chief Brian Selby has a number of contacts in the US, through whom he hopes to track down appropriate repertoire. No British material is expected to appear on the label, and - as Black Magic is going for the disco-orientated, singles market - few albums are envisaged.

## Two-way cover of African tribal music recordings

POWER EXCHANGE is releasing a single next week which, it claims, unites the music of black America and Africa. Entitled Harambee, it contains tribal recordings made during an African expedition by composer/explorer David Fanshawe.

To give the recordings commercial appeal, Fanshawe's publishers, Chappell, approached Power Exchange with the idea of adding a US soul orchestration under the aegis of veteran r&b arranger/writer H. B. Barnum.

Barnum took the recordings to Los Angeles, there augmenting the tribal offerings with rhythm and horn sections. Power Exchange is promoting the result in UK discotheques with a team of dancers. Artist credit on the single (PX 107) is Jambo.

Fanshawe's original recordings were released in LP form by Philips last month. A BBC-TV film of his travels has also been screened, and a book published - both under the title African Sanctus.

## Soul Chart

- 1 2 GIRLS: Moments & Whatnauts: All Platinum 6146.302
- 2 7 WHAT AM I GONNA DO WITH YOU: Barry White: 20th Century 2177
- 3 1 PICK UP THE PIECES: Average White Band: Atlantic 10489
- 4 11 REACH OUT I'LL BE THERE: Gloria Gaynor: MGM 2006.499
- 5 26 SWING YOUR DADDY: Jim Gilstrap: Chelsea 2005.021
- 6 12 LADY MARMALADE: Labelle: Epic 2852
- 7 6 I'LL BE HOLDING ON: Al Downing: Chess 6146.036
- 8 29 L-O-V-E, LOVE: Al Green: London 10482
- 9 48 SING A HAPPY SONG: George McCrae: Jay Boy 95
- 10 21 SUPERNATURAL THING: Ben E. King: Atlantic 10565
- 11 69 SPIRIT OF THE BOOGIE: Kool & the Gang: Polydor 2001.566
- 12 3 SOUTH AFRICAN MAN: Hamilton Bohannon: Brunswick 16
- 13 5 FIRE: Ohio Players: Mercury 6167.058
- 14 9 BUMP ME BABY: Dooley Silverspoon: Seville 1002
- 15 33 LOVE CORPORATION: Hues Corporation: Magnet 26
- 16 62 SAVE ME: Silver Bird Convention: Magnet 26
- 17 13 ROCK ME AGAIN AND AGAIN: Lyn Collins: Polydor 2066.490
- 18 16 DREAMIN': Ronnie Williams: Chelsea 2005.018
- 19 19 IN THE BOTTLE: Brother to Brother: All Platinum 6146.300
- 20 20 BUS STOP: Oliver Sain: Contempo 2026
- 21 - EXPRESS: B.T. Express: Pye International 25674
- 22 73 SWEET SHERRY: J.J. Barnes: Contempo 2048
- 23 4 SHAME SHAME SHAME: Shirley & Company: All Platinum 6146.301
- 24 71 SORRY DOESN'T ALWAYS MAKE IT RIGHT: Diana Ross: Tamla Motown 941
- 25 - SOMEWHERE, SOMEWHERE: The Tymes: RCA 2530
- 26 - COCHISE: Paul Humphrey: ABC 4046
- 27 83 BABY HANG UP THE PHONE: Carl Graves: A&M 7151
- 28 15 LOVE DON'T GO THROUGH NO CHANGES ON ME: Sister Sledge: Atlantic 10551
- 29 68 STOP ON BY: Rufus: ABC 4038
- 30 31 SATIN SOUL: Gene Page: Atlantic 10574

Chart from sales returns supplied by 27 Specialist Shops and compiled by Blues & Soul International Music Review

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- CURTIS MAYFIELD
- MELANIE
- SHA NA NA
- GLADYS KNIGHT
- THE MGs
- IMPRESSIONS
- CAPTAIN BEEFHEART
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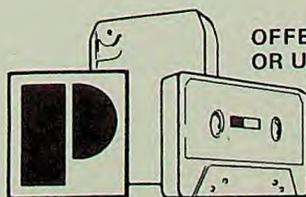
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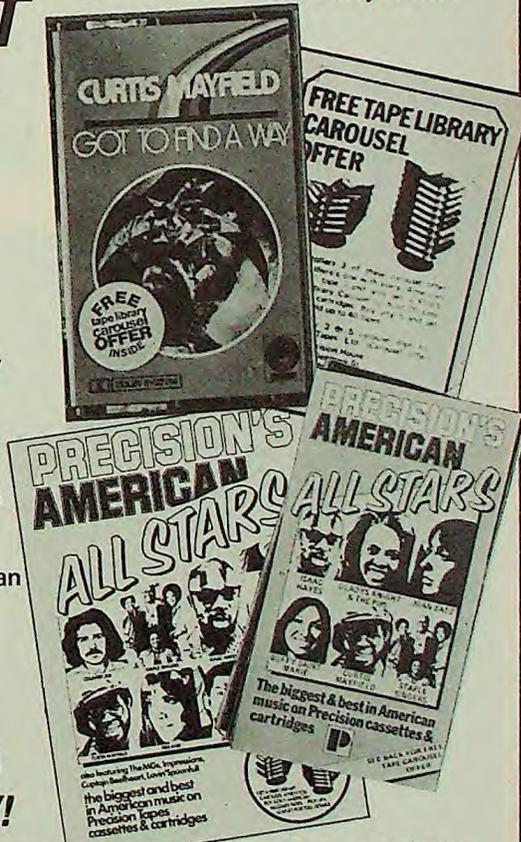
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## SOUL

by ADAM WHITE

PHONOGRAM KNEW it was on to a winner from the start. All Platinum Records of Englewood, New Jersey, was a hit factory in the best traditions of American soul music. It was just a matter of time before Britain, too, accepted the New Jersey sound.

Very little time, as it turned out. Phonogram's first two All Platinum singles were so hot that the company had to bring forward their release date in early February by a fortnight to avoid losing sales to the importers. With that kind of momentum, the records couldn't fail — first Shirley's Shame, Shame, Shame, then the Moments' Girls reached the UK Top Ten. All Platinum was away.

But it has taken the Englewood outfit close to six years to do it on this scale. Although Decca represented the company in Britain for most of those six years, the releases went out on its London label. A couple of them were big UK hits, to be sure — Donnie Elbert's Where Did Our Love Go and Sylvia's Pillow Talk — but it has been a specific All Platinum identity which has generated much of the interest surrounding Phonogram's new offspring in recent weeks.

All Platinum's Englewood headquarters are more than modest, even by US standards — they cost \$385,000 to set up — and are located in what used to be a timber yard. As well as offices, there are two recording studios, 8-track and 16-track, and a staff complement of around 40. Label president is Joe Robinson, who founded it all with his wife, Sylvia, in 1969 in another part of New Jersey (they moved to the timber yard two years ago). He had previously worked in record promotion and music publishing, she had been an artist in the 'Fifties as part of the Mickey & Sylvia duo and was still involved in singing and

## All Platinum: a hit factory in the best Soul traditions



ALL PLATINUM's headquarters in an old timber yard.

writing.

The Robinsons knew the music business, and worked hard, so it wasn't long before they got themselves a hit act, the Moments. The group began with some hits on the US soul charts — Love On A Two Way Street was their first significant success — and moved to wider acceptance on the US pop charts from there.

The Moments' progress gave All Platinum the encouragement — and revenue — to expand. Vice-president Sylvia had the label's artists follow the same road she did, learning to engineer, to produce, to write — and, most important at that stage, to find new artists themselves. The roster of acts grew, but still managed to retain a 'family' feel to it all.

"Our artists appear on each other's records regularly," Robinson observes. The 'company' of Shirley & Company on Shame, Shame, Shame is Jesus Alvarez, signed to All Platinum as an artist in his own right, while the disc's backing track

was laid down by the Moments' band, the Whatnauts. "That's Harry Ray of the Moments you hear on tambourine, too," adds Robinson. "And when we need the sound, we get the secretaries from the offices here to come on in to the studios and help out. Whoever's available at the time, in fact."

More than 20 acts are currently signed to All Platinum. As well as the Moments, Shirley and Jesus Alvarez, there is Donnie Elbert, Lonnie Youngblood, Larry Saunders, Brother To Brother, the Rim Shots, Eleanore Mills, Rhetta Young and Timothy Wilson. Product comes out on a variety of subsidiary labels: Turbo, Stang, Vibration, Astroscope and All Platinum itself. Robinson explains the existence of them all as necessary to give the company "a low profile". He believes that if everything were to be released on one label in the US, All Platinum would become too visible. "A high profile doesn't get you any money," he says bluntly. "We don't go for a lot of



Vice-President Sylvia Robinson

advertising, a lot of publicity. We prefer to keep quiet and sneak in through the door. After all, it's what's in the grooves that counts, regardless of what label the record is on or which artists are on it." If this seems at odds with the splash made by All Platinum in Britain, then Joe Robinson is content to leave the label's affairs in the expert hands of Phonogram. "We're very happy with what they're doing for us in Britain," he says. "Our relationship with them is very good."

It probably has much to do with the timing of the tie-up between the two companies. Both sides of the Atlantic are currently experiencing a discotheque 'boom', with the clubs playing a much greater part than ever in breaking hit records. All Platinum is perfectly poised to capitalise on this, as Shirley's disc demonstrated — it was a giant disco hit first, an equally large pop hit second.

"We're going directly at the disco market," Robinson explains. "We have a very strong club record here now with the new Hank Ballard single, and another with the latest from the Midnights." Both will make the transatlantic crossing with ease, he feels.

But Robinson has no intention of staying locked into the discotheque market. "When the market changes, we'll change with it," he says. It comes as no surprise to hear him say that, though, for All Platinum appears to be an exceedingly well-structured and even democratic outfit. Robinson clearly does not intend to waste its talents and opportunities. Two of the Moments are vice-presidents of the company, and when they are not on the road, every artist on the books is in the Englewood offices from 9am to 6 pm. In fact, everyone up to and including Sylvia and Joe clock-in.

It may only be a matter of time before All Platinum artists find themselves on the board of radio station, too, for ownership of the air waves is something which Robinson has clearly marked down as an ambition. "One of the best money makers you can have in America is a radio station," he says. "But more than that, it would coincide with our record business very well as far as testing, breaking and selling product is concerned. I don't understand why other record companies apparently haven't reached the same conclusion."

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# TALENTSCENE

spotlighting the music makers and management

## The ups and downs of promotion

by PETER JONES

A MUCH more choosy concert-going public. Many bands aiming too high and ending up playing to half-empty houses in big venues. General overheads going up to a ridiculous degree. Ludicrous contractual demands from certain managements. And for the lesser touring acts the bad news that the fans are holding on to their money for the major attractions.

Just some of the points arising from a survey of leading promoters who find these days that they have to be guardian angels and disciplinarians as well as businessmen looking for good business.

Derek Block: "My theory is that the concert circuit will benefit at the end of 1975 because of the decline setting in in the club business. Many clubs will close, or be forced to change their policies. The boom is over. While it was on, clubs forced up prices because of the fierce competition."

He speaks bitterly of trying to book a comedian to link a pop show and maybe do a ten minute spot. He makes a reasonable offer and the agent says the artist can get much more than that in the clubs.

"They overlook the fact that I am offering prestige venues with a captive audience - no waitresses slopping bitter about and walking in front of the stage."

Block's own success spans the whole musical world. From Joshua Rifkin to Status Quo in a Wembley Pool sell-out gig. From Peters and Lee, through the Al Jolson Show featuring Dai Francis to Donovan and Mud.

He says: "One problem is that a lot of acts which once would have been happy to play ballrooms now insist on doing the big venues, where they come unstuck and play to half-empty houses. The Electric Light Orchestra, who are not enormous here, would go into ballrooms in the old days. Now everybody wants the Theatre Royal, Drury Lane."

"Overheads are skyhigh up. Instrumentation, amplification, lighting and so on is more sophisticated and elaborate. Groups used to transport themselves, their instruments and a radio in one van. Now it is a pantechicon, four roadies, tons of equipment. The expenses of putting ELO on at Bournemouth are the same as for Johnny Mathis, but their drawing power isn't the same."

"I remember the old days when the Imperial Ballroom in Nelson would pull 4,000 kids on a Saturday night, and full houses too at Locarno Burnley and the Palais Bury. If you charged 50p that was a lot of money, and the acts were always working. The Four Pennies would work six nights a week and travel with all their gear in one van."

Mel Bush, who promoted David Essex on a debut tour in the UK, was in the U.S. on business but his partner and sister Ann Bush said: "The tour business is great still for the big acts, but there's a nasty decline among the smaller ones. David Essex sold out. Bad Company, 16 dates - a sell-out.

### Touring: a Talentscene survey

IT IS now 10 years since the upsurge of electric bands changed the pattern of live entertainment. Pop in the last decade has increasingly dominated the entertainment presented in clubs, ballrooms, concert halls and universities.

Where does it stand today as a source of viable live entertainment? In this wide-ranging survey, Music Week writers examine the performance potential of pop and rock as it applies to different types of venues, talks to promoters about their problems and to the musicians themselves about life on the road. And come up with some provocative assessments of the relationships between those who promote and those who perform, as well as predictions which suggest that the future does not look all that encouraging in certain areas, particularly for local talent.

EDITED BY REX ANDERSON

Slade this Spring for a tour, and another sell-out.

"Take Led Zeppelin at Earls Court. All 17,000 available tickets sold in one day. The smaller acts used to do good business, but not now because the kids are holding on to their money for the really big acts. With Zeppelin back for live shows, some of the others must miss out."

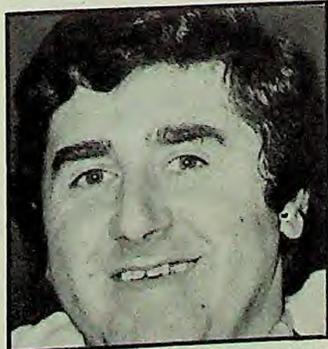
The Bush organisation tries to keep under £2 for top price tickets - David Essex was a £2 top. Says Miss Bush: "Kids are going for quality rather than quantity. But the acts are much more professional today. They are determined to put on a show. We've only had one tour cancelled in five years and that was when Ian Hunter of Mott the Hoople collapsed from exhaustion."

