

# MUSIC WEEK



Europe's Leading Music Businesspaper • Incorporating Record & Tape Retailer • A Billboard Group Publication • 60p

## 76 first quarter down claim record dealers

BRITAIN'S INDEPENDENT record dealers are fighting back against the multiples and their continuous discounting by offering better personal service and a broader-based catalogue stock. Retailers in a *Music Week* survey this week admitted that the two weapons were helping them survive in the battle against Boots, W. H. Smith and Woolworths.

Business in the first three months of 1976 has fallen, several dealers agreed, with one Kent retailer actually estimating that his business trade — accounting for inflation — had dropped by 40 per cent. All agreed that while the multiples were not actually killing trade, price-cutting had had some effect on their business.

## Second Queen's Award for DJM exports

DICK JAMES Music is for the second time a winner of a Queen's Award. In 1973 the company was granted a Queen's Award for Industry. The new citation is for export achievement and is given to companies whose overseas earnings have more than quadrupled in a year. The awards are only held for five years. DJM is the only company to have been the recipient of a Queen's Award although EMI and Decca have received similar awards in other fields.

The award comes at a time of considerable change for the company. In future all DJM European pressing and distribution is to be handled by CBS Holland. The deal gives DJM artistic control over the company's product but

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## Eleven men sentenced for EMI thefts

ELEVEN MEN appeared at Inner London Crown Court last Wednesday, charged with offences relating to the theft of 75,000 records valued at £200,000 from EMI's Hayes factory. The court was told that the record had been taken from one department to another, where they were stolen by lorry drivers, and then taken to a garage and sold through seven retail shops run by Unlimited Sounds Ltd.

Leonard Gerber, for the prosecution, said that EMI had called in its chief security officer when it discovered that records were being stolen on a big scale from the Hayes factory. When he started his investigation he found that his own son, a fork-lift truck driver at the plant, was involved. Judge David West-Russell said that it was one of the worst cases of wholesale theft

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Mark Green, proprietor of the Record Room, St. Albans, Herts, told MW: "Normally you would expect the first quarter to be the best trading months of the year but so far 1976 has been quite difficult. I don't know what the future holds for us and with the competition from the multiples it seems that our only way of survival is by being well-stocked on catalogue items."

Green added that W. H. Smith, Boots and Woolworth were obviously taking the cream of sales so far as chart albums were concerned, with their various discounting offers. "The only way we can exist now is by stocking back-catalogue product which accounts for about 60 per cent of our turnover. The trouble is that it is essential to have a quick turnover of certain product like chart albums in order to maintain stocks of back catalogue — and that is where we are losing out."

John Corbett of Easy Listening in Birmingham agreed. It was foolish to say that the record market wasn't quiet at the moment, he said, but on the other hand there was no one in pop music setting a pattern at the moment. "I personally haven't suffered too much at the hands of the multiples although I have a Woolworth's very nearby. The way to beat the multiples is by having a really good look at catalogues and keeping a broad selection of stock."

Peter Bragman of Petronix in St. Paul's Cray, Kent, said that taking account of inflation record sales for him were down by 40 per cent although he added that sales of 8-track tapes were up marginally — he credited this to the policy of buying stock more selectively. Colin Reilly at Wynd Up Records in Manchester also said that trade at his Salford branch was down one-third on the

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SMOKIE, MANAGER Bill Hurley and songwriter Nicky Chinn were presented with silver discs last week for sales of their second album, *Changing All The Time*. Pictured with the band are Hurley (left) Alan Freeman who presented the silver discs, Chinn and Dave Most of RAK.

## Sonic label replaces International series

THE PHILIPS International series is to be discontinued as part of a general Phonogram overhaul of the mid-price activity of the company. The re-organization starts in June with the launch of a new series, centralising all the mid-price activities. The next step is to be the launch of another label to fill the gap between mid-price and budget product.

Phonogram commercial manager David Adams said: "After checking out the whole situation regarding mid-price effectiveness, we came to the conclusion that we needed an

entirely new image."

All mid-price material will be on a new series to be called Sonic, a name previously used on mid-price cassettes. One of the problems with the International series has been inability to export International product because of label registration difficulties."

Sonic is to be a registered label worldwide and Phonogram hopes for full export potential from it. Price of the Sonic series will be £1.99 and this will be maintained, Adams said, even in the event of increases in other ranges. Cassettes and 8-tracks will be £2.15.

## Robin Nash to leave TOTP

ROBIN NASH, producer of BBC Television's Top of the Pops for the last four years, is to be rested from the programme through the summer and autumn. BBC Television's head of light entertainment Bill Cotton, told *Music Week* that Nash is to go on a senior management conference for two weeks from May 10, and when he returns, he will prepare the preliminary work for the new series of the Generation Game, which begins in September.

Replacing Nash will be Brian Whitehouse, who has produced the successful weekly pop show before, but more recently has been involved with the Michael Parkinson show.

Nash told *Music Week* that he would be 'extremely sorry' if he thought he would not be associated with Top of the Pops in the future. Added Nash, "The BBC is sending me on this management conference which covers all aspects of the BBC's work, and I hope the

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HAWAII MAY 6-10

## Traditional Country still the favourite at Wembley

by TONY BYWORTH  
COUNTRY MUSIC is now a well established calendar event at Wembley's Empire Pool over the Easter Bank Holiday, and this year's International Festival once again attracted the crowds.

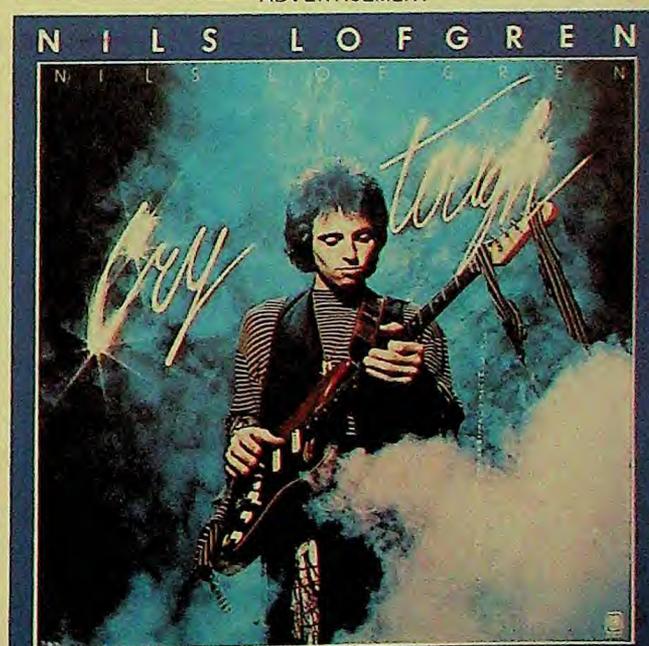
The eighth International Festival for the first time stretched over three days with the first two evenings being reserved for the mainstream country acts, and the Monday evening for the contemporary — or progressive — performers. While the first two days attracted capacity crowds totalling around the 25,000 mark, the third day gathered less, amounting to a half-filled auditorium and comprising more of pop and rock followers rather than the dedicated country enthusiasts.

As with previous years the festival also proved itself a very important buyer's market and, even in these times of hard inflation, business was very brisk with the 39 companies who had taken exhibition space.

On the record company front Anchor reported strong sales with the Don Williams albums, especially the latest Stateside release *Harmony* of which the company had imported 2000 copies; RCA attracted good business with the Outlaws album and the George Hamilton IV box set; MCA with the new compilation release *Best Of Music Country America Vol. 2*; and CBS with the Lloyd Green steel guitar album *Steel*

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ADVERTISEMENT



"Cry Tough—pull down your soul  
You just need another shot of Rock N' Roll..."  
—Nils Lofgren

Produced by Al Kooper  
David Briggs

NEW FROM NILS LOFGREN ON A&M RECORDS & TAPES

# NEWS

## Pye Pips dealer scheme

PYE HAS launched a "baker's dozen" sales campaign to tie in with the arrival this week (April 19) of Gladys Knight and the Pips for concert appearances.

Dealers ordering a dozen albums by the group will receive a 13th, as a bonus and incentive. The order may

be mixed between albums and tapes but each dozen ordered can include no more than six of the group's chart album *The Best Of Gladys Knight And The Pips* (Buddah BDLH 5013).

The rest must be picked from four other catalogue albums: *I Feel A*

*Song* (BDLP 4030), *Imagination And The Pips Sing The Claudine Soundtrack* (BDLP 4010), and *Second Anniversary* (BDLP 4038).

A Pye spokesman said: "Obviously the idea is to re-activate consumer interest in the back catalogue material by the group since they moved to Buddah from Tamla Motown. The 'best of' album is doing well but we want to draw attention to what went before. The group's tour has already been extended by extra concerts because of public reaction."

## DJM pulls out of race

AS A direct result of the BBC's decision not to screen the Formula Two championship motor race from Thruxton on Easter Monday, sponsors, DJM Records decided to pull out. DJM managing director Stephen James signed a contract with the British Automobile Racing Club to sponsor the only Formula Two race this year, on the basis that BBC Grandstand would give coverage to the event. The race was to be known as the Moon Williams Formula Two — Williams has a new single, *Everytime I Take The Time Out* on April 23.

The BBC decided not to cover the race because of the advertising that

DJM had placed on the cars and on the track. James told Music Week that he was not clear about the BBC reasons for pulling out. "I find it difficult to understand the BBC's mentality. I was under the impression that the BBC thought that motor racing was an exciting sport to televise, though obviously that policy has changed," said James.

James is still hoping that the Formula Ford Championship, which DJM is also sponsoring, will still be covered by the BBC later in the year. Southern Television covered the Formula Two race in the absence of the BBC.

## Joe Smith on UK visit

VISITING THE UK at present are Mel Poster, president of Elektra Asylum, Joe Smith the newly appointed chairman of the company, international manager Robin Loggie, international vice president in charge of advertising and artist relations, Jerry Sharrel and executive vice president Steve Wax.



PAM AYRES, *Opportunity Knocks* discovery whose *Galaxy* album *Some Oj Me Poems And Songs* is in the Music Week chart, pictured with fans young and old at a recent personal appearance in the record department of the Army & Navy Stores, Bromley, Kent. The picture was taken by A. R. Parker, Lugton's area representative.

## BUK signed to CBS

BUK RECORDS has a new four-year pressing and distribution deal with CBS as from this month, the contract negotiated by Buk managing director Paul Murphy and CBS commercial director Jack Florey.

But this deal does not entirely over-rule the original Buk contract for pressing and distribution signed, December 1973, with Decca. Effectively it means that Buk will continue to produce certain material for the Decca arrangement — acts like Freddy Breck, Candlewick Green and the Million Airmen, which went to Buk initially through BASF.

New acts specifically signed to Buk will, however, go through the CBS arrangement.

Murphy said: "Among the product now covered by CBS will be Tony Monopoly's album, *Tony Monopoly*, which is to be promoted through regional television campaigns from May 7 in the North and Midlands. This ties in with his season at the *Talk of the Town* in London.

"Other launch acts from Buk who will be pressed and distributed by CBS are Child, a four-piece band with a single *River Of Love*, the five-strong Enid who have an album and a single from and an Afro-rock band, Locust, who also have five musicians."

ROUTE RECORDS has signed American band, *Mistura* for the UK and Europe. The first single is titled, *The Flasher*. The eight-piece jazz-orientated band is led by Lloyd Michels. This is the first American



signing to the label and follows import interest shown in the band in the northern region.

PRESIDENT IS handling *Aquarius*, one of the labels from the French J.A.C.K.S. group of companies, in Britain. First release is *You Got It (AQ 3)* by Judd & Miss Munro, a British signing to label featuring actress *Caroline Munro* and husband *Judd Hamilton*.

MAGNET IS to be represented in France by Carrere Records and product is to be released in that country on a joint label. Carrere Records is run by Claude Carrere. First release under the new deal will be *You Don't Have To Say You Love Me*, by *Guys 'N' Dolls*.

CHRYSALIS RECORDS has signed *Cajun Moon* to a worldwide recording contract finalised between joint managing director Chris Wright and Sandy Robertson and Paul Brown of Robertson Brown Associates who manage the band. *Cajun Moon* has been working in the studio recently and the first release is expected in the near future. The band was noticed by the record company when they worked as support act to Chrysalis group *Steeleye Span* on a recent tour.

# O'JAY'S NEW SINGLE

*Livin' for the weekend*

Follow up to their last top 20 hit 'I Love Music'

on PIR 4189



## YESTERDAYS

10 YEARS AGO

(April 21, 1966)

GEOFFREY BRIDGE named as next managing director of EMI Records, succeeding Len Wood who after seven years becomes group director, records ..... in further letter to RR, Philips m.d. Leslie Gould points out he is still awaiting reply to his earlier "Who are the GRRAs?" question, but meeting planned for discussions on small-order surcharge ..... Diachord 3-D displays being installed in selected shops to promote David Ballantyne's *Love Around The World* album on Columbia ..... Polydor releases first batch of eight Atlantic LPs ..... John Moore registers *Goose's Record Centres* as a limited company ..... Economist Intelligence Unit estimates EMI's market share as 34 per cent, followed by Decca (24), Pye, Philips, CBS (8), with remainder shared by Others and mail order ..... *Disc and Music Echo* appears with colour front-page and giveaway offer of mini-LP of star interviews by Tony Barrow.

5 YEARS AGO

(April 24, 1971)

CHRIS BLACKWELL resigns as managing director of Island Records to concentrate on production and talent acquisition, David Betteridge succeeds ..... for Bell, Larry Uttal signs production deal with Roger Cook and Roger Greenaway ..... Transatlantic takes on UK distribution of *Rolling Stone* newspaper ..... Tony Stratton-Smith acquires Monty Python recording rights ..... Deke Arlon to appear in 1500th edition of *Crossroads* tv serial ..... at Kinney group, Brian Hutch promotion manager Brian Hutch appointed director of public relations ..... at MU, John Morton takes over as general secretary from retiring Hardie Ratcliffe ..... following complaints of faulty pressings, EMI manufacturers new master for *Motown Chartbusters Vol. 5* album ..... W. H. Smith completes three-week 20p-off experiment on Polydor 99 low-price label.

Order from CBS Order Desk, Tel: 01-960 2155 CBS/WEA/A & M Distribution Centre, Barlby Road, London W10

# Wilde Rock to move into video

WILDE ROCK, the record promotion company, is moving into video from June 1, if final talks about the project with interested organisations are approved. Director Bruce Higham said this week that the scheme had been cleared by Phonographic Performance.

He told Music Week: "There have been and still are talks with the Musicians' Union, but it seems that they are quite acceptable to the idea of albums being advertised in record retail outlets by video films. It appears that the problems so far as the MU is concerned arise when the films are shown in other outlets such as discotheques."

Higham said that 50 major record stores nationwide would be involved in the video scheme initially. "The cost will be free to them and record companies, who have reacted to the idea very favourably, will be able to give a three minute plug to an album-track in 50 stores for a four week period at a cost of only £300. Some of the shops involved already have hardware departments so they will have the necessary video equipment — with the others, under an arrangement we have made, they will be able to lease video sets from the manufacturers at a cost of only

about £7 a week."

Higham is confident that other shops will be joining the scheme soon. "For the moment we want to keep it to a limited number because then we can properly assess the value of the video promotion and decide the best ways in which to extend it. Like with the in-store record promotion, Wilde Rock is paving a new way again and it is important that everything goes right."

Wilde Rock is also moving into the European market shortly. From July the company will be operating a disc promotion scheme in Germany, Switzerland and Austria, with records being promoted via syndicated tapes in record shops. Once the success of the U.K. video scheme has become known the idea will then be extended to the Continent. "It was the natural thing for us to do to move into Europe," Higham added.

Footnote: EMI and Virgin record stores have now joined the Wilde Rock promotion scheme. A total of 24 EMI and 13 Virgin have joined other retailers. Higham claimed that 60 percent of UK record dealers are now dealing with Wilde Rock, giving an approximate weekly listening public of seven and one half million.



DOREEN (LEFT) and Irene Chanter at a reception to launch their first album on Polydor with (left to right), manager Justin de Villeneuve, Polydor managing director Fred Haayen, Polydor a&r man Chris Parry and Ray Williams of Gas Productions.

# McDonagh joins Decca

MICK McDONAGH has joined Decca as head of promotion replacing Lyndon Holloway who has resigned from the company. McDonagh, who has a degree in marketing, has held similar positions at Transatlantic and Tamla Motown and spent two years running his own independent promotion company. He will be responsible to Peter Goodchild, head of marketing. McDonagh joins the company on May 3, and will look after all Decca group pop and mor product promotion for tv and radio.



ATV Music. He previously worked with his father, Tony Hiller (producer and manager of Brotherhood of Man) at ATV Music.

LEIGHTON PEACOCK, formerly with Sankey Building, has been appointed administration manager at Pye Records Mitcham factory.

JEFF HARRIS is the new repertoire assistant to Precision tape manager Don Dive. He was previously based at the Precision factory.

DAVID BOOKS, formerly an independent dj, has joined State Records as head of promotion, a new position at State. He will be responsible for backing up distribution company, Polydor's, promotion efforts.

DELIA HUBBARD, formerly with Decca and Polydor, has joined Private Stock in the newly-created position of national marketing and promotion co-ordinator. All

# Fred Parsons forms new disc company

FRED PARSONS, formerly a director of B&C/Mooncrest at the time the company was taken over by Saga, is back in the record business with a new company, Calendar Records which he has formed with producer Don Lawson. The company is hoping to conclude a UK distribution deal within the next few weeks.

The first single release will be by Norman Beaton, star of the new TV series, The Fosters, with a vocal version of the theme tune from the series called, Family Man. Other records in the pipeline will be by Sally Sagoe, Black Velvet, Sinclair and Friends and recently signed heat winning group on New Faces, Bodean. Calendar is operating from temporary accommodation and can be contacted on 01-568 7905.

# Ric Lee sets Fast Western

TEN YEARS After drummer, Ric Lee, has now finalised details of his new production, management and publishing company, Fast Western. The first single, released through MAM, is an instrumental performed by Lee and written by John Jones entitled Man On The Run.

It is scheduled for release on April 23, along with the first single from Lee's discovery, Ben Cadey, Running In And Out Of Your Life which is written by Lee and Jones, Cadey, a Derbyshire born mor singer, is managed and produced by Lee and Fast Western.

Fast Western has been predominantly set up to give a wide range of new talent a chance to be heard and enjoy studio facilities which Lee has built himself in the grounds of his Kent house. (See StudioScene in this issue).

# Oscar single

LENA DAVIS, previously head of exploitation for Morgan Music, and British representative for America's Vanguard Records, has formed her own recording and music company, Lena Davis Associates. First three singles, now in production, are by Damon Hardy, Sadie Sunbeam and Oscar.

The executive producers for the singles are Davis and her Korn, who is recording under the name of Oscar. They are being arranged and produced by Tim Wheeler and basic backing is provided by a house band comprising Bernie Andrews on guitar, Phil Meader on bass and Barry Phillips on drums.

Until negotiations are completed for West End offices, the company is operating from Davis Korn Enterprises in Northbrook Road, London (01-888 6064).

marketing and field promotion staff will report to her.

CHICK CHURCHILL, keyboard artist with Ten Years After, has now been officially announced as professional manager for Chrysalis Music. Churchill will be working alongside existing professional manager, Ann Munday.

PHIL HOLMES has joined Magnet as sales and marketing manager. Holmes, who was previously label manager of Black Magic, is known through his twice weekly show, Extravaganza, on Radio Nottingham.

DAVID STARK has joined MAM Records as international promotion manager, reporting to managing director Geoffrey Everitt. Stark was previously with Decca's international department.

# DOOLEY

PYE ONCE again making the running on the singles front with seven Top 50 entries and Brotherhood's Save Your Kisses expected to pass the one-million figure within two weeks — has Clive Selwood been waving his magic wand once again?.....it's tough at the marketing top these days — in recent weeks there have been changes at WEA, Polydor, Precision, A&M and RCA, with Jet's Mike Weston the latest to make a move.....DJM offering to swap dealer overstocks of Rock Of The Westies LP for Elton John's Here And There live album in the ratio of one for every three new orders.....at country music festival, promoter Mervyn Conn received plaque from governor's representative proclaiming April 18 as MC Day in Tennessee henceforth.

FOR WELCOMING party for Joe Smith on his first visit to London as chairman of Elektra/Asylum, WEA sent out invites of red, white and blue rosettes proclaiming "Let's Hear It For Joe".....news awaited of Phonogram plans to form a singles marketing division — but projected move to new premises off Euston Road dropped for the time being.....Gotta Be Near You by Bill Martin and Phil Coulter, sung by Geraldine, will be UK entry in Majorea song contest.....following their leader's retirement, Glitter Band in future to be known as the G. Band.

STRANGE BUT TRUE — 10cc's Graham Gouldman has just become a dad and named his son Louis Benjamin.....through Don Morris's marketing company AMC, Marlborough cigarettes sponsoring eight-week live music and disco tour of clubs and universities starting this week.....guests at welcoming party in Beverly Hills organised by Ray Conniff's manager Harold Jovien for Maurice and Berenice Kinn included Peggy Lee, Tony Bennett, Patti Page, Steve Lawrence, Benny Carter, ex-MCA chief Berle Adams and former Paramount Pictures head Marty Rackin.....guests at farewell party for Mark White, retiring head of Radio 2, organised by Howard Newby, director of radio, in BBC boardroom included numerous record company managing directors.....both Radio Luxembourg and Thames Valley Radio claiming first interview with new BCR member.

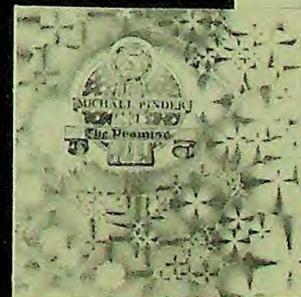
ON FAR Eastern tour, Pye international director Fred Marks visiting Japan, Hong Kong, Philippines and Singapore—and will return via Hawaii for IMIC and Los Angeles.....latest addition to playlist of Martyn Sutton, BRMB's music director, and wife — a daughter Sallyann.....personal statement awaited from Decca press officer Chris Poole.....EMI Records m.d. Leslie Hill continued his upward climb — he's just been appointed a divisional director.....congratulations to Teasers of the NME last week for spotting our old deliberate mistakes; we spotted yours last week — claim that Paul McCartney not signed to EMI and chart placing for Hank Mizell's Jungle Book — should be worth a Kipling paperback from Charly Records.

# DOUBLE DECCA

AL GREEN  
SHU 8493



MIKE PINDER  
THS 18



Marketed by



## Johnnie Walker quits BBC for U.S. post

DJ JOHNNIE Walker has announced that he will not be renewing his contract with the BBC when it expires at the end of June. Instead, he is planning to leave the UK to take up a radio post in America. Details of this deal were not available at the time of going to press.

Walker's decision to leave Radio 1, has been anticipated for some time. His name has recently been linked with Radio Luxembourg and Beacon Radio 303, which came on air on April 12. In January of this year, Walker visited America for a holiday, and while there he attended the Billboard Disco Forum, where he was presented with an award for top European disco disc jockey.

The BBC is anticipating replacing Walker with a presenter already contracted to the BBC. It is understood that the replacement has already been chosen, though it is not Paul Burnett, who joined the BBC from Radio Luxembourg.

Radio Luxembourg is holding a 208 Find-a-DJ Contest for six nights, starting May 1. The Luxembourg staff have sorted through the recent disc jockey application tapes, and have chosen six disc jockeys, who will present a

15-minute show each, and then the listeners will be invited to vote for their favourite. Luxembourg told Music Week that there is a "possibility" that the station will employ the winner.

## Piracy charge for Manchester retailer

MANCHESTER RECORD dealer, Ramzam Arshad, was ordered in the High Court last week to hand over to EMI cassette recordings said to infringe copyright. The order was made by Mr Justice Fox in an action against Arshad who was alleged to have been dealing in pirated recordings.

Arshad did not defend the action which was brought by EMI and judgement was given against him. He was trading as Beta Spin Inn. He was also ordered to name his suppliers and customers.

The judge ordered an enquiry into the damages suffered by EMI and payment of any sums due. Arshad, who was not present or represented, was also ordered to pay costs.



Left to right: producer/manager Peter Asher, new RSO president Al Coury and Robert Stigwood at a welcoming party in Los Angeles.

## Second Queen's Award for Dick James Music

FROM PAGE 1

marketing and promotional activities will be the responsibility of local CBS companies. The deal was concluded between DJM business co-ordinator, Nick Hampton, CBS business affairs manager Paul Tesselaa and John Vis, managing director of CBS Holland.

A new pressing and distribution deal for DJM in the UK is expected to be announced next week and will come into effect on July 1. At that time, all the company's single product will be packaged in bright yellow bags and there will also be a change in the label design as part of a campaign to brighten the company's image.

Managing director, Stephen James, said that one of the reasons for the change was the trend towards in-store single displays. A full-colour bag would add an extra 5p to the cost of a single, he said, but bright yellow he felt would be eye-catching as well as inexpensive.

James also said that the company plans to move to a new office block in London's Theobalds Road, where staff will have more space as well as improved recording facilities. The building is presently being renovated and the move should be complete by July next year.

DJM is also enjoying chart activity at the moment. The entry of Harpo's Moviestar (DJS 400) follows nine months of radio and

discotheque promotion. It was picked up from Sweden and released in July last year. Under the restructured sales and promotion force, the record was reactivated again in January. DJM has contracted Harpo for three years in the UK and he is at present visiting this country to perform on Top Of The Pops.

## 76 first quarter down claim record dealers

FROM PAGE 1

same period last year, in terms of cash over the counter.

"We are losing the cream of our business to the multiples; when I see a newspaper like the Sun giving £1 discounts I wonder how its proprietors would react if we gave away free copies of the paper with every album we sold," Reilly added.

Tony Ames, proprietor of seven record shops in East Lancashire, also said that business had been slow during the first quarter and he added that he could not foresee things getting any better in the immediate future. "There was certainly no pre-Budget rush, which you usually experience when people think that they are going to have less money in

## Magnet's unconventional LP display

COINCIDING WITH the release of a new album from Silver Convention, Discotheque Volume Two, Magnet has repackaged Silver Convention Discotheque Volume One and is promoting both via 150 window displays throughout the country. Both sleeves now feature an attractive girl wearing only a pair of handcuffs.

The sleeve picture is based on a poster used to promote one of Conventions singles in Germany last year. Their current single, Get Up and Boogie, is now at No. 10 in the Music Week chart.

A special feature of the campaign is a tie-up with Virgin Record shops. This is the first Virgin promotion for Magnet and will take the form of a 60p discount on either of the albums for anyone buying the single. The offer is available in ten major Virgin shops and will close at the end of May.

## Robin Nash leaves TOTP

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Corporation feels that I have a good future career with them. I haven't been told, but I presume I am to return to Top of the Pops at some stage in the future."

## EMI theft charges, eleven sentenced

FROM PAGE 1

that had ever come before the courts.

Bernard Eric Hammond (25) of Southall, Middlesex, was sentenced to two years' imprisonment and fined £500 for his part in the theft of the records. Accused with him were Stephen Paul Butcher (23), loader-storeman of Hayes (four years' imprisonment and £1,000 fine); Edward James Waterman (28), pressman of Hayes (four years and £1,000 fine); Robert Douglas Brayshaw, 28, chargehand storeman of Hayes (four years and £1,000).

