

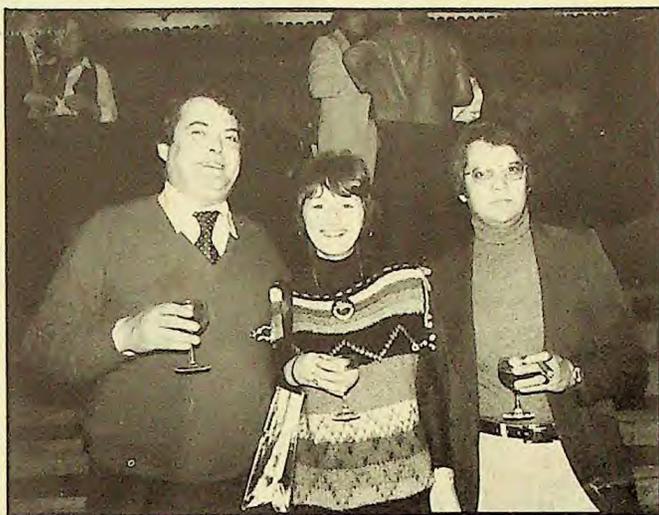
# MUSIC WEEK

Europe's Leading Music Businesspaper • Incorporating Record & Tape Retailer • A Billboard Group Publication • 65p



## TOP 50

**MUSIC WEEK** regrets that it has not been possible to print a new Top 50 Singles chart in this week's issue. Due to the abnormally long Christmas-New Year break, it had been anticipated that there would be less than the normal number of diaries arriving at BMRB from the chart panel and a Top 30 had been planned. In the event, the number delivered by Tuesday lunchtime was insufficient for BMRB to produce a meaningful listing in time to meet with *Music Week's* printing deadlines. The December 25 Top 50 is repeated on page 37 (including breakers) and on the Pull Out chart. The January 8 Top 30 singles will be printed next week.



*AFTER THE Rainbow re-opened last Saturday (1) via a Genesis concert, there was a reception for more than 700 music and entertainment industry guests, including Charisma's new joint managing directors, Gail Colson and Brian Gibbon (right), with company chairman Tony Stratton-Smith (story, this page).*

## B&C gets Red Nail disc unit

LONDON WEEKEND Television is moving into the record business via Standard Music, the publishing subsidiary jointly owned with Essex Music. Standard has formed a production company and label, Red Nail Records, and signed a licensing deal with B&C Recordings which marks the first stage of managing director Brian Hutch's efforts to strengthen and broaden the repertoire base of the B&C operation.

The deal, for the UK only, allows for B&C to promote, press and market all Red Nail releases, with distribution through Selecta. The two companies will also join forces in occupying the same offices at 7-8 Rathbone Place, W1, this month. These will house Red Nail's a&r department, under Paul Smith, and B&C's newly-formed sales and marketing team, headed by Terry

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## Stratton Smith takes Charisma back seat

SEVEN YEARS after he started the company, Tony Stratton-Smith has surrendered the managing directorship of Charisma Records — though he remains chairman and controlling shareholder. Gail Colson, assistant managing director, and Brian Gibbon, head of business affairs, now become joint managing directors.

Mike Everett, who joined the firm in October as general manager, has left to become director of a&r at Bronze Records (see Musical Chairs page 6).

Colson came to Charisma in 1969 as label manager, and will in future be responsible for the product, marketing and promotion areas, while Gibbon, a former CBS executive, who joined the firm 18 months ago, will handle business and financial operations.

Tony Stratton-Smith, who has increasingly distanced himself from the day-to-day running of Charisma in recent months, denied that his outside interests had influenced the

decision to hand over the reins to Colson and Gibbon. He told *Music Week*: "There are changes in the air in the music business and I want to be able to concentrate on longer-term projects beneficial to Charisma. Record company approaches towards artists have changed both in their very nature and the time scale. Looking at our own experience, and those of other companies, I feel that we have reached the point where we have got to decide just what our market is, or which part of the market we are catering for."

Stratton-Smith added that it was still too early for him to expand on his long-term projects for Charisma, but he said that these would probably lie in the areas of merchandising and new methods of promotion. "There must be changes in the way the industry makes and sells records, and I want Charisma to pre-empt the other companies."

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## EMI strengthens licence division

by ADAM WHITE

THE SEPARATION of EMI Records' own repertoire division and its licensed product units blueprinted by the company some years ago but delayed in implementation, speeds up in 1977 with the creation of a new post, director, licensed labels division, and the appointment of Alan Kaupe to that job. Kaupe was previously an EMI director with responsibilities for distribution and retail shops; he remains on the board of HMV Shops.

The licensed labels division is responsible for the marketing and promotion of all American and British labels' product under the EMI wing, including Motown, MCA, Rocket, Rak, Mountain, MAM, Fantasy and a cluster of small outfits. Its general manager, Colin Burn, will report to Kaupe.

The move is described by EMI managing director Leslie Hill as part of a process of decentralisation. "EMI Records has grown so much in recent years that I feel we have to break our structure down to give the individual operating units a stronger identity and more freedom to develop their own business." Kaupe is taking charge "because he has a great deal of experience in all aspects of the record business."

Questioned about future moves toward making the licensed labels' division virtually autonomous, with its own sales force — a much-mooted idea during Gerry Oord's tenure as chief of EMI Records — Leslie Hill said these were unclear at

present. "It is an evolving situation. We have to see how this first move works out before we go any further."

The division would have no shortage of product to sustain its own selling team. The labels it handles represent a substantial part of EMI's business, with, as Hill claims, an Annual turnover "the same as many large record companies in this country — putting it into the British majors' league in its own right."

Alan Kaupe's appointment is one of several announced by EMI for the New Year. Production director Roy Matthews becomes director of production and distribution,

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## Top LP titles usher in 1977

by CHRIS WHITE

MAJOR RECORD companies are marching into the New Year with a stream of big-name album releases, despite the heavy release schedules in the pre-Christmas period which included just about every recording act. Amongst the LPs being given the January big push are new titles from Pink Floyd, David Bowie, Neil Diamond, Rick Wakeman, Gallagher & Lyle, and Barbra Streisand, while back-catalogue material is also being given priority.

After the Yule deluge of album releases, it looks like Britain's record dealers are being given little respite before the next wave of LPs. CBS' chart hopes are pinned on three particular titles, Neil Diamond's September Song released next Friday (14) which follows the singer's recent single success with Beautiful Noise; a Johnny Mathis Greatest Hits

compilation; and the soundtrack LP from the new Barbra Streisand/Kris Kristofferson film, A Star Is Born, which is shortly for release in the UK.

January is a fairly quiet month for EMI with most of its big-name LPs pre-released in order to catch Christmas. However, there is the January 28 availability of Pink Floyd's Animals LP (which is to be the subject of a major marketing campaign), while Rak hopes to rejuvenate Suzi Quatro's record sales with an LP, Aggrophobia. Two other LPs from the licensed labels division include The Best of Barclay James Harvest on Harvest, and the Jackson 5 Anthology on Motown.

WEA has a particularly heavy release schedule during the month including an as-yet-untitled Beach Boys album, currently being completed. Other names with

imminent product include Emmylou Harris, the Average White Band (with a two-LP repackaged, Person To Person), Bread, Gary Wright, Van Morrison and Fleetwood Mac. From RCA, there will be David Bowie's Low LP — recorded in Berlin and France — Jack Jones' The Full Life, Jefferson Airplane's two-LP set, Flight Log 1966/76, and an Elvis Presley compilation, Elvis In Demand, which has resulted from a survey amongst members of the singer's UK fan-club of his most popular recordings.

Joining the 'battle of the giants' will be Rick Wakeman at A&M with the White Rock soundtrack album, and also Gallagher & Lyle with Love On The Airwaves. But while the LP chart will probably resemble a battleground for many established

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AMLH/CAM/YAM 64620

A New Year — A New Album

Gallagher and Lyle

"LOVE ON THE AIRWAVES"

Released January 7th 1977

# NEWS

## BASF winds up music division

by WOLFGANG SPAHR  
 MANNHEIM — The music division of the giant BASF combine was officially wound-up last Friday (31), although negotiations to settle outstanding contracts with labels

### RCA prices up

SEVERAL PRICE increases have been announced by RCA with effect from this week (January 4): Singles increase in price from 63p to 70p while standard pop albums go from £2.79 and £2.99 to a uniform £3.49. Other price increases include the mid-price Victor label from £1.99 to £2.49, and the Red Seal classical label from £2.99 to £3.49. Special category pop and classical go from £3.25 to £3.69. Eight-track tapes are also increased from £3.29 to £3.50 and cassettes go up 35p, also to £3.50. Special category cassettes and cartridges — £3.49 to £3.80. The Starcall mid-price album series remains unchanged at £1.99 and similarly the tape equivalents continue at £2.25. The price changes are the first at RCA since last March.

and artists are still in progress. BASF's marketing director Hans Jochen Versemann reported that negotiations with the Polygram group, based on a wholesale takeover of BASF's music interests, had failed to reach a satisfactory conclusion. The result is that the company's music division, which was set up in 1971, is being dismantled section by section.

The Villingen-based MPS jazz label, whose contract artists include George Shearing, Singers Unlimited, Monty Alexander, Martial Solal, Supersax and, until recently, George Duke, has been licensed direct to Metronome, a company in the Polygram group, for Germany, Austria and Switzerland. BASF had been contracted to distribute the label world-wide until December 1978.

Cindy & Bert, Peter Rubin and Bata Illic, major artists on the BASF label, have been signed by Polydor, and Freddy Breck and the Westfaelischen Nachtigallen folk group — both big-selling acts — have been signed by EMI.

A good proportion of the back catalog of BASF and all the

repertoire on the Peggy children's label — material produced by former BASF director Klaus Laubrunn — has been acquired by Deutsche Austrophon, a company located in Diepholz, near Hannover. Rolf Neumann, director of Austrophon, told *Billboard* that he is currently negotiating to acquire the prestigious Harmonia Mundi classical label from BASF.

Versemann said that BASF music division director Ludwig Vondersand will continue to work for BASF in another division, but production chief Hagen Frank and international manager Hanno Pfisterer have both left the company.

Pfisterer is planning to work as an independent international licensing consultant, and is having talks with MPS with a view to helping to set new licensing deals outside the German-speaking territories.

CHAIRS  
 AND DEALS  
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ROD STEWART recently became the recipient of one of the few platinum discs to be awarded for sales (£1 million worth) in the UK market alone, for his Riva album, *A Night On The Town*. He is pictured here backstage after one of his December concerts at London's Olympia with Britt Ekland and Riva managing director, Mike Gill.

## Beserkley Six Pack goes to Bizarre

NEW WAVE distributors, Bizarre Records, has tied up a one-off deal for the US-based Beserkley label's Six Pack offer, and solved supply problems on two other foreign labels it imports.

The Six Pack is a specially-packaged presentation of six singles, retailing in the UK at £4 per set.

### More racing tie-ups plan

COMMERCIAL RADIO stations and record companies are being encouraged to maintain their interest in motor racing for the coming season, with Motor Circuit Developments staging 20 rounds of a new championship, the British Radio Production Saloon Car Championship.

The competition is in place of last year's Polydor/Radio 1 championship, and the intention is to link the event with the commercial radio stations around the country. Details of the sponsorship have not been completed, though *Music Week* understands that both DJM and Polydor are likely to continue their involvement in the sport.

Last year, commercial radio stations were involved in the Indyatlantic series of races, but this year are being encouraged to join forces with Motor Circuit Developments. Capital Radio in London has not renewed its contract with Indyatlantic, though sales director Tony Vickers confirmed that he is talking with MCD.

Radio 1's participation in motor racing will probably be limited to two or three charity events around the country.

Artists represented are Jonathan Richman, Earth Quake, The Rubinoos, Greg Kihn and Son of Pete. The last-named 45 is a completely soundless offering, on both A and B sides, entitled Silent Knight.

Only 450 Six Packs have been secured for UK sale, packaged in their original concertina-style clear plastic fold out wallet.

Pressing problems in Holland had held up supplies of the Dynamite label for more than four months, but now import singles by Shakin' Stevens and the Sunsets, Tyla Gang, Roogalator and Nick Lowe are available again.

The Paris-based Skydog label, owned by punk entrepreneur Marc Zermatti, had also been hard to obtain, although for a shorter period. Now available on Skydog via Bizarre are new recordings by the Tyla Gang, MCS, Motorhead, and the Flamin' Groovies, plus new supplies of the successful Iggy and the Stooges album *Metallic KO*. French import copies of singles by The Damned and the Gorillas are also coming in.

### Pablo million

POLYDOR has sold nearly one million Pablo albums since acquiring the Norman Granz jazz catalogue three years ago, according to Graham Hayson, manager of Polydor International's pop music division. The company, which has the Pablo label for the whole world outside North America, achieved 25 per cent of the sales in Japan, 18 per cent in the UK, 14 per cent in West Germany, ten per cent in Holland and seven per cent in France.

## Parker considers UK offers for Presley

ELVIS PRESLEY'S manager, Colonel Tom Parker, is currently considering eight offers for the superstar to visit Britain for concerts. This fact alone offers no certainty of such a trip — many similar offers have been made over the past 20 years — but recent overseas visits by Parker may hint at a greater readiness to let his artist appear outside the US.

A recent statement issued by Elvis' UK fan club quoted him as saying on stage last month: "I understand plans are under way now for a visit to London, and we hope that we can do it real soon."

Because of Presley's American commitments, any world tour would not happen before 1978. RCA

Records UK has no knowledge of any such project.

Meanwhile, settlement has been reached in the libel suit brought against IPC Magazines and Alan Smith Editorial Services by the MAM Agency and promoter Colin Berlin, concerning a report in *National Rockstar* about a UK Presley concert in which MAM and Berlin were reportedly involved. The defendants have acknowledged that the story was untrue, and have apologised, paid the plaintiffs' legal costs and donated an agreed sum of damages to the Variety Club of Great Britain. Settlement was announced in the High Court on December 20.

# BOZ SCAGGS

NEW SINGLE  
**'WHAT CAN I SAY?'**  
 CBS 4869

The follow-up to his chart single "Lowdown" Both from the album "Silk Degrees"



Boz Scaggs "What Can I Say?"  
 What can we say...but stock it!



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

DOOLEY

# New Year's Honours Awards

WITH FIVE number one singles and the remarkable achievements of Abba all contributing to record-breaking sales and profits, in the first year of Maurice Oberstein's leadership, CBS rates Dooley's **Company Of The Year** nomination ... also worthy of the highest commendation, **Ian Miles** for his inspired leadership of Warwick/MSD which in four years has come from nowhere to challenge the established tv-merchandisers and saw its initiative in promoting original artist LPs rewarded with a chart-topper for the veteran Bert Weedon ... **Keith Lewis** of A&M who masterminded the excellent **Joan Armatrading** marketing campaign which produced the desired results for the UK's brightest hope for international acclaim in 1977 ... **Dick James** who spurred the MPA into more activity than ever seen before ... Symphola's **Gordon Smythe** and **Bert McCormick**, for battling on in face of extraordinary misfortune ... **Peter Menneer** and **Ailsa Walker** of BMRB for dedicated efforts towards producing a reliable chart — not always properly appreciated by the industry ... **Geoffrey Bridge** for wise counsel and for being a friend to so many ... **Johnny Beerling**, **Tim Blackmore** and **Stuart Grundy** for the intelligent and informative Radio-1 Insight series ... **Gillian Davies**, the IFPI's assistant director general, for never giving up in her quest to ensure that UNESCO recognised the cultural status of records ...

**LESLIE HILL**, who took over from a dynamo, was held at pistol point, and is quietly proving his ability at EMI ... **Joop Visser's** Charly outfit for making mileage out of vintage rock 'n' roll ... **Chris Blackwell** for his rescue act and redefining Island's directions back to creative roots ... **Graham Haughton** of CBS and EMI's **Martin Nelson** who continued to show the way in local and regional promotion ... **Mick McDonagh**, promotion manager, and **Peter Goodchild**, marketing director, two energetic Decca executives anxious to get the ball rolling again ... **David Hughes**, Polydor's long-serving press officer, for an honest, concise and informative press bulletin ... **Ken Bruce** of Phonogram, **Trisha O'Keefe** at DJM, Magnet's **Judy Totton**, **Howard Harding** of Arista, **Bob Fisher** of Motown, **Brian Gibson** of Pye and **Jan Leary** of GTO — a clutch of press officers who know the way to Carnaby Street ... **Dave McAleer** and **Barry Manstoff** for impressive progress at 20th Century and much promise in their new posts (at Music Farm & Ensign) ...

**JOHN BOYDEN** and **Peter Whiteside**, whose brave independent efforts in the classical field should not remain an enigma for long ... **Black Echoes** for surviving after the usual tough first year and **David Redshaw** for the readable, workmanlike Album Tracking, sadly lacking the industry support given to more muscular competitors ... **K-Tel** for sheer energy and an underrated respect for repertoire, evident with the Four Seasons package ... **Tony Morris** and **Ken Maliphant**, the industry's best double act ... but where Number Two's are concerned, **John Deacon** at A&M, UA's **Cliff Busby** and the new man at CBS, **Norman Stollman** constantly prove their worth ... **Terry Oates** for his efforts in getting **Harry Nilsson's** The Point on stage at the Mermaid Theatre ... **Marshall Tucker Band** for providing the heady taste of Southern Rock at a magnificent Hammersmith Odeon concert ... **David Essex** — who produced, directed and starred in — and **Carpenters** for eye and ear-catching Palladium shows.

**LILIAN AND Gerry Bron**, contrasting personalities who maintain the forward march of Bronze ... **Tony Byworth** for quiet but effective efforts to boost his kind of music as CMA chairman ... **Carlin Music** for ten successful years — nine as number one publisher ... **Geoff Hannington** and **Olav Wyper** for teaming up again in an operation which could deliver in 1977...**Roy Tempest** and **Richard Robson**, battling gamely with BBC Records despite the odds from within and without ... **Mike Mansfield** for chutzpah in face of record company distrust ... **Rod Stewart** who proved his star status by surviving the unfavourable BBC-2 documentary and, courtesy of the Ark Royal, having a double best-seller with Sailing...CBS' **Paddy Fleming** for 21 years of good service to talent ... **Alan Freeman** for allowing himself to smile once on New Faces and still pioneering via his Spiral label ... **Philip Solomon** for spotting the year's most unlikely hitmaker, **Pam Ayres** ... WEA's always welcome delivery man **Steve Brendell**

**GERRY OORD** and **Margaret Davis**, two veterans of 60-plus who took on new jobs — and will certainly succeed ... **Brian Hutch** who ventured into darkest Harlesden to help fulfill **Marcel Rodd's** ambitions ... **Ian Ralfini** whose Anchor stayed firm despite the

wisecraces and paved the way for **Don Williams** to fill Jim Reeves' shoes ... UA's **Dennis Knowles** for marketing two instant Number One's by **Slim Whitman** and **Dr. Feelgood** ... **Harry Tiple**, a dedicated hustler for the GRRC, which prevailed successfully on EMI not to extend tokens to non-record shops and also made the PRS think again ... **John Abbey** and **Contempo** for hanging on in there and finding in **Dorothy Moore's** brilliant **Misty Blue** its biggest success to date ... ditto, **Chrysalis** for breaking **Lee Garrett** in a new musical area for the company...

**DENIS COMPER** of the IFPI for his unquenchable enthusiasm in co-ordinating the industry's plans to celebrate the 100th anniversary of recorded sound ... **Jonathan King** for services to Sonet and **Rod Buckle** for persevering with the **Pussycat** that strayed from EMI ... **Mickie Most** for long-delayed American success via **Hot Chocolate** ... **Dick Leahy** for reuniting the Walker Brothers ... **Fred Haayen** for rebuilding Polydor's artists' roster ... **Clive Selwood** for uncanny ability to bring chart success wherever he goes ... **Neshui Ertegun** for putting WEA together again, persuading **John Fruin** to make a comeback and the **That's Jazz** reissue programme ... **Eddie and the Hot Rods** for bringing back the spirit of '65 ... **Jake Riviera** and **Dave Robinson** for their courage in launching **Stiff Records** ... **Gail Colson** and **Brian Gibbon** for services to Charisma, suitably recognised by **Tony Stratton Smith**

**PAUL MCCARTNEY** for remembering **Buddy Holly's** 40th birthday ... **Steeleye Span** for giving the money back to the fans at Hammersmith concert ... **Richard Branson** for allowing **Mike Oldfield** to fulfil every artist's ambition — to remix his earlier records and see them in the charts all over again ... **Evan Senior** much missed as a gifted journalist and a gentleman ... **DJM** for the considerable feat of making **Johnny Guitar Watson** a chart name on both sides of the Atlantic ... and finally Dooley's tin ear award to the EMI executive who shall remain anonymous who has quoted in the Times as saying about the Sex Pistols, "It is true they may not be very proficient musically, but we don't think that is a major consideration" — hopefully a remark never made again on behalf of a record company.

## MIDEM course on world market

THE CHANGES and developments of the world's major music markets are to be discussed during MIDEM week (January 21-27) in Cannes at a one-day conference organised by the London-based Lenorfern company.

The event is intended to provide "a raw data analysis" of population patterns, income distribution and the media, and will examine international social, political and

economic developments. But, state the organisers, it will not attempt to advise on the best markets for specific product categories: "delegates will be invited to use their expertise and experience in relating their individual products to the data provided."

Taking part in the conference will be **Rex Fraying** of McCann Erickson Advertising, **Robert**

**Heller**, editor of *Management Today*, and **Andrew Tessler**, managing director of ITI Research.

"The Record & Tape Market in 1980" will be held at Cannes' Hotel Martinez-Concorde, La Croisette, on Tuesday, January 25; Conference fee is £79. Further details are available from Lenorfern Ltd., Lorton House, 5 Ludgate Circus Buildings, London EC4M 7LH (01-248 5992).

## SAHB tours without Alex

BILLED AS SAHB Without Alex, the Sensational Alex Harvey band embark on their first solo tour (a 30-date headlining outing) to mark the release of their solo album, *Fourplay*, released on January 14 on Mountain Records.

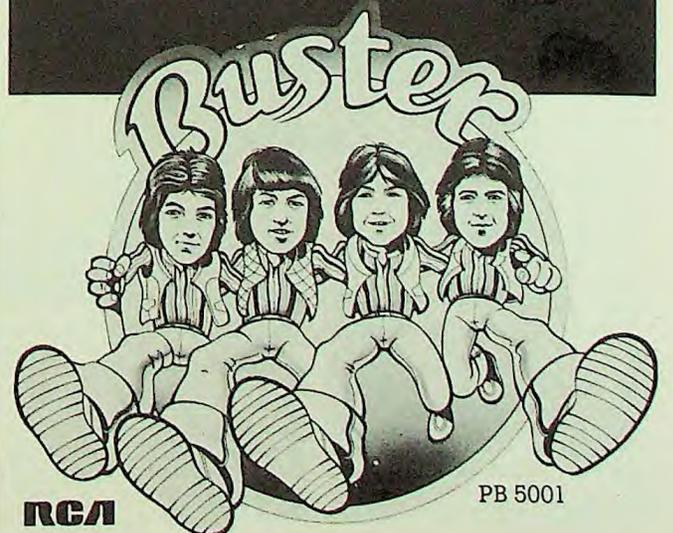
The nine-track LP features SAHB throughout on self-penned numbers, with **Hugh McKenna** taking most of the lead vocals. In addition they have produced the album, aided by engineer **John Punter**, recorded at Air and Island studios.

The tour is going out minus the usual elaborate lights and p.a. system that the band is used to, and apart from many provincial concert halls, will play clubs like London's **Marquee**.



A FIRST and last occasion, as **Showaddywaddy** receive a gold disc for *Under The Moon of Love* (the last 45 issued on Bell, and the group's first No. 1 hit) and a silver disc for their *Greatest Hits* album (Arista's first such silver acquisition). Making the presentation was Arista UK managing director **Bob Buziak**, pictured here (third from left) with **Showaddywaddy** and Arista director of promotion, **Winston Lee** (first left).

**Buster** —  
the new single  
**'Love Rules'**  
it's sensational!



## NEWS

# Pye to jettison US operation

by TERRI ANDERSON

FUTURE AMERICAN releases by Pye's British artists are assured, Pye Records chairman Louis Benjamin said this week, in the wake of US press reports that the company's New York-based unit is closing. But the position of American acts signed to ATV/Pye, and the very future of the two-year-old label itself, is presently under review. Benjamin was unable to commit himself to any predictions, stating only that various possibilities, including a licence deal, were being considered.

The official statement from Pye announces that "due to exchange control regulations which made it difficult to provide further working capital for the US subsidiary, and the delay in the positive success of American artists assigned to the US subsidiary, the format and direction of the US company is now being changed. We are currently exploring a number of alternatives and proposals from other record companies and individuals which would result in a better overall climate for all our artists, and the future profitability of our American company."

"In the meanwhile we, as a responsible company, will be extremely cautious about committing to new major expenditure in the immediate future. While we have had our problems in America, Pye experienced record-breaking sales around the world during the first six months of the fiscal year. The future of the extensive UK-originated Pye

catalogue in America is now under serious consideration."

The situation for Pye's British management appears much as it was in early December, when reports of the imminent closure of the American label were circulating. At that time managing director Walter Woyda was quoted as saying that no decision to close ATV/Pye had been taken, everything was under discussion, and nothing at all had been finalized. This is now reiterated in the Pye statement and in Benjamin's own remarks.

Further, Woyda has denied reports that the New York office had in fact already been closed, and that some 20 employees there had found themselves without jobs. The Pye official statement, he insisted, is the very latest information on the position of the US company, and matters have definitely not gone beyond the discussion stage outlined in that statement.

Commenting on American suggestions that Marvin Schlachter, who replaced Peter Siegel as president of ATV/Pye in March last year, is trying to raise funds to start a label of his own, and would want to take several of the American artists on ATV/Pye with him, Benjamin said, "If Schlachter decides to form his own label, it will not include any of the Pye UK catalogue. He could possibly take some of the material he has originated."

• The ATV/Pye roster includes recent discovery Lorraine Frisaura, Jumbo, Ninth Creation and Limousine (all American acts).



CHAPPELL OLD and new: vice chairman Steve Gottlieb and Teddy Holmes study the firm's Christmas card to Gottlieb, presented by Holmes during its special staff Yule dinner at London's Europa Hotel — Chappell's first get-together of its kind for 47 years.

## Record Tokens Ltd wound up

A DECREASE in token business during the last two years has been partly blamed for the closure of London-based Record Tokens Ltd. — the company started 16 years ago by members of the Music Trades Association to compete with EMI's token system. A liquidator has been appointed to wind up the firm's business, but a statement issued by the directors this week confirmed that all liabilities would be met.

The company was started in 1960 as a non-profit making concern to cater for Britain's record dealers, and more than 2,000 outlets nationwide accepted the tokens, with several hundred shops actually

selling them. Although no exact figures of annual turnover have been made available, the operation was believed to have an income turnover extending into six figures.

Chairman of Record Tokens, J. Raymond Fox, said that the decision to go into voluntary liquidation was much regretted. "In the current economic circumstances with decrease in business over the last two years, this course of action was felt to be the most appropriate."

A director of the company, Christopher Foss, denied rumours that Record Tokens was bankrupt. "The decision to go into voluntary liquidation was made in order to protect our customers. We were running a very large business, but unfortunately the turnover was not sufficient to cover our costs — it was not worth the risk of going into an insolvent situation in the hope that we could recoup our rewards later," he said.

Foss added: "There were various problems and the fact that many of the cut-price merchants neither sold or stocked record tokens didn't help the situation. Record Tokens was only a relatively small company against EMI, but I think that we served our purpose of giving them healthy competition."

He also said that all record tokens issued by the company would be honoured by the company between now and the end of February, 1978. W. M. Curry of 171 Queen Victoria Street, London, EC4 has been appointed liquidator and all enquiries should go direct to him.

## B&C forms sales-marketing team

FROM PAGE 1

Atkins, formerly with RCA.

Head of Red Nail is John Blyton, a music industry veteran, who is also managing director of Standard and a deputy controller of programmes at LWT, concentrating on organisation and business affairs. Blyton told *Music Week* that although Standard is owned by LWT it functions independently and the Red Nail label is envisaged mainly as a natural extension of music publishing activities, geared to providing additional exposure for writers and copyrights. "The essential thing about Red Nail is that we are not purely a record operation having to live as a record operation. With one exception, all the artists we have signed are writer-performers. We shall only release one record at a time and if we have no product for three months then we don't release for three months," he commented.

First Red Nail release will be Eleven Out Of Ten by Helen Barnes (RN 1). She comes from Plymouth and the single will be given intensive radio and television promotion in the West Country. The label has three other artists under contract, but no details of their releases are yet available. A single by actress Nanette Newman singing the theme from the LWT educational series, Fun Food Factory, is actually a Red Nail production, but is being released on BAC (BCS 0004) on January 7 to tie in with the start of the series.

Hutch, appointed as managing director in September by R&C chairman Marcel Rodd, has put together a sales promotion team to handle Red Nail, B&C, Trojan, which will function as a creative reggae label, and Mooncrest, due to be revived as a contemporary pop outlet. Under Terry Atkins will be

Eddie Royce, export manager who has been on the Saga staff; Tony Shuttleworth, B&C/Mooncrest label co-ordinator, formerly with Transatlantic; Linda Carey, ex-Record Merchandisers, to handle distribution and telephone sales; Don Evitts, ex-Pinnacle, to control regional promotion; and Jenny Kingston, press assistant. London radio and tv promotion will be the responsibility of Howard Marks' Howlin Promotions company.

## Top LPs for '77

FROM PAGE 1

names, companies are also releasing album product by other acts in the hope of achieving substantial sales. Polydor's hopes lie with Donny and Marie Osmond, 100 Ton And A Feather, and several new issues in the Pablo jazz series, while UA will be looking towards Al Cooper (Act Like Nothing Is Wrong), Fats Domino (20 Greatest Hits) and Hawkwind (Master Of The Universe).

Phonogram is releasing only five albums during January including The Best Of The Ohio Players, but will be particularly promoting Vicious But Fair by the new reformed Streetwalkers band. From Pye there will be Sammy Davis' Song And Dance Man (on 20th Century) and several jazz LPs. Decca will be using the month for a series of reissue albums including a new series, Golden Decade, utilising back-catalogue product between 1960 and 1969 on five albums retailing at £1.89. There will also be The Billy Fury Story on a two-album set, and Focus On Tommy Steele.

This is in addition to the TV-promoted albums (*MW*, December 25) due this month and next.

## Goodies LP warning

FOR THE second time in four months, Island Records has applied a warning to the sleeve of one of its album releases. The Goodies' debut LP for the company, Nothing To Do With Us, is deemed 'Not Suitable For Children' — a notice which co-exists with a cover claim that "They're Smutty, They're Naughty, You'll Love Them."

Island's previous offender was Peter Cook and Dudley Moore's Derek & Clive (Live) long-player, whose contents, stated a sleeve sticker, "should not be played in the presence of minors."

A single, Blowing Off, has been lifted from Nothing To Do With Us, but no BBC airtime has been forthcoming. Local stations have

played it, however, and Island is supporting the 45 with half-minute radio commercials, posters and other items.

The LP contains tracks like Cactus In My Y-Fronts and I Wish I Could Get High, but is less potentially offensive than Derek and Clive (Live), despite the warning. An Island spokesman told *Music Week*: "The whole point of the Goodies coming to us is that they are trying to cast off their kids-only image; they want to appeal to a more mature market. We have not suddenly hatched a comedy policy, although if something extraordinary came along in this vein, we would be interested."

## Kaupe to head EMI division

FROM PAGE 1

assuming responsibility for the whole Uxbridge Road, Hayes, site. Gordon Collins becomes assistant director, production and distribution, reporting to Matthews.

Director James Tyrell takes over the retail shops and personnel, in addition to his present finance duties to become director, finance and administration, record operations. David Wilde, general manager of the HMV chain, will now report to Tyrell.

Bob Mercer, also a member of the EMI Records board, remains responsible for all the company's own repertoire, including Capitol, and for the development of its own artists. He will still be available to Leslie Hill as an advisor on all company repertoire and marketing matters.

EMI is moving ahead, meanwhile, with its singles sales force project. Various representatives have been working on 45s in recent months, according to Hill, and now the company is planning to normalise these tasks into a fully-fledged sales team. Designated 'Chart Toppers' in recent recruitment moves, the force will keep retailers throughout the country aware of promotional activity, concerts and national demand — "making sure that they capitalise fully on a hit's success by optimising their stocks of both singles and albums."

## Gold, silver numbers up

THE BRITISH Phonographic Industry has amended the sales value criteria by which silver and gold discs are awarded. The change, prompted by inflation and its effect on records RRP, means that an album will go silver on a minimum of £150,000 sales, and go gold on a minimum of £300,000.

The new levels reflect an increase of £50,000 in both cases; both figures are manufacturers realised prices including all pre-recorded tape configurations and excluding exports. All LPs released prior to January 1, 1977 will still qualify for gold and silver discs at the previous levels. The platinum LP remains the same at £1 million.

The sales criteria for singles remain the same, at 250,000 (silver), 500,000 (gold), and 1 million (platinum).

## Charisma re-shuffle

FROM PAGE 1

he said. "All other fast-moving industries — including films and TV — go through major changes like the pop business is doing at the moment and it is important to keep on top."

"There are plans, of course, to expand Charisma but the solution isn't just by increasing the artist roster. If there are too many names it just puts an increasing strain on the entire operation — expansion must come from a reappraisal of the whole market for recorded sound. I think Charisma has now reached the stage where it can afford to sit back a little and before signing artists, decide whether they can fit into the company's needs, and vice versa."

Stratton Smith added: "Charisma has steadily built up its share of the market during 1976 and 1977 will be as good with albums from Genesis, Peter Gabriel and Patrick Moraz amongst others planned for the first

quarter. In addition later in the year there will be new product from Monty Python, Hawkwind, Peter Hammill, Van der Graaf Generator, Brand X and Sir John Betjeman. If there is to be a major management change, then it should come at a time when the ship is sailing smoothly — I have every confidence in Gail Colson and Brian Gibbon because Charisma's management has grown with the company."

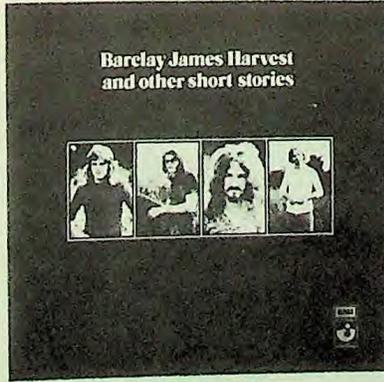
## Dolby go-ahead

POLYDOR RECORDS has received the go-ahead from its Hamburg head office to introduce the Dolby B noise reduction system to all its popular music cassettes this year. The first tapes to benefit from the process will be the company's March releases, which will probably include Pat Travers, Slade, Steve Gibbons, Diversion and the Hollies.



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## NEWS

## Deal sought for 33 album Koran project

A POTENTIALLY huge and unusual p&d deal is being sought for a project which involves recording the Koran — in all 33 languages spoken by the world's 850 million Muslims. The prime mover in this venture is Zak Zakaria (Muhammad Iqbal Zakaria), a 28-year-old film producer and exporter, who has lived in London since his family's Bangladeshi estates were sequestered ten years ago.

Each version of the holy book will, it is estimated, require 32 LP sides, but Zakaria, who points to a recent order by the Saudi Arabian government for three million printed copies of the Koran from Italian printers, is convinced that the record sets will sell in their millions, year after year. "Just as the Koran and the Christian Bible are among literature's best sellers, so my LPs will be among the record industry's most successful and longest-running productions."

Zakaria had intended to handle worldwide distribution himself, but when the size of his enormous potential market became clear he started to look for a deal with a major company, and has approached several including EMI and RCA. Work on the recordings is

already in progress, paid for personally by Zakaria, who has brought to England a Quari, or chanter, to intone the Koran in Arabic (the only language in which it is so far available, although only a minority of the world's Muslims understand it.) The chanting will be interspersed with translations in 32 other languages, and so far, after 150 hours work with narrators speaking English, Bengali and Urdu, 21 master tapes have been produced. The next translation will be into French.

The series is entitled *The Message of God*, and the box cover picture of pilgrims worshipping at Mecca carries a dedication "to the memory of His Majesty the late King Faisal Bin Abdul-Aziz of Saudi Arabia." It has been known for such a dedication on commercial works to earn considerable financial favour with the Saudi Arabian government.

Zakaria says that he has already gained the support of several influential Muslims, and, depending on distribution arrangements, he expects to have several volumes of the recorded series on sale before next year's pilgrimage of the faithful to Mecca.

## MUSIC DEALS

### New premises for Rocket expansion

ROCKET RECORDS and Rocket Music, including Elton John and Bernie Taupin's Big Pig Music, moves into new premises next Monday (10). The new location is 4, Audley Square, Mayfair, London W1Y 5DR; Rocket Records will retain its 01-499 9714 telephone number, though the firm may be operating on 01-409 3111 immediately after the move until the lines have been reconnected.

The relocation is to allow for proposed expansion in the New Year of both Rocket and John Reid Enterprises, with whom the record company has been sharing premises. JRE will remain at 40, South Audley Street, Mayfair, W1Y 5DH (01-491 2777).

Rocket's move also coincides with personnel changes within the company. Caroline Boucher, who has left to have a baby, has been replaced as press officer by Laura Beggs, formerly press office assistant. Kay Merrin has transferred from the a&r department to assist Laura and Arthur Sheriff, head of promotion. The reorganised press/promotion department will be responsible for all the Rocket artists.

Robert Key has joined the company, meanwhile, as international product co-ordinator, and is responsible for liaison with Rocket Records' licensees and its Los Angeles office on all marketing and promotion projects.

ASCARD AGENCY has confirmed three New Year visits from American artists and has explained its roster of British acts.

The agency, which is making a name for itself by booking rock acts into Ireland, revealed this week that it is arranging a tour for Warner Brothers recording artist Ry Cooder with his eight piece Mexican group The Chicken Skin Band. Concerts will be in Dublin on Jan 22, followed by visits to Holland and Germany, before returning to Britain to play Manchester, Birmingham, London Hammersmith Odeon and Oxford with an Old Grey Whistle Test tv appearance scheduled for January 31.

Tours by Emmylou Harris and the McGarrigle Sisters have already been announced by Asgard, which has taken on UK acts the Original Pirates, featuring Mick Green, Frank Farley and Johnny Spence (backing band for the late Johnny Kidd), the George Haicher Band, a UA act shortly to release a live EP, and Clifford T. Ward, who wants to undertake his first ever live tour in late Spring.

JON PHILIBERT'S new publishing company, I Love Music, has joined up with Music Farm for worldwide representation. Pete Camey, former professional manager of Bourne Music, has joined I Love Music as professional manager.

## Tribunal sums up as hearing ends

SHORTLY BEFORE the public enquiry into mechanical royalty rates wound up on December 20, the chairman of the three-man tribunal, Hugh Francis QC, gave an indication of his opinion on the question, after listening to nearly 30 days' presentation of evidence.

Michael Kempster, QC for the Record Royalty Revision Association (which was asking for both the statutory and the minimum royalty rates to be raised) was summing up the RRA's case, and dealing specifically with the minimum, when Francis questioned whether the raising of this to 1p from the present 0.313p would in fact in any way help the writers and publishers. It was known, he said, that he had great sympathy for the creative artist, and "if I really thought that this would be of benefit to the copyright owners, I would have no hesitation in my recommendation to the Minister, but I am not convinced." He saw the situation as being that, if prices went up (even by as little as 20p on low price budget albums) in these times of falling living standards and increasing unemployment, people would almost certainly buy far fewer records.

Kempster argued that while there would be a drop in sales, "history shows that it will pick up again." Also, he added, "Nineteen-twentyeight was not exactly a time of rising prosperity, yet the tribunal however, that the 1928 rise, from a five percent mechanical royalty to the 6 1/2 percent which has been in operation ever since, was in real terms probably a decrease, since the five percent had been paid on records with only one composition on them, and by 1928 records had two tracks. Since then, with the advent of the LP, the number of tracks had gone to a regular 12 or so, with 20 and even 50 titles becoming less unusual now — "so the rate is constantly being broken down further."

If the tribunal were to recommend a higher minimum, "whatever rate is fixed, there will always be people in the business who will be able to negotiate to produce records which will be very good bargains." Kempster had earlier referred to remarks made by Monty Presky, managing director of Damont Records (who gave evidence for the British Phonographic Industry, which is opposing the RRA's request for a rise in rates, and is in fact asking that the statutory rate to be lowered, and the minimum be abolished). He had predicted a rise in price for the 50p albums produced by his company, to almost 70p, and a corresponding drop in sales of about one-third. His being the only record company producing albums

in such a low price range, he said, a rise in the rate would affect him more than anyone else; but he did not say that it would put him out of business, and Kempster commented, "since 1928 there has always been someone who could sell records at a cheaper price by reason of paying much less for copyright, and it is open to him to bargain for a lower rate. Also, what is a bargain today at 50p may be a very good bargain in 12 months time at 75p."

After summarising the RRA's case for a rise in the 6 1/2 percent royalty rate, Kempster pointed out that if there were to be a rise, "it may not be carried into agreements immediately." On the matter of the higher record prices which would probably follow any rise in mechanical royalty, he said that it would be open to retailers to keep prices down by encroaching a little on their dealer margins.

Kempster asked the tribunal to ask themselves, when deciding on their recommendation, a question asked recently in the Court of Appeal, in a different context: "What is the sensible way to deal with this situation so as to give effect to the presumed purpose of legislation." It had been said that the copyright owners should get "just remuneration", and, Kempster concluded, "if you fix a rate which would leave the parties free to negotiate without a ceiling, you may feel that the meaning of the act has been complied with. The copyright owners are concerned with the vitality of the record business as much as you are."

• THIS ENQUIRY is with the first to have been held on this topic since 1928, writes *Terri Anderson*. As Geoffrey Bridge, director general of the BPI remarked after proceedings closed, it is unlikely to be experienced more than once during the working life of anyone in the record business. However, Dawson Pane, former head on international copyright at EMI (now retired), who attended this tribunal was also present at the time the current Copyright Act was formulated in 1956.

The tribunal began its hearings on November 1, and, apart from rest days and days spent at a recording studio, a pressing factory, and the Mechanical Copyright Protection Society, sat continuously until December 20. The tribunal will now study all the evidence again and it is hoped that it will make a recommendation to the Secretary of State to the Department of Trade by the end of January. If any change in the rates is decided on, the Minister will then draft a Parliamentary Bill, which will have to go to both Houses before it can become law.

## Meneer leaves BMRB for JICRAR

PETER MENEER, director of the British Market Research Bureau, which compiles the charts for the BPI, BBC and *Music Week*, is leaving the company to become deputy managing director of JICRAR, the commercial radio audience research unit.

Meneer was in at the beginning, eight years ago, of the industry-backed chart, and was also instrumental in forming the FORTE (Focus On Records, Tapes & Equipment) subsidiary which provides research information on purchases, based on home interviews.

He has been with the BMRB since 1960, and takes up his new post this month. His replacement is Guy Sutcliffe, a BRMB director who has been with the firm for 12 years.

Also leaving the Bureau is Ailsa Walker, the associate director, who has been directly responsible for supervising chart compilation for the past five years. She is going to live in Yorkshire, where her husband will be taking up a new appointment. She will leave the BMRB at the end of January, and her replacement will be Ros Gorner, a senior research executive for the last four years.

MIKE EVERETT has been appointed a&r director of Bronze Records. He recently returned to England after spending 18 months in New York as international a&r

## MUSICAL CHAIRS

manager for RCA Records. Prior to his US appointment, Everett was RCA UK's a&r manager for four years and was responsible for the signing of such names as Jack Jones, Sweet and Dave Edmunds.

MARCUS BICKNELL has been named managing director, A&M Europe. He joins the company after more than five years with CBS Records' international division in Paris, including a three-year stint as director of product and artist development. Before that, he was involved in the UK agency business.

Michel De May, A&M's European co-ordinator, will continue in his present post, with special emphasis on the French market. In this new structure, De May — who works out of Paris — will report to Bicknell; the latter reports to David Hubert, vice president of A&M's international division.

MIKE BERRY has been appointed to the board of directors of the Ember group's Sparta Florida Music publishing subsidiary. He has worked alongside S-F managing director Hal Shaper for the past 13 years; Shaper himself was recently appointed to the Ember Roads (International) board.

MIKE WATTS is joining Sonet as UK and international marketing manager; he was previously with Transatlantic.

# All out

# SCROUNGER



SPLASH RECORDING act, Jigsaw, has just returned from a five-week visit to Japan, where they won an award in the Yamaha Song Festival. The composition, *Paint The Smile On*, will figure in the group's new album, for release soon. Jigsaw is pictured here with a Yamaha representative and Chas Peate (first right), managing director of Splash.

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## Promises, promises

MAY WE as a comparatively small dealer make a few comments on record supply and availability through your valued publication?

We are assured by the rep, when calling for his regular order, that no delivery problems are envisaged on EMI releases. Throw caution to the wind — we never fail, is his watchword. So what do we, the dealer, do? Yes, you've guessed, after all he is his chosen company's representative with a fantastic back up system, almost always infallible! We place our order and wait — and wait — and wait.

Joe Bloggs from a village 'out in the sticks' comes into the shop enquiring for the LP he has ordered weeks previously. Sorry, we say, but it hasn't arrived as promised. His reaction, understandably in the circumstances, is that he won't in future patronise our store as we don't have the goods.

Imagine our dilemma as dealers of

some years standing (we were established in 1890). The aforesaid company are on our backs immediately there is a hold up for some reason or another on our cheque. Also we haven't forgotten the high pressure selling of the Bay City Rollers last year — what a fracas that turned out to be. We sincerely hope that someone in those ivory towers of EMI reads this and can make some observations that might remedy this frustrating situation. — P. SAYERS, Harpers Music Saloon, 16 High St., Newmarket, Suffolk.

## They ask for it..

IN REPLY to David C. Tamplett's challenge to dealers stocking the Sex Pistols single (*Music Week* Dec. 18), I am pleased to inform him that we have accepted ours. We consider our responsibility, as retailers, to stock records. It is the public's decision, as customers, whether to buy them or not. It is not for us to set ourselves up as moral censors; there are enough people trying to do that already. If we are asked our opinion, then that is a different matter. Our opinion of a record is as available as our stock of it... only when it is asked for.

If we did not stock records that we disapproved of for various reasons we would be without stocks of Bionic Santa and Sleep Well My Son and many others.

Finally, does Mr. Tamplett suggest that dealers who don't believe in capitalism don't stock Abba's latest single? May I suggest that dealers who don't believe in freedom of choice, don't stock records at all. — ADRIAN RONDEAU, Adrians, Records and Tapes.

## Tape delay and home taping

HAVING QUIETLY put to sleep in the most humane way the 8-track cartridge, it looks as though efforts are being made to perform euthanasia on the pre-recorded cassette. In the last few weeks some of the most important albums of the year were released and in every case the cassette arrived anything from two-four weeks after the LP.

Home taping is already accepted as a problem and the issue of anything on record first and tape later will only aggravate the problem. If a customer is unable to obtain a tape by his favourite artist on the day of release the temptation is to make his own recording. Unless simultaneous release can be achieved more people with tape players will make more home copies. If the problem is now insignificant, in the future it will not be.

I find it hard to believe that anyone wants the cassette to thrive except Phonogram, but then they invented it. PETER SPICE sales manager, Mail-A-Tape, 56, Sydenham Road, London SE 26.

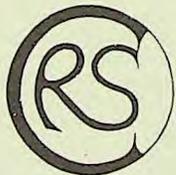
## U.S. sales techniques

FURTHER TO your article on CBS marketing last month, while some sections of the record industry benefit from the use of American sales techniques, it is conceivable that other sections have lost and that the music industry is debased generally. If the hysteria were to be magically removed from the new issue sections, the massive back-catalogue sections would be revitalised and a much wider spectrum of music would receive public appreciation. Even the BBC might cease to be the record promoters' lackey that it sometimes appears to be. Other results envisaged would be a more musically educated public, more employment for musicians, less dominance of the multiples, perhaps even their exit and certainly better music. In the meantime progressive thinkers are liable to wet their rompers over voucher schemes. Who will be the first to dream up plastic submarines and free chewing gum? J. TYLDESLEY, Musicland, 86-90 Linacre Road, Litherland, Lancs.

## Our top pluggers

FOR THE fifth year running we present the North West Musical Enterprises awards to the record promotion people concerned in plugging records on media other than the airwaves. Nearly all the companies now have disc promotion methods and most are good. Reaction sheets to be filled in and returned are fairly standard and we should really list about 20 companies who have presented us with a high standard of record promotion. But space only allows us to mention the 'cream of the crop' and this year at the top of the charts must be Fred Dove at WEA. Sharing joint Number Two are Garrell Redfern of MIF Promotion, and Yvonne Marvill of Phonogram. The award for happy consistency must go to Joanna at Magnet, and the greatest pity of the year is the failure of EMI to back Greg Lynn's excellent efforts while with the company. He is now at RCA and hopefully will be a great success.

Northwest Musical Enterprises, Southport, Merseyside.



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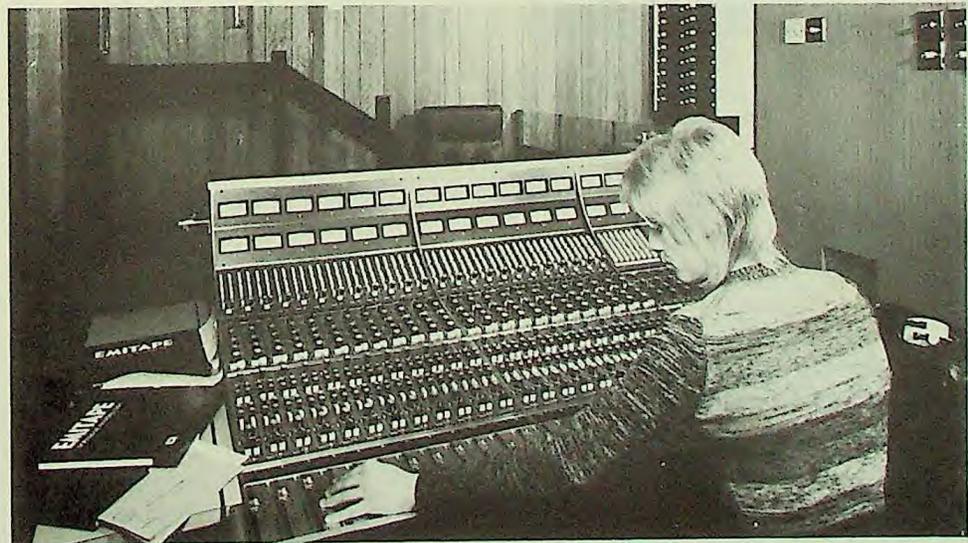
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## NEWS ANALYSIS

# 1977: a year for cheery smiles— but no more funny hats?

EDITED  
BY  
TERRI ANDERSON  
AND JOHN HAYWARD

THE SOUND of muscles being toned and wits being honed throughout the music business can be clearly discerned through the music itself, as the industry gets into its first serious full week of work in 1977. *Music Week* has asked a number of people concerned with both the live and recorded sides of the market to look at the coming year, which is generally expected to be a particularly, if perhaps rather grimly, interesting one — for manufacturers, promoters and retailers alike.

While the degree of apprehension at the prospect of another year in the grip of general economic crisis tended to vary, there was absolutely no suggestion from anywhere that the coming twelve months would resemble a bed of roses for anyone, not even the biggest and best established artists (whose personal wealth must hitherto have shielded them from the cold draught of recession). However, if there was no lightheartedness, there was certainly plenty of optimism.

## Bob Buziak

Even allowing for the fact that a newcomer to the UK music business is likely to be more openly enthusiastic than those who have grown grey in its service during the past three or four belt-tightening years, Bob Buziak, who came from the US to succeed Tony Roberts as Arista's UK managing director about four months ago, was the most optimistic of all. He was prepared to admit, "I think the industry will explode here. I find the scene here very exciting; there is more vitality than anywhere else, and there are probably more venues of all types playing live music on any one night than in the States." Since his arrival Buziak has been told to expect the brunt of this country's economic situation in 1977, but, he said, "I have been seeing the record industry grow in the US, and I think the same will happen here. In the US people are spending more entertainment dollars on music, and I think it will be the same in Britain. Arista anticipates more releases this year, because of the growth of both the American and British sides of the company. There will be a move towards more album-oriented product, and the British roster will be enlarged.

On the question of another rise in record prices, following the latest turn of the screw by the OPEC countries, most record company men said that there would clearly be a possibility of increases, but that the oil price rise was only one factor — and a relatively small one at that — in the general pressure of costs being born by manufacturers.

Commenting on the noted imbalance where British showings in

the US best-sellers and American inroads into the charts here are concerned, Buziak was certain that all that was needed was for more British bands to get over there and tour, making sure that they get good exposure on FM stations to coincide with tour dates.

## Gerry Oord

Gerry Oord, RCA managing director, who like Buziak can also be said to have the added personal challenge of a "new" job as well as the wider industry problems, looked forward to "one of the most challenging years the British music industry has ever faced". He said that this challenge had to be met with efforts towards higher standards of quality and service to the public by manufacturers and retailers both — something to be achieved only by greater understanding by all of the problems involved, and working together to increase sales. "For RCA's part, we will endeavour to give the dealers an even more efficient service without new direct distribution system, and we will be more discriminating with our release policy to provide product of consistent high quality. But we will also be expansionist, with an aggressive attitude to seeking new talent and building acts already with us. We will be particularly looking at development of our m-o-r division."

## Walter Woyda

Walter Woyda, managing director of Pye, advocated a policy of "never despair", but looked to a very tough year, particularly in the January to March period. "And after that much will depend on the prices and incomes policy in the middle of the year. All costs are going up, including vinyl, and so clearly the costs of products will be affected, one result being that we will have to sell more records to make profits. I very much hope the independent retailer will not suffer further this year, as far as I'm concerned he is indispensable, but he will have to work on the same basis as we do: sell more to keep up. Actually, we will be interested to see if multiples can continue to slash prices the way they have been doing."

Pye had, Woyda added, cut back on releases in 1976, and there was no plan to do so again this year, but — like nearly all his peers in the industry — he said that every potential release would be looked at very carefully, and the lists culled of weaklings.

## David Howell

David Howell, director of Gull Records, a very small company in

relation to those already mentioned, but one with an established reputation for the artists it has picked up on and the product it puts out, was the only record business man to point out that 1977 is the one hundredth anniversary of recorded sound. This should be a good omen for an industry that would be happy to have one, and, Howell thinks, should inspire both effort and celebration amid the gloom. "It will be a year of change, I think, for the independent record companies, although they will continue to be the lifeblood of the industry." The independent labels will come into their own with their strong policy of signing new and often unlikely-looking talent, developing it over a period of years if need be, and then staying with it.

"The majors of course have much bigger financial resources than the independents, so riding out hard times would in that sense be easier for them, but I think that in other ways 1977 will bring more problems for them than for us. Most of them are geared to making an awful lot of product, and they may have to make some difficult decisions. On the surface, it would be very easy to tighten up and stick with the sure hits, but that again throws the initiative on the independents for finding new talent."

## Norman Stollman

Norman Stollman, senior director of CBS asked, "How else can you be but optimistic? I don't think 1977 will be any kind of make or break year. We have an essentially healthy and mature business, and unless there is some absolute disaster — like a complete oil embargo, for instance — we can ride out any storms. I cannot be a prophet of doom; the companies do have resources. We have not pulled out all the stops and squandered our last pounds yet."

CBS would not be cutting back on releases; a productive UK a&r department and a worldwide organisation also providing artists meant, Stollman said, that there was a lot of product to be expected this year. There would be selectivity there, and in new signings. Of the retail side, Stollman commented, "The independent must, as we all must (and not just in the record industry) become more sophisticated, and a better business man. We are constantly looking for ways to help retailers; the efficient retailer who co-operates with us and wants to do better business we will work even harder for, but we cannot run his business for him".

Looking at the year from the promoter's angle, Fred Bannister

saw it as being one when "the old heroes are going to remain the big box office pulls, and I don't think the youth movement is going to be the saviour everyone thinks it will be." Knebworth will still be headlined by a superstar, but, he said, the size would be reduced to around a 75,000 crowd. He did not see concert tour costs being stemmed, and would like to see more acts playing in the large ballroom scene, which became unpopular when people started to want just to sit in seats and watch acts. "With the more energetic music coming to the fore places like Malvern Wintergardens could well come into their own again this year". But inflation will make the possibility of tours here by big US acts even more unlikely, despite the clear possibility of a rise in ticket prices.

## Richard Cowley

Richard Cowley, joint head of Cowbell agency, which handles Thin Lizzy, John Miles and other acts which have broken through in 1976, thinks that there will be a spate of new artists, which can only be good for the industry. He also talked of the now staggering costs of staging live music, part of which was due to inflation and part to the attitude of audiences, who, although not yet asked to pay more for tickets, "expect to see the sort of production which would grace a West End theatre run, but which is only on site for one night." Agencies, he said, as basically a service to the industry, are not very profitable; 1976 saw a few folding, and inevitably, he felt, more would follow this year.

## Leslie Hill

Returning to the record company angle on the matter, Leslie Hill, EMI managing director, was cautiously optimistic. He expected 1977 to be a repeat of last year in total unit sales terms, barring sudden and huge economic deterioration. He did not think that the growth of one-stops would increase, despite probable record price rises. EMI would "continue to try and cover the whole ground with regard to releases, although there might be fewer of those, looking both for new exciting acts and exploiting back catalogue. I don't think punk will be a major force, although it may well become strong in a minority market sense." He did not see EMI becoming involved in distributing any more small labels this year.

## Tim Clark

Tim Clark, managing director of Island Records, agreed with others that a stringent a&r policy was called for in 1977; accepting that Island's previous reputation had been for quality above quantity, he defended the release of Derek and Clive Live, on the basis that they were the best comedians in the country and the album was worth releasing. Island would, he added, continue to compete with the majors in the only way it could, by providing what amounted to a specialist service, and by giving its artists individual treatment. Island's move to EMI he saw as part of a trend, with a smaller number of major distributors supplying the biggest slice of the market.

## Derek Taylor

The company which probably can look forward to the biggest internal change and development in 1977 is WEA. Joint deputy managing director Derek Taylor, said firstly that he thought "John Fruin's appointment as managing director is very exciting. He makes us a very exciting quantity. The only certainty is that we will change — he was not appointed to accept any status quo that might be here.

"We have every reason to be optimistic," he went on, "all three American companies are doing terrific business, with Warners in the US competing with CBS as we are here. We are very competitive. We do really want to be number one. Given that there is not going to be a lot of spare cash, our strength of catalogue is so enormous that I think we'll have a substantial share of the market. But, like everyone else, I just don't know how much loot there will be about, how many records people will buy. I think John was right when he said the British market would bottom out this year, and we will have to look at it all again. There will be fewer risks taken, fewer releases, fewer LPs, and we will probably import more instead of manufacturing here. We will have our own distribution in April, so for us it will be a year of high adventure.

"But I wonder about the small dealer — of any kind; there are an awful lot of empty shops around these days." He ended by inviting the industry to be "watchful and thoughtful" about all expenditure, particularly in the social whirl department.

1977 would equate to 1940 in many ways: the real war after the year of phoney war, only the enemy was less easy to get at and it was not a time for record companies to continue to be the last of the big spenders. "We can still wear a cheery smile, but we don't have to wear a funny party hat as well."

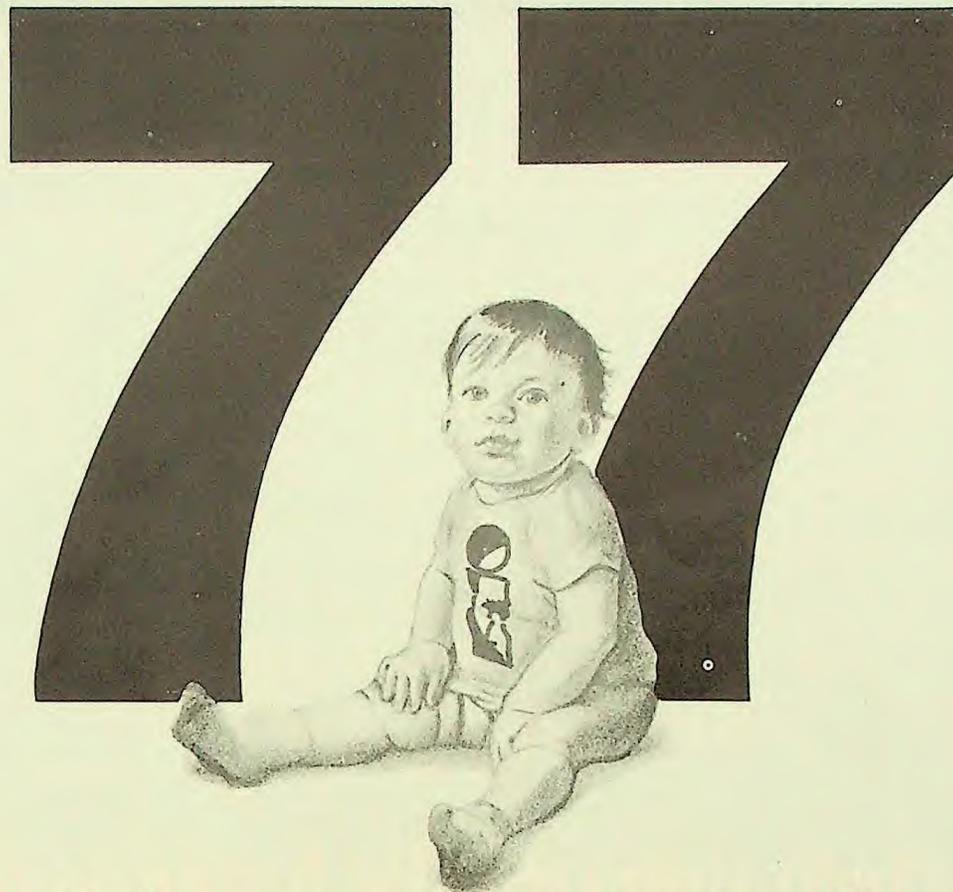
## MUSIC WEEK YEARBOOK 1977-78

Entry forms are currently being mailed for the compilation of the industry yearbook.

Those who have not received their forms by January 21 should contact:

Louise Fares  
on 01-437 8090





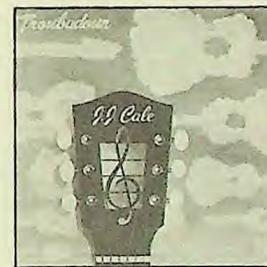
Island albums to usher in '77 in a big way.



**FREE**  
**"FREE 'N' EASY, ROUGH 'N' READY"**  
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**EDDIE & THE HOT RODS**  
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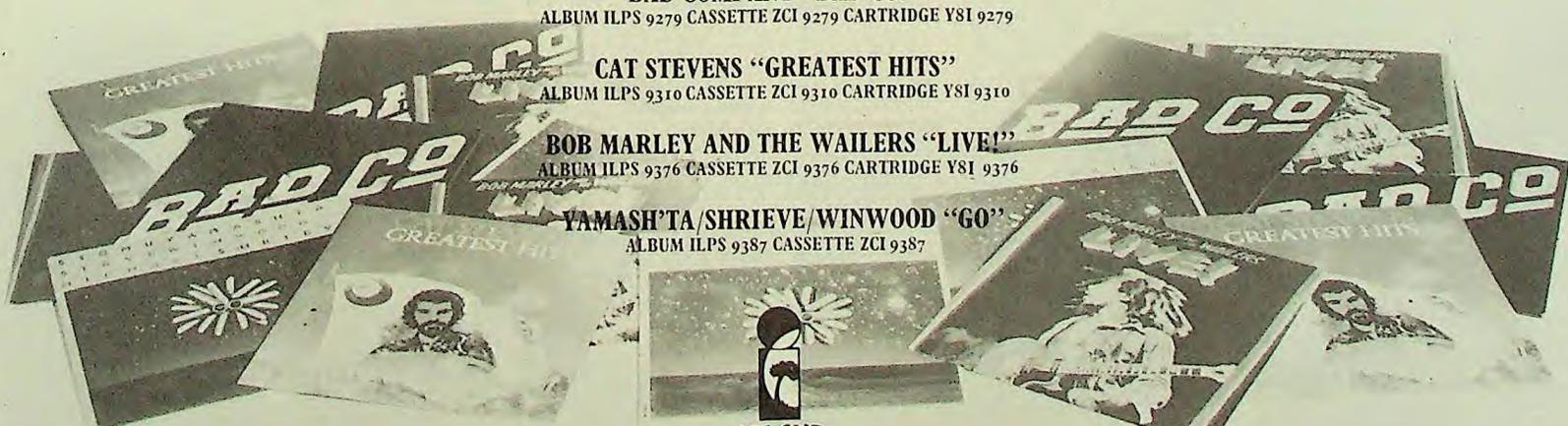
These were hugely successful sellers in '76 and will sell strongly in '77.

**BAD COMPANY "BAD CO."**  
 ALBUM ILPS 9279 CASSETTE ZCI 9279 CARTRIDGE YSI 9279

**CAT STEVENS "GREATEST HITS"**  
 ALBUM ILPS 9310 CASSETTE ZCI 9310 CARTRIDGE YSI 9310

**BOB MARLEY AND THE WAILERS "LIVE!"**  
 ALBUM ILPS 9376 CASSETTE ZCI 9376 CARTRIDGE YSI 9376

**YAMASH'TA/SHRIEVE/WINWOOD "GO"**  
 ALBUM ILPS 9387 CASSETTE ZCI 9387



# PUBLISHING

## Mr Melody goes out on his own

AFTER A long career in which he has been involved in virtually every aspect of the record industry and music publishing business, Harold Geller had decided to take on a dual identity. As publisher, now with his own company, he remains Harold Geller. As performer and orchestra leader he is billed as Mister Melody.

He said: "My family has grown up now and the need for basic security is not so great. I'm now confident of doing my own thing, as they say."

His own thing involved: leaving Chappells, where he had been an executive on the professional side on the standard catalogue; setting up Harold Geller Music Publishing, with four other directors, and also Harold Geller Ltd, with ideas for buying up theatre shows, film scores, and record production; and conducting the Royal Philharmonic Orchestra on an album for Pye — The RPO, Conducted By Harold Geller, Play For You.

Geller believes there is a growing return for a return to melodic music, and that there is a gap available for an orchestra-leading personality to present those melodies. He hopes to take the RPO on tour for concert dates, with guest artists. "It is obviously an expensive business, but there is no doubt that the public demand for this kind of music is there".

The RPO is normally conducted by Antal Dorati or Sir Charles Groves. When Geller took his idea of conducting the orchestra through contemporary numbers such as the Beatles' yesterday to Pye chairman Louis Benjamin who uttered a fast

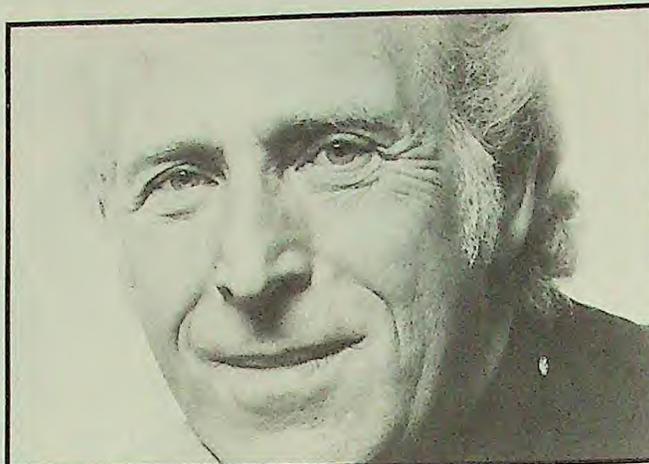
Edited by  
PETER JONES

and terse "do". The sessions, at Olympic Studios with Keith Grant as engineer involved Geller arrangements played by 81 musicians, plus a modern five-piece best-group rhythm section, plus three boy-three girl vocal team used as a further "instrument".

Geller said: "From the first red light, the musicians were involved. They enjoyed playing modern music and were genuinely sorry when the sessions ended. The album, and the upcoming tour, shows that we're reverting to my personal creed. No matter what the background of people generally, the vast majority love a strong and instantly recognizable melody."

Geller's own professional music history started at the age of 14 when he was a session violinist, often playing with the Bram Martin orchestra. Classically trained, he rarely was out of work, often playing in the pit of Sadler's Wells Opera for an evening show, then joining the band on the stand at Franscati's Restaurant for all-night dance music. He even found time to teach violin. He still receives handsome royalties for his composition The Green Cockatoo.

For years he combined his playing with publishing, working for a succession of companies, including Anglo-Continental, Bron, Dave



Harold Geller

Toff, Boosey and Hawkes, Dominion/United Artists. For a while he had his own company Lynn Music, which had 14 Top 5 hits with the hits of Dave Dee, Dozy, Beaky, Mick and Tich. He was also manager to singer Lyn Holland.

He said: "My experience really did stretch through the whole range of music. I did a lot of BBC work with my own orchestra, and conducted various West End shows. I visited Latin America and Japan as a guest conductor. Having worked with various different symphony orchestras, and recording artists such as Ethel Merman, Frank Sinatra through to the Three Degrees or operatic tenor Walter Midgeley, I felt the time was right to strike out on my own. I've always

enjoyed working on stage and there is a shortage of people who can add a bit of showmanship to the melodic content."

But his basic fulltime work is with his publishing and associated companies. He said: "I'm in the process of signing at least three writers to the company and, after MIDEM, I'm visiting the States in search of new songs and new writers."

"They say life begins at forty, and it is beginning a little later for me. However the years I've spent working for other publishing houses have been both instructive and enjoyable."

His new group of companies are operating from Dorland House, 18-20 Regent street, London W.1

## Spina-Argyle lists to Irving Wilson

SOME MONTHS after dinner-table discussions at Antoine's famous New Orleans' French Quarter restaurant, Irving Wilson of the Manchester-based Wilson Editions has completed a publishing arrangement for the Spina/Argyle catalogue.

Calling Wilson during Musexpo, Harold Spina said that if a table could be reserved, he and his wife, Edie, who looks after their business affairs, would fly the 4000-mile round trip from Los Angeles to New Orleans for the evening.

As a songwriter, both composer and lyricist, Spin's successes go back to the Fats Waller classic My Very Good Friend The Milkman, Annie Doesn't Live Here Anymore, It's So

Nice To Have A Man Around The House, with hits written for Bing Crosby, Tony Bennett, Dinah Shore and Patti Page, as well as film scores for major companies including 20th Century, Paramount and MGM.

The first 61 titles include several jazz numbers that Spina wrote with Bob Hope Show comedian and trombonist Jerry Colonna, in addition to pop, country and m-o-r material. Wilson Editions will handle publishing for the world, excluding the U.S. and Canada as well as licensing for the supporting catalogue of recordings by Gayle Dunne, the Smoooothies, Glendale Plumbing Co., and several noted jazzmen.

## Eagles songs to Heath Levy

HEATH LEVY Music has secured the UK publishing rights for the Eagles, Joe Walsh and John David Souther. The deal was concluded by Geoffrey Heath and Eddie Levy with Irving Azoff, manager of the Eagles.

Another major deal for Heath Levy is the UK representation of David Courtney Music. Courtney gained a reputation for his hit writing for Leo Sayer and Roger Daltrey. Also set up with David Courtney is Orinoco Music, which will be used as a talent-seeking arm.

Also signed to Heath Levy on a worldwide basis are Tome McGuinness of McGuinness Flint and Manfred Mann fame, and Lou Stonebridge. The duo is currently working on a new album for release later this year.

## New post at B & H for Fell

TONY FELL has become chairman of Boosey and Hawkes publishing division and at the same time remains managing director of the company. He has also been made a director of Boosey and Hawkes Ltd.

He has had extensive experience of both music and publishing. Prior to joining Boosey and Hawkes, he was managing director of Hotors, the oldest established printing company in Johannesburg, South Africa. He also founded the Johannesburg Bach Choir in 1963 and was its chairman and conductor for several years.

Fell was appointed managing director of Boosey and Hawkes' publishing arm in January 1975, in succession to David Adams, who stayed on as music advisor on the parent board. Now Adams has retired from the board.



TO CELEBRATE the opening of new offices at 24, Bruton Street, in London's West End, ATV Music hosted a party. Pictured (left to right): Tony Curbishley, ATV Music finance director; Jack Gill, company chairman, Pye Records; and Peter Phillips, ATV Music managing director.



CHRYSALIS MUSIC has set up a new deal with Harry Simmonds and Barry Murray to administer and exploit their Caesar Music catalogue. It includes material by Mungo Jerry, Savoy Brown and recent acquisition Boy Bastin, who is having a recording deal finalised with an international label. Picture shows (left to right, standing): Chick Churchill, Ann Munday, joint professional managers, Chrysalis Music; Brian Dunham, administrator manager, Chrysalis; Harry Simmonds; Terry Connolly, deputy group managing director, Chrysalis; Tim Whitsett, general manager, Chrysalis; and, seated, Barry Murray.

Andrew Miller presents  
Gallagher & Lyle  
"Down your way."

### JANUARY

- BLACKPOOL 22nd
- Opera House
- LEEDS Grand 23rd
- NEWCASTLE 24th
- City Hall
- EDINBURGH 25th
- Play House
- DUNDEE 26th
- Caird Hall
- ABERDEEN 27th
- Capitol
- GLASGOW 28th
- Apollo
- PRESTON 29th
- Guildhall
- MANCHESTER 30th
- Palace

### FEBRUARY

- SHEFFIELD 1st
- City Hall
- LEICESTER 2nd
- De Montfort Hall
- BIRMINGHAM 4th
- Odeon
- IPSWICH 5th
- Gaumont
- BRISTOL 6th
- Colston Hall
- CARDIFF 8th
- Capitol
- BOURNEMOUTH
- Winter Gardens 9th
- PORTSMOUTH 11th
- Guildhall
- BRIGHTON 12th
- Dome
- OXFORD 13th
- New Theatre
- LONDON 14th
- Hammersmith Odeon
- CROYDON 15th
- Fairfield Hall
- DUBLIN 17th and 19th
- Stadium
- LONDON 21st
- Royal Albert Hall

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than television.



The new album from Gallagher and Lyle.  
Called 'Love on the Airwaves', it's released on  
January 7th.

It's almost inevitable that it's going to repeat the  
success of 'Breakaway' which, you remember, was in the  
charts for 8 months and went gold.

Just to make sure, we're releasing the track 'Every  
little teardrop' as their next single. It's a certainty for the  
charts and will inevitably get considerable airplay.

There's also a music press campaign, bus posters,  
45-second radio commercials, window and in-store  
displays and a 24-date national tour running from January  
22nd to February 21st.

Put that lot together with the enormous popularity  
of Gallagher and Lyle and you've got an album that's  
going to be huge.

So make sure you order enough to keep the  
listeners happy.

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help you make a lot of old fashioned money.**



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and cartridge.

## IRELAND

## New Faces winner goes to No 1

JAMIE STONE'S second album, *Storyteller* (EMI IEMC 6007) includes *I Believe in Love*, the song he sang on ITV's *New Faces* in October. It's his latest single and has reached the number one spot on the Irish Top Ten.

Jamie Stone, a 24-year-old Dubliner, was a law student when his first album was made two years ago. It was released in November 1974 and won the RMI Award. Stone decided to finish his law studies before considering a full-time music career and, until *I Believe in Love*, his only other release since his first album, *New Day*, was a seasonal disc last Christmas, *Long Time Since Nazareth*.

After his *New Faces* appearance, Stone was invited back on December 18.

*Storyteller* was recorded in Dublin in September and arranged and produced by Bob Barratt and Ed Welch. The music for the 12 songs was composed by Stone, with lyrics from four different sources. The material covers a variety of subjects, many of which were inspired by works of literature; hence the title of the album.

"As far as we are concerned, he is the most talented young singer/songwriter working in this country at present and he has yet to reach his real potential," said EMI Ireland marketing manager Derry O'Brien.

"Of course, the experience he has gained over the last two years, through selective concert appearances, has given Jamie more self-confidence in his own ability as a performer. He played support to Don McLean as the two Dublin concerts the American singer/songwriter gave in May and December last year. The last of these

Edited  
by  
KEN STEWART

was filmed in its entirety for the RTE Television series, *On Stage at the Stadium*, and a half-hour show featuring Jamie's performance was broadcast last June.

"Following the success of another half-hour solo performance on that *Me and My Music* television series last year, he has already filmed his contribution of two songs from the *Storyteller* album for one of the new programmes in the series, to be screened early next year.

"Apart from this television exposure, he also had a special half-hour RTE Radio programme devoted to the songs on his *New Day* album.

"However, one of the most rewarding experiences of his career to date was his three-months' residency with the Maureen Potter Gaels of *Laughter* show during the summer. Here he was showcased each night in a 15-minute solo spot before a very diverse audience, which definitely helped him to sharpen up his stage presentation."

Jamie Stone was in Belfast recently for a revue, *An Hour and a Laugh*, which was first presented in Dublin as one of the fringe events of the city's theatre festival.

He co-wrote and performed many of the satirical numbers in the show with Pat Abernethy, a young Belfast actor who wrote six of the lyrics on *Storyteller*. Sketches from the revue were featured on both UTV and BBC Northern Ireland, a measure of the success it achieved in Belfast. Stone also did an interview with *Downtown Radio* and was pleased

to learn that *I Believe in Love* was top of the station's playlist.

Jamie Stone's latest venture is a revival of the Christmas musical, *Eat at Cinderelli's*, which he helped launch in Dublin last year. It will be staged at the *Player Wills Theatre* during the holiday period.

Derry O'Brien said that Stone has received a number of interesting offers since he first appeared on *New Faces* and is currently considering his career prospects carefully.

"Obviously, his first priority is to see *Storyteller* successfully launched on the Irish market. His long-term ambition is to achieve international recognition as a singer/songwriter and he is quite prepared to leave Ireland and base himself in England or America to realise it.

"EMI is confident that *Storyteller* confirms that Jamie Stone has got the talent necessary to succeed in this very competitive business and that it could ultimately prove to be the album that is instrumental in helping him to achieve this ambition.

"Because of our faith in this artist's long-term potential, we are supporting the launch of this album quite extensively. Initially we are having a reception, both to thank those people in the media who helped make *I Believe in Love* a number one hit and to announce the launch of the *Storyteller* album.

"A four-week radio advertising campaign began in early December and we are taking major press ads which will emphasise the quality of the material on Jamie's album.

"There will be an extensive merchandising campaign out to further ensure that *Storyteller* is brought to the attention of the record-buying public at point-of-sale."

## Patterson LP sells 1,000 in first days

IN THE first four days of issue, Polydor Ireland sold 1,000 copies of the album, *Frank Patterson Sings John McCormack Favourites* (Philips 5900 218).

The record was made in February at Dublin Sound 1, with Christopher Seaman coming from Scotland to conduct the orchestra.

"The most testing title is *Il Mio Tesoro* from *Don Giovanni*, which has extended notes in it," said Polydor's John Woods.

"In fact, we were so satisfied with it, we took ads in the three national papers to draw attention to the fact

that Frank Patterson was singing that song that night in his RTE Television series, *For Your Pleasure*." The album and cassette numbers were given, but the cassettes were not then available. Woods said the shops were inundated with requests for the cassette as a direct result of the advertising.

Frank Patterson Sings John McCormack Favourites includes *My Lagan Love*, *The Rose of Tralee*, *Ave Maria*, *Kathleen Mavourneen*, *Paris Angelicus*, *Plaisir D'Amour* and *I Hear You Calling Me*.

## LP marks 50 years of radio

VOICES OF Radio (EMI RTE 50) is an album to celebrate the 50th anniversary of Irish radio.

Since the first Irish radio service was launched on New Year's Day 1926, some 145,000 hours of programmes have been transmitted. Radio Telefis Eireann's Michael O hAodha said that on the golden

## Cure disc

STARLIGHT MAGAZINE, the entertainment and fashion weekly issued the first single on its Starlight label. It's *Down on the Jollity Farm* (STAR 2), by Permanent Cure. It was produced by the group and John D'Ardis and recorded in Trend Studios, Dublin.

jubilee record, producer Kieran Sheedy and narrator Padraic O Raghallaigh have tried to tell the story of 50 years of radio in a little over 50 minutes.

"Of necessity a great deal had to be omitted, as only a fraction of the radio output has been preserved on tape or disc... What this record offers is as many as possible of the famous and well-loved voices of Irish radio. In addition to the historic highlights and notable occasions, there is some nostalgia and humour which help to recapture much of the excitement and impact of radio which has made it an essential part of the nation's life."

Musically, it includes the Dick Smith Trio, Margaret Burke-Sheridan, the Paul Duffy Ceili Band, Delia Murphy, Seamus Ennis, Johnny Quinn, and Mrs. Crotty of Kilrush.

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ANCL 2001



TIME FOR ANOTHER  
ANCL 1013



NEW SINGLE  
YOU'RE ALL THAT I NEED ANCL 1036

## SCOTLAND

## BPI's bootleg campaign hits

SINCE THIS summer when the lawyers retained by the BPI in Scotland won victories over bootleggers, the Scottish pirates and bootleggers have been keeping a substantially lower profile.

In July, the BPI's Scottish lawyers won two cases against Scottish bootleggers, but by rather different methods to those used in England. Although both the copyright acts and the acts covering performance recordings apply in Scotland, there is no method for bringing a private prosecution, as can be done in England, and criminal prosecutions are made through the office of the procurator fiscal. It seemed that the fiscal would not consider bootlegging or piracy sufficiently serious crimes to warrant his office's attentions, and the BPI had to bring a test case to ascertain the effectiveness of a civil action against lawbreakers.

Tactics consisted mainly of pinpointing bootleggers, and then bringing a court order or interdict preventing them from further activities. The effect is that they would be in contempt of court if

Edited  
by  
IAN McFADDEN

they continued their activities. To date the BPI has not yet brought a piracy case, although the tactics would be similar.

The two cases brought already were in Dundee and Kilmarnock. The Dundee case involved a bootleg tape of Supertramp which was being covertly advertised in the national music press. The prosecution was the first sign to the BPI that the success of its efforts in England has resulted in the operators moving North, and although the first two cases were against indigenous bootleggers, it seems that some professionals have moved to Scotland.

The Kilmarnock injunction was against a much bigger fish with a full catalogue of 200 recordings available. There are several other cases pending including a case of alleged piracy.



AT A party in Glasgow to celebrate shipping silver on the Hot Chocolate XIV Greatest Hits, Errol Brown presented Radio Clyde's Head of Entertainment Andy Park with a silver disc to thank the station for its support. Also presented with Silver discs were the five members of the band and Robbie Dennis, Rak label manager accepted a disc on behalf of EMI.

## More folk from Springthyme

SPRINGTHYME RECORDS, based at Kingkettle in Fife, have just announced the release of its third album — Shore Of The Forth by John Watt and Davey Stewart.

The company was set up three years ago by former folk singer Peter Shephard after a three-year stay in Canada. He was so impressed by the wealth of independent labels producing ethnic music that he

decided on his return to enter the field himself. He ran the St. Andrew's Folk Club from its inception in 1961, and was a prime mover in the formation of the Traditional Music and Song Association which went on to promote the Blairgowrie Folk Festival (recorded by Topic), which moved to Kinloss in 1971.

The success of the Kinloss festival

prompted him to record the 1973 one, and he released it on Springthyme in '74. With the funds from it he recorded the '75 festival which he released this September. He already has the '76 festival in the can.

The latest release is from John Watt and Davey Stewart, a duo well known on the East of Scotland folk scene. Watt is also a well known songwriter, and the album was recorded with the specially formed Beggars Mantle Ceilidh Band.

Although since his first release in 73, Shephard has seen the arrival of most of the important companies operating from Scotland his own ambitions still lie with the folk field. As well as the Kinross record he is also planning a record from the Clutha traditional group, and intends to continue to release "genuine music, with a good live atmosphere".

Springthyme is at Balmalcolm House, Kingkettle, Fife (Tel: 03373-773), and distributed by Clyde Factors.

## In brief...

GLASGOW'S GOLDBERGS department store has been running a series of Saturday personal appearances with name Scottish artists, all of which have attracted sizeable crowds.

Talk of the Steamie... buzz starting (at long last) for Unicorn artist Christian. His first polydor album The First Christian getting hours of airtime. Could he be the next Unicorn artist to hit the big time following Connolly, Devine and Slik? ... Jack MacLaughlin of Radio's Clyde and Victory and Scottish Television having a regular go at BBC Light Entertainment boss Iain MacFadyen... Just about every big name in the business being banded about for Royal Jubilee performance next year.

## Pan plans talent contest winners LP

JOHN MacKINNON of Pan Audio, back at work after an illness, is planning to release an LP culled from the entrants to a local talent contest. The Search for a Star contest is organised by the Edinburgh Evening News in conjunction with Lang's Whisky, and the finals take place on December 12. MacKinnon intends to record entrants, but not necessarily winners.

The next release on the stocks for the company's Dara label is from cabaret performer Mark Winston

who has recorded an album of mostly self-penned country material.

In the meantime, CML, the company's distribution side, has been approached by several English companies, including majors, to discuss the possibility of assisting in regional marketing operations.

John MacKinnon himself had a brief moment of fame recently when his face was featured in the poster advertising before the launch of a new brand of lager. The poster showed his face and the legend "John MacKinnon asked for it".

## Pye Special LP series launched

PYE RECORDS campaign for the Pye Special label reached the media after a selling-in period to shops when the company had a large reception in a Glasgow hotel for four of the albums in the series which to a great extent replaces their Golden Guinea series.

The Pye Special catalogue, retailing at £1.95, already featured albums by Andy Stewart (Country Boy), who signed to Pye last year, and the Alexander Brothers (Something Old Something New) who returned to Pye after a brief sojourn with RCA.

The new albums launched in pre-Christmas were Memories Of The Music Hall by Glen Daly, The Legendary Amazing Grace from the Royal Scots Dragoon Guards, Scotch On The Rocks by Alasdair Gillies, and Viva Dunbar by Bill Barclay.

Both Barclay and Gillies are new signings. Barclay's previous contract had expired with the closure of the GM label, and a planned release was cancelled when copyright owners withheld parody rights on the majority of the tracks. Alasdair Gillies is a regular television performer who was originally noted primarily as a Gaelic singer but is now appreciated as much in English. The title track of the LP is also to be released as a single.

Another single culled from the series is a re-release of Amazing Grace, a monster hit five years ago.

Head of A&R at Pye, Peter Summerfield, told *Music Week*: "Pye has always had a strong Scottish catalogue, apart from the artists represented here we also have had artists of the calibre of Lena Martell and Colin Stuart on record. We feel that with the concentration

of Scottish product on one label we can make a bigger impression on the market. We want to make sure that Pye Special becomes the leading label in Scottish music."

New signings to the label are Jimmy Blue and his Band and Arthur Spink, from both of whom product is expected soon.

After discussions at the reception with various Scottish media heads it seemed that Peter Summerfield was persuaded of the viability of releasing a single from Andy Stewart's Country Boy album before long.

The track which has been receiving most airplay on m-o-r as well as Scottish and country shows in Scotland is a track with 19-year-old Ann Williamson who has worked with Stewart on Canadian and Australasian tours. She has been signed to Pye for a year, and despite the airplay success of the track sees her future not as a Scottish or Country artist, although she includes both in her performance, but hopefully as a chart performer.

## Tartan Toppers

- 1 DEVINE TIME, Sydney Devine (Philips)
- 2 ATLANTIC BRIDGE, Billy Connolly (Polydor)
- 3 THE LAST KISS, Sydney Devine (Philips, single)
- 4 COUNTRY BOY, Andy Stewart (Pye)
- 5 FLOWER OF SCOTLAND, Corries (Pan Audio)
- 6 GOLDEN FIDDLE AWARDS VOL II, Various (Mountain)
- 7 THE VERY BEST OF, The Corries (EMI)
- 8 CRYING TIME, Sydney Devine (Emerald)
- 9 WILLIE SIMPSON AND HIS SCOTTISH DANCE BAND (London)
- 10 GOLDEN FIDDLE AWARDS (Vol 1), Various (Mountain)

This chart is intended only as an indication of the best sellers in the Scottish departments of selected shops.

Scottish  
Fiddlers'  
Rally

As Advertised on S.T.V. and Grampian T.V.

R.E.L. 454

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# wea ARTISTS ON TOUR IN BRITAIN MADE 1976 A YEAR TO REMEMBER

## JANUARY

COMMANDER CODY AND  
HIS LOST PLANET AIRMEN

## FEBRUARY

CLANCY  
DEAF SCHOOL  
GLYDER  
EMMYLOU HARRIS  
GORDON LIGHTFOOT  
LIVERPOOL EXPRESS  
TRAMMPS  
RALPH McTELL  
GEORGE MELLY

## MARCH

CLANCY  
STANLEY CLARKE  
DEAF SCHOOL  
GLYDER  
EMMYLOU HARRIS  
HAZZARD & BARNES  
LIVERPOOL EXPRESS  
RALPH McTELL  
GEORGE MELLY  
BONNIE RAITT  
NEIL YOUNG & CRAZY HORSE

## APRIL

BACK DOOR  
BILLY BUTLER  
DAD'S ARMY  
DEAF SCHOOL  
BRUCE FORSYTH  
FOUR SEASONS  
GLYDER  
HAZZARD & BARNES  
AL JARREAU  
FRANKIE LAINE  
LIVERPOOL EXPRESS  
MANHATTAN TRANSFER  
GEORGE MELLY  
PFM  
PRETTY THINGS  
NEIL YOUNG & CRAZY HORSE

## MAY

AC/DC  
AVERAGE WHITE BAND  
BACK DOOR  
BACK STREET CRAWLER  
CLANCY  
DAD'S ARMY  
DEAF SCHOOL  
BRUCE FORSYTH  
GLYDER  
FRANKIE LAINE  
LIVERPOOL EXPRESS  
THE METERS  
PFM  
PRETTY THINGS  
ROLLING STONES  
TOM WAITS  
JESSE WINCHESTER

## JUNE

AC/DC  
AVERAGE WHITE BAND  
BACK STREET CRAWLER  
CLANCY  
DAD'S ARMY  
DEAF SCHOOL  
LITTLE FEAT  
LIVERPOOL EXPRESS  
GEORGE MELLY  
PRETTY THINGS

## JULY

AC/DC  
BACK DOOR  
BACK STREET CRAWLER  
BILLY COBHAM  
DAD'S ARMY  
DEAF SCHOOL  
STEVE GOODMAN  
FRANKIE LAINE  
LIVERPOOL EXPRESS  
KATE & ANNA McGARRIGLE  
JOHN PRINE  
JESSE WINCHESTER

## AUGUST

AC/DC  
BACK DOOR  
DAD'S ARMY  
DEAF SCHOOL  
STEVE GOODMAN  
DON HARRISON BAND  
LIVERPOOL EXPRESS  
TODD RUNDGREN

## SEPTEMBER

AC/DC  
DAD'S ARMY  
DEAF SCHOOL  
BRUCE FORSYTH  
EDDIE HOWELL  
BEN E. KING  
GEORGE MELLY  
TRAPEZE

## OCTOBER

AC/DC  
CATE BROS.  
SAMMY DAVIS JNR  
DEAF SCHOOL  
BRUCE FORSYTH  
LIVERPOOL EXPRESS  
BEN E. KING  
RAHSAAN ROLAND KIRK  
GEORGE MELLY  
GARY WRIGHT

## NOVEMBER

AC/DC  
DEAF SCHOOL  
ROBERTA FLACK  
ANDREW GOLD  
DAVE GREENSLADE  
RAHSAAN ROLAND KIRK  
LIVERPOOL EXPRESS  
RALPH McTELL  
GEORGE MELLY  
LINDA RONSTADT  
ROD STEWART

## DECEMBER

JACKSON BROWNE  
DEAF SCHOOL  
BRUCE FORSYTH  
GLYDER  
LIVERPOOL EXPRESS  
GEORGE MELLY  
CARL SIMMONS  
ROD STEWART  
WARREN ZEVON

## FEATURE

by NICK ROBERTSHAW

AMONG THE major record companies, similarities in marketing practise surely outweigh the differences. All have financial strength; all can call on the various resources of a large, specialised organisation to work a sizeable roster of acts. Only when one examines the smaller companies do real differences of style become apparent.

Mike Hutson, Anchor's general manager, tells of visiting a colleague at one of the majors. "He said, 'I've had a terrible morning: I've been with our advertising guys, and the head of the regional promotion, and the man who makes our radio commercials and so on — about ten people.' And I said, 'that's what I do, all that!' I mean, how luxurious to have that machinery there. Talk about pressing big buttons. We don't have that kind of muscle, nor do we have the size of catalogue where you know you're going to have a Number One album every six months, so we have to be a bit shrewder and a bit more creative. The advantage of being small is that you can marshal your resources in a very disciplined fashion: everyone knows what's going on and everyone is involved in that whole process of promoting/marketing/selling the product. It's a cliché, but though we're small we're aggressive, and we have the best bunch of streetfighters in the business."

Hutson is 28, and has spent all his working life in the music business, succumbing to the lure of rock 'n' roll while at RADA. Brian Epstein's NEMS' label signed him as a singer, but after his second record sold seven copies he opted for an early retirement and went to work for NEMS' boss Cyril Black as office boy-cum-promotion man, moving on after a while to Chappells, which at the time was run by Teddy Holmes. "Teddy gave me a lot of knowledge, and a lot of freedom, and I respected him enormously. In many ways, though, he wasn't an easy man to work for, and I didn't survive too long".

From Chappells Hutson moved to United Artists Music. "I was very lucky, because all the people there like Roger Welsh and Martin Davis gave me so much scope. I went there as a promotion man and they let me grow. They were open to any suggestions; they let me spend money and make records and start a little production company and so on, and the only problem about that was that after a year or so I was totally convinced I knew everything there was to know about the record industry. So I left and formed my own publishing company, thinking I was going to make huge amounts of money by getting advances from foreign publishers and signing people up. What actually happened was that for two years my partner and I made a living, just".

After this experience Hutson went back to the United Artists publishing company as creative services manager, but was only there a few months before he met Ian Ralchini and was invited to become general manager of the newly-formed Anchor Music. Eighteen months later, in October 1974, he moved over to the record company as creative services manager. "I enjoyed publishing tremendously and maybe I could go back to it, but when you come into the record industry your whole view of life changes. As a publisher, you get track on an album, you're prolonging the life of a copyright, you get your PRS, and it's all good business. Coming to the record company I was suddenly faced with real problems: I can say now, I'm going to take an ad on Cado Belle, I'm going to make a poster, I'm going to do a thing — it's very immediate and if it works, it works and it's very exhilarating".

Four months ago he was made general manager with responsibility for advertising, marketing and the

# The year the business got to know Anchor

## Marketing Men Part 9

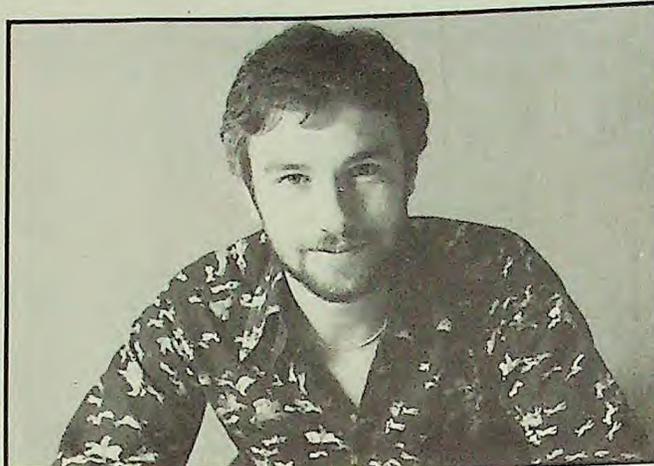
day-to-day co-ordination of the company, leaving Ian Ralchini and Martin Wyatt more freedom to concentrate on air.

1976 was Anchor's most successful year to date, Hutson says, with consistent chart entries and an increased album market share. "Also we've broken some artists and maybe resurrected a few careers. Our first hit of the year was with Isaac Hayes; Don Williams has done very well for us; we've got a Steely Dan single in the charts. That was a case of thinking what was right for the market: Haitian Divorcee is 4½ minutes long, it hasn't been released as a single anywhere else in the world, and everybody told us, no way can you break Steely Dan. But we put it out, and we really dug our heels in with it. We have to do that, because in a small company you have to balance your size with aggressiveness. For instance, we've got three promotion men who look after radio and TV nationally; we hope to increase the number soon, but that's the whole promotion department. And those guys work hard, to say the least".

Much of the company's marketing effort has been centred around tours. "We were delighted when ABC set up an international division, because it saved us dealing with lots of different managers and people. Now we just deal with them; they put tours together with us; we're all on the same side so we can discuss the problems, and it's worked very well. We did have a lot of tours last year, so much so that there were times when it got to be very hard work, but it was exciting for us, and of course the biggest benefit you can ask for is to have a visible artist. For instance, we persuaded the Crusaders to come over, we re-issued all their back catalogue which we'd got from Island, and we started to sell product. We had a '76 Crusade campaign when they came over, which was very successful in terms of units sold on all their catalogue. The Poco visit was very good too: the tour went well; they had a lot of exposure in the media, and we have really been able to consolidate that band".

Anchor's most notable success of this type was undoubtedly with country artist Don Williams. "We decided at the beginning of the year that he was potentially a big crossover artist, and we all dug him musically. We knew he was coming over for the Country Music Festival, so we thought hard and put out Gypsy Woman, which was from an old album and had never been released as a single in America".

Williams' 36 hour visit was more than Anchor had hoped for: the press warmed to him and he was a great success at the festival. The single, though had been out for two months already, and it was two months more before it charted. "We put it out beforehand in the hope it would be a hit by the time he arrived, which it wasn't by any means. If you put a record out and it gets negative response; no sales, no media, nothing, then you may begin to question, but with Gypsy Woman we were getting little indications like



Mike Hutson

local radio interest here and there, and we all still felt it was a hit, so we kept going, the festival gave it a boost, and eventually it made it."

Then Williams returned to tour, at a time when Anchor had its hands more than full with Poco and the Four Tops also on the road. Nevertheless, the company secured wide coverage in the pop and national papers, then discovered Eric Clapton had become a fan, engineered a meeting, and was rewarded when he played with Williams at Hammersmith. The next stage was to convince the trade that Anchor was serious about the artist. "The media were beginning to say maybe he had one fluke hit, he's a country star, he wears a cowboy hat, and I felt we had to come out and say right upfront, this man is a superstar. So we did all the junk; the posters and the stickers, the whole number, until people began to ring up and say what's all this, Anchor's really having a go with Don Williams. And I would say, yes that's the point: that's what it takes to make you listen twice, that's what we've got to do".

Hutson sees this kind of communication within the industry as vital. "The dealer spends money buying records from us. We want him to sell them, and we want him to know we are going to do our darnedest to help him sell them, through XYZ: a tour, help with some merchandising, a personal appearance, whatever it is. With the media it is a matter of education. They are the people who sell our records to the public, not us. Radio One, Top of the Pops, *Melody Maker*: those are the things that sell records, and sometimes they do need educating. A year ago no-one had heard of Don Williams; today a lot of hip people know he's a serious artist and we've achieved three silver albums."

Much of the Williams success stemmed from treating him not as a country artist or a Nashville star, but as an artist, full stop: refusing to put him in a particular musical bag. As Hutson points out, Anchor could simply have taken a few ads in the country music paper and left it at that. He is still chiding himself for a similar mistake in last year's launch of the ABC classical label, Westminster Gold. "I'm not a great classical expert, so when we did the launch I asked around for advice, and everybody said well, classical music is a very different proposition you know. The upshot was that I got cold feet and chickened out. We did some very boring, standard ads, because that's what I thought classical meant, and we took a very

conventional approach, which I now regret. Next year I'm going to market Westminster Gold like I market anything else, and I'll be looking to reach not just the enthusiasts but also the people who aren't into that kind of music but might very well enjoy what's on the label. That's what we did when we launched the Impulse jazz label last year and it really worked."

A different kind of campaign was the one that launched Cado Belle. "We sat down together and said, we've got a new act that we think is fantastic. EMI and Polydor and so on have got new acts too, that they think are fantastic: how are we going to draw the trade's, and the public's, attention to our act? To the trade we ran our Orville ads, which weren't designed to hype the band, but simply to pass on our enthusiasm and our commitment, so that dealers knew they were going to get support. Then we followed that up with ads saying, look, we are doing the posters and this, that and the other, so that our salesmen could walk into a shop and the dealers would already know that Anchor was committed to the act."

"We were lucky in that we aimed to do certain things, did them, and they all worked at the same time, which in the record business you can't guarantee. We needed the band to be visible when the album came out, and were fortunate to be able to get them on the Poco tour, which gave the press office a lever. The promotion men got a lot of airplay, the radio people were able to come and see them, the album was good, and everything came together".

Aside from its work on specific acts, Anchor has also made efforts in the last year to clarify its company image. "If you look at our catalogue, it goes from Ace to John Coltrane to Daniel Barenboim, but we are not really associated, in the public's mind, with that spread of catalogue. One of the problems that became very evident was that dealers were having, for example, ABC records sold to them by Anchor reps that they ordered from CBS. In the autumn we did two things: we had our Anchor Banker scheme, where dealers sign up to have discounts on new releases, and we introduced the "Get To Know Us" theme, which is very much a dealer education thing and which seems to have paid off".

Hutson has also been involved in a miscellany of other activities that fall loosely under the heading of setting the company house in order. They range from axing the artist relations post — "We don't need one guy worrying about Dom

Perignon in artists' hotel rooms; everybody at Anchor worries about artists' — to sorting out the tape catalogue. "Own up time: our tape sales were very bad, even on catalogue, simply because we hadn't bothered. We forgot to put tape on some ads, we even forgot to put some records out on tape. I was embarrassed to find what records we hadn't issued in tape. We now issue everything in tape; we ran a campaign aimed at creating demand in the leisure market — motoring, caravanning, boating and so on — and our tape sales have improved enormously. It was just a matter of educating ourselves: tape is a slightly different market that has some different wholesalers and needs to be treated in a different way."

Hutson also dispensed with the field promotion team. "Cost effectively it didn't make sense for us to maintain a large force, good as they were. I was getting irritated because there were people of ours in Scotland I couldn't get hold of because they were on the road, so I got on a shuttle, went to see Radio Clyde, came back, and thought, you know, that was easy, there's a lesson there. It's paid huge dividends for us: we've had more airplays, the company's very visible, our promotion guys in London can whizz about the country but they know exactly what's going on because they work from here, and there's nothing parochial about their outlook".

With the decks cleared for action, Hutson looks to 1977 in anticipation of great things, prominent among them Don Williams. "In the next few months everyone is going to be trampled on by Williams. We are looking to do 600,000 units in the course of the year, and we decided some time ago that stature warranted going on TV. At the end of January, when the album comes out, we'll be test marketing in two areas, and then we'll spread to the network". The campaign will have the benefit of experience gleaned from last year's Pat Boone TV album. "If I could do that campaign again I would buy the time better, and also we learned a lot about how to use radio and TV in conjunction, but it earned us a silver LP. There was so much we were able to do that the TV companies cannot. For instance, we used the single April Love, which wasn't itself a hit, in ways that were absolutely devoted to promoting the album. When Don Williams goes on TV we will be able to use the whole marketing facility of the company to support him. There is a possibility we may even use TV to break an act, which everybody seems to think is impossible, but if we do it will be as part of a total campaign in every sense: radio, press, graffiti, in-store, everything. We're not a big company, but we are making money, and we can finance these things by careful, sensitive budgeting".

Hutson describes Anchor as a strongly air-oriented company and promises some surprising signings in the coming months. In his publishing days he was something of a talent-hunter, and as the man who brought an obscure Swedish Eurovision entry called Waterloo to UA Music, one feels he misses that involvement. Not that he is completely out of it. Recently he came back from America, where he discussed details of what *Billboard* calls "Anchor's new high-visibility role in country music", which will entail the signing of artists like George Hamilton IV to the company. Hutson himself is secretary to the Country Music Association. 1977 he expects to be hard year, not least because national belt-tightening may affect hardware sales, which in turn will weaken the impetus to buy software. He intends to lobby vigorously for more music on TV, is determined to have a hit on the Handkerchief label, and expects Anchor to increase profits and market share during the year.

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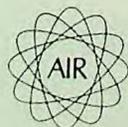
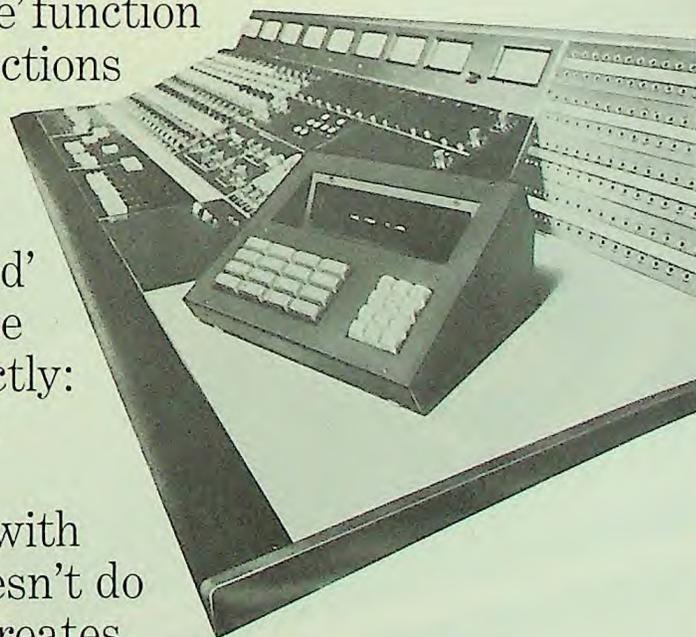
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When you use the NECAM, it's like having an entire production team at your beck and call. Set it after the first mix, and it functions automatically.

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Air Recording Studios, 4th Floor, 214 Oxford St., London W1. 01-637 2758.



**Chrysalis**

# CLASSICAL

## DG heads prize list of Academe du Disque

by SUE REGAN

AT ONE of France's longest established record awards, given by the Academie Nationale du Disque Lyrique, recently presented at a ceremony held in the Opera Comique, DG headed the list with five prizes. These were for Verdi's Macbeth conducted by Claudio Abbado (2709 062). Rimsky-Korsakov's The May Night under Vladimir Fedoseyev (2709 063). Die Fledermaus conducted by Carlos Kleiber (2707 088). Great Singers Of The Bayreuth Festivals 1900-1930 (2721 109) and Spanish Songs sung by Teresa Derganza (2530 598).

## First Haitink Decca taping

CONDUCTOR BERNARD Haitink is to make his first recording for Decca in January. He will be taping Shostakovich's Symphony No.10 with the London Philharmonic Orchestra, which will be the beginning of the complete Shostakovich series of symphonies for Decca.

Kyung Wha Chung will also be in the Decca recording studio this month making an album of two works, Saint-Saens Introduction and Rondo Capriccioso and Chausson's Poeme with the Royal Philharmonic Orchestra conducted by Charles Dutoit. Albums by Chung already in the catalogue include violin concertos by Bruch, Sibelius, Stravinsky, Tchaikovsky, Vieuxtemps and Walton.

EMI won two awards for albums not presently available in the UK: the Grand Prix Fanny Helder to Edda Moser for her interpretation of Fatime in Weber's Abu Hassan and the Grand Prix Phillippe Gaubert awarded to EMI's French company recording of Berlioz's Lelio with Nicolai Gedda conducted by the late Jean Martinon.

Phonogram, Decca and RCA each won one prize: Korngold's Die Tote Stadt (RCA ARL3 1199) conducted by Erich Leinsdorf. Haydn's La Fedelta Premiata under Antal Dorati (Philips 6707 028) and Gershwin's Porgy and Bess with the Cleveland Orchestra conducted by Lorin Maazel (Decca SET 609/11). A special award, the Grand Prix Des Affaires Culturels was given to Dame Janet Baker.

## Beaux Arts sessions

THE BEAUX Arts Trio are to record Beethoven's Triple Concerto this month. Sessions will follow a concert given at the Royal Festival Hall on January 20 with the London Philharmonic Orchestra conducted by Bernard Haitink and will be made in Walthamstow Town Hall under producer Volker Straus. The unusual aspect of this venture is that of versions currently available of this work, all are with star performers brought together specially for the performance. This will be the first recent version to feature an established trio, used to playing together. The Beaux Arts Trio are also currently engaged in

## Ann Rachlin launches fund for deaf children

A BEETHOVEN Fund For Deaf Children was launched by Ann Rachlin, wife of American conductor, Ezra Rachlin at a concert for children held on December 19. Initial expenses of the founding of the Fund have been met by some of the world's best known artists; Sir Georg Solti, Vladimir Ashkenazy, Shura Cherkassky, Yehudi Menuhin and Sir Charles Groves. The party celebrated Beethoven's 206 birthday and Ann Rachlin described Beethoven's life to the children to music by the composer, each event being marked by the arrival of a cake, six in all. All proceeds will go to the fund and a new Beethoven badge is on sale money from which will go to the National Deaf Children's Society.

## Shell-LSO to back £3,000 scholarship

SHELL UK Oil and the London Symphony Orchestra have announced the foundation of a National Scholarship for young instrumentalists. The scholarship, valued at more than £3,000 will be awarded in association with the Guildhall School of Music and Drama. The aim of the award is to discover and encourage young musical talent and to support young players up to the point of their entering the music profession. The first competition is for woodwind players and will be held in 1977, beginning with local auditions, then area finals and the national final on May 28 in London. Andre Previn will be chairman of the national final judging panel and other members will include Allen Percival.

Principal of Guildhall, Gerald McDonald, administrator of the competition and principal players from the orchestra. The scholarship fund may be used to provide studies at Guildhall or, at the discretion of the committee, with distinguished professors either in Britain or abroad.

The competition is open to players resident in the UK, or who have lived here for at least three years between the ages of 14 and 20. Requests for application forms should be sent to Gerald McDonald, Shell-London Symphony Orchestra Music Scholarship, Regent Arcade House, 19-25 Argyll St. London W1V 2JN. The closing date for applications is January 14.

## EMI tops in Spain

EMI HAS recently won awards both in Spain and Japan for its recordings. Ritmo, Spain's foremost record magazine has voted EMI five prizes:—

- Best orchestral recording** — Strauss's Don Quixote with Mstislav Rostropovitch and Herbert von Karajan;
- Best opera performance** Beethoven's Fidelio conducted by Otto Klemperer;
- Best opera recording** Verdi's Un Ballo in Maschera with Placido Domingo conducted by Riccardo Muti;
- Best vocal recording** Brahms' Die Schone Magelone with Dietrich

Fischer-Dieskau and Sviatoslav Richter; **Best historical recording** Strauss's Alpine Symphony with the Bavarian State Orchestra conducted by Richard Strauss.

The Tokyo Recording Academy has given a special award to an album from EMI's French company, Pathe Marconi, Faure Melodies sung by Elly Ameling and Gerard Souzay and the Japan Arts Festival sponsored by the Cultural Affairs Council has awarded a prize to EMI's recording of I Capuletie I Montecchi by Bellini starring Beverly Sills, Janet Baker and Nicolai Gedda.

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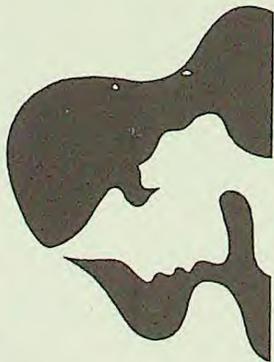
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**NEW PULL-OUT  
TOP 50  
SINGLES CHART**

# MUSIC WEEK TOP 50 SINGLES

WEEK ENDING DECEMBER 25th 1976

*The Song of the Year*  
**'Isn't She Lovely'**



**NOW THE SINGLE**  
by DAVID PARTON  
7N 45663



**JOAN ARMATRADING**  
**"Whatever's for Us"**

HIFLY 12



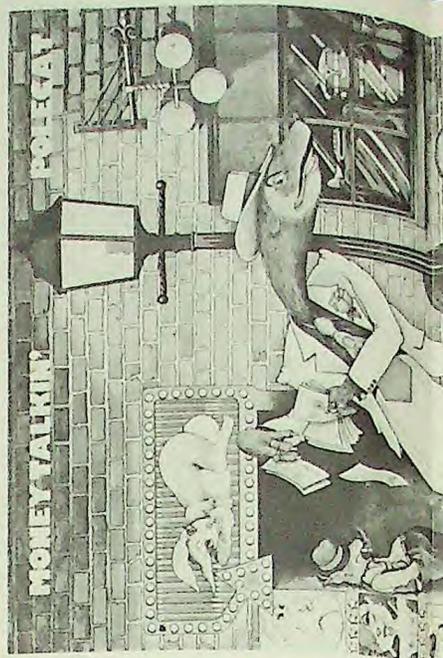
1	2	WHEN A CHILD IS BORN	Johnny Mathis	○	CBS 4599
2	1	UNDER THE MOON OF LOVE	Showaddywaddy	●	Bell 1495
3	5	MONEY MONEY MONEY	Abba	○	Epic EPC 4713
4	3	SOMEBODY TO LOVE	Queen		EMI 2565
5	9	PORTSMOUTH	Mike Oldfield		Virgin VS 163
6	4	LIVIN' THING	Electric Light Orchestra	○	Jet UP 36184
7	6	LOVE ME	Yvonne Elliman		RSO 2090 205
8	18	DR. LOVE	Tina Charles		CBS 4779
9	12	LIVING NEXT DOOR TO ALICE	Smokie		RAK 244
10	11	BIONIC SANTA	Chris Hill		Philips 6006.551
11	37	DON'T GIVE UP ON US	David Soul		Private Stock PVT 84
12	7	LEAN ON ME	Mud		Private Stock PVT 85
13	22	FAIRY TALE	Dana		GTO GT 66
14	14	LITTLE DOES SHE KNOW	Kursaal Flyers		CBS 4689
15	20	GRANDMA'S PARTY	Paul Nicholas		RSO 2090.216
16	8	IF YOU LEAVE ME NOW	Chicago	●	CBS 4603
17	19	WILD SIDE OF LIFE	Status Quo		Vertigo 6059.153
18	13	GET BACK	Rod Stewart		Riva 6
19	27	THINGS WE DO FOR LOVE	10cc		Mercury 6008.002
20	16	STOP ME (IF YOU'VE HEARD IT ALL BEFORE)	Billy Ocean		GTO GT 72
21	17	SORRY SEEMS TO BE THE HARDEST WORD	Elton John		Rocket ROKN 517
22	29	I WISH	Stevie Wonder		Motown TMG 1054
23	26	SIDE SHOW	Barry Biggs		Dynamic DYN 118
24	10	YOU MAKE ME FEEL LIKE DANCING	Leo Sayer	○	Chrysalis CHS 2119
25	33	HAITIAN DIVORCE	Steely Dan		ABC 4152
26	25	MISSISSIPPI	Pussycat	●	Sonet SON 2077
27	15	LOST IN FRANCE	Bonnie Tyler		RCA 2734

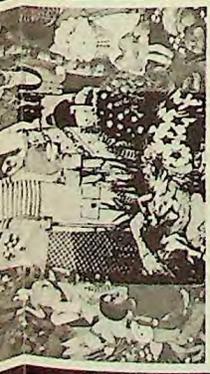
## Billie Jo Spears

the HIT single

"Sing Me An  
Old Fashioned  
Song"

UP 36179 UA





and the single

**"Alice"**

BUG 74

Marketed by



**PRATT & McCLAIN**

Fonzie's

favourite song

--from the TV Show

"Happy Days"



K14435

**GORDON LIGHTFOOT**

"The Wreck

of the

Edmund Fitzgerald"



K14451

**ENGLAND DAN &**

**JOHN FORD COLEY**

"Nights Are Forever Without You"

BIG TREE

K10866

**GEORGE HARRISON**

"This Song"



K16856

**ONES TO WATCH**

27	15	LOST IN FRANCE Bonnie Tyler	RCA 2734
28	41	RING OUT SOLSTICE BELLS Jethro Tull	Chrysalis CXP 2
29	24	YOU'LL NEVER GET TO HEAVEN Stylistics	H&L STYL 001
30	23	IF NOT YOU Dr. Hook	Capitol CL 15885
31	49	DADDY COOL Boney M.	Atlantic K 10827
32	47	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK Drifters	Arista 78
33	36	KEEP IT COMIN' LOVE KC & The Sunshine Band	Jayboy BOY 112
34	42	SING ME AN OLD FASHIONED SONG Billie Jo Spears	United Artists UP 36179
35	46	EVERYMAN MUST HAVE A DREAM Liverpool Express	Warner Bros K 16854
36	31	MAGGIE MAY Rod Stewart	Mercury 6160.006
37	NEW	DON'T CRY FOR ME ARGENTINA Julie Covington	MCA 260
38	38	ANARCHY IN THE UK Sex Pistols	EMI 2566
39	21	DON'T MAKE ME WAIT TOO LONG Barry White	20th Century BTC 2309
40	30	SO SAD THE SONG Gladys Knight & The Pips	Buddah BDS 448
41	50	FLIP Jesse Green	EMI 2564
42	34	HEY MR DREAM MAKER Cliff Richard	EMI 2559
43	44	HANG ON SLOOPY Sandpipers	Satril SAT 114
44	NEW	HERE'S TO LOVE John Christie	EMI 2554
45	NEW	WINTER MELODY Donna Summer	GTO GT 76
46	NEW	CAR WASH ROSE Royce	MCA 267
47	40	SAILING Rod Stewart	● Warner Brothers K 16600
48	NEW	SMILE Pussycat	Sonet SON 2096
49	NEW	SUSPICION Elvis Presley	RCA 2768
50	NEW	LOST WITHOUT YOUR LOVE Bread	Elektra K 12241

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)

Chart compiled for Music Week and the BBC by British Market Research Bureau

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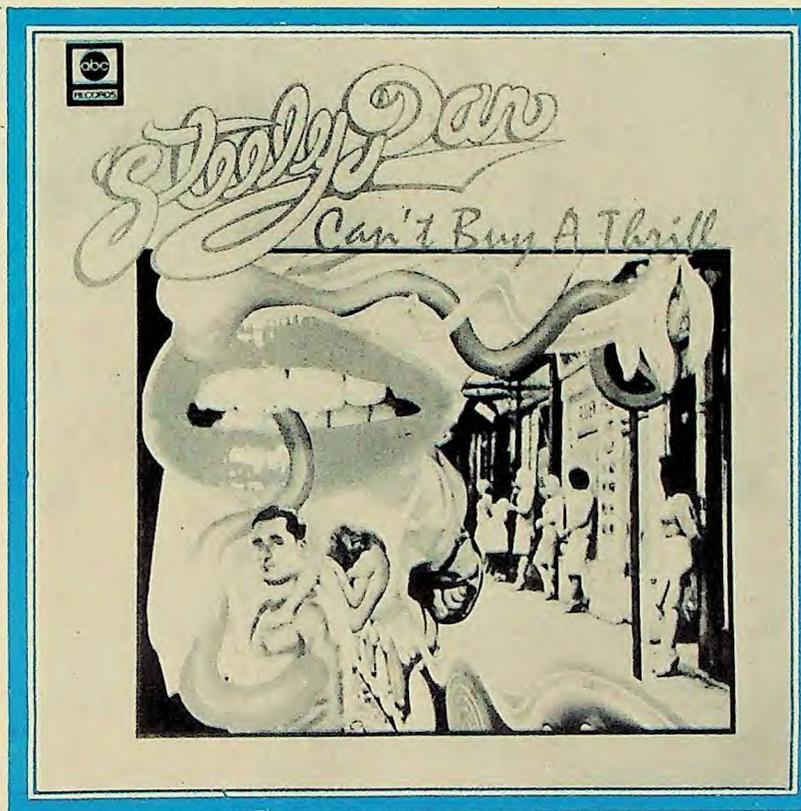
CBS 4786





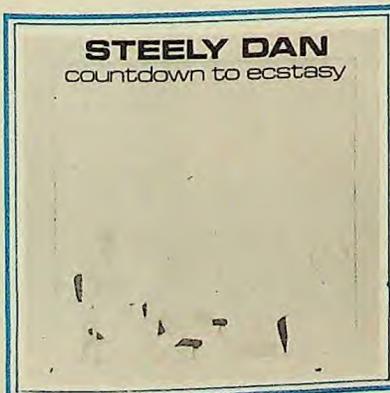
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THEY ALSO HAVE A HIT SINGLE 'HAITIAN DIVORCE'  
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STEELY DAN/CAN'T BUY A THRILL



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**ABCL 5094**  
STEELY DAN/KATY LIED



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## RADIO/T.V.

## Awards from Capital

by DAVID LONGMAN

COULD IT be that when the commercial stations do their national survey this spring, that Radio 1 suddenly finds itself doing a major week-long promotion? ... Talking of promotion, Piccadilly's Tony Ingham has a monster up his sleeve for March.

Noel Edmonds starting to get rather near the knuckle with his comments about Legs & Co two weeks ago, suggesting that they were drying their handkerchiefs while dancing to a latest smash-hit single ... Tomorrow (Friday) Capital Radio launch a new monthly debate programme, with Gillian Reynolds sitting in the hot seat.

Mistake in Radio Telefis Eireann schedules for week 2 say that this Saturday at 5.50 the news is followed by 'News for the death.' ... Mike Starks, the IBA's man of the moment, has settled into Bob Kennedy's job, and according to the radio station, is starting to churn out memos and letters at an alarming rate. One pd counted eight on his desk covering a mere four weeks.

Radio 1 undecided about which logo it should use this year. Will the old 'cloud' logo remain in favour, or the new '1' block be adopted this year. A decision will have to be made as the re-decking of the Radio 1 caravan has to start soon.

Radio 1's Jonathan King special over Christmas was good listening ... Congratulations must go to Radio City for the best Christmas card received here. Following on from the birthday cakes sent out by the station in October, 1976 was a good year for the station publicity-wise.



CAPITAL RADIO'S music director Aidan Day presented Twigg with a silver disc before Christmas, for sale of her debut album, Twigg.



CAPITAL RADIO is organising a series of awards for the music industry, for which the public is being asked to vote. Music Awards 77 will be presented on February 3 with a lunch at London's Grosvenor House Hotel.

Station listeners are being asked to vote through Harlequin stores, coupons in the *Daily Mirror* or at Capital Radio's building in Euston

Tower. Managing director John Whitney said that he is expecting more than 50,000 votes; closing date is January 19.

Whitney has also announced that Capital is to award £1,000 worth of technical and musical equipment to a school in the London area which sends in a half hour programme on the theme What Is Music? Schools will have 12 months to research the project, and the first award will be made at the 1978 Music Awards presentation.

Music Awards 77 have been divided into seven categories, though an additional award will be made for the most requested record on the Capital hit line. Twigg will perform the cabaret at the awards presentation.

## Music Week Forum

MUSIC WEEK will be holding a third Broadcasting Forum this year. The decision comes as a result of a survey conducted among participants at the first two events. The overwhelming conclusion was that the radio and record industries do want a chance to meet to discuss mutual problems.

Discussions have already taken place with the BBC and IBA over their roles in any future event, and full support has been guaranteed by both organisations.

This month, *Music Week* hopes to meet with AIRC to decide on the format of the third Forum, though an informal meeting has provided

several topics for discussion.

As a result of the survey, it has been decided that the best time of year for the Forum would be at the end of September or early October, with London being the suggested venue, for a two-day event, probably on a Thursday and Friday.

Several top names from the American industry have been approached about speaking on subjects allied to UK problems.

The exact structure of the Forum, including subjects to be discussed, will not be finalised until a steering committee has been established.

Details of the venue and time of the event will be announced shortly.



AS ONE of the smaller ILR stations, Thames Valley Radio in Reading has recently made a tour of record companies in London in an effort to secure more record company support. Mike Bernard of Air Services (Thames Valley's national sales agents), presenter Mike Read, sales manager David Oldroyd and presenter Steve Wright are flanked by CBS's advertising manager David Donaldson and regional promotion manager Graham Haughton respectively.

## NEEDLETIME

## RADIO HALLAM

Keith Skues: IT TAKES ALL NIGHT LONG — Gary Glitter (Arista 85)  
Roger Moffat: YOU — Randy Edelman (20th Century BTC 2255)  
Johnny Moran: BOOGIE NIGHTS — Heatwave (GTO GT 77)  
Colin Slade: LONG HARD RIDE — Marshall Tucker Band (Capricorn 2089.038)  
Ray Stuart: CAR WASH — Rose Royce (MCA 267)  
Brenda Ellison: PEACE OF MIND — Jackie Lomax (Capital CL 15897)  
Bill Crozier: CLIMBING THE STEPS OF LOVE — Linda & The Funky Boys (Spark SRL 1149)

## RADIO LUXEMBOURG'S HOT SHOT OF THE YEAR

Barry Alldis: MISSISSIPPI — Pussycat (Sonet SON 2077)  
Bob Harris: IF YOU LEAVE ME NOW — Chicago (CBS 4603)  
Peter Powell: DANCING QUEEN — Abba (CBS 4499)  
Tony Prince: I'D REALLY LOVE TO SEE YOU TONIGHT — England Dan & John Ford Coley (Atlantic K10810)  
Bob Stewart: HEAVEN IS IN THE BACK SEAT OF MY CADILLAC — Hot Chocolate (RAK 240)  
Chris Carey: TRACKS OF MY TEARS — Linda Ronstadt (Asylum K 13034)  
Stuart Henry: SOMEBODY TO LOVE — Queen (EMI 2565)  
Mark Wesley: LOW DOWN — Boz Scaggs (CBS 4563)

## THE POWER PLAY

IT TAKES ALL NIGHT — Gary Glitter (Arista 85)

## RADIO FORTH'S ADD ONS

IN LOVE WITH CHERRY — Glyder (Warner Bros K 16848)  
DANCE THE NIGHT AWAY — Sheer Elegance (Pye 7N 25734)  
WHEN YOU ARE A KING — The Nolan Sisters (Target TGT 121)  
YOU AND ME — Tammy Wynette (Epic SEPC 4709)  
WAKE UP SUSAN — The Detroit Spinners (Atlantic K 10799)  
EVERY LITTLE TEARDROP — Gallagher & Lyle (A&M AMS 7274)

## RADIO FORTH'S ALBUM OF THE WEEK

LOVE ON THE AIRWAVES — Gallagher & Lyle (A&M AMLH (64620))

In an effort to improve our service to dealers, from next week, we are aiming to expand the Needletime section of Music Week. The intention is to include the disc jockey hit picks and new entries to playlists of all the ILR stations. If all music directors or programme directors could see that the relevant information reaches MW by Friday lunch time at the latest, we would be grateful. If the information could be sent by telex, it would speed the service, and help eradicate any inaccuracies. Our telex number is 262100.

## METRO SOUNDS

CAR WASH — Rose Royce (MCA 267)  
YOU — Randy Edelman (20th Century BTC 2253)  
TANGO ALL NIGHT — La Seine (Ariola American AA 110)  
DO IT TO MY MIND — Johnny Bristol (Polydor 2058.814)  
YOU GOT ME RUNNIN' — Gene Cotton (ABC 4154)  
BE BOP N HