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MUSIC WEEK

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

Four LPs ship 700,000 copies

by ADAM WHITE

THE YEAR'S anaemic record sales may regain a full-blooded look this month, with the release of four big-name albums from the Beatles, the Beach Boys, Nana Mouskouri and Neil Sedaka. Advance orders for the quartet, all but one of which are to

Bradley's to Pye

ADMINISTRATION OF Bradley's Records, offshoot of ATV Music, has been taken over by the record division of Pye.

This move follows the departure of Geoffrey Heath, former ATV Music managing director, to set up his own publishing operation Heath Levy Music.

Commenting on the move this TO PAGE 4

Muxlow to head WEA distribution company

by PETER JONES

THE LONG-standing distribution association between CBS and WEA is to be dissolved by next summer when WEA expects to open its own distribution company.

Brought in as managing director of the new company, which is to operate as a separate division of WEA, is Tony Muxlow, who recently resigned as managing director of Phonodisc. Negotiations are currently going on for premises in West London to house the

be TV-backed, total almost 700,000. According to Bob Mercer, EMI's director of repertoire and marketing, 225,000 copies of the Beach Boys' 20 Golden Greats will be shipped to the trade by the end of this month. Close behind is Neil Sedaka's Laughter and Tears, some 200,000 copies of which are going out this week, reports Polydor deputy managing director, Tom Parkinson.

Phonogram marketing director Ken Maliphant, meanwhile, declares that in 14 selling days, Nana Mouskouri's Passport LP attracted orders of 170,000. The album is being distributed this week.

But perhaps the most interesting success story of the four is the Beatles' Rock 'n' Roll Music. For without any small screen advertising imminent or planned, and a single from it not yet issued, the two-LP set took upfront orders of 100,000 before it went out to retailers last Friday. The Beatles clearly retain much of their Midas touch.

distribution division. The move follows WEA's unsuccessful takeover bid last year for Island Records.

Although this brings to an end the previous WEA distribution deal with CBS, the company's manufacturing agreement with CBS has been extended. In fact, "mutually satisfactory" arrangements have been made for CBS to continue on the distribution side as well until

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LAST WEEK's personal appearance by Julie Andrews was one of the most successful ever organised by the Chappell store. Her arrival brought Bond Street to a halt and she had to fight her way into the shop through a crowd of cheering admirers. Inside she autographed 300 RCA albums and afterwards attended a reception in the Chappell boardroom where she renewed acquaintance with veteran publisher Teddy Holmes, a friend from her childhood days. She is pictured here, with (left to right), Steve Gottlieb, executive vice-chairman of Chappell, Madeline Kasper of RCA, Pat Harrison, record department manager, and Tommy Loftus of RCA.

Shops close as market bottoms

THE CONTINUING lull in the record market coupled with heavy discounts attracting regular custom away from small retailers and into the multiples is forcing a number of, often long established businesses, to close down. Further closures are expected if the market does not pick up.

This week comes the news that Chris Wellard, the Eltham record retailer and wholesaler, has gone out of business despite last minute attempts to save his company. The company was officially wound-up on Tuesday last week and a liquidator has been appointed.

In Scotland four branches of Bruce's Records nine-shop chain have been closed resulting in 15 redundancies following what has been described as the worst six months in the company's history. Sounds New, which has three shops in Glasgow, has also decided to close down one of its stores.

Further stories of closures are also circulating but it is difficult to obtain verification since small businesses which cease trading are impossible to contact.

A major record company credit control manager, however confirmed that, "there are certainly a lot feeling the pinch at the present moment." He said: "The drop in

Streetlife closes

STREETLIFE IS to leave the streets. The consumer fortnightly, launched late last year by Walker-Sheehan Publishing with an editorial outlook covering the music scene as well as current affairs, politics, films and books, has apparently run out of money. The current issue, dated June 12-25, is the last.

No official comment was available this week from publishers Billy Walker and Andrew Sheehan, who left posts as editor and advertisement manager respectively of Spotlight's weekly *Sounds* to start Streetlife last November. But it is

Liverpool chart revival

by CHRIS WHITE

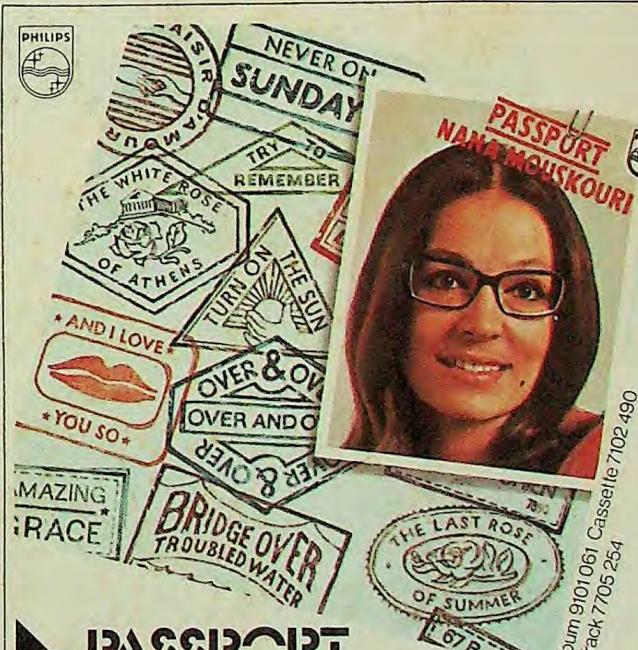
THE CHARTS are alive with the sound of Liverpudlian music, probably for the first time since the days of Merseybeat nearly 13 years ago. With three Merseyside groups already poised for top chart honours — Real Thing, Our Kid and Buster — other Liverpool names are already lining-up to bring the name of the city to the fore of pop music again.

Leading the talent invasion in this week's *Music Week* Top 50 is the Real Thing whose You To Me Are Everything goes to number two, with Paul McCartney and Wings one place lower with Silly Love Songs. Polydor's Our Kid — average age 14 — moves to fourth position with You Might See Me Cry, while Buster is a new entry at 49 with Sunday on RCA.

Waiting in the wings are such names as Supercharge on Virgin, Champagne and Freddie Starr (the Liverpool comedian) on Thunderbird, WEA's Liverpool Express and Deaf School, Decca's Candlewick Green, and Island's Dodger, formerly Badfinger.

Former Merseybeat editor, Bill Harry — who came to London from Liverpool in 1966 and now runs his own PR company — said: "Liverpool has always been a great

TO PAGE 4



PASSPORT
21 SONGS THAT
MADE NANA MOUSKOURI
INTERNATIONALLY
FAMOUS.
MASSIVE
TV Advertising
Campaign Starts
June 21st.

marketed by phonogram



FROM NOW on it is Sir John Read. The chairman of the EMI group was given a knighthood in the Queen's Birthday Honours List, announced last week. Read joined EMI from the Ford motor company in 1965 and was deputy chairman and chief executive until 1974 when he succeeded Sir Joseph Lockwood as chairman. He was one of 16 Knights bachelors included in the honours list.

NEWS

Phonogram seek feedback on imported LPs

PHONGRAM IS importing quantities of five new U.S. Mercury albums, and will make these available to UK retailers through Phonodisc. They will carry a suggested retail price of £3.75.

The records are When You're Young And In Love by Ralph Carter (SRM 11080), Odyssey by Charles Earland (11049), The Runaways by the group of the same name (11090), Nightflight by Gabor Szabo (11091) and 2112 (11079) by Rush. The latest Spirit LP, Farther Along (11094), will also be available in this fashion as soon as it is issued in the U.S.

There are two main reasons for the scheme's introduction, according to Phonogram American product manager Tony Powell. Firstly, it will provide the company with direct feedback about UK consumer interest in new U.S. albums which, for various practical reasons, cannot be simultaneously released in both countries. "We can observe the movement of stock," said Powell, "and gauge what demand there is likely to be for British release of the records." The information will be firsthand from

Phonodisc, too, he added, as opposed to second-hand via the usual import channels.

The Phonogram plan will also enable all retailers to handle the U.S. titles, instead of only those who have accounts with importers. The disc can be ordered through Phonodisc in the normal way from next Monday (21); they offer the normal dealer mark-up.

Special arrangements will be made with the trade if an LP is to be rush-released here soon after import copies have been distributed, although Powell does not generally expect this to happen. He went on to emphasise that the idea is not intended to undercut the established importers, whom he regards as useful. "They have a valuable part to play in the record business here," he declared.

Although the first batch of imports feature Mercury product, future items will not necessarily be

confined to that label. Others associated with Phonogram may have product suitable for the same treatment. "We're not talking about the obvious material, but about talent which otherwise wouldn't get proper exposure in this country," concluded Powell.

Jazz Centre summer school

THE JAZZ Centre Society's 5th Annual Lambeth Summer School will be held at Stockwell Manor School from July 26 to August 6. As well as individual tuition there will be classes in arranging, composition, basic and advanced harmony and ample opportunity for participants to enjoy informal jam sessions. Further information can be obtained from the JCS, c/o ICA, 2 Carlton House Terrace, London, SW1.



MIKE BONE, Phonogram's FM promotion manager in the U.S., was in London presented with a gold album for his efforts in "breaking" the group Thin Lizzy in the States.

He initially pushed the album *Jailbreak* on the more influential American FM stations and also helped break the group's single *The Boys Are Back In Town*. Both album and single are Top 30 in the Billboard chart.

Picture shows (left to right): Phonogram international manager Russ Curry; marketing director Ken Maliphant; Mike Bone; and Thin Lizzy's manager Chris Morrison.

DADA award goes to Pasche

THIS YEAR'S Design and Art Director's Association Silver Award for the outstanding record sleeve of the year has been presented to John Pasche of Gull Graphics for his design for the album cover of *Seventh Waves Psi-Fi* release on Gull. The photograph featured on the sleeve was taken by Phil Jude who worked with Pasche on a marathon three day photographic

session to achieve the desired effect.

Pasche received two Music Week design awards last year for Gull albums by Isotope and Judas Priest. The DADA awards were presented at an awards dinner held at London's Hilton Hotel last week.

LETTERS

PRS shop licensing

FURTHER TO your article regarding PRS licensing (MW June 12) it is not the case that PRS "has decided to take no further action in regard to licensing shops to play recorded music for the time being". Our licensing programme is continuing and although (as correctly reported in your article) the Society is not at all anxious to have to resort to legal proceedings, we have recognised all along that this may unfortunately become necessary. What has happened is that we have given an undertaking to the Music Trades Association that we shall not institute legal proceedings against any of its members until we have had a further opportunity of discussing with the Association the application of our tariff to its members. I would be grateful if you would publish this

letter, as otherwise those retailers who have already agreed to take out a licence may wrongly gain the impression that they need not have done so. MICHAEL FREEGARD, General Manager, PRS, London W1.

WE WERE disturbed to read the report on the front page of *Music Week*, (May 29) relating to the Creditors Meeting of BTM (Artists Management) Limited.

Renaissance were on tour in America at the date of this meeting, received no notice of it and were not represented at it.

We should like to point out that no money is owed by us to this company, indeed to the contrary, we are advised that we have a substantial claim against the company. MICK DUNFORD, Renaissance, Windlesham, Surrey.

YESTERDAYS

10 YEARS AGO

(June 16, 1966)

POLYDOR INTRODUCES two new labels, Alp for Scottish material, and Clan, formed by Mitch Murray — first release *Skyliner* by the Mitch Murray Clan Pickwick opens new depot in Shipley, Yorks, and makes distribution arrangements with Clyde Factors and Solomon and Peres Decca releases 10-page *Bachelors* album, *Hits Of The 60's*, priced at 37s 6d RR singles reviewer comments "And what sort of name is that?" as Decca releases *Stay* by Englebert Humperdinck record department manageress at J. McKenzie of Wirral writes, "The delivery service from Philips, EMI and Selecta is good and reliable orders phoned to depots before a certain time in the morning are always delivered the same day" Barry Morgan and Monty Babson register Morgan Music EMI signs *Singing Postman* — after months of negotiation John Culshaw, Decca's classical artists' manager, awarded an OBE in Birthday Honours.

5 YEARS AGO

(June 19, 1971)

POLYDOR OFFERS Sound Seller dealers 35½ per cent discount on tapes CBS previews first quadraphonic discs at IMIC in Montreux Donovan's Pye recording contract ends with release of HMS Donovan double album CBS and RCA considering entry into retailing Chrysalis plans new label, Butterfly headed by Bob Grace, general manager of Chrysalis Music, with first release in the autumn by Mike d'Abo and David Bowie Roy Orbison signs five-year contract with Decca Brighton dealers, Michael and Pearl Clayton, sign four acts for their Tiger Moth label Rodney Burbeck appointed press and publicity manager at RCA Deke Arlon joins York Records with additional responsibility for running the Chevron Music publishing company; in an interview, Nat Joseph says, "I would love to think we are going to get a high standard of commercial radio — but I'm virtually certain we won't".

'Cunching Saturday'

new single from

New Edition

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with back up like this you should stock up!
*Tony Blackburn's record of the week
*The Theme song from the weekly BBC T.V.
Saturday Night Spectacular 'Seaside Special'

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

NEWS

Chapman-Morris set up Euro music consultancy

A NEW company specialising in representation of US music companies in the UK and Europe has been formed by Dave Chapman, formerly marketing manager of Polydor, and managing director of Probe, and Don Morris of the specialist youth promotions company AMC.

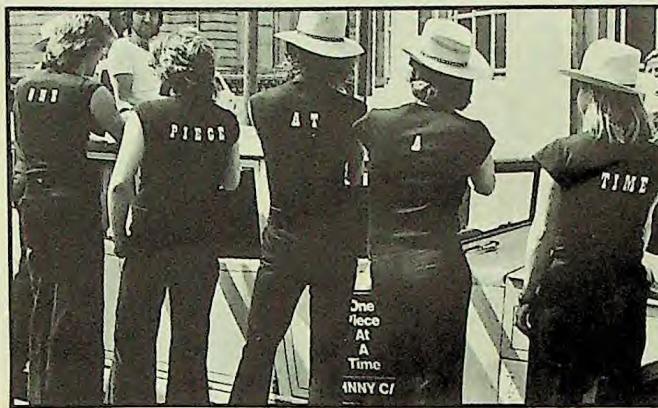
The company will be known as European Marketing Consultancy and is based at 2, High Street, Hatfield Broad Oak, Herts (027 970 512). The aim of EMC is to work on

a retainer basis and supply representation for smaller American companies and labels without the resources to maintain their own personnel and offices in Britain and the Continent. It will specialise in liaison with local record companies, publishers, managers and promoters and negotiate European and worldwide dealers for clients. "In the present economic conditions, establishing their own companies on this side of the Atlantic would represent a big financial investment

which smaller American firms would not consider as being a viable proposition. But this is an important territory and we feel that what EMC can offer is the next best thing," Chapman told *Music Week*.

Following a U.S. visit by Chapman, EMC has arranged American representation and signed its first clients. Handling the UK company's affairs will be the law firms of Leonard Korobkin in Los Angeles and Lewis Harris in New York.

The first clients are record producer Papa Don Schroeder and the Burt Taylor Company. Schroeder is producer of James and Bobby Purify's UK hit 'I'm Your Puppet' and EMC has completed a deal with Island Music to handle his Mama Gail and Penelope Music companies for the world, outside U.S. and Canada. In addition negotiations are in hand for Schroeder to produce at least one UK artist at his Nashville studio. The Burt Taylor Company represents Nickey Barclay, former keyboard player with Fanny, whose Ariola America album 'Diamond In A Junkyard' was released here by EMI, and a new signing to Playboy Records, Joey Steck who is being produced by Jimmy Miller.



CBS PROMOTION staff providing back up for the Johnny Cash single, *One Piece At A Time*.

DJM's Womblebashers

REACTION FROM the radio media has resulted in DJM Records releasing The Womblebashers of Walthamstow, a track from the Grimms' LP Sleepers, as a single. The group — described as a band of musicians, comedians, songwriters and poets — includes former members of the Bonzo Dog Band and Scaffold in its line-up.

Consumer and press advertising will support the single and in addition there will be tee-shirts, badges and stickers. Dealers are also

being supplied with window stickers. DJM UK creative services co-ordinator Barry Saich said: "We decided to release the song as a single because of the good response it has received on the LP from various radio producers."

First MPA Forum extended

THE FIRST Music Publishers' Association Forum, long-planned by president Dick James and a committee, has already been extended by half a day and a warning has been issued that delegate numbers have to be restricted to around the 300 mark.

The forum starts on Monday, September 20, with a visit to the Mechanical Copyright Protection Society headquarters in Streatham, and a lunch is being arranged there. In the evening delegates will go to the revived Tin Pan Alley Ball, at the Hilton Hotel.

Main registration for the conference side of the forum will be at the Intercontinental Hotel on the Tuesday. Topics for discussion at meetings through to Friday include mechanical aspects of publishing; the business side of publishing, notably contracts; and international affairs.

Fee for the full forum, including lunches at which there will be guest speakers, is £50, plus VAT, and priority is at first being given to members of the MPA. Other interested parties will be allowed in if space permits.

The forum is being co-ordinated by Jason Pollock, of Ladbroke Productions, 4 Kensington Park Gardens, London W.11 (phone: 01-727 3541) to whom registration applications should be made.

DOOLEY

NEMS ON the verge of making a considerable investment in its own chain of record stores.....at New York presentation of BMI awards for most performed songs of 1975, **ATV-Maelen** was leading publisher with 11 awards.....DJM release of Grimm's Womblebashers single not the most tactful gesture just before distribution switch to CBS.....possibility that forthcoming Stevie Wonder album may be sold with single enclosed — which could create an intriguing chart situation.....awaited from **BASF**, statement regarding its future involvement in the record business.

FREELANCE PRODUCER Tony Satchell recently spent several frustrating hours in a studio trying to record a juggler before discovering he was on *Candid Camera*....Thames Valley Radio presenter John Flower searching for **Barry Humphries** album asked Bell for help; Capitol record library was contacted and the record was sent to LBC, which piped it to TVR in time for Flower to tape and use in an interview with Humphries — surely it would have been easier to have asked Transatlantic?....Bing Crosby extending his forthcoming visit to take in concerts in Dublin and Edinburgh in July — plus a little golf?....what was RCA m.d. George Lukas doing at last week's Rod Stewart party at Searcy's?

QUEEN TO record next album at the Manor — producing it themselves.....EMI press officer Brian Southall in Black Knotley Hospital, Essex recuperating from a cartilage operation.....another hospital casualty, Charly's Joop Visser who was detained overnight after being struck by car while alighting from a taxi.....Polydor cricket team looking for fixtures — contact **Mike Hitches**.....Leeds Castle Foundation which puts on medical research seminars will receive £2000 as a result of **Rolling Stones** party at Sotheby's to end London concerts — Sotheby's provided galleries and staff free in return for charity donation; **Atlantic's** contribution was £1400.

MORE HOAGY Carmichael copyrights being revived after Robin Sarstedt's My Resistance Is Low hit — Lazy Bones by ubiquitous **Jonathan King** (UK) and Georgia On My Mind by Alan Carrell on UA.....exceedingly sad that **Billy Walker's** brave Streetlife publishing venture should have to fold.....Give Us A Wink by **Sweet** expected to follow Desolation Boulevard in States as a gold album.....also in States, Columbia has signed Ron and Russel Mael of **Sparks**.....music for new **Alan Drury** play, Sparrowfall, which opens at Hampstead Theatre on July 5, written by Brian Eno.....ex-Decca promotion manager Lyndon Holloway joined NEMS label this week.....Eurobeat's Irving Wilson seeking UK and US licensing for **Black Emanuel** soundtrack album, made in Italy, with title song sung by UK group **Bulldog**.

JULY SPECIALS IN MUSIC WEEK

July 3: "Salute to America"

Help celebrate the U.S. Bicentennial. Your chance to thank your U.S. friends for their contribution to popular music.

Final advertisement copy date: June 21.

July 10: "Record Merchandisers"

Join the others in congratulating Record Merchandisers on its tenth anniversary.

Final advertisement copy date: June 28.

Contact Nevil Skrimshire 437 8090

NEWS

Shops close as market bottoms

FROM PAGE 1

Smaller dealers than him have lost heart a little bit mainly due to discounting."

Wellard started trading 22 years ago and hoped to be able to raise the necessary finance to continue (*Music Week* May 29), but wholesaler manager, John Glockler, said this week: "We had meetings with the record companies and with our wholesale creditors and received a very sympathetic and helpful hearing, but in the end our accountants advised that even if we could raise the money to carry on, the business outlook for the next six to 12 months was so gloomy that we'd probably be in an even worse position at the end of that period."

It is understood that the business was in debt for something like £10,000. As well as a full range retail operation, the Wellard company was a very active wholesaler for more than 40 small British and foreign labels, largely devoted to jazz, folk and contemporary music.

The Bruce's shops to close include the company's first retail outlet in Edinburgh's Rose Street and three stores in Stirling, Perth and Leven (reports Scottish correspondent Ian McFadden). Director Brian Findlay said that until the closures the company was seriously in debt. "We have suffered drastically from a tremendous fall in sales," he said. "The red lights started to flash in October, and Christmas was disappointing. January was well below estimates and with our new shop opening in Edinburgh

overheads exceeded profits more quickly than expected. We made cuts in expenditure but suddenly found ourselves in very deep water."

The five remaining shops, Findlay hopes, are the ones most likely to benefit from an upswing in sales. He said major record companies had been sympathetic. "Their accountants seem to be sure it is a nationwide problem. We can't expect to return to the kind of sales figures we were reaching last year. We hope, as I am sure many other dealers do, that in this climate the record companies will support the dealers who are prepared to work on new product."

Sounds New Hamilton branch closes on June 27. Manager Philip Payne cited similar market pressures to Bruce's. The closures have concerned a great many retailers in Scotland. Although the slump is a national one, Scotland is affected most severely. The apparently open-handed way in which record companies have opened new accounts has been harshly criticised, although for obvious reasons nobody is willing to be quoted.

A straw poll of retailers in Scotland revealed a determination to pressure major companies for support. One retailer remarked: "This is the beginning. Unless the record companies want to see the end of the independent dealer, the time has come to back us. Times are tough enough without having to compete with the manufacturers themselves, which is what we seem to be doing a lot of the time."

Motown will launch Ales' Prodigal label

PRODIGAL, THE company launched by Barney Ales before he rejoined Motown U.S. as executive vice-president, is to get its own identity in Britain in the near future. This follows the label's absorption into the Motown family, and the expiry of its licence deal with Decca here.

Among the artists who will appear on Prodigal UK will be Michael Quatro, brother of Suzi, who was signed to the label from United Artists earlier this month. His current album, *Dances, Romances, Dreamers And Schemers*, will now be released on Prodigal, except in France, Scandinavia, the Philippines and Canada, where it stays on U.A.

Prodigal was set up by Barney Ales in Detroit in late 1974, and signed to Decca for Britain early the

following year by its managing director of the time, Ken East. Since then, both Ales and East have joined Motown, the former returning to the company which he helped to build during the Sixties, the latter signing on as the London-based vice-president of international operations after resigning from Decca.

During its Decca days, Prodigal product appeared in the UK on the London-American label, and offered singles by Shirley Alston, Ronnie McNeir, Jack Ashford and others, plus an album by Alston. No firm date for its rebirth has yet been fixed, but like Motown, it will be licensed through EMI.

Streetlife closes

FROM PAGE 1

believed that the fortnightly's financial backers, never publicly named, have decided to end their investment in the paper. Full-time staff were reportedly told of the closure early last week, and freelance contributors informed as they contacted the operation's High Holborn headquarters.

At presstime, the distributors of *Streetlife*, Conde Nast, had not been officially informed of the publication's demise. Nor was any reply forthcoming from its office switchboard, although staff were apparently still occupying the premises.

Streetlife had not been in existence long enough to gain an ABC (Audit Bureau of Circulations) figure, although the initial print order was quoted by Walker-Sheehan as 225,000 copies. Sources report, however, that towards the end of its life, the paper was failing to reach sales of even half that.

Pirate in court

THE BPI has successfully prevented further business in pirate and bootleg recordings being carried on by Lee Alan Wallace of Portslade, Sussex. In the execution of an inspection order on his premises in May a large number of master tapes and records and a quantity of documentation relating to his business were seized.

At a subsequent hearing in the High Court, Wallace undertook not to make or sell pirate or bootleg tapes for his customers until trial or further order. An order was also made for Wallace to reveal details of his sources and customers for pirated and bootlegged material.



AT A special dinner party to celebrate the success of Cliff Richard's *I'm Nearly Famous* album and *Devil Woman* single, Eric Hall (promotions manager, EMI UK pop division) and Shirley Natanson (EMI label manager) were given surprise presents by the singer and Bruce Welch. Hall was presented with a gold disc inscribed *You Are Famous With Us* while Natanson was given a gold *I'm Nearly Famous* medallion.

Bradley's

FROM PAGE 1

week, Pye Records managing director Walter Woyda said: "This is a matter of rationalisation in the upper structure of the company. It makes no practical difference to the status of Bradley's as an autonomous and independent label."

Woyda explained that Heath's successor as ATV managing director Peter Phillips, concentrated on publishing and it had therefore been decided that Bradley's would be brought under the control of Pye's record administration while Marble Arch Music (Pye Records' publishing arm) would be brought under the ATV music-publishing "umbrella".

Principal hit records for Bradley's have been those by Stephanie de Sykes, who has now left the label, and the Goodies.

Meanwhile, ATV Music has decided to close down the Brighton office and incorporate all publishing operations in London premises.

WEA distribution plan

FROM PAGE 1

WEA has phased in its own operation.

Nesuhi Ertegun, president of WEA International, told *Music Week*: "The growth of WEA in the UK has been so great that setting up our own distribution outlet was inevitable. In the first four months of 1976, WEA had the second largest share of the UK albums market, and the share of the singles market has shown outstanding growth."

"For this reason, the board of the U.S. parent company has authorised this major investment in the UK. Personally I find it especially gratifying that, despite the current economic situation in Europe, belief in the long-term future of the UK operation is stronger than ever."

Ertegun said it had always been a good relationship with CBS. "But our in-depth study of the UK market has shown that we can best achieve greater penetration by being fully

independent in all aspects of marketing and distribution.

"In any case, many of WEA's major artists internationally are British and the company has to be a leader in all fields in the UK in order to give the best service to these artists. Really the UK market has unique requirements in this matter, not least of which is the belief of the U.S. parent companies that WEA-UK will continue to be a major source of new talent."

Muxlow, who will be based in the WEA offices, 69 New Oxford Street, London, WC1, resigned from Phonodisc in mid-May. He has been in charge of the Polygram pressing and distribution subsidiary for the last seven years, since he was engaged to set up the operation.

After leaving university, Muxlow worked for some years with Proctor and Gamble and then with British Domestic Appliances, on distribution, sales and marketing. He moved into the music business in 1968 and became managing director of Phonodisc in 1972. He was also a member of the International Phonodisc Management Committee which co-ordinates Phonodisc activities through Europe.

Hackett dies

CORNETTIST BOBBY HACKETT, who died of a heart attack on June 7 at the age of 61, was one of the most tasteful, lyrical and elegant players in jazz — and also one of the most self-effacing.

Born in Providence, Rhode Island in January 1915, Hackett began his musical career at the age of 14, playing banjo, violin and guitar. Hackett's sweet-toned cornet gained wide appreciation as a result of albums he made with Jackie Gleason and for Enoch Light's Project 3 label. He made a number of trips to Europe, the last one being in July when he appeared in the Grande Parade du Jazz in Nice.

Liverpool chart revival begins

FROM PAGE 1

breeding ground for musical talent but this is the first time since the Beatles' heyday that the spotlight has moved back on to Merseyside names. We could soon be in a position where the top three records in the chart are all by Liverpudlian names, an event which hasn't happened for about 12 years now."

Harry said that after the initial pop invasion from Liverpool in the early Sixties, there had been a cleansweep of talent there with most of the big names based in London. "However there was still a lot of young talent left in Liverpool and in recent years it has found different musical outlets, such as large pubs, and youth and social clubs. The situation has slowly been building up again and now that someone has stumbled on the music coming out of the city, everyone is looking towards Liverpool again."

Harry added that he thought it possible more Liverpool names would figure in the charts in the future. "The big names of the early Seventies like Bowie and Rod Stewart were the embryo talent of the late Sixties — similarly much of the new talent from the last few years is likely to be big in this second half of the decade."

RCA manager of public affairs, Rodney Burbick said that Buster — formerly known on Merseyside as The New Attraction — now have a fan-club membership of 5,000. "They have been popular in the Liverpool area for quite a while and now that appeal is being spread nationwide," he commented. "However generally speaking I don't think that it is right to call this interest in Liverpool groups a sound revival, although certainly there is a lot of talent within the city and

district. Since the original Merseybeat boom the kids there have always been more conscious than most of pop music, and their talent is now coming to light."

Former Beatles' PR man, Tony Barrow said that Liverpool by tradition was a very important area for music. "Maybe a lot has to do with its cosmopolitan environment, but I think that the latest spate of chart records by names from Liverpool is more due to coincidence rather than a step back towards any particular trend. In fact there never was such a thing as the Liverpool 'Sound', not in the way that you can talk about the Motown Sound. Gerry and the Pacemakers were as different again from Billy J. Kramer," he said. "I don't expect anything to happen on the scale of the Beatles — Liverpool is always producing talent. Even people like Tommy Handley, Arthur Askey and Kenny Dodd came from Liverpool."

Tony Hall, manager of The Real Thing — whose disc, *You To Me Are Everything*, has been selling up to 25,000 copies a day — says that he is totally convinced that there will be an important black sound coming out of Liverpool shortly, followed by London. "I'm hoping that the Real Thing have finally opened the door because there are a lot of talented musicians who are mainly black in Liverpool."

"I have been connected with Liverpool music since 1968 when I handled Arrival and since then most of my acts have been from that area. I'm shortly going to relaunch the Chants and then there is a very talented 19-year-old musician called Abraham Ali who is going to be really big. There is something about Liverpool which produces excellent musical talent."

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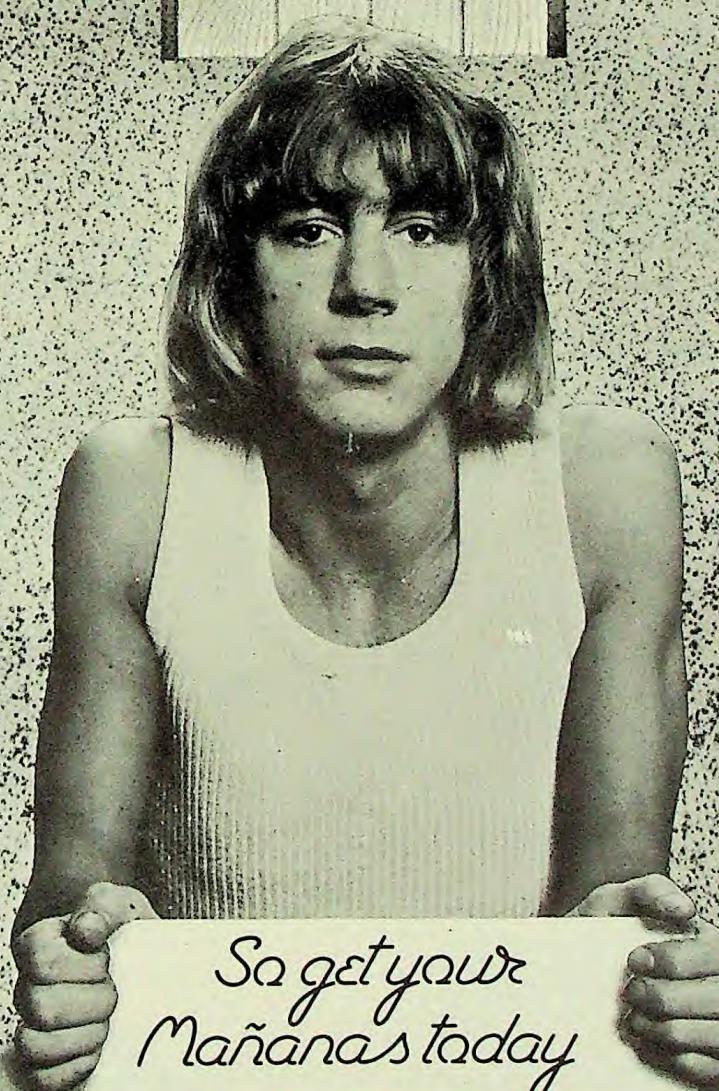
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SUNDAY 13TH JUNE
HEMEL HEMPSTEAD PAVILION
THURSDAY 17TH JUNE
REDCAR COATHAM BOWL
FRIDAY 18TH JUNE
NORWICH UNIVERSITY
OF EAST ANGLIA
SATURDAY 19TH JUNE
SHEFFIELD UNIVERSITY
WEDNESDAY 23RD JUNE
HOVE TOWN HALL
THURSDAY 24TH JUNE
EXETER UNIVERSITY
FRIDAY 25TH JUNE
BATH UNIVERSITY
MONDAY 28TH JUNE
FOLKESTONE LITTLE COLLEGE

TUESDAY 29TH JUNE
BIRMINGHAM BARBICAN LEAS
SATURDAY 3RD JULY
MALVERN WINTERGARDENS
SUNDAY 4TH JULY
LONDON VICTORIA PALACE
SATURDAY 10TH JULY
MAIDENHEAD SKINDLES
SUNDAY 11TH JULY
BOURNEMOUTH VILLAGE BOWL
MONDAY 12TH JULY
SOUTHAMPTON TOP RANK
WEDNESDAY 14TH JULY
SWANSEA TOP RANK
FRIDAY 16TH JULY
CARDIFF TOP RANK
SATURDAY 17TH JULY
AYLESBURY VILLAGE HALL
SUNDAY 18TH JULY
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*So get your
Mañanas today*

ALSO AVAILABLE NEW SINGLE 'CARIBBEAN MOON' HAR 5109



NEWS

Polygram promotions

WOLFGANG HIX has been promoted to senior vice president of Polygram in Hamburg. Hix, who has been general counsel and vice president since 1973, joined the group in 1962 when the partnership of Polygram Siemens and Philips was started.

GEORGES MEYERSTEIN-MAIGRET, chief executive of Polygram SA, France and president of the Polygram music publishing division is to assume responsibilities as vice-president of the Polygram group. He has been in the music business for over 40 years.

PIET SCHELLEVIS, president of Phonogram International in Baarn, Holland has also been promoted to vice-president of the Polygram group. Schellevis is experienced in a&r management, marketing, merchandising and corporate affairs. He joined the group in 1955 leaving again in 1960 and rejoining again ten years later as deputy managing director of Phonogram International.

TONY BYWORTH has resigned from Acuff-Rose Music, but will continue with the company on a consultancy basis dealing with aspects of the country music catalogue. He will also be furthering his writing interests — including columns for *Music Week*, *Sounds* and *Country Music People* — as well as being involved with independent work within the industry.

SUE REGAN has been appointed *Music Week's* classical editor succeeding the late Evan Senior. Miss Regan has been working for the past seven years in the marketing and services department of EMI's International classical division, during which time she has gained writing experience both for EMI house publications and for music magazines. She holds a BA Honours degree in music from Bristol University. Miss Regan is planning to make her future career as a journalist and her appointment at *Music Week* marks the beginning of her freelance activities. She will be working in a regular capacity with effect from July 1, from which time regularly weekly coverage of classical music will once again be featured in the paper. In the meantime, Miss Regan has been working in her free time to produce this month's Classicscene section which appears in next week's issue.

TRISHA O'KEEFE has been appointed press officer for DJM Records with Elaine Preston acting as her assistant. Formerly director of creative services for Power Exchange and press officer at

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MUSICAL CHAIRS

Phonogram, she joined DJM's international catalogue department two months ago assisting manager David Yeats in marketing, promotion and compilation of licensed product. She will continue to liaise closely with this department.

PHIL PRESKY is the new press officer for EMI's American division third party labels. He replaces Keith Peacock who is now label manager for the division. Presky joined the department from another area of EMI and will handle press activities for Casablanca, Fantasy, Ariola America and EMI International.

STEVE SMITH has been appointed to the newly created position of international a&r manager of Island Records. He will work closely with Chris Blackwell in coordinating recording activities and overseeing the label's artist relations on a worldwide basis. Smith has produced albums by Island artists such as Bob Marley, Robert Palmer, and Jim Capaldi and will act as consultant to the a&r departments of Island offices in London, New York and Los Angeles. He will have no permanent headquarters for the time being. Immediate projects include production for Speedy Keen, Joe South, Jamaican r&b artist Tyrone Taylor and a third album by Robert Palmer. He joins the Island staff after years as an independent producer and engineer. His first involvement with Island was as a member of the band Smith-Perkins-Smith.

Atlantic's jazz

CAMPAIGNS

THAT'S JAZZ is the name of an ambitious campaign which is being launched by Atlantic on its extensive jazz catalogue. Twenty albums are to be produced initially all from the Atlantic archives and one from the Warner Brothers jazz library. They have all been remastered and repackaged.

The albums, mostly made on eight-track recorders at a time when single or double-track machines were more common, will be accompanied by extensive sleeve notes by experts along with full discographical data and complete lists of personnel.

Starting from the end of June, full page and double spread advertisements will appear in *Music Week*, *Melody Maker* and *Jazz Journal*. Advertisements will also appear in the *Observer* and *Guardian*. A major feature on the series is being negotiated with the *Sunday Times* for early July. WEA International president, Neshui Ertigur, has made himself available for press and radio interviews. Commercial radio spots will be taken on all stations which carry suitable programming.

Artists included in the That's Jazz series are: MJQ, Charles Mingus, Roland Kirk, Ray Charles, Milt Jackson, Freddie Hubbard, Ilan Mimaroglu, Woody Herman, Wilbur de Paris and His New Orleans Jazz, Herbie Mann, Bill Evans, John Coltrane, Ornette Coleman, Lavern Baker, Gary Burton, Keith Jarrett, Errol Garner, Joe Turner, Lennie Tristano, Nat Adderly, Shorty Rogers, Art Blakey, Thelonious Monk, Mose Allison and Chico Hamilton.

TV: where the money goes

NEWS ANALYSIS

by ADAM WHITE

PHONOGRAF'S NEW *Nana Mouskouri* album ships to the trade this week, although whether it (along with other imminent and TV-backed releases from the Beach Boys and Neil Sedaka) will turn out to be one of the small screen's greatest hits is still an open question. But there's no question that a great deal of money is being spent on all these records' behalf. Phonogram, EMI and Polydor are all claiming campaigns worth £100,000 and upwards.

But how much TV time does £100,000 buy? It depends, of course, on exactly where the money is spent. On a national level — that is, with the commercial going into all the key markets — it could be a respectable number of prime time ads for two to three weeks, although those weeks wouldn't necessarily run concurrently in every market.

But some advertisers may feel that one region merits greater attention than another, for demographic or other reasons, and spend accordingly. London, for example, often consumes one-third of a TV budget. Its audience is a much-courted one, but it is very expensive to reach them. The rate for a 30-second advertisement on London Weekend television during prime time (7 to 11 pm) on a Sunday night is £3,450.

It's worth bearing in mind that the television campaign costs quoted by record companies generally reflect rate card levels, i.e. the most an advertiser can pay for the time booked. But rate cards are really starting points for negotiation, and no time-buyer is going to pay the full rate — especially if a lot of advertising is involved. And there are all sorts of discounts offered, too, such as with advance booking. So when a firm claims its TV campaign is worth £100,000, it doesn't always mean that's what it will cost them.

The expenditure for record campaigns on TV is often decided after the audience base line has been determined — in other words, how many people the commercial has to reach for it to become effective. How many people must it reach, then how much will it cost? Which is not to say that predetermined budgets don't exist, of course.

Then there is the cost of producing the advertisement, which can rise to £10,000 (the sets alone for Phonogram's Peters & Lee commercial last year cost £3,000). The reasons for such high bills are many. A record company hires an advertising agency to buy the TV time and probably to write the advertisement script. The agency then hires a production firm to shoot the commercial, which may in turn employ an outside director for the job. Now, a good director can cost as much as £500 a day, and lighting and camera operators are very expensive as well. Add to this the fact that at each stage of the chain, profit margins are being added, plus the belief held by many advertisers that their commercials must exude 'quality' to work (Peters & Lee again). Quality costs money.

It is possible to make commercials cheaply, and they don't always have to look cheap. Derek Aslett of Graves/Aslett Associates, which has produced commercials and organised TV campaigns on a limited basis for Warner (on the Everly Brothers) and Anchor (Pat Boone), claims that an advertisement which some agencies would make for £5,000 can be produced for half that sum. He has done it, and, most importantly, does not believe the results are any less effective when the commercial is shown.

Research is another expensive ingredient of TV advertising, but necessary to verify whether the

product should actually reach the small screen at all, never mind the stores. Some record companies absorb such costs. Brian Baird, advertising manager for Phonogram, claims it does, but points out that — even if it didn't — the 11 per cent reduction in the dealer margin on TV albums probably wouldn't cover research and development outlays, anyway.

What that 11 per cent does mean, Baird continues, is the difference between profit and loss on a specific campaign. When Phonogram sells 250,000 copies of an album, he says, "we are lucky to make 1½ per cent profit."

Such a small return would not be tolerated by companies operating in other industries, but in the disc business, manufacturers look for residual benefits. Phonogram's ease with the Best Of The Stylistics amply illustrates this. Before that particular TV campaign, the group's albums were selling an average of 60,000 copies each. Now they sell in the region of 150,000 — without television.

What about audience ratings? How many people does a TV commercial at prime time reach? Again that varies, not least of all if there's stiff competition from the BBC, but a strong ratings regular like Coronation Street is seen nightly

in around seven million homes (that is a current figure, and lower than usual for seasonal reasons; less people watch the box during the summer). Spread a commercial across that sort of audience in four or five prime spots per week in every key region in the country and the number of adults who see it could run into tens of millions. Only a small percentage of them will be motivated to buy the record, of course.

It's no surprise, then, that TV advertising is expensive. And it's becoming more so all the time. This month, television advertising will cost, on average, 20 per cent more than it did eight months ago. Inflation has been at work, although Roger Miron, marketing manager for one of the top TV companies, Thames, is someone who believes that the medium is still cheaper, in theory, than it should be. And, he adds, rates may be 20 per cent up, but that doesn't automatically mean that advertisers pay 20 per cent more. To refer again to advance booking (done more than four weeks ahead), that can save a prospective advertiser up to 15 per cent on the cost of TV time.

It's a seller's market at the moment, and the TV companies' revenue figures are very healthy. But it is also true that, for a number of reasons that are not exclusively ratings-related, those companies are most open to negotiation on advertisement costs during the months when record sales are at their slackest, like the end of June to the beginning of September.

It could be even more of a TV summer for the record industry this year.

Glitter man signs



PICTURED AT 20th Century Records' signing of ex-Glitter Band leader John Rossall, now going solo, is (left to right) company marketing and promotions manager Barry Manshoff, Rossall and company general manager Dave McAleer.

20TH CENTURY Records has signed the ex-leader of the Glitter Band, John Rossall, to an exclusive recording and producing contract. He was the composer of most of the act's biggest hits, including Angel Face, Just For You and Let's Get Together Again.

First single under the deal is It's No Use You Telling Me No, available in mid-July. Since leaving the Glitter Band, Rossall has been working on new material and rehearsing his band, whose name will simply be Rossall.

Announcing the signing, 20th Century general manager Dave

MUSIC DEALS

McAleer said, "Having established the company in Britain over the past year, the next logical steps in our plans was to sign a UK act with international potential, such as John. We believe he is one of the most commercially-minded singer-songwriter-producers in the business today."

STOCK STAX.

Johnnie Taylor
The Best of Johnnie Taylor
 STX 1049 ZC STX 1049

Margie Joseph
Margie Joseph Makes A New Impression
 STX 1051

Various Artists
A Tribute to Al Jackson
 STX 1048 ZC STX 1048

Booker T and The M.G.'s
Melting Pot
 STX 1054

William Bell
Bound to Happen
 STX 1050

Frederick Knight
I've Been Lonely For So Long
 STX 1006 ZC/Y8 STX 1006

Mavis Staples
Only For The Lonely
 STX 1053

Isaac Hayes
The Best of Isaac Hayes
 STX 1041 ZC/Y8 STX 1041

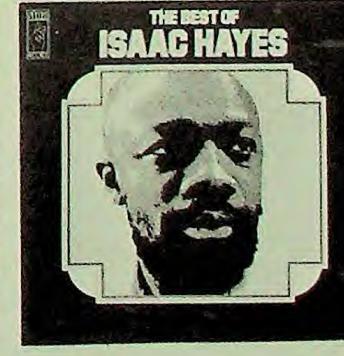
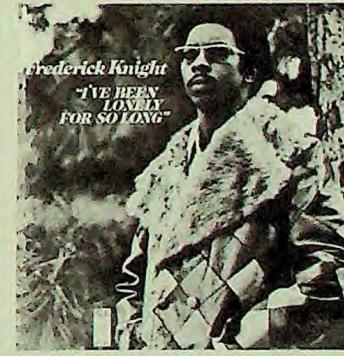
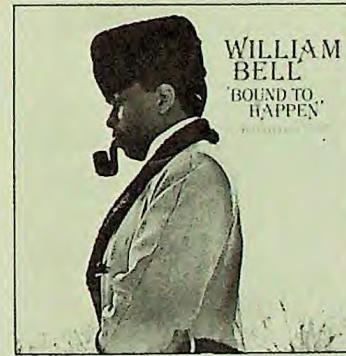
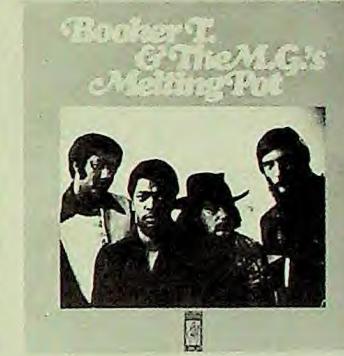
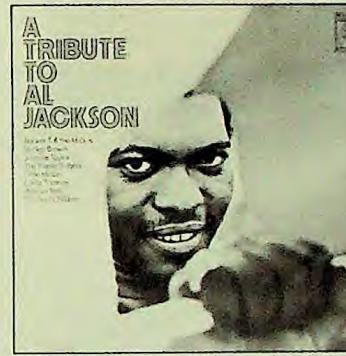


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EUROPE**Polygram announces new promotions**

HAMBURG — Coen Solleveld, president of Polygram, has announced the promotion of Dr. Wolfgang Hix to senior vice-president and of Georges Meyerstein-Maigret and Pieter R. Schellevis to vice-presidents.

French music

PARIS — A French Institute for the Promotion of Music has been formed and the record side of the industry is deeply involved.

Christian Kieffer, commercial technical assistant to the Minister of Finance had the original idea. Aim and objective is to help form and promote the industrial and commercial side of music.

The institute should encourage commerce by instigating sales techniques in the music field, in the running of retail record stores and in technical development in manufacture of musical instruments as well as records.

Its members will comprise publishers, importers, retailers, super-markets with record departments and, generally, anybody involved with the organization of music in all forms. And it will also examine the existing chart structures as well as the record market as such.

The need for such an organization is apparent particularly to retailers who have difficulty finding trained and knowledgeable staff and it is being supported by the National Music Committee.

Hix has been general counsel and vice president since 1973, joined the group in 1962, the year in which the partnership of Polygram shareholders Siemens and Philips started in the music business. In 14 years Hix has assumed a key position in the areas of legal, personnel and social affairs for the company. Meyerstein-Maigret, in addition to his present job as chief executive of Polygram France and president of the Polygram music publishing division, now has vice-presidential duties. He has been in the record business for more than 40 years.

Schellevis, president of Phonogram International in Baarn, Holland, since 1972, has international experience in a&r management, marketing, merchandising and corporate affairs. He was with the group from 1955 to 1960, then again from 1970 when he became deputy managing director of Phonogram International.

Polygram is a joint subsidiary of Philips Gloeilampenfabrieken and Siemens AG, each of which has a 50 percent interest in the firm. In recent years it has acquired a number of leading U.S. companies, including Mercury and MGM.

The group is active worldwide in recording, manufacture and distribution of records and tapes, and has diversified into various leisure-field activities. Group companies include Chappell and Intersong in music publishing and Polytel and Polymedia, producers of tv films and video programmes.

AMSTERDAM — Dutch radio has introduced a new idea, a "Europarade" based on the charts of six European countries and broadcast weekly on Thursday afternoons.

The list is compiled and presented by TROS Radio, one of the eight broadcasting companies on official radio and tv channels in Holland.

Europarade covers the U.K., France, Belgium, Germany, Spain and the Netherlands. Lists used are those from Music Week (U.K.), Hitparade Nationale du Disque (France), BRT (Belgium), Musik Informationen (Germany) and Supertunes Singles (Radio Madrid in Spain). For Holland the official

charts from Buma/Stemra is used.

The latter means a change of policy for TROS, till now the only station that did not use the "official" chart but instead broadcast the Top 40 compiled by former pirate radio station Veronica. Now that Veronica is an authorised radio station, TROS did not want to be linked with a chart from an important competitor.

To obtain the Europarade, every number one on the different charts is given 30 points, number twos receive 29 and so on, down to one point for number 30. First Europarade was headed by "Save Your Kisses For Me," by Brotherhood of Man and "Fernando" by Abba, both hits in

five of the six countries involved.

But Dutch record companies are not entirely happy with the idea. Suddenly, they claim, Dutch listeners are faced with all kinds of records — from Spain, for instance — which normally would not be released in Holland.

And another argument is that singles which are no longer hits in Holland can still be heard on Europarade because of their ratings in other countries. For the Dutch record companies this spells confusion.

Gold discs for Rocky

ROCKY AWARD — During a recent trip to the U.S., Trudy Meisel, on behalf of United European Publishers, presented the writer and publisher of the German version of "Rocky" with gold discs for sales of more than 500,000 in Germany alone.

The Hansa recording has gone Top 5 in Benelux, competing there with a version by Don Mercedes. There are some 10 covers versions of the song in Germany, six in Benelux, four in Scandinavia and two in France. Spanish and Italian versions are on the way. "Rocky" came from the first catalogue acquired last year by UEP, a new operation comprising top European publishers co-operating on a "closed" basis.

Jazz names at Festival

HELSINKI — Some of the best-known representatives of the modern jazz world will be at the 11th, Pori Jazz Festival here (July 16-18). If the accent will be on electronic wizardry, there is to be something to suit most tastes.

International artists appearing include Weather Report, Billy Cobham, Larry Coryell, George Duke, John Scofield and Alphonso Johnson, all from the modern school. Big band music comes from the Buddy Rich aggregation and Dixieland style is recognized by the ten-man Preservation Hall Jazz Band.

A festival highlight is pianist Frigyes Pleszka, 16-year-old

Hungarian, featured in his own concert and backed by guitarist H. Ray Crawford and bassist David Friesen.

Late negotiations involve such names as Johnny "Guitar" Watson, Stan Getz, Cedar Walton and Cecil Taylor. A total of 21 concerts and jam sessions are arranged, along with the usual lectures and film presentations.

Finnish names appearing include UMO, strengthened by Niels-Henning Orsted Pedersen, Allan Botchinsky and Dexter Gordon; the Eero Koivistoinen Quartet; Piirpauke and Mike Koskinen Quintet.



Album 6360 131

If ever there was an outfit to make the wires hum outside of the small and frequently introspective world of British contemporary jazz, its John Stevens' jazz-funk-blues-country-you-name-it band, Away....

**John Fordham
Melody Maker**

In jazz and avant garde rock circles, Stevens — an intense, totally dedicated musician who constantly strives for perfection — has acquired a cult following that threatens to explode into mass appreciation....

**James Wynn
Sounds**

The more formal sections of their tunes made their presence felt more quickly and effectively, greater risks were taken and greater things achieved, but with a grace and style that made everything seem — if not effortless — perfectly natural....

**Steve Peacock
Streetlife**

Out Now — new single Anni Pts. 1 & 2 featuring John Martyn on vocals

6059 140

(Courtesy of Island Records)



the new

the new SEEKERS



New Single

"It's So Nice (To Have You Home)"

CBS 4391

P.S. It's nice to have you with us at CBS and we'll all be looking forward to your appearances on Radio, TV and Cabaret.

June 27-July 3
Wakefield Theatre Club

July 8-10
Barnstable Chequers Club

July 11-17
Purfleet Circus Tavern

July 25-31
Cleethorpes Bunny Club



ORDER FROM CBS ORDER DESK Tel 01 960 2155 CBS/WEA/A&M Distribution Centre Barlby Road London W10

EUROPE

SACEM proposes new collection system

PARIS — SACEM, the French copyright society, has asked the Ministry of Cultural Affairs to examine closely existing conditions whereby artistic creations are protected and due royalties collected.

Basically the society wants a new system, less complicated than at present, which will preserve SACEM's independence but at the same time permit it to give the same protection to its members as those enjoyed by ordinary wage earners.

Details of the law have yet to be worked out, but SACEM wants to be deeply involved. But whatever is decided, the society insists on retaining its financial independence and autonomy.

Opera ultimatum for French trade unions

PARIS — The French Government has given the French Trade Unions until June 30 to make an important decision: do they want to offer co-operation in trying to make the French Opera pay its way.

If the Unions insist on current demands, then the Opera will be closed for an indefinite period.

Over the past few months, wage and other demands by the Unions have pushed the national theatre into the "red" to such an extent that its future is doubtful.

When, on the evening of a performance to which the President of the Republic had invited hundreds of guests, invitations had to be cancelled because of strike

action, the Government finally made up its mind. The attitude was: if the Unions were not prepared to collaborate, in terms of saving the famous Opera, then it would have to close.

If, by June 30, the agreement is reached, then the Government will increase its subsidy to over £10 million which, with a grant from the Paris Municipal Council, will mean an increase of 50 percent.

The Unions will, however, have to agree to a number of conditions to which they have previously been opposed, including televising the Opera. But the Prime Minister has announced that rejection will mean closure.

Barclay campaign

PARIS — BARCLAY is taking advantage of America's bicentennial celebrations to launch a marketing operation in the U.S. on finished product of four major artists — Charles Aznavour, Jacques Brel, Jean Ferrat and Leo Ferre.

In collaboration with Peters International, the New York-based wholesaler/distributor of Barclay, 3000 American dealers will be serviced with catalogue by these artists in a campaign based around the Chanson Francaise.

The campaign starts this month and continues until July 4, by which time all dealers taking part will have been made aware of the slogan, Barclay The French Name For Music. This will be printed on t-shirts distributed to the trade, together with stickers and catalogues. Trade advertising is being placed and other special features will include competitions for salesmen and dealers, with a week in Paris as guests of Barclay being offered as first prize.



PARIS — Adamo, big-selling songwriter-singer, has signed a long-term deal with CBS Disques France for the world and is pictured (left) with, in the centre, Jacques Souplet, president CBS Disques France; and Pascal Farcouli, financial manager, CBS Disques France.

Becaud air for French orchestras

PARIS — Gilbert Becaud, who accompanied the President of the French Republic when he visited the U.S. recently and entertained President Gerald Ford at the French Embassy, has written an air which will be played by hundreds of amateur orchestras.

It is part of a national competition in France, under the patronage of Radio Luxembourg, to find the best of these orchestras. Judging has already started and the final ten will compete on July 4.

Another musical competition, to find the best saxophone player, planned for Aix-les-Bains, had to be cancelled because the Ministry of Cultural Affairs was unable to give financial support. The organizers

who hoped to make it an annual event have now been prevented from holding it at all.