Patrick Joseph Doyle, 28, crane-driver of Yiewsley, Middlesex (three years and £500); Peter James Evans, 25, loader-storeman of Southall (18 months and £300); Ian James Kennedy, 26, driver of Hayes (12 months and £300); Arthur Willmott, 30, fitter of Ashford, Middlesex (30 months and £1,000); Geoffrey

Victor Collier, 30, air mechanic of Feltham (15 months and £800).

Raymond Woodham, 35, director of Unlimited Sounds, Ashford, Middlesex (18 months suspended for two years and £1,000 fine), and Brian Arthur Pearce, 33, managing director of the company (12 months suspended and £500).

Butcher, Waterman, Brayshaw, Doyle, Evans, Hammond and Kennedy all pleaded guilty to conspiring to steal records and sleeves belonging to EMI. Willmott pleaded guilty to four charges and Collier to two charges of stealing records. Woodham and Pearce pleaded guilty to one charge of dishonestly receiving records. They were jointly charged with three further offences of dishonest handling. Woodham pleaded guilty but Pearce's plea of not guilty was accepted.

## International Awards presented at Wembley

FROM PAGE 1

Rides. Among the other record companies present were United Artists, Pye/Precision, A&M, Shannon, Transatlantic and the British recording outfit Westwood Records. All stands reported even brisker business when their artists made personal appearances for autograph sessions.

Other organizations displaying their wares included Harlequin Records, which was selling both UK and imported albums; Burlington Music, frequently playing host to Mary Reeves Davis; the specialist magazines Country Music People and Country Music Review; Capitol Radio; and the liquor companies Colt 45 and Southern Comfort.

Outside the Empire Pool building BBC Radio recorded special concerts for broadcasting on the weekly Country Club show while, at the newly constructed Music Centre, the Mini Festival, sponsored by Westwood Records in association with the British Country Music Association, featured 30 local

performers in the group, solo and duo categories. Also on hand, during the evening performances, were BBC tv recording the acts for a series of concert programmes to be transmitted next month.

On Good Friday, promoter Mervyn Conn welcomed the visiting artists and Nashville executives at a banquet which was held at the Hyde Park Hotel. In his speech Conn commented upon the international growth of country music and announced that he would be staging further extensions of the Festival in South Africa and Canada next year.

To conclude the evening's proceedings Mervyn Conn was presented with a Gold Album by Martin Davis, managing director of United Artists Records, for his contribution to Slim Whitman's success in Great Britain, and a band of the Grenadier Guards saluted the visitors with a musical selection that included Rule Britannia and Dixie.

The winners of the first International Country Music Awards, based on consumer votes,

were announced during the Sunday evening concert. The announcements and presentations were made by George Hamilton IV and promoter Mervyn Conn.

The list of the award winners are: International male vocalist — Marty Robbins; International female vocalist — Dolly Parton; International group — Statler Brothers; British solo/duo — Ray Lynam &

Philomena Begley; British act — Frank Jennings Syndicate; Most promising international act — Emmylou Harris.

The Country Music Association (Great Britain) also made a special award to Gene Autry for services to music internationally. The Award was presented by Wembley compere Jack Greene and, in Gene Autry's absence, was received by Kathy Barnes.

## STOP PRESS-BREAKERS

MANCHESTER UNITED, Manchester United Football Club, Decca F 13633.  
HURT, Elvis Presley, RCA 2674.  
NOBODY'S FOOL, Slade, Polydor 2058 716.  
BARKING UP THE WRONG TREE, Don Woodie, MCA 240.  
NIGHT LIFE, Miracles, Tamla Motown TMG 1023.  
DANCE TO THE DADDY, Alex Glasgow, BBC RESL 131.  
GLEN MILLER IS MISSING, Rock Follies, Island WIP 6283.  
TOAST OF LOVE, Three Degrees, Epic EPC 4215.  
DO WHAT YOU FEEL, Rimshots, All Platinum 6146 314.  
NIGHT RIDER, Electric Light Orchestra, Jet 769.

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# DEVIL WOMAN

by

# CLIFF RICHARD

His new single from the forthcoming album  
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PRODUCED BY BRUCE WELCH

# PUBLISHING Black Sheep to Heath Levy

BLACK SHEEP Music, the U.S. publishing company headed up by Ben Findon, is the latest acquisition of Heath Levy Music for representation in the UK and certain European territories, and the deal includes the current Billy Ocean chart single Love Really Hurts Without You (GTO).

The deal was finalised in London by Geoffrey Heath, Eddie Levy and Findon, the latter having previously had European success with his group Shabby Tiger.

Levy said: "Findon's range of activity as writer and producer will be increased by our handling and promoting his copyrights — not just for his own productions but with other artists."

Heath Levy is to work with Linda Findon, who has handled Black Sheep material to date.

Heath Levy, set up when the two directors quit ATV Music, has already a deal with GTO publishing outlets, and also has signed to handle Steve Miller Band product, through its Sailor Music, and a new album by the group is the subject of a heavy promotion campaign by Phonogram who represent the band worldwide.

Said Levy: "We've also signed Ian Green, and his wife Rosetta Hightower, the singer who was one of the Orlons. Green produced hits for Labi Siffre, arranged Something In The Air for Thunderclap Newman and produced chart records for Peter Sarstedt. He and his wife are signed to us as writers."

Another Heath Levy contract is with Steve Colyer, Polydor artist and former promotion man with Magnet and CBS. He is being produced and promoted by David



Left to right: Ben Findon, Linda Findon, Levy and Heath.

Essex, to whom he bears a striking facial resemblance.

And a new singer-writer signed is Dave Preston, managed by David Vaughan, son of Frankie Vaughan, and he is to be launched in a month or so through GTO with a debut single.

Heath and Levy have also set up a 50-50 company, Delanor Music, with composer Cyril Ornadel to represent worldwide, his future product. They have worked closely with Ornadel in the past, including his success with The Strauss Family score.

## AC-DC signed to EMI Music

LATEST GROUP signed on a publishing deal to EMI Music in London is AC/DC, a major chart act in Australia, and which starts its first UK tour Sunday (April 25).

The group, still based in Australia, has a debut single out this week on Atlantic, It's A Long Way To The Top (If You Wanna Rock 'n' Roll).

# Spring Fever for Diamond Anniversary

EDITED  
by  
PETER JONES

DIAMOND MUSIC, set up just a year ago by writers/producers Del Spence and Tony Ritchie, celebrates the anniversary with a Diamond-produced single Spring Fever, by the Metallic Moog Band on EMI.

And two other acts currently being promoted are Fingertips, an all-girl group in the Three Degrees mould, and a young black singer Reeves Desmond.

Fingertips' single Shelter Me is out in the UK through MCA next week, and release deals have been done with various European companies. This song was written by Dave Paul and Duncan McKellar, writing duo contracted to Diamond. They have

## Yamaha Festival set

THE 7th annual Yamaha World Popular Song Festival will be held in the Nippon Budokan Hall, Tokyo, from November 19 to 21.

Sponsored by the Yamaha Music Foundation and supported by Foreign Affairs Ministry and the Tokyo municipality, the Festival is open to songwriters all over the world. Entries for the festival should be sent to the Festival Committee '76, Yamaha Music Foundation, 1-1-1 Ebisu-Minami, Shibuya-ku, Tokyo, Japan before June 30.

The Festival offers prizes of \$5,000 and \$1,000 for the songs placed first and second, and of \$2,000 and \$500 for the best and second best interpretation.

## Jobete list to FDH Germany

A NEW deal gives Francis Day and Hunter's German division sub-publishing rights to the Jobete Music catalogues for Germany, Austria and Switzerland, the deal arranged with Lise Publicatie Maatschappij.

The contract was finalised in Hamburg between Lilo Bornemann, general manager of FD and H, and Ken East, vice president of Motown's international operations and representing Lise Publicatie.

Catalogue involves such hits as You Are The Sunshine Of My Life, Never Say Goodbye, Tracks Of My Tears, Papa Was A Rolling Stone and I'll Be There. Jobete copyrights have been recorded by many top stars, notably Diana Ross, Barbra Streisand, Gloria Gaynor, Shirley Bassey, Sammy Davis Jr., Rod Stewart and the Four Tops.

On the writing side, Stevie Wonder has been successful for the company, along with writers like Holland-Dozier-Holland, Ashford and Simpson, Norman Whitfield, Gordy and Smokey Robinson.

Horst Muller, of the FD and H Hamburg office, is responsible for overall development and exploitation of the catalogue.

Pictured: Ken East with Lilo Bornemann.



written for Showaddaddy and had a track on a Mud album.

But the company was initially set up to promote the product of Spence and Ritchie, whose earlier records mainly went through Youngblood Records. They had an international million-seller with Freedom for Mac and Katie Kissoon, and a couple of chart entries for Don Fardon.

Said Ritchie: "We have a very good deal with Campbell Connelly — a co-production arrangement under High-Fye Productions and the Diamond publishing is handled by them as well."

Though most record releases are on a one-off arrangement, Diamond has close links with specific European companies, notably Negram in Holland and Bellophon in Germany.

Spence and Ritchie originally worked out of the Campbell Connelly offices in Denmark Street but have now their own premises, 5 Silsco House, Park Village East, London NW1, where they have a full-time business manager Keith Evans.

## Best Selling Sheet Music

- 1 SAVE YOUR KISSES FOR ME, Hiller/ATV
  - 2 YOU DON'T HAVE TO SAY YOU LOVE ME, Feldman
  - 3 FALLING APART AT THE SEAMS, Macaulay
  - 4 I LOVE TO LOVE, Mautoglade
  - 5 PEOPLE LIKE YOU LIKE PEOPLE LIKE ME, Rock Artists
  - 6 LOVE REALLY HURTS, Black Sheep
  - 7 I WANNA STAY WITH YOU, Rondor
  - 8 MISS YOU NIGHTS, Island
  - 9 YESTERDAY, Northern
  - 10 RAIN, Shawbury
  - 11 HEY MR MUSIC MAN, Cyril Shane
  - 12 DECEMBER '63, Jobete London
  - 13 TAKE IT TO THE LIMIT, Warner Bros
  - 14 HEY JUDE, Northern
  - 15 HELLO HAPPINESS, Cookaway
  - 16 PINBALL WIZARD, Fabulous
  - 17 FERNANDO, Bocu
  - 18 SPANISH WINE, Charisma/Chappell
  - 19 PAPER BACK WRITER, Northern
  - 20 CONVOY, Chappell
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PENNY LANE

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EXCEPTIONALLY  
HEAVY  
DEMAND!

TO  
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SEE YOU  
DANCING SAT  
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# EUROPE

## German stars to back elections

STRONG EFFORTS by electioneers suggest that the main offices of the political parties plant once again to have the government elections in October backed by stars. The three big parties are trying at the moment to engage as many attractive stars as possible for their campaigns. The stars are being asked to not only vote but also sing for them. But many of them are already ruled out: anybody who has a foreign passport is not permitted to show his colours in the German election — among them are famous artists like Udo Jürgens, Vicky Leandros, Mireille Mathieu, Les Humphries and Salvatore

Adamo — which is especially regretted by the electioneers.

Heino seems to be most in demand. Since the inquirers found out that he is the most popular singer in Germany electioneers of all political shades are trying to win him over. For them he is the most attractive star in show-business.

But the artists themselves are not very much interested in taking part in the 1976 election. Singers Helga Feddersen represents the opinion of many colleagues she declares: "We are not tempted at all to participate in the forthcoming election because of the experiences we had during and especially after the last campaign." Above all the singers who campaigned for Willy Brandt out of their sympathy for the SPD don't know what to do this time. The temptation to back Helmut Schmidt is not nearly as strong as it had been for Willy Brandt.

If, nevertheless, the electioneers don't want to relinquish the attraction of stars they will have to pay quite a lot of money for them, since high fees will help to convince even the most disinterested singer. "I am going to sing for the CDU," explains Gitte, "but in case SPD or FDP want me to sing for them I will be at their disposal." It all depends on the amount they pay them. And thus the neutrality of the stars will be restored.

## Sherlyn Catalogue to RCA Musik

HAMBURG — RCA Musik GmbH has acquired sub-publishing rights for Germany of the Sherlyn catalogue which includes material by George McCrae, KC and the Sunshine Band, Gwen McCrae, Jimmi "Bo" Horne, Betty Wright and Jackie Moore.

Also acquired by RCA is the composition of guitarist Francis Goya "Nostalgia" which has been a hit in Benelux countries. RCA is planning a promotion tour of Germany for Goya including several television appearances.

RCA has the publishing of "Sandokan" the theme for a successful TV series from Italy which is to be shown in Germany.

EUROPEAN NEWS  
EVERY WEEK  
IN  
MUSIC WEEK



THE GEORGE Baker Selection, worldwide hitmakers with Una Paloma Blanca, have been chosen as Music Week's Star Of The Year in Holland. Baker (seated centre) is seen receiving the award from Music Week's Dutch correspondent, Frans Van Der Beek.

## Gasolin's Gas 5 album 23 weeks at Number 1

COPENHAGEN — CBS Denmark has held number one place in the album chart here for 23 weeks with local rock group Gasolin's fifth album Gas 5.

Total sales are now in excess of 100,000 which is virtually maximum for a country of only five million inhabitants.

Behind the album production is Roy Thomas-Baker, who has handled the group's studio work for five years. He also produces UK groups Queen and Pilot and recently

was in the New York CBS studios producing the first U.S. album release for Gasolin.

Co-producer with Thomas-Baker is Danish Poul Bruun who inadvertently wrecked Gasolin's chances of having a full six months as number one. For he brought out a sampler album Christiania which features several of the top Danish acts and it went to number two in the week of release, then took over the top spot.

However CBS still had Gas 5 in second place and dominated the charts with Maske Ku Vi, by Sebastian (number three), the French production La Ballade des gens Heureux (four), the Sailor single A Glass of Champagne (six) and Bob Dylan's Desire (seven).

## CBS set retailer seminar

PARIS — CBS Disques France is organizing a special seminar for 180 French, Belgian and Swiss record dealers on the U.S. West Coast May 2 to 10.

Arranged with the help of CBS Records International, the programme will incorporate visits to record dealers in San Francisco and Los Angeles and seminar conferences with the participation of U.S. specialists, rack jobbers, dealers, juke box operators and others.

There will also be a tourist element to the programme with sightseeing visits to San Francisco, Los Angeles, Las Vegas and the Grand Canyon.

CBS Disques will take advantage of the trip to try to stimulate the U.S. interest in French recordings. Through Earl Price of CBS Records International, the company is offering a special deal to U.S. dealers — making records available at a very low price to encourage importers and retailers to sell French hit product.

The offer involves 35 records by such top French CBS artists as Joe Dassin, Dave, Gerard Lenorman, Charles Trenet and, from the classical repertoire, the new progressive line Marginal and the Jean-Claude Malgoire recording of Lully's "Alceste". CBS Disques will provide dealers carrying the product with stickers specially designed posters and divider cards printed in France. The display material will incorporate the American and French flags and will use a theme "Imported hits fresh from France."

The dealer visit is similar to the trip sponsored by CBS Disques in May 1971 when a party of French dealers visited New York, Washington and Boston.

## Supermarkets may drop record sales

PARIS — Budget line record companies are finding the small supermarkets in France are giving up record retailing. The reason seems to be that disc sales, along with canned food and cleaning products, lead to complications which the staffs find difficult to handle.

One aspect is that records are sold at different prices, indicated by code letters. This may be a satisfactory system for record retailers, but evidently it makes life difficult for supermarket staff, mainly young women.

Then the turn-round of discs and transport costs are expensive and complicated. This, too, contributed to the closure of many record counters. But some record companies have paid attention to the problem and, with wholesalers, have

worked out simplified plans.

This is a matter of great importance because there are some 5,000 smaller supermarket points of sale and it would be a pity to just let them dry up.

Planning includes delivery and collection of records by trucks. Plus a limit on the number of different prices involved, with the basic record a one-price budget line album. Titles are to be chosen with greater care and with close attention to what is happening in the charts.

And a final important aspect of the plans is that discs should be promoted once every two or three months.

EUROPEAN  
CHARTS  
PAGE 10

## EMI Swiss appointments

GUY DELUZ has been appointed general manager of the record wholesale division at EMI Records Switzerland. He was previously responsible for the worldwide record club activities of Musexport Ltd.

Peter Mampell, previously general manager of the wholesale and rack-jobbing divisions will in future concentrate on development of racks with the title of general manager NCO-Division.

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**AIN'T THAT LOVE/** Adios Amigo.

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# EUROPE

## Swiss discs score with local sounds

ZURICH — While Swiss pop records over the last decade have mainly been carbon copies of the international sound scene, production of new local ideas is now a growing business.

Trendsetters Lise Schlatt, a rock-group from Zurich, did not enjoy much success when it first started doing its rock and roll songs in the local German dialect. Rumpelstilz from Bern did much better, getting the group's first album Vogelfueter in the charts and with two big chart singles.

### New K-Tel deal for Austria

VIENNA — When K-Tel started its first television and radio promotion campaign in November 1974 in Austria, Polydor and Bellaphon distributed the albums and cassettes Pop Greats and Music Power.

It was a remarkably successful campaign, each company selling more than 100,000 albums and cassettes. Then, for the follow-up promotion, K-Tel signed an exclusive Austrian contract just with Bellaphon.

But since August last year, K-Tel has its own office in Vienna (A-1180 Vienna, Schulgass 13), and now handles its own distribution.

The contract with Bellaphon has been cancelled and from July 1976 K-Tel will distribute its own product. This means a loss, for Bellaphon, of approximately 50 per cent of its turnover.

Bear should be the third big one in a row.

And Schnoutz Records, distributed by Phonogram, present yodel expert Peter Hinner, combining straight yodelling with a heavy disco backing. His "Nudel Yodel" was a recent top ten hit, with plenty of radio air-play. The follow-up Yodel Feeling is out this week and is considered by Mercury a likely U.S. release.

EMI scored with Hanslimaa, a r&b version of an old Swiss folk-song, performed by Sophie's Dream, a four-strong semi-professional band from Zurich, another recent top hit.

And Activ Records believe in another trend. They teamed leading folk clarinet player Edy Baer and his Laendler group with Abee, a bossanova drummer. What seemed a wierdly off-beat idea is turning out to be a strong easy listening hit.

### Nice names

PARIS — The Nice Jazz Festival, held between July 8-18, will include appearances by Count Basie, Sarah Vaughan, Dizzy Gillespie and Art Blakey.

At the same time it has been reported that the Newport Festival this year will be a return to pure jazz, with bands and groups reminiscent of commercial jazz-pop having no place. The artists already lined up for Nice are included.

If Newport comes to Paris, as is expected, then there will in effect be two "Newports" in France, one in the south and one in the capital city.

### Switzerland

(Courtesy Swiss National Hit Parade)

- 1 FERNANDO, Abba, Polydor
- 2 MISSISSIPPI, Pussycat, EMI
- 3 MAEDCHEN MIT DEN TRAUERIGEN AUGEN, Bata Illic, BASF
- 4 KOMM IN MEINEN WIGWAM, Heino, EMI
- 5 ALOA HE, Mireille Mathieu, Ariola
- 6 MOVIESTAR, Harpo, EMI
- 7 JULIE ANNE, Kenny, EMI
- 8 WENN WEISSE WOLKEN HEIMWAERTS ZIEHEN, Flippers, Bellaphon
- 9 KOMM UNTER MEINE LIEBE, Gunter Gabriel, BASF
- 10 DAS IST DIE WAHRE LIEBE, Freddy Breck, BASF
- 11 KOMM MIT AUF DIE SONNENSEITE, Jürgen Marcus, Telefunken
- 12 SPANISH DISCOTHEQUE, Humphries Singers, Decca
- 13 LAS MICH HEUTE NICHT ALLEIN, Gitte, RCA
- 14 DA KOMMT JOSE, Lena Valaitis, Ariola
- 15 VOM HOFBRAUHAUS ZUR REEPERBAHN, Tony Marshall, Ariola

### Italy

- 1 LA BATTERIA, IL CONTRABBASSO — Lucio Battisti (Numero Uno — RCA)
- 2 SANDOKAN — Oliver Onions (RCA)
- 3 LET THE MUSIC PLAY — Barry White (Phonogram)
- 4 A TRICK OF THE TAIL — Genesis (Charisma — Phonogram)
- 5 WISH YOU WERE HERE — Pink Floyd (Harvest — EMI)
- 6 LA MINA — Mina (PDU-EMI)

- 7 LILLY — Antonello Venditti (IT — RCA)
- 8 MINA CANTA LUCIO — Mina (PDU — EMI)
- 9 XXII RACCOLTA — Fausto Papetti (Durium)
- 10 DESIRE — Bob Dylan (CBS — MM)
- 11 PREGHITRA — I Cugini Di Campagne (Puli — Fonit/Cetra)
- 12 LOVE TO LOVE YOU BABY — Donna Summer (Durium)
- 13 SILVER CONVENTION — Silver Convention (Durium)
- 13 TANTO — Patty Pravo (RCA)
- 15 COME TASTE THE BAND — Deep Purple (Purple — EMI)

### W Germany

- (Courtesy Musikmarkt)
- 1 ROCKY — Frank Farian (Hansa/Ariola)
  - 2 MISSISSIPPI — Pussycat (EMI)
  - 3 1-2-3-4... FIRE!\* — Penny McLean (Jupiter/Ariola)
  - 4 A GLASS OF CHAMPAGNE — Sailor (Epic)
  - 5 FERNANDO — ABBA (Polydor)
  - 6 LOVE TO LOVE YOU BABY\* — Donna Summer (GMG/Antalco)
  - 7 MOVIESTAR — Harpo (EMI)
  - 8 YOU SEXY THING — Hot Chocolate (RAK/EMI)
  - 9 MAMMA MIA — ABBA (Polydor)
  - 10 CHARLY BROWN — Two Man Sound (Warner)
  - 11 FOREVER AND EVER — Slik (EMI)
  - 12 SATURDAY NIGHT — Bay City Rollers (Bell/EMI)
  - 13 ICH LIEBE DAS LEBEN\* — Vicky Leandros (Philips)
  - 14 SCHMIDTCHEN SCHLEICHER\* — Nico Haak (Philips)
  - 15 KOMM UNTER MEINE DECKE\* — Gunter Gabriel (Ariola)

### Denmark

- 1 CHRISTIANIA — Various Artists (CBS)
- 2 GAS 5 — Gasolin (CBS)
- 3 O.K. MIAMI — C. Jerome (EMI)
- 4 KAMAHL LIVE AT THE SYDNEY OPERA HOUSE — Kamahl (Philips)
- 5 MASKE KU VI — Sebastian (CBS)
- 6 FERNANDO — Abba (Polar/EMI)
- 7 NIGHT AT THE OPERA — Queen (EMI)
- 8 ICH BIN WIE DU — Marianne Rosenberg (Philips)
- 9 NEVER CAN SAY GOODBYE — Gloria Gaynor (MGM)
- 10 BALLADE DE GENS HEUREUS — Gerard Lenorman (CBS)

### Spain

- Courtesy of "El Gran Musical"
- 1 FLY ROBIN FLY — Silver Convention (Belter)
  - 2 HAY QUE LAVALO — \*La Charanga del tio Honorio (CBS)
  - 3 PARA QUE NO ME OLVIDES — \*Lorenzo Santamaria (EMI)
  - 4 SABADO FOR LA TARDE — Claudio Baglioni (RCA)
  - 5 JAMAS — \*Camilo Sesto (Ariola)
  - 6 HURRICANE — Bob Dylan (CBS)
  - 7 LADY IN BLUE — Joe Dolan (Belter)
  - 8 HOY TENGO GANAS DE TI — \*Miguel Gallardo (EMI)
  - 9 AMORE GRANDE, AMORE LIBERO — Il Guardiano del Faro (RCA)
  - 10 TORNERO — I Santo California (Ariola)

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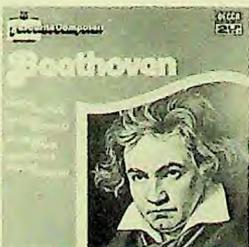
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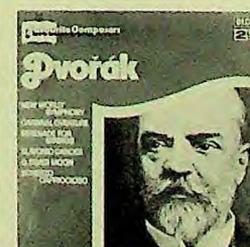
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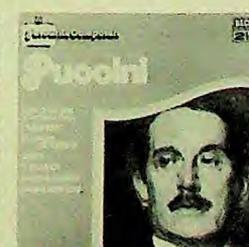
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 ☐ KDPC 537-38



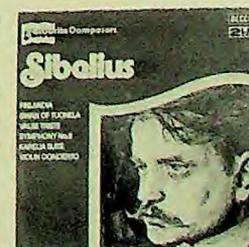
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 ● DPA 533-34  
 ☐ KDPC 533-34



**SIBELIUS**  
 ● DPA 531-32  
 ☐ KDPC 531-32

# AMERICAN SCENE

## The multi-million 'undertaking' business

by BRIAN MULLIGAN

THE EXPLOSIVE growth of the American record industry which took 90 years to gross one billion dollars and only six more to double that figure has enabled another big business to grow and prosper, feeding off the motherlode and relying on its continued profligacy and over-optimistic investments.

Such is the intense competitiveness of the American business that gambles are taken, or perhaps it should be said that talent investments are made, on a scale which could not be justified in a market the size of the UK's £160 million. It is an accepted marketing fact in America that for a record to derive the full benefits of promotion, particularly if a new act is involved, then it must be prominently displayed in stores. But if the records don't sell, then ultimately they find their way back to the manufacturer, such as the liberal s-o-r arrangements which are implicit in this form of trading.

Returns have brought companies

to their knees before now severely affecting the figures on the bottom line and since once taken back they have no future commercial value, the thing to do is to delete the title and sell off the records cheaply.

That is where the dealer in deletions comes in and buys at a giveaway price what the record company has been unable to sell. What he takes may not be just the wreckage of some unsuccessful campaign to break a new artist, but could be the deleted remains of a once-successful title which has outlived its popularity, the overstocks of a chart item which has not fulfilled its expected potential or simply the left-overs from a general catalogue tidying-up. Whatever it is, it has become an enormous business in America, worth it is said, but not too loudly, some 300 million dollars a year. The figure isn't shouted from the rooftops, for the jobbers who are more familiarly known as schlock merchants or undertakers, don't exactly court publicity. Indeed, it would be easier to

persuade Dennis Healey to cough up a 10 percent pay rise than to find an undertaker ready to exhume the dead in the spotlight of publicity.

The recent NARM Convention in Miami was, as is the case most years, a happy hunting ground for the deletion dealers. Not only were there retailers to sell to, there were record companies to buy from — and where millions of copies are on offer, the money which changes hands is obviously somewhat in excess of peanuts. There was some talk of one major company wanting to dump 10 million albums and tapes, but that might have been the kind of exaggeration with which no function of this type is complete. What was established was that United Artists was ready to unload a modest 4.5 million pieces, until Springboard International got wind of the deal and reminded both the record company and prospective purchasers that it had contractual first-refusal rights to a large segment of the deletions, presumably for reissue at a low-price on its own label.

The reluctance of deletions merchants to openly discuss their business is understandable, if only because there is inevitably a hint of shady dealing attached to the trade. There is, for instance, the likelihood that in many instances cutout product is sold at prices which prohibit the artists from collecting any royalties on the deal. It can be argued, however, that in making a contract the artist frequently employs the services of an attorney who should be aware of the likely fate of unsold albums and consequently has the opportunity to take this into consideration in the structuring of the deal. But, the question might reasonably be asked, how many artists at the start of their careers are sufficiently aware of the finer points of contractual negotiations to take the precaution of being expertly advised?