And the flop ratio? "We try to book only acts we're sure about. But Mud was much less successful than we'd hoped. Problem was the tour came before their great Christmas single was out, when they were on TV all the time."

Timing, then, is also vital. Says Miss Bush: "But that wasn't the problem with Hot Chocolate, June last year. A disappointment, because they are a good band and nice guys and they played their hearts out."

And how do you break the news to a band that it's losing pulling appeal and should drop down a rung or two in the choice of venues?

Derek Block: "Depends on your relationship with them. If they take my professional advice, they'll accept the smaller venues. If not, they'll go with someone else and find out the hard way."



Derek Block: "The concert circuit will benefit at the end of 1975."

"For another promoter Mud played venues bigger than their drawing power, but went on tour for me and went to places they wouldn't have thought of, and pulled in 1,000 to 1,500 people."



Bad Company: Big acts are always a sell-out.

He adds: "The elevated ideas of some rock acts who eschew ballrooms and look for major theatre tours has resulted in a leg up for lesser bands into the ballroom circuit, and that side of the business does seem to be coming up a bit."

A common complaint from all promoters questioned: Not really enough major venues with seating sufficient for the really big attractions. Most towns can provide a 2,000-seater but that is completely hopeless for a Led Zeppelin-type draw.

Neil Warnock, managing director of the Bron artist direction division: "With bands who feel they are better than they are at pulling crowds, you just have to be open with them. We can re-establish a band by putting it into smaller venues and starting a kind of fightback to popularity."

He reports sound business at the medium venues, and says that the shrewder college promoters have good ears for upcoming bands and also do good business. He regretted the fact that there are no real contemporary clubs in the sense of the old Eel Pie Island set-up in London.

And most promoters talked angrily, though in several cases "off the record", about the rider clauses added to contracts by groups. These are requirements about food and drink laid on, perhaps limousines, rehearsal time, and other things that become the financial responsibility

of the promoter and add substantially to the original fee as negotiated.

It seems there are many groups to vie with each other to get a one-up situation on rider "extras". Derek Block: "We have Bachman-Turner Overdrive coming in and their contract even specifies which company we should hire cars from. And there are acts who ask for the hall to be available to them from 8 a.m., with ten guys standing by, and then don't turn up until three in the afternoon."

"And fans sacrifice Match of the Day on television to be there, and the group turns up six hours late."

He said more often than not it was the management making the demands, rather than the groups. He cited the Hollies. He felt they were angels as a group when doing the ballrooms, and probably didn't even know what a rider was.

But last October, just before a concert at Croydon, they came up with a rider that nobody must be seated behind them. Some 300 seats behind the stage had already been sold, and the deal was the fee would be based on the gross. So the 300 seats had to go, and the people booked in shuffled to other parts of the hall. So the Hollies fee was reduced, with a resultant series of arguments between promoter and management.

Neil Warnock: "This whole business of the rider clauses has been a campaign of mine. Some of

the things are ridiculous. Like a band requiring one dressing room to change in, and another to drink in, or tune up in, or whatever. But there are signs that things are becoming more realistic. The real touring bands set up with reasonable PA systems and lighting and so on."

He felt there were a general feeling of panic, with everything going to the dogs, but that there was money about for the big acts, and that entertainment generally wasn't yet being affected.

Derek Block: "I think the college circuit is holding up very well - it really hasn't changed all that much. But here again, where the top rock acts used to play Queen's College, Battersea, Chelsea and Richmond and so on, now they tend to play one major London date, leaving the colleges open to the lesser but up-and-coming acts."

And the vexed question of riders, assessed by Ann Bush: "Naturally acts want food and drink if they are on the road all day and spending three hours in a theatre. But not unreasonable demands. Very few bands drink hard liquor before going on stage. It's usually lager or wine."

"But the major transformation in the entertainment business has been the escalation of expenses in putting on a tour. A lot of bands make very little money out of touring because the overheads are so high. Kids want value for money. That means elaborate lighting set-ups, with a road crew of up to 30 people, who have to be paid, with hotels, food allowances, security people, PA equipment, transport. Hugely expensive."

"The lighting for Queen on tour was incredible."

John Martin, now independent, formerly with British Lion: "When you analyse the promotion side, the fact is that rock acts only account for a small percentage, maybe 20 percent, of the overall tour business." He agreed the tour scene was now very much for the album acts, not the singles artists.

That was a prevailing thought: "People who buy albums buy the artists; single buyers tend to buy the song."

Derek Block: "Another sign: Talk of the South at Southend is now a discotheque. But they were paying up to five figures a week for acts like Jack Jones and the Three Degrees."

College situations holding up; ballrooms improving at the expense of "lesser" concert-hall attractions; clubs on the slide where rock bands are concerned.

And a general air of optimism about the summer season theatre business in the UK, based on the fact that resort hotel bookings are well up as are advance bookings for the shows. Fewer are holidaying abroad. And the Sunday concert promotions could score for rock and pop attractions as well.

Toughest act for a promoter? Several names were bandied about "off the record". But Glen Campbell got one confident vote. He has a minimum of 30 seats per concert, and up to 120 for his London concerts. He even tells the promoter the numbers and positions of the seats he wants.

## TALENTSCENE SPECIAL

## What pulls crowds into ballrooms?

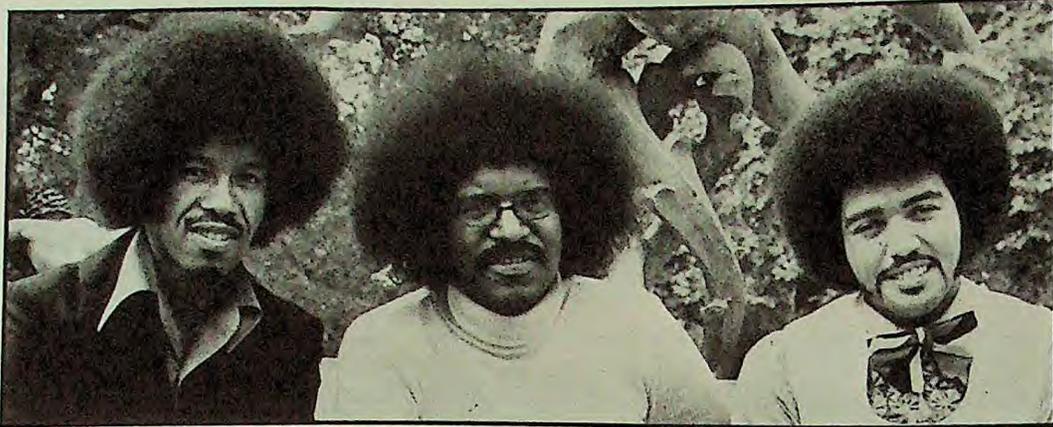
by BRIAN MULLIGAN

THE MECCA ballrooms, or leisure centres as the company now prefers to describe them, provide one of Britain's major sources of exposure for live talent. There are 150 of them strategically placed in the country's larger population centres, presenting a wide spread of contemporary pop music at least one night a week at very modest prices.

Talent finds its way into Meccaland, where the bigger ballrooms can hold an audience of 2500 or so people, in one of three ways. The ballroom can promote its own shows, sub-let to a local promoter or some of the venues can form part of a nationwide tour. In this case the booking is co-ordinated through the Mecca Agency headquarters in London, where John Vigar manages the concert and tours division, and also negotiates all deals for ballroom pop appearances.

Where Mecca is promoting, the tendency is not to take risks — which is not to say that the company will only back proven attractions. But neither is Mecca prepared to sit back and let some rash promoter make a fool of himself by presenting a series of flops. It believes there is no future in empty ballrooms. Charges are therefore kept reasonable. For instance Tiffany's at Purley, which holds 2500 people, is for hire for £250 against 40 per cent of the box-office gross — for the company believes in encouraging the promoter to put on good quality acts. Prices to the public are equally modest — Alvin Stardust, for instance, played Tiffany's and advance tickets cost 60p or 80p on the night. As one regional director put it, "We don't cry tears if we only break even at the box-office — there is always the catering."

Which acts are most popular in ballrooms? The fact is that there appears not to be even one group which can be said to be nationally popular such as the wide variations in taste by regions. In the Midlands and North, for instance, there is an obvious public reaction in favour of Black Music at the expense of UK acts; but as far north as Newcastle hard rock holds sway, while in



The Chi-Lites drew 1800 people at £1.30 a head

southern England pop still has the edge.

What is it about black acts from America which gives them the edge over local talent? Tony Marshall, manager of Top Of The World, Stafford, reckons that the best nights during the past three years have always been when soul acts are on stage. He particularly mentions the Three Degrees and the Chi-Lites, the latter attracted 1800 people paying £1.30 a head, the highest-ever charged.

"There is some kind of magic about black acts which pulls the crowds. They pack round the stage and they don't want to dance — I think they are afraid they will miss something because black acts do put on a complete show."

Dave Preedy, regional director, who controls Nottingham, Leicester and Stevenage, confirms Marshall's views on black acts. "They are prepared to come to this country and work ballrooms. I don't think many British acts compare professionally" he says. On the other hand, adds Preedy, once British acts make their mark in America they lose interest in ballroom work or demand outrageous fees. He admits to having difficulty in finding British acts at a reasonable price which can bring in the crowds. Top 50 hits are no sure guarantee of success. Two groups which scored Number Ones both lost money on Midlands appearances.

One of the problems being faced by the Meccamen and now becoming increasingly prevalent is the matter of the chart clause. It can, it seems, make nonsense of a commercially viable promotion. Stafford's Marshall notes that a group booked for £300 might in the interim make its first hit record. Immediately they enter the Top 20 another £100 goes on the fee, plus £50 for a Top Five entry and a further £50 for Top Three.

"I don't mind chart clauses for established names," argues Mike Ludbrook, London regional director who controls Purley's Tiffany centre. "They have only been coming in a big way over the past year, but with its first hit a group is no real attraction. I think it takes three hits before an act is a reasonably viable attraction for a large audience. There is no way we can combat this other than to decline the booking — and I have done that on some occasions."

The other problem which the

Mecca executives feel strongly about is the matter of two-way insurance, agents on behalf of artists management demanding 60 per cent of the gross against a high fee, say £500. Steven Lister who is responsible for the Mayfair, Newcastle, is puzzled that if a band regards itself as such an attraction that it will only play for a percentage, then it is unrealistic and unnecessary to demand a heavy guarantee — just in case. "The trouble is," grumbles Tony Marshall, "agents are mercenary — but so are ballroom managers."

How do the men responsible for hiring talent go about their task with sufficient confidence to know that they are not backing losers. Well, Lister follows a few simple guidelines. "I read five music papers and reckon any band in the news stands a strong chance of attracting an audience. Also I keep in touch with the local record shops to find out who's selling and take careful notice of what is happening at the

City Hall. Finally, of course, I hear reports from my colleagues and also from John Vigar in London."

Lister rates acts like Leo Sayer, Alex Harvey, Wizzard, Nazareth, Alvin Lee and Groundhogs as being among the top draws at the Friday night Rock of the North sessions, the most profitable of the week's entertainment. They are what he terms "expensive acts" in the £1000 bracket, but even so only once have tickets gone above £1 a head when Wizzard played a return date. Nevertheless, Lister predicts that prices in future will be creeping closer to the £1.00 mark than has previously been the case.

Down South, Ludbrook is slightly apprehensive about the live entertainment scene. Last year he was "doing nicely" on acts charging from £250 — £1000 — he instances Blackfoot Sue and Mud at either end of the range — but is concerned that the picture is not so bright for either visiting or British acts. He's noticed particularly a falling away of teenybop audiences, particularly the non-wage earners. Acts like Alvin Stardust and Showaddywaddy have done business, but Ludbrook thinks their appeal is to salaried youngsters. Of the regular attractions, he currently rates the Bay City Rollers as "the hottest property".

He regards the talent scene in ballrooms as being "quite healthy", but is reconciled to the fact that acts which laid the basis for their popularity in such venues ultimately tend to shun them. He feels they should return occasionally, if only to experience again the close contact which exists between audience and act. "Those groups who do come back admit that they can earn as much, if not more money, than in concert halls — and got a better crowd reaction."

## How to fill a concert hall

by CHRIS WHITE

UNLESS A pop group is constantly in the public eye, either via TV and radio appearances or regular hit records, it is highly unlikely to fill any of Britain's major concert halls.

That's the general opinion amongst concert hall managers in key areas throughout the country, and there is also some feeling that bands catering for the teeny-bopper market have a crowd-pulling advantage over rock bands.

The major attractions of today are pop groups like Steve Harley and Cockney Rebel, Bay City Rollers, Showaddywaddy and Sparks, all of whom usually command packed halls, while representing the rock bands 10CC are definitely the great attraction of the moment. But generally unless bands are well known commercially, then they can't hope to see the "house full" signs.

Take Manchester Free Trade Hall for example. With a capacity of 5,000 it is one of the largest concert venues in the north of England. It serves a potential local audience of two million and might be expected to draw a largish audience for just about any act appearing there. Yet a recent appearance by Soft Machine attracted only 680 people and a concert by Mick Ronson didn't do much better. Yet two concerts by 10CC, a local band, were sold out within hours of tickets going on sale.

"Rock music is quite a good attraction, but unless the band have a sufficiently strong name then they just won't pull in the people," commented hall manager Ron O'Neill. "Here at the Free Trade Hall we do try to cater for a responsible audience and that is why



10CC: Two concerts sold out within hours

recently we have refused bookings from groups like Cockney Rebel.

"We're not interested in groups whose actions are reflected by the audience they attract and so, to avoid trouble, we aim more for the 10CC/Pink Floyd type of bands."

De Montfort Hall, Leicester, also endured similar fan reaction but decided to take less drastic steps than actually banning teeny-bopper groups. The management's solution was to take all the seats out of the auditorium — and now fans can enjoy themselves without wrecking chairs in the process.