But the International Song Grand Prix, organized by Artistes et Variete, with SACEM and television journal Tele Poche, will be held. Writers and composers interested should send entries to Artistes et Varietes Service du Grand Prix de Paris International de la Chanson, 2 bis rue de la Baume 75008, Paris, France.

**EUROPEAN NEWS
EVERY WEEK
IN MUSIC WEEK**

Europe's top sellers

Spain

*Denotes local origin

(Courtesy of El Gran Musical)

1 SAVE YOUR KISSES FOR ME, Brotherhood of Man, Belter

2 SABADO POR LA TARDE, Claudio Baglioni, RCA

3 FLY, ROBIN, FLY, Silver Convention, Belter

4 VOLARE, Al Martino, EMI

5 HURRICANE, Bob Dylan, CBS

6 ECHAME A MI LA CULPA, *Albert Hammond, CBS

7 JURAME, *Juan Camacho, CBS

8 LOVE TO LOVE YOU BABY, Donna Summer, Ariola

9 BYE BYE FRAEULIEN, *Micky, Ariola

10 AMORE GRANDE, AMORE LIBERO, Il Guardiano del Faro, RCA

6 A GLASS OF CHAMPAGNE, Sailor, Epic

7 SWEET LOVE, Ferrari, Negram

8 ROCKY, Frank Farian, Hansa

9 REQUIEM, Slik, Bell

10 MOVIN, Brass Construction, United Artists

Belgium

(courtesy Humo)

1 MUSIC, John Miles, Decca

2 THAT'S MY NUMBER, Trinity, Philips

3 BARETTA'S THEME, Sammy Davis Jnr, Philips

4 SWEET LOVE, Ferrari, Negram

5 COULD IT BE MAGIC, Donna Summer, Basart

6 DONA CARMELLA, Will Tura, Topkapi

7 ROCKY, Don Mercedes, Phonogram

8 YOU'RE THE REASON WHY, Rubettes, State

9 RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale, U.A.

10 FERNANDO, Abba, Vogue

11 SAVE YOUR KISSES FOR ME, Brotherhood of Man, Vogue

12 THIS MELODY, Julien Clerc, EMI

13 I'M LOSING YOU, Benny Scott, Monopole

14 HIT THE ROAD JACK, Stampeders, Philips

15 NA MOETE TROUWEN, Strangers, Decca

Holland

(courtesy Stichting Nederlandse)

1 ROCKY, Don Mercedes, Philips

2 THIS MELODY, Julien Clerc, EMI

3 COULD IT BE MAGIC, Donna Summer, Groovy

4 JUNGLE ROCK, Hank Mizell, CNR

5 RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale, U.A.

"I'm In The Mood For Love" by Stuart James

The Smash hit single of 1935 on Bradleys Records

Produced by Barry Leng BRAD 7614

BRADLEY RECORDS
Distributed by P.E.P. Record Systems Ltd.



Album 9101061
8-Track 7705255 Cassette 7102490

PASSPORT

21 SONGS THAT
MADE NANA MOUSKOURI
INTERNATIONALLY
FAMOUS.

MASSIVE
T.V. Advertising
Campaign Starts
June 21st.

marketed by
phonogram



IRELAND**EMI push Dawson-Read with free single**

EMI IRELAND has distributed a free promotional single by John Dawson-Read to record dealers. It features Good Living and Sally Sunday, two of the tracks from the artist's debut album, *A Friend of Mine* (Chrysalis CHR 1075), which was released last summer in Ireland and the UK.

"John Dawson-Read's music is both melodic and very lyrical and we believe his folk-influenced style should ultimately find a ready market in this country," says Derry O'Brien, EMI's marketing manager.

"Our intention with the promotional single was to draw the dealers' attention to the talent of this artist. John Dawson-Read is undoubtedly one of the best new singer-songwriters on the English music scene and yet his first album was virtually ignored."

"The cover letter which we

Joe's journeys

JOE DOLAN will appear in Spain, France and Australia in the next few months.

He will go to Spain for radio work in Madrid from June 10-12, will sing at the Festival of the Roses in Antibes, France, from July 8-10, tours in France from July 11-26, after which he will give three shows in Spain.

Dolan will go to Australia for cabaret appearances five nights a week in Sydney from September 7-26.

His Irish recording outlet has changed to Release Records and a new single, Sister Mary, has been released in Europe, South Africa and Australia.

despatched, along with each copy of this record, gave background information. It suggested that the American record-buying public had been quick to spot his potential, by virtue of fact that his debut album, *A Friend of Mine*, and the single of the same name, both made the charts in the States.

Polydor improved

JOHN WOODS, managing director, Polydor Ireland, in a letter to retailers, has said that over the last few months Polydor has spent considerable effort in trying to reorganise all facets of its business to meet the changing demands of the economy.

This has meant pruning the catalogue considerably, setting up a Special Order Department, rearranging staff functions and some other internal alterations in order to be as viable as possible. The new premises have been laid out to facilitate self-selection.

"We are now confident that we are geared to promptly meet all your demands for top product in record and music cassette during what we think will be an improved summer market," he states.

The new address of Polydor Ireland is P.O. Box 813, J.F. Kennedy Industrial Estate, Naas Road, Dublin 12. Telephone 508256.

"It also referred the dealer to his second album, *Read On* (CHR 1102), which was released in May and is every bit as good as his first. Cliff Richard has already recorded one of John's new compositions, *Such Is The Mystery*, on his *I'm Nearly Famous* album (EMC 3122) and other cover versions of his songs are bound to follow."

O'Brien says that reaction to the promotion has been immediate and exceptionally good and many dealers are ordering the artist's first album. Demand for his new album is also very encouraging and EMI Ireland is optimistic that, with the promotional efforts it intends to give it, *Read On* should establish John Dawson-Read as an important new artist in Ireland.

Negotiations are taking place for him to record his own programme for the RTB Television series, *Me and My Music*, in September.

Tomorrow's talent

THE GOLDEN Disc chain of record stores is sponsoring a talent contest for solo singers and groups, *Voice of Tomorrow*, in conjunction with the Dun Laoghaire Festival which will be held from June 19-27.

Heats will be staged on June 6 and 13 and the grand final on June 27 at the Royal Marine Hotel.

First prize is £100, with £50 for the runner up, and both will get recording tests.

Which way for RMI?

YOU HAVE only to mention the Record Music Industries Of Ireland (RMI) around the industry heads in Dublin to at once get diverse and sometimes volatile opinions.

Roughly equivalent to Britain's BPI, the RMI was formed basically as an association of major Irish distributors.

"There was a loose sort of organisation for a number of years," explains Irish Record Factors' Michael Geoghegan. "The wholesalers met regularly and discussed things of importance to the industry but we formally came together in 1970, and in 1971 the Eurovision Song Contest was being held here and we were asked to act as host, and so we decided to form an association."

"Generally we do exactly the same as BPI but we do a lot of advertising in common, in the same way as say the Milk Marketing Board. The money comes from subscriptions. All the members give £400 a year as a basic contribution. Now last year, to counteract the inroads being made by K-Tel and Ronco, we made our own RMI record, and got a silver disc."

"The industry runs a stand at MIDEM as a joint effort and we do a joint brochure, and then each company brings out their own literature".

The RMI also presents an annual Irish music awards dinner in conjunction with monthly Scene magazine. It was this "prestige" operation which drew criticism from other parts of the industry, mainly because it was felt the money could have been spent on more practical measures.

Mick Clerkin of Release Records

felt that up to now the RMI had been "more of a talking shop than anything else" and his new partner in business, Brian Malloy of Hawk, suggested that some sort of retailer education course should be set up. Clerkin did concede that it was not always simple to call record industry people for a meeting since not everyone might be in Dublin in a particular week.

David Duke of CBS was quite straightforward. "What I think about it is that it's a total waste of time. And for that reason I very seldom go to meetings or get in any way involved with it. It doesn't do anything for me, the Awards and the Top 20 Irish Records, I have nothing to put into it".

With his wealth of British, American (and currently Swedish) rock talent, Duke feels basically that the RMI should be working towards practical ways of expanding the Irish market. He too felt that the RMI was too much of a talking shop.

Guy Robinson is currently chairman of the RMI and he concedes that the organisation is still developing. He feels that it should now be broadened out to conclude all significant record producers. "I don't think that retailers should feature in that organisation but I would like there to be a retailer's organisation so that we could talk together. We should try to get the point in Ireland where they're at in other countries".

He hopes that the first IMIS seminar in Dublin, which was organised by RMI and which was attended by invited speaker Geoffrey Bridge, will see the striking of some common aims among industry people at all levels.

You've seen the face and you've read his sensational story, now comes the first solo album from the man who is already the owner of three gold discs for his outstanding guitar work on David Bowie's "Young Americans" "David Live" and "Station to Station" albums.

Earl Slick strikes out with "The Earl Slick Band" his debut album on Capitol records. EST 11493

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SHSP 4056

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"It was really only a matter of time before the super-talented Ms. Moore came up with the right producer and her recording career would make an astronomical ascent".

"The teaming of Melba with Van has the same kind of magic that Dionne Warwick and Bacharach-David generated".

"An excellent album that will enjoy success because of "This Is It" but that will stand up to criticism in its own right. Certainly Melba's best yet and a credit to the talented genius, Van McCoy****".

BLUES & SOUL MAY 11TH

"NOBODY could ever ask Melba Moore where she was when the talents were being handed out. In fact, she probably went round two or three times".

SOUNDS MAY 29TH

"Where Diana Ross and Dionne Warwick lead Melba Moore may well be booked to follow. She exhibits the vocal poise and good taste of her predecessors".

MUSIC WEEK MAY 15TH

"No messin' this time - the lady means business! Ms. Moore's "Peach Melba" album paved the way and now she's really cracked it with her new Van McCoy produced set..."

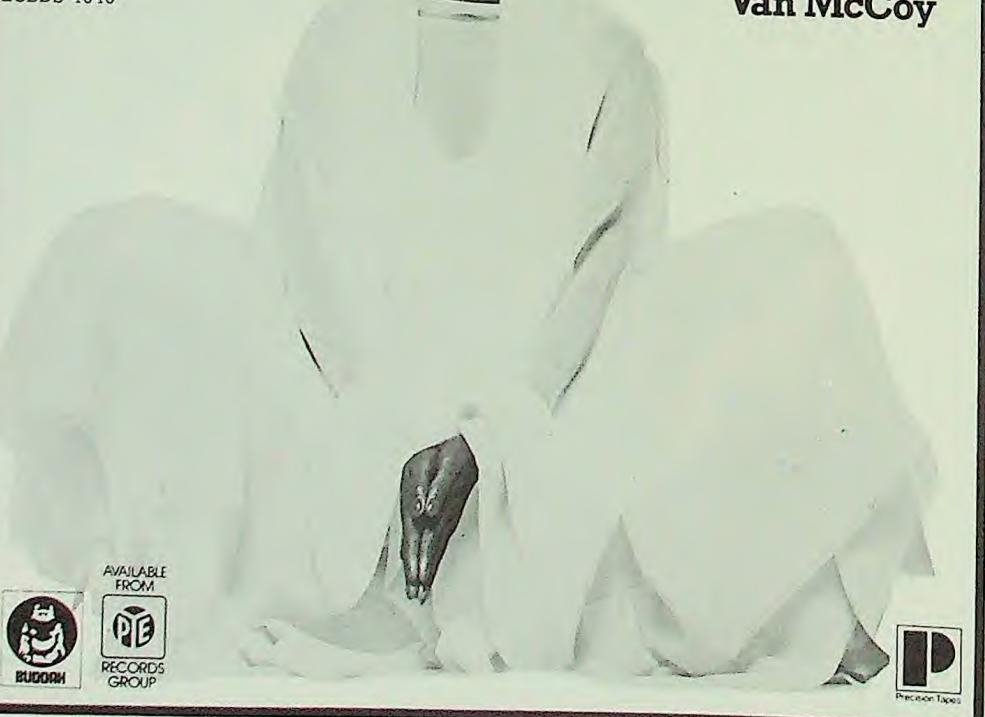
BLUES & SOUL MAY 18TH

*"This Is It" is now
in the Top Ten singles chart!



Available on cassette
9th July
ZCBDS 4040

MELBA MOORE "This Is It" BDLP 4040 Produced by Van McCoy



PUBLISHING Slade's papers

TEN YEARS of Slade together as a group, and five years as a regular chart team, are commemorated in a book *The Slade Papers*.

It features the words of 25 Slade hits, copyright of Barn Publishing (Slade), plus photographs by Gered Mankowitz and Red Saunders. It is marketed and distributed by Music Sales in London, retailing at £1.95.

The story opens with notes taken from a first album for Fontana, produced by Jack Baverstock, who changed the group's name from the Inbetweens to Ambrose Slade. The liner-writer claimed: "They go for and get a hard-driving, ruthless rock sound that can hardly be bettered for sheer tenacity and power".

But the album, called *Beginnings*, virtually sank without trace. The group switched from Fontana to

Polydor in 1970 and the breakthrough hit *Get Down And Get With It* was a 1971 hit.

Mostly the book is an illustrated year-by-year, blow-by-blow account of record releases and gigs played. Due credit is paid to Chas Chandler, ex-Animal and the man who guided Jimi Hendrix to fame.

Dave Hill contributes guitar tuition, including chord illustrations.

But the most notable reminder is of the year 1973 when three Slade singles — *Cum On Feel The Noize*, *Skewee Me Pleeze Me* and *Merry Xmas Everybody* — all went straight to number one in the weeks of release in the Music Week charts.

Micky Hulls

MICKY HULLS, one of the most respected and senior sales representatives in the music industry, died suddenly aged 75. He had only recently retired from EMI Music after 60 years in the music business.

Horace Percy Hulls originally joined the Herman Darewski company in 1916. In 1921 he went on the road as a traveller selling sheet music copies to dealers in the north of England.

In 1927, by then known throughout the trade as Micky Hulls, he joined Keith Prowse and soon broke the company's all-time record by selling £1000 worth of music to a Glasgow dealer.

By 1942 he was in the Army, and involved in the entertainment side of the service. In 1946 he rejoined Keith Prowse and became provincial sales manager.

Hulls stayed with the company through the various changes which led to the acquisition of KPM and affiliated groups by EMI, resulting in the creation of EMI Music Group.

He was a widower, leaving a son and two daughters.

Best selling sheet music

Week ending June 5

- 1 FERNANDO, Bocu
 - 2 ARMS OF MARY, Island/Smash Brothers
 - 3 SAVE YOUR KISSES FOR ME, Hiller/ATV
 - 4 LET YOUR LOVE FLOW, EMI
 - 5 MY RESISTANCE IS LOW, Chappell/Morris
 - 6 SILLY LOVE SONGS, McCartney/ATV
 - 7 NO CHARGE, London Tree
 - 8 DEVIL WOMAN, Chappell/Robinson/Sparkle
 - 9 FOOL TO CRY, Essex
 - 10 DO YOU KNOW WHERE YOU'RE GOING TO, Screen Gems/Columbia
 - 11 JUNGLE ROCK, Carlin
 - 12 GET UP AND BOOGIE, Magnet
 - 13 THERE'S A KIND OF HUSH, Donna
 - 14 FALLEN ANGEL, Big Secret
 - 15 HONKEY TONK TRAIN BLUES, KPM
 - 16 REGGAE LIKE IT USED TO BE, April/Rio Cartel
 - 17 SILVER STAR, Jobete London
 - 18 S-S-SINGLE BED, Gurusama/Chrysalis
 - 19 I'M YOUR PUPPET, Lowery
 - 20 ALL BY MYSELF, Campbell Connolly
- Compiled by Music Publishers Assn.

Rocket deal with Carlin

ROCKET MUSIC, the parent company which handles the songs of Elton John and Bernie Taupin, has signed a worldwide co-publishing deal with Streaker Music, giving exclusive rights to all compositions by Joanna Carlin.

The artist had a major role in the musical Pilgrim, which toured the UK last year, has completed 17 television slots for Harlech TV, and has a debut single *I Live In The City* out on DJM Records.

Ivan Chandler, of Rocket Music, said: "There is a great deal of interest in her single son, and the reaction to her television is very good indeed. She's managed by John Starkey, of Musical Entertainments in Studley, Worcestershire, and the same company handle Jasper Carroll, with whom she has toured."

In fact, Chandler played electric piano for Joanna Carlin on sessions before he joined Rocket Music. Apart from the John Taupin material, Rocket handles songs by Kiki Dee, Bias Boswell (who wrote Kiki Dee's hit *Got The Music In Me*), and Davey Johnstone, of the Elton John band. Another signing is Pope.

The Lady with a lot....

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HLO. 10522

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NANCY RYAN

* RADIO 1 PLAYLIST
* EXTENSIVE COMMERCIAL AIRPLAY AND INTERVIEWS

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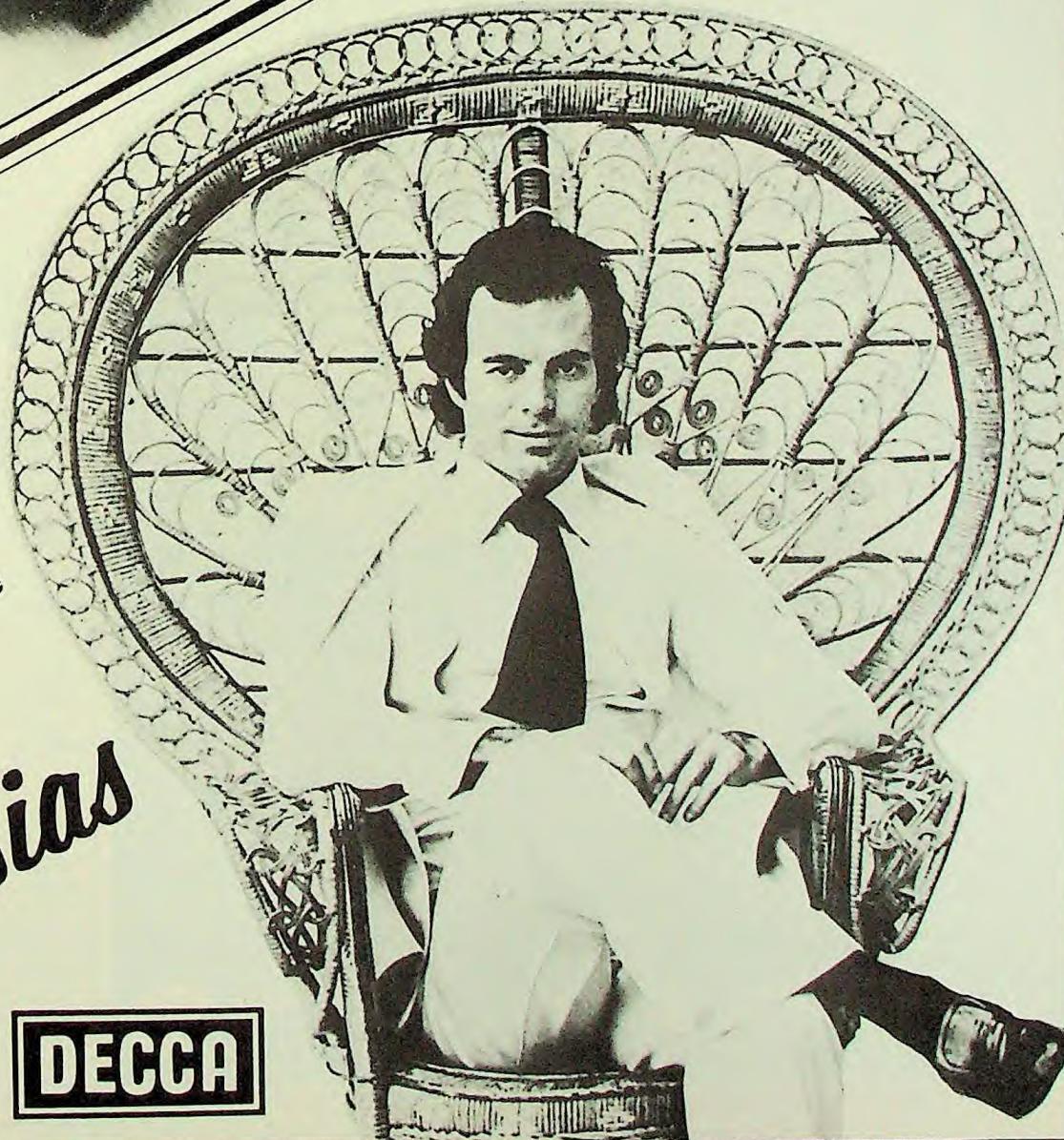
LONDON

El Amor

FR 13637
a sensational summer single
from

Julio Iglesias

DECCA



Gloria and Gonzalez get it on

RETAILING Reduced margin here to stay?

COUNTER INTELLIGENCE

by MIKE DAVISON

I MAKE no apologies for giving priority in this month's article to a tribute to Margaret Davis who retires at the end of July from her position of secretary to the MTA and organiser of the MTA training and courses. She has slaved for many years on behalf of the record dealer, facing many setbacks in her efforts to establish the training centre in a permanent home. Anyone who attended one of her courses could not help reaping the benefit of her vast experience of this business and could not fail to appreciate her enthusiasm and dedication. As organiser of the annual conferences and in her duties with the training courses she seemed constantly to be fighting apathy on the part of the very dealers in whose interests she was working, and it would probably be true to say that she is more properly appreciated by the manufacturing side of the industry than by the retail trade. Nevertheless, on behalf of all retailers for whom she has done so much I should like to take this opportunity to wish her a warm and happy retirement.

Several of the majors are running TV advertising campaigns during the summer, most involving a reduced margin to the dealer. It is, perhaps, time to consider the effect of such ventures on the dealer's overall trading profits and whether the reduced margin for specific campaigns is likely to become a permanent feature of the record market place. The success of the recent Abba & John Denver campaigns has briefly revitalised a flagging market, and has proved once again that good product well promoted, particularly if it has middle-of-the-road appeal, can still produce huge sales to a re-awakened public.

Acceptance of the reduced margin offered by the manufacturers during such promotions can be regarded as the retailers' contributions towards a joint promotional venture which should result in vastly increased turnover. The reduced profit margin, while contributing towards the substantial advertising which effective TV campaigns require, also has the dual effect of forcing the piratical multiples to suspend or reduce the amount of price-cutting on that particular product. If a dealer is in direct competition with the multiples and is forced into a competitive price cutting situation he is already operating on reduced margins when selling chart albums, so the extra sales generated by TV advertising can only be regarded as a welcome bonus for his business. There is of course the reverse side of the coin from the specialist dealers' point of view that TV campaigns on particular artists have an adverse effect on sales of that artist's back catalogue material. This is certainly so in the short term, but it is my experience that after an interval there is a renewed interest in the back catalogue which lessens the effect on that particular argument.

What the retail trade should be concerned about is whether it is getting value for money from the reduced margins on these campaigns. As I have made clear, I am quite prepared to accept a reduced profit in the expectation of increased sales, but only as long as the full margin is restored once the campaign is over, and as long as the campaign itself is worthy of the name and not a half-hearted attempt which manufacturer can use as an excuse to cut the retailers profit to his own advantage. The campaign mounted by CBS for the Abba

package was to my mind an exemplary performance of its kind — the allowance of S-O-R rights, the quality of the advertisement itself, the amount of exposure given to it, and the back-up publicity work allied with prompt delivery and — at least as far as we were concerned — a permanently in-stock situation. All of these factors combined in this campaign to ensure an unexpectedly healthy sales performance. CBS, of course, also maintained full dealer margin, but when the manufacturer gives this sort of co-operation to the dealer I do not believe anyone could quibble over a reduced margin. Unfortunately, not all campaigns have been as well organised and I hope that other manufacturers will have learned from CBS's success for their own as well as the retailers' benefit.

In an attempt to generate sales which quite obviously are not taking place within the normal trading pattern, we can presumably expect to see more and more TV campaigns. Dealers must be prepared to guard against the possibilities of exploitation if the reduced margin becomes accepted as a norm for the purpose of such campaigns, just as the manufacturers must be prepared to guard against the possibilities of exploitation if the reduced margin becomes accepted as a norm for the purpose of such campaigns, just as the manufacturers must be prepared to guard against saturation of an already well-watered field. If the dealer is prepared to regard the reduction in his profit margin as the price he has to pay for extra advertising power and simultaneously less direct competition from the multiples he has a right to expect the manufacturer to be involved in equal partnership in providing all assistance possible via SOR and quality of advertising, without incidentally mentioning in that advertising that the product is available at particular multiples. On this basis and with care TV can, and I am sure will, play a major part in the future of our business.

Nothing arouses the hypocrisy latent in the British character more than a debate on eroticism or exploitation, call it what you will. The comments which have appeared in recent months regarding those record sleeves which feature young ladies in varying degrees of nudity have been notable for the failure to admit that such sleeves do help to sell the records they contain. I do not know what kind of customers other shops have but we have never received any complaint regarding any sleeve and we would never refuse to stock a record or a display merely because of its erotic nature.

The attitude of some of the multiples towards record sleeves contrasts oddly with their displays of paperback books and magazines featuring book covers and content of a titillating nature. Covers such as those featured on recent releases by Ohio Players, Boxer, BeBop Deluxe and others, are an obviously sexually-based sales gimmick, and what is wrong with that if it helps to sell the product? Saleability as far as I am concerned is the only criterion and as long as we think we can sell a record we shall continue to stock and display it, and enjoy it for the pleasure it gives aurally and visually.

ge Gonzalez on EMI



Gonzalez
EMC 3046



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Welcome news for manufacturers.

Hi-Fi WEEKLY & RECORD REVIEW will give you a single, powerful, cost-effective, bursting-with-news medium for your product.

You'll be able to gear new product advertising exactly to launch dates.

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Hi-Fi WEEKLY & RECORD REVIEW will bring you the frequency and immediacy that's vital in the retail market place.

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Great news for record companies.

With Hi-Fi WEEKLY & RECORD REVIEW, you'll have the short lead dates you need to tie in advertising with concerts, promotions and new releases.

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RETAILING

I'VE BEEN taking a busman's holiday in the hi-fi business, until I get enough strength to learn the Top 50 all over again. I'm sort of musician's yo-yo, having bounced backwards and forwards between the record/tape business and the hi-fi jungle these last eight years. Customers are just the same in each corner, needing help and guidance, sometimes completely confused and apt to switch on all the cassette recorders on display as enthusiastically as they get your record sleeves out of order. One thing strikes me though, customers apart, and that's the value of knowing a bit about equipment when customers come in and berate the record salesman for LP faults. Many a unit I've seen brought in for repair could hardly have made LPs sound their best. One bright bean brought in a music centre unit, complaining of this that and t'other — and we found that his stylus wasn't in straight. Indeed, it was almost at right angles to the record.

"Is that why I couldn't make my records sound right?" he said.

"Yes," we replied. "Well, fancy making unit which *lets* styluses fall about!" he retorted. Passed along to British industry for comment, including those companies who make warped turntables on which to play all those warped records we see.

The dear old British consumer, innocent to the last, seems to think that his equipment could *never* be wrong ... like that fellow who claimed that he cleaned all his records with "Lux" Liquid before playing them. I suppose his favourite record was "I'm forever blowing bubbles" (apologies to "Lux", for whom we have the gentlest regard, but that's what he said). I'm afraid that there is quite a lot of faulty equipment about these days. Nothing too serious, but I get the distinct impression that some audio units leave the factory with

Hi Fi Foolish!**SHOP TALK**
by DAVID LAZELL

(Based on an interview with The Radiogram Kid)

minor faults which don't get spotted until the customer tries to play his tapes or discs. Then, tearing his imported suit, and wailing in appropriate fashion, he returns to the store and declaims against the nearest salesman. Even when the unit is put right — often just a matter of a quarter of an hour's work — the customer has deep suspicions that he has been "conned". I feel sure that I have been followed home one or two dark nights by angry men with sticky pick-ups.