The undertakers' reply to the question of fair treatment for artists takes a different viewpoint. "An artist can be cold without a hit record," stated one dealer. "If a shop stocks deleted records and people are buying them, then it is keeping the name alive until the artist gets another hit. Low-price deletions don't affect current product if it is saleable, but they open up new avenues of exposure. It is worth forfeiting a royalty."

Did he feel he was in business courtesy of the miscalculations of the manufacturers? "There are no geniuses at the manufacturing level. They must test new product and the way the market is set up, companies must sell to rack-jobbers on full return. Even a number one album is never completely sold and on average you can expect a 20-30 percent return. It's like going to the horse races — you back 12 horses and 11 are losers. If a company releases albums by 20 artists, they can't all be hits."

Although the quantities available for purchase vary — one dealer claimed to be familiar with a dump of seven million pieces — the point is made that when a bulk purchase is clinched perhaps only 10 percent might be regarded as top merchandise. The deletions company has to take the rubbish too and this may end up perhaps as a premium offer of five LPs for 99c or as giveaway items on a radio show. Nothing appears to be totally unsaleable.

This, of course, is the rock-bottom merchandise. Above that there is a vast range of titles which is available at highly attractive prices. A trip round the cabana stands at NARM revealed that the jobbers had plenty of bargains on offer.

Kester Marketing of Panorama City, California, for instance, had some tempting WEA packages on its

list of merchandise. A 'Rockin' Easy' selection which included Bee Gees, Doobie America, Carly Simon and Aretha Franklin was offering 2LP boxed-sets, ticketed at \$6.88 for \$2.25 dollars and suggesting a sale price of \$3.99. 'Heavy Metal' double-albums by the Alimans, Black Sabbath, Eagles, Deep Purple, Led Zeppelin, Uriah Heep and Yes, among others, containing 24 hits were also going for \$2.25. Two albums by the Small Faces were available at \$1.25 each, while a special assortment of cassettes, covering Bob Dylan, Blood Sweat and Tears, Isaac Hayes' Shaft and Bernstein's Mass on two cassettes, were available for 10 dollars.

Surplus Record and Tape Distributors of Chicago had albums by David Cassidy at 25 cents, Garry Glitter at 50 cents and a Motown selection including Diana Ross, Four Tops, Jackson 5 and The Supremes for 1.10 dollars. SRTD expected orders worth not less than 100 dollars.

One retailer from Denver reckoned that his only chance of competing with the discounting of chain stores was to invest in deletions and overstocks. He claimed that by careful perusal of lists he could locate some excellent bargains, like Eric Clapton's 461 Ocean Boulevard at \$1.50 which he could sell at \$2.99, or Bob Dylan's Planet Waves costing \$1.50 on a deletions' list, but \$3.63 direct from Elektra.

Just as deletions are big business in America, so some of the sharper UK dealers have been latching on to the cheapness of U.S. albums that remain in the full-price catalogue over here and have been purchasing them as a source of a bigger profit-margin than are available to them now that discounting has become a factor of life. Kester Marketing reckoned to have some two dozen accounts in Britain, but also trades with France, Germany, Holland, Israel, Japan and Australia.

The traffic, of course, is not one way. There is, it seems a developing practice of dumping unsold merchandise by British companies, although the volume is nothing like that of their American counterparts. "The size of UK deletions lists are growing all the time," commented one merchant. A particularly flourishing trade has been built up across the Atlantic with UK-produced eight-track cartridges, now that the bottom has fallen out of that particular market, although the configuration remains dominant in America. The falling value of the pound makes the UK product increasingly attractive.

But while the pound is weak, the lire is weaker and UK dealers have been taking advantage of imports from Italy of non-deleted material. Italian copies of 10cc's How Dare You album were recently available at £1.65 plus VAT from an English importer, a saving of 27p on the UK trade price, while Tubular Bells and Ommadawn were available at 33p less than the UK price.

Kester Marketing had a leaflet on display which said that a representative had just completed "the most fabulous week ever in London." "Sensational" was "too mild a word" to describe the contents of the next mailing. Unfortunately it was not available at the time.

As well as the traders in deletions who are shipping merchandise to Britain and Europe, there are the exporters of full-price material, another area which has grown appreciably over recent years while record companies failed to co-ordinate hot releases to a simultaneous international, or at least a European, pattern. But even now that this has been done to a

large extent by the major companies, responding to the prodding of affiliates or licensees which have often lost the cream of sales to imported copies, it takes only the smallest variation between American and European release dates for an exporter to cash-in.

George Weiss of WIN Records of Long Island, is recognised as one of the sharpest exporters around. He's not particularly enamoured with the deletions market and reckons that enticingly-priced records are often listed, but not always available. He prefers to deal with current product, particularly newly-released albums, and claims to be able to make a killing if he gets records five-six days in advance of their European release. "We can offer a 24-hour delivery to Europe," he says. "As long as we receive a telexed order in our office by 1.0 pm New York time, we will have the records on a plane that night. That is better than U.S. delivery." But, in case the idea sounds attractive to alert UK dealers, Weiss points out that to order less than 100 kilos of records — about 250 LPs — is an unprofitable order for the recipient who has the air-freight charges to pay at the other end. Consequently, Weiss tends to deal with UK importers multi-shop groups like Bruce's in Scotland, Harlequin and EMI. However, he feels that the declining value of sterling is making the purchase of imported records a risky prospect for UK dealers and he anticipates business, which has grown 20 percent in six years, will level out.

Nevertheless, he sees no prospects of its drying up altogether, or even that totally co-ordinated release dates will close it up anyway. "The disco field has broken new ground, particularly with smaller companies making their mark. The New York market is running parallel with the European on disco tastes and we can predict what records will sell over there. We send samples of what we think will sell to various countries and then run with it. We are doing lots of business now with singles." Weiss thinks that far from having a negative affect on sales, imported records can actually stimulate new areas of interest.

"The European business can't possibly afford to release everything we do here," he points out. "The tendency here is to release too much product, but European manufacturers will always be selective with release of US product. We can create a market for new acts they may not even know about. We shipped 25,000 copies of the Brass Construction album to Europe before it was released."

Weiss regards the deletions business as a dangerous one to be heavily involved in, where the opportunities for cherry-picking the best are available only to the customers and not to the merchants.

But while he feels that the record companies could do more to economise by looking for less sales and being more careful with what they release, the undertaker's view is predictably opposite.

"Deletions, overstocks and cut-outs are not the poor stepchildren of the record business any more," said one trader. "They are a growing and necessary part of the record business for manufacturers, retailers and us. A lot of people are making a living at it."

## U.S. Top 30 ALBUMS

- 1 (3) WINGS AT THE SPEED OF SOUND, Wings
- 2 (-) PRESENCE, Led Zeppelin
- 3 (1) THEIR GREATEST HITS, The Eagles
- 4 (4) A NIGHT AT THE OPERA, Queen
- 5 (6) EARGASM, Johnnie Taylor
- 6 (2) FRAMPTON COMES ALIVE, Peter Frampton
- 7 (7) THE DREAM WEAVER, Gary Wright
- 8 (10) FLEETWOOD MAC, Fleetwood Mac
- 9 (9) DESIRE, Bob Dylan
- 10 (12) SONG OF JOY, The Captain & Tennille
- 11 (13) LIVE, Robin Trower
- 12 (20) I WANT YOU, Marvin Gaye
- 13 (15) BRASS CONSTRUCTION, Brass Construction
- 14 (16) DESTROYER, Kiss
- 15 (5) RUN WITH THE PACK, Bad Company
- 16 (18) COME ON OVER, Olivia Newton-John
- 17 (8) THOROUGHbred, Carole King
- 18 (11) RUFUS FEATURING CHAKA KHAN, Rufus Featuring Chaka Khan
- 19 (42) TAKIN' IT TO THE STREETS, Doobie Brothers
- 20 (23) DIANA ROSS, Diana Ross
- 21 (21) STILL CRAZY AFTER ALL THESE YEARS, Paul Simon
- 22 (22) AEROSMITH
- 23 (26) CITY LIFE, Blackbyrds
- 24 (32) AMIGOS, Santana
- 25 (17) THE OUTLAWS, Waylon Jennings/Willie Nelson/Jessi Colter/Tompall Glaser
- 26 (14) THE SALSOL ORCHESTRA, The Salsoul Orchestra
- 27 (27) GIVE US A WINK, Sweet
- 28 (19) STATION TO STATION, David Bowie
- 29 (24) ONE OF THESE NIGHTS, The Eagles
- 30 (35) MOTHERSHIP CONNECTION, Parliament

## SINGLES

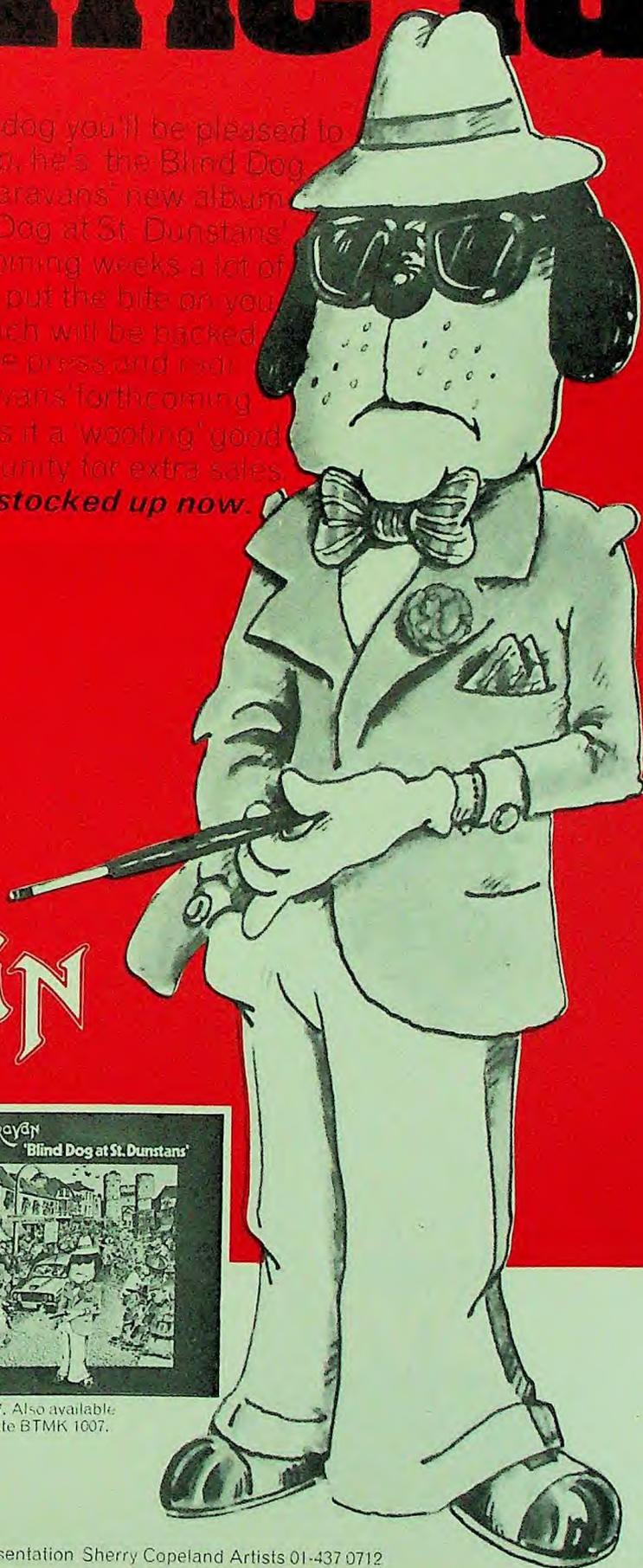
- 1 (1) DISCO LADY, Johnnie Taylor
- 2 (2) LET YOUR LOVE FLOW, The Bellamy Brothers
- 3 (3) RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale
- 4 (5) BOOGIE FEVER, Sylvers
- 5 (7) SWEET LOVE, Commodores
- 6 (6) ONLY SIXTEEN, Dr. Hook
- 7 (11) WELCOME BACK, John Sebastian
- 8 (9) SHOW ME THE WAY, Peter Frampton
- 9 (10) BOHEMIAN RHAPSODY, Queen
- 10 (12) FOOLED AROUND AND FELL IN LOVE, Elvin Bishop
- 11 (4) LONELY NIGHT (Angel Face), Captain & Tennille
- 12 (13) THERE'S A KIND OF HUSH (All Over The World Tonight), The Carpenters
- 13 (8) DREAM WEAVER, Gary Wright
- 14 (14) DECEMBER 63 (Oh What A Night), Four Seasons
- 15 (15) SWEET THING, Rufus Featuring Chaka Khan
- 16 (16) DREAM ON, Aerosmith
- 17 (21) I DO, I DO, I DO, I DO, I DO, Abba
- 18 (22) SHANNON, Henry Gross
- 19 (25) TRYIN' TO GET THE FEELING AGAIN, Barry Manilow
- 20 (24) LIVIN' FOR THE WEEKEND, O'Jays
- 21 (19) MONEY HONEY, Bay City Rollers
- 22 (27) STRANGE MAGIC, Electric Light Orchestra
- 23 (29) SARA SMILE, Daryl Hall & John Oates
- 24 (35) SILLY LOVE SONGS, Wings
- 25 (31) MISTY BLUE, Dorothy Moore
- 26 (32) RHIANNON (Will You Ever Win), Fleetwood Mac
- 27 (28) LORELEI, Styx
- 28 (34) GET UP AND BOOGIE, Silver Convention
- 29 (41) LOVE HANGOVER, Diana Ross
- 30 (30) FOPP, Ohio Players

By courtesy of Billboard, week ending April 24.

HAVE YOU BOUGHT THE NEW TAPE & RECORD GUIDE? See Page 30

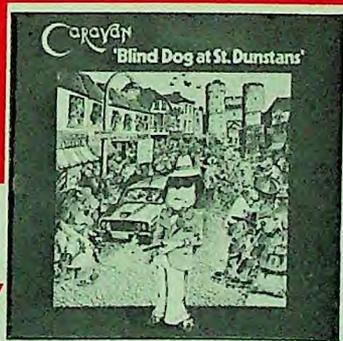
# A Dealers best friend!!

Here's one dog you'll be pleased to have in your shop, he's the Blind Dog from Caravan's new album 'Blind Dog at St. Dunstons'. During the coming weeks a lot of people are going to put the bite on you for this album which will be backed by extensive press and radio advertising. Caravan's forthcoming tour makes it a 'woofing' good opportunity for extra sales. *Get stocked up now.*



**CARAVAN**  
their  
latest album

**'Blind Dog  
at St. Dunstons'**



BTM 1007. Also available  
on cassette BTMK 1007.



Marketed by RCA  
PAGE 13

# IRELAND

## Pop opera tops new Outlet releases list

BILL McBURNEY'S Outlet Records of Belfast, which will celebrate its tenth anniversary later this year, has issued six new albums. They include traditional Irish music, sermons taken by a County Antrim preacher, and a pop opera based on the life of St. Patrick which has advance export market orders of 5,000 copies. It was staged by the St. Colman's Youth Club, Killeel, County Down. The pop opera has run for a year.

McBurney heard about the show and the cast of 55 Killeel youths went to the Outlet Studios in Belfast and recorded the pop opera.

Patrick and The Bells (Outlet KOL 601) is an album with advance orders for the export market of 5,000. The home requirements are expected to be far in excess of that figure.

The words and music of Patrick and the Bells are by Father Liam Vaughan, who died, aged 38, in March.

Ireland's Own Margaret Barry (Outlet SOLP 1029) is the first solo album by Ireland's most famous street singer.

She has been singing at fairs and festivals in towns and villages in Ireland for over 40 years and has made many trips to the U.S.

The Armagh Pipers Club is run by Brian Vallely and the aim is to teach the local children (or indeed any children who can attend) the Irish traditional instruments — whistle, pipes, fiddle, harp, etc. The children start at seven years of age.

A new album, Song Of The Chanter (Outlet SOLP 1028) features the teachers from the club, Brian Vallely, Eithne Vallely and Niall Vallely, together with a pupil, Pat Daly. They are joined by multi-instrumentalist Paul Davis.

The Mountains Of Mourne (Outlet STOL 122) is an album featuring Peter Tomelty, tenor, with Derek Maraden, organ.

The Priory Singers and the choir of the Sacred Heart of Mary Grammar School, Holywood, County Down, sings Songs Of Ireland on Zip Records ZLP 1693.

Willie Mullan, a preacher from Lurgan, County Armagh, preaches on Praise Records POL 808.

## Major 3m campaign cassettes

3M (IRELAND) is planning one of the strongest blank-cassette promotional campaigns ever organised in Ireland to promote its range of Scotchblank cassettes.

Starting on April 28, during a period of eight weeks over one million vouchers will be distributed throughout Ireland via the Evening Herald, one of the country's national evening newspapers.

Each voucher will entitle the bearer to a minimum reduction of 13p on a Scotch cassette, making a total possible saving to the public of over £130,000.

3M is underwriting this giveaway by means of a special "one free for every three" cassettes ordered by retailers during the period of the offer. This bonus applies to the company's more expensive tapes — Hi-Energy, Chrome and Classic.

Hugh O'Donnell, marketing supervisor of 3M's tape division, said: "The initial response of the trade has been extremely enthusiastic."

O'Donnell feels that there is an obvious need to encourage trading up in the market and to educate the public so they can discriminate between quality tapes and the mass of cheap, low quality merchandise.

3M's campaign will be backed by a variety of in-store display materials, goodwill novelty items and competitions.

The campaign is set to run until June 19 and it is being organised from 3M's head office at Kill Lane, Dean's Grange, County Dublin. Phone: 851555.



Dave Pennyfather (Hawk), Louis Stewart and Gerald Davis at Stewart's album launch.

## New LP from award-winning guitarist

LOUIS STEWART has recorded an album, *Louis The First* (Hawk HALP 147). He is the Irish jazz guitarist from Waterford about whom Sunday Times columnist Derek Jewell wrote, "With luck, he really could become the best jazz guitarist in the world".

In 1968, he appeared at the Montreux Jazz Festival, with the Jim Doherty Quartet. The group were voted second in the big band category and Louis Stewart won the press award as the Outstanding European Soloist of the Festival. In 1969, she shared the Montreux Festival's top award, the Grand Prix de la Radio Suisse Romande, and

was awarded a scholarship to the Berklee School of Music.

Stewart played regularly in a quartet led by the late Tubby Hayes. He was with the Benny Goodman big band for three European tours. He is currently appearing with the Ronnie Scott Quartet in London.

On the album, *Louis The First*, he is heard with Martin Walshe, bass, and John Wadham, drums.

At the launching of the album prior to an appearance by Louis Stewart at the Baggot Inn, Dublin, were Dave Pennyfather, A&R, Hawk Records, Louis Stewart, Gerald Davis, producer.

# PAM AYRES

Album GALAXY 6003 Also on Cassette

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An exciting new album from Sweet,  
**GIVE US A WINK**  
**SWEET**

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**RCA**  
 Records and Tapes

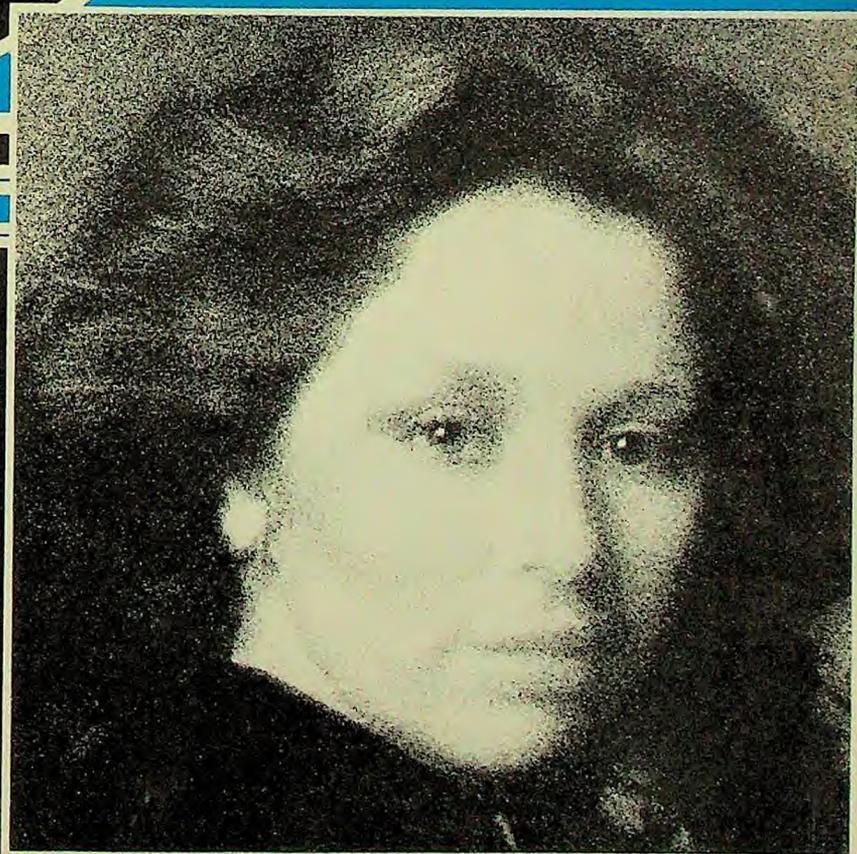
RS 1036

# Hot after her No. 1



**'Love  
Me Like  
A Lover'** CBS 4237

Taken from her new album 'I Love To Love'  
(CBS 81290 also on tape)



# CLASSICAL RCA record three opera sets

PLANNED FOR recording in London this summer is one of RCA's most ambitious and expensive opera programmes. With chief producer Richard Mohr in charge, the company is to record three new opera sets — Italo Montemezzi's *L'Amore dei Tre Re* (*The Love of Three Kings*), Verdi's *La Forza del Destino* and Giordano's *Andrea Chenier*.

The Montemezzi opera, last seen in London at Covent Garden in 1930, has not been recorded before, and Andrea Chenier last had a new recording in 1960, now issued on Decca's *Acc of Diamonds GOS 000-1*. There are many other recordings of *La Forza del Destino*.

*L'Amore dei Tre Re* was completed and had its premiere in

1914, with a tense and tragic libretto by Italian poet Sem Benelli telling of the love of an Italian prince, Manfredo for his wife Fiora, who in turn has not forgotten her attachment to a previous lover, Avito. Manfredo's father, the old blind King Archibaldo, is the principal character who, in spite of his blindness, has an instinct for what is going on, and takes a terrible revenge on the lovers.

In the new recording, Archibaldo will be sung by bass Cesare Siepi, Manfredo by baritone Pablo Elvira, Avito by Placido Domingo, Fiora by Anna Moffo and the servant Flaminio by Covent Garden tenor Ryland Davies. Nello Santi will conduct the London Symphony Orchestra with the Ambrosian Opera Chorus.

James Levine will conduct for *La Forza del Destino*. LSO Soprano Leontyne Price will come to London to sing Leonora, and Placido Domingo is the Don Alvaro with baritone Sherrill Milnes as Don Carlo. Gabriel Bacquier will sing Fra Melitone, and bass Bonaldo Giaiotti is the Padre Guardiano. Levine, who will be commuting during the recording sessions between London and the Salzburg Festival, will also conduct the new recording of *Andrea Chenier*. Again Domingo will sing the chief tenor title role, with Sherrill Milnes as Gerard, and soprano Renata Scotta returning to the recorded opera scheme as Madeleine. Orchestra will be the 'ad hoc' National Philharmonic.



**OUTSIDE SOUTHAMPTON Guildhall** after recording the *Sibelius Violin Concerto* are violinist *Ida Haendel*, making a return to recording after many years, and *Bournemouth Symphony Orchestra* conductor *Paavo Berglund*. The recording, first of a series that *Ida Haendel* is to make for EMI, will be issued in May on ASD 3199.

# Philips to release new Bruch violin album

Music for violin and orchestra by 19th-century composer Max Bruch comes on the Philips label in the May release, in a new recording by the New Philharmonia Orchestra the New Philharmonia Orchestra conducted by Heinz Wallberg, with soloist Arthur Grumiaux. As well as the widely loved violin concerto, the record also has Bruch's Scottish *Fantasia Op.46*, a work sparked off by Bruch's stay in Scotland as musical director of the former Scottish Orchestra, predecessor of today's Scottish National Orchestra. Number is 6500 780.

New recording of Beethoven's *Symphony No. 6*, the *Pastoral Symphony* (6500 463) comes from Colin Davis and the BBC Symphony Orchestra, continuing the Philips series of Beethoven symphonies with Davis and the BBC, with Nos. 3, 5 and 8 already issued. In a newly numbered series with prefix 9500 come three new issues. Heinz Holliger is oboe soloist with I Musici

in four oboe concertos by Vivaldi (9500 044). The Beaux Arts Trio are joined by Dolf Bettelheim as second violin and Samuel Rhodes on viola for a disc of Schumann's *E Flat Piano Quartet Op.47* and his *Piano Quintet Op.44* on 9500 065; and pianist Claudio Arrau plays Brahms's piano variations on the famous Paganini theme used by Rachmaninov much later, on 9500 066.

**HAVE YOU BOUGHT THE NEW TAPE & RECORD GUIDE? See Page 30**

# Presentation to Menuhin

THE ORIGINAL of the Austin Bennett bust that adorns the sleeve of EMI's new Yehudi Menuhin record of his early successes (RLS 718) was presented to Menuhin at a birthday party at London's Selfridge Hotel this week (April 21), the day before his 60th birthday, by EMI chairman John Read. Menuhin was also given at the lunch party a birthday cake adorned with his favourite phrase from Elgar's *Violin Concerto*, the 1930s recording of which, for HMV, conducted by Elgar himself was Menuhin's first world-wide disc success.

# Polydor push Karajan DGG discs

WITH TWO record companies sharing the services of conductor Herbert von Karajan, following EMI's massive May campaign to tie with the Berlin Philharmonic visit to London next month, Polydor are also stressing Karajan's recordings for Deutsche Grammophon with a number of new issues and reissues. They include a violin 'package' containing the four major violin concertos, those of Beethoven, Brahms, Tchaikovsky and Sibelius, with Karajan conducting the Berlin

Philharmonic, a three-LP box set being issued at the special price of £7.50 (2740 137). There will be a simultaneous cassette issue, 3371 021, at £10.50. Karajan's Mendelssohn symphonies, Nos. 1 and 3 — No. 2, the *Hymn of Praise*, has vocalists Edith Mathis, Liselotte Rebmann and Werner Hollweg — have been repackaged on a two-LP set (2707 084), again with the Berlin Philharmonic (0707 084).