A Leicester City Council spokesman explained, "It was the only solution and after all you can't really blame the kids for getting so

excited at concerts, it's all part of the group's act. The majority of the teeny groups like Sparks and Cockney Rebel are our biggest box-office attractions, but occasionally there are some disappointments. For instance a recent concert by Stackridge didn't do very well at all, but I think that they would do much better another time."

He admitted that rock bands, with few exceptions, didn't attract capacity houses although a concert by Yes sold out rapidly recently. "The problem is that there are too many such bands around and they all tend to have the same sound," he said.

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RCA



## TALENTSCENE SPECIAL

# The acts that can fill a concert hall

FROM PAGE 30

"We're in quite a good area for concerts, being opposite the university and near quite a few colleges, but people do tend to be choosy about who they want to see. Apart from that, there are certain times of the year, such as in September and October and early in the year, when it is much easier to attract an audience."

Biggest crowd pullers at Glasgow's Apollo Centre have been artists like Gilbert O'Sullivan and Neil Sedaka - veering more towards the MOR market - although the Glitter Band did exceedingly well and a second Cockney Rebel concert had to be arranged, owing to the success of the first.

"We have to think in terms of making a profit, when acts are booked in," explained house manager Alastair Goold, "because the Apollo Centre has such high overheads. We might make good money on a concert, but then the rest of the week the centre might be used just as a cinema which isn't such a big puller. Concerts help pay for the bad days."

"At the moment we are just entering into a busy period for one nighters and most of the well-known groups and bands have appeared here, or will be in the future. In fact with most bands it has been a pleasure to work with them and I must say I was very impressed with 10CC and their stage set-up."

Goold said that he had never experienced any real trouble with bands, the only set-backs being

occasionally when sound systems go faulty - "but we always have our own electricians standing by, just in case."

He claimed that he had never had to deal with excessive demands from artists, such as glorified stage dressing room facilities ("We have the best in the country") but recalls one odd incident when the Mahavishnu Orchestra did a concert in the Centre.

"We're used to pop groups asking for extras like crates of beer, and we always try to oblige them, but all that the orchestra members wanted in their dressing rooms were nuts and berries. We were happy to provide them."

Frank Gummer, Sheffield City Hall manager, agreed that unless bands had big names in the business, they found difficulty in attracting large audiences. "In the last two or three years we've had names like Bowie, Deep Purple, Slade, T. Rex and the Who, and they've all managed to sell-out the place - on the other hand, we've had other 'name' groups who haven't had much public exposure and they haven't all done well at all," he commented.

"Rock bands do seem to be losing a lot of popularity nowadays when it comes to concert hall appearances and I think we'll be seeing less of them on the road in the future," he admitted. "The high expense of touring is one of the factors against them but apart from that, I think that they've had their day."

by John Hayward  
Editor  
College Gwent

IN THE present changing economic situation in rock, one thing remains constant - the reservoir of money in college union funds.

It means that the second and third division of British rock 'n' rollers still have their greatest source of bread-and-butter bookings, which is what the college circuit has been to them for nearly ten years now.

At one time there were definite divisions in the presentation of live music. In the ballrooms would be found 'pop' groups playing the Top 20 or Tamla and soul standards. In the town halls would be the concert acts like ELP and Pink Floyd. In the colleges were the more esoteric bands catering for the great-coated masses.

Times have changed. There are fewer boundaries between music fans. As one social secretary of a major northern university has said: "Once upon a time there were 'college bands' who would pull a big student audience and 'town bands' who appealed more to non-college kids. There are no such demarkation lines these days."

"My students are just as likely to go into town to see a black funk band as the kids from the town are to come to my promotions featuring a barely-known pub rock group."

The difference between the college and commercial promotion scene comes when you move into difficult economic times. Union subsidisation of college events which could range from £500-£200 a year, lessens the impact of the higher fees being charged by artists trying to keep abreast of inflation.

# Colleges - bread and butter venues

Audiences around the colleges for rock are falling - following the national trend by and large - but the subsidisation enables the colleges to keep promoting where the commercial man would get out quick and cut his losses.

But even social secs are finding promotion more difficult than it was in the palmy days of 1968-70 when just about any rock act would be almost guaranteed to break-even in practically any college.

One subject cropped up again and again at a recent National Social Secretaries Conference held in York. Audiences had dropped drastically for mainstream rock music and avenues were being explored outside the 'traditional' round of the West End rock agencies in order to try and make some money on events.

Terry Pearson of Portsmouth Poly told the assembled students how he had consistently lost money on his rock promotions during the winter term.

So he started broadening his ideas of entertainment and contacted some variety agents. He came up with evenings of what could loosely be called "cabaret" and has not lost a penny since. He could well be handing a large surplus over to his successor next year - an increasingly rare occurrence these days.

Another tack is being pursued by several London colleges which obviously have the hardest competition from commercial

promoters. They have become so fed up with losing money that they are trying to force through a "percentage deal only" policy on booking bands.

They suggest a standard fee of £100 against 90 per cent of the net door receipts would soon sort out the attractions from the dross. If a band drew a large audience they would come away with a fair fee. If not they would draw the £100 standard price.

If this policy were to gain national recognition, the colleges' subsidisation of rock on the road would practically cease, and many artificially inflated fees and reputations would soon be destroyed.

So the British college scene is going through a few changes. Groups are still being "broken" through the circuit, Alberto y Lost Trios Paranoios, Dr. Feelgood, Michigan Flyers and Horslips to name but a few, but it tends not to happen without a great deal of press hype and record company promotion. The number of bands without a recording contract who have broken through in the colleges in the last year can be counted on the fingers of one hand.

Students are not prepared to turn out for a mid-range group every week these days. Discos are always successful, but when it comes to live music, recent polls at universities have shown that the audiences want the top names.

TO PAGE 32

# A COUPLE OF BRIGHT SPARKS

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## TALENTSCENE SPECIAL

## The big black box-office boom

by ADAM WHITE

LONG AFTER black music had broken down the barriers of race and become a serious force in the pop marketplace, black artists continued to have a tough time wherever personal appearances and concert tours were concerned. Singers and groups by the dozen suffered at the hands of promoters, agents and managers who were more interested in their share of the box office take than the act's welfare or financial well-being. Some of the biggest names in soul music have spoken of being shortchanged when it came to pay-out time in the past — in Britain as well as America.

Those days are over, it seems. Black stars who appeal to as many record-buyers and theatre-goers today as their caucasian contemporaries are wiser when it comes to the box office. "An artist like Barry White is probably the most expensive commodity anyone could buy at the moment," says John Abbey, head of the London-based Contempo organisation, which has put on UK concerts by most of the top names in soul — including White, Al Green, Kool and the Gang, Roberta Flack and Wilson Pickett. "The days are gone when black acts were cheap and exploitable," he continues. "Today it's the artists who walk away with the biggest piece of the cake." Nevertheless, Abbey actually believes that now most big American soul acts — and some not so big — are beyond the reach of British booking agents. "No one can afford the sort of money a Barry White is looking for these days. The figures they quote are astronomical."

Abbey's remarks correspond with those of other UK promoters, who complain that concerts or tours by many major US acts — black or white, it apparently makes no difference — are simply not economically viable. "I always feel that you can't take more money out of the tin than is there in the first place," comments Abbey, "but they often try to. In fairness, it's the artist's management who is behind the demands for big money. In the same way, it's the management that, nine times out of ten, is responsible



The Tymes: Booked for British dates.

for cancelled tours or schedule mixups — not the artist, although he always gets blamed by the public."

But if the same economic rules surround superstars black or white, there is a difference at a lower level. John Abbey divides the market for black artists in Britain into two. There is the business of big names and ascendant stars, who generally appear at prestigious venues like London's Hammersmith Odeon and Liverpool's Empire. The current Atlantic soul package, which includes the Detroit Spinners, is a good example, playing at both those venues and similar ones in Manchester, Birmingham and Bristol.

Then there is the 'oldies' circuit — an unlikely round of small clubs and discotheques in even more unlikely towns, like the Speakeasy at Crewe, Mr. George's at Coventry, the Steam Machine at Hanley, the Mecca at Halesowen and the now famous Casino at Wigan. These and dozens like them in other towns provide enduring and steadily lucrative work for a stream of black acts from soul music's past — mostly Americans like Major Lance, J. J. Barnes, Edwin Starr and Arthur Conley, but occasionally British-based names like Jimmy James and the Vagabonds.

England's North and Midlands have a monopoly of this type of business — London and the South is

apparently not a good market for 'oldies' — and the audiences per club can be anything from 500 to 1500. Big cities are not necessarily the key to good audiences; it often depends where the best disc jockeys are. If a small town club has a top dj and wants to put on a 'live' show as well, the promoter and act is virtually assured of success. The audiences are largely white, too.

Nobody makes money on a large

scale with this sort of business, of course. But although there is no fat fee for artist, promoter or venue, each tends to be happy with the state of affairs. From an artist's point of view, the money is steady and often higher than he would get back home in the US. The promoter, too, benefits from a steady income and the knowledge that the artist can often come back to Britain again and play the same dates just as successfully. The venue gets its share through spin-offs, such as the entrance fee (rarely inflated) and, as most of them are of the licensed disco/club variety, the sale of drinks and food.

On occasion, the oldies circuit can even lead to contemporary stardom. One black group which embarked upon the Northern trek in 1971 with a repertoire almost entirely composed of their former glories, the Drifters, have gone on to become a current chart act and a big supperclub attraction.

The Drifters have been able to tap this ready-made nightclub audience by virtue of their longevity. The people who first heard and bought their records in Britain in the late 'Fifties are now

of an age where they prefer to spend their nights in clubs and nightspots like London's Talk Of The Town and Batley's Variety Club than hot and sweaty cellar discotheques. But the Drifters are also able to appeal to today's youngsters through their new hits — Like Sister And Brother, Down At The Beach Tonight and Love Games — which they sprinkle into their stage act.

This rebirth on record was largely thanks to promoter Henry Sellers. Handling the group for their UK concert work, he discovered that their Atlantic recording contract had expired and introduced them to a friend of his, Roger Greenaway, who had a production deal with Bell. Greenaway showed an interest, and went on to provide the Drifters with the material that gave them fresh UK chart success.

Sellers expects similar progress into long life and supperclub success for another American act he handles, the Tymes. He booked the group for British dates after hearing their 1974 single, You Little Trustmaker, thinking that their track record of past hits (So Much

## Colleges the bread and butter venues

FROM PAGE 31

In Love, Wonderful Wonderful, People) would combine with current offerings to appeal to club-going audiences.

He was right. The group's initial series of one-nighters, largely on the Mecca circuit, helped to boost their new RCA recordings into the UK charts, which in turn led to better bookings. The group is, in fact, now coming to the end of a satisfying 10-week tour of the country which included week-long stints at clubs on the Baileys circuit.

Sellers may even have struck upon a formula which will prove effective for other black 'oldies' acts which set out on the Northern club circuit. Access to good, contemporary material has some part to play, of course, and the Drifters and the Tymes may just have been lucky in this respect — luckier than many US soul groups, and indeed solo artists, are similar in their musical approach and delivery, so it is often the strength of their material which lifts into chart heights.

But if more black acts do escape their past in this way and succeed in the future via the discotheques of Lancashire, Cheshire and Derbyshire, it will provide a challenging alternative to the existing starmaking machinery. No longer will soul stars' American achievements be the criteria for acceptance in Britain. The reverse could even be true. Is it possible, for example, that a group like the Drifters could once again score US hit records via a British springboard?

A glance at the sort of groups who are making a name for themselves on the college scene will demonstrate this. Doctor Feelgood, who are being quoted out by Virgin Agency at £250-£300 (and are probably getting it from some universities) would never be in that position without the rapturous reception that greeted the Naughty Rhythms tour in the music press.

Smaller colleges simply cannot afford to risk £300 (probably half their whole year's entertainments grant) on a group that is not a surefire success.

They would probably go for something along the lines of Shakin'

Stevens and the Sunsets. Definitely not in the forefront of musical progression but sure to draw a big enough audience to their all-action rock 'n' roll show to make their union a copper or two. They might cost a social sec. about £150 — maybe less.

Neither of the above bands are exactly pushing back the frontiers of music, but are very popular and rarely lack for a gig.

It's a different position at the avant-garde end of the market. Here, bands like Zorch — a multi-media group without a drummer who combine a great starfleet of synthesiser keyboards, films, lights and dance, or Hatfield and the North who play gently ironic jazz-rock are both finding the going tough, according to reports.

Although they are represented by big-name agents they don't have mass appeal, and social secs. cannot rely on them pulling enough students to justify their modest fees.

Five years ago they and bands of their ilk would have been labelled 'college bands' and would have been making a steady living. Today it's nothing like so easy, unless one of the music papers discovers them and promotes them as the best thing since sliced bread.

A measure of the mixed-up state of the college scene is the fact that "The Eddie Waring Show" is being booked more readily into our institutes of higher education than one US band due during the summer term.

And a sign of the increasing wariness of social secs. to commit money to an unsafe bet is the success of the huge tour undertaken by Stackridge this year.

In 1974 the band was generally acknowledged to be teetering on the brink and had lost out at several colleges.

Many of the dates on their current tour have been put in on a low guarantee against a high percentage basis with the added attraction of a prize disco unit being offered to the college union who put in the best promotion job and stage the best show.

Lo and behold if audiences didn't exceed target on nearly all the dates

and break records in more than one place. Had Stackridge been looking for a high "straight" fee, it is almost certain that the tour would neither have been as long or such a great success... Social secs. are beginning to hedge their bets. There may be a motto here somewhere which others could usefully follow.

There are, of course, still the great bastions of college events at Leeds and Lancaster.

Leeds has so many students that if the university social sec. put on a promotion featuring Eric Clapton's underpants and Pete Townsend's boiler suit he would still pack out his hall.

The same goes for Lancaster. There they have a full time entertainments officer who has been in the job for years. He knows his students and the town audience so well that he has lost money only once this year. Both colleges are able to attract superstar talent all the year round, but they are just about the only ones.