Now, I want you to know that the situation is much the same in the U.S.A., where discounting is very much more aggressive than in this country — on the other hand, competition is keen so the consumer doesn't do too badly. On a recent goodwill tour to Britain, the President of International Radiograms Preservation Society, the Radiogram Kid himself, said that he thought that the word "hi-fi" was one which had completely confused the average person.

"To appreciate hi-fi," the Kid said, "a person should be able to hum all of Beethoven's Late String Quartets." They are the string quartets which Beethoven stayed up late to write, as all music-lovers know. Most modern records, according to the Radiogram Kid, do not have the kind of stereo separations which ordinary folk appreciate. "Most people expect to have trains passing by, racing cars whizzing past, and table tennis balls bouncing between speakers — even in classical records, so that they know that they are getting real stereo." And, in case anyone doubts the Radiogram Kid's views on this,

just think how often people ask for *real* stereo records for their brand new hi-fi forty quid unit. One American company plans to meet this demand by introducing stereo sound effects on classical records, including the Concorde taking off at Washington halfway through the William Tell Overture; a house of Commons debate on nationalization

during the crowd scenes from Carmen, and a car industry open-air strike meeting during the finale of the 1812 Overture. The Radiogram Kid, having heard some of the pilot tapes, says that they certainly make records sound different, and put hi-fi in its proper lesser role. "It is true that many people buy records to relax," he says, "but there is a whole new market for records that match economic forecasts on TV for sheer lunacy."

Incidentally, a customer came into our discount emporium on the very day that we interviewed the Radiogram Kid, and said that he had owned a (German) radiogram for ten years, and now wanted to exchange it for another unit that would last him as well, since he had hardly spent a penny on it. We had to tell him that such perfection had disappeared long since, though a new radiogram in the better price bracket might be a good investment as long as he didn't throw his old one out. We told him that he would need it as a spare, in the event of his

new one breaking down.

According to research conducted by the Radiogram Kid, in the streets of Nosey Junction, K.M., near Marshel McCloud's home town, the most satisfied users of records are radiogram users. On reflection, the Radiogram Kid declares that owners of radiograms are well-balanced, wholesome members of the community, not given to complaining to record store owners. All this talk about hi-fi makes folks expect too much from what they buy. They should be satisfied if they get *any* kind of noise from their LPs."

Well, that "any kind of noise" is what we're getting on many a release now. You can't tell if it's hi-fi or not, because of all the electronics, percussion and repeats. But anyhow, it has a nice label, which is something. To record store owners who consider their sanity in danger, the Radiogram Kid has a timely word: things ain't no better in the hi-fi business. Or anywhere else in the U.K. right now.

Plea for independentsby E. B. Whitehead,
Central Records,
Lytham St. Annes

— because they do not stock it.

The price-comparison cannot be made in their record department.

Yesterday, I surprised a customer by informing him that the record he enquired for was only £1.49 and not £2.99 until August 1st. The customer thought that only Boots and Smiths had this offer. (He had mentioned this disc as an afterthought as he was on his way to another town where there is a Boots' branch).

Not only are the independent dealers having to suffer reduced margins for TV-advertised product to help cover the cost of promotion, but they are subsidizing the advertising of those multiples whose names are specifically mentioned in the advertisements.

It must, by now, be admitted that the multiples are offered extra discounts in many instances of "hot" new releases, special sale-or-return arrangements, special facilities for the return of over-stocks, and preferential advance release information and delivery.

I have been lied to by salesmen (or they have been lied to by their superiors) when they have blithely told me that their company does not have any special discounts or arrangements. They must be extremely naive if they think I am feeble-minded enough to believe them, when it is perfectly obvious that extraordinary terms are being granted to the multiples.

Do other dealers really believe that the multiples are working on a loss-leader principle in its true sense when they offer 60/75p off new-release LPs, and when they see whole-page adverts in consumer magazines incorporating manufacturers' blocks and lettering-styles exhorting the public to "Buy this LP at _____ and save 75p?

How can an independent purchase in sufficient quantity to justify any extra terms; be they discount or "see-you-safe" arrangements? How do the manufacturers expect a small (though excellent) dealer to place a sizeable order for new-release material when the dealer cannot be sure that he isn't going to be undercut by 60/75p? Without some very extraordinary terms, no-one in his right mind is going to risk overstocking. It appears that the multiples are assisted in both ways, as they couldn't take the risks either without some sort of assurance.

Unfortunately, the trade-figures which are published from time to time do not show what I would like to know, and it is most unlikely that any of the manufacturers is going to tell me.

(1) What percentages of retail sales — in cash value and units — are made through the multiples against the percentage through independents?

(2) Of these percentages how much is cross-sectional back-catalogue, and how much top-selling "hot" LPs.

The answers to these questions would be most illuminating, and would show the distribution side of the trade whether the present marketing-methods are justified and, therefore, downright dangerous to the independents, or whether they are unjustified and, therefore, equally dangerous to the manufacturers.

It is well-known that multiple stores justify the space devoted to any line by the profitability in relation to occupied store-area. When there is a change in this ratio it is not known for a multiple to close a department over-night. What would the manufacturers do if the multiples were to reduce their activities in the record trade? Make the product remain sufficiently profitable? This is what appears to be happening now. Eventually they will be absolutely dictated to by the multiples because the independents will have disappeared, and there won't be anyone else to turn to with their very specialised catalogues.

Certain manufacturers are pruning their accounts, and advising "uneconomical" dealers that they can no longer afford to service them. This is not before time! Indeed, it is too damned late, as some of those dealers have become uneconomical due to the intense price-cutting on "bread and butter" lines. Will the manufacturers have the guts to turn to the multiple stores and prune them when they find that the distributive side of the industry has been modified to the point where their complete catalogues are becoming stagnant?

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tom waits

nighthawks at the diner



Tom Waits, singer,
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FEATURE**U.K. economics mean less talent says Joe**

Joe Smith

by REX ANDERSON

BRITAIN CAN no longer be regarded as America's 51st state where the search for new saleable recorded talent is concerned. According to Joe Smith, newly appointed president of Elektra, the level of British talent is in decline and the lack of suitable artists in the UK means that WEA in this country must concentrate on selling American recordings, rather than in searching for British signings.

Smith was recently in the UK to be given the VIP treatment by WEA shortly after his side-step from president of Warner Bros. Records. "Let's hear it for Joe," was the theme of a party that the company lavishly threw in his honour. At the same time he talked to *Music Week* about his new job and why he agreed to do it.

"I'VE BEEN at WEA a lot of years and for the past six Mo Ostin and I have been running Warner Brothers. When it became apparent that David Geffen would be moving into our particular division we had an authoritative, professional company and we didn't envisage that one of us would go over to Elektra." So says Joe Smith, pointing out that the group once had seven executives. It is now down to three, Ahmet Ertegun, Ostin and himself.

"It's not one record company. It's a shotgun wedding. Our strength has always been that we are three strong companies. The three of us always gone for talent in competition with each other. The only place we are joined is at distribution level."

None of which really explains why Smith switched companies. Why did he move over to Elektra?

"It needed somebody to be there," is all the answer Smith will give and he does so with a smile and a shrug of the shoulders. "It's a smaller record company than Warners, but it is dynamic. Its roster artist roster is superb. I haven't had to make one change. The company

can be built slowly and grow as large as Warners or Atlantic."

Smith confides: "I once approached Clive Davis because we didn't want him to be in competition with us. We said he could be chief of all of us, but what would he do? There was nothing for him to do as long as we had this executive line-up. It was more said in fun than anything else."

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Nesuhi Ertegun has already made it clear that his UK managing directorship is not at all permanent. At present he has two assistants, Richard Robson and Derek Taylor. Smith gives the impression that in a

year's time one of these will have developed into a managing director of WEA leaving Ertegun free to return to the States.

In the meantime, does Smith have any plans to expand the a&r activities of Elektra in the UK?

"The only British act we have now in America is Queen. I'd like our English company to find talent that we can have on the label, but UK talent activity is dying off compared with five years ago. It's understandable, because both talent and executives have moved away out of the country. Your economics have driven people out. If artists like Rod Stewart, Mick Jagger and John Lennon are not around all the time you have lost some of their impact on the musical scene."

"The reason California is so good for talent is that artists are around and they bounce off each other. In the last three years there are not more than eight or nine acts that have happened out of England. It used to be two or three a month. One of the most difficult things to accept is that England is no longer a record centre outside the USA. There are still bands coming out of here, but nowhere as many. As a marketing operation in the UK, WEA concentrates more on selling the records from America."

He adds that WEA does seek to find acts over here, but he believes that all record companies have become apathetic in the area of finding talent. Their a&r men, he says, should be putting bands together made up of established professional musicians as well as listening to a lot of different kinds of music.

He points out that it is more than

ever in the hands of record companies to assist the development of music and the musical education of the public. "Radio stations in the States are now saying they have no obligation to the record industry. Broadcasters tell you they have no responsibility to develop new talent. They play the same eight records over and over again. This makes releasing and promoting a single a very expensive thing with 4,500 dj copies of a record to send out and only a slim chance of exposure. But on the other hand you do not need to release a single there to sell an album."

"The audience here is much less susceptible than in the States. You almost can't sell an album here without a hit single where in America you can, for example: Jethro Tull, Jimi Hendrix, Joni Mitchell, Led Zeppelin. We sold half a million Judy Collins albums but *Send In The Clowns* was never a hit single in the States."

How does he feel about the future of the singles market?

"The singles market is dying because people would rather buy an album, but you can still get a number one hit with an artist who has no appeal to the album buyer."

Where does he see the UK market going?

"You have got to open your market to things like racks, which will come eventually. They will give you more penetration into department stores, markets and hotels. And you will have to have the returns problem here to. In the US 35 to 40 per cent of all records sold are returned which is another reason why singles are not a particularly profitable part of the business."

Tune in... or you

2ND BROADCASTING FORUM PROGRAMME	
Day One	Friday October 8th
10.00	Delegates Registration and Coffee
12.00	RUNNING BUFFET
14.45	Introduction to Conference by Brian Mulligan editor of Music Week NATIONAL BBC BROADCASTING INDEPENDENT LOCAL RADIO RADIO LUXEMBOURG TOMORROW'S AUDIENCE Radio and Britain 10 years on. A look ahead to the possible future of music broadcasting The panel will consist of a: Sociologist Economist Journalist Musician and Delegate Participation
16.30	Advertising man Radio Station Controller TEA
16.45	A Tale of Two Industries Chairman: A discussion on the relationship between the record and broadcasting industries – past and present Delegate Participation
18.45	Session ends
Evening Events: Friday October 8th	
MUSIC WEEK SALUTES THE THIRD BIRTHDAY OF INDEPENDENT LOCAL RADIO with a dinner Guests of Honour: All Managing Directors from on the air radio stations.	
Day Two	Saturday October 9th
08.00	BREAKFAST IN THE LIBRARY
09.15	MARKETING AND RESEARCH Marketing Music and Music Marketing How to sell a station to national and local advertisers and the relevance of research figures as an aid to marketing

Wherever your interests lie, here's your chance to tune in and influence broadcasting for the next year and beyond.

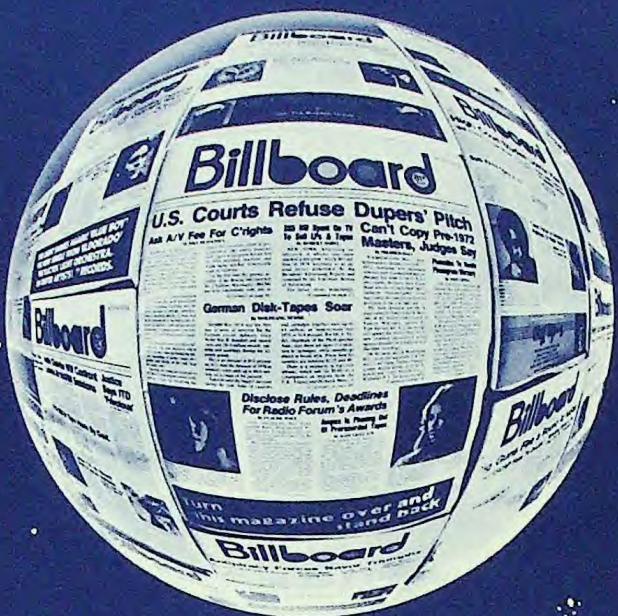
Simply register as a delegate for the 2nd MUSIC WEEK Broadcasting Forum and let your voice be heard loud and clear.

All the important issues of broadcasting today will be discussed in open forum by some of the industries most influential and progressive speakers.

Check the programme. As you can see, there's something of vital interest to everyone. Make sure your finger's on the button. The 'Early Bird' booking office is still open.

2nd MUSIC WEEK Broadcasting Forum - October 8th,

The music world turns to Billboard



Hayden's in London

HAYDEN LABORATORIES, UK distributors of Sennheiser stereo headphones, Empire Cartridges, Isophon loudspeakers and Nagra tape recorders, is to open its first London showroom, at 6 Bendall Mews, Bell Street, N.W.1. Open daily from 9am to 5.30pm, it will be staffed by technical personnel

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AUDIO Dealers sought for Ortofon range

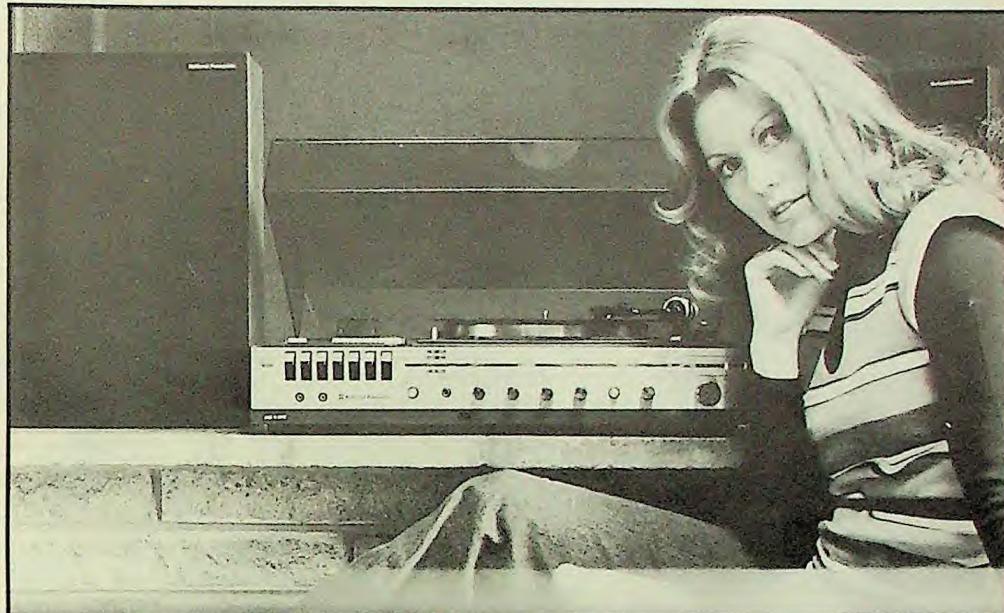
MARKET RESEARCH undertaken by Metrosound Audio Products at HEDA last month has aided the firm in deciding exactly which of the new Ortofon loudspeakers to launch in Britain. Furthermore, marketing director David Mason has announced Metrosound's intention of setting up a national dealer network for Ortofon. "We are looking," he said, "for contact with retailers over the next few months who may be interested in handling the line."

The models to be introduced as a

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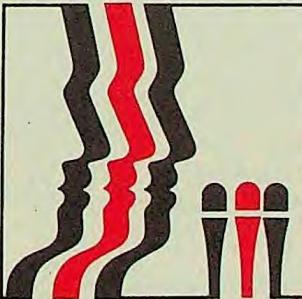
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Address _____

Please send me special details about spouse rates and social activities.

9th and 10th at the Hotel Metropole, Birmingham

FEATURE**U.K. economics mean less talk**

Joe Smith

by REX ANDERSON

BRITAIN CAN no longer be regarded as America's 51st state where the search for new saleable recorded talent is concerned. According to Joe Smith, newly appointed president of Elektra, the level of British talent is in decline and the lack of suitable artists in the UK means that WEA in this country must concentrate on selling American recordings, rather than in searching for British signings.

Smith was recently in the UK to be given the VIP treatment by WEA shortly after his side-step from president of Warner Bros. Records. "Let's hear it for Joe," was the theme of a party that the company lavishly threw in his honour. At the same time he talked to *Music Week* about his new job and why he agreed to do it.

"I'VE BEEN at WEA a lot of years and for the past six Mo Ostin and I have been running Warner Brothers. When it became apparent that David Geffen would be moving into our particular division we had an authoritative, professional company and we didn't envisage that one of us would go over to Elektra." So says Joe Smith, pointing out that the group once had seven executives. It is now down to three, Ahmet Ertegun, Ostin and himself.

"It's not one record company. It's a shotgun wedding. Our strength has always been that we are three strong companies. The three of us always gone for talent in competition with each other. The only place we are joined is at distribution level."

None of which really explains why Smith switched companies. Why did he move over to Elektra?

"It needed somebody to be there," is all the answer Smith will give and he does so with a smile and a shrug of the shoulders. "It's a smaller record company than Warners, but it is dynamic. Its roster artist roster is superb. I haven't had to make one change. The company

can be built slowly and grow as large as Warners or Atlantic."

Smith confides: "I once approached Clive Davis because we didn't want him to be in competition with us. We said he could be chief of all of us, but what would he do? There was nothing for him to do as long as we had this executive line-up. It was more said in fun than anything else."

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Europe

U.K.

 U.S.A. Other Classification

South East test for new HCL blank tape

THE SOUTH East of England is being used for the test-marketing of a new range of blank tape from HCL, with advertising time on London Weekend Television booked for a four-week period throughout June.

HCL claims to be the largest manufacturers of compact cassettes in the UK but during the last 10 years has concentrated on supplying product exclusively to the music industry. The new HCL Super cassettes, featuring ferric oxide tape, will be available in C60, C90 and C120.

The television commercials will include 25 spots for the launch, over a four-week period, and according to HCL — based in Crawley, Sussex — will be seen by 42 percent of the region's population. The theme of the adverts will also be used on posters on 150 London Underground stations. Invitations have also been sent out to 5,000 retailers in London and the South East to view an exclusive trade commercial.

A spokesman for HCL, Richard Robinson said: "Previously the

EDITED
by
ADAM WHITE

company's products have been available only to the professional recording industry, for retail as pre-recorded cassettes under their publishing companies' labels. The TV campaign will introduce the cassettes to the public at large and we are confident, with the special boxes and point-of-sale material that we are providing for retailers, that the promotion will soon be spread nationwide."

**AUDIO NEWS
EVERY WEEK
IN MUSIC WEEK**

Dealers sought for Ortofon range

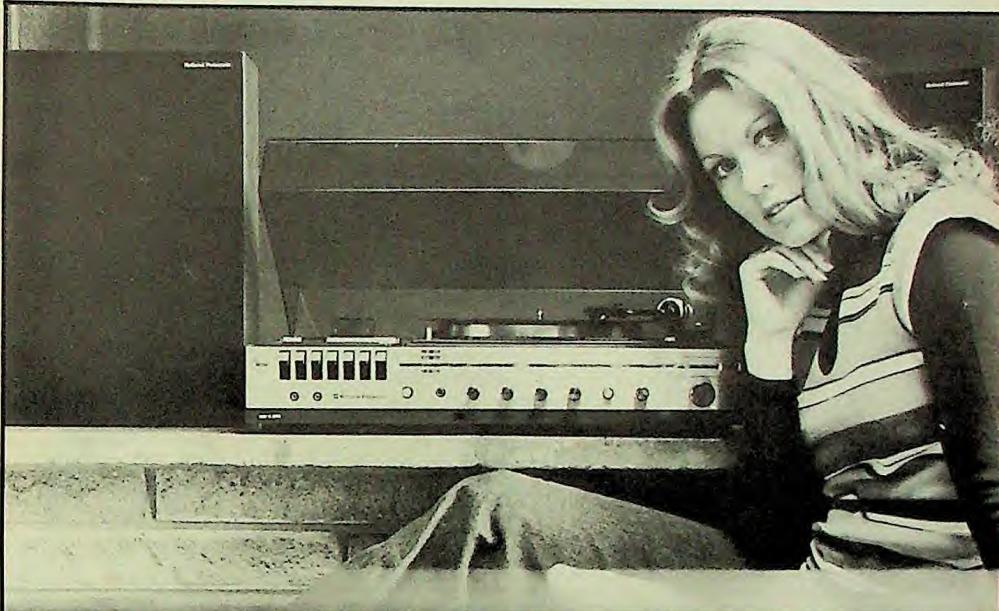
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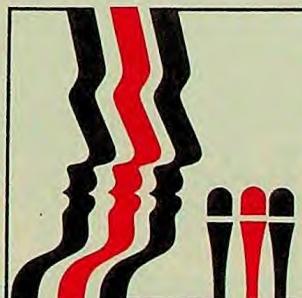
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Reflections



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June 30th - July 3rd	Crystal Rooms, Hereford
July 11th (with Mike Yarwood)	New Theatre, Southport
July 12th - 17th (with Mike Yarwood)	Nite Out, Birmingham
July 18th (with Mike Yarwood)	Paignton
July 25th	Opera House, Blackpool
July 30th	Kings Country Club, Eastbourne
July 31st	Kings Country Club, Eastbourne
August 8th - 14th	Caesars Palace, Luton

TALENT Janis is back

by VAL FALLOON

TEN YEARS ago, a 15-year-old American girl became a minor *cause célèbre* by writing a song about interracial love. She became a star rapidly, dropping out of school, touring, and appearing with Leonard Bernstein on a tv special. A one-hit wonder. The star faded, the demands were too great, and she disappeared. Not that the single, Society's Child, was an easy hit. Janis Ian, then signed to MGM after they heard the Society's Child tape, had written a problem song which didn't readily get airplay. But the company, confident of its potential, re-issued it — a thing rarely done in the U.S. — and with intensive promotion it got the right sort of airplay and eventually was a smash.

What all this has to do with 1976 is that CBS UK has recently re-issued a single by that same American singer-songwriter — now aged 25 — and hopes history will repeat itself. The single, At Seventeen, made the *Music Week* breakers in October last year. The album from which it came, Between The Lines, is being re-promoted. CBS has good reason to have faith in it. At Seventeen won a Grammy this year for the best female performance, and the album was awarded one for best engineered LP. At Seventeen was a U.S. chart single, and to cap the lot, Between The Lines made number one in the *Billboard* album Top 100.

Janis Ian has just completed a ten-day visit to London, which included a taping of an Old Grey Whistle Test special, and climaxed with a standing-room-only concert at the New Victoria.

The stock one-hour interview is not the best situation in which to find out what makes an artist like Janis Ian tick. At her best situation in which to find out what makes an artist like Janis Ian tick. At her best on stage, in a formal interview she is shy, a little tense and seems concerned to give the right answers to questions. She's objective about her songs, retreating behind a veneer of matter-of-factness, as if talking about a third party. The vulnerability expressed in the songs themselves perhaps explains this lack of ego in an artist of her stature, at least in her home country. They are mainly soul-baringly honest numbers about universally recognisable and usually private emotions — modern blues, in fact. She doesn't sing about drugs, riding home along country roads, or war. "Well, I've never been in a war," she says. Her inspiration comes totally from within, and she is almost never influenced by other artists. This means of course that the lyrics are mostly introspective, melancholy ditties about emotional setbacks that are usually attributed to adolescence, but as adolescents find out, appear in adulthood too. Fortunately she stops well short of the maudlin and avoids sentimentality, rarely actually describing the feeling. The sugar on the pill is the music, always attractive, immaculately crafted and often individual, with a mixture of tempos from torch ballad to salsa to waltz to rockers. She writes convincingly about being an ugly duckling who was never chosen for basketball, or who'd like to dance, but can't get her head to go where she leads with her toes. She also writes nitty-gritty ballads about loneliness, also about hoping — such as Jesse, recorded by Roberta Flack, and When The Party's Over, which turned up on a recent Tony Orlando and Dawn LP.

But if the mood of her songs is that of an all-time loser, she is certainly not one. On the surface at least, she is confident of her writing ability. "After all," she said "I've been doing it more than half my



Janis Ian

life." (She started at 12) "Out of the three or four hundred songs she's written she only chooses the best. But she's constantly scribbling down new ones. While in London she bought a huge stack of notebooks to keep up with her output. She's not at all worried about running out of ideas. "That would mean I'd run out of emotions. "In the studio, she doesn't waste too much time on a number; either it works or it doesn't. She writes most of her own arrangements, and taught herself to score, doing it from her head — a facility she says her music teacher father envies her. She also writes in her head, either at the piano or the guitar, never using a tape recorder. Apart from these abilities, she has, by general consensus, improved as a vocalist, her mostly gentle voice now well able to belt out a bluesy ballad or a cynical rock number.

Of her new LP, Aftertones, she talks little, being disappointed in it. In fact there is little she wants to talk about except music. She is most interested in improving her piano and guitar playing, which she doesn't rate very highly. Band guitarist Jeff Layton is teaching her, and she hopes to include electric guitar in future concert dates and records.

The nice thing, to her, about being a number one artist is the ability to have enough money to sit at home and write songs, and small professional pleasures like having Odetta — once an idol, now a friendly acquaintance — doing second vocals on her new album on a track called Hymn (Incidentally, her father also joins in on this one).

She is naturally pleased that other people record her songs, but has little ambition — apart from a perfectionist attitude towards her craft — except to go on working, writing and making records. It would not be at all surprising if she started producing them as well.

Even if the British record buyers don't take to her at once, they'll have plenty of opportunity. This time, Janis Ian is here to stay.