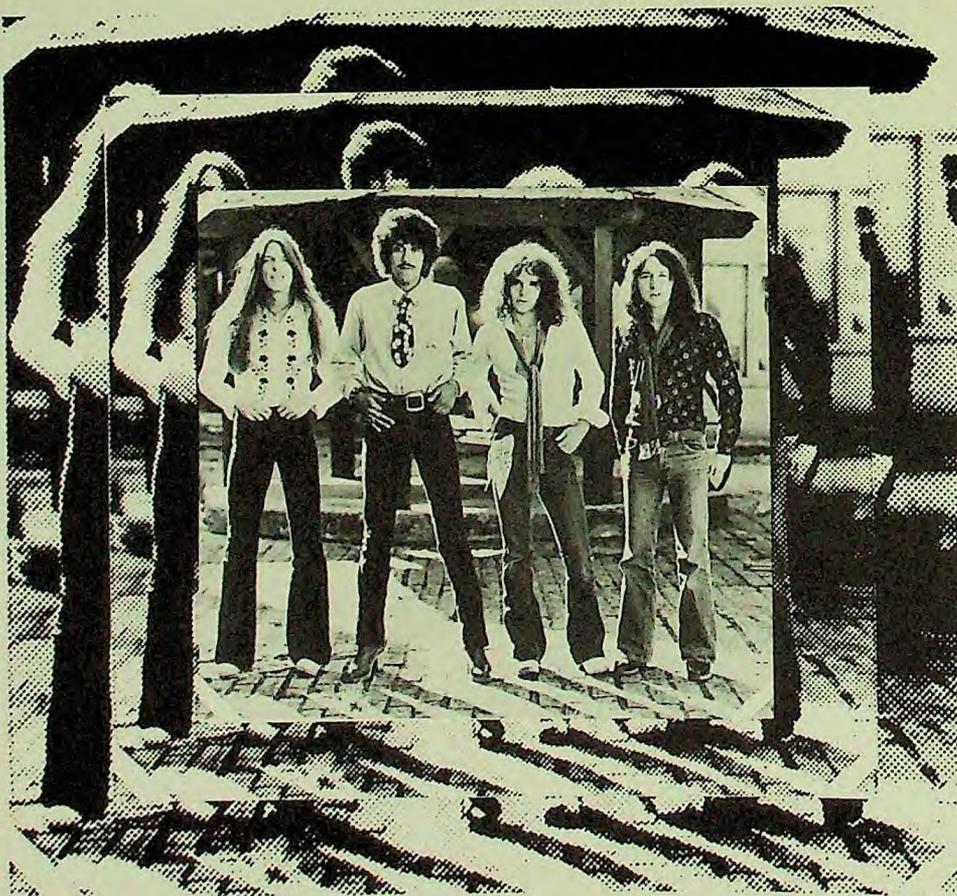
A new Karajan issue brings Bruckner's giant *Symphony No. 8*

on a two-LP set (2707 085, and Karajan also has three *Privilege* issues for May — Rossini's string sonatas Nos. 1, 2, 3 and 6 on 2535 187 (cassette 3335 187), Richard Strauss's tone poem *Ein Heldenleben* which Karajan is conducting at his Festival Hall concert on May 12 (2535 194, cassette 3335 194), and another Strauss tone poem, *Don Quixote* with Pierre Fournier as cello soloist (2535 195, cassette 3335 195).

Evan Senior



# THIN LIZZY



Certified BMRB

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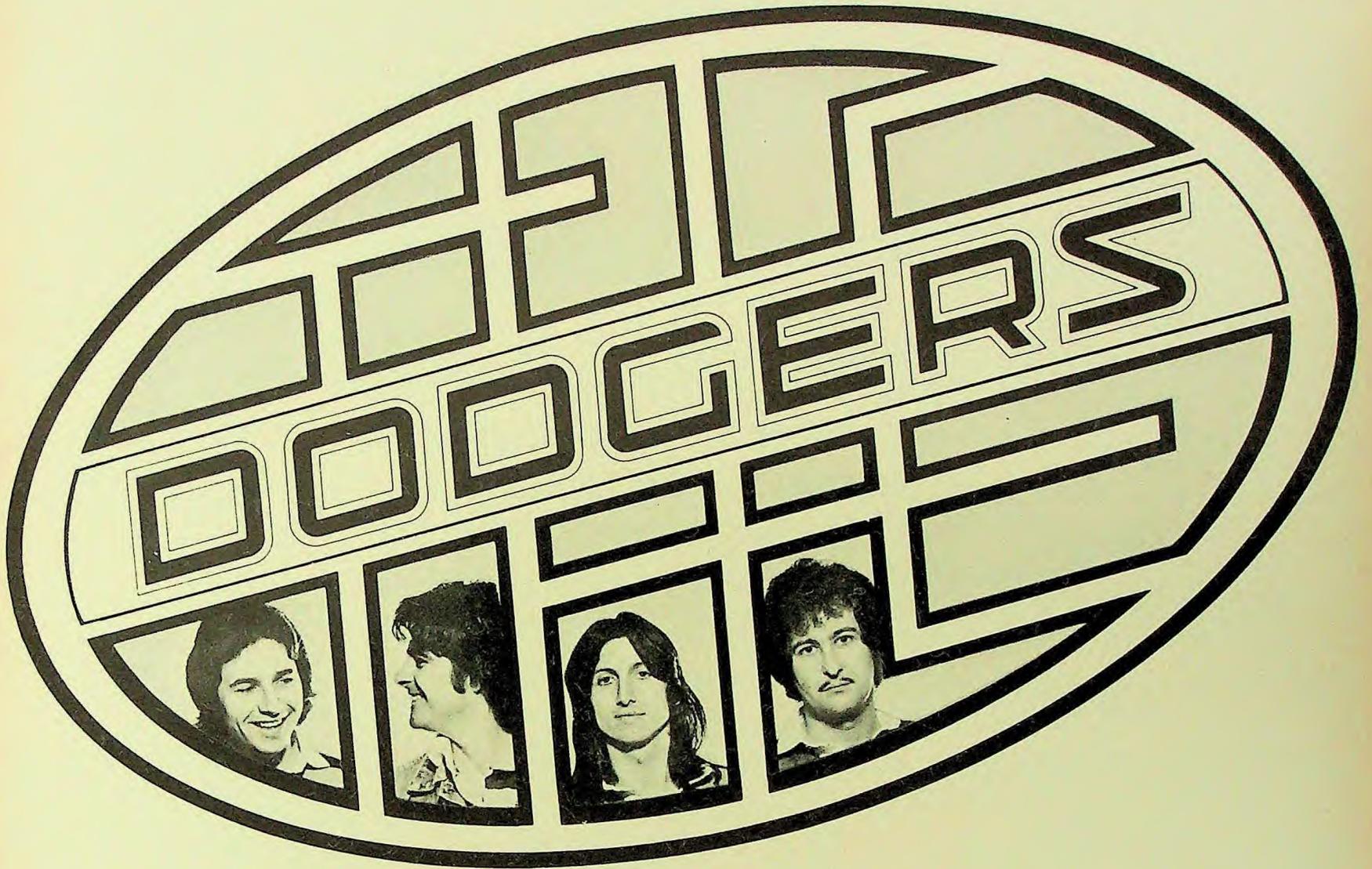
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THE DODGERS  
THEIR FIRST SINGLE  
DON'T LET ME BE WRONG**

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island records

## TALENT

## Eric Carmen makes it all by himself

by CHRIS WHITE

AFTER SEVERAL years of comparisons to the Beatles, and in his own case Paul McCartney, it finally looks as though Eric Carmen — former lead singer of the U.S. group, the Raspberries — is heading for the big-time in Britain. Already his recent American chart-topper *All By Myself* has charted in Britain and endorses the opinion of many pop pundits who feel that Carmen is a major talent to the reckoned with.

Carmen himself is aware of the difficulties he has had in the past with the British market and is the first to point out that the Raspberries while having several Top 20 hits in the U.S. always remained a 'cult band' in Europe. "But now that *All By Myself* has broken into the chart, I am going to do everything I can to continue the success," he says. "Some American groups prefer to just concentrate on the U.S. market but it is important to me to achieve acceptance over here as well."

The Raspberries split up last year after four years and Carmen was almost immediately signed to Arista as a solo artist by Clive Davis. "There were a number of reasons

for going solo, the main one probably being that within the group we had all grown apart. We had put the group together in 1970 because we were all building on common ground but then we grew apart musically and there was really no reason for continuing to play together. It's ludicrous trying to be into something you're not," Carmen explains.

There was another reason for the split-up, according to him. "Raspberries had gone through a lot of frustrating experiences with our record company in the States. They marketed us very badly — sort of as a teen act which we really never were and never intended to be. It was difficult trying to live down being loved by rock critics at one end and teenyboppers the other. Yet the middle section that we were after, the great concert-going album-buying public, just weren't aware of what we did."

Carmen says that he has experienced no difficulties as a solo performer, which is none too surprising considering that in the States his first solo release went to number one and will turn gold any day now. His album is also a Top 20 hit. "The same musicians

who backed me on the album are coming out on the road with me. There are two drummers, one who has played with me in various bands since 1968 and was on the last Raspberries' album. The other five musicians all come from my hometown of Cleveland, Ohio — I heard them playing one night and knowing that I would need a back-up band, thought that they would be ideal."

The Raspberries biggest American hit was called *Go All The Way* in 1972. The song was banned by the BBC here for being "too dirty". Carmen comments: "I think that is perhaps one of the reasons why the Raspberries never broke in England. In addition our record company were having such difficulties marketing us in the States that they never really got to concentrating on the European market which was very disconcerting for us."

"Another setback was that we were frequently compared to the Beatles and many people said that my voice sounded like Paul McCartney's, but certainly there was no intention on our part to sound so much like the group. Admittedly we were influenced by them, having grown up in the mid-Sixties when the Beatles and many other UK groups invaded the States. However it was only in the same way that people like Buddy Holly, Chuck Berry and Presley influenced bands like the Beatles and the Stones."

He adds: "I am sure that held us back because we were never able to break out of that mould. As soon as anyone calls you the new anything, you might as well be dead. Bruce Springsteen is such a great example of that — for the last two years he



Eric Carmen

has been trying to live down the reputation of being a new Dylan."

For the future, Carmen will be returning to the States where he will be touring major cities with the band America; after that he will do his own headlining tour of U.S. Colleges and Universities, travelling with his own band. He intends to return to London however, hoping to write new songs here for his next LP — "which should be a little less pop than the first one" — and an appearance is being planned for next January's Midem.

"In America radio is really governed by trends but here in the UK British audiences are much more

discerning," Carmen says. "I have listened to Capital Radio and it's really incredible. In the States it would be just impossible to turn on a radio station and leave it playing. There is just so much tasteful programming in Britain."

He adds: "I'm confident for the future. Arista is a very good company to be with, because they are very artist-orientated. So many companies are run as a large bureaucratic organisation with no real contact between management and the recording artists, but Arista has always been personally involved with the names they sign."

ORIGINAL CAST RECORDING

IPI TOMBI

Album GALAXY 26000

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## JAZZ

by MIKE HENNESSEY

THE FACT that Woodrow Charles Herman has been running a band almost continuously for 40 years would, in itself, justify his inclusion among the real elite of the big band hierarchy. But Herman has two additional claims to fame. The first is that his celebrated succession of "Herds" of the Forties, with those sensational head arrangements by such brilliant writers as Ralph Burns and Neal Hefti, represented in big band terms a trail-blazing revolution comparable in impact to that made by Charlie Parker and Dizzy Gillespie on the small group scene of the forties.

Secondly, to a far greater extent than Basie, Ellington, Hampton and the other time-serving leaders, Herman has made a point of keeping pace with the times. Herman's bands have always reflected the music of the day. In the Thirties it was The Band That Plays The Blues; in the forties and early-fifties it was a pop-orientated powerhouse; in the Sixties it absorbed rock and soul influences, producing the memorable Light My Fire album for Chess, with imaginative arrangements by Richard Evans.

The current Herd is unequivocally playing music of the seventies, spurred on and inspired by the youngest 62-year-old in the business. The storming arrangements of pieces like Chick Corea's La Fiesta (by Tony Klarka) and Frank Zappa's America Drinks And Goes Home (by New Zealander Alan Broadbent) are several musical light years away from tunes like Blue Flame, Who Dat Up Dere? and At The Woodchoppers' Ball.

It amuses Herman to learn that the old American Decca version of Woodchoppers' Ball, made in 1939, has now been released as a single by EMI on the MCA label.

"We made four of five versions of that tune — but I guess the original one sold five million altogether."

Herman still features the classics

# Herman — keeping pace



Woody Herman

of the Forties in his current repertoire — Bijou, Four Brothers, Early Autumn, Apple Honey and, inevitably, Cal'donia, (now played at a supersonic tempo that makes the trumpet unison passage just this side of impossible).

Does Herman get nostalgic about the old Herds and the great innovative musicians of their day, like drummer Dave Tough, trumpeters Sonny Berman and Conte Candoli, tenorist Flip Phillips, guitarist Billy Bauer, trombonist Bill Harris, vibraphonist Red Norvo, pianist Ralph Burns — to say nothing of men like Stan Getz, Zoot Sims, Chubby Jackson, Neil Hefti and Serge Chaloff?

You know the answer before you've finished the question.

Herman has always looked ahead, never back.

"Of course, there were fine musicians in those old bands," he says, "but my present guys can play all those old arrangements twice as fast. Musicians today are much better schooled. Getz was 19 when he played with my band. He was good, of course, but he wasn't the mature musician he is today."

"Really there is no way to make a sensible comparison between today's band and the other bands I've had — except that we are still basically a jazz band, even though we do some rock and funky things. The only really consistent thing over the 40

## All-British bill at Ronnie's

AN ALL-BRITISH bill of the Pye recording act, the Greatest Swing Band In The World and the Tommy Whittle Quartet, featuring Jack Parnell on drums, opened a two-week season at the Ronnie Scott Club on Monday.

For the following two weeks the Club is planning to present the Elvin Jones Quartet and for two weeks from May 17 the main attraction will be the Warne Marsh-Lee Konitz Quartet with Al Levitt on drums and Peter Ind on bass.

For the two weeks beginning May 31, the Monty Alexander Trio make their third appearance at the club with Tom Waits playing opposite.

Negotiations are still in progress to present Supersax from June 14 and there will be a three-week season by the Dizzy Gillespie Quartet from July 19.

## TOP 10

- 1 THE GOLDEN DAYS OF JAZZ, Buck Clayton, CBS
  - 2 DUKE ELLINGTON MEETS COLEMAN HAWKINS, Impulse
  - 3 BIRDLAND ALLSTARS, Various Artists, Vogue
  - 4 MURDERER'S HOME/BLUES IN THE MISSISSIPPI NIGHT, Various Artists, Vogue
  - 5 PRODIGIOUS LADNIER MEZZROW BECHET SESSIONS, RCA
  - 6 MCVOUTY, Slim Gaillard with Ban Brown & Leo Watson, Hep
  - 7 THE FARGO CONCERT, Duke Ellington, Jazz Society
  - 8 LIVE 1940, Charlie Christian, Jazz Archive
  - 9 COUNT BASIE, (Queen)
  - 10 THE GOLDEN DAYS OF JAZZ, Eddie Condon, CBS
- Jazz chart supplied by Peter Russels' in Plymouth, based on their Top Ten jazz album sellers.

years is the fact that all jazz musicians are insane and out of their minds."

As a musician of the old school, self-taught and instinctive, Herman might well feel somewhat intimidated by the well-trained proficiency and power of the young men in the band — but he says cheerfully: "No, I'm not intimidated. I'm the coach — and the coach can never be intimidated!"

Herman comes from Milwaukee, where he was born in May 1913. He formed his first band in 1936. "But I've really been on the road since the age of nine — I was singing and dancing in a vaudeville company as a kid. After that I was a sideman for the Isham Jones band until he retired."

A Leonard Feather observes in his Encyclopaedia of Jazz, Herman's band of the 1944-46 period created new standards. And the arrangement that really rocked jazz fans back on their heels was, of course, Cal'donia — still a much-requested piece.

"We first did that trumpet unison thing in Red Top," Herman recalls. "Ralph Burns wrote the first 12 bars and the ensemble passage at the end — and everything in the middle was a head arrangement."

"But I'm not haunted by that band — not at all. It was good for them — what we do today is good for now. This craze for nostalgia and the big Glenn Miller revival really doesn't thrill me. I think you have to keep up to date, have a change of pace and direction every so often."

However, for those with fond memories of the vintage Herman

Herds, there are three double albums of hitherto unreleased material being issued by RCA Victor in the States. They feature the band of 1945-46 — with Bill Harris, Sonny Berman, Flip Phillips *et al* — in recordings made on Herman's weekly Chesterfield radio show."

As far as his current recording activities are concerned, Herman has left Fantasy — for which label he made a good half-dozen albums — and is to record two LP's for Groove Merchant. The latest album to be released here is The Thundering Herd (Fantasy FT 521) which was recorded two years ago. There is also a reissue, The Best Of Woody Herman, (MCFM 2733) from EMI and an Ember release, At The Woodchoppers' Ball (EB 2006).

But the most important Herman collection — the CBS three-album set The Thundering Herds, featuring all the masterpieces of the Forties — is, unhappily, no longer available.

Herman's present band — with a rhythm section from the North Texas State University band which includes brilliant pianist Lyle May and fine soloists in trombonist Jim Pugh and saxophonists Gary Anderson and Frank Tiberi — made a big impact on its recent European tour — and there is no doubt that Herman's leadership and unrelenting enthusiasm has a great deal to do with the band's drive and personality.

Says Woody: "It was the best tour we ever did. We played dates in Denmark, Sweden, Finland, and Poland and we got great receptions everywhere. The enthusiasm was most gratifying."

After 40 years of taking a band on the road, Herman still gets a great kick out of the business. Ask him about retirement and he says: "Retire to what? As long as I have my health I'll go on running a band. There isn't anything else I do."

## Forties Philharmonic re-issues on Polydor

POLYDOR IS reissuing on a double album the two historic Jazz At The Philharmonic recordings, 1944/1946, featuring Lester Young, Charlie Parker, Dizzy Gillespie, Illinois Jacquet, Les Paul, Nat King Cole, Willie Smith, Charlie Ventura and Howard McGhee (Verve Select 2610 020). Other Verve reissues this month are Getz (Stan) and J J (Johnson) Live, a double album combining recordings at the Chicago Opera House in 1957 and at the Konserthuset, Stockholm in 1960 (Verve Select 2610 021) and Walkin' With Sweets, a 1956 recording by Ben Webster, Harry Edison, Jimmy Rowles, Barney Kessel, Joe Mondragon and Alvin Stoller ... BASF has released George Shearing's third MPS album, Continental Experience (BAP 5081) and the second volume of Piano Power, a compilation featuring Oscar Peterson, Monty Alexander, George Duke and John Taylor among others (BAB 9013). Scheduled for May release are the George Russell Sextet At Beethoven Hall (BAP 5079), Oscar's Choice, a

compilation of Oscar Peterson track (BAP 5088) and US Jazz Live, an all-star album recorded at the Colorado Jazz Festival (BAP 5068) ... The trio of American guitarist Jimmy Raney is appearing at the Seven Dials in London on May 6 under the auspices of the Jazz Centre Society ... The National Youth Jazz Orchestra plays a concert at the Queen Elizabeth Hall, London on Saturday with guests Johnny McLeavy (trumpet) and Danny Moss (tenor) ... CRD is releasing seven albums in the House of the Blues series on Blue Star imported from Barclay, France. Artists featured include Memphis Slim, Professor Longhair, Roosevelt Sykes, Clarence "Gatemouth" Brown and Buddy Guy ... RCA is releasing three important Prestige recordings this week — a double album by John Coltrane (The Stardust Session — PR 24056), a double album by Coleman Hawkins and Pee Wee Russell (Jam Session In Swingsville PR 24051) and a single album by tenorist Booker Ervin, (The Song Book PR 7318).

## New discs from Steeple Chase

THE DANISH jazz label Steeple-Chase, released here through Spotlite, has issued a new album by pianist Kenny Drew featuring Focus guitarist Philip Catherine and the former Oscar Peterson bassist Niels Henning Orsted Pedersen. The album, entitled Morning, was recorded in September last year.

Also new on SteepleChase is an album by tenorist Clifford Jordan, The Highest Mountain, with Cedar Walton on piano, Sam Jones on bass and Billy Higgins on drums.

Future releases scheduled include albums by the Horace Parlan Trio, Tete Montoliu, Eddie "Lockjaw" Davis and Idrees Sulieman.

## ALBUM REVIEWS

OSCAR PETERSON/  
CLARK TERRY

Oscar Peterson & Clark Terry. Pablo 2310 742. Producer: Norman Granz. One of five duo albums Peterson has recorded with leading jazz trumpet players, this is easily one of the best because the Peterson and Terry partnership is probably the most musically compatible combination. Terry's playing is superlative on the up-tempo Shaw Nuff and delightfully lyrical on But Beautiful and Slow Boat To China. \*\*\*

OSCAR PETERSON/  
HARRY EDISON

Oscar Peterson & Harry Edison. Pablo 2310 741. Producer: Norman Granz. Bewilderingly, sleeve note writer Benny Green suggests on the Clark Terry album in this series that Edison picks two of the titles used by Terry for his set — Satin Doll and Makin' Whoopee. In fact he doesn't — but there are tasty, straight ahead versions of Mean To Me, The Man I Love and Gee Baby Ain't I Good To You. \*\*\*

OSCAR PETERSON/  
JON FADDIS

Oscar Peterson & Jon Faddis. Pablo 2310 743. Producer: Norman Granz. Although the least known of the trumpeters featured with Peterson in the five Pablo duo albums, Faddis is no tyro. Playing much in the Gillespie mould, Faddis demonstrates incredible maturity for a man of 21, and brings the best out of Peterson. Highlights include a 3/4 Take The A Train, a fast Blues For Birks (a tribute to Dizzy) and a handsomely played Summertime. \*\*\*

## PERFORMANCE

### Al Jarreau

THE DISTRACTING thing about Al Jarreau, the 35-year-old singer from Milwaukee about whom there is a fashionable buzz currently, is that he tends much of the time to provoke his audience into drawing up a list of how many people he sounds like.

Through two sets at the Ronnie Scott Club, where he is in his second week, Jarreau managed to sound like Johnny Mathis, Jon Hendricks, Clark Terry, Jose Feliciano, Miriam Makeba and Roland Kirk.

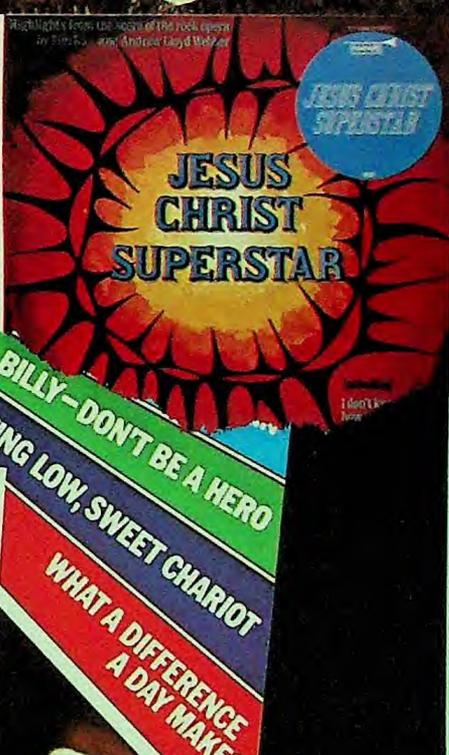
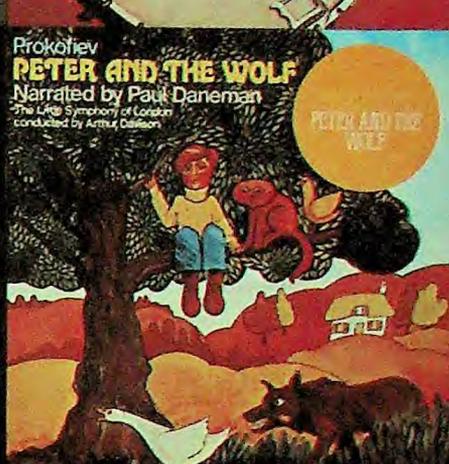
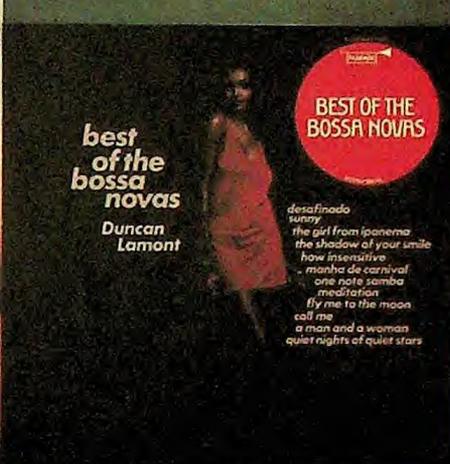
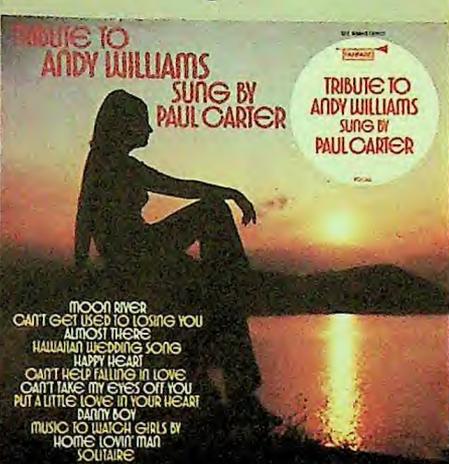
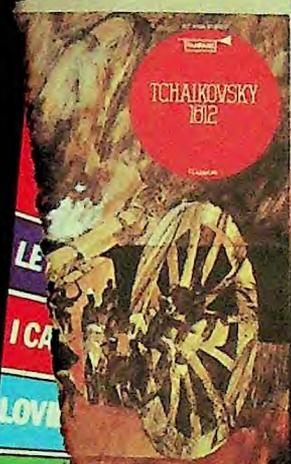
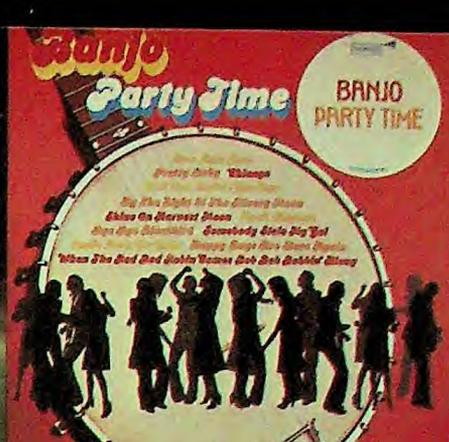
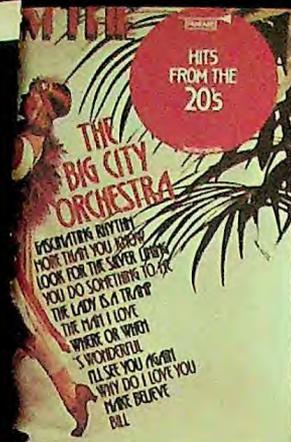
As a kind of down-home Percy Edwards, he uses his voice to create a wide variety of effects — conga drums, bongos, double bass, flute, cymbal — and he has a formidable range of facial grimaces.

He caresses the microphone constantly, occasionally yields a fervid cabaca and generally displays a fizzing energy — particularly in his breathless announcements which are punctuated by slightly self-conscious laughter.

Jarreau is a very gifted musician — there can't be that many people who can scat-sing in 5/4 time comfortably — with an appealingly effervescent personality. But he is in distinct peril of submerging his natural talent as a soulful and sensitive singer in a welter of vocal gimmicks and exaggerated facial contortions.