The social secs. at both these universities are called by agents touring the big bands at the same time (maybe even before) the Mel Bush's and Peter Bowyer's of this world. Both are throwbacks to the great college upsurge of the late 'Sixties and as such are slightly anachronistic.

But even they are not able to put on Deep Purple, Pink Floyd, Black Sabbath, the Kinks and David Bowie all in one term, as was once the case.

The ordinary, run of the mill college of education might be able to run to £300 once or twice a term. For that it might be able to afford a bank like Camel who record but don't make heavy waves in the album charts here... and run the risk of losing money. It was not so long ago that top names like Family or Wishbone Ash would be filling that slot.

Times have wrought their changes on the college scene in much the same way as they have over the rest of the promoting world. The Who are unlikely ever to play "Live at Leeds" again. But watch out for Eddie Waring's newest smash "Live at Enfield Poly."

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RCA



# Bands on the road —why do they do it?

by REX ANDERSON

IT'S TWO hours crammed in an estate car up the motorway to Leicester. It's a college gig for Greenslade, a band with a growing reputation and tours in which the ratio of colleges to concert halls is diminishing. This is a fairly typical evening of the former variety.

The bad news on arrival is that there is no time for a soundcheck. Bass player Tony Reeves (since replaced by Martin Briley) learns from one of the roadies that someone has stolen his fuzz pedal.

The band is professional and, resigned to the loss of the all important soundcheck, they relax for the three hours before they are due on stage with college beer. The troubles begin when they get on stage.

Reeves discovers that a slight alteration to their stage set has blocked off part of his bass speaker so that he is not really hearing himself properly. Andrew McCulloch, the drummer, discovers that his monitors are not operating at all and t-shirted figures can be seen flitting about behind him frantically playing with plugs and leads.

Fighting against the inadequate sound the band actually plays a blinding set. The student audience is unmoved. The men nod their heads a little and the girls fall asleep in time with the music.

At the end they run off sweating into the corridor that passes from a

dressing room and consume cauliflower cheese which has been kept lukewarm in food flasks. The feeling is that it has been a bit of a bummer but not too bad. The college has paid several hundred pounds for the evening. The band, drawing a wage of perhaps £50 a week, pile back into the station wagon and they are home before 2.0 a.m.

Tomorrow perhaps it's a three hour drive and a cheap hotel for the night. Perhaps it's a concert hall with an enthusiastic audience but a sound that echoes back so late that they seem to be competing with another band playing the same set at the opposite end of the hall.

Why do they do it? There are tours abroad of course and a slim chance that a single or an album may suddenly roar up the charts and some real money will roll in. For Greenslade there is the forthcoming American tour — there is far more money to be made on the road in the States and promoters tend to take greater care of the musicians' comfort.

But basically the reason they do it is that they enjoy playing the music. This can be the only reason for a band like Judas Priest for example. John Hinch, the drummer, says that abroad, in Europe, they can charge as much as £300 for a performance but in the UK the top fee is £250 and the minimum £100.

He adds: "When we hire the hall ourselves and do our own

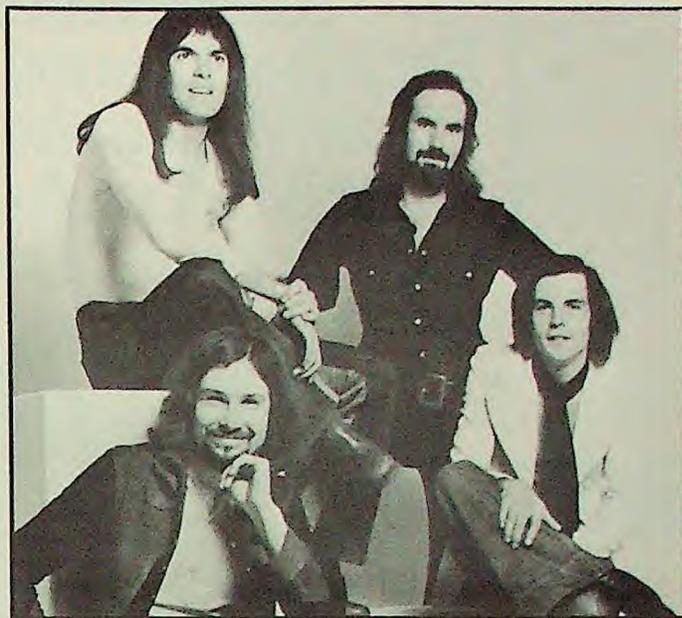
promotion we can make more, but if nobody turns up it can be as little as £25."

It costs the band £80 per performance for roadies wages, petrol, repairs and maintenance of the equipment, truck and car. The average age of the band is around 25 and asked how they survive Hinch says: "We can exist." He admits that they draw at the most £10 a week in wages.

This is admittedly rather low. Jack The Lad, which goes out for around £300, do four or five concerts a week and draw £45 each to live on. However, unlike Judas Priest, most of the band have families to support. Simon Cowe has a mortgage of £160 a month to meet. "I don't know how I survive," he says.

On the question of the cost of keeping the band on the road Cowe comments that while this is becoming exorbitant. "Ian, our roadie, can go out just to buy strings and jack plugs and spend £200. Everything has become so expensive. Bass strings now cost £25 a set." £30 from every performance goes on hotel bills for the road crew.

Budgie is a band that have been on the road for seven years. They now go out for up to £500 a night and Burke Shelley, their leader, estimates that they take about £50 a week. It's only a three piece band so there is a lot of money left over. Where does it go?



Greenslade: More money to be made on the road in the States.

Record royalties for Budgie have been spent in advance on equipment for the band. Publishing royalties are ploughed back in as well. They are badly in need of a new PA system which they figure could cost them £15,000. They are saving up for it themselves. The rest of the money pays the roadies, maintenance, travel, hotels, management and agency cuts. Then there are things like publicity and promotion.

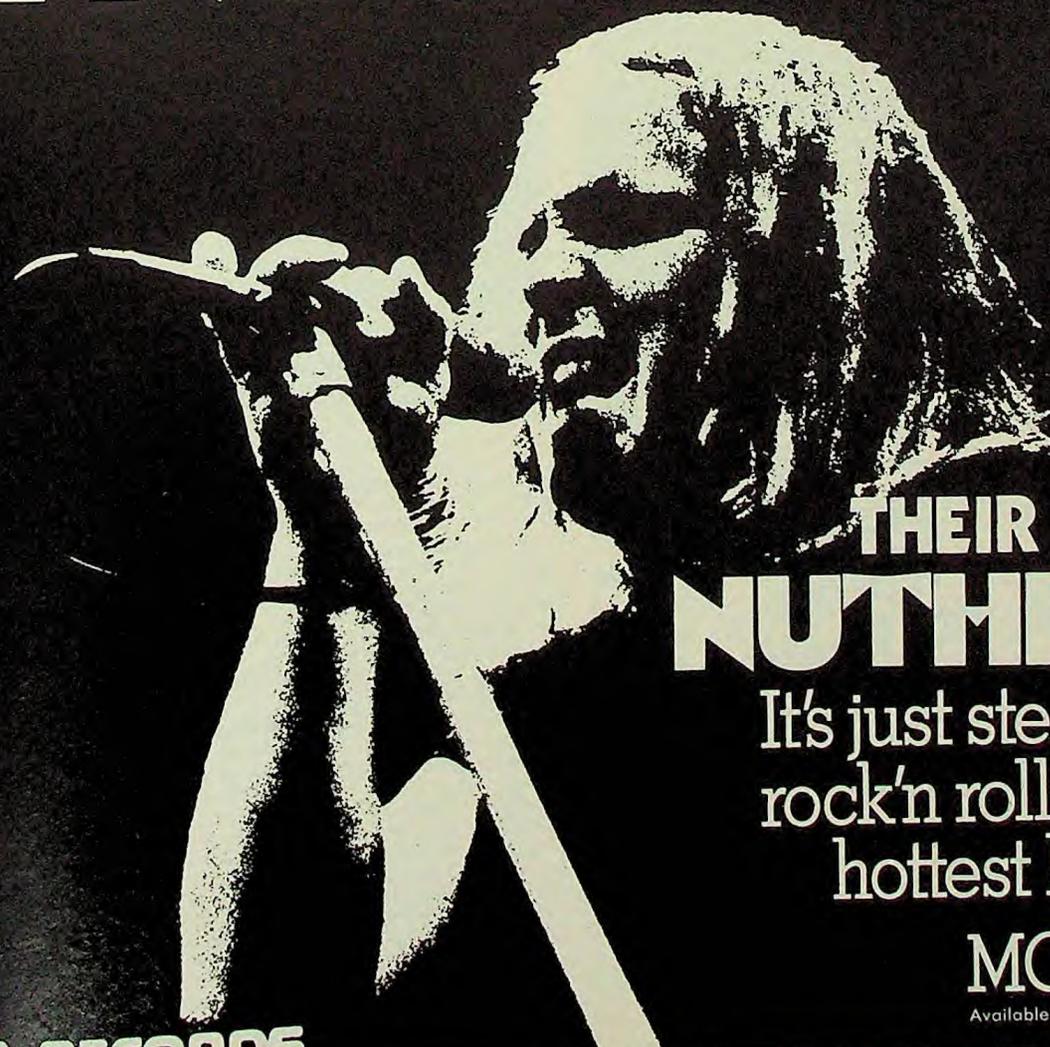
The interesting thing is that it is the actual live performances on which the bands survive. Record royalty advances tend to pay for recording costs, clothes, and the initial outlay on transport and equipment. Publishing fees vanish in sundries. Without chart success these cannot amount to much anyway.

It may be argued that it is the management that is creaming off the profit, or the agency, and the band's are being "ripped-off" to use their own jargon. Nowadays this is in fact less likely. Inefficient management and agency will certainly hinder a band, but musicians generally, although they are happy as long as they have steady bookings, are now very much more aware and a Bongo Herbert situation is less likely.

Snafu was one of the casualties of the break-up of World Wide Management — they were among the last to go — and although leader Bobby Harrison describes World Wide organisation as "dreadful on the road" and is very much happier with the new Quarry management, the difference in the band's weekly

TO PAGE 34

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## TALENTSCENE

# Bands on the road - why they do it

FROM PAGE 33

earnings is not that great.

"World Wide was paying us £25-£30 a week depending on how many nights we worked. We got extra if we worked seven nights a week. Now we are in a position where we are just covering ourselves and drawing a decent wage. We go out for between £250 and £350. The road crew, transport and equipment hire costs £600 a week so we have to work four nights to cover the wages. We now draw £45 a week plus £1 a day for on-the-road expenses."

For comparison with a chart band, Ian Bairnson, the guitarist with Pilot, gives a completely different view of the business. The band had already released one single on EMI before they undertook their first tour. Even then it was a last minute thing. They filled in as support band for Sparks on their tour.

"Just as we started our second single, Magic, went into the chart at 30. Then as the tour progressed we slowly overtook Sparks in the charts. We remained second on the bill though. We weren't even advertised at half the places we played."

He says the overheads on the tour were enormous and explained that a support band usually has to pay the main band for use of the PA and lights. Bairnson was reluctant to discuss salaries but estimates that musicians in bands like Pilot can expect to earn £100 a week.

The question of what they charge to be booked into a hall has not arisen because both the last tour and their upcoming one in which they headline, have been self-promoted. This means that they will be playing 2-3,000 seater halls on a percentage of the gate money at each venue

tedious travelling time. John Wood, a road manager, who has been involved in tours by David Essex, David Bowie, David Cassidy, Mott the Hoople, Queen and other major names, says that venues are improving because the bands are becoming so important that they can demand improvements before playing a hall.

"This applies especially to the cinema chains which now have a man employed by them to go round and help organise all the gigs."

He says that now there are very few halls that are just not worth playing whereas a couple of years ago many of them were really dreadful. "There are one or two where the sound is diabolical but they are still worth playing because the audiences are so good. I find now that if I ask for a three-phase circuit for the lights and a separate circuit for the stage power there is no problem. If it isn't there they will put it in".

The problem he says with the bigger bands is that they really require a lot of power so that the venues available to the Floyd's and Zeppelin's are dictated as much by this as by audience capacity. There is a new breed of promoters now too according to Wood, led by Mel Bush. "He is the top in my estimation. He gets things together like an American promoter-looking after the band's comforts and sorting out all the problems."

The modern problem, he says, is a lack of good roadies. A good road man can earn £50 a week plus expenses while a humper can earn £25 a week.

Judas Priest has had to give up playing the club circuit because their PA will no longer fit on any of the stages. They use 1000 watts and need a 30ft x 15ft minimum. "You have to have the PA to please the people," he adds. "If someone designed a PA to fit in a shoe box it would be no good because it wouldn't impress anyone."

He again says that the college circuit, in which the band is mainly involved, is generally good now although there have been occasions when the band has gone on stage and the minute they strike the first chord all the lights go out.

The general impression from the bands themselves is that the concert hall managers are rather indifferent to the bands, often refusing to give them a key to the dressing room with the result that clothes or equipment are stolen while the band is on stage.

The technicians provided by the venues on the other hand are usually very helpful. Many of the colleges have dressing rooms in a different building from the stage so that groups have to brave the snow and all the instruments go out of tune on the way. There were other minor criticisms, mainly of the older concert halls in the North which have not been updated.

It is obvious that although the general standard of venues is improving, the amount of equipment required by the band to compete is growing too and there is really very little money to be made as a gigging musician unless they can hit the charts fairly consistently.

The answer to this appears to be a definite need for a rethink on the part of equipment manufacturers and the bands themselves in an effort to minimise the apparently ludicrous expense in this area. As the manufacturers are in it for the money and the bands are obliged to provide the audiences with the best sound possible there seems to be no obvious solution.



Pilot expect to earn £100 a week on tour.

Of course, with single success like Pilot has enjoyed, first with Magic and now January, much of their money must come in from record sales. The advance they have been granted has already been accounted for and according to Bairnson EMI is now thinking of changing their contract so that the group pays for its own recording costs but earns twice the royalty.