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= FORECAST						
= MILLION (PLATINUM)						
= ½ MILLION (GOLD)						
= ¼ MILLION (SILVER)						
SALES INCREASE						
ON THIS WEEK						
MUSIC WEEK, JUNE 12						
This Week Wks. on	TITLE					
Week Chart						
1 2 5	COMBINE HARVESTER (BRAND NEW KEY) The Wurzels					
£ 2 5 5	SILLY LOVE SONGS Wings					
		EMI 2450	Keith Prowse		Bob Barrett	
		Parlophone R 6014	McCartney Music/ATV		P. McCartney	

BOTH CHART TOPPERS, BOTH EMI



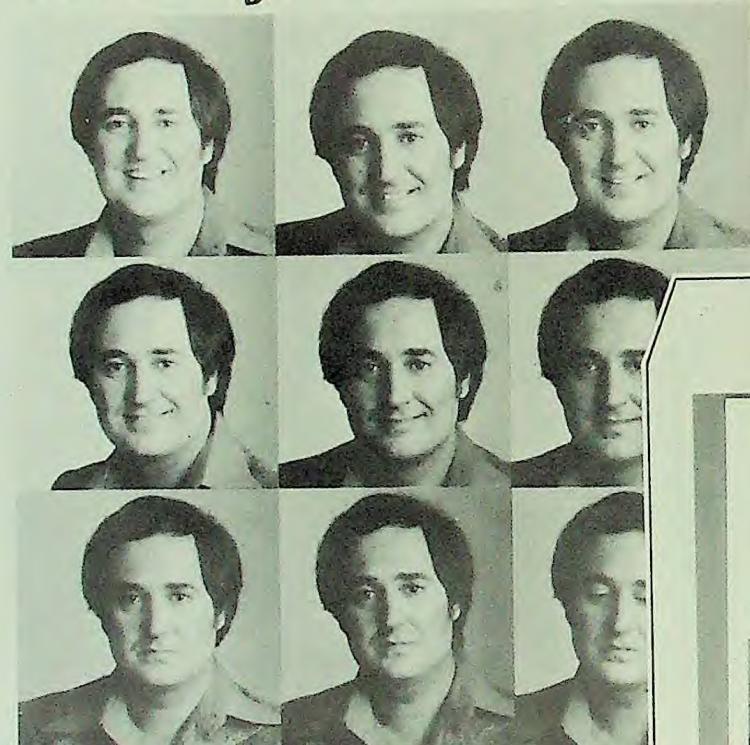
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'CONTRADICTION'

Album 9100 024 Cassette 7142 493

1 1 COMBINE HARVESTER (BRAND NEW KEY) The Wurzels	●	EMI EMI 2450
2 5 YOU TO ME ARE EVERYTHING The Real Thing	○	Pye Int. TN 25709
3 2 SILLY LOVE SONGS Wings	○	Parlophone R 6014
4 15 YOU JUST MIGHT SEE ME CRY Our Kid	○	Polydor 2056 729
5 3 NO CHARGE J. J. Barrie	○	Power Exchange PX 209
6 19 HEART ON MY SLEEVE Gallagher & Lyle	○	A&M AMS 7227
7 17 JOLENE Dolly Parton	£	RCA RCA 2675
8 13 TONIGHT'S THE NIGHT Rod Stewart	£	Riva 3
9 6 MY RESISTANCE IS LOW Robin Sarsfield	○	Decca F 13624
10 16 SHOW ME THE WAY Peter Frampton	£	A&M AMS 7218
11 8 LET YOUR LOVE FLOW Bellamy Brothers	○	Warner Brothers K 16690
12 7 FOOL TO CRY Rolling Stones	○	Rolling Stones RS 19121
13 22 SHAKE IT DOWN Mud	£	Private Stock PVT 65
14 9 THIS IS IT Melba Moore	○	Buddah BDS 443
15 12 DEVIL WOMAN Cliff Richard	○	EMI EMI 2458
16 11 MIDNIGHT TRAIN TO GEORGIA Gladys Knight & The Pips	○	Buddah BDS 444
17 24 THE BOYS ARE BACK IN TOWN Thin Lizzy	○	Vertigo 6059 139
18 4 FERNANDO Abba	●	Epic EPC 4036
19 26 YOUNG HEARTS RUN FREE Candi Staton	○	Warner Bros. K 16730
20 34 LET'S STICK TOGETHER Bryan Ferry	○	Island WIP 6307
21 - LEADER OF THE PACK Shangri Las	○	Charly CS 1009/Contempo CS 9032
22 21 SOUL CITY WALK Archie Bell & The Drells	○	Philadelphia PIR 4250
23 28 YOU'RE MY EVERYTHING Lee Garrett	£	Chrysalis CHS 2087
24 32 THE CONTINENTAL Maureen McGovern	○	20th Century BTC 2222
25 27 THE WANDERER Dion	£	Philips 6146 700
26 14 LOVE HANGOVER Diana Ross	£	Tamla Motown TML 1024

ON TOUR
19th June DUNSTABLE, California Ballroom
20th June MANCHESTER, Free Trade Hall
23/24th June LONDON, Hammersmith Odeon
25th June BIRMINGHAM, Barbarella's
26th June SOUTHPORT New Theatre
27th June CROYDON, Fairfield Halls

Whod she coo

Play 001
Available June 18

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Their new single.
DUNSTABLE, California Ballroom
MANCHESTER, Free Trade Hall
LONDON, Hammersmith Odeon
BIRMINGHAM, Barbarella's
SOUTHPORT New Theatre
CROYDON, Fairfield Halls

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ONES TO WATCH

MICHELPOLNAREFF
LIPSTICK K10783



JOHN SEBASTIAN
WELCOME BACK K14434



CATE BROTHERS
CAN'T CHANGE MY HEART K13038



LIVERPOOL EXPRESS
YOU ARE MY LOVE K16743



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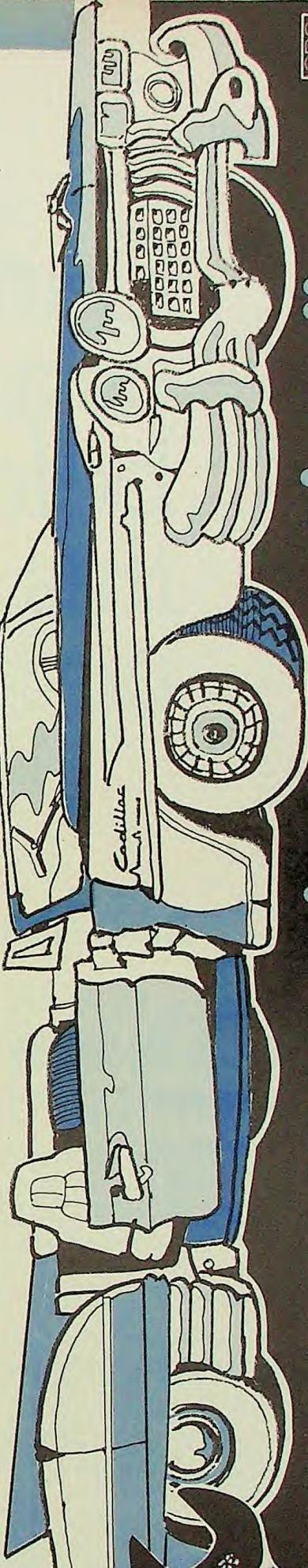
wea

"MY SWEET ROSALIE"

THE NEW SINGLE

26 14 LOVE HANGOVER Diana Ross	Tamla Motown TMG 1024
27 10 ARMS OF MARY Sutherland Brothers/Duver	CBS CBS 4001
28 23 THE FLASHER Mistura with Lloyd Michaels	Route RT 30
29 25 SAVE YOUR KISSES FOR ME Brotherhood of Man	Pye TN 45569
30 39 DAWN Flintlock	Pinnacle P 8419
31 49 WHAT A WONDERFUL WORLD Johnny Nash	Epic EPC 4294
32 18 I'M YOUR PUPPET James & Bobby Purify	Mercury 6167 324
33 30 REQUIEM SIRK	Bell Bell 1478
34 45 DANCE THE BODY MUSIC Osibisa	Bronze BRO 26
35 20 MORE MORE MORE Andrea True Connection	Buddah BDS 442
36 40 SOLD MY SOUL FOR ROCK 'N' ROLL Linda & The Funky Boys	Spark SRL 1139
37 50 I DON'T WANNA PLAY HOUSE Tammy Wynette	Epic EPC 4091
38 37 LET'S MAKE A BABY Billy Paul	Philadelphia PIR 4144
39 31 SILVER STAR Four Seasons	Warner Brothers K 16742
40 44 COULD IT BE MAGIC Donna Summer	GTO GT 60
41 46 PARTY TIME Fatback Band	Polydor 2066.662
42 - I RECALL A GYPSY WOMAN Don Williams	ABC 4098
43 - KISS AND SAY GOODBYE Manhattans	CBS 4317
44 - I LOVE TO BOOGIE T. Rex	EMI MARC 14
45 - THE BOSTON TEA PARTY Sensational Alex Harvey Band	Mountain TOP 12
46 - MY SWEET ROSALIE Brotherhood Of Man	Pye TN 455602
47 - MISTY BLUE Dorothy Moore	Contempo CS 2087
48 - TIGER BABY/NO NO JOE Silver Convention	Magnet MAG 69
49 - SUNDAY Buster	RCA 2678
50 - TUBULAR BELLS Champs Boys	Philips 6006 519

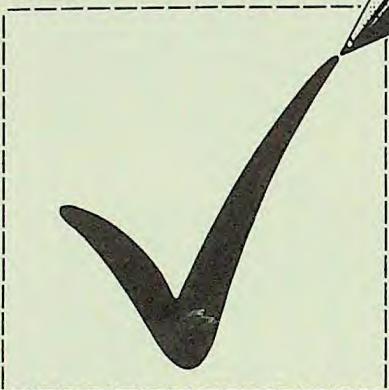
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ALBUM REVIEWS

POPULAR

BEACH BOYS

20 Golden Greats, Capitol EMTV 1. As all dealers will know by now, EMI is putting massive promotional effort, including intense TV advertising, behind this album. It incorporates all the Beach Boys classic performances, among them I Get Around, Help Me Rhonda, Barbara Ann, California Girls, God Only Knows and Good Vibrations, to name but six. The company is betting that the timeless summer appeal of the group's surfin' harmonies will remain as potent as ever, despite the fact that all the group's most popular recordings have been comprehensively reissued on various compilations and at various prices over the past six years. However, Jim Reeves has been comprehensively reissued on various compilations and at various prices

over the past six years. However, Jim Reeves has been similarly treated and it didn't hold back sales of Arade's collection. So big sales can be anticipated — and all the promotional activity may well rub off profitably on the forthcoming WEA release of the group's latest LP 15 Big Ones.

●

THE BEATLES

Rock 'n' Roll Music, Parlophone PCS 719. Producer: George Martin. A double album which will obviously provide grateful dealers with a fillip to flagging summer sales. It tracks 28 of their greatest recordings from the old 1963 flagwaver Twist And Shout through to Get Back from 1970. It includes 12 songs from the classic rock era which are not original group compositions, among them Long Tall Sally, Kansas City, Roll Over Beethoven and Money, all pulsating

with energy. A minor criticism is the failure to maintain proper chronological order, for the Beatles 1964 were a vastly better band technically than a year earlier, as was the quality of recording, and the early tracks are not without their flaws. Also some may wonder why such dynamic rock performances, Sgt. Pepper, She Came In Through The Bathroom Window, and Lady Madonna were not preferred to some of the weaker material. Nevertheless, it is a good repackaging job, as sales will undoubtedly prove.

●

SLIK

Bell SYBEL 8004. Producer: Phil Coulter. Impressive debut album from a group which has much potential, and on the evidence of this effort should have no difficulty in convincing any doubters of their musical competence. It is tunefully

unpretentious, easy on the ear and occasional flashes of individual instrumental expertise and, particularly, Jim McGinley's plaintive singing on Darlin' should help Slik avoid being forever tagged as a weenybop unit. Requiem was not yet proved a satisfactory follow-up to the chart-topping Forever And Ever, but given another substantial hit — and there are tracks on the LP which are obvious contenders for release as a single — then good sales should be in prospect, although a chart entry is not a foregone conclusion.

**

DONOVAN

Slow Down World, Epic EPC 86011. Producer: Donovan Leitch. This album took seven months to appear and follows, rather late perhaps, on Donovan's brief concert appearances last year. Not the most productive of artists, and not the easiest to pin down, Donovan perhaps relies too much on his reputation, based on much earlier, excellent product. He's still coming up with the same sort of songs — gentle folksy things, sung either in smooth tenor or slightly staccato/vibrato, thus being one of the few artists who can combine this style successfully. However, the success of this album is largely dependent on the extent of his disc-buying following, which nowadays is not what it was.

**

HANK MIZELL

Jungle Rock, Charly CRL 5000. Producer: Royce Clark. The onetime minister (for the church, not the government) will probably live on his memories of what happened with Jungle Rock in the British charts for the rest of his life. Meanwhile, a new album — and it is new, for 11 of the dozen tracks were freshly recorded with such session

luminaries as D.J. Fontana — arrives to offer more Mizell. His voice is surprisingly strong, and he wisely has cut songs in the Jungle Rock vein which don't stretch his abilities. Top tracks are probably Singing In The Jungle, Ubangi Stomp and Animal Rock And Roll, and some judicious in-store play might help sales along. The package includes Mizell's latest, Kangaroo Rock, as well as his last. Interesting prospects.

VARIOUS ARTISTS

Rare Masters, Phil Spector International 2307 008. Producer: Phil Spector. Now Polydor and its PSI label really gets down to the goodies! After stirring work reissuing the obvious material by the Crystals, Ronettes and others, it has now put together what is arguably the most interesting Spector album ever. Rare masters indeed, such as the Ronettes' never-issued Soldier Baby Of Mine and Paradise, Darlene Love's once-withdrawn (He's A) Quiet Guy and Stumble And Fall, and Bonnie and the Treasures' Home Of The Brave — this last one with a classic Barry Mann/Cynthia Weil 'rebellious' lyric. There are no duff cuts here, not even the anachronistic instrumental, Torpedo Rock, by Spector's orchestra. Masterly material, and surely good for solid, and long-term, sales.

**

HAZZARD & BARNES

Hazzard and Barnes Warner Bros. K 56233. Producer: Peter Swettenham. Very professional duo who have recently been touring with Camel but perhaps are destined to remain opening act. The songs are gentle, warm and whimsical, a little dated, but well thought out and nicely

TO PAGE 36



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The Tape and Record Guide

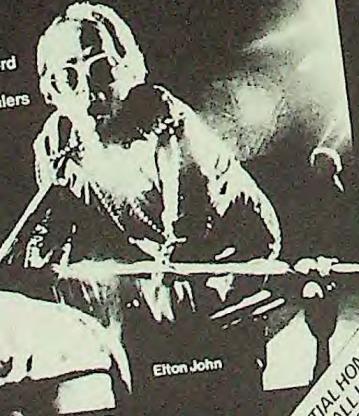
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You're my sunshine
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You're my best friend...

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QUEEN release their new single "You're my
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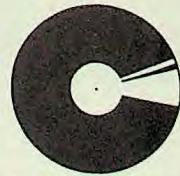
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uses one track of multitrack tape to encode signals from the faders which are being operated by the engineer. The information is stored in floppy disc form, and used by a small computer to operate tape rewind and fader positioning.

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of Necam by pointing out that during tests two different engineers were able to produce good mixes easily, each using the system differently, to aid his own individual method of working.

The competitor in Britain is Cadac, which although an appreciable time behind Neve in completing development, expects very soon to present its own system, and Clive Green, the company's head, has revealed that there are already two firm orders for the finished product.

Green wrote an article over three years ago on the subject, and, interestingly enough, postulated that automated mixdown should involve servo operated faders. Cadac did do some negotiating with another company with the intention of jointly developing the idea, but it failed to get off the ground.

The present Cadac development, while still very much "under wraps" differs from Necam in that it is purely electrical on the console and differs from US systems in employing a voltage controlled attenuator, rather than a voltage controlled amp.

General comment on the subject is well represented by remarks from an involved party — Tilsley, who frankly agrees that sound recording is in some ways a "gimmick industry", and as such automation will be an irresistible investment to those who can afford it — and APRS chairman Jacques Levy, who is in the capacity of observer, and who feels that while a certain amount of keeping up with the Joneses will ensue, and keen competition between big studios will lead to automation being installed quite widely to please customers, equally there is room in the industry for the smaller studio, which does not need and can offer its own kind of good service without such sophisticated equipment.

Feminine touch at the exhibition

ANY VISITOR to this year's APRS exhibition, the ninth to be held, who needs help with finding his way around the stands will be able to enlist the aid of a pretty lady.

Because of the various changes of plan necessitated by the fire at the Connaught Rooms early this year — which left the main hall usually occupied by the exhibition unusually occupied by the exhibition unusable — it was thought that some visitors might find themselves a trifle disoriented. To avoid any possibility of spectators getting lost, or of any of the stands (which now occupy parts of four floor levels instead of the usual two) finding themselves ignored because their presence was not well enough advertised, four young ladies have been engaged to act as guides and informers.

As there is usually a dearth of female company in electronics exhibitions, their presence will probably be much appreciated — on a decorative as well as a practical level.

The absolute tyro would probably find that just reading the contents pages and looking at the pictures would be a useful nursery class in the subject, but, even at its price of £16, the book must surely represent an investment in profession to any studio.

committee urgently considered the possibility of holding the exhibition elsewhere this year. However, none of the available venues were suitable, and, rather than consider the possibility of cancelling the event, APRS Secretary Edward Masek and other committee members got down to rearranging all their carefully laid plans for the layout.

The 81 exhibitors — eleven more than last year, and nearly five times as many as in 1970 — were informed of the changes, and strenuous attempts were made to provide everyone who had to change site with as much and in some cases more, area as before.

The committee's hope that the revised plan sent out in February would solve all the problems proved over-optimistic. The GLC placed further restrictions on the site in April, and some exhibitors had to be resited a second time.

The committee's efforts to be fair to exhibitors in a very difficult situation led to instances such as Cadac, in the person of committee member Clive Green, volunteering to take one of the possibly less advantageous sites in order to make it easier to place another exhibitor.

IOSCENE

World

tomatic engineer

EDITED
by
TERRI ANDERSON

Important contribution to the studio world

THE FLYLEAF of the newly published book Sound Recording Practice states "Although inevitably technical, the book is intended to be read and consulted by those, such as producers, who use studios but may have no specialist training".

Any non-specialist who has wrestled with technical literature in the audio field at any time would be entitled to a wary attitude towards such a claim, but if the courage to plunge into the text is summoned up, the statement is proved to be justified.

Certainly there is a wealth of technical information, but there is more than sufficient material in the body of the text which is very readable.

It would be quite fair to say that the sincerely interested reader particularly anyone who is at any time involved in the recording industry, would gain a satisfying peripheral grasp of the subject by going through the narrative skipping the really difficult passages and sheets of data.

Sound Recording Practice is the first English language handbook designed for the users of audio-electronic equipment rather than the designer or engineer. A handsomely produced 400-odd page volume, with additional comprehensive glossary and detailed index, this book has been compiled by the APRS, and its birth is rightly regarded as a very important event in the sound recording world.

In his foreword APRS chairman Jacques Levy says that the Association is proud to present it as a contribution to recording knowledge and standards.

He describes it, with justification, as a "distillation of the experience and knowledge of a score of sound recording experts". In reminding studio personnel at all levels of

experience that they "have a duty to keep abreast of developments in the technical and artistic spheres of their profession" he is expressing the attitude of the APRS as a whole.

The Association has given ample practical proof of its view in that respect by establishing its audio engineers course — to take place soon for the third year running — at Surrey University, Guildford.

This course, limited though it is in time and places available, is an acknowledgement of the need for those already in the profession to refresh and expand their knowledge, and of the general lack of formal courses of study for studio engineers in this country.

This course is run by John Borwick, Lecturer in Recording Techniques at Surrey University — an establishment which offers the Tannemeister course, probably the only study programme in Britain which approaches a full training for would-be engineers.

Borwick is the editor of the handbook. In his preface he sets out the book's objectives by stating that,

"In planning this handbook the APRS saw no need to duplicate the more formal and theoretical material already available in numerous textbooks... Rather... to present in one comprehensive volume a digest of the experience, techniques and philosophy of leading practitioners currently working in sound recording and broadcasting."

He adds later, "By turning to experts in the various branches of sound recording, the Association ensured a degree of up-to-dateness and personal involvement that would have been lacking in a textbook writer, however competent", and he closes with thanks to the APRS Executive Committee and to the sub-

In the Techniques section of the handbook topics explored include Speech and Drama, Classical, Synthesised and Popular music, and the Role of the Producer.

Headings in the Manufacturing Processes section are Disc Cutting and Manufacture and Tape Duplicating; and the final section of the book covers Allied Media — sound and TV broadcasting, and film.

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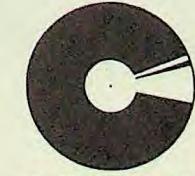
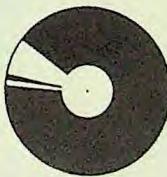
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MUSIC WEEK

STUDIOSCENE

covering the professional recording studio world

AUTOMATION IS a topic which has been smouldering gently for quite some time but this year has been fanned by British technical development and can now be described as burning.

The term itself is cause for discussion: the developers of this country's first marketable system, Rupert Neve & Co, contend that the word automation is being wrongly used, because the mix is still mostly carried out by the engineer, and any of the available or proposed automated systems will only assist him, not do it "automatically" for him.

However, "automation" is likely to win the usage battle simply because it is quicker to say than "computer assisted mixdown".

Earlier this year Neve unveiled the Necam system, which has been written up in detail in a previous Studioscene. Very briefly the system uses one track of multitrack tape to encode signals from the faders which are being operated by the engineer. The information is stored in floppy disc form, and used by a small computer to operate tape rewind and fader positioning.

The vital feature of Necam, and one which has aroused considerable argument — and a fair amount of sniping from competitors — is that it employs both electronics and mechanics. The computer not only remembers where the faders were at any given point in a number of different mixes, but instructs the faders, which are servo-powered, to return to the desired position whenever necessary.

The system's two predecessors and its main American rivals are those developed by Allison and Quad Eight (Compumix).

Inherent disadvantages in both prevented their earliest models from gaining a foothold in the market here; in fact it is widely said that while each assisted the engineer's memory, both were practically rather complex and time consuming to use, making mixdown slower.

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of Necam by pointing out that during tests two different engineers were able to produce good mixes easily, each using the system differently, to aid his own individual method of working.

The competitor in Britain is Cadac, which although an appreciable time behind Neve in completing development, expects very soon to present its own system, and Clive Green, the company's head, has revealed that there are already two firm orders for the finished product.

Green wrote an article over three years ago on the subject, and, interestingly enough, postulated that automated mixdown should involve servo operated faders. Cadac did do some negotiating with another company with the intention of jointly developing the idea, but it failed to get off the ground.

The present Cadac development, while still very much "under wraps" differs from Necam in that it is purely electrical on the console and differs from US systems in employing a voltage controlled attenuator, rather than a voltage controlled amp.

General comment on the subject is well represented by remarks from an involved party — Tilsley, who frankly agrees that sound recording is in some ways a "gimmick industry", and as such automation will be an irresistible investment to those who can afford it — and APRS chairman Jacques Levy, who is in the capacity of observer, and who feels that while a certain amount of keeping up with the Joneses will ensue, and keen competition between big studios will lead to automation being installed quite widely to please customers, equally there is room in the industry for the smaller studio, which does not need and can offer its own kind of good service without such sophisticated equipment.

Feminine touch at the exhibition

ANY VISITOR to this year's APRS exhibition, the ninth to be held, who needs help with finding his way around the stands will be able to enlist the aid of a pretty lady.

Because of the various changes of plan necessitated by the fire at the Connaught Rooms early this year — which left the main hall usually occupied by the exhibition unusually occupied by the exhibition unusable — it was thought that some visitors might find themselves a trifle disoriented. To avoid any possibility of spectators getting lost, or of any of the stands (which now occupy parts of four floor levels instead of the usual two) finding themselves ignored because their presence was not well enough advertised, four young ladies have been engaged to act as guides and informers.

As there is usually a dearth of female company in electronics exhibitions, their presence will probably be much appreciated — on a decorative as well as a practical level.

When fire badly damaged the Connaught Rooms and it was announced that repair and redecoration would not be complete in time for the APRS '76, the

committee urgently considered the possibility of holding the exhibition elsewhere this year. However, none of the available venues were suitable, and, rather than consider the possibility of cancelling the event, APRS Secretary Edward Masek and other committee members got down to rearranging all their carefully laid plans for the layout.

The 81 exhibitors — eleven more than last year, and nearly five times as many as in 1970 — were informed of the changes, and strenuous attempts were made to provide everyone who had to change site with as much and in some cases more, area as before.

The committee's hope that the revised plan sent out in February would solve all the problems proved over-optimistic. The GLC placed further restrictions on the site in April, and some exhibitors had to resite a second time.

The committee's efforts to be fair to exhibitors in a very difficult situation led to instances such as Cadac, in the person of committee member Clive Green, volunteering to take one of the possibly less advantageous sites in order to make it easier to place another exhibitor.

Important contribution to the studio world

THE FLYLEAF of the newly-published book Sound Recording Practice states "Although inevitably technical, the book is intended to be read and consulted by those, such as producers, who use studios but may have no specialist training".

Any non-specialist who has wrestled with technical literature in the audio field at any time would be entitled to a wary attitude towards such a claim, but if the courage to plunge into the text is summoned up, the statement is proved to be justified.

Certainly there is a wealth of technical information, but there is more than sufficient material in the body of the text which is very readable.

It would be quite fair to say that the sincerely interested reader particularly anyone who is at any time involved in the recording industry, would gain a satisfying peripheral grasp of the subject by going through the narrative skipping the really difficult passages and sheets of data.

Sound Recording Practice is the first English language handbook designed for the users of audio-electronic equipment rather than the designer or engineer. A handsomely produced 400-odd page volume, with additional comprehensive glossary and detailed index, this book has been compiled by the APRS, and its birth is rightly regarded as a very important event in the sound recording world.

In his foreword APRS chairman Jacques Levy says that the Association is proud to present it as a contribution to recording knowledge and standards.

He describes it, with justification, as a "distillation of the experience and knowledge of a score of sound recording experts". In reminding studio personnel at all levels of

experience that they "have a duty to keep abreast of developments in the technical and artistic spheres of their profession" he is expressing the attitude of the APRS as a whole.

The Association has given ample practical proof of its view in that respect by establishing its audio engineers course — to take place soon for the third year running — at Surrey University, Guildford.

This course, limited though it is in time and places available, is an acknowledgement of the need for those already in the profession to refresh and expand their knowledge, and of the general lack of formal courses of study for studio engineers in this country.

This course is run by John Borwick, Lecturer in Recording Techniques at Surrey University — an establishment which offers the Tannemeister course, probably the only study programme in Britain which approaches a full training for would-be engineers.

Borwick is the editor of the handbook. In his preface he sets out the book's objectives by stating that, "In planning this handbook the APRS saw no need to duplicate the more formal and theoretical material already available in numerous textbooks... Rather... to present in one comprehensive volume a digest of the experience, techniques and philosophy of leading practitioners currently working in sound recording and broadcasting."

He adds later, "By turning to experts in the various branches of sound recording, the Association ensured a degree of up-to-dateness and personal involvement that would have been lacking in a textbook writer, however competent", and he closes with thanks to the APRS Executive Committee and to the sub-

committee comprising Richard Petrie and Michael Beville.

His own attitude to the subject is clearly explained in the opening sentence of his technical introduction, The Programme Chain: "Sound Recording is an artistically rewarding occupation".

He deals in detail with the making of a record and also writes a later chapter on Microphone Circuits.

Succeeding chapters include Acoustics, by Alex Bard of Sandy Brown Associates; Mixing Consoles and Mobile Control Rooms, both by Richard Swettenham, of Helios Electronics; Monitoring Systems, by Stephen Court of Court Acoustics; Magnetic Tape, by Angus McKenzie, of Augus McKenzie Facilities, who also contributes "chapter on Tape Machines and another on Equipment Alignment; and Maintenance, by L. G. Harris of Olympic Sound Studios, while Michael Belville of Audio Design Ltd and Ted Fletcher of Stancil Ltd deal with Extra Facilities and Communication Circuits respectively.

In the Techniques section of the handbook topics explored include Speech and Drama, Classical, Synthesised and Popular music, and the Role of the Producer.

Headings in the Manufacturing Processes section are Disc Cutting and Manufacture and Tape Duplicating; and the final section of the book covers Allied Media — sound and TV broadcasting, and film.

The absolute tyro would probably find that just reading the contents pages and looking at the pictures would be a useful nursery class in the subject, but, even at its price of £16, the book must surely represent an investment in profession to any studio.

STUDIOSCENE**Show Preview**

AMONG THE exhibitors occupying the 99 stands F. W. O. Bauch Ltd will have a number of well-known names, including Studer, Neumann, EMT, UREI and Allison Research.

Items to be shown which are being exhibited in Britain for the first time are the 169 portable mixer, the A68 stereo power amp and the Unisette tape deck, all from Studer; the EMT 250, and the Gold Foil EMT 240 reverberation units (EMT gained considerable interest at the AES in Zurich with these units); new response plotting system, compressor-limiter, leveller and variable band pass filters from UREI; and Transco disc recording blanks and Sontec parametric equalizers.

THE DIGITAL audio 'Universal' Delay Line, a general purpose effects unit for production work and live performance will be shown by Philip Drake Electronics Ltd, together with a basic rack-mounted talkback system for up to eight sources and destinations.