He certainly owes much to Hendricks — Gimme That Wine and Shiny Stocking were straight out of the Hendricks book — but he has a lot of his own things going for him, attributes which would perhaps be more evident if they were a little less cluttered by vocal gymnastics. There came a time when the set carried out for a straight forward, uncomplicated ballad — but, unhappily it never came.

MIKE HENNESSEY



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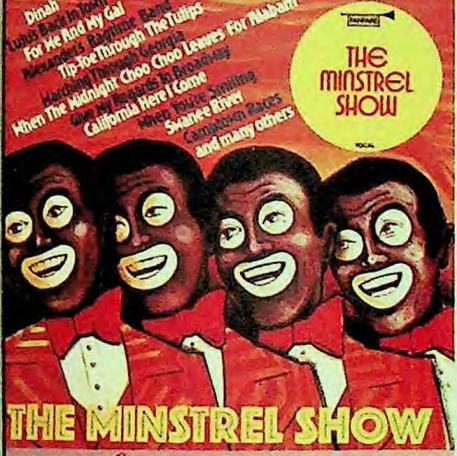
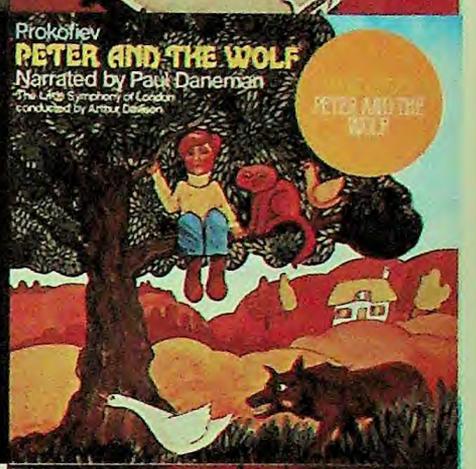
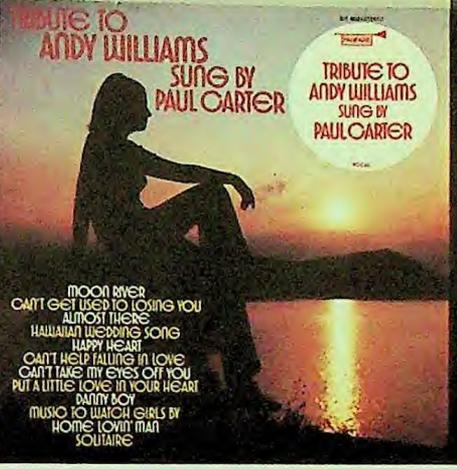
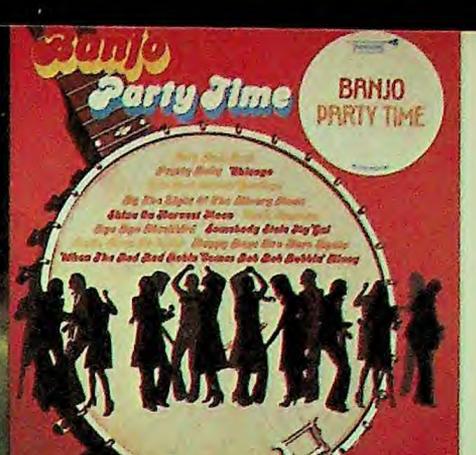
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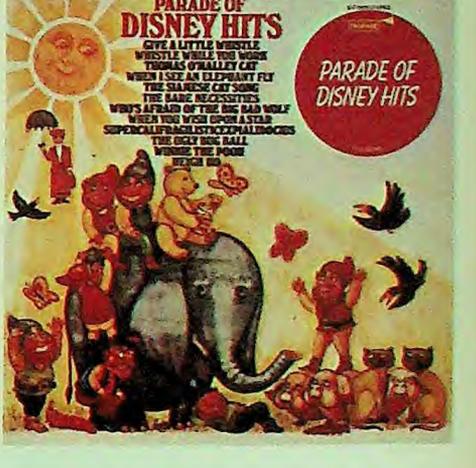
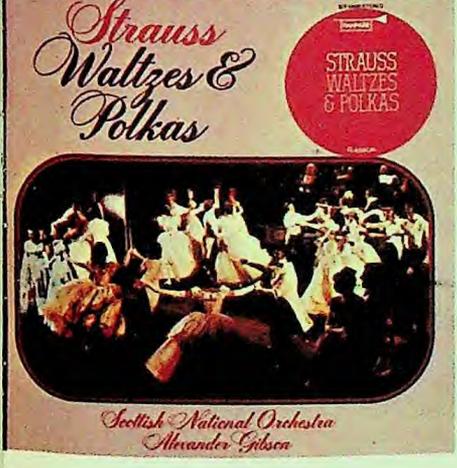
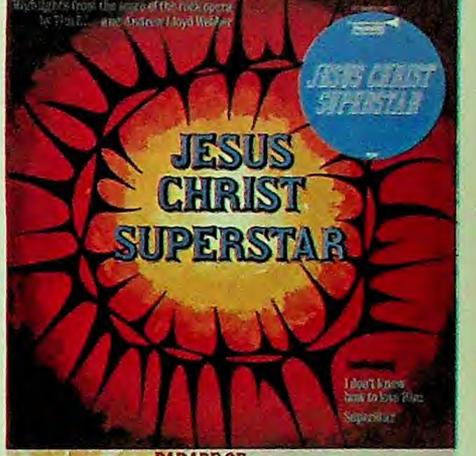




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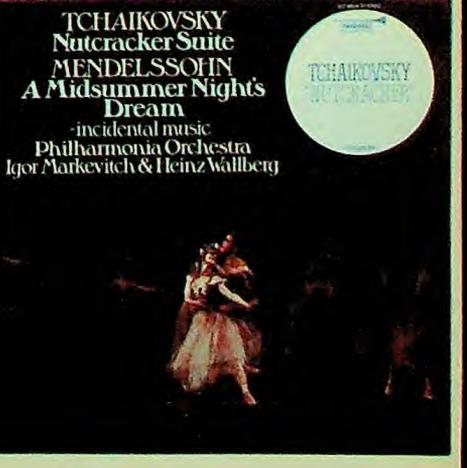
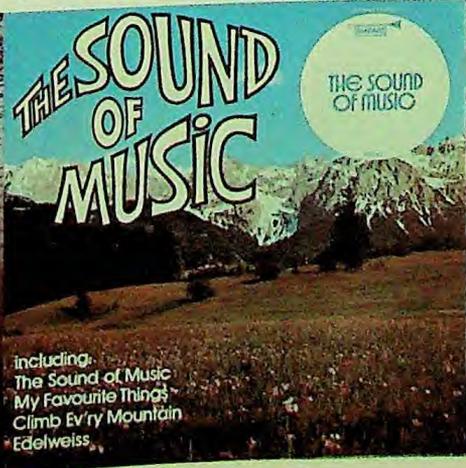
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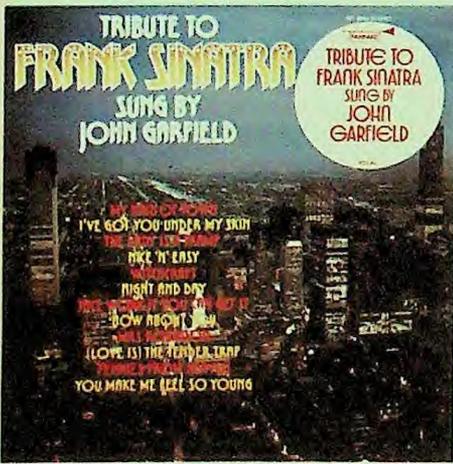
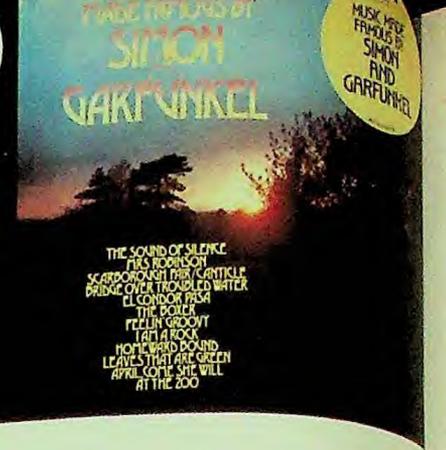
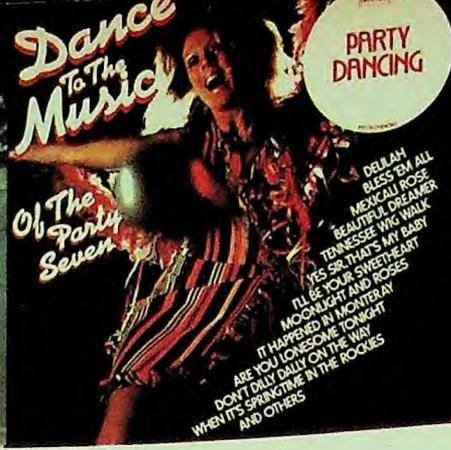
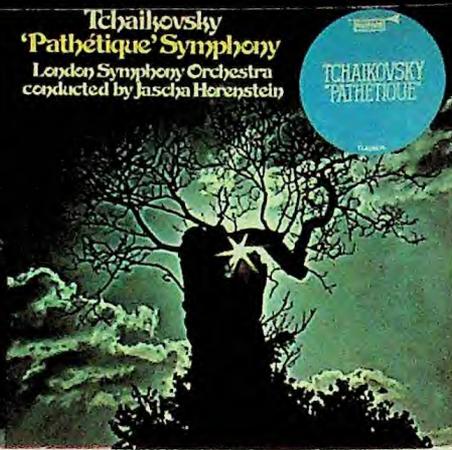
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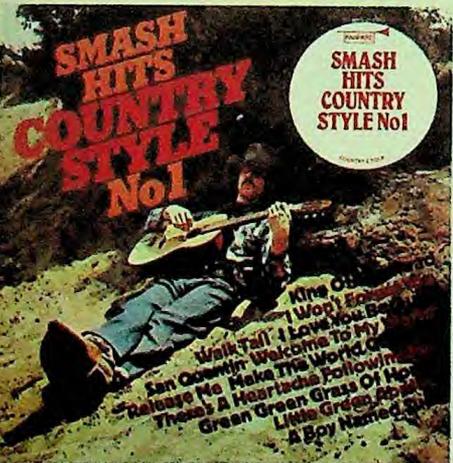
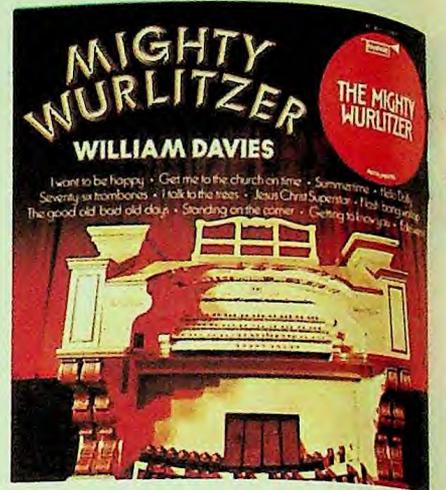
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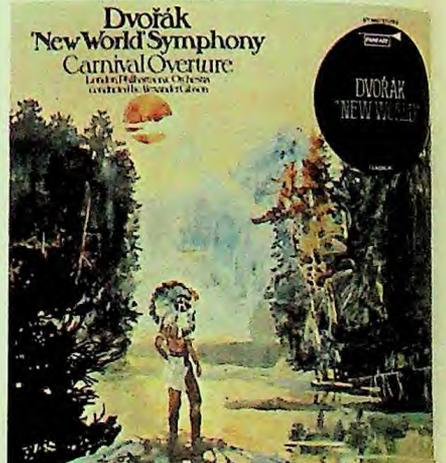




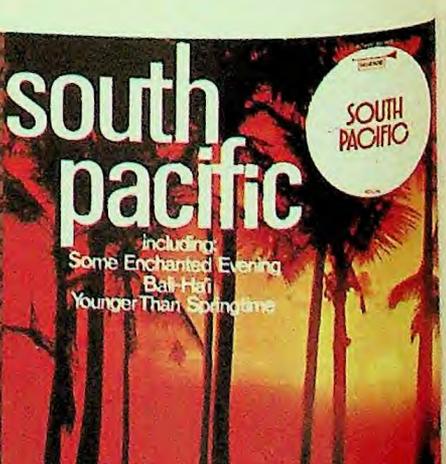
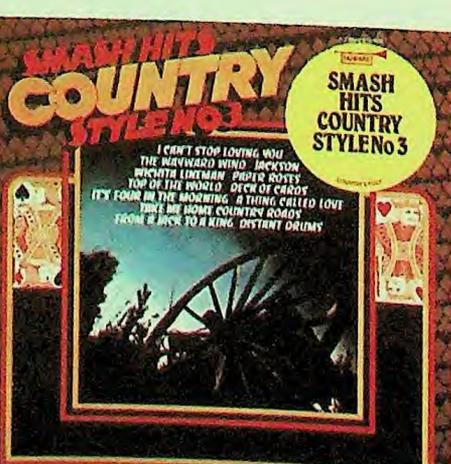
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MUSIC WEEK

## STUDIOSCENE

covering the professional recording studio world

## Indigo studios offers low costs

by TERRI ANDERSON  
INDIGO STUDIOS, Manchester, claims to offer artists savings of up to 50 per cent on the cost of making music tracks and voice-overs, for radio and tv commercials and for records.

This figure is arrived at, according to director David Kent-Watson, by direct comparisons between Indigo charges and those of London studios, and there has recently been a big upsurge in bookings at Indigo

by cost-conscious musicians, he claims.

To cater for this welcome increase in demand Indigo has just completed a revamp of its facilities to include a new Technik stereo recorder and new expanders, phasers and other items.

A production studio with voice-over booth has been completed in the last few weeks at a cost of over £10,000; the charge for hire of this is £12 per hour.



## Cushioned can comfort

INFORMATION On the new Hear Muff headphones from Singer Products, New York, lays equal emphasis on looks and technical specifications.

The reason is that the Hear Muff is the first stereo and 4-channel headphone designed specifically for comfort, which is possibly why it so closely resembles a sofa cushion.

Inside the velour cover is a curved polyurethane foam cushion, with speaker units mounted in acoustic baffle cavities moulded into the foam.

The basic model, HM-1A contains three half-inch dynamic drivers, has a response of 20-18,000 Hz with total distortion of less than one per cent to 115dB SPL. Three other models are available, entitled Super Muffs, Quadramuffs and Superquads, each with a 10 foot coiled cord.

## STUDIO BUZZES

MUSIC CENTRE at Wembley has committed itself to the cause of automation, to the extent of a £28,000 order for a Neve Necam computer — assisted mixdown system. The system which Louis Elman anticipates will be "a great time saver" at the Wembley Studios, is expected to be in full operation by November this year.

A NEW studio owned by, and for the use of, producer Gus Dudgeon, is nearing the final stages of construction in Cookham, Surrey. Its name, The Mill, hints at the lush English countryside in which it is set.

The design and construction work was in the hands of E. J. Veale Associates, the firm chosen to design and construct the latest of Britain's commercial radio stations — Beacon Broadcasting, Wolverhampton, which came on air earlier this month. Heather Wood, formerly communications manager for Dolby Laboratories, has joined E. J. Veale Associates to handle publicity and sales administration.

WITH THE formation of the new Sarm-Wayne company, and the now open cohabitation of Jeff Wayne and John Sinclair of Sarm in Wayne's offices, the word is that plans are being revived for a new Sarm studio. Location and other such details are as yet unsettled.

## Sound Techniques' Wood to go freelance

ELEVEN YEARS after setting up a studio called Sound Techniques in London's trendiest few acres — Chelsea — John Wood has broken his ties with the place.

He has left to concentrate on his work as producer and freelance recording engineer.

During the years since 1965 Sound Techniques has gained a reputation for the music which has come out of it, recorded by such as Steeleye Span, Fairport Convention, Incredible String Band, Jethro Tull, Cat Stephens, the Strawbs, Ralph McTell, and — a trifle less Folk oriented than the aforementioned — Pink Floyd, whose first two hit singles were recorded at this studio.

It was in 1966 that Wood began his association with Elektra productions, after the Incredible String Band had been brought into the studio by Joe Boyd one Sunday afternoon, to make an album. Wood worked on Judy Collins' only British-produced album, In My Life. It proved to be the first of a number of singer/songwriter albums with orchestral arrangements.

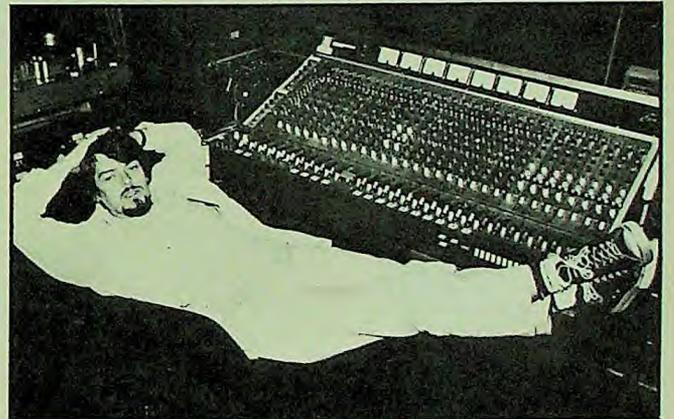
When Boyd left Elektra Wood joined forces with him in a producer and engineer team for Boyd's new company Witchseason. Apart from

working together on albums by several of the bands already mentioned they went to the US to work with, among others, John and Beverly Martin and Geoff and Maria Muldaur.

After Boyd's sale of Witchseason to Island Records in 1971 Wood took over production as well as engineering for Sandy Denny, Nick Drake, the Fairports and Richard Thompson. He also produced other acts such as John Cale, Pentangle and Cajun Moon.

Wood describes himself as a man who does not want to be tied down to any one place or project, and he obviously feels that 11 years' association with one studio is enough. He intends to travel more, and so has taken the opportunity which came to him of selling Sound Techniques, so freeing himself from that side of his business, and from the data processing side run by his partner.

The changes have brought about no apparent lull in his activities, as he has been working on a Best of Richard Thompson double album, producing the new Sandy Denny album, and engineering for the Chieftains.



John Wood

## New rehearsal studio opened at Pinewood

THE WORD most associated with rehearsal rooms has traditionally been "draughty", and the general mental picture of a cavernous, echoing, and usually cold place is based on fact.

In a bid to make the less glamorous side of working musicians' lives more comfortable, Maurice Placquet has opened a rehearsal studio at Iver, Bucks, — complete with central heating to cope with the cold, and acoustically treated walls to cope with the echo.

Placquet, whose name has been known in the music retail and instrument hire businesses for a number of years, says that he decided to open the studio because he had seen other rehearsal rooms, and had heard

complaints about facilities generally, by such as A&R men, and he did not feel that there were many places catering seriously for this particular need.

Obviously, musicians using the Placquet studio at Pinewood Road, Iver, are able to hire instruments and amplification for use there if they wish.

The studio is 33 feet by 75 feet, and 30 feet high. Stages of varying sizes and different lighting combinations can be supplied. Next door is another studio almost four times as wide and twice as long, which can be booked. In either it is

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# STUDIOSCENE

## The Sarm transformation



Sarm Studios' managing director Gary Lyons, seated at the 40 Channel Triad desk

IT'S TUPPENCE to speak to them all at Sarm studios these days, since the control room transformation scene there.

Customers of long standing should be warned that such endearing features as the multi-coloured pattern of leads snaking across the floor, the hole worn in the carpet by the desk, and the feeling of comfortable claustrophobia, have all gone.

For quite some time it had been acknowledged that a rearrangement of the barrage of electronic equipment which had accumulated over the years was badly needed, but finding the fortnight-long hole in the diary and planning the thing took time.

When the time finally arrived in February, everyone at the studio joined in to form as unlikely-looking a team of electrician/decorators as has ever attempted coherent action on a job of work.

Heading the enthusiastic rabble John Sinclair, Gary Lyons and Mike Stone first opened out the vocal booth to enlarge the control room and create a bay for a new comprehensive patch board and the tape machines — 3M and MCI 24-tracks, Studer A80 and two Revox with varispeed. The two other A80s are in another room, but linked to the control room.

The area in front of the desk is now free of large items of machinery, thus making it possible for three times as many people as before to crowd around, leaning across the VU meters and offering advice on production and engineering.

In their eagerness to replace the old carpet, worn threadbare by the platform soles of the famous, the Sarm handymen got rather carried away, and the luxurious carpeting not only covers every inch of floor but takes over a couple of walls as well.

The trailing leads have disappeared into a custom-built set of racks, which can be rolled out for

maintenance, and which house an impressive array of audio electronics.

With recently-added items such as another high frequency limiter and a new all-band stereo synthesiser, the tally of equipment now stands at three high frequency limiters (10 different limiters in all), four each of parametric and graphic equalisers, two Kepex units, instant phaser, product generator, Omnipressor, two digital delay systems, two DBX compressor/expanders, levelling amplifiers, and a filter set.

Sarm claims to be one of the studios best supplied with what Sinclair agrees could be described collectively as gimmicks — the comprehensive range of audio electronic equipment over and above those items essential to all studios.

The studio knows the artists and the types of music it can best handle, and for these offers sophisticated technical equipment, and engineering skill. Witness to this is the fact that Queen record there regularly — a band which knows exactly what it wants technically, and which uses a wide range of effects in recording.

While proud to reel off a list of what is available to customers, Lyons is not shy of mentioning what Sarm has not got, and why.

His two chief areas of dissatisfaction sit in diagonally opposite corners of the room — the MCI 24-track tape machine and the Allison computer.

The MCI is a replacement for the original machine bought by Sarm, which proved unsatisfactory. After taking up MCI's offer to replace it with a newer model if Sarm paid all the necessary charges, the studio was, and remains disappointed because the new machine is also totally unsatisfactory.

The computer was the first to be installed in a studio in this country, about two years ago. While accepting that if a studio buys early models of equipment it can expect a few problems, Lyons and Sinclair

are muttering darkly about taking the item back to the States one day soon, depositing it on someone's desk and demanding their money back.

Credit, however, where credit is due; as an engineer of no mean standing Lyons hands his personal bouquets to DBX, which interests and impresses him as a noise reduction system, and to Scenic Sounds — in the person of Dave Hawkins — which offers the sort of sales and after-sales service Lyons is pleased to endorse.

The patch board, with its 540 sockets, is a point of particular pride. Through this, sound is guided to and from the desk, through both kinds of noise reduction according to choice, through the multiplicity of tape machines and back, and there is room for a little audio trickery along the way.

The desk, which began life as a 28-in, eight group Triad underwent a process of efficient but piecemeal enlargement, and modification to 40-in, 24-out, but the refit gave the Sarm engineers a chance to tidy it up and bring it further up to date. Recent touches include ppm meters, phase correlation meters and insert switches on all channels.

Monitoring has been increased to four sets of speakers, from the large Cadaes down to two small sub-hifi mono speakers on the desk.

Switching to these from the Cadaes is a nostalgic shock which should be administered to all the "bring back mono" advocates.

Mentioned in dispatches for their help in the project were Ric Curtin and Garay Langan, engineers, and Suzie O'List studio manager.

## Ric Lee converts his air raid shelter

THE TUDOR gentleman who first owned the manor house in which former Ten Years After drummer Ric Lee now lives could never have imagined an air-raid shelter being added to it; the lady who had the shelter built during World War II was probably unaware that she was creating an area of near perfect acoustical properties which would one day become a recording studio.

After last year's peaceful demise of Ten Years After — a band which had been together since 1965, through three changes of name an important appearance in the Woodstock film, five million record sales, and their share of fan mania in the States — Lee put his own band together for a time.

That time was just long enough to convince him that he was no longer prepared for the struggle needed to launch a new band.

He had been writing and publishing songs for friends for some time, and decided to enlarge this business. Thus was borne Fast Western, Lee's own management, publishing and production company, for finding and showcasing new talent through MAM Records.

Thus also it came to pass that his beautiful Tudor manor house in Smarden, Kent — renovated, decorated and furnished by himself and his wife Ruth Ann — acquired a four-track recording studio next door to its lovely main drawing room.

He had discovered the air-raid shelter and seen its potential but had not expected that so little would need to be done to convert it, or that the sound would be so good.

The only form of sound insulation on the bare brick of the walls is some very ancient brocade curtaining, found in the house. Lee's drums

need the odd pair of socks or piece of cardboard judiciously applied to muffle them slightly, but that is all.

The tiny control room is equipped with an Alan and Heath eight-into-four console, no larger than a weekend case, a mixing panel with five inputs which give the facility of mixing the four tracks from his Teac tape machine to two, and of playback; two Revox machines, one for mixdown and the other for echo delay and copying; something called an aux-box, which in Lee's own words "gives us all sorts of weird facilities"; a Leek 202 stereo valve amp to drive the foldback, and a Leek 303 for the monitors; Tannoy 15 Lancasters for monitoring, and Grampian reverb unit.

The construction of the studio took only two weeks, and was carried out by Lee himself and John Jones, with advice from Alan and Heath on wiring, and with trust in the trial and error method. The only problem was the echo, which kept appearing and then fading away during testing, and this proved to be a wiring fault.

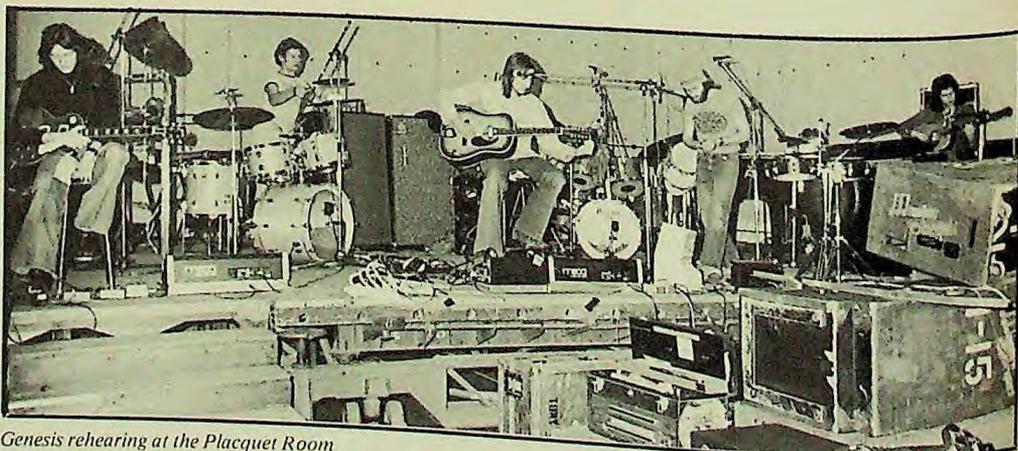
Without costing their own labour, the bill for the complete studio was about £2,000; from it has so far emerged at least one master tape of quality high enough to cut from without further ado.

Intended basically as a demo studio for the publishing and production company, it often unofficially takes over the living room — the piano is in there and recorded from there, and singers usually prefer to trail their mikes into that room and work from there.

Needless to say Lee, who can be reached at 023 377 297 at week-ends and at 794 4675 during the week, has no problems with neighbours requesting quiet — for all practical purposes, there are no neighbours.