On the other hand, audiences expect chart acts to be that much slicker and better presented on stage. This means spending out another £8000 on equipment and Bairnson says he will not be happy until the band has at least one more good single and a chart album. The extra equipment inevitably means more road crew and transport which also means higher hotel and petrol bills.

The actual business of touring nowadays is rather more comfortable and better organised for both band and road crew, although little can be done to eliminate the

## ALBUM REVIEWS

FROM PAGE 18

sound monotonous and the songs, part written by Richard Hewson, are somewhat unmemorable. Perhaps some of the young fans of Magpie will buy this album, but dealers should keep a wary eye on it.

**\* MANCHESTER UNITED F.C.**  
Sing-a-Long. Penny Farthing PAGS 532. Producers: Rod McQueen, Larry Page. This was first released in 1972, when United were First Division status and blessed with the footballing and vocal talents of Denis Law, Bobby Charlton and one Irish tenor named George Best. Second Division now, but the leaders, and with the most vociferous and large fan following in the game. Sales potential, then, possibly fair, even though it is a matter of second time round. Song selection: predictable. Arrangements: simple.

**\* SWEET SOUL ORCHESTRA**  
Sweet Soul Music. Polydor 2383 319. Producer: Wayne Bickerton. With Gerry Shury arrangements, this is an above-average presentation of soul-type numbers of varying impact. There's a healthy aura of bite and power about it, and the titles include Hang On In There Baby, Sugar Candy Kisses and You Make Me Feel Brand New. Use of

strings with funky sax works well, but on a lot of these numbers the lyrics are vital and they are missing on this orchestral set.

**\* RAY MARTIN ORCHESTRA**  
Favourite TV Themes, Volume 2. Decca SPA 391. Producer: Ray Martin. The appeal comes in a double package - nostalgic recollections of square-eyed viewing moments; and some splendidly-interpreted arrangements laid down for the Martin musicians. The range is wide. Sporting themes (football and golf by Joan and John Shakespeare), to Kojak and Ironside and Hawaii Five-O, plus Kung Fu and Tony Hatch's Emerald Farm number. And mostly themes that stand up even without the video accessories.

**\* PAUL ROBESON**  
The Essential Paul Robeson. Vanguard VSF 57. - A two-record set with the first two sides recorded at an historic Robeson "farewell" concert at the Carnegie Hall, in May, 1958. In essence, in terms of reputation and popularity, the bass-voiced Robeson never finally said his farewell. The collection includes traditional airs like Loch Lomond, a touch of Gospel music, and an occasional dip into classics by Mussorgsky, Bach or Schubert.

**NEVILLE DICKIE**  
Back To Boogie. Music For Pleasure MFP 50194. Producer: Norman Newell. Boogie-woogie "arrived" around 1930. It was the old left-hand eight-beats-to-a-bar rhythm that did the trick. Now boogie, while no selling sensation, is a useful adjunct to the general boom in nostalgia. Neville Dickie has the right flair and technique to take him thunderously through the likes of Hamp's Boogie and St. Louis Blues.

**\* HELMUT ZACHARIAS**  
Tokyo Melody. Music For Pleasure SPR 90058. A collection of Zacharias arrangements mostly from the 1968-69 area. The Berlin-born violinist has a classical background which was to veer towards jazz. Result is a free-thinking, uninhibited attitude to presenting anything with a worthwhile melody. Tokyo Melody and Mexico Melody were his own compositions tying in with the Olympic Games of 1968 and 1972. Beautiful treatment herein of Love Is A Many Splendoured Thing.

**\* GEOFF LOVE**  
Big Hollywood Movie Themes. Music For Pleasure MFP 50195. Producer: Norman Newell. - Another slab of nostalgia, recalling movie performances of the likes of Kathryn Grayson, Mario Lanza, Judy Garland, Leslie Caron, and

good ole Howard Keel. The material included is so familiar that it really is hard to do anything new with most of the songs. But the album should lead to a great deal of reminiscing on the lines of "they don't write songs/make films/breed stars like that any more."

**\* AL MARTINO**  
My Way. Music For Pleasure. SPR 90063. Producer: Wes Farrell. - In the early 1950's Martino struck gold with a single Here In My Heart. For a time he seemed to have lost the hit-making touch, but in the past couple of years has returned to the charts. And appearing as Johnny Fontane in the movie The Godfather did his reputation and status no harm. This is a 1970-recorded, briskly-efficient set of Jimmie Haskell arrangements and soaring vocal touches from the one-time brick-layer who still lays golden discs.

**\* JUDY GARLAND**  
Meet Me In St. Louis. MCA MCFM 2588. More nostalgia for the movie musical buff - recordings from the MGM movie in which Garland stampeded through vibrato-laden performances of The Trolley Song, Have Yourself A Merry Little Christmas and Meet Me In St. Louis, Louis. Orchestra directed by George

Stoll. The other side features songs from the Harry Warren and Johnny Mercer score for The Harvey Girls, with "guest" appearances on duets from Virginia O'Brien and Kenny Baker. Lennie Hayton-led orchestra.

**ELVIS PRESLEY**  
Having Fun With Elvis Onstage. RCA APM1 0818. Strictly for the addicts only - certainly not many people will want to sit down for 45 minutes and listening just to talking extracts from Presley's USA concerts between 1970 and 1974. However there must be some sales potential - apparently black-market copies of the USA release of this were exchanging hands for £9 - but it is strictly a collector's item.

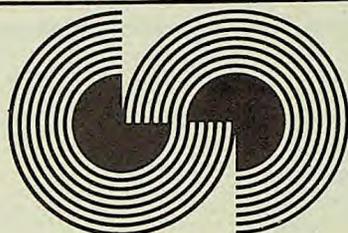
## COUNTRY

**JIM REEVES**  
Golden Records. Camden CDS 1145. Little can be said in describing this album, other than it includes numbers like Welcome To My World, Danny Boy, Am I That Easy To Forget and I Won't Forget You, given the all-too-familiar Reeves treatment. A big seller though, and a wise choice by Pickwick to help launch the new Camden range.

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TO PAGE 42

# RELEASES

## MUSIC WEEK April 5 INDEX

ANKA, Paul.....I & P  
 BAILEY, David.....W  
 BLUE SWEDE.....H  
 BOOTHE, Ken.....I  
 BREMER, Beverley.....G  
 BROWN, Polly.....Y  
 BROWN, Teddy.....M  
 BUDDY.....R  
 BUGATTI & MUSKER.....A  
 CHICAGO.....H  
 CLARKE, Johnny.....A  
 DELL, Joey.....R  
 DE SYKES, Stephanie.....W  
 DICKINSON, Sandra.....A  
 ELLIE.....M  
 FLUDD.....B  
 FORRESTER, Sharon.....S  
 FUTURES, The.....Y  
 GALLERY.....I  
 GRIFFITH, Bobby G.....N  
 HARRIS, Rolf.....P

HIGHTOWER, Rose.....F  
 KING, Jonathan.....T  
 KNIGHT & THE PIPS, Gladys.....Y  
 McCRAE, Gwen.....R  
 MELODIANS.....I  
 MUFF.....D  
 NIKOLAYSEN, Ellen.....T  
 ORBISON, Roy.....H  
 PHOENIX.....P  
 QUATRO, Suzi.....I  
 QUILL.....T  
 RIMSHOTS, The.....W  
 SHERVINGTON, Pluto.....R  
 SKYBAND.....B  
 SPENCE, Barrington.....J  
 STEPPENWOLF.....S  
 SUGAR CANDY.....M  
 SUNSHINE BAND, The.....S  
 THE SOUL REBELS.....W  
 TOBY KING.....F  
 VERSATILITY.....T  
 WAKELIN, Johnny.....T  
 WET WILLIE.....L  
 WHITBREAD, Sharon.....T  
 WRIGHT, Betty.....W

**H**  
 HARRY TRUMAN, 'Til We Meet Again, CHICAGO. CBS 3103.  
 HUNG UP ON YOU, Spanish Nights, ROY ORBISON. Mercury 6167 067.  
 HUSH - I'M ALIVE, Why Don't You Go Your Way, BLUE SWEDE. EMI 2284.

**I**  
 I BELIEVE IN MUSIC (Screen Gems-Columbia), Louisiana Line (United Artists Music), GALLERY. Sussex SXX 8 (Mike Theodore & Dennis Coffey).  
 I BIT OFF MORE THAN I COULD CHEW, Red Hot Rozie, SUZI QUATRO. RAK 200.  
 I DON'T LIKE TO SLEEP ALONE, How Can Anything Be Beautiful - After You, PAUL ANKA. United Artists UP 35809 (Rick Hall).  
 I'LL TAKE YOU WHERE THE MUSIC'S PLAYING (Carlin), All In The Family (Copyright Control), MELODIANS. Trojan TR 7955 (Sonia Pottinger).  
 (IT'S THE WAY) THAT NATURE PLANNED IT (Jobete London Music), Sad And Lonely (B&C Music), KEN BOOTHE. Trojan TR 7960.

**J L**  
 JAH JAH TRAIN, Move Yah, BARRINGTON SPENCE. Horse HOSS 77.  
 LEONA'S HOME COOKIN' CAFE, Ain't He A Mess, WET WILLIE. Capricorn 2089 2012.

**M**  
 MIDNIGHT TRAIN TO GEORGIA, We Really Need Each Other, TEDDY BROWN. Trojan TR 7957 (Steve Edgley/Phil Dennys).

MUMMY, I WANT TO GO TO THE DISCOTHEQUE, You, Only You, SUGAR CANDY. EMI 2285.  
 MY LOVE IS YOUR LOVE, Let Me Shout It Out, ELLIE. Fresh Air 6121 123.

**N**  
 NO MONEY BLUES, I'm Really In Love, BOBBY B. GRIFFITH. Budget BAD 001.

**P**  
 PICTURES OF YOU, Thrill Me With Your Love, PHOENIX. Dawn DNS 1110.  
 PRESBYTERIAN CHURCH, Black Midnight Swamp, ROLF HARRIS. EMI 2286.  
 PUT YOUR HEAD ON MY SHOULDER, Another Lonely Night, PAUL ANKA. United Artists UP 35806.

**R**  
 RAINDROPS, A Boy That's Growing Up (To Be A Man), JOEY DELL. Magnet MAG 29 (Frere Manston).  
 RAM GOAT LIVER, Ram Goat Liver (Instrumental), PLUTO SHERVINGTON. Trojan TR 7956.  
 ROCK AROUND THE ROCK, Susanne And Me, BUDDY. BBC BEEB 004.  
 ROCK'N' CHAIR, It Keeps On Raining, GWEN McCRAE. President PT 434.

**S**  
 SHOTGUN SHUFFLE (Southern Music), Hey J (Southern Music), THE SUNSHINE BAND. Jayboy BOY 89 (H. W. Casey/R. Finch).

## LISTINGS

**A**  
 A BIG STAR IN HOLLYWOOD, Never Get Over You, SANDRA DICKINSON. MGM 2006 512.  
 ALL MADE UP, End The Beguine, BUGATTI AND MUSKER. CBS 3182.  
 AT THE END OF THE RAINBOW At The End Of The Rainbow, JOHNNY CLARKE. Horse HOSS 76 (Rupie Edwards).

**B**  
 BANGI OOH YA GOT ME, Cold Light Of Day, SKYBAND. RCA 2540.  
 BROTHER AND ME, Dance Gypsy Dance, FLUDD. Polydor 2058 544.

**D**  
 DO THE HAND JIVE (Stirling-McQueen), Discotheque King (Stirling-McQueen), MUFF. United Artists UP 35952 (Rod McQueen).

**F**  
 FIRST MAN TO DIE FROM THE BLUES, Country Bump, TOBY KING. President PT 430.  
 FRIENDSHIP TRAIN, River Deep, Mountain High, ROSETTA HIGHTOWER. Badger BAD 003.

**G**  
 GET UP IN THE MORNING, One Day At A Time, BEVERLY BREMERS. Pye International 7N 25676.

## MUSIC WEEK April 5

SILLY WASN'T IT?, Funny, SHARON FORRESTER. Ashanti ASH 420 (G. Chung).

SMOKEY FACTORY BLUES, Fools Fantasy, STEPPENWOLF. CBS 3147.

**T**  
 TENNESSEE HERO (ELVIS), Say Hello To Mr Blues, JOHNNY WAKELIN. Pye 7N 45460.

TEQUILA MADNESS, B Side Blues, VERSATILITY. President PT 435.

THE STRIPPER, I Remember You, QUILL. State STAT 3.

THE SUPERSTARS BALL, The Married Ladies Of Milwaukee, SHARON WHITBREAD. Pye 7N 45459.

THE WAY YOU LOOK TONIGHT, The True Story Of Molly Malone, JONATHAN KING. UK 95.

TOUCH MY LIFE WITH SUMMER, You Made Me Feel I Could Fly, ELLEN NIKOLAYSEN. Philips 6084 046.

**W**  
 WE'LL FIND OUR DAY (ATV Music), It's Been A Long, Long Day, STEPHANIE DE-SYKES. Bradleys BRAD 7509.

WE MUST BE FREE, Oh I, THE SOUL REBELS. Cactus CT 55 (Clement Bushey).

WHEN IS THE SUN GOING TO SHINE ON ME, Last Night, Saturday Night, DAVID BAILEY. Badger BAD 002.

WHERE IS THE LOVE, My Baby Ain't My Baby Any More, BETTY WRIGHT. RCA 2548.

WHOSE GOT ONE MONSTER, Gone Walking, THE RIMSHOTS. All Platinum 6146 303.

**Y**  
 YOU BETTER BE CERTAIN, No-one Could Compare, THE FUTURES. Buddah BDS 430.  
 YOU'RE MY NUMBER ONE, S.O.S., POLLY BROWN. GTO GT 20.  
 YOU'VE LOST THAT LOVING FEELING, This Child Needs Its' Father, GLADYS KNIGHT & THE PIPS. Tamla Motown TMG 945.

## TOTAL ISSUED

Singles issued by major manufacturers for week ending April 4th, 1975.