SCENIC SOUNDS will be as well supplied with personnel as with equipment. Dave Harrison, designer of the new US Harrison Recording Console, Tom Hidley, head of the newly formed Eastlake Audio design company, Larry Blakely of DBX in America, and Wayne Jones of Amber Electro Design will be available to talk about their products, all of which are represented by Scenic Sounds in Britain, and all of which will be among the wide variety of equipment on this stand. Dave Hawkins, Pauline Cook, and Jean-Jacques Leton, of Scenic Sounds will be attempting to be seen and heard also.

Of particular interest on this stand is the dbx K9-22 noise reduction system plug-in replacement for Dolby A, which allows a studio engineer to convert Dolby A361, M16 or M24 to dbx within minutes. Hawkins' description of the equipment as "cheeky" is quoted without further comment!

THE MAIN feature on the Levers-Bias (Levers-Rich Equipment Ltd incorporating Bias Electronics) will be the Proline 1000 professional recorder, an improved version of the E200 recorder will also be shown, and the Ampro NAB broadcast cartridge recorder will make its European debut.

THIS EXHIBITION will be the first major event in the commercial life of the Emittape 830 range of professional audio tape. EMI Tape Ltd, of Hayes, Middlesex, launched their brand new range of tapes only a few weeks ago at a reception for people on the technical and managerial side of a large number of studios. APRS is obviously an opportunity for much wider exposure of the new product.

The 830 range is based on a high output, low noise, professional tape, developed specifically for high quality reproduction in studio mastering and broadcast applications. EMI's most significant claims for it are increased high/low frequency magnetic remanence values and an excellent signal to noise ratio; also, low modulation noise and low head wear properties associated with the successful Emittape 815 broadcast quality tape have been incorporated in the new product.

The 830 range will initially be available in three formats; 831 non-backed standard play, 832 matt-backed standard, and 833 long play.

Further innovation is to be seen in the packaging. These tapes are packed in a new two-piece "shell and slide" studio box with centre spool lock, and the tape itself is wound on a new professional spool with stronger flanges than previously.

Around the stands at the APRS Exhibition

THE FOCUS of the Millbank Electronics Group stand will be upon the PAC-SYSTEM range of amplifiers and associated equipment.

There are three amps at present in the range; 30-watt, 50-watt and 100 watt, each with a six input capability but usable as slave amps to provide up to 1000 watts when wired together.

Also on show is the new PAC 3-15 programme distribution amp which can supply up to three separate amplified music/speech channels; the MIL 60, and the 1001E — a high quality 100 watt monitor.

ALL THE existing models of Lockwood high quality monitoring speakers will be on Stand 81, with three models of professional disc reproducing equipment which are new to the company's range.

Also on show, and possibly already familiar to many, is the Lockwood Speaker Protection Device — SPD for short.

AS IN all previous years, a major exhibitor is Rupert Neve and Co, which this year shows a brand new series of standard consoles, titled the Compact range.

Model 8068, (first model sold to Dublin Sound Studio, Eire) is a 30 track sound recording and quadraphonic mixdown console, with 28 mike and line inputs, type 1102 channel amp, routing selectors direct to track or through stereo panning to 16 groups, independent levels to auxiliary groups 1-4, solo and cut facilities. Other models in the range are the 8058, for 24 track; and the 8056, for 16-track recording.

Neve are also showing one of a new series of multi-purpose consoles — Model 5305 — designed for mono or stereo broadcasting or four-track recording.

Perhaps of greatest interest to some visitors will be the complementary tickets available on the stand for the Neve presentation of their NECAM computer-assisted mixdown system. The presentations are taking place at intervals at a site near but not within the APRS exhibition.

AUDIO DEVELOPMENTS follow their well-tried practice of showing something old, something new (there may well be something blue, but nothing borrowed).

Familiar products are the range of professional portable sound mixers — the AD 007 and AD 031 being the best-selling lines. The Super system AD 075, steadily increasing in popularity, will be on display in an example, which demonstrates the



THE NEWEST of the Klark Teknik graphic equalizers, the DN 15.

unusual routing system employed.

This year's new product is the AD 045 Pico mixer, which aims to offer a more economical solution to the problem of getting professional performance in a small package.

Audio Developments' emphasis is now heavily on international business, with groups of agents established in Europe and Canada, and the firm is on the lookout for further overseas expansion.

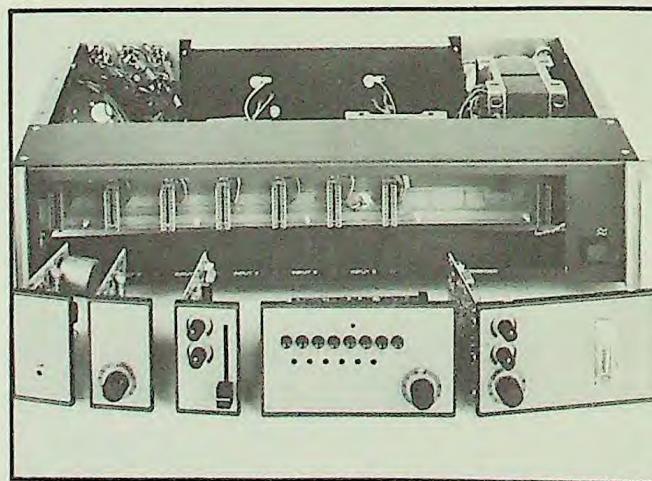
SURREY ELECTRONICS men, Trevor Brook and John Hulin, will be demonstrating their Stereo Coder output — displayed on a spectrum analyser to show its exceptionally low beat tone distortion.

They will also happily talk knowledgeably about the other exhibits, including their latest stabilizer, with electronic floating input and balanced output. A unit which aims to eliminate transformers from the signal path.

AGFA-GEVAERT are showing a wide range of high quality tapes, including bulk 3.81mm tape, professional PEM and the recently introduced SFD cassettes, on their stand.

TRIDENT AUDIO Developments Ltd are exhibiting the newest addition to its range of professional sound mixers — the Fleximix system. This innovative and budget-conscious system has already been on view at the AES exhibition in March.

This flexible system provides the user with an expansion capability which would permit a small mono



EXPLODED MP the Millbank PAC-SYSTEM amp, with inputs "exploded" to show the way they plug in. This amp is ready for rack mounting, but can be supplied with a separate case.

format to be built up to 40 input channels, ten mixed output groups, and 24-track monitoring, without any commitment to prewiring. The process would involve only adding extra modular units, and the mainframes (which include power supply) to support them. The compact mainframe size allows easy mounting in flight cases.

The A series console is designed

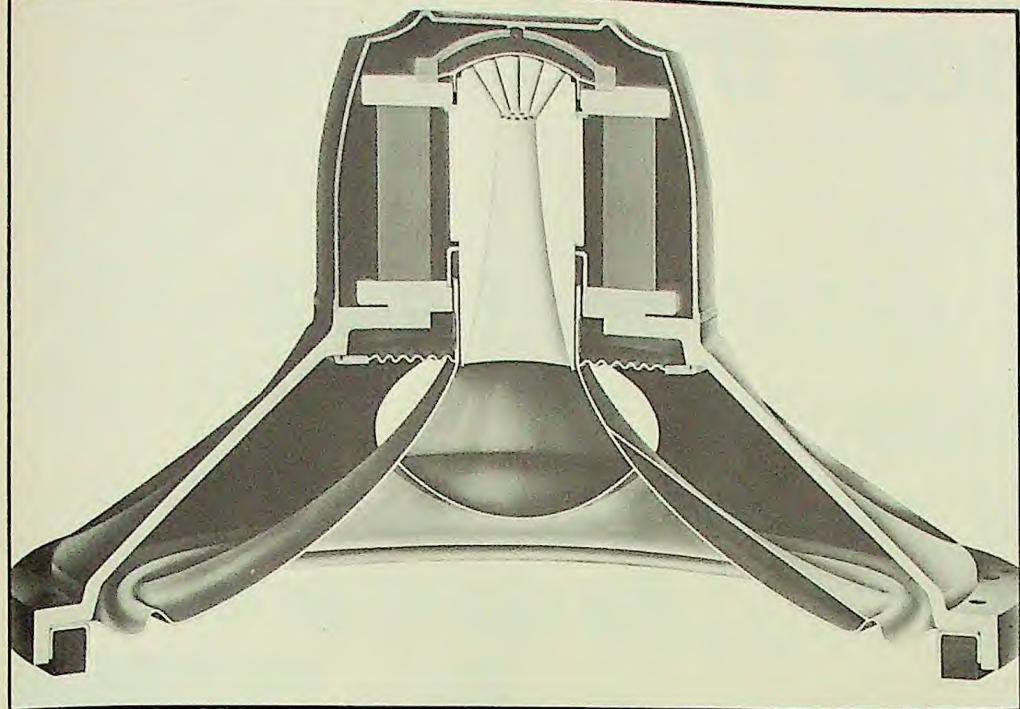
for multi-track studios, requiring a very sophisticated system, while the B series is intended to offer comprehensive facilities, but has dispensed with some of the sophistication to allow prices to be lower.

Trident will also be showing a new parametric equaliser type CB 9066. WOW AND flutter meters such as those to be seen on the Lennard



TO BE seen for the first time at the exhibition — the Sonaplan Autoloader, marketed here by 3M.

STUDIOSCENE



THIS SECTION through a Tannoy integrated loudspeaker system shows the speaker to be as much as a symmetrical work of art as a sophisticated piece of audio design and execution.

Developments Ltd stand are in constant use in this country by radio and t.v. companies, by manufacturers of turntables and tape transports and by a great many recording studios. LD are showing a range of meters manufactured by Woelke Magnetbandtechnik.

A new unit on display will be the ME102/CE, which has the same characteristics as the ME102 meter,

but additionally has an "NAB/JIS" facility for measuring flutter according to NAB and JIS standards.

MAKING A first appearance on the market is the Sonaplan XT-14 autolocator — to be seen on the 3M United Kingdom Ltd stand.

The autolocator is designed for rapid location and selection of

material recorded with 3M M79 series studio recorders, and is encased in a pocket-calculator-style control box. The XT-14, like the Sonaplan tape timer, will be handled exclusively in the UK and Europe by 3M.

The 3M stand also features two M79 series recorders, API MagLink and MiniMag synchronisers, and examples of Mincom test equipment plus examples from the range of Scotch professional audio tape.

PENNY & GILES Conductive Plastics Ltd, of Gwent, South Wales, are using the APRS 1976 to promote their Quad Pan potentiometer — a new addition to the firm's range of audio products.

The Quad Pan accepts a single channel input signal and divides it into four outputs, each representing the sound level needed in each speaker of a quadraphonic system. With the infinite resolution available from the Penny & Giles conductive plastic tracks (the design and development of which won the company a Queen's Award to Industry last year) the operator can make very fine settings.

Also on show will be the already well-known Penny & Giles range of studio faders, and solid state peak programme meters.

SOUNDCRAFT ELECTRONICS Ltd will be unveiling its new specification Series Two range of recording mixers at APRS. The revised specification for 1976 embodies all the features of the original, plus several new facilities, and a new modular form of construction.

Custom built configurations of the new range will be available and,

to demonstrate the flexibility of the system, it is hoped to exhibit a 28 into 24 console with continuously variable multi-band equalization and switchable VU/PPM L.E.D. meters on every channel, and an extensive patch bay.

TWEED AUDIO, based — as the name might indicate — in Scotland, are showing the Roxburgh 128. The Roxburgh range of consoles which have been designed economically, are being exhibited for the first time at this exhibition.

The console can be ordered as four output group, and expanded later to eight by simply adding more plug-in modules. The number of input channels can be increased by ordering further input units.

Other exhibits from Tweed are the Standard 24-8/16 console using newly designed narrow modules; the Standard 12/2 portable, a recent design aimed to be used in the studio and elsewhere, and new filter units.

THE NEW Klark Teknik Ltd 1/4" master recorder is now in full production and will be exhibited, with the firm's range of graphic equalizers.

The SM2 recorder is available in two models — for studio and for broadcasting (designed for the BBC). Among the features of this high technology machine are a unique tape tension system using a digital comparator, and variable speed spooling.

Four new graphic equalizers will be shown, three superseding previous models but the fourth, the DN15, being completely new.

THE LARGEST exhibit, comprising four stands, is that of Industrial Tape Applications, which will be showing products by Itam, Revox, Teac and Otari.

Respectively, items on show are an eight-channel tape deck, costing less than £1800 and a range of mixers; a variety of Revox machines based on the A77 series, including a new cassette pancake quality checker; a completely new eight-track, the Teac 80-8, and the A3340S industrial recorder; a new compact professional recorder and a new one-inch eight-track master recorder, both from Otari.

DOLBY WILL be exhibiting a full range of noise reduction equipment — the popularity of which is attested by the fact that in the ten years since the first A301 units were sold, some 25,000 channels of A-type noise reduction have been installed in over 50 countries.

On show for the first time will be the two units in the 330 series. The 330 tape duplication unit is for the preparation of master tapes for high speed duplication of pre-recorded Dolbyized cassettes etc while the 334 FM broadcast unit allows radio stations to encode FM broadcasts with the Dolby B characteristic, while reducing the effective high frequency pre-emphasis to 25 microseconds.

FELDON AUDIO are exhibiting and demonstrating items from their

range of imported equipment by Eventide Clockworks, F. M. Acoustics, Ortofon and Pandora. Among these is an item surely aiming for the record in length of title, being an expander, compressor, limiter, noise gate and dynamic reverser combined — Omnipressor for short. There are also two new amps incorporating delayed turn on, and a modular construction digital delay unit.

RACAL-ZONAL state that they now offer a tape for every professional application, the latest being the Triple Six — designed specifically for stereo broadcasting and developed to BBC requirements. The Triple Three is the version designed for mono broadcasting.

SCAMP IS a word which was dropped here and there at the AES in Zurich, and it reappears at this exhibition. This mnemonic comes from the title of Audio Design Recording's comprehensive range of modules — Standardised Compatible Audio Modular Package. The units include dynamic noise filters, equalisers, microphone and mixer pre-amps compressor — limiters, and effects units. Other, well-established ADR goods will also be on show.

THE VITAVOX Thunderbolt loudspeaker system, which was introduced at last year's APRS exhibition, will again be the centrepiece of the company's display. New Vitavox products on the stand will be a multicell dispersive horn, with a flexible range of adaptors, and a new metal thread insert for the Vitavox S3 pressure unit.

HAMPSTEAD HIGH Fidelity, distributors of the CE (formerly STC) range of professional broadcast quality mikes will be exhibiting the entire range on stand 36, together with a number of Nakamichi products for studio work. There will also be a number of amp models, and a range of Keith Monks mike stands.

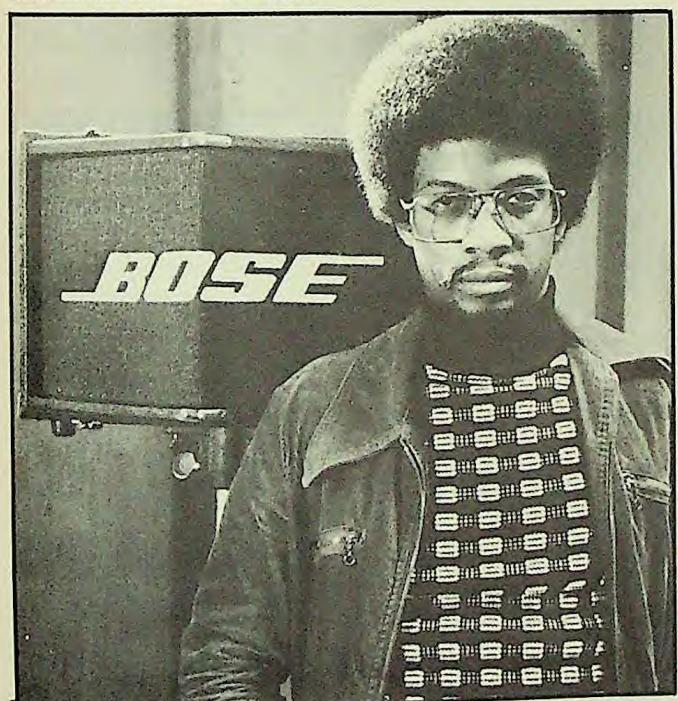
BOSE, KNOWN already in the hi-fi field, is a less familiar name in PA, but requests from musicians wanting to use their domestic Bose 901 speakers on stage prompted the expansion of operations.

In the past four years the 800 loudspeaker system and then the 1800 professional power amp have been launched. In the case of the latter the design goal was to produce an amp with no audible distortion sound colouration, noise or hum, and the company feels it has succeeded. Customers Bose lists include James Last, Bruce Springsteen and Herbie Hancock.

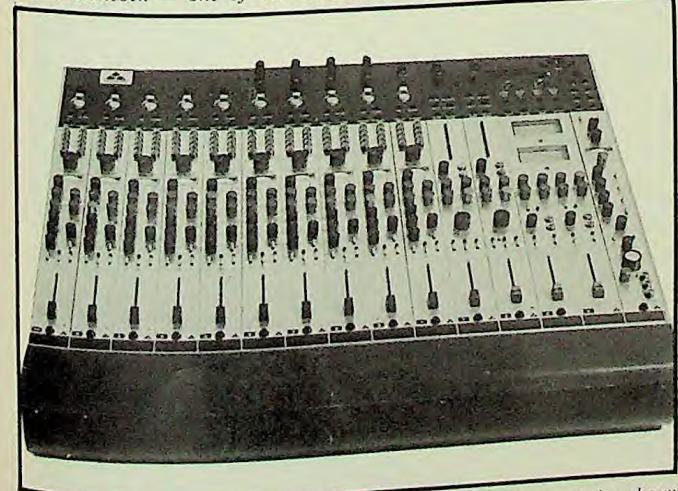
CADAC, ALREADY known for its custom, E type, and large recording consoles for studio and broadcast use will this year be exhibiting a range of smaller equipment for tape transfer and stage sound reinforcement applications. The firm also wants to bring to public attention the lesser known range of ancillary equipment it manufactures — such as vehicle mounted consoles, foldback speakers, limiter-compressors, equalisers, effects devices and other items; also the service offered via the Cadac wood machine and spray shops — to studios and other manufacturers who require specialised studio furnishing services.

MONITORING EQUIPMENT by AMIS will be shown on the Amek stand, together with an Amek M series console, featuring two types of input module; and an X series desk — a high performance console designed both for sound reinforcement and multi-track work.

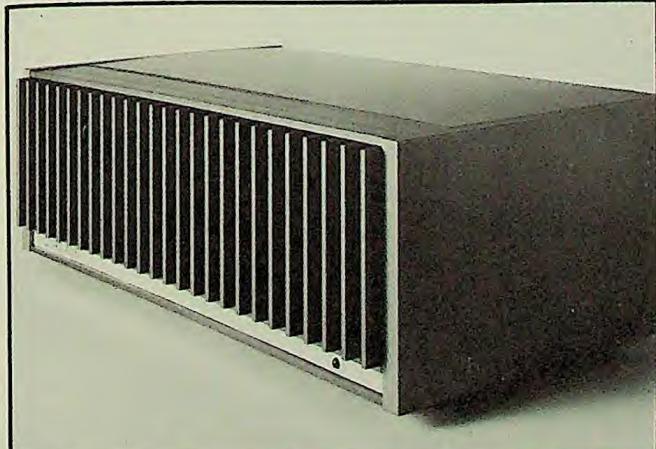
TANNOY PRODUCTS will be displaying a complete range of professional integrated loudspeaker systems and driver units, including five enclosure systems — Arden, the largest; Berkeley, more compact; Cheviot, the smallest free standing cabinet; Devon, large bookshelf speaker; and Eaton.



ADDING A certain something to this picture of a Bose stage amp is Herbie Hancock — one of the company's customers.



TRIDENT AUDIO Fleximix modular system mixing consoles are being shown on stand 16.



QUAD WILL be showing the new 405 current dumping amp; technical and application questions about this, and about the familiar 303 and 50E power amps which will also be on show, will be answered by staff on the stand.

STUDIOSCENE

THE APRS as a body, and many individual members of the professional recording industry, have been increasingly concerned over possible hearing damage resulting from high monitoring levels.

A spur to this concern has been proposed legislation to curb sound levels at all places of work, or to ensure at least that ear protection is worn in areas where sound levels are high for appreciable portions of the working day.

The report by the Industrial Health Advisory Sub-committee on Noise was issued last year, and was the result of their investigations based on a 1972 Department of Employment Code of Practice "for reducing the exposure of employed persons to noise."

Both these documents refer to measured sound levels in places of work, over a supposed continuous period of eight hours, in terms of dB(A).

Where exposure is continuous over eight hours to a reasonably steady sound level, it is stated as desirable that the level should not exceed 90dB(A). For exposure of more or less than eight hours, or if the sound level fluctuates, an equivalent continuous sound level may be calculated, and should not exceed that same level. These A weighted sound levels are subject to an all-important condition that the unprotected ear should not be exposed to pressure level exceeding 135dB, or, in the case of impulse noise, to an instantaneous sound pressure exceeding 150dB.

The 1974 Health and Safety at Work Act which did not exclude recording studios, lay responsibility for the protection of employees on the employer, with a reciprocal responsibility for employees.

The already mentioned Sub-committee's report of 1975 agreed in principle that new noise legislation

Ears under the Act

was needed, and any new legislation will affect, possibly to a considerable degree, recording studios (although in a recent letter to the APRS the Factories Inspector "clarified" the position of studios under the 1974 Act by stating "mere recording of impulses on magnetic tape is not sufficient for the studio to fall within the definition studios which do fall within the definition are ones where, on the premises, tape editing and cutting is carried out").

All this information, when ruthlessly pared to the bone, means that studios are, and will continue under proposed legislation to be, subject to the same noise laws as a steel works, cotton mill, or for that matter a pop festival.

At the most irritating end of the scale of possibilities, regular metering of sound levels in studios may reveal — as is certainly the case with many bands — that monitoring is persistently done at above the permitted level because the artists like it like that. That being the case the next step insisted upon by law, but clearly totally impractical in the context of a recording studio, would be that sound engineers either wore ear muffs under their headphones, or regularly left the control room for prescribed periods to conform with the scale of time-against-noise-levels laid down in the original Code of Practice. Or the studio manager could make scrupulously sure that all tape editing was done in the street, outside the studio building itself.

In the less fanciful area of possibility — or rather probability — most recording studios would be obliged to maintain a strict watch on

control room and studio noise levels in an attempt to conform to the Act, and would have to apply such rules as providing ear protection and, labelling areas of risk.

While the obligation laid upon studio managers would be chiefly moral — now that the dangers to hearing have been clearly spelled out they cannot be easily ignored — and the idea of regular swoops by noise police is melodramatically unlikely, the Sub-committee report does state: "new legislation should comprise minimum requirements which must be complied with by all sections of industry to achieve protection of hearing, taking into account the wide range of industrial premises and practices, and the fact that criminal penalties are laid down for failure to comply with the Act legislation will have to be directly enforceable."

The 90dB(A) limit has not been chosen at random; it is the most practicable standard and has widespread international acceptance.

It is interesting to note that a factory inspectors' pilot survey showed that between a half- and one-million workers are exposed to noise of that level and over. If the limit were lowered to 85dB(A) that number would double.

Another recommendation of the sub-committee which could have interesting repercussions is that which states that manufacturers of machines would be obliged to warn purchasers that they are likely to cause hazardous noise levels, and "it is expected that purchasers, bearing in mind their obligations, would bring powerful pressure on manufacturers to provide quiet

machines" a possibility of monitors which would be incapable of exceeding say, 100dB?

The Code of Practice recommends — and doubtless its expected re-drafted form will also recommend — that employers maintain suitable noise level records, and a start has been made by a small number of studio managers who are members of a specially set-up APRS sub-committee. They are monitoring sound levels during recording and mixdown at their studios, and will report to the APRS when they have sufficient data.

The Association has already made its position clear to the Health and Safety Commission, and feels that studios, being very much a minority

area in the proposed legislation, should make their opinions heard early. An informative paper entitled High Sound Levels and Impairment of Hearing was compiled by the APRS in 1972.

- TO REFLECT the professional recording industry's concern over possible hearing damage from high monitoring levels, Edward J. Veale & Associates will be offering free hearing tests to any interested visitors to the APRS exhibition.

The tests will be carried out using an automatic recording audiometer, provided courtesy of Amplivox Ltd.

This machine is capable of demonstrating temporary threshold shift which occurs after prolonged exposure to high sound levels, and readings on visitors will be obtained by doing pre- and post-session audiograms.

E. J. Veale and Associates is a firm very well known for its work in studio design and construction.

Pursuit of perfection

STUDIO BUZZES

IN THE never-ending search for the newer and better in audio equipment, KEF Electronics engineers at their laboratories in Maidstone are using a £70,000 digital computer to analyse loudspeaker response.

Using 3M-produced Scotch disc cartridges, the KEF boffins are busily recording music at 2,400 r.p.m. converting the audio signals into digital ones, and with the aid of the said computer, calculating such things as frequency response, phase response and decay in terms of frequency, amplitude and time. All this stems from their basic theory that the performance of a loudspeaker can be assessed by analysing its response to a signal consisting of a single impulse.

The aim is, as one would expect from the foregoing information, nothing — or as little as possible — short of perfection in the matter of loudspeaker design.

Keen interest in KEF's psychoacoustic research methods is being shown by electronic experts abroad, especially in Japan and America.

One can only hope that the average consumer's ear appreciates all that is being done for it.

Everything you need to know...

...about every recording studio in the U.K. and Europe worth knowing.

The most detailed and comprehensive facts and figures you'll find anywhere. From the make and specification of every piece of equipment to the number of billiard tables!

If you're in the music business you can't afford to be without a copy of Music Week's Studioscene Directory. It's £2.50 obtainable from Sheila Jameson, Billboard Publications, 7 Carnaby Street, London W1V 1PG. 01-437 8090.

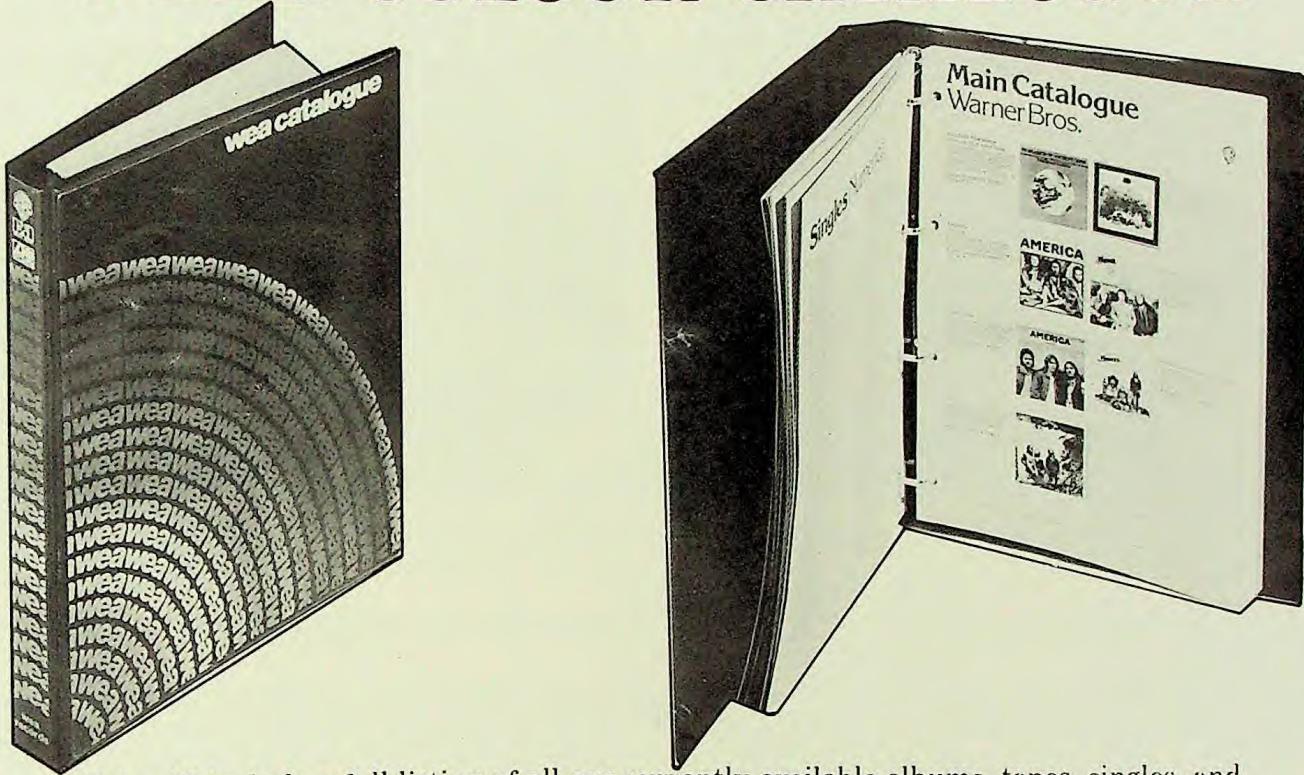
Don't forget to keep abreast of the latest developments by reading Music Week's monthly 'Studioscene' feature.