Ric Lee



Genesis rehearsing at the Placquet Room

## New rehearsal studio

FROM PAGE 27

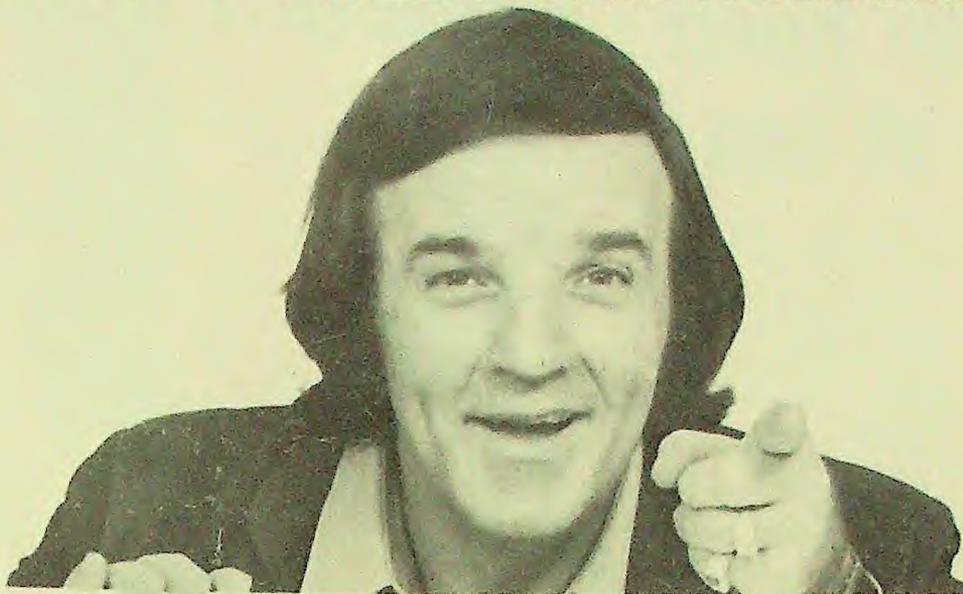
Placquet hopes that this venture possible to have any size vehicle brought in for unloading equipment.

The new studio was in use before its official opening — Genesis rehearsed there for ten days prior to touring, and were followed by Andy

Fairweather Low.

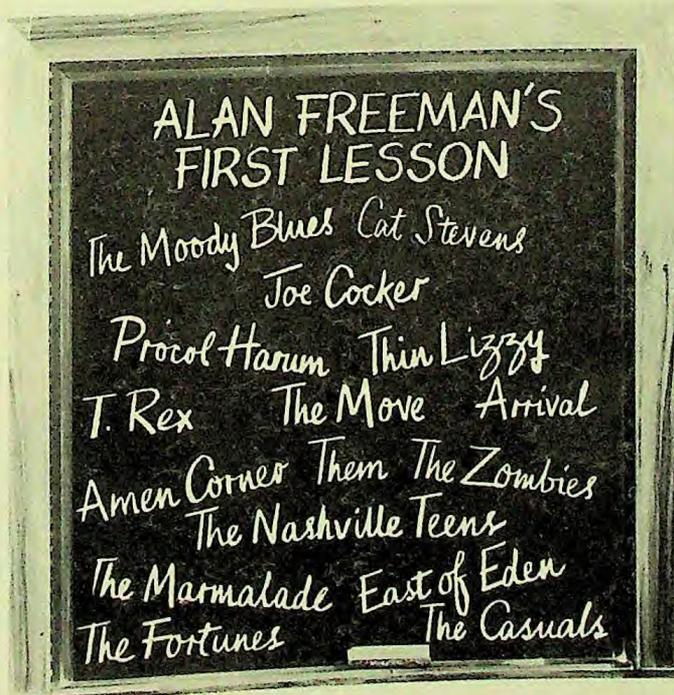
will lead to other things, like regular custom from groups wanting to make video tapes for tv demos, and his firm has been given the agency by the Rank Organisation for any other studios which may be available at Pinewood at times.

# Alan Freeman's First Lesson



Decca Records in association with "Pick of the Pops" are proud to announce the second release in an important and significant series of albums compiled by Alan Freeman.

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Procol Harum Salty Dog —  
Amen Corner High in the Sky —  
Them Here comes the night —  
Arrival Friends —  
Moody Blues Fly me high —  
Nashville Teens Tobacco Road —  
Casuals Jesamine —  
Move Blackberry Way —  
East of Eden Jig A Jig —  
Cat Stevens Mathew & Son —  
Fortunes You've got your troubles —  
Marmalade Reflections of my life.



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# AUDIO

## Toshiba to hoist its sales at sea

ONE OF the most ambitious trade shows ever staged by a brown goods manufacturer is scheduled to take place next month when Toshiba introduces the 1976 season new products — in the middle of the North Sea!

The Feltham-based firm has signed an exclusive charter deal for the 10,000 ton Portuguese luxury liner MS Funchal for a week — and has invited dealers to "hoist their sales" on two three-day voyages from Tilbury to Amsterdam and back, departing on May 17 and 19.

On board the liner, the company will be unveiling some 20 new TV, audio and hi-fi products.

Response to the showboat scheme has been "fantastic", reports Toshiba sales manager Grainger Kitt. The liner — normally engaged on holiday cruising to the Canary Islands — can accommodate up to 400 passengers.

Said Kitt: "It looks as though there won't be a spare berth aboard for either trip — in fact, if we could have booked the ship for another cruise, we could have filled that, too!"

The Toshiba cruises take place from May 17-19 and May 19-21 — in the week before the first HEDA exhibition at Birmingham.

General Manager Derek Jeffs explained: "We took the decision that participation in HEDA this year was not our scene, and originally we planned to hold our usual May trade show in a London hotel."

"At that time, a number of other firms indicated they would be taking

the same line."

But as support for the mini-West End show circus dwindled, Toshiba decided to think again. "And when we were offered the Funchal, we jumped at the chance to stage one of the most exciting shows ever mounted for UK dealers," he added.

Naturally, the company expects to do good business on the high seas — especially since the Budget VAT cut should have put dealers in a more optimistic business frame of mind.

Claimed Kitt, "This Spring we have a tremendous new product range for them to see, including tape and audio equipment, and the first units from Toshiba's new generation range of hi-fi hardware. The Funchal will provide us with the ideal setting for the launch."

## Goldring sales and service

GOLDRING IS transferring its sales and technical service department to new premises at Anglian Lane, Bury St. Edmunds, Suffolk IP32 6SS (Tel. 0284 64011). All correspondence concerning sales and service of Goldring/Lenco equipment should now be made to this address.

## New range of Trio hardware

EDITED  
by  
ADAM WHITE

IN THE knowledge that there is virtually nothing left that can be added to amplifiers and tuners in the line of facilities, Trio has been striving to ensure electronic perfection in the latest lines. Six amplifiers and four tuners have been announced, all boasting numerous facilities as 'standard', plus other features not visible from the outside.

The smallest of the amplifiers is the KA3300, yet even this has a power rating of 30 watts per channel across the range 20Hz to 20kHz. Built-in are full dubbing facilities for two recorders, and click-stop controls. Next in line is the KA-3500 which rates 40 watts per channel, at THD and intermodulation distortions of less than 0.2%. The KA-5500 can deliver 55 watts, and distortions down to 0.1% maximum. The KA-7300 amplifier is even healthier at 65 watts, and is a much heavier amplifier owing to the inclusion of two totally separate power supplies for each channel to

eliminate any possibility of interaction with corresponding rise in distortion. Variable turnover frequency for tone controls, click-stop volume and tone controls, two pickup inputs and three loudspeaker outputs are incorporated. The KA-8300 is 80 watts per channel, and in addition to the facilities on the KA-7300 also has a special four-gang volume control with attenuation before and after the driver stages. Loudness and presence controls are fitted. Finally the model 600 makes 130 watts, has two power supplies, a DC amplifier, a four-position loudness control, high slope low and high filters and a two-position switched attenuator.

The tuners kick off with the

smallest, the KT3300, which matches up with the KA3300 amplifier. The Kt-5300 is a little more sophisticated, bearing a dual-gate MOSFET front-end circuit for good noise performance, and two pairs of phase linear ceramic IF filters for good selectivity and capture ratio. A special switching system can selectively accept good stereo transmissions only, and switching to mono cuts the muting. The KT-7300 has three pairs of phase linear IF filters, and a guaranteed stereo separation of 35dB. The top tuner is the KT-8300, in which is incorporated several refinements. It has a double-diffused MOSFET front-end yielding better noise performance and spurious signals. A multiplicative discriminator assures high linearity up to a signal deviation of 5MHz, and a separate meter is fitted to the panel to indicate the deviation of signals being received. This assists with setting levels on tape recorders.

## Major Skantic press campaign

A CONCENTRATED consumer advertising is to be mounted by Skantic in May, June and July. Full-page advertisements in colour will appear in Readers' Digest, Ideal Home, Practical Hi-Fi and Hi-Fi News. The campaign is aimed at a combined readership of more than 38 million people and will feature the theme of quality and experience. The campaign is planned as part of a larger programme including sponsorship and below-the-line dealer support items.

## Two-day seminar at High fidelity '76

A TWO-DAY seminar will take place at the Heathrow Hotel as part of the High Fidelity 76 exhibition. The sessions will take place on April 29-30 and registration fee is £20.

The seminar has been organised by Trevor Horne of Emberworth, the company responsible for staging the exhibition. Papers to be delivered range from a review and

demonstration of all available four-channel quadrasonic systems, developments in loudspeaker design — including the new concept 'liquid loudspeaker', plus an explanation of how an audio tape recorder can be used for recording and playback of high quality audio independent of tape or head characteristics. At the end of each day there will be an open forum for discussion.

Is QUEEN on Quadraphonic?

Is DEBUSSY Dolbyised?

### The Tape and Record Guide

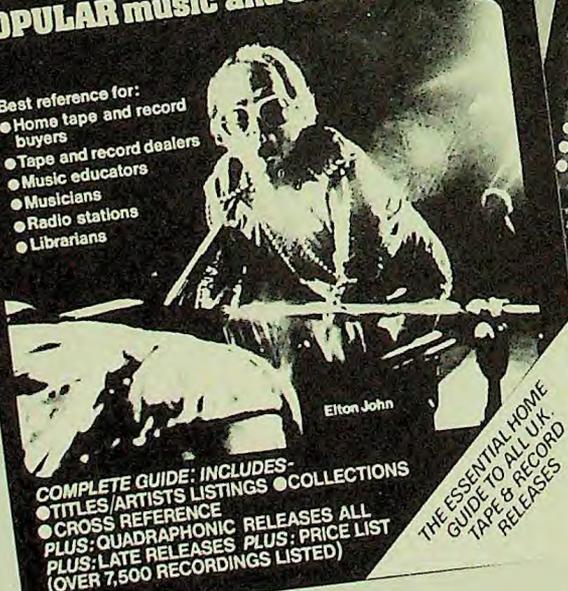
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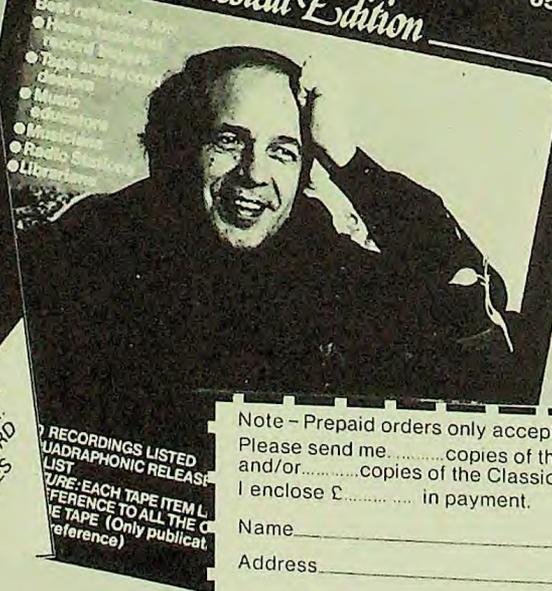
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Vol.2, No.2, 1976

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# COUNTRY

WHENEVER COUNTRY music is mentioned, the chances are that the discussion will be centred upon the American aspects of the music with only the slightest reference being given to the local scene.

But British country music does possess the following although, at present, it's still mainly geared towards the strict country audience. The British Country Music Association's 1976 Yearbook, just published, lists over 250 groups and solo acts regularly playing before audiences at a similar number of clubs, and many of these are now finding their way into the recording studios.

Westwood Recordings has played a vital role in pioneering this move — and currently have 100 albums available — but Gordon Davies, Managing director, would be the first to admit that many of these acts possess only regional appeal.

"We record the acts with the greatest commercial prospects in the country scene", he says. "In other words the groups and artists with steady gig schedules, and are able to sell albums at their shows."

Westwood is also steadily building up their retailers' accounts

## Do local acts stand a chance?

but, as yet, have not ventured into the Singles market. "For that we need national distribution" Davis adds. "and a sound that's going to be appealing to audiences far wider than just the country enthusiasts."

However a number of major recording companies have in recent months, signed British country acts to their rosters — and many others are realizing the potential of having local artists who are immediately available to promote their product, a factor seldom possible with the American acts.

And, at this point, the qualification of British country music must be decided — and the directions taken to give it chart potential.

George Hamilton IV, at the CMA (GB)'s Awards Dinner last November, spoke up for the recognition of the local scene, com-

menting that it must seek its own direction and not be content to carbon copy the American sounds. He added that there were enough British acts around who were capable of achieving these objectives.

Frank Jennings Syndicate, who won the Variety Club's Award as most popular act to have appeared on Opportunity Knocks during the past year, are one such act and have recently issued their debut single — A Good Love Is Like A Good Song — on EMI Records. Currently they're recording their first album for the label which will be available in June.

"We are aiming for a British sound", comments the group's producer Richard de Sylva, "and the product will be fully promoted by EMI as music rather than as a country record. If we fail with this single, we'll follow it up with another because we fully believe in the group's commerciality."

Similar enthusiasm is shared by Alan Sizer, a&r manager at RCA.

"We must take a positive attitude towards the music", says Sizer, "and I believe that country will win out either in a Glen Campbell styling or in a country-rock presentation."

RCA has recently signed British stalwart Tex Withers who already possesses a guaranteed following with country devotees, and ex-Tremeloes member Len Hawkes whom RCA intend to sell to pop record buyers. It is Sizer's intention to have Hawkes produced in Nashville by a Los Angeles producer.

Independent producer Ian Grant, who has been active in country music for many years, also feels that country can attract mass audiences but not under the tag of country music.

"It all depends upon the way it's presented to the public. Emmylou Harris won over, but I don't think the kids who were screaming at her knew it was country. They were

accepting the music because of what it was — and also because the image fitted."

Ironically Ian Grant's most recent production — Oil Field Man by Texas oilrigger Wayne Nutt on CBS Records — has been accepted as country, and has received its share of glowing compliments. "It's been called the 'real thing' because of Wayne's heritage" Grant adds, "but I'm pleased it's been accepted so well because it proves that country can be done here."

Transatlantic Records have also seen the potential of country, and the man heading the project is an American, Ritchie Gold.

"The talent is here and has something fresh to offer", explains Gold, "but, in terms of the industry, it's still relatively undiscovered. If it's given the emphasis that's placed on other musical forms, it will grow and mature."

Transatlantic's releases include albums by the now defunct country-rock outfit Johnny Young Band; cabaret styled group Pete Sayers & The Grand Ole Opry Roadshow; and traditionalists Pete Stanley & Roger Knowles. Presently Gold is working on an album by Mae McKenna, a release that cuts across the boundaries of country and rock music.

The record companies attitude towards the new direction of British country music is also shared by a number of its artists. Brian Golbey is one such entertainer who, for many years, worked the club scene but now works alongside Alan Taylor and Jon Gillespie as Cajun Moon. The group works the colleges and theatres, and have just completed their debut album for Chrysalis.

"We're still trying to establish our own identity and sound which can best be described as street country" says Golbey. "Our American influences are there, but strange tunings give it a medieval country sound but with a beat. To that we're adding our own original material."

While the greater part of the British country music scene still continues to present its sound in an American styling, the new breed is beginning to make itself felt — and to take its music to new audiences. Once those directions are achieved the next logical step would be chart status. Certainly the potential already exists.

## Paperback guide to Country

TO COINCIDE with the recent 8th International Festival of Country Music, a new soft cover book has been published titled This Is Country Music (Phoebus Publications: 75p). It is written by Bryan Chalker, editor of the monthly specialist magazine Country Music Review, contains 64 pages, and is well illustrated with both colour and black & white photographs.

Besides providing appeal to the country music enthusiasts, This Is Country Music is, presumably, also levelled at a m.o.r music readership and this angle is well handled with the inclusion of features on such crossover artists as Johnny Cash, Jim Reeves, Tammy Wynette, George Hamilton IV, and Waylon Jennings. To conclude there's a 21 page appendix of brief biographies of over 100 imported contributors to country music including contemporary artists such as Jimmy Buffett, The Eagles, Emmylou Harris and Tanya Tucker.

Overall This Is Country Music is a popular styled guide to the music with interesting facts set against an attractive layout and, at 75p, the book provides excellent value.

## ALBUMS

### MERLE HAGGARD

**It's All In The Movies.** Capitol E-ST 11483. Producers: Ken Nelson and Fuzzy Owen. Merle Haggard's varying musical influences rear their heads on this release, and he not only shows himself off as an artist capable of carrying all successfully but also the leader of a band of musicians well equipped to cut across the realms. The foundation work is country but mixed with other Southern musics that include Dixieland jazz, blues and western swing. Apart from the seven Haggard originals, there's also a revival of Bob Wills' Cotton Patch Blues and a building production made out of Dolly Parton's The Seeker. It's All In The Movies should appeal immediately to the more liberal minded country enthusiasts, but is well deserving of m.o.r. listenership.

\*\*\*

### VARIOUS ARTISTS

**Country & Western Shannon Style.** London ZGD 138. Apart from Wilma Burgess and Bud Logan, the names on this selection of tracks from Mary Reeves' Shannon label may not mean too much to the British country fans. Nevertheless compilation albums have their own market and this 12-tracker should prove popular fare. The music is in a modern country vein and the titles — which include Let Me Be There and Gonna Find Me A Bluebird — are all from the recent US Country Charts lists. Other artists present are George Kent, Nancy Ryan, Harlan Sanders and Guy Harden, and the mid-pricing should add further sales potential.

\*\*

### THE DIAMOND ACCORDION BAND

**25 Great Country Hits.** Emerald Gem GES 1145. The immediate appeal of this album will lie with all accordion devotees, and to those who like a selection of their favourite titles laid down in unusual surroundings. A basic country accompaniment is there in the backing of such material as Stand By Your Man, I Walk The Line, Please Help Me I'm Falling, Send Me The Pillow You Dream On and Blanket On The Ground, but overall potential must be limited.

## Top Country albums

- 1 VERY BEST OF SLIM WHITMAN, Slim Whitman, United Artists UAS 29898
- 2 ELITE HOTEL, Emmylou Harris, Reprise K54060
- 3 BLACK BEAR ROAD, C. W. McCall, MGM 2315 354
- 4 RED HEADED STRANGER, Willie Nelson, CBS 69200
- 5 OIL FIELD MAN, Wayne Nutt, Epic EPC 69232
- 6 DOUBLY DEVINE, Sydney Devine, Philips 6625 019
- 7 DREAMING MY DREAMS, Waylon Jennings, RCA LSA 3247
- 8 BEST OF DOLLY PARTON, Dolly Parton, RCA LSA 3236
- 9 BEST OF TAMMY WYNETTE, Tammy Wynette, CBS 63578
- 10 YOU'RE MY BEST FRIEND, Don Williams, ABC ABCL 5127
- 11 CAL'S COUNTRY, Cal Smith, MCA MCF 2740
- 12 40 GOLDEN GREATS, Jim Reeves, Arcade ADEP 16
- 13 DON WILLIAMS' GREATEST HITS, Don Williams, ABC ABCL 5147
- 14 BEST OF MUSIC COUNTRY AMERICA Vol 2, Various Artists MCA MCF 2742
- 15 LADIES LOVE OUTLAWS, Waylon Jennings, RCA LSA 3142

## IMPORT LPs

- 1 THE OUTLAWS, Jennings, Nelson, Colter, Glaser, RCA APL1-1321
- 2 THE GREAT TOMPALL, Tompall Glaser, MGM M3G 5014
- 3 THE BATTLE, George Jones, Epic KE 34034
- 4 JASON'S FARM, Cal Smith, MCA 2172
- 5 BUDDY EMMONS, Buddy Emmons, Flying Fish 055

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

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## New releases from CMA's top male singer

EDITED  
by  
TONY BYWORTH

BRITISH COUNTRY music stalwart Dave Travis, who was voted Top UK Male Singer by the CMA (GB) in 1974, has a new single and tape compilation released this month.

The single is a revival of the country standard Long Black Veil and is available on Spark Records (SRL 1138). The 25-track tape compilation is similarly titled and is released by Precision (ZCS 81062). Besides a number of well known country titles including Working Man's Blues, White Lightning and Swinging Doors, the tape also features 6 of Travis' original songs.

In addition a Dave Travis Songbook has recently been published by Southern Music in their

## Souvenir album set from George Hamilton

TO CELEBRATE 20 years of recordings from George Hamilton IV, RCA Records has just issued a double album boxed set of the artist's material titled The George Hamilton IV Story.

The 28 tracks contained on the albums cover the various aspects of his career.

Country Song Hall Of Fame series. The publication retails at 65p and contains the music of 16 titles including Cycle Of Life, Alberta and Born To Be A Ramblin' Boy.

Travis, who has built up a considerable following in Europe, returns to Holland next month for a series of solo dates and in August for a 15-day concert tour with his former group The Bad River Band.

Also included in the set is a 60-page illustrated book, edited and published by Radio London presenter Bob Powell, and a 20-minute extended play single which features the artist talking about his background and career. The George Hamilton IV Story retails at £5.98.

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- "Moon Williams is the most underrated artiste of today"—R & J STONE.
- "We, The RUBETTES hereby boldly state that we think Moon Williams is a great singer."
- "He sounds great to me"—GREG RIDLEY (Humble Pie)
- "Moon Williams—a very underrated singer, great potential, watch out!"—BIDDU
- "I think he's great! No ifs, ands, or buts."—GENO WASHINGTON

# ALBUM REVIEWS

## POPULAR

**THE ROLLING STONES**  
**Black and Blue.** Rolling Stones Records COC 59106. Production: The Glimmer Twins. A little of the same and a little of something new seems to have been the formula for this excellent record which only once becomes slightly overindulgent. There is soul, r&b, reggae, rock and roll and even a most uncharacteristic ballad, Fool To Cry. Extra musicians on the album include Billy Preston, Wayne Perkins and Nicky Hopkins. Whether it is this, the addition of Ronnie Wood to the line-up or just a general change in musical policy is difficult to judge, but on a first hearing there is certainly something, albeit intangible, that is refreshingly new about this album. Whether this will bring them a wider listening public is debatable. Do they need it? The only important observation worth noting is that they will certainly not lose any followers as a result of this album.

**LOUIS JORDAN**  
**Choo Choo Ch' Boogie.** Philips International 6336 246 (Mono). Great set of fifties tracks from a man who has become something of a posthumous cult figure in a minor disco revival. The LP will have a short shelf-life but will no doubt be a wow in Canvey Island. Jordan did have something the other Forties-Fifties bands didn't have — the boogie beat and as such is good disco fodder. Jazz fans will be pleased to see this re-issue. It was originally titled Somebody Up There. The breakers single of the same name will help sales.

**DESIGN**  
 By Design. EMI EMC 3113. No less than five different producers have

taken part in the recording of this album. Design have done several TV guest spots but have never succeeded in reaching the 'big time' — nonetheless this is a fine album which could win them new fans, given the right exposure. The material is very strong and Design's treatment of songs like Precious and Few, Bangin' On The Old Piano, Songs We Sang together, and Lookin' Through the Eyes of a Fool, could make a bet for the future.

**TOM SCOTT**  
 New York Connection. Ode ODE 77033. Producer: Tom Scott-Hank Cicalo. As the leader of the LA Express, onetime back-up band for Joni Mitchell, Scott has notable credentials and a budding reputation in his own right. An earlier album with the Express was largely jazz-influenced and arguably more distinctive, but this is a decidedly more commercial collection. Scott soloing on tenor, and particularly, soprano saxophones is a continuing delight and the music has a danceably funky texture which should make it immediately attractive to disco operators. And unlike much of current disco fodder, it also merits close attention by the listener. A fine album.

**VARIOUS**  
**Rare Tracks.** Polydor Special 2482 274 (Mono). Interesting mixture of oldies dug up from the vaults — some good tracks such as Desdemona (John's Children featuring Marc Bolan) Fairport Convention's If I Had A Ribbon Bow; both sides of Jethro Tull's first single (wrongly credited as Jethro Toe) Sunshine Day; Cream's Anyone For Tennis, and some that are there because they're there. Reg Dwight is piano player on a Stu Brown Bluesology track, and the

**CHART CERTAINTY**  
 Sales potential within respective market  
 \*\*\* Good  
 \*\* Fair  
 \* Poor

Who turn up as the High Numbers in Zoot Suit. A nice idea, but not all the numbers are greats, though it should appeal to British oldies collectors.

**SYL JOHNSON**  
**Total Explosion.** London SHU 8494. Producer: Willie Mitchell. Among the soul brethren with whom producer Willie Mitchell has been associated, Syl Johnson might well turn out to be the most significant. He's the possessor of the same controlled emotion as Al Green, whom he slightly resembles vocally, but he has his own more forceful grittiness, heightened from time to time by a tellingly effective use of falsetto. Additionally, Johnson plays a mean moutharp on several tracks and also contributes a bluesy guitar chorus on the highly charged That's Just My Luck. Johnson's hardly known here yet, but in the right locations instore play of that particular track or the openers, I Only Have Love and Bustin' Up Or Bustin' Out will certainly create interest.

**IKE & TINA TURNER**  
**Her Man, His Woman.** Capitol Vine VMP 1013. Another solid reissue in this series, it's a 1971 album that was more laid back than the general Ike & Tina Turner output of the earlier years, and certainly not typical of their style. At this price it's safest appeal would be to discos, as Turner fans can easily put their hands on

much better material for their collections.

**BO DIDDLEY**  
**20th Anniversary of Rock 'n' Roll.** RCA RS 1042. Producer: Ron Terry. All-star sessions which combine a black r&b legend with a host of contemporary white giants who also happen to be admirers have a habit of not gelling through the self-indulgence of the mutual appreciation society. But thankfully, producer Terry has exercised a firm hand and the contributions of the likes of Carmen Appice, Albert Lee, Roger McGuinn and Keith Moon, to name but a few, are constructive, disciplined (for the most part) and sufficiently authoritative to give Diddle a run for his money, particularly in the furious 17-minute jam, which reprises some of his best known material. The best track — undoubtedly the tight Not Fade Away, with Joe Cocker making a surprise, but dramatic contribution in the background vocal group.

**HARRIS CHALKITIS**  
**Barclay 80 565.** Producer: Harris Chalkitis. Yet another talent to emerge from Aphrodite's Child, in the wake of Demis Roussos and Vangelis — and capable of making an equal impact. Chalkitis is a multi-instrumentalist, a keyboards expert who also plays horns, woodwinds, bass and percussion, as well as handling vocals, on this splendid self-written album. He switches with equal facility through rock, electronic music, and the melodic romantic ballads, in which his talents are possibly most effectively displayed. The tilting Morning Sunshine and the up-tempo Right On Moving have been released as a single and either could make its mark, as could the repetitively catchy Marita, with its effective

synthesised effects. An artist and album to watch.