	This Week	This Month	This Year
EMI	5 (10)	5 (10)	129 (105)
Decca	1 (2)	1 (2)	51 (51)
Pye	6 (5)	6 (5)	108 (48)
Polydor	5 (5)	5 (5)	55 (42)
CBS	3 (6)	3 (6)	71 (56)
Phonogram	4 (4)	4 (4)	31 (32)
RCA	2 (3)	2 (3)	59 (33)
WEA	- (6)	- (6)	45 (50)
Others	20 (11)	20 (11)	266 (143)
<b>Total</b>	<b>46 (52)</b>	<b>46 (52)</b>	<b>815 (560)</b>

## RECORD PRICE INDEX, MARCH 1975

Type	March	February	Movement
Singles	0.56	0.56	Nil
LP's (full price)	2.54	2.52	+ 2
Cassettes (full price)	2.76	2.76	Nil
Cartridges (full price)	2.90	2.90	Nil

Copyright: John Humphries  
 The figures are calculated from the published price lists of seventeen major UK record companies: CBS, Decca, EMI, Phonogram, Polydor, Pye, RCA, WEA, A&M, Anchor, B&C, Bell, DJM, Island, President, Transatlantic & United Artists.

## NEEDLE TIME

DAVID CARTER'S RADIO LONDON FAVOURED PLAYS  
 Extra Careful - Billy Cole (Power Exchange PX 104)  
 You Lay So Easy On My Mind - Andy Williams (CBS 3167)  
 No Money Blues - Bobby G. Griffiths (Badger BAD 001)  
 Come Go With Me - Bergen White (Private Stock PVT 14)

ROBBIE VINCENT'S ROCKET  
 Take Good Care Of Yourself - Three Degrees (Philadelphia PIR 3177)

BRMB  
 GEORGE FERGUSON: Yesterday When I Was Young - Dusty Springfield (Philips 6006 446), Days Of The Old School Yard - Linda Lewis (Bell 1405)  
 ADRIAN JUSTE: Bad Bad Leroy Brown - Jim Croce (Philips 6073 278), Lazy Lady - Richard Myhill (EMI 2272)  
 ED DOOLAN: This Old Man - Playgrounds (Mooncrest MOON 43), Nudge Nudge - Ben Tulip & The Welly Men (Pye 7N 45452)  
 ROBIN VALK: Turn A Deaf Ear - Rab Noakes (Warner Brothers K16531), Sally Ann - Bonaroo (Warner Brothers K 16534)  
 DAVID JAMIESON: Ce Soir - Golden Earring (Track 2094 130), Feel The Need In Me - Graham Central Station (Warner Brothers K 16506)  
 NICKY STEELE: Highjack - Herbie Mann (Atlantic K 10580)

RADIO ONE RECORDS OF THE WEEK  
 NOEL EDMUNDS: How Glad I Am - Kiki Dee Band (Rocket PIG 16)  
 TONY BLACKBURN: Take Your Mama For A Ride - Lulu (Chelsea 2005 022)  
 JOHNNY WALKER: The Night - Frankie Valli & The Four Seasons (Mowest MW 3024)  
 DAVID HAMILTON: Take Good Care Of Yourself - Three Degrees (Philadelphia PIR 3177)  
 PICK OF THE PAST: If I Were A Carpenter - Four Tops (Tamla Motown TMG 647)

RADIO CLYDE PERSONALITY PICKS  
 STEVE JONES: The Sun Has Got His Hat On - Nemo (EMI 2277), Once Bitten Twice Shy - Ian Hunter (CBS 3194)  
 RICHARD PARK: Abraham Martin & John - Dion (UK 57272), Turn A Deaf Ear - Rab Noakes (Warner Brothers K 16531)  
 TOM FERRIE: Friendship Train - Rosetta Hightower (Badger BAD 003), Hitchin' A Ride - Middle Of The Road (DJM DJS 361)  
 TIM STEVENS: Sailor - Sailor (Epic 3184), Mr D.J. - Kristine (United Artists UP 35817)  
 BRIAN FORD: Feel The Need In Me - Graham Central Station (Warner Brothers K 16506), So You Are A Star - Hudson Brothers (Casablanca CB 507)

RADIO TWO ALBUM OF THE WEEK  
 Spotlight On Harry Secombe - Harry Secombe (Philips 6625 010)

CAPITOL CLIMBERS  
 Hold On To Love - Peter Skellern (Decca F 13568)  
 Listening To You/See Me Feel Me - Roger Daltrey & Chorus (Polydor 2001 561)  
 Take Good Care Of Yourself - Three Degrees (Philadelphia PIR 3177)  
 I Forgot To Say I Love You Till I'm Gone - Chi-Lites (Brunswick BR 17)  
 Sorry Doesn't Always Make It Right - Diana Ross (Tamla Motown TMG 941)  
 Only Yesterday - Carpenters (A&M AMS 7159)

RADIO LUXEMBOURG HOT SHOTS  
 TONY PRINCE: La Maison D'Amour - Son Of A Gun (RCA 2526)  
 PETER PRINCE: Call Me Round - Pilot (EMI)  
 KID JENSEN: Love - Philadelphia Flyers (GM GMS 034)  
 BOB STEWART: We'll Find Our Day - Stephanie De Sykes (Bradley's BRAD 7509)  
 DAVE CHRISTIAN: Ding-A-Dong - Teach In (Polydor 2058 570)

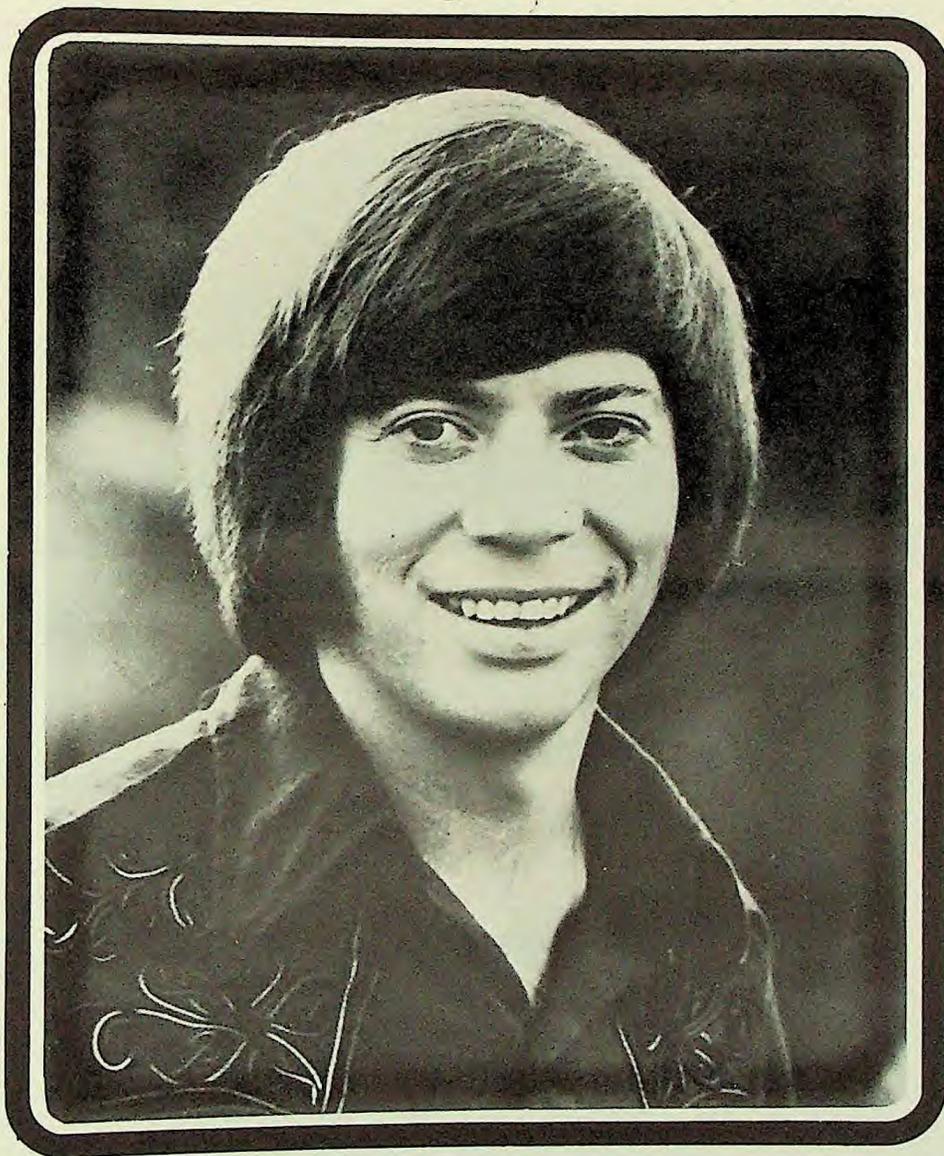
# RELEASES

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# MUSIC WEEK TOP ALBUMS

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 - - 1 = RE-ENTRY

Now	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
* 1	1	3	20 GREATEST HITS	Tom Jones	Gordon Mills/Peter Sullivan	Decca TJD 1/11/2
* 2	2	4	THE SHIRLEY BASSEY SINGLES ALBUM	Shirley Bassey	-	United Artists UAS 29728
* 3			YOUNG AMERICANS	David Bowie	Tony Visconti/David Bowie	RCA Victor RS 1006
* 4	15	2	BLUE JAYS	Justin Hayward/John Lodge	Tony Clarke	Threshold THS 12
* 5	4	3	THE BEST YEARS OF OUR LIVES	Steve Harley & Cockney Rebel	Harley/Parsons	EMI EMC 3068
* 6	11	19	ELTON JOHN'S GREATEST HITS	Elton John	Gus Dudgeon	DJM DJLPH 422
* 7	10	3	THE ORIGINAL SOUNDTRACK	10CC	10CC	Mercury 9102 500
* 8	3	4	PHYSICAL GRAFFITI	Led Zeppelin	Jimmy Page	Swan Song SSK-89400
* 9	13	64	TUBULAR BELLS	Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
*10	12	139	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	S&G	CBS 69003
* 11	7	6	ON THE LEVEL	Status Quo	Status Quo	Vertigo 9102 022
*12	5	62	THE SINGLES 1969-1973	Carpenters	J. Daugherty/R&K	A&M AMLH 63601
*13	14	8	BLOOD ON THE TRACKS	Bob Dylan	-	CBS 69097
*14	17	3	TELLY	Telly Savalas	Snuff Garrett	MCA MCF 2699
*15	6	6	AVERAGE WHITE BAND	Average White Band	Arif Marden	Atlantic K 50058
*16	20	25	ROLLIN'	Bay City Rollers	Bill Martin/Phil Coulter	Bell BELLS 244
*17	8	15	HIS GREATEST HITS	Engelbert Humperdinck	Peter Sullivan	Decca SKL 5198
*18	9	12	CRIME OF THE CENTURY	Supertramp	Ken Scott	A&M AMLS 68258
*19			THE BEST OF	The Stylistics	-	Avco 9109 003
*20	28	22	CAN'T GET ENOUGH	Barry White	Barry White	20th Century BT 444
*21	25	5	I'M COMING HOME	Johnny Mathis	Thom Bell	CBS 65690
*22	18	76	THE DARK SIDE OF THE MOON	Pink Floyd	Pink Floyd	Harvest SHVL 804
*23	24	7	ROCK 'N' ROLL	John Lennon	John Lennon/Phil Spector	Apple PCS 7169
*24	16	17	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	S&G/Halee	CBS 63699
*25	23	4	WELCOME TO MY NIGHTMARE	Alice Cooper	Bob Ezrin	Anchor ANCL 2011
*26	21	11	COP YER WHACK FOR THIS	Billy Connolly	Bill Martin/Phil Coulter	Polydor 2383 310
*27	19	88	AND I LOVE YOU SO	Perry Como	Chet Atkins	RCA Victor SF 8360
*28	26	19	SHEER HEART ATTACK	Queen	Roy Thomas Baker/Queen	EMI EMC 3061
*29	29	67	BAND ON THE RUN	Paul McCartney/Wings	Paul McCartney	Apple PAS 10007
*30	36	2	SPECS APPEAL	Shadows	Shadows	EMI EMC 3066
*31	22	11	THE BEST OF BREAD	Bread	-	Elektra K 42115
*32			TOMMY	Soundtrack P. Townshend/K. Russell/G. Dudgeon	-	Polydor 2657 014
*33	35	2	NEVER CAN SAY GOODBYE	Gloria Gaynor	Bongiovo/Monardo/Ellis	MGM 2315 321
*34	33	6	SLADE IN FLAME	Slade	Chas Chandler	Polydor 2442 126
*35	27	2	YESTERDAYS	Yes	Yes/Offord/Clay/Colton	Atlantic K 50048
*36	31	3	AN EVENING WITH JOHN DENVER	John Denver	Milton Okun	RCA Victor LSA 3211/12
*37	40	8	OVERNIGHT SUCCESS	Neil Sedaka	N. Sedaka/R. Appere	Polydor 2442 131
*38	-	1	PLAY DON'T WORRY	Mick Ronson	Mick Ronson	RCA Victor APLI 0681
*39			THE HEART OF A WOMAN	Johnny Mathis	Johnny Bristol	CBS 80533
*40			RUBYCON	Tangerine Dream	Tangerine Dream	Virgin V 2025
*41	30	15	HIS 12 GREATEST HITS	Neil Diamond	-	MCA MCF 2550
*42	-	1	BY YOUR SIDE	Peters & Lee	John Franz	Philips 6308 192
*43	-	1	DAVID ESSEX	David Essex	Jeff Wayne	CBS 69088
*44	46	5	SOLO CONCERT	Billy Connolly	Nat Joseph	Transatlantic TRA 279
*45	47	2	THE BEATLES 1962-1966	Beatles	George Martin	Apple PCSP 717
*46	-	1	INNERVISIONS	Stevie Wonder	Stevie Wonder	Tamla Motown STMA 8011
*47	40	8	STREETS	Ralph McTell	Ralph McTell	Warner Brothers K 56105
*48	38	2	JIMI HENDRIX	Jimi Hendrix	-	Polydor 2343 080
*49	-	1	THIS IS THE MOODY BLUES	Moody Blues	Tony Clarke	Threshold MB 1/2
*50	44	2	THE BEST OF JOHN DENVER	John Denver	-	RCA Victor APLI 0374

## OUTSIDERS

GOODBYE YELLOW BRICK ROAD, Elton John, DJM DJLPH 1001.  
 RAINBOW, Pe'ers & Lee, Philips 6308 208.  
 GLEN CAMPBELL'S GREATEST HITS, Capitol ST 21885.

## ARTISTS A-Z

(Fullprice)  
 ALICE COOPER.....25  
 AVERAGE WHITE BAND.....15  
 BASSEY, Shirley.....2  
 BAY CITY ROLLERS.....16  
 BEATLES.....45  
 BOWIE, David.....3  
 BREAD.....31  
 CARPENTERS.....12  
 COMO, Perry.....27  
 CONNOLLY, Billy.....26, 44  
 DENVER, John.....36, 50  
 DYLAN, Bob.....13  
 DIAMOND, Neil.....41  
 ESSEX, David.....43  
 GAYNOR, Gloria.....33  
 HARLEY, Steve & Cockney Rebel .5  
 HAYWARD, Justin/John Lodge .....4  
 HENDRIX, Jimi.....48  
 HUMPERDINCK, Engelbert .....17  
 JOHN, Elton .....6  
 JONES, Tom .....1  
 LED ZEPPELIN.....8  
 LENNON, John.....23  
 MATHIS, Johnny.....21, 39  
 MCCARTNEY, Paul/Wings .....29  
 McTELL, Ralph.....47  
 MOODY BLUES.....49  
 OLDFIELD, Mike.....9  
 PETERS & LEE.....42  
 PINK FLOYD.....22  
 QUEEN.....28  
 RONSON, Mick.....38  
 SAVALAS, Telly.....14  
 SEDAKA, Neil.....37  
 SHADOWS.....30  
 SIMON & GARFUNKEL.....10, 24  
 SLADE.....34  
 STATUS QUO.....11  
 STYLISTICS.....19  
 SUPERTRAMP.....18  
 TANGERINE DREAM.....40  
 10CC.....7  
 TOMMY - Soundtrack.....32  
 WHITE, Barry.....20  
 WONDER, Stevie.....46  
 YES.....35

## MID PRICE & TV ALBUMS

£1.26-£1.99  
 \* 1 SOULED OUT, Various, K-Tel NE 508.  
 \* 2 GET DANCING, Various, K-Tel TE 307.  
 \* 3 LIVE AT TREORCHY, Max Boyce, One Up OU 2033.  
 \* 4 BLACK MUSIC, Various, Arcade ADEP 15.  
 \* 5 ELVIS PRESLEY'S 40 GREATEST HITS, Arcade ADEP 12.  
 \* 6 STARDUST, Soundtrack, Ronco RR 2009/10.  
 \* 7 SOUND SPECTACULAR, Various, K-Tel NE 502.  
 \* 8 MUSIC EXPLOSION, Various, K-Tel TE 305.  
 \* 9 SCOTT JOPLIN PIANO RAGS, Joshua Rifkin, Nonesuch H 71248.  
 \*10 WORLD OF YOUR 100 BEST TUNES, Decca SPA 112.  
 \*11 20 TOWN AND COUNTRY HITS, Various, K-Tel NE 302.  
 \*12 ABSOLUTELY DEVINE, Sydney Devine, Emerald GES 1133.  
 \*13 WORLD OF MANTOVANI Vol. 2, Decca SPA/PA 36.  
 \*14 WORLD OF MANTOVANI, Decca SPA/PA 1.  
 \*15 RELICS, Pink Floyd, Starline SRS 5071.



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| April 13 | FOLKESTONE Leas Cliff Hall           | May 17 | DUNSTABLE California Ballroom     |
| April 15 | SHEFFIELD City Hall                  | May 19 | BARROW-IN-FURNESS Civic Hall      |
| April 17 | SOUTHPORT Floral Hall                | May 21 | HOVE Town Hall                    |
| April 18 | MANCHESTER Free Trade Hall           | May 23 | HEREFORD Flamingo Ballroom        |
| April 21 | NEWARK Palace Theatre                | May 24 | LLANELLI Glen Ballroom            |
| April 25 | IPSWICH Gaumont                      | May 25 | CARDIFF New Theatre               |
| April 26 | SOUTHAMPTON Guildhall                | May 26 | LUDLOW Young Farmers Event (Gala) |
| April 27 | NORWICH Theatre Royal                | May 27 | BOURNEMOUTH Winter Gardens        |
| April 28 | AYLESBURY Hazells Club               | May 29 | NEWCASTLE-UPON-TYNE City Hall     |
| April 29 | GLOUCESTER Gloucester Leisure Centre | May 30 | SUNDERLAND Locarno                |
| April 30 | BIRMINGHAM Locarno                   | May 31 | WARRINGTON Parr Hall              |
| May 2    | MARGATE Top Spot Ballroom            | June 1 | PETERBOROUGH ABC                  |
| May 3    | CHATHAM Central Hall                 |        |                                   |
| May 5    | YEovil Johnson Hall                  |        |                                   |
| May 6    | TORQUAY Town Hall                    |        |                                   |
| May 7    | REDRUTH Regal                        |        |                                   |
| May 8    | PLYMOUTH Guild Hall                  |        |                                   |
| May 10   | HANLEY Heavy Steam Machine           |        |                                   |
| May 12   | GLASGOW Apollo                       |        |                                   |



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5 APRIL 75

# MUSIC WEEK

# TOP 50 SINGLES

FORECAST  
 ○ QUARTER MILLION SALES  
 £ SALES INCREASE OVER LAST WEEK  
 Code: A - American songs, B - British, F - Foreign.  
 DISTRIBUTORS' INDEX CODE  
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H.R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Y - Factors, B - B&C, Z - ENT.

**STAR BREAKERS**  
 I'LL BE HOLDING ON, Al Downing, Chess 6145 036  
 COCHISE, Paul Humphry, ABC 4046  
 SOMEWAY SOMEHOW I'M KEEPING YOU, Tymes, RCA 2530  
 THE TEARS I CRIED, Glitter Band, Bell 1416  
 HOW GLAD I AM, Kiki Dee Band, Rocket PIG 16  
 WICKIE WACKY, Fatback Band, Polydor 2066 524  
 STOP ON BY, Rufus, ABC 4038  
 I FORGOT TO SAY I LOVE YOU, Chi-lites, Brunswick BR 17  
 TAKE YOUR MAMA FOR A RIDE, Lulu, Chelsea 2005 022  
 IT'S ONLY ME YOU'VE LEFT BEHIND, Cliff Richard, EMI 2279  
**LONGER LIST OF BREAKERS**  
 BABY HANG UP THE PHONE, Carl Graves, A&M AMS 7151  
 BACK TO BACH, Sounds Of Lancashire, Pye Disco Demand DDS 2005  
 BONNIE PLEASE DON'T GO, Kevin Johnson, UK 89  
 CAN'T GET IT OUT OF MY HEART, Electric Light Orchestra, Warner Brothers K 16510  
 JIGSAW GIRL, Clifford T. Ward, Charisma CB 248  
 KINGS OF SPEED, Hawkwind, United Artists UP 35808  
 LOVE CORPORATION, Hues Corporation, RCA 2525  
 LOVIN' YOU, Minnie Ripperton, Epic 3121  
 MAISON DE L'AMOUR, Son Of A Gun, RCA 2526  
 SPIRIT OF THE BOOGIE, Cool & The Gang, Polydor 2001 566  
 TAKE GOOD CARE OF YOURSELF, Three Degrees, Philadelphia PIR 3177  
 THE WELLY BOOT SONG, Billy Connolly, Polydor 2058 558  
 YOU BABY, John Holt, Trojan TR 7953  
 YOU GET YOUR KICKS, Mitch Ryder & The Detroit Wheels, Pye Disco Demand DDS 113  
**DISTRIBUTORS A-Z**  
 A Little Love & Understanding.....39S  
 Bye Bye Baby.....1E  
 Dreamer.....22CWM  
 Express.....38A  
 Fox On The Run.....5R  
 Fancy Pants.....4E  
 Get Down Tonight.....33Z  
 Girls.....3F  
 Good Lovin' Gone Bad.....34I  
 Having A Party.....30F  
 Hold On To Love.....36S  
 Honey.....31E  
 Hurt So Good.....45CW  
 I Can Do It.....7F  
 If.....17E  
 If.....37E  
 I'm Stone In Love With You.....27CWM  
 Lady Marmalade.....23CW  
 Let Me Be The One.....12E  
 Life Is A Minestrone.....49F  
 L.O.V.E.....26G  
 Love Me Love My Dog.....11CW  
 Make Me Smile (Come Up And See Me).....29E  
 Mandy.....20E  
 My Eyes Adored You.....25E  
 My Man And Me.....40IE  
 Only You Can.....15F  
 Philadelphia Freedom.....13A  
 Pick Up The Pieces.....18WEA  
 Play Me Like You Play Your Guitar.....9F  
 Please Mr. Postman.....44CWM  
 Please Tell Him That I Said Hello.....24F  
 Reach Out I'll Be There.....14F  
 Save Me.....50CW  
 Shame Shame Shame.....47F  
 Sing A Happy Song.....42Z  
 Skiing In The Snow.....21A  
 Sorry Doesn't Always Make It Right.....43E  
 South African Man.....46S  
 Swing Your Daddy.....8F  
 Sweet Music.....19E  
 The Funky Gibbon/Sick Man Blues.....10A  
 The Secrets That You Keep.....32E  
 The Ugly Duckling.....16A  
 The Queen Of 1964.....35F  
 The Way We Were.....48A  
 There's A Whole Lot Of Loving.....2CWM  
 What Am I Gonna Do With You.....6A  
 What In The World's Come Over You.....40E  
 Young Americans.....28R

	LAST 2 WKS	WKS ON CHART	TITLE	ARTIST	LABEL & NUMBER	Publisher	Producer
○ 1	1	1	5	B	BYE BYE BABY	Bay City Rollers	Bell 1409 KPM Phil Wainman
£ 2	2	4	6	B	THERE'S A WHOLE LOT OF LOVING	Guys & Dolls	Magnet MAG 20 Ammo/James Arnold/Martin/Morrow
3	3	9	5	B	GIRLS	Moments & Whatnauts	All Platinum 6146 302 Sunbury A. Goodman/H. Ray
£ 4	6	8	5	B	FANCY PANTS	Kenny	RAK 196 Martin/Coulter B. Martin/P. Coulter
£ 5	10	21	4	B	FOX ON THE RUN	Sweet	RCA 2524 Sweet/Essex Sweet
6	5	5	5	A	WHAT AM I GONNA DO WITH YOU	Barry White	20th Century BTC 2177 Schroeder Barry White
£ 7	9	10	5	B	I CAN DO IT	Rubettes	State STAT 1 Pam Scene/ATV Bickerton/Waddington
8	14	26	4	A	SWING YOUR DADDY	Jim Gilstrap	Chelsea 2005 021 Intersong Kenny Nolan
£ 9	11	17	5	B	PLAY ME LIKE YOU PLAY YOUR GUITAR	Duane Eddy	GTO GT 11 Macaulay/Larkworth/GTO/Carlin T. Macaulay
10	8	23	4	B	THE FUNKY GIBBON/SICK MAN BLUES	Goodies	Bradley's BRAD 7504 ATV Music Miki Anthony
11	26	38	3	B	LOVE ME LOVE MY DOG	Peter Shelley	Magnet MAG 22 Tiger/Intune Peter Shelley
12	23	32	5	B	LET ME BE THE-ONE	Shadows	EMI 2269 Curtis/Perkins/Carlin Shadows
£ 13	15	20	5	B	PHILADELPHIA FREEDOM	Elton John Band	DJM DJS 354 Big Pig Music Gus Dudgeon
£ 14	19	22	5	A	REACH OUT I'LL BE THERE	Gloria Gaynor	MGM 2006 499 Jobete/T. Bongiovi/M. Monardo/J. Ellis
○ 15	7	3	8	B	ONLY YOU CAN	Fox	GTO GT8 GuruSama/Chrysalis K. Young
£ 16	22	34	3	B	THE UGLY DUCKLING	Mike Reid	Pye 7N 45434 E. H. Morris Terry Brown
○ 17	4	2	7	A	IF	Telly Savalas	MCA 174 Screen Gems/Columbia Snuff Garrett
18	12	6	7	B	PICK UP THE PIECES	Average White Band	Atlantic K 10489 AWB Arif Marden
19	16	14	7	B	SWEET MUSIC	Showaddywaddy	Bell 1403 Bailey/DJM Mike Hurst
20	13	11	7	A	MANDY	Barry Manilow	Arista 1 Screen Gems/Columbia/Grahple Manilow/Dante/Davis
£ 21	25	29	4	B	SKIING IN THE SNOW	Wigans Ovation	Spark SRL 1122 KPM Barry Kingston
22	17	15	8	A	DREAMER	Supertramp	A&M AMS 7132 Delicate/Rondor Ken Scott
£ 23	28	37	3	A	LADY MARMALADE	Labelle	Epic EPC 2852 KPM Alan Toussaint
24	18	16	11	B	PLEASE TELL HIM THAT I SAID HELLO	Dana	GTO GT6 Hush/Chrysalis Geoff Stephens
25	21	12	10	A	MY EYES ADORED YOU	Frankie Valli	Private Stock PVT 1 KPM Bob Crewe
26	32	35	4	A	L.O.V.E.	Al Green	London HL 10482 Burlington Willie Mitchell
27	20	18	11	A	I'M STONE IN LOVE WITH YOU	Johnny Mathis	CBS 2653 Gamble Huff/Carlin Thom Ball
28	31	19	6	B	YOUNG AMERICANS	David Bowie	RCA Victor 2523 Mainman/Chrysalis Tony Visconti
○ 29	27	13	9	B	MAKE ME SMILE (COME UP AND SEE ME)	Steve Harley & Cockney Rebel	EMI 2263 Trigram/RAK S. Harley & A. Parsons
30	30	28	6	A	HAVING A PARTY	The Osmonds	MGM 2006 492 Chappells/R&R Mike Curb
31	41	-	2	B	HONEY	Bobby Goldsboro	United Artists UP 35633 KPM Bob Montgomery
○ 32	24	7	8	B	THE SECRETS THAT YOU KEEP	Mud	RAK 194 Chinnichap/RAKM.Chapman/N.Chinn
33	43	-	2	B	GET DOWN TONIGHT	K.C. & The Sunshine Band	Jayboy BOY 93 Southern T.K. Prod.
34	33	47	3	B	GOOD LOVIN' GONE BAD	Bad Company	Island WIP 6223 Island Bad Company
£ 35	37	43	3	B	THE QUEEN OF 1964	Neil Sedaka	Polydor 2058 546 Kirschner/Warner Bros Neil Sedaka/Robert Appere
36	47	-	2	B	HOLD ON TO LOVE	Peter Skellern	Decca F 13568 Pendulum/Warner Bros. Meyer Shagaloff
37	46	-	2	B	IF Yin & Yan		EMI 2282 Screen Gems/Columbia
38	45	-	2	B	EXPRESS B.T.	Express	Pye 7N 25674 Carlin B.T. Express
39	48	-	2	B	A LITTLE LOVE AND UNDERSTANDING	Gilbert Becaud	Decca F 13537 ATV Music Rideau Rouge
40	40	44	3	B	MY MAN AND ME	Lynsey De Paul	Jet 750 ATV Music Lynsey De Paul
40	36	39	4	A	WHAT IN THE WORLDS COME OVER YOU	Tam White	RAK 193 Southern Mickie Most
42	38	45	3	B	SING A HAPPY SONG	George McCrae	Jayboy BOY 95 Southern T.K. Prod.
43	49	-	2	A	SORRY DOESN'T ALWAYS MAKE IT RIGHT	Diana Ross	Tamla Motown TMG 941 Jobete London Michael Massa
○ 44	39	27	12	B	PLEASE MR. POSTMAN	Carpenters	A&M AMS 7141 Dominion Richard & Karen
45	<b>NEW ENTRY</b>			B	HURT SO GOOD	Susan Cadogan	Magnet MAG 23 Warner Brothers Lee Perry
46	34	31	8	B	SOUTH AFRICAN MAN	Hamilton Bohannon	Brunswick BR 16 Burlington Music H. Bohannon
47	35	25	9	A	SHAME SHAME SHAME	Shirley & Company	All Platinum 6146 301 Sunbury Sylvia
48	<b>NEW ENTRY</b>			A	THE WAY WE WERE	Gladys Knight & The Pips	Buddah BDS 428 Screen Gems/Columbia Ralph Moss
49	<b>NEW ENTRY</b>			B	LIFE IS A MINESTRONE	10CC	Mercury 6008 010 St Annes 10CC
50	<b>NEW ENTRY</b>			B	SAVE ME	Silver Convention	Magnet MAG 26 Anchor Butterfly Prod.