MUSIC WEEK STUDIOSCENE DIRECTORY



news ... important news
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important news ... important news

WEA Records Ltd. have pleasure in announcing the arrival of our brand new **FULL COLOUR CATALOGUE**



This will include a full listing of all our currently available albums, tapes, singles, and quadraphonic releases.

Singles will be listed numerically (with both A and B sides shown).

Albums will be listed three ways; numerically, by artist alphabetically, and by artist alphabetically by label. This final category will also provide full listings of all album tracks, tape configurations, and full colour illustrations of album jackets.

WEA Records Ltd will then issue subsequent record release information on a basis which will enable them to be filed in a separate section at the rear of the catalogue. And supplements will be made available periodically to up-date the main body of the catalogue.

If you would like to be the proud owner of the new WEA catalogue, please return the attached slip with your full name and address and your WEA account number. We will debit your account with the cost (£6.00) and your catalogue will be mailed to you within one month.

PLEASE COMPLETE AND SEND TO:

W.E.A. 69 NEW OXFORD ST., LONDON, WC1A 10G.

Please send me . . . copy/copies of your new FULL COLOUR CATALOGUE K999. Please Debit my account with £.....

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COUNTRY**Moon makes for a wide appeal**

BREAKING DOWN the musical barriers, a target frequently set by many aspiring groups, is already being well achieved by Cajun Moon. In a relatively short period of time the trio's past influences have combined to win over the followers from numerous diverse camps.

Cajun Moon is a group well entrenched in influences. Founded by folk singer and writer Allan Taylor, the musical realms are spread out by Brian Golbey, a stalwart of the British country music scene with numerous awards to his credit, and Jon Gillaspie, an American with experience in classical, electronic and rock music. Together they've combined to create a sound that they've refrained from classifying, preferring to leave the task to the various media outlets.

"We're not conscious of drawing from our own backgrounds," says Taylor. "When we have a new song, we just play along until it sounds right. It's not a case that a certain song has to sound a certain way — we all more or less know what we want on a song now."

Gillaspie adds: "It's also a question of not duplicating your influences and roots, but rather to acknowledge them and build on from there."

The original concept for Cajun Moon started out while Allan Taylor was living in the United States during 1973. He started to write material with a specific sound in mind.

The following year he came back to England and first contacted Gillaspie and six months later around February '75, played the new songs to Golbey and asked if he would help out on the demos.

There was, however, never any intention originally of Golbey joining the group's lineup because — as Taylor points out — "he was doing very well in his own field. I just couldn't see any reason why he should want to give up his solo work and come and work with me. I had asked him to sit in on the demos because he was the only person I knew who could play the way I wanted a song played after only hearing the song once or twice".

Once the demos were completed, Taylor struck up a management deal with Robertson-Brown Associates and, within a month, the group had found themselves as the support act on the nationwide Steeleye Span tour at the tail end of last year. Later a recording contract was negotiated with Chrysalis, resulting in Cajun Moon's debut album released a few weeks back.

The group's success, as was its original intentions, has been built upon its members' differing influences. Now Cajun Moon is reaping its rewards by drawing the



Cajun Moon

attention of many different audiences.

Taylor and Golbey's association is longstanding, having first met at the Stanford Arms Folk Club in Brighton 12 years ago, and later — for a period — they joined forces in running the club.

"Strangely enough we've always been associated although, basically, we've always worked at different ends of the spectrum" says Golbey. "I've recorded a number of Allan's songs, and there have always been a number of country enthusiasts aware of him."

In 1972 Taylor, having visited America on a number of previous occasions to play folk tours, decided to move over there, to prevent musical stagnation.

While in the States Taylor cut his American Album — one of three releases for United Artists — and made a substantial impact on the

**EDITED
by
TONY BYWORTH**

wanted to do" says Taylor, "and the way it turned out is exactly how we wanted it. Now — a few months later — I'm sure we would do a few things a little differently, but we're perfectly happy in the material content and the sound".

Perhaps breaking down the barriers wasn't Cajun Moon's original intentions, but rather present music for its own sake. But the group's current success is built upon the attention drawn from the folk, country and rock camps.

Success, therefore, could be determined because of the lack of classification. Here Brian Golbey has the final word: "Because you can't put the music in a bag, the followers of each camp tend to be a little more open minded about it."

UK outlet for old style country

AMERICAN TRADITIONAL and old timey country music is now finding a regular outlet in the United Kingdom on Bear Family Records. The label, which is West Germany based and owned by Richard Weize, is being handled exclusively by Westwood Records.

"Obviously the market is far more limited for this field of music than for modern country music" explained Gordon Davies, managing director of Westwood Records, "but it is appealing to the specialist collectors. Many of the recordings have been out of circulation for a number of years, and we are currently picking up regular business with the retainers who carry extensive country music stocks."

Veteran bluegrass entertainer Bill Clifton, now living in England and regularly working the country music venues, has a number of albums on Bear Family and all are selling well, including the double album Going Back To Dixie (BF 1500-2). Other strong selling releases include albums by Sam & Kirk McGee, Uncle Dave Macon and The Carolina Tar Heels, all of which were recorded in the thirties and forties.

Westwood Records, who extensively release product by local country acts, have recently set up a distribution deal with Clyde Factors for Scottish representation, and are currently negotiating for distribution in other areas of the United Kingdom.

Kenny's debut

LIVERPOOL'S KENNY Johnson & Northwind, recently seen at the Eighth International Festival of Country Music and on tour with Marty Robbins, have their debut album available on North West Gramophone Records. The album is titled Lakeside Highway (NWG 76103), and retailers' information can be obtained from North West Gramophone at Richmond House, Station Road, Hesketh Bank, Preston PR4 6SN (telephone: 077473 3698/2136).

Following initial interest from the release, 2 of the album's tracks — I've Never Loved Anyone More and She's Mine — are to be re-recorded and released as a single in the near future.

Kenny Johnson was formerly lead vocalist with the award winning Hillsiders, but split from the group — after a 10 year association — in early 1975 to form Northwind.

Top Country albums

- 1 THE OUTLAWS, Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA RS 1048
- 2 IT'S ALL IN THE MOVIES, Merle Haggard, Capitol E-ST 11483
- 3 TOUCH OF COUNTRY, Various Artists, Topaz TOC 1976
- 4 HARMONY, Don Williams, ABC ABCL 5177
- 5 LITTLE ROSA, Red Sovine, Hit HITL 5008
- 6 HAPPINESS OF HAVING YOU, Charley Pride, RCA LSA 3262
- 7 THE SONG WE FELL IN LOVE TO, Connie Smith, CBS 81212
- 8 'TIL I CAN MAKE IT ON MY OWN, Tammy Wynette, Epic EPC 81182
- 9 THE SOUND IN YOUR MIND, Willie Nelson, CBS 81252
- 10 BLACK BEAR ROAD, C. W. McCall, MGM 2315 354
- 11 JOLENE, Dolly Parton, RCA AFLI-0473
- 12 THE BATTLE, George Jones, Epic EPC 81194
- 13 = LIVE IN LONDON, John Denver, RCA RS 1050
- 13 = DOUBLY DEVINE, Sydene Devine, Philips 6625 019
- 15 ELITE HOTEL, Emmylou Harris, Reprise K 54060
- 16 YOU'RE MY BEST FRIEND, Don Williams, ABC ABCL 5127
- 17 BEST OF BUCK OWENS Vol 3, Buck Owens, Capitol E-ST 11471
- 18 THE VERY BEST OF SLIM WHITMAN, Slim Whitman, United Artists UAS 29898
- 19 BEST OF DOLLY PARTON, Dolly Parton, RCA LSA 3236
- 20 THE KITTY WELLS STORY, Kitty Wells, MCA 2743

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

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ALBUM REVIEWS

POPULAR

constructed. Makes good easy-listening and natural bedsit fodder if not exactly chart material. Hazzard and Barnes will reach a public by hard touring and continuous production of good material — their names are separately known: Tony Hazzard as writer of Fox On The Run, Ha! Ha! said the Clown, and Listen To Me, Richard Barnes as singer of Take To The Mountains and Go North, (hits about five years ago) plus playing the title role for a while in Jesus Christ Superstar. This is the duo debut LP and though not the ultimate, does show potential for future albums. Names to watch.

**

AUTIN ROBERTS

Private Stock PVLP 1004. Producer: Bob Montgomery. The success or failure of this album depends to a large extent on Private Stock being able to promote his current single, the strongly melodic This Time I'm In It For Love, into the charts. Otherwise his chances, based on one hit, Rocky, must be rated as iffy, for Roberts remains unestablished as a personality here. You're A Beautiful Place To Be, Walk Your Kisses, Just To Make You Mine indicate the romantic content of the album, and Roberts sings with all the beguiling charm of a John Denver. The potential is certainly there — if another hit single is forthcoming.

**

THE MIGHTY DIAMONDS

Right Time, Virgin V2052. Prod: Joseph Hoo Kim. Virgin continues its forays into the reggae field with this debut album from Jamaican vocal trio the Mighty Diamonds, who have been recording since 1969, and have enjoyed good singles sales in Britain. Vocal style is somewhat influenced by black American outfits like the Stylistics, but the music is pure reggae, and likewise the lyrics, which abound in

references to Garvey, Natty Dread, Jah, Africa etc., and positively ooze social comment. The LP collects previously recorded singles like I Need a Roof, Right Time, and Have Mercy, the latter now released as a single for the first time in Britain. Donald Sharpe's lead vocals, liberally laced with echo, are strong and tuneful; the production is solid; the fresh, hopeful quality that makes reggae so attractive to the jaded European soul is there in abundance.

**

MISCELLANEOUS

TONY MONOPOLY

Tony Monopoly, Bk BULP 2000. Producers: Paul Murphy. Some tv promotion lined up behind this album, plus extensive press advertising — the several times winner of Opportunity Knocks may find himself with a useful-selling LP for his recording debut. The British music scene seems to be lacking in big-voiced singers now but Monopoly could remedy the situation — he gives attractive readings of I Believe (sung at breakneck speed), I'll Have To Say I Love You In A Song, One More Mile and Macarthur Park. An album to watch.

○

MISCELLANEOUS

This England, Decca DPA 3029/30. Producer and Editor: Raymond Ware. A splendidly-packaged two-album set which gives a musical picture of England, and must become a popular souvenir amongst tourists this summer. Making their contributions are such names as Stanley Holloway, George Formby, Vera Lynn and Gracie Fields, with the Royal Philharmonic Orchestra

and King's College Choir, Cambridge adding to the music — and for good measure there are the chimes of Westminster Abbey too! Somebody has made an astute move at Decca producing this set. Two other albums are also likely to have plenty of sales potential — Here Is Wales (Decca DPA 3025/6) which has 28 selections including the voices of Richard Burton, Max Boyce and Stuart Burrows, and contributions by various Welsh choirs. Bonnie Scotland (DPA 3027/8) includes Kenneth McKellar, Moira Anderson, Jimmy Shand and Alasdair Gillies in its line-up.

RAY THOMAS

Hopes Wishes and Dreams, Threshold THS 17. Production: Ray Thomas and Derek Varnell. The most recent and the least interesting of the various Moody Blues members' solo efforts. Thomas offers it as a collection of songs he hopes people will enjoy, and it is getting heavy press advertising. It's hard to find anything to recommend it. The Hayward/Lodge LP did well, the Graeme Edge LP not so well, and this one is destined for a long shelf life. It smacks of anything-you-

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can-do-I-can-do, and was probably a lot of fun in the making, but as a serious offering to rock audiences, let alone Moody Blues appreciators, it is well below expectations.

**

ACKER BILK

The Very Best Of, EMI EMC 3125. This familiar haunting melody of Stranger On The Shore kicks off this 20-track collection which also includes Never On A Sunday, Petite Fleur, The Bells of St. Mary's and Limehouse Blues. Should be a steady seller.

**

ROBERT YOUNG

Sings Great Songs From Great Shows, EMI EMC 3119. Producer: Norman Newell. A rather underrated singer, Young has been working the Northern club circuit and doing European engagements with great success, yet it has never really been converted into high record sales. Here he gives tasteful versions of Try To Remember, The Sound of Music, Maria and What I Did For Love which should appeal to his fans.

**

U.S. Top 30

ALBUMS

- 1 (2) WINGS AT THE SPEED OF SOUND, Wings
- 2 (3) FRAMPTON COMES ALIVE, Peter Frampton
- 3 (1) BLACK AND BLUE, Rolling Stones
- 4 (4) HERE AND THERE, Elton John
- 5 (7) ROCKS, Aerosmith
- 6 (6) DIANA ROSS, Diana Ross
- 7 (8) FLEETWOOD MAC, Fleetwood Mac
- 8 (9) BREEZIN', George Benson
- 9 (5) PRESENCE, Led Zeppelin
- 10 (12) RASTAMAN VIBRATION, Bob Marley & The Wailers
- 11 (11) HIDEAWAY, America
- 12 (21) HARVEST FOR THE WORLD, Isley Brothers
- 13 (14) LOOK FOR THE NUMBER ONE, Brothers Johnson
- 14 (17) SILVER CONVENTION, Silver Convention
- 15 (15) I WANT YOU, Marvin Gaye
- 16 (10) AMIGOS, Santana
- 17 (20) TOO OLD TO ROCK 'N' ROLL TOO YOUNG TO DIE, Jethro Tull
- 18 (22) DARYL HALL & JOHN OATES, Daryl Hall & John Oates
- 19 (18) A NIGHT AT THE OPERA, Queen
- 20 (24) NATALIE, Natalie Cole
- 21 (25) THE ROYAL SCAM, Steely Dan
- 22 (35) FLY LIKE AN EAGLE, Steve Miller Band
- 23 (16) SILK DEGREES, Boz Scaggs
- 24 (13) MOTHERSHIP CONNECTION, Parliament
- 25 (19) TAKIN IT TO THE STREETS, Doobie Brothers
- 26 (28) A LOVE TRILOGY, Donna Summer
- 27 (23) THEIR GREATEST HITS, The Eagles
- 28 (83) CONTRADICTION, Ohio Players
- 29 (36) JAILBREAK, Thin Lizzy
- 30 (34) THE DREAM WEAVER, Gary Wright

SINGLES

- 1 (1) SILLY LOVE SONGS, Wings
- 2 (2) GET UP AND BOOGIE, Silver Convention
- 3 (3) MISTY BLUE, Dorothy Moore
- 4 (4) LOVE HANGOVER, Diana Ross
- 5 (7) SARA SMILE, Daryl Hall & John Oates
- 6 (6) SHANNON, Henry Gross
- 7 (8) SHOP AROUND, Captain & Tennille
- 8 (9) MORE — MORE — MORE (PART I), Andrea True Connection
- 9 (25) AFTERNOON DELIGHT, Starland Vocal Band
- 10 (13) I'LL BE GOOD TO YOU, Brothers Johnson
- 11 (5) HAPPY DAYS (From the Paramount TV Series), Pratt & McClain
- 12 (21) KISS AND SAY GOODBYE, Manhattans
- 13 (15) LOVE IS ALIVE, Gary Wright
- 14 (16) TAKIN' IT TO THE STREETS, Doobie Brothers
- 15 (17) MOVIN', Brass Construction
- 16 (18) I WANT YOU, Marvin Gaye
- 17 (19) NEVER GONNA FALL IN LOVE AGAIN, Eric Carmen
- 18 (24) MOONLIGHT FEELS RIGHT, Starbuck
- 19 (23) TAKE THE MONEY AND RUN, Steve Miller Band
- 20 (20) BARETTA'S THEME (Keep Your Eye On The Sparrow), Rhythm Heritage
- 21 (10) FOOL TO CRY, Rolling Stones
- 22 (26) THE BOYS ARE BACK IN TOWN, Thin Lizzy
- 23 (11) RHIANNON (Will You Ever Win), Fleetwood Mac
- 24 (12) WELCOME BACK, John Sebastian
- 25 (14) BOOGIE FEVER, Sylvers
- 26 (30) GET CLOSER, Seals & Crofts
- 27 (32) YOU'RE MY BEST FRIEND, Queen
- 28 (34) THAT'S WHERE THE HAPPY PEOPLE GO, Trammps
- 29 (54) GOT TO GET YOU INTO MY LIFE, The Beatles
- 30 (35) TODAY'S THE DAY, America

By Courtesy of Billboard

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Carly Simon



Another Passenger

Carly Simon's new album: Another Passenger.

New single: "It Keeps You Running" b/w "Be With Me" K12217

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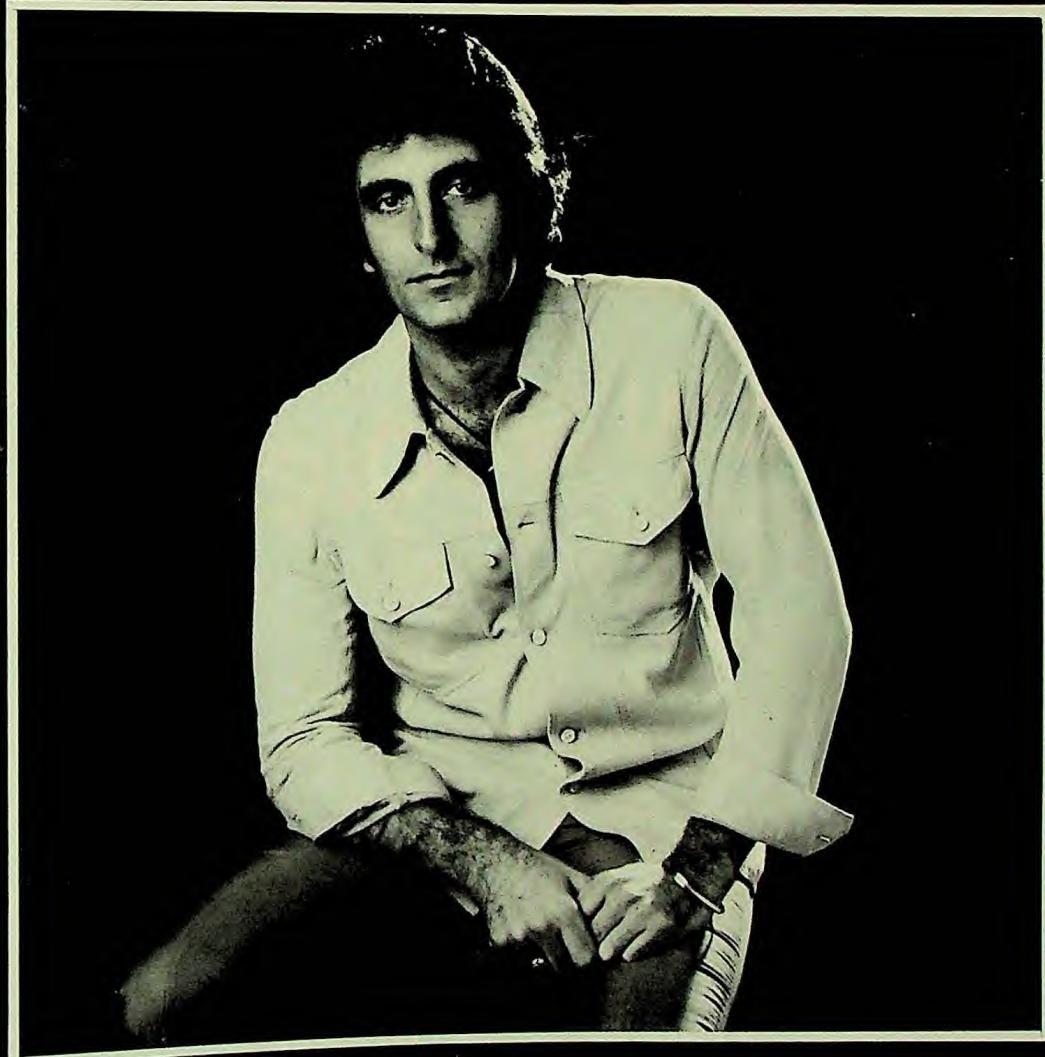
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On 22 May 1976 Music Week said
'Buk gambles on Monopoly'

On 19 June 1976 Music Week's Album Chart says
'NEW ENTRY AT NUMBER 25'

TONY MONOPOLY



BET ON A CERTAINTY

Order now from CBS 01-960 2155 BULP 2000



RELEASES

MUSIC WEEK

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LOFGREN, Nils & Grin.....	S
MASON, Barry.....	C
MC COY, Charlie.....	B
MARLEY, Bob & The Wailers.....	R
MARSHALL, Bryan.....	A
MCKENNA, Mae.....	C
MILLER, Lloyd.....	W
MC GEAR, Mike.....	D
MISTA CHARGE.....	S
NESMITH, Michael.....	S
NEW SEEKERS.....	I
OUTLAWS.....	B
OHIO PLAYERS.....	W
PRIDE, Charley.....	M
PITTONS PARTY.....	F
PURPLE GANG.....	G
PARKS, Lloyd.....	W
ROCK FOLLIES.....	S
RILEY, Billy Lee.....	F
REID, Denny.....	E
RUNDGREN, Rod.....	G
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STARBUCK.....	M
SCREAMER.....	I
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SHAW, Marlene.....	I
SANTANNA, Carlo.....	H
STREETWALKERS.....	D
SHADI CINNANON.....	R
TWO MAN SOUND.....	D
TURNSTYLE.....	D
TRADER.....	S
TAYLOR, James.....	S
URIAH HEEP.....	S
VIVAKAI.....	R
WOOSH, Jah.....	J
WILSON, Rudy.....	A
WORTHING, Sonny.....	L
WIDOW MAKER.....	P

DISTRIBUTORS CODE
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, I - Island, L - Luggtions, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga.

LISTINGS
ABC

A MAN AND A BABY BOY, Sky High, RUBY WILSON. JAYBOY BOY 106 (Z).
 AFTER ALL IS SAID AND DONE, The Little Prince, ROBERT GOULET. London American HLO 10531 (S).
 AS TIME GOES BY, Melaine, BRYAN MARSHALL. PYE POPULAR 7N 45603 (A).

BREAKER-BREAKER, South Carolina, OUTLAWS. Arista 54 (E).
 BOOGIE WOOGIE, Keep On Harpin', CHARLIE MC COY. Monument MNT 4383 (CW).
 BABY, Happiness Is, EL TIGRE. Decca FR 13655 (S).
 CHANGIN' Dance, BRASS CONSTRUCTION. United Artists UP 36134 (E).
 CITY MAGIC, Sad Clown, LES DUDEK. CBS 4352 (CW).
 COPACABANA NIGHT, Waiting In The Wings, BARRY MASON. Magnet MAG 68 (CW).
 CRYING IN THE RAIN, Losing You, MAE MCKENNA. Transatlantic BIG 540 (T).
 DANCE WITH ME, Truth, SIGHT AND SOUND. Transatlantic BIG 544 (T).

D

DADDY ROLLING STONES, Hole In Your Pocket, STREETWALKERS. VERTIGO 6059.144 (F).
 DEVIL'S ANSWER, The Rock, ATOMIC ROOSTER. Mooncrest MOON 52 (S).
 DO NOTHING ALL DAY, A To Z, MIKE Mc GEAR. EMI 2484 (E).
 DISCO CHARLIE, BROWN, Balaffon, TWO MAN SOUND. MINT CHEW 6 (Z).
 DON'T THINK WE CAN MAKE IT, True Love, TURNSTYLE. PYE POPULAR 7N 45605 (A).

EFG

EVERYBODY'S GOT TO HAVE SOMEONE SOMEHOW, Loving You, DENNY REID. PHILIPS 6006.534 (F).
 FLYING SAUCER ROCK AND ROLL, Betty & Dupree, BILLY LEE RILEY. CHARLY CS 1008 (Z).
 50 CENTIS, Is You Is Or Is You Ain't My Baby, LOUIS JORDAN WITH CHRIS BARBER. Black Lion BSP 45104 (T).
 FRIDAY NIGHT (PAY DAY), Pay Day (Friday Night), PITTONS PARTY. RIVERDALE RR 101 (Z).
 GRANNY TAKES A TRIP, Bootleg Whisky, PURPLE GANG. Transatlantic BIG 101 (T).
 GOOD VIBRATIONS, Love Of The Common Man, TOD RUNDGREN. BEARSVILLE K 15524 (CW).
 GIVE ME AN OLD FASHIONED SWING, Oro, CHRIS BARBER. Black Lion BSP 45106 (T).
 GEORGIA ON MY MIND (Disco Version), Georgia On My Mind, ALAN CARVELL. United Artists UPS 9 (E).
 GO ALL THE WAY, Make Me A Dollar, Make Me A Dime, BRENDAN. UK 139 (F).

HI

HELLO I LOVE YOU, Love Me Two Times, DOORS. ELEKTRA K 12215 (CW).
 HOLD MY HAND (ARIA), Judy, CARLO SANTANNA. PHILIPS 6006.504 (F).
 HUSTLE WIT EVERY MUSCLE, Let's Boogie, THE KG's. POLYDOR 2001.675 (F).
 IN THE DESERT, Naaty Judge, BIG ROY. ROCKERS RRS 6 (I).
 INTERPLANETARY TWIST, Billy SCREAMER. Bell 1483 (E).
 I NEED TO BE IN LOVE, Sandy, CARPENTERS. A&M AMS 7238 (CW).
 I'M IN THE MOOD, Fire Fly, STUART JAMES. Bradley's BRAD 7614 (A).

IT'S SO NICE (TO HAVE YOU HOME), Hey Look High, NEW SEEKERS. C- CBS 4391 (CW).
 IT'S BETTER THAN WALKING OUT (Disco Version), It's Better Than Walking Out, MARLENA SHAW. United Artists UP 10 (E).

J

JAH-JAH DEY DEY, Collie Sound, JAH WOOSH. Cactus CT 95 (ECR).
 JOHNNIE COOL, Speed Kills, STEVE GIBBONS. POLYDOR 2058.745 (F).
 LIFE TIME, Good Ship Pablo Cruise, PABLO CRUISE. A&M AMS 7241 (CW).

LEAVING ON A JET PLANE, Sunshine On My Shoulders, JOHN DENVER. RCA 2712 (R).

LET'S KEEP LOVING TOGETHER, All I Do (It's For You), CORKY. Sonet SON 2076 (A).

LA BELLE FRANCE, Round And Round, SONNY WORTHING. Transatlantic BIG 542 (T).

LAUGH AND GROW FAT, I Like The Way, WINSTON GROOVY. Trojan TR 7984 (S).

MO

MY WAY OR HIT THE HIGHWAY, My Way Or Hit The Highway (Instrumental) JILL BABY LOVE. Black Magic BM 116 (CW).
 MOVE ME, Move Me Pt. 2, JIM GILSTRAP. CHELSEA 2055.071 (F).
 MY WHOLE WORLD ENDED, Baby Don't Knock, CARL GRAVES. A&M AMS 7235 (CW).
 MOONLIGHT FEELS RIGHT, Lash LaRue, STARBUCK. Private Stock PVT 61.