**STARS**  
**Barclay 90 038.** Producer: David Heath-Hadfield. Now here's an unusual state of affairs — a British band contracted to a French label, a situation possibly unique in rock. Could be that the local companies may have lost out, for Stars, with vocalist Simon Lait sounding as abrasively anguished as Roger Chapman, are a jazz rock unit of tidy skills, particularly notable being the work of lead guitarist Alan Ross (ex-Clapton) and keyboards man Lance Dixon, in front of an excellent rhythm team. How to break a band of this type, which has no Top 40 singles pretensions may be a problem, but the potential is there if a way is found.

## MISCELLANEOUS

**DORY PREVIN**  
**We're Children of Coincidence and Harp Marx.** Warners K 56213. Producer: Joel Dorn. This release is neatly packaged, with photographs by Lord Snowdon. On the music side, Miss Previn reaches new heights with the songs such as I Wake Up Slow, which has a particularly light sax solo beginning. The material is fresh and original, but perhaps rather left-field for the UK market. The use of strings is well manipulated by producer Dorn, and there is a fine violin arrangement on Woman Soul. This is good album, though for sales to reach the peak it deserves, some singles success is going to be needed.

**ARTHUR SCHWARTZ**  
 From the Pen of Arthur Schwartz. RCA RS 1029; Producer: Alan Dell. Well maybe he's not much of

TO PAGE 36

**The Fosters Theme**

**Pip Williams Orchestra**  
 The Pip Williams Orchestra have just released this catchy theme tune from "The Fosters" television show. Stock up now, it's going to be a family favourite. RCA 2677

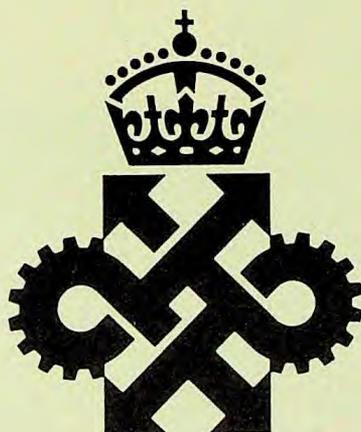
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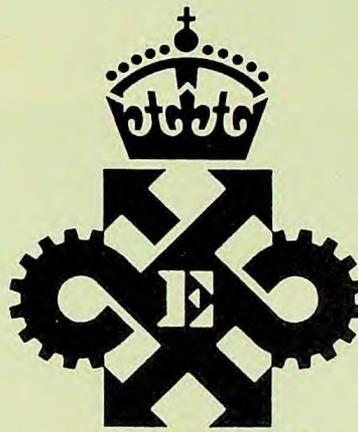
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# ALBUM REVIEWS

FROM PAGE 34

a singer, but Arthur Schwartz has been responsible for composing such memorable standards as That's Entertainment, Alone Together, I Guess I'll Have To Change My Plan, A Shine On Your Shoes, By Myself and Dancing in the Dark — and they're all included here with his own renditions! Actually there is quite an attractive appeal about the old standard composers performing their own hits, and Mr. Schwartz may well enjoy similar success to Sammy Cahn and Johnny Mercer. For strict addicts though.

## VARIOUS

The Radio Years, Vols. 1 to 5. London. Aimed primarily at the nostalgia market, this five-album

series features the orchestras of Ray Noble, Teddy Wilson, Bob Crosby, Jimmy Dorsey and Joe Venuti. All the tracks were originally recorded for radio transmission.

**Ray Noble HMG 5019.** Recorded with a pick-up band during Noble's U.S. visit in 1935, this album has a line-up which includes Bud Freeman and Glenn Miller. The rare Al Bowlly items should ensure the album's popularity with the singer's many devotees. The album also includes a Noble medley highlighting the leader's composing talents.

**Teddy Wilson HMG 5020.** The latest (1944) and most jazz-orientated of the series, this LP features such standard repertoire as Flying Home and I Got Rhythm in an intimate jam session atmosphere ideally

suited to such lyrical yet abrasive soloists as Hot Lips Page, Ed Hall and Benny Morton. The melodic, urbane timeless piano style of Wilson is a complementary feature to the band.

**Bob Crosby HMG 5021.** A pleasant contrast of smooth ballads and dixieland numbers, this LP features the dependable talents of Eddie Miller, Yank Lawson and Warren Smith. Nappy Lamare contributes novelty songs while the leader handles the ballads creditably.

**Jimmy Dorsey HMG 5022.** Like the Noble, Venuti and Crosby records, this is another interesting example of jazzmen earning their bread and butter with commercial fare. This one includes Peanut Vendor and Cheek To Cheek played in strict dance tempo with good arrangements and polished musicianship. The leader's clarinet is featured in the hotter items like Dorsey Stomp and Wolverine Blues.

**Joe Venuti HMG 5023.** Recorded in 1934, a year after Eddie Lang's death, this album features such items as Satan's Holiday, Wild Cat, Doing Things which recall the spirit of the famous Venuti-Lang partnership. Apart from the violinist's virtuoso playing, plus some hot, swinging trumpet from Louis Prima, this is basically pleasant dance music played by a somewhat lugubrious orchestra.

## DAVID FANSHAWE

Arabian Fantasy. EMI EMA 771. Production: Namura Enterprises. A strange bit of kitsch which must surely be out of place in the EMI pop department. Fanshawe was destined for better things, as shown on his earlier Phonogram LP African Sanctus. Parts of this would

suit those bits in Kojak where he's chasing the baddies through the back streets of Manhattan; other parts go like Fifties Arabian Nights B features. Touches of Arab Zither and flute here and there justify the album's title, but there's much more fantasy than Arabia. However, Fanshawe seems to have an in with the BBC as there will be a tv film featuring the music, as there was with his African disc, so slow but encouraging sales are predicted. On the other hand, last week's disastrous Albert Hall concert should mean instant death to the album as far as that audience was concerned. Dealers will find it hard to categorise.

## LLOYD GREEN

Steel Rides. Monument MNT 8125. Producers: Chip Young — Lloyd Green. Lloyd Green was the steel guitarist who provided the authentic country touch to Paul McCartney's Sally G recording and, this album gives him a chance to display his skills at greater length. There are plenty of familiar titles included, Sally G, inevitably, plus Canadian Sinset, I Can Help and Crying Time, but despite Green's great facility, the album suffers from a certain sameness which could have been alleviated somewhat by the inclusion of voices, so it is unlikely to appeal to other than dedicated country music fans.

## THE BRIGHOUSE AND RASTRICK BAND

The Brighouse And Rastrick Band — XTRA 1160. Production: Bram Gray — The sound of a brass band appeals largely for nostalgic or patriotic reasons. It is an emotional sound that is effective only if the music itself is particularly suited to brass band. This particular band, though amateur, is a very good one

since it is the Granada Band Of The Year 1975. However the pieces are those chosen by examiners for brass band championships which are designed to show off the skills of amateur musicians but not necessarily to provide the best brass band music. Mars, for example, from Holst's Planet Suite is particularly unsuited to this treatment.

## JAZZ

### DUKE ELLINGTON

Souvenirs. Reprise 64021. Producer: Duke Ellington. This five-album box set (rrp £7.99) was recorded between 1962 and 1964 when the Duke was given a carte blanche commission by Reprise boss Frank Sinatra. A fascinating and somewhat typical collection of Ellingtonia, it was recorded in various locations, using different European orchestral ensembles and in addition to the timeless Ducal works like The Mooche, Black & Tan Fantasy, Don't Get Around Much Any More, it has such unlikely material as the music from Mary Poppins, big band hits like Tuxedo Junction, Sentimental Journey, Woodchoppers Ball and Artistry in Rhythm, a batch of pop songs like I Left My Heart in San Francisco, Hello Dolly and Strangers On The Shore and some bossa nova pieces. A musical patchwork quilt, but all handled in the inimitable and assured Ellington style. The musicians involved include such Ellington guests as Cootie Williams, Harry Carney, Cat Anderson, Lawrence Brown, Johnny Hodges, Ray Nance, Russell Procope and Paul Gonsalves.

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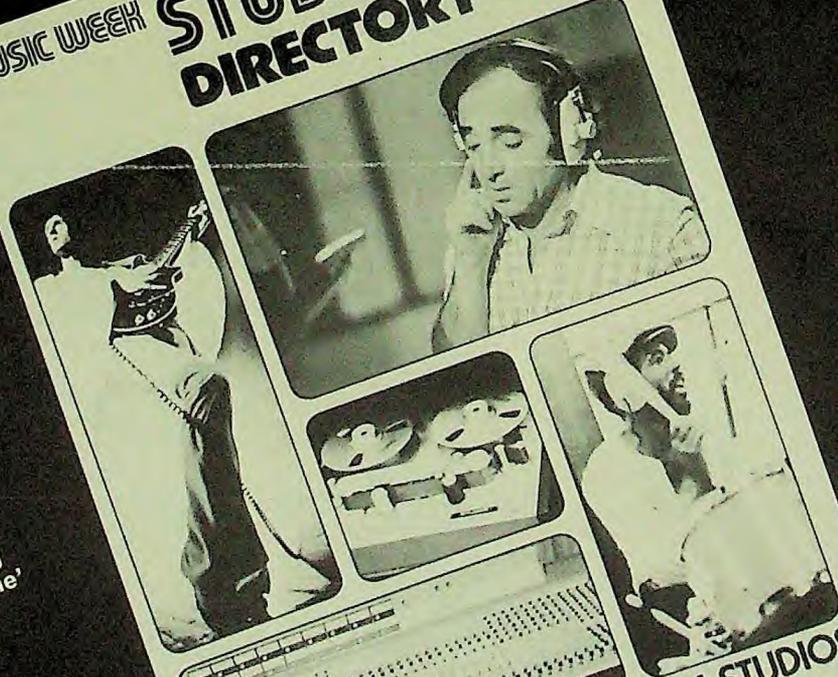
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**A**  
 ALL AMERICAN ALIEN BOY, Rape, IAN HUNTER. CBS 4268 (CW).  
 AMERICAN PYE, A Brass Knuckles/Terminator, NICK INGMAN. EMI 2452 (E).  
 ANGELA, Willful Strut, JOSE FELICIANO. Private Stock PVT 56 (E).

**B**  
 BRING BACK THE LOVE, Flat Foot Floyd, CHRIS NEIL. RSO 2090.188 (F).  
 BREAKING DOWN AGAIN, On Fire, DAVID CASSIDY. RCA 2680 (R).

**C**  
 CRUSING FOR LOVE, Slim In (For The Women), KURSAAL FLYERS. UK 129 (F).

**D**  
 DIG YOU GIRL, Dig You Girl Pt.2., SESSOR FUNK. Chelsea 2005.063 (F).  
 DO YA', Mad About You, ELMER GOODBODY JNR. Charisma CB 279 (F).  
 DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE, I Miss You Tonight, GLEN CAMPBELL. Capitol CL 15870 (E).  
 DEVIL WOMAN, Love On (Shine On), CLIFF RICHARD. EMI 2458 (E).

**E**  
 EL AMOR, Forbidden Game, JULIO IGLESIAS, Decca FR 13637 (S).  
 (EVERYBODY'S GOIN') HOLLYWOOD, If That's The Way You Want It, MARC ALLEN TRUJILLO. Private Stock PVT 57 (E).  
 EVERY TIME YOU TOUCH MY HAND, Make It, PAUL AND AVIS. Charisma CB 273 (F).

**F**  
 FIVE FOOT TWO, EYES OF BLUE (HAS ANYBODY SEEN MY GIRL), Young Girls In Love, DANNY BRYANT. CBS SCBS 4259 (CW).

**G**  
 GOODBYE (From The White Horse Inn), I'll Sail My Ship Alone, LIEUTENANT PIGEON. Decca F 13638 (S).  
 GOT TO GET YOUR OWN, Got To Get Your Own, REUBEN WILSON. Chess 6078.700 (F).

**H**  
 HOME IS HOME, Morning Without You, DENNY D'EL. Polydor 2058.715 (F).

**I**  
 IF SATURDAY COULD ONLY LAST FOREVER, Seventeen Teenage Dream, BO'FLYERS. Pye Popular 7N 45597 (A).

**I**  
 I WANT TO SEE YOU DANCING, Rock 'N' Roll We Love You, TERRY WEBSTER. Satrial SAT 102 (A).  
 IT'S A SIN TO TELL A LIE, Sweetheart, BUDDY & THE DIMES. EMI 2440 (E).  
 I KNOW WHEN TRUE LOVE REALLY PASSES BY, Lady Pearl, SIMON GREEN. EMI 2444 (E).

**L**  
 LOOK AT THE BOY, Love's Vibrations, SHEBA. Rockers RRS 4 (I).  
 LOVE IS LIKE SMOKING, Ride The Rhythm, TOWARDS TOMORROW. Movers MO 3B (I).  
 LOVE ME LIKE A LOVER, Disco Love, TINA CHARLES. CBS 4237 (CW).  
 LIVIN' FOR THE WEEKEND, Stairway To Heaven, THE O'JAYS. CBS SPIR 4189 (CW).  
 LET'S GO FUNK, A Time For Loving, THE DEZRO ORCHESTRA. Route RT 29 (A).

**M**  
 MAN COME MAN GO, Guitar Rhythm,

SKIN, FLESH AND BONES. Opal PAL 10 (CW).  
 MORE, More Of More, CAROL WILLIAMS. CBS SEPC 4190 (CW).  
 MOON RIVER, No More Tribalism, B.B. SEATON. Virgin VS 146 (I).  
 MIRACLES (A MINI EPIC), The Flame, OPPO. EMI 2451 (E).

**N**  
 NO OTHER WAY, I Just Can't Get It Right, R & J STONE. RCA 2681 (R).

**O**  
 ONE OF THOSE TEAMS, Na Na Hey, Hey, Kiss Him Goodbye, MANCHESTER UNITED SUPPORTERS CLUB. Jet 775 (F).

**P**  
 PRETTY MAID, Hey, Hey Big John, PRETTY MAID COMPANY. Creole CR 122 (ECR).  
 PRETTY FACE, I Can Make Your Dreams Come True, CHOOSEN FEW. Polydor 2058.721 (F).

**R S**  
 REQUIEM, Everyday Anyway, SLIK. Bell 1478 (E).  
 RAIN MAKER, Mind Blowing Love, ALAN CHILDE. Epic EPC 4183 (CW).  
 SHE'S A GREAT GREAT GIRL, Room With A View, TEAGARDEN REVIVAL. Pye Popular 7N 45594 (A).  
 STAR TRECK, The Hustle, CHARLES RANDOLF GREEN BAND. UK UAS 15 (F).  
 SOLD MY ROCK 'N' ROLL (GAVE IT FOR FUNKY SOUL), Singing All In Harmony, LINDA & THE FUNKY BOYS. Spark SRL 1139 (A).

**T**  
 THAT OLD FASHIONED WAY, Rendezvous, CHARLIE. Power Exchange PX 215 (Z).  
 THE CONTINENTAL, Lullabye Of Broadway, MOREEN McGOVERN. 20th Century BTC 2222 (A).  
 THE FOSTERS THEME, My Love For You Has Made Me Give Up Peeling Onions, PIP WILLIAMS ORCHESTRA. RCA 2677 (R).

THE DISCO COPS, I Call My Baby Buggsy, BILLY HOWARD. Penny Farthing PEN 916 (A).  
 THE LIBERTEEN, Messin' Around, RICK KENTON. EMI 2443 (E).  
 THE WONDERER, Cool Talking Woman, JOHNNIE RICCO. Pinnacle P 8422 (P).  
 THE COMBINE HARVESTER (BRAND NEW KEY), The Black Bird, THE WORZELS. EMI 2450 (E).  
 THE BOYS ARE BACK IN TOWN, Emerald, THIN LIZZY. Vertigo 6059.139 (F).  
 TURN THE BEAT AROUND, Common Thief, VICKY SUE ROBINSON. RCA 2673 (R).

**W Y**  
 WHAT WOULD I DO WITHOUT YOU, Peace Enough, BARRINGTON AND MORE. Decca F 13639 (S).  
 WITHOUT YOUR LOVE, Sneaking Round Corners, CHARLEY ROSS. Philips 6073.865 (F).  
 YOU'VE COME A LONG WAY BABY, Kill The Monster, FLOWER SHOPPE. Polydor 2066.096 (F).  
 YOUR GONNA MAKE ME LOVE YOU, Baby Your Mine, SANDI SHELDON. Epic EPC 4186 (CW).  
 YOU'D BETTER SIT DOWN KIDS, Here's A Song, PENNY LANE. Satrial SAT 109 (A).  
 YOUNG LOVERS ONCE AGAIN, I Wonder What Became Of Spring, COLIN ANTHONY. Philips 6006.494 (F).

## TOTAL ISSUED

Singles issued by Major Manufacturers for Week Ending April 24th 1976.

	This Week	This Month	This Year
EMI	8 (6)	27 (22)	106 (146)
Decca	3 (2)	13 (10)	46 (60)
Pye	4 (3)	16 (18)	62 (120)
Polydor	8 (4)	29 (15)	92 (65)
CBS	5 (1)	23 (13)	75 (81)
Phonogram	3 (6)	15 (17)	46 (44)
RCA	4 (3)	12 (9)	64 (66)
WEA	4 (4)	12 (4)	47 (49)
Others	16 (25)	69 (82)	261 (328)
Total	51 (54)	227 (190)	779 (959)

**DISTRIBUTORS 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, Z - Enterprise, CR - Creole, P - Pinnacle, T - Saga, TR - Transatlantic.

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**VICKI SUE ROBINSON**  
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 RCA 2673

**R & J STONE**  
 There's No Other Way  
 RCA 2681

**THE PIP WILLIAMS ORCHESTRA**  
 The Fosters Theme  
 RCA 2677

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YOU THE NEXT  
ONE WILL" JET 774**

**LATEST ALBUM  
'LOVE BOMB'**

**JET LP 14  
CASSETTE JET MC 14  
8 TRACK JET TC 14**



**APPEARING AT THE LONDON  
PALLADIUM MONDAY 19<sup>TH</sup>  
APRIL THROUGH TO  
SATURDAY 24<sup>TH</sup> APRIL.**

# DE PAUL



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# NEEDLE TIME

## RADIO CLYDE'S HIT PICKS

Dave Marshall: I Taut I Taw A Puddy Cat — Mel Blanc (Capitol CL 15866)  
 Steve Jones: Don't Let Me Be Wrong — The Doodgers (Island WIP 6292)  
 Richard Park: Talkin' About You Baby — Jim Capaldi (Island WIP 6299)  
 Tom Ferrie: Oooh Baby — Alan White (Atlantic K 10747)  
 Brian Ford: Caribino Lady — Junior Campbell (Rocket ROKN 509)  
 Bill Smith: Takin' It To The Streets — Doobie Brothers (Warner Brothers. K 16735)

## CLYDE'S CURRENT CHOICE

Silver Star — The Four Seasons (Warner Bros. K 16742)

## RADIO ONE'S RECORD OF THE WEEK

Noel Edmunds: Silver Star — Four Seasons (Warner Bros. K 16742)  
 Tony Blackburn: The Lone Ranger — Quantum Jump (Electric WATT 2)  
 Johnny Walker: Running With The Rat Pack — Mean Machine (Chrysalis CHS 2089)  
 David Hamilton: Fooled Around And Fell In Love — Elvin Bishop (Capricorn 2089.024)

## RADIO LONDON ROBBIE VINCENT'S ROCKET

Let's Make A Baby — Billy Paul (Phillidephia Int. PIR 4144)

## RADIO TEES

Ian Fisher: We'll Live It All Again — Al Bano & Romina Power (Epic EPC 4218)

David Hoare: Toast Of Love — The Three Degrees (Epic EPC 4215)  
 Alastair Pirrie: Just Want To Taste Your Wine — Billy Swan (Monument MNT 4095)  
 Dave Gregory: I Can't Dance To That Music Your Playing — Tina Charles (MAM 142)  
 Brian Anderson: Star — The Hollies (Polydor 2058.719)  
 Tony Gilham: All In The Family — General Johnson (Arista 45)

## METRO RADIO

The Track Of The Cat — Dionne Warwick (Warner Bros. K 56178)  
 I'm Your Puppet — James & Bobby Purify (Mercury 6167.324)  
 You're The Reason Why — The Rubettes (State STAT 20)  
 Rain Forest — Biddu Orchestra (Epic EPC 4084)  
 You're My Everything — Lee Garrett (Chrysalis CHS 2087)  
 Convoy GB — Laurie Lingo & The Dipsticks (State STAT 23)

## RADIO LUXEMBOURG'S HOT SHOTS

Barry Alldis: Can't Help Falling In Love — The Stylistics (H & L 6105.050)  
 Chris Carey: The Two Of Us — Mac & Katie Kissoon (State STAT 21)  
 Stuart Henry: Glenn Miller Is Missing — Rock Follies (Island WIP 6293)  
 Peter Powell: It's A Shame — Bilbo Baggins (Polydor 2058.707)  
 Tony Prince: Nobodys Fool — Slade (Polydor 2058.716)  
 Bob Stewart: More More More — Andrae True Connection (Buddah BDS 442)  
 Mark Wesley: Doomsday — Evelyn Thomas (20th Century BTC 1019)

## THE POWER PLAY

Here I Am — Stevenson's Rocket (Magnet MAG 59)  
 Tribute To Buddy Holly — Mike Berry (Polydor 2058.700)

## THAMES VALLEY RADIO 210

Judy — Barry Ryan (Bell 1472)  
 Hurt — Elvis Presley (RCA 2674)  
 I Never Knew — Connie Smith — (CBS 4101)  
 You Are My Everything — Lee Garrett (Chrysalis CHS 2087)  
 The Serenade That We Played — Peters & Lee (Phillips 6006.496)

## 210 ALBUMS OF THE WEEK

Paul Hollingdale: Answer Me — Barbara Dickson (RSO 2394.167)  
 Mike Matthews: The Song We Fell In Love To — Connie Smith (CBS 81212)  
 Tony Fox: The Salsou Orchestra (Epic EPC 81127)

## RADIO FORTH

You Made It Right — Ozark Mountain Daredevils (A&M AMS 7223)  
 In France They Kissed On Main Street — Joni Mitchell (Asylum K 13035)  
 Love Hangover — Fifth Dimension (ABC ABC 4118)  
 Bordeaux Rose — Fairfield Parlor (Prism PR1 1)  
 Ball In The Jack — Camp Galore (D & M 1DM 5003)  
 When I Met You — Widow Maker (Jet 767)

## RADIO ORWELL'S FEATURED ALBUMS

Keith Rogers: Diana Ross — Diana Ross (Tamla Motown TMG 12022)  
 Andy Archer: The Hapless Child — Michael Mantler/Edward Gorey (Virgin WATT 4)  
 Harry Howell: Loves A Carousel — Tammy Jones (Epic EPC 69195)

# MARKET PLACE

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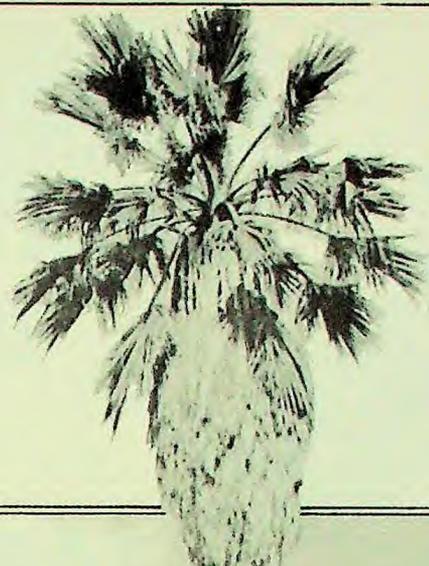


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MORE  
 MARKET PLACE  
 ON PAGES 46/47

# SMOKEY'S FAMILY ROBINSON



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Seven new Smokey Robinson songs,  
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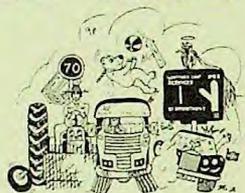


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**'NUTTY'**

## LAURIE LINGO AND THE DIPSTICKS



Convoy G.B.  
STAT 23  
British version of  
the C.W. McCall hit



**'CREAMY'**

## PAUL NICHOLAS

## 'SOFT CENTRED' NEIL SEDAKA

Love In The Shadows  
2058 718  
From his forthcoming  
album 'Steppin' Out'



Reggae Like It Used To Be  
2090 185  
Receiving extensive  
national airplay



## 'FRUITY' ELVIN BISHOP



Fooled Around And Fell In Love  
2089 024  
Current American Charts stormer



## 'CHEWY' THE RUBETTES



You're The Reason Why  
STAT 20  
The great new sound  
of the Rubettes



MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Chart covers LPs retailing at £1.49 and upwards.