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# MARKET PLACE MW

FROM PAGE 35

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## Country Music Festival

COUNTRY MUSIC, as with any other genre, has its own legends and the Seventh International Festival of Country Music — playing to capacity crowds at Wembley's Empire Pool over the Easter break — provided the enthusiasts with two of them. And, after witnessing the performances of George Jones and Marty Robbins, it was easy to realise how legends are born. Both were making their debut British appearances, held the audience in fever-pitched anticipation before they made their stage entrance — and left them yelling for more after they exited.

George Jones, with around 20 years of recording and 100 albums to his credit, had a mass of material to draw from and played it safe by filling his 30-minute slot with just a slight selection of his most familiar titles. Backed by his newly-gathered, seven-piece outfit The Jones Boys — consisting of top musicians and sessionmen — the pace was break-neck right from the start and solidly country, with the distinctive Jones' styling prominently at the fore. A highlight of the act, and warmly applauded, were two duets with his ex-recording partner Melba Montgomery — an equally fine stylist with a rich Southern voice, who had made her own successful appearance earlier in the evening. This was a historic occasion as Jones and Miss Montgomery had not sung together for eight years, and they proved that they're still among the best in the business.

A little more relaxed was the performance of Marty Robbins but superbly displaying the many musical areas in which he has ventured during the past two decades. Robbins, with longer time

on stage, worked more as an entertainer and mingled his hit titles with ballads, Hawaiian numbers and his classic gunfighter songs. His rendition of John Denver's Back Home Again, a song which he has not recorded, was one of the whole weekend's finest moments, and he laced the whole act — successfully — with almost camp humour.

One of the drawbacks of the Festival, as with previous years, is the staggering onslaught of artists and their limited time on stage. This was certainly the case with both Jones and Robbins — who certainly deserve to tour these shores, as does another of the music's current superstars Dolly Parton. Miss Parton closed the Saturday evening show and finely proved that glamour and talent are completely compatible. Rating as one of Nashville's top songwriters, she also proved herself a fine exponent of her own material. Once again, the audience response was overwhelming.

An interesting aspect of the proceedings was the audience reaction to the older forms of country. Red Sovine, Vernon Oxford and Marvin Rainwater, all stalwarts and far removed from contemporary Nashville, had the crowds crying out for encores and Mac Wiseman, one of the music's most regular visitors, received the usual enthusiastic response in return for his fine rendition of the old-timey and bluegrass sounds. On the other hand the sophisticated, cabaret styled approach of Barbara Mandrell — complete with the Do Rights, a driving almost rock orientated outfit — received only a polite response in comparison. A great shame as Miss Mandrell, fighting a throat infection, showed herself to be a multi-talented entertainer and worked hard to involve the audience within her act.

Among the other artists appearing were welcomed return

performances from Wanda Jackson and Jeanne Pruett, Jimmy Payne building up a loyal British following, and Johnny Carver and Molly Bee both debuting here. The Irish artists maintained their usual high standards with the duet coupling of Ray Lynam and Philomena Begley providing a sound that well matched up to their Nashville counterparts, and Larry Cunningham won over with his attractive ballad work. The Tumbleweeds came over from Holland and, among the local acts, Miki & Griff showed country in a MOR setting whilst both Jon Derek & Country Fever and Kelvin Henderson's Country Band deserve special mention for their valuable backup work.

The immensely popular George Hamilton IV was compere throughout the two evenings and handled the task with his usual charm and efficiency.

TONY BYWORTH

## Ella Fitzgerald & Oscar Peterson

THE AMAZING Ella Fitzgerald just keeps on going, rekindling old fires and lighting new ones along the way. It was a star night for the Festival Hall audience on Monday. Oscar Peterson opened the show, his face wreathed in smiles, his big hands moving like lightning over the keys as nobody else can, making magic ripples through numbers such as Satin Doll and Caravan. Then a surprise bonus arrived in the shape of Joe Pass, on his way to Ronnie Scott's, who demonstrated his mellow flamenco jazz style in You Are The Sunshine Of My Life, and jammed with Oscar Peterson. Then Miss Fitzgerald strolled on in a flame dress, peering endearingly at the packed hall — not forgetting the choir stalls — and delivered a sort of

sampler set of tracks from her innumerable albums. The opening number, Too Close For Comfort, was a little patchy, but then suitably warmed up, she and the Tommy Flanagan Trio worked comfortably together for the rest of the evening, from Let's Fall In Love, through a Bossa Nova medley interspersed with inimitable — bird noises even — to, of course, Manhattan. Then she called Joe Pass back for Every Time We Say Goodbye and Days Of Wine And Roses. Ella closed the show with You've Got A Friend, in which the audience were invited to reply to her 'Right On,' but was too stunned to sing up and was told that the crowd at the earlier show had done better. And she left without giving an encore. Well, it had been a long evening.

VAL FALLOON

## The Shadows

PERFORMING FOR the first time in public for six years the Shadows packed the Fairfield Hall in Croydon with a complete cross-section of age groups. The magic was there as ever, with a dramatic drum solo from Brian Bennett on Honourable Puff-Puff taken from their new album, being one of the highlights of the show. They played two sets, the first mainly of older numbers and the second featuring newer recordings. Unexpectedly, the Eurovision entry, Let Me Be The One received one of the largest ovations of the evening, surprising even the group. They admitted after the concert that they had all been nervous, performing again such famous numbers as Apache, FBI, Somewhere (from West Side Story), Nivram, Atlantis, Lady Of The Morning and Music Makes My Day. But it hardly showed with the Group's jokes and

chat delighting the crowd. What a shame this performance is not to be followed up with more live appearances around the UK.

DAVID LONGMAN

## Caterina Valente

OPENING HER third season at the Talk of the Town in London, Caterina Valente emphasised, stressed, underlined and boosted the fact that she is one of a mere handful of truly great female entertainers.

Her vocal talents have earned her sales of more than 25 million albums over the years — her one really big single, The Breeze And I, was twenty years ago. But she is by no means just a singer, albeit a versatile, jazz-tinged, bang-in-tune and technically spectacular singer.

She really entertains, with flashes of fast tapdancing, moments of comedy, spasms of drama, all linked by a personality that is tailor-made for instant communication. She is multi-lingual, which has aided that communication in top cabaret halls all over the world.

Caterina Valente's strength lies in the way she makes the whole act look so easy. No straining after effect, no gimmickry — just a variety of moods set in a production which flows easily. Her vocal duets with tenor sax or flute or clarinet are highlights, her Feelin' Groovy is outstanding, Scarborough Fair is brilliant.

And she gets excellent back-up support from her brother, Silvio Francesco, who is also her musical director. He's strong on personality, too, prancing through The Boy From Ipanema, helping out on the tap routine.

Caterina's voice is an exquisite instrument of wide range, but she fights shy of mere showing off. Good taste — that's the summing up.

PETER JONES

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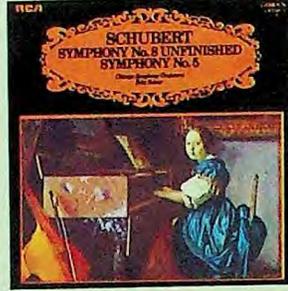
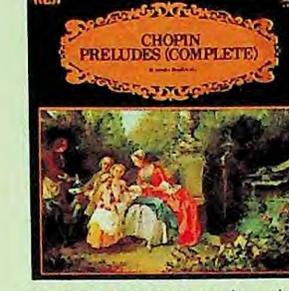
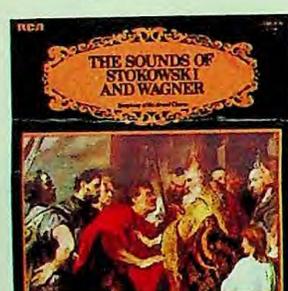
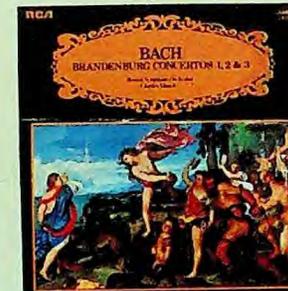
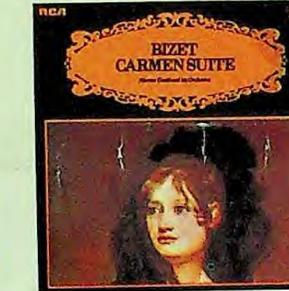
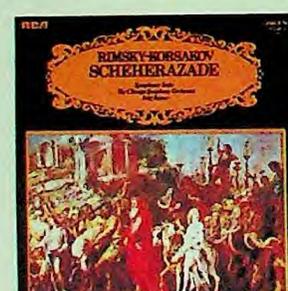
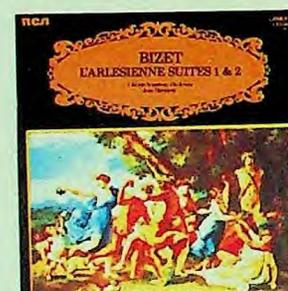
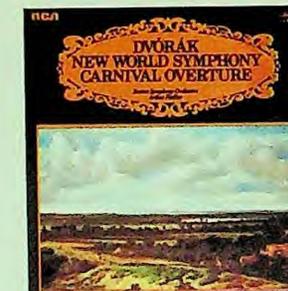
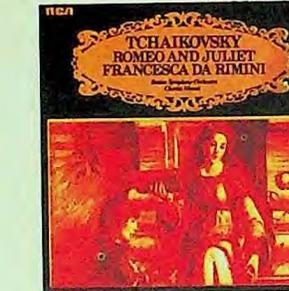
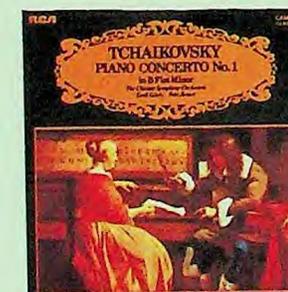
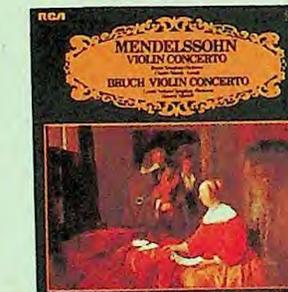
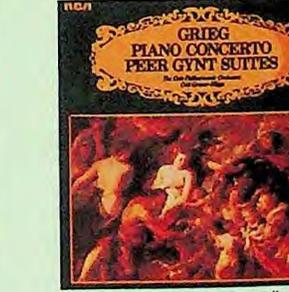
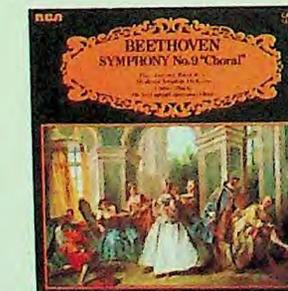
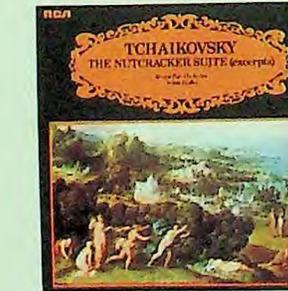
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