MARIE'S WEDDING, Edinburgh Music Box, ALBERCROMBIE. FRASER. Pinnacle P 8426 (P).

MY SWEET ROSALIE, Sugar Honey Love, BROTHERHOOD OF MAN. Pye 7N 45602 (A).

MY EYES CAN ONLY SEE AS FAR AS YOU, Oklahoma Morning, CHARLIE PRIDE. RCA 2690 (R).

ONE WAY OR ANOTHER, Misty Eyes, URIAH HEEP. Bronze BRO 27 (I).

OBIQUITY EVOLUTION, Mystic Voyage, ROY AYRES. POLYDOR 2066.671 (F).

PR

PALISADES PARK, Action, FREDDY CANNON. PHILLIPS 6000.200 (F).
 PIN A ROSE ON ME, On The Road, WIDOW MAKER. JET 782 (F).

ROOTS ROCK REGGAE, Stir It Up, BOB MARLEY & THE WAILERS. Island WIP 6309 (I).

ROSY, Come Along To The Rock Show, VIVAVAKI. Sonet SON 2079 (A).

ROCK AND ROLL MUSIC, The T.M. Song, THE BEACH BOYS. REPRISE K 14440 (CW).

RAM GOAT MALISH WATER, Renking Dub, ERROL CARTER. Cactus CT 96 (ECR).

RAINBOW IN MY HEART, Be Easy, SHANDI CINNANON. ASYLUM K 13036 (CW).

S

SWEET DARLIN', Sweet Darlin', JIMMY SOUL CLARK/JIMMY SOUL CLARK BAND. Black Magic BM 115 (CW).

SAME TIME SAME PLACE, Disco Version, JARVIS BROTHERS. Decca F 13652 (S).

SWEET PERFECTION, Thanking Heaven, GEORGIE FAME. Island WIP 6311 (I).

SUGAR MOUNTAIN, War Brides, ROCK FOLLIES. Island WIP 6310 (II).

SILVER MOON, Lady Of The Valley, MICHAEL NESMITH. RCA 2692 (R).

SOFT FUN, Slippery Fingers, NILS LOFGREN & GRIN. CBS 4339 (CW).

STEADY LOVE, Na La Lady, NOBBY CLARK. Epic EPC 4381 (CW).

SWEETS FOR MY SWEET, Yes I Would, TRADER. Transatlantic BIG 543 (T).

SELECTED ITEMS FROM THE GOLDEN FIDDLE AWARDS, THE GOLDEN FIDDLE ORCHESTRA. TOP 13 (E).

SHOW ME (WHAT YOUR MADE OF), Down Arcturus, MISTA CHARGE.

TARGET TGT 112 (E).

SHOWER THE PEOPLE, I Can Dream Of You, JAMES TAYLOR. WARNER BROS. K 16776 (CW).

WY

WHEN THE TRAIN COMES, Love On The Moon, SUTHERLAND BROTHERS & QUIVER. CBS 4336 (CW).

WATER COLOUR MORNING, Old England, FIVE PENNY PIECE. EMI 2485 (E).

WONDER OF YOU, I Be Your Man, LLOYD PARKS. Trojan TR 7985 (S).

WAY OF LOVING, Sweet Lorraine, LLOYD MILLER. Trojan TR 7986 (S).

WHO'D SHE COO, Fopp, OHIO PLAYERS. MERCURY PLAY 001 (F).

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MW

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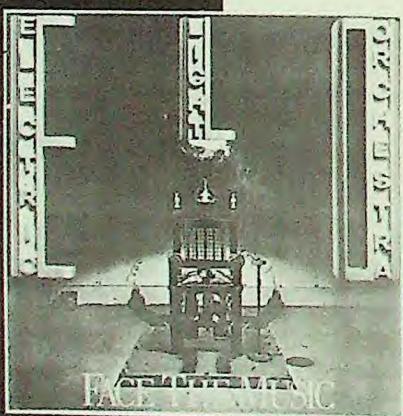
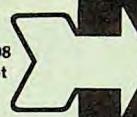
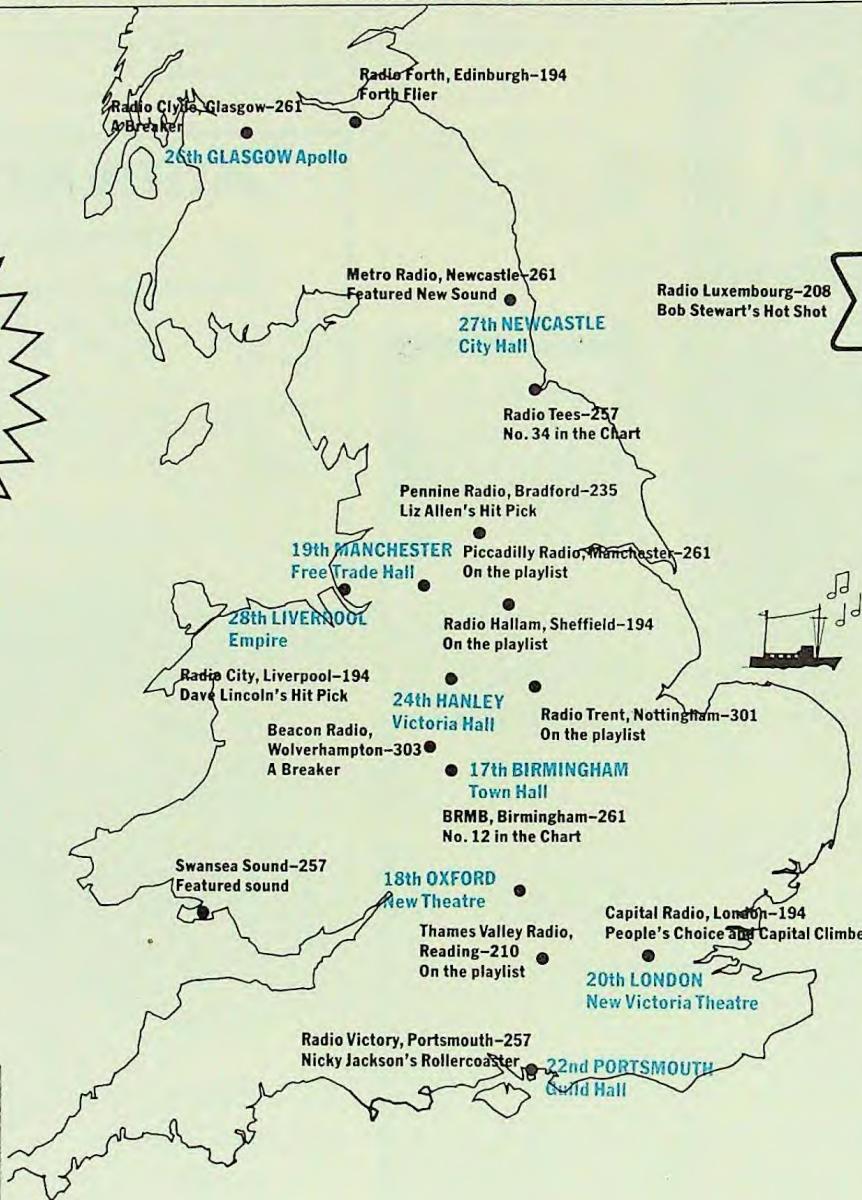
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CHART FOR WEEK ENDING JUNE 5

This week's chart

Last week's chart

Wks. on chart

TITLE

TOP ALBUMS

MUSIC WEEK JUNE 19, 1976

- = 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)
- = RE-ENTRY

NEXT TEN

- 51 CRY TOUGH, Nils Lofgren, A&M AMLH 64573.
- 52 GLITTER BANDS GREATEST HITS, Bell BELLS 264
- 53 24 ORIGINAL HITS, Drifters, Atlantic K 60106
- 54 HAPPY TO BE, Demis Roussos, Philips 9101 027
- 55 A NIGHT AT THE OPERA, Queen, EMI EMTC 103
- 56 THE BEST OF HELEN REDDY, Capitol E-ST 11467
- 57 TROCADERO, Showaddy-waddy, Bell SYBEL 8003
- 58 NO EARTHLY CONNECTION, Rick Wakeman, A&M AMLK 64583
- 59 TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE, Jethro Tull, Chrysalis CHR 1111
- 60 COME ON OVER, Olivia Newton-John, EMI EMC 3124

Artists' A-Z

		ARTIST	PRODUCER	LABEL & NO.	
1	11	GREATEST HITS	Abba	Epic EPC 69218	
2	5	LIVE IN LONDON	John Denver	Milton Okun	RCA Victor RS 1050
3	9	CHANGES ONE BOWIE	David Bowie	—	RCA Victor RS 1055
4	4	WINGS AT THE SPEED OF SOUND	* Wings	Paul McCartney	Parlophone PAS 10010
5	3	INSTRUMENTAL GOLD	Various	—	Warwick WW 5012
6	10	THE BEST OF GLADYS KNIGHT & THE PIPS	• Gladys Knight & The Pips	—	Buddah BDLH 5013
7	6	BLACK AND BLUE	• Rolling Stones	The Glimmer Twins	Rolling Stones COC 59106
8	8	FRAMPTON COMES ALIVE	Peter Frampton	Peter Frampton	A&M AMLM 63703
9	5	I'M NEARLY FAMOUS	Cliff Richard	Bruce Welch	EMI EMC 3122
10	17	BREAKAWAY	Gallagher & Lyle	David Kershenbaum	A&M AMLH 68348
11	23	FLY LIKE AN EAGLE	Steve Miller Band	Steve Miller	Mercury 9286.177
12	7	HIT MACHINE	Various	K-Tel TE 713	
13	15	THEIR GREATEST HITS	• The Eagles	—	Asylum K 53017
14	14	DIANA ROSS	□ Diana Ross	Berry Gordy	Tamla Motown STML 12022
15	33	HAMILTON'S HOT SHOTS	Various	—	Warwick WW 5014
16	12	A TOUCH OF COUNTRY	Original Artists	—	Topaz TOC 1976
17	30	SOME OF ME POEMS AND SONGS	① Pam Ayres	Dick Rowe	Galaxy GAL 6003
18	11	RAINBOW RISING	Ritchie Blackmore	Martin Birch	Polydor 2490.137
19	21	WHO LOVES YOU	□ Four Seasons	Bob Gaudio	Warner Bros. K 56179
20	13	ROYAL SCAM	Steely Dan	Gary Catz	ABC ABCL 5161
21	39	FABULOUS	The Stylistics	Hugo/Luigi	Avco 9109.008
22	25	THE BEST OF JOHN DENVER	• John Denver	—	RCA Victor APL1 0374
23	35	SIMON & GARFUNKEL'S GREATEST HITS	○ Simon & Garfunkel	S&G	CBS 69003
24	19	ROCK FOLLIES	• Rock Follies	Andy Mackay	Island ILPS 9362
25	■■■	TONY MONOPOLY	Tony Monopoly	Paul Murphy	BUK BULP 2000
26	24	ROLLED GOLD	• Rolling Stones	—	Decca ROST 1/2
27	22	DUKE BOX JIVE	Various	—	K-Tel NE 709
28	18	PRESENCE	• Led Zeppelin	Jimmy Page	Swan Song SSK 59402
29	16	RED CARD	Streetwalkers	Streetwalkers	Vertigo 9102.010
30	29	JAIL BREAK	Thin Lizzy	John Alcock	Vertigo 9102.008
31	27	HOW DARE YOU	• 10cc	10cc	Mercury 9102.501
32	■■■	BELLAMY BROTHERS	Bellamy Bros.	Phil Gernhard/Tony Scotti	Warner Brothers K 56242
33	31	HERE & THERE	Elton John	Gus Dudgeon	DJM DJLPH 473
34	28	REACH FOR THE SKY	Sutherland Bros & Quiver R. & H. Albert	CBS 69191	
35	36	THE DARK SIDE OF THE MOON	○ Pink Floyd	Pink Floyd	Harvest SHVL 804
36	■■■	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS TENNESSEE	Elvis Presley	—	RCA Victor RS 1060
37	37	A TRICK OF THE TAIL	□ Genesis	David Hentschel	Charisma CDS 4001
38	26	DESTROYER	Kiss	Bob Ezrin	Casablanca CBC 4008
39	42	TUBULAR BELLS	○ M. Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
40	32	DESIRE	• Bob Dylan	Don Devito	CBS 86003
41	45	THE SECOND ALBUM OF THE VERY BEST OF	□ Roger Whittaker	—	EMI EMC 3117
42	—	DOUBLY DEVINE	Sydney Devine	Tommy Scott	Philips 6625 019
43	—	STILL CRAZY AFTER ALL THESE YEARS	• Paul Simon	P. Simon/P. Ramone	CBS 86001
44	41	STATION TO STATION	David Bowie	David Bowie	RCA Victor APL1 1327
45	■■■	MUSIC OF AMERICA	Various	—	Ronco TRD 2016
46	—	WINDSONG	John Denver	Milt Okun	RCA Victor APL1 1183
47	—	THE VERY BEST OF ROGER WHITTAKER	Roger Whittaker	—	Columbia SCX 6560
48	—	MOTOWN GOLD	• Various	—	Tamla Motown STML 12002
49	—	THE VERY BEST OF SLIM WHITMAN	• Slim Whitman	—	United Artists UAS 29898
50	—	ATLANTIC CROSSING	○ Rod Stewart	Tom Dowd	Warner Brothers K 56151

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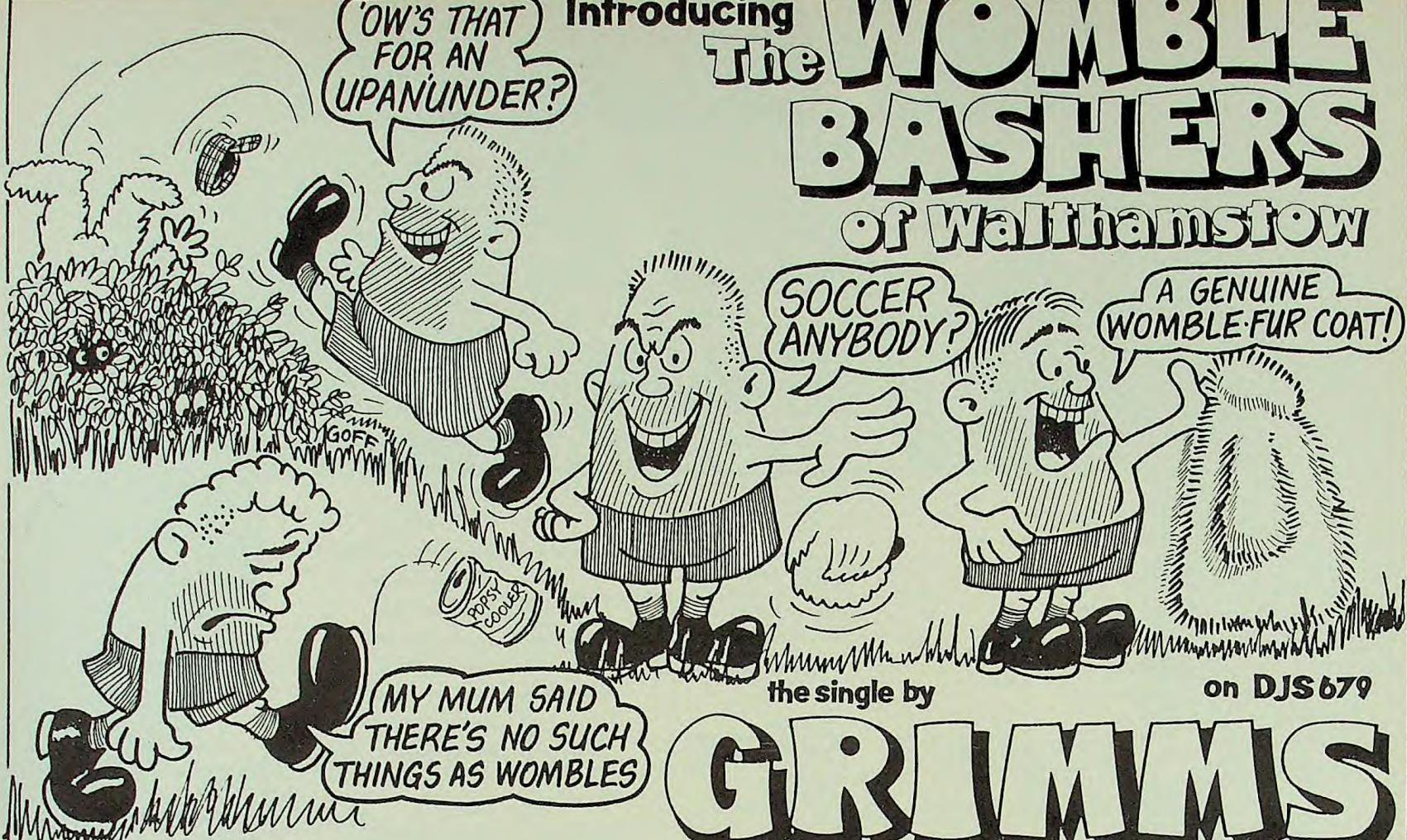
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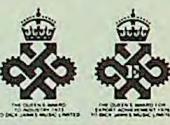
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MUSIC WEEK, JUNE 19

TOP 50 SINGLES

This Week's Chart Last Week on Chart TITLE ARTIST

			LABEL & NO.	PUBLISHER	PRODUCER
1	1	6	COMBINE HARVESTER (BRAND NEW KEY)	The Wurzels	
2	5	3	YOU TO ME ARE EVERYTHING	The Real Thing	
3	2	6	SILLY LOVE SONGS	Wings	
4	15	4	YOU JUST MIGHT SEE ME CRY	Our Kid	
5	3	9	NO CHARGE	J. J. Barrie	
6	19	5	HEART ON MY SLEEVE	Gallagher & Lyle	
7	17	6	JOLENE	Dolly Parton	
8	13	3	TONIGHT'S THE NIGHT	Rod Stewart	
9	6	7	MY RESISTANCE IS LOW	Robin Sarstedt	
10	16	8	SHOW ME THE WAY	Peter Frampton	
11	8	10	LET YOUR LOVE FLOW	Bellamy Brothers	
12	7	8	FOOL TO CRY	Rolling Stones	
13	22	6	SHAKE IT DOWN	Mud	
14	9	6	THIS IS IT	Melba Moore	
15	12	7	DEVIL WOMAN	Cliff Richard	
16	11	7	MIDNIGHT TRAIN TO GEORGIA	Gladys Knight & The Pips	
17	24	4	THE BOYS ARE BACK IN TOWN	Thin Lizzy	
18	4	13	FERNANDO	Abba	
19	26	4	YOUNG HEARTS RUN FREE	Candi Staton	
20	34	2	LET'S STICK TOGETHER	Bryan Ferry	
21	-	1	LEADER OF THE PACK	Shangri Las	
22	21	7	SOUL CITY WALK	Archie Bell & The Drells	
23	28	4	YOU'RE MY EVERYTHING	Lee Garrett	
24	32	3	THE CONTINENTAL	Maureen McGovern	
25	27	5	THE WANDERER	Dion	
26	14	9	LOVE HANGOVER	Diana Ross	
27	10	12	ARMS OF MARY	Sutherland Brothers/Quiver	
28	23	6	THE FLASHER	Mistura With Lloyd Michels	
29	25	14	SAVE YOUR KISSES FOR ME	Brotherhood of Man	
30	39	4	DAWN	Flintlock	
31	49	2	WHAT A WONDERFUL WORLD	Johnny Nash	
32	18	9	I'M YOUR PUPPET	James & Bobby Purify	
33	30	7	REQUIEM	Slik	
34	45	3	DANCE THE BODY MUSIC	Osibisa	
35	20	10	MORE MORE MORE	Andrea True Connection	
36	40	3	SOLD MY SOUL FOR ROCK 'N' ROLL	Linda & The Funky Boys	
37	50	2	I DON'T WANNA PLAY HOUSE	Tammy Wynette	
38	37	5	LET'S MAKE A BABY	Billy Paul	
39	31	9	SILVER STAR	Four Seasons	
40	44	4	COULD IT BE MAGIC	Donna Summer	
41	46	4	PARTY TIME	Fatback Band	
42	NEW ENTRY		I RECALL A GYPSY WOMAN	Don Williams	
43	NEW ENTRY		KISS AND SAY GOODBYE	Manhattans	
44	NEW ENTRY		I LOVE TO BOOGIE	T. Rex	
45	NEW ENTRY		THE BOSTON TEA PARTY	Sensational Alex Harvey Band	
46	NEW ENTRY		MY SWEET ROSALIE	Brotherhood Of Man	
47	NEW ENTRY		MISTY BLUE	Dorothy Moore	
48	NEW ENTRY		TIGER BABY/NO NO JOE	Silver Convention	
49	NEW ENTRY		SUNDAY	Buster	
50	NEW ENTRY		TUBULAR BELLS	Champs Boys	

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Misty Blue	47A
More More More	35A
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My Sweet Rosalie	46A
No Charge	5ZLHX
Party Time	41F
Requiem	33E
Save Your Kisses For Me	29A
Sunday	2R
Silly Love Songs	3E
Shake It Down	13E
Show Me The Way	10CW
Silver Star	39CW
Soul City Walk	22CW
Tiger Bay/No No Joe	48CW
Sunday	49R
Tonight's The Night	8CW
The Boston Tea Party	45E
The Continental	24A
The Wanderer	25F
This Is It	14A
The Flasher	28A
The Boys Are Back In Town	17F
Tubular Bells	50F
What A Wonderful World	31CW
You're My Everything	23I
You To Me Are Everything	2A
You Just Might See Me Cry	4F
Young Hearts Run Free	19CW

TOP 50 WRITERS

1 Safica, 2 Kenn Gold/Micky Denne, 3 Paul McCartney, 4 Barry Mason/Roger Greenaway, 5 Harlan Howard, 6 Gallagher & Lyle, 7 Dolly Parton, 8 Rod Stewart, 9 Carmichael/Adamson, 10 Peter Frampton, 11 L. E. Williams, 12 Richards/Jagger, 13 Rob Davies, 14 Van McCoy, 15 Kristin/Britten, 16 Jim Weatherly, 17 P. Lynnot, 18 B. Andersson/S. Anderson/B. Ulvaeus, 19 Dave Crawford, 20 Wilbert Harrison, 21 B. Greenwich/Morton, 22 Whitehead/McFadden, 23 Lee Garrett/R. Taylor, 24 Con Conrade/Herb Magidson, 25 L. Maresca, 26 Sawyer/McLeod, 27 T. Sutherland, 28 L. Michaels, 29 Miller/Lee/Sheridan, 30 Mike Holloway Senior, 31 H. Alpert/L. Adler/S. Cooke, 32 Oldham/Penn, 33 Bill Martin/Phil Coulter, 34 Osei/Torch/Amardfio/Gyan, 35 Gregg Diamond, 36 Peterson/Hopkins, 37 B. Sherrill/G. Sutton, 38 K. Gamble/L. Huff, 39 Gaudio/Parker, 40 Barry Manilow/A. Anderson, 41 Smith/Thomas/Gibson, 42 A. Reynolds, 43 W. Lovett, 44 Marc Bolan, 45 J. Harvey McKenna, 46 B. Montgomery, 47 Hiller/Lee/Sheridan, 48 B. Montgomery, 49 Levay/Prager, 49 R. Scott/S. Wolfe, 50 Mike Oldfield.

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Leonard Cohen

THE EXPECTED sophisticated, trendy audience at the Albert Hall gave an enthusiastic welcome to Leonard Cohen as he opened with the familiar *Bird On The Wire*, a number which has headed most of his concerts over the years and amply

demonstrates his poetry.

Cohen carefully balanced his well-known songs with newer up-tempo numbers. In fact, generally he seemed to have updated his entire act, making it more appropriate to today's standards, and although his first set lasting about an hour comprised perhaps too many slow numbers, he had obviously made some effort to please the uninitiated in the audience. He also appeared to be very

conscious of his critics, referring several times to his 'monotone' voice and even saying that his appearance was unnecessary.

Cohen started his second set with several unaccompanied numbers and one was conscious of his ability to hold a complete audience merely by his presence onstage. One number, *Lover Come Back To Me*, when he was given great support by his backing band (under the direction of Johnny Miller) and singers, was very funky and nearly brought the house down.

Two encores, *Suzanne* and *Sisters of Mercy*, added much to the delight of his now ecstatic audience. It was a very good concert — and nowhere near the depressing occasion that some cynics had beforehand suggested it would be.

HILARY BENNETT-COLES

Julie Andrews

THE FIRST line of lyrics from *Wouldn't It Be Lovelier?* sung off-stage heralded Julie Andrews' return to the London Palladium last Wednesday — and the standing ovation which greeted her as she walked onstage was a sincere tribute to an artist whose work has brought pleasure to millions in the 18 years that have

elapsed since she last performed in town.

It was, as one might expect, a performance which proved to be a trip down memory lane for the larger part of the audience. Of course all the musical excerpts were there, reminding everyone of Miss Andrews' tremendous successes, both on Broadway and in the West End; *Camelot*, *Show Me From My Fair Lady*, and other musical standards, combined with the hits from her films, *Mary Poppins*, *The Sound of Music* and *Thoroughly Modern Millie*.

Miss Andrews was obviously pleased to be back in town — she told the audience that when impresario Harold Fielding invited her to play the Palladium (where she made her debut nearly 28 years ago in a Royal Variety Performance) he told her that she could sing anything, making the most of that invitation, she added Paul Williams' *I Won't Last A Day Without You*, and a tremendous number from Stephen Sondheim's musical Company, called *Being Alive*.

Julie Andrews isn't everybody's favourite singer but she's professionalism with a capital P — and that's what the Palladium audiences love. The puzzle is, why has it taken her 18 years to come home?

CHRIS WHITE

PERFORMANCE

Can You Spare A Dime?, and an unusual Westbrook original, based on words by William Blake, *Let The Slave*. The leader again directed from piano, and with Minton's strong vocal, Rutherford's speech and the effective use of wordless vocal background's behind Chamber's tenor solo, this was more the kind of experimentalism from Westbrook which can be admired. The idea of the brass band has potential — but a rhythmic base, such as Westbrook provided from the piano, would improve things enormously.

BRIAN MULLIGAN

John Miles

JOHN MILES added London to his growing list of conquests last Sunday (6) in a concert that was triumphant testimony to the hard work which he and his four-man band have put in over the past nine months.

The basic ingredients for a show such as they performed at the Hammersmith Odeon have been there since the beginning, of course: good, memorable and meaty songs, substantial and tight combo work from each player, breathlessly forceful guitar work from Miles, and, probably most important of all, his distinctive and remarkably flexible voice. But the opportunities of headlining a British tour, after a successful support spot earlier this year with Robin Trower, have obviously brought out the best from each musician. The cohesion, particularly during the uptempo material, was Erositk-firm.

Most of the repertoire came from Miles' debut album, including the single hits, *Highly* and *Music* (the latter now virtually a showstopper), plus the sensitive *When You Lose Someone So Young* and the energetic *Rebel*, but there were a couple of fresh items. Both of them, *The House On The Hill* and *Stranger In The City*, are powerful numbers, musically and lyrically as good, if not better, than anything Miles has recorded to date. *Stranger In The City*, in fact, might be considered as a 45.

The night's ephemera — flashing lights, fan-blown confetti and so on — did not detract from the show, but it wasn't necessary. John Miles, aided by Bob Marshall (bass), Barry Black (drums), Gary Moberley (keyboards) and Dave Wellbeloved (guitar), is now producing music which excites and pleases totally on its own merits. Frills are superfluous, especially when the five deliver a finale as potent as their versions of *Roll Over Beethoven* and *Jailhouse Rock*. Chuck Berry and Elvis Presley would approve, and that is no mean compliment.

ADAM WHITE

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