CHART FOR WEEK ENDING APRIL 10

# TOP ALBUMS

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1			PRESENCE			
2	1	3	ROCK FOLLIES	□ Led Zeppelin	Jimmy Page	Swan Song SSK 59402
3	2	2	WINGS AT THE SPEED OF SOUND	Rock Follies	Andy Mackay	Island ILPS 9362
4	3	3	JUKE BOX JIVE	□ Wings	Paul McCartney	Apple PAS 10010
5	5	3	GREATEST HITS	Various		K-Tel NE 709
6	4	8	THEIR GREATEST HITS	□ Abba		Epic EPC 69218
7	6	5	DIANA ROSS	□ The Eagles		Asylum K 53017
8	9	13	HOW DARE YOU	Diana Ross	Berry Gordy	T. Motown STML 12022
9	10	5	REBEL	● 10cc	10cc	Mercury 9102.501
10	7	6	BLUE FOR YOU	John Miles	Alan Parsons	Decca SKL 5231
11	11	13	DESIRE	□ Status Quo	Status Quo	Vertigo 9102.006
12			NO EARTHLY CONNECTION	□ Bob Dylan	Don Devito	CBS 86003
13	24	2	INSTRUMENTAL GOLD	Rick Wakeman	Rick Wakeman	A&M AMLK 64583
14	16	3	PENTHOUSE TAPES	Various		Warwick WW 5012
15	8	2	CRY TOUGH	Sensational A. Harvey Band	D. Batchelor	Vertigo 9102.007
16			PAT BOONE ORIGINALS	Nils Lofgren	Al Kooper/David Briggs	A&M AMLH 64573
17	15	2	MOON MADNESS	Pat Boone		ABC ABSD 301
18	23	13	CARNIVAL	□ Camel	Rhett Davies/Camel	Decca TXS 115
19	14	9	A TRICK OF THE TAIL	□ Manuel & The M.O.T.M.	N. Newell	Studio Two TWO 337
20	18	9	BREAKAWAY	□ Genesis	David Hentschel	Charisma CDS 4001
21	13	3	AMIGOS	Gallagher & Lyle	David Kershanbaum	A&M AMLH 68348
22	31	5	LET THE MUSIC PLAY	Santana	David Rubinson	CBS 86005
23	21	9	THE BEST OF GLADYS KNIGHT & THE PIPS	Barry White	Barry White	20th Century BT 502
24	12	5	BRASS CONSTRUCTION	Gladys Knight & The Pips		Buddah BDLH 5013
25			LOVE AND KISSES FROM	Brass Construction	Jeff Lane	United Artists UAS 29923
26	26	3	DOUBLY DEVINE	Brotherhood Of Man	Tony Hiller	Pye NSPL 18490
27	22	5	THE BEST OF JOHN DENVER	Sydney Devine	Tommy Scott	Philips 6625.019
28	27	4	SOME OF ME POEMS AND SONGS	● John Denver		RCA Victor APL1 0374
29	41	2	GREAT ITALIAN LOVE SONGS	Pam Ayres	Dick Rowe	Galaxy GAL 6003
30	25	2	JAIL BREAK	Various		K-Tel NE 303
31	36	3	PATRICK MORAZ	Thin Lizzy	John Alcock	Vertigo 9102.008
32	29	11	THE BEST OF HELEN REDDY	Patrick Moraz	Patrick Moraz	Charisma CDS 4002
33			HAPPY TO BE	□ Helen Reddy		Capitol E-ST 11467
34			ROAD HAWKS	Demis Roussos	D Roussos/S. Petsilas	Philips 9101 027
35	34	20	24 ORIGINAL HITS	Hawkwind		United Artists UAK 29919
36	48	126	TUBULAR BELLS	● The Drifters		Atlantic K 60106
37	35	5	GREATEST HITS	● M. Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
38	45	2	THE BEATLES 1962-1966	● Barry White	Barry White	20th Century BTH 8000
39		1	THE DARK SIDE OF THE MOON	Beatles	George Martin	Apple PCSP 717
40	20	4	BY INVITATION ONLY	□ Pink Floyd	Pink Floyd	Harvest SHVL 804
41		1	RUN WITH THE PACK	Various		Atlantic K 60112
42	38	14	THE BEST OF ROY ORBISON	Bad Company	Bad Company	Island ILPS 9346
43	32	2	STILL CRAZY AFTER ALL THESE YEARS	● Roy Orbison		Arcade ADEP 19
44		1	THE BEATLES 1967-1970	● Paul Simon	P. Simon/R. Ramone	CBS 86001
45		1	DESPERADO	● Beatles	George Martin	Apple PCSP 718
46		1	THE SINGLES 1969-1973	The Eagles	Glyn Johns	Asylum K 53008
47	37	18	A NIGHT AT THE OPERA	● The Carpenters		A&M AMLH 63601
48	17	12	THE VERY BEST OF SLIM WHITMAN	● Queen	Roy Thomas Baker/Queen	EMI EMTC 103
49		1	SIMON & GARFUNKEL'S GREATEST HITS	● Slim Whitman		United Artists UAS 29898
50	33	2	SCOTCH ON THE ROCKS	● Simon & Garfunkel	S&G	CBS 69003
				Band Of The Black Watch	Barry Kingston	Spark SRLM 503

NEW ENTRY  
 ● PLATINUM LP (£ million sales)  
 ● GOLD LP (£250,000 sales LPs released 1st Sept 74)  
 □ SILVER LP (£100,000 sales as from 1st Jan. 76)  
 - - 1 = RE-ENTRY

## NEXT TEN

- 51 FAVOURITES, Peters & Lee, Philips 9109.205
- 52 WELSH CONNECTION, Man, MCA MCF 2753
- 53 ROLLED GOLD, Rolling Stones, Decca ROST 1/2
- 54 MOTOWN GOLD, Various, Tamla Motown STML 12003
- 55 YOU CAN'T ARGUE WITH A SICK MIND, Joe Walsh, ABC ABCL 5156
- 56 ELITE HOTEL, Emmylou Harris, Reprise K 54060
- 57 WALK RIGHT BACK WITH THE EVERLY'S, The Everly Brothers, Warner Bros. K 56168
- 58 THE FOUR SEASONS STORY, Four Seasons, Private Stock DAPS 1001
- 59 THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker, Columbia SCX 6560
- 59 RODRIGO CONCIERTO DE ARANJUEZ, John Williams, CBS 76369

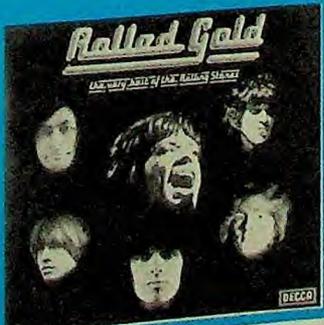
## ARTISTS 'A-Z'

- ABBA ..... 5CW
- AYRES, Pam ..... 20Z
- BAND OF THE BLACK WATCH ..... 50A
- BAD COMPANY ..... 411
- BEATLES ..... 38 44E
- BRASS CONSTRUCTION ..... 24E
- BOONE, Pat ..... 16CW
- BY INVITATION ONLY ..... 40CW
- BROTHERHOOD OF MAN ..... 25A
- CAMEL ..... 17S
- CARPENTERS ..... 46CW
- DENVER, John ..... 27R
- DEVINE, Sydney ..... 26F
- DRIFTERS ..... 35CW
- DYLAN, Bob ..... 11CW
- EAGLES ..... 6, 45CW
- GREAT ITALIAN LOVE SONGS ..... 29K
- GALLAGHER & LYLE ..... 20CW
- GENESIS ..... 19F
- INSTRUMENTAL GOLD ..... 13N
- HAWK WIND ..... 34E
- JUKE BOX JIVE ..... 4K
- KNIGHT, Gladys & The Pips ..... 23A
- LED ZEPPELIN ..... 1CW
- LOFGREN, Nils ..... 15CW
- MANUEL AND THE MUSIC OF THE MOUNTAINS ..... 18E
- MILES, John ..... 9S
- MORAZ, Patrick ..... 31F
- OLDFIELD, Mike ..... 36I
- ORBISON, Roy ..... 42D
- PINK FLOYD ..... 39E
- QUEEN ..... 47E
- REDDY, Helen ..... 32E
- ROCK FOLLIES ..... 21
- ROUSSOS, Demis ..... 33F
- ROSS, Diana ..... 7E
- SENSATIONAL ALEX HARVEY BAND ..... 14F
- SANTANA ..... 21CW
- STATUS QUO ..... 10F
- SIMON, Paul ..... 43CW
- SIMON & GARFUNKEL ..... 49CW
- THIN LIZZY ..... 30F
- 10cc ..... 8F
- WINGS ..... 3E
- WHITMAN, Slim ..... 48E
- WHITE, Barry ..... 22, 37A
- WAKEMAN, Rick ..... 12CW

DISTRIBUTORS CODE  
 A - Pye, CW - CBS/AWEA, E - EMI, F - Phonodisc, H - H.R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, D - Arcade, T - Transatlantic, K - K-Tel, B - Ronco, C - Croxwell, M - Multiple.

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 OVER LAST WEEK  
 MUSIC WEEK, APRIL 24

# TOP 50 SINGLES

DISTRIBUTORS CODE  
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This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	7	SAVE YOUR KISSES FOR ME	Brotherhood of Man	Pye 7N 45569	Hiller/ATV	Tony Hiller
2	2	5	FERNANDO	Ab' a	Epic EPC 4036	Bocu Music	B. Andersson/B. Ulvaeus
3	3	10	MUSIC	John Miles	Decca F 13627	Velvet/RAK	Alan Parsons
4	5	6	JUNGLE ROCK	Hank Mizell	Charly CS 1005	Carlin	Hank Mizell
5	7	4	DO YOU KNOW WHERE YOU'RE GOING TO	Diana Ross	Tamla Motown TMG 1010	Screen Gems/Columbia	M. Masser
6	6	6	I'M MANDY FLY ME	10cc	Mercury 6008 019	St. Annes	10cc
7	9	6	GIRLS GIRLS GIRLS	Sailor	Epic EPC 3858	Chappell/Morris	J. Lesser/R. Holmes
8	8	3	LOVE ME LIKE I LOVE YOU	Bay City Rollers	Bell 1477	Bay City Music/Carlin	Muff Winwood
9	4	8	YOU SEE THE TROUBLE WITH ME	Barry White	20th Century BTC 2277	Schroeder	Barry White
10	21	4	GET UP AND BOOGIE	Silver Convention	Magnet MAG 55	Butterfly/Meridian/Siegel	Butterfly Prod.
11	18	3	S-S-S-SINGLE BED	Fox	GTO GT 57	Gurusama/Chrysalis	Kenny Young
12	12	5	HEY JUDE	Beatles	Apple R 5722	Northern	George Martin
13	11	6	DON'T STOP IT NOW	Hot Chocolate	RAK 230	Chocolate/RAK	Mickie Most
14	17	4	DISCO CONNECTION	Isaac Hayes Movement	ABC 4100	Anchor	Isaac Hayes
15	10	6	PINBALL WIZARD	Elton John	DJM DJS 652	Fabulous	Gus Dudgeon
16	16	7	HELLO HAPPINESS	Drifters	Bell 1469	Cookaway/Les Reed	R. Greenaway
17	20	4	LIFE IS TOO SHORT	GIRL Sheer Elegance	Pye 7N 25703	Grade/Lynton/ATV	P. Lynton/P. Grade
18	13	7	YESTERDAY	Beatles	Apple R 6013	Northern	George Martin
19	50	2	CONVOY	GB Laurie Lingo & The Dipsticks	State STAT 23	Chappell	Bickerton/Waddington
20	26	3	ALL BY MYSELF	Eric Carmen	Arista 42	Campbell Connelly	Jimmy Ienner
21	39	2	FALLEN ANGEL	Frankie Valli	Private Stock PVT 51	Big Secret	Bob Gaudio
22	30	4	YOU SEXY SUGAR PLUM	Rodger Collins	Fantasy FTC 132	Burlington	Rodger Collins
23	22	5	THERE'S A KIND OF HUSH	Carpenters	A&M AMS 7219	Donna Music	R & K Carpenter
24	19	18	LOVE REALLY HURTS WITHOUT YOU	Billy Ocean	GTO GT 52	Black Sheep/Heath Levy	Ben Findon
25	25	6	HONKY TONK TRAIN BLUES	Keith Emerson	Manticore K 13513	KPM	Keith Emerson
26	23	4	MOVIN'	Brass Construction	United Artists UP 36090	RAK	J. Lane
27	NEW ENTRY		SILVER STAR	Four Seasons	Warner Brothers K 16742	Jobete London	Bob Gaudio
28	14	10	FALLING APART AT THE SEAMS	Marmalade	Target TGT 105	Macaulay	Tony Macaulay
29	44	2	MORE MORE MORE	Andrae True Connection	Buddah BDS 442	Buddah	Gregg Diamond
30	15	9	I WANNA STAY WITH YOU	Gallagher & Lyle	A&M AMS 7211	Rondor	David Kershenbaum
31	31	4	ARMS OF MARY	Sutherland Brothers/Quiver	CBS 4001	Island/Smash Brothers	Howard & Ron Albert
32	28	4	GET BACK	Beatles	Apple R 5777	Northern	George Martin
33	42	2	LET YOUR LOVE FLOW	Bellamy Brothers	Warner Brothers K 16690	EMI Music	P. Gernhard/T. Scotti
34	24	9	PEOPLE LIKE YOU PEOPLE LIKE ME	Glitter Band	Bell 1471	Rock Artists	Mike Leander
35	45	2	MOVIESTAR	Harpo	DJM DJS 400	RAK	Ben Palmers
36	47	2	REGGAE LIKE IT USED TO BE	Paul Nicholas	RSO 2090 185	April/Rio Cartel	C. Neil
37	27	5	PAPERBACK WRITER	Beatles	Parlophone R 5452	Northern	George Martin
38	29	13	I LOVE TO LOVE	Tina Charles	CBS 3937	Mautoglade	Biddu
39	49	2	BABY I'M YOURS	Linda Lewis	Arista 43	April	T. Silvester/B. De Coteux
40	NEW ENTRY		CAN'T HELP FALLING IN LOVE	Stylistics	Avco 6105 050	Carlin	Hugo/Luigi
41	35	7	WHERE THE HAPPY PEOPLE GO	Trammps	Atlantic K 10703	Carlin	Baker/Harris/Young
42	NEW ENTRY		I'LL GO WHERE YOUR MUSIC TAKES ME	Jimmy James & The Vagabonds	Pye 7N 45585	Subiddu/Chappells	Biddu
43	48	2	RAIN FOREST	Biddu Orchestra	Epic EPC 4084	Subiddu/Chappell	Biddu
44	37	3	HELP	Beatles	Parlophone R 5305	Northern	George Martin
45	NEW ENTRY		LOVE HANGOVER	Diana Ross	Tamla Motown TMG 1024	Jobete London	H. Davis
46	NEW ENTRY		I'M YOUR PUPPET	James & Bobby Purify	Mercury 6167 324	Lowery	-
47	NEW ENTRY		DISCO LADY	Johnny Taylor	CBS 4044	Screen Gems/Columbia	Don Davis
48	43	3	RAM GOAT LIVER	Pluto	Trojan TR 7978	Nems	Togetherness Prod
49	NEW ENTRY		BLUEBERRY HILL	Fats Domino	United Artists UP 35797	Victoria Music	-
50	NEW ENTRY		NO CHARGE	J. J. Barrie	Power Exchange PX 209	London Tree	Bill Amesbury

### DISTRIBUTORS A-Z

All By Myself	20E
Arms Of Mary	31CW
Baby I'm Yours	39E
Blueberry Hill	49E
Can't Help Falling In Love	40F
Convoy GB	19F
Disco Connection	14CW
Disco Lady	47CW
Don't Stop It Now	13E
Do You Know Where You're Going To	5E
Fallen Angel	21E
Fallin' Apart At The Seams	28E
Fernando	2CW
Get Back	32E
Get Up And Boogie	10CW
Girls, Girls, Girls	7CW
Hello Happiness	16E
Help!	34E
Hey Jude	12E
Honky Tonk Train Blues	25CW
I'm Mandy Fly Me	6F
I'll Go Where Your Music Takes Me	42A
I Wanna Stay With You	30CW
I Love To Love	38CW
I'm Your Puppet	46F
Jungle Rock	42L
Let Your Love Flow	43CW
Life Is Too Short	17A
Love Hangover	45E
Love Me Like I Love You	8E
Love Really Hurts Without You	24F
More More More	29A
Moviestar	35A
Movin'	26E
Music	35
No Change	50E
Paperback Writer	37E
People Like You People Like Me	34E
Pinball Wizard	15A
Rain Forest	43CW
Ram Goat Liver	48S
Reggae Like It Used To Be	36F
Save Your Kisses For Me	1A
Silver Star	27CW
S-S-S-Single Bed	11F
There's A Kind Of Hush	23CW
Yesterday	18E
Where The Happy People Go	41CW
You See The Trouble With Me	9A
You Sexy Sugar Plum	22E

### TOP 50 WRITERS

1 Hiller/Lee/Sheridan; 2 B. Andersson/S. Anderson; 3 John Miles; 4 Mizell/Bobo/Collins; 5 Masser/Goffin; 6 Stewart/Goldman/Godley; 7 G. Kajanus; 8 Faulkner/Wood; 9 Barry White; 10 Levay/Prager; 11 Kenny Young; 12 Lennon/McCartney; 13 Erroll Brown; 14 Isaac Hayes; 15 Pete Townshend; 16 L. Reed/R. Greenaway; 17 H. Watkins; 18 Lennon/McCartney; 19 L. S. Davis/B. Fries/C. W. McCall; 20 Eric Carmen; 21 D. Retcher/D. Flett; 22 Rodger Collins; 23 Les Reed/Geoff Stephens; 24 Ben Findon/Les Charles; 25 Leads Lux Lewis; 26 R. Muller/Williamston; 27 Gaudio/Parker; 28 Tony Macaulay; 29 Gregg Diamond; 30 Gallagher & Lyle; 31 L. Sutherland; 32 Lennon/McCartney; 33 L. W. Williams; 34 Shephard/Springate; 35 Harpo; 36 Buggatt Musker; 37 Lennon/McCartney; 38 J. Robinson/J. Halden; 39 Van McCoy; 40 Hugo/Luigi/Weiss; 41 R. Baker; 42 Biddu; 43 Biddu; 44 Lennon/McCartney; 45 Sawyer/McLeod; 46 Oldham/Penn; 47 Vance/Davis; 48 Pluto; 49 Lewis/Stock/Rose; 50 Marland/Howard.

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

THE ORIGINAL VERSION BY

# DIANA ROSS

OF

# LOVE HANGOVER

TMG 1024

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# MARKET PLACE

MW

## CLASSIFIED ADVERTISING RATES

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## EQUIPMENT



### POLYTHENE RECORD CARRIER BAGS

Printed both sides complete with your name, address and design in any 2 colour print.  
 Full size 14" x 16" x 4" 200 gauge 10,000 lots  
 £17.50 per 1000.

#### THIS MONTH'S VERY SPECIAL OFFER

14" x 16" 150 gauge 25,000 lots  
 £13 PER 1000

Big discounts on larger quantities.

Quick delivery, carriage Free.

For further details & samples send coupon or telephone: 01-889 5693/4

DANDA  
 PACKAGING  
 CO. LTD.  
 198 Whittington Rd.,  
 Bowes Park,  
 London N.22  
 01-889 5693-4

Name .....

Address .....

Type of business .....

Tel: .....MW

## RECORD BROWSERS

The 1976 range of our products are now available ex stock.

e.g. Record Browsers, Storage files, Counters etc.

Contact:-

Decor Shopfitting Services Ltd,  
 Horton Bank Top Mills,  
 Cooper Lane,  
 Bradford 6. Yorkshire. Tel: Bradford 76109.

Specialist manufacturers of Record and Audio display equipment.

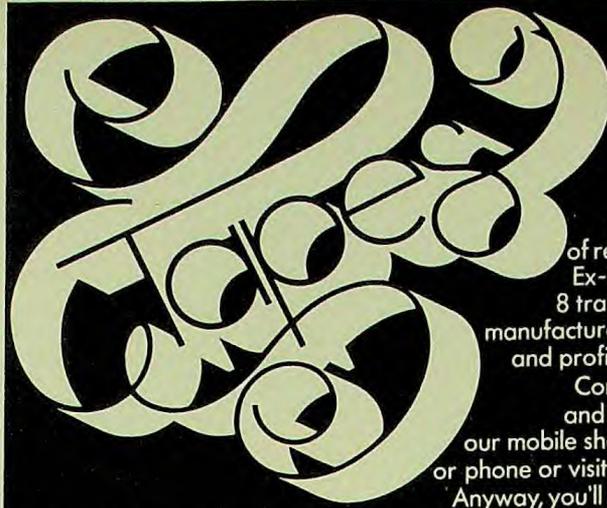
## SHOPS

# make us an offer!

**DAMAGED (SLIGHTLY) SHOPFITTING UNITS.**

**(Browsers. Counters. Storage Racks)**  
**RON BENNETT. 01-848-4515.**  
**(CASH & CARRY)**

FOR SALE ex-juke box records - sample 200 (min) £26. (500/1000 £12.50 per 100) All recent extracts from boxes. Regular supplies available.  
**BLACK RECORD-ADAPTORS**  
 £1.00 per gross—5 gross £4.50. 7" WHITE RECORD SLEEVES. (500 min. £4.00) £7.50 per 1,000 P&P, VAT included—C.W.O. or C.O.D. to: KENNEDY'S, "The Glebe", 6 Church Lane, Outwood, Nr. Wakefield, WF1 2JT, Yorks. Tel: Leeds 35604 or Wakefield 822650.



Tapes Tapes Tapes

Help yourself to higher profits! SP&S have some of the best sounds around and the best bargains right now.

Any figuration, every conceivable type of repertoire, in any quantity. Ex-catalogue cassettes and 8 tracks from the major label manufacturers can boost your sales and profits in this growth market.

Contact our tape manager and he'll arrange for one of our mobile showrooms to call on you, or phone or visit one of our showrooms. Anyway, you'll find SP&S have it taped.

### EUROPE'S LEADING WHOLESALEERS OF MAJOR LABEL DELETIONS.

Hega House Ullin Street London E14 6PN Tel: 01-987 3812	Glampor House 47 Bengal Street Manchester M4 6AF Tel: 061-236 4086 Telex 666300	Taygate Trading Estate Coldside Road Dundee Tel: 0382 812525
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# Pick up your scissors and cut yourself into a risk-proof proposition.

A risk-proof proposition? Yes. That's exactly what we offer any independent retailer who becomes a Tandy Authorised Dealer. In a nutshell it means that we will fully re-imburse you if you decide to end the agreement after your first year.

This is nothing new. We offer the same terms to our Authorised Dealers throughout the world. And you can imagine that we wouldn't make such an offer if we weren't absolutely confident of their success.

Yet the simple fact is that the addition of Tandy consumer electronics products almost invariably results in increased shop traffic and bigger volume sales across the board.

And the Tandy back-up makes sure you can't lose. You enjoy a much higher margin because Tandy distributes direct to you. Heavy national advertising keeps Tandy products before your customers — and they won't be able to obtain them from your competitors. Servicing is carried out in our central department, so you are also relieved of this time consuming, low-profit responsibility.

It's an opportunity no live retailer should miss. For more information simply mail the coupon.

To Barney Price, Director, Dealership Division, Tandy Corporation (Branch UK) Bilston Road, Wednesbury, Staffs. WS10 7JN.

I am interested in the Tandy Authorised Dealership Scheme.

Please send me full information.

Your Name .....

Company Name .....

Address .....

MW1/2/D ..... Tel. No. ....

# TANDY

The soundest name in audio!

# MARKET PLACE

MW

## EQUIPMENT

### ROTARY RECORD CUTTER

(PATENTED DESIGN)

Dinks all types of records with ease.

Money back guarantee if not completely satisfied.

£14 CWO or COD (Extra)

MR. L. BICKNELL,  
19 DUNE VIEW ROAD,  
BRAUNTON, N. DEVON  
Tel: 0271-812 793

### PVC ALBUM COVERS

LP size £47.50 per 1,000.  
Double LP size from  
£80.00 per 1,000. 200  
gauge polythene LP size  
£8.50 per 1,000. 500  
gauge polythene LP  
£22.00 per 1,000. C.W.O.  
to M & G Packaging, 53  
Pavilion Drive,  
Leigh-on-Sea, Essex. Tel:  
0702 712381.

RECORD BROWSERS AND  
FIXTURES FOR SALE, also  
"Securette" racks, nearly new.  
Phone Peterborough (0733)  
64263.

### CLEAR P.V.C RECORD COVERS

Made from 500 gauge seamless tubing, giving maximum strength. Buy direct from the manufacturer at keenest prices, with by return delivery. Samples, prices and discounts on application.

CLEAR POLYTHENE RECORD COVERS  
IN HEAVY DUTY FILM  
LP size: 1000, £25 including VAT and carriage.

Samples of all items available.

PLASTIC SALES (Leicester) LIMITED  
10/12 DARTFORD ROAD, LEICESTER, LE2 7PQ.  
TEL: 0533 833591

## SERVICES

**JOHN HUMPHRIES  
HAS MOVED TO  
MUSIC HOUSE  
25 EXMOUTH  
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TELEPHONE  
01 278 1457**

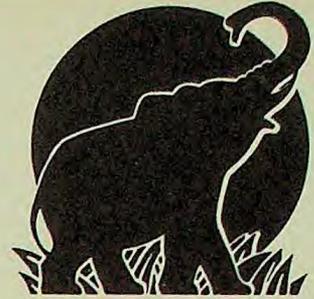
## POSITIONS

### VOLUME RECORDS GLASGOW

Require a Manageress and Sales Assistants for their new shop soon to open in the West End of Glasgow. Previous experience in the record retail business essential. Phone 041 959 0655 for appointment

### MANAGERS/ESSES

Required by Guy Norris Record shops for the Barking and Dartford branches. Must be experienced. Please telephone Stuart Palmer, 01-594 5245 for details.



## WILDE ROCK PROMOTIONS

You can have 3 minutes of your music, introduced by Kenny Everett and playing in each of the Wilde Rock outlets for 12.5p per outlet.

It costs 9p in postage alone to place a promotional single in the same location (excluding cost of record).

It costs 7.5p per outlet to have your 30 second radio commercial played in each of our outlets weekly.

Your spot will be repeated a minimum of 15,000 times nationwide each week.

Any relevant information will be announced by Kenny Everett at no extra charge.

60% of our outlets are record retailers including large chain stores - E.M.I, VIRGIN, RUMBELOWS and selected HARLEQUINS.

Full details of each record on the tape, including catalogue numbers are published in Music Week and displayed in our outlets at no extra charge.

Any printed promotional handouts you are now mailing can be included in our distribution at no extra charge.

Our record stores are given one weeks advance notice of the contents of each tape.

A separate tape is distributed weekly to 400 major Woolworth Stores.

An hour long video film is scheduled to be distributed to selected outlets in June and monthly thereafter.

24 Baker Street, London W1M 1DF. Telephone: 01-487 5715.

## WE ARE EXPANDING: MAJOR RECORD COMPANY IS EXPANDING ITS' PRESS OFFICE

AND IS  
LOOKING FOR AN  
ADDITIONAL ASSISTANT

The person we want must above all be keen, but experience in PR and/or journalism will obviously be considered.

Write in 1st instance giving details of experience and salary required to Box No TT 258. (State any Company to which you do not wish an application forwarded)

## BUSINESSES FOR SALE

### RECORD SHOP TOWN CENTRE POSITION DERBYSHIRE

Fully fitted shop in excellent position T/O £25,000, 5 year lease low rent and rates. £5000 with or without stock.

Further details ring  
0246 73014.

### RECORD STORE FOR SALE

As going concern, stock fully paid up-prime trading site in modern centre. Low rent 22 year lease from 1973. 850sq ft selling area + office. All facilities. Thames Valley area 2,000,000 pop.

£16,000 SAV.  
Write Box TT 259.

## EQUIPMENT

WE HAVE Cassette and Cartridge Security tape racks to clear from £15.00. Buy now!! Phone 01-743 3675.

## CLASSIFIED ADVERTISING PAYS!

Contact:  
Grace Green  
01-437 8090

## AGENCY

### CATHY BURNS EMPLOYMENT

We specialise in female jobs in the Music Business. Please contact us if you need a job or if you have any staff problems temporary or permanent.  
Telephone: 01-937 8807

## DISCS

**FATHERS AND SUNS**  
LPs From 75p  
Rock & Jazz Artists Line:  
The Dead, Atmos, Bros, Beatles, Aretha, Hendrix, Ohio Players, Black Oak Arkansas, BB King, Beck, Byrd, King Crimson, REO, etc.  
BEST U.S. OVER RUN & CUT OUT SELECTION AVAILABLE  
Dealers only call or write for catalogues  
FATHERS AND SUNS  
4100 Industrial Blvd  
Indianapolis, Indiana 46254 USA  
(317) 293 5310  
• Telex 27 2157 attn KARMA \*

## Businesses For Sale

### UNBELIEVABLE VALUE

Small luxury 1 bedroomed flat self contained, Forrest Gate E.7. Bathroom, fitted kitchen, lounge double glazing additional sound proofing, storage heaters and garage. Valued at £9250, owners moved to own business with accommodation. £8500 for quick sale.  
Phone: 01-520 5036.

## POSITIONS

KEEN ENERGETIC Van Salesman required by record company to cover the Midlands. Experience an advantage but not essential. Good basic wage plus generous commission. Write giving full details to Box No. TT260.

## DISCS

### HAVING PROBLEMS?

Realistic prices paid for all quantities of your unsold singles on a regular basis.

We offer a courteous and efficient service to wholesalers and retailers.

Please ring 01-520 7121

# MUSIC WEEK

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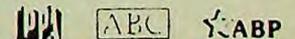
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**LOVE, LIFE AND FEELINGS**  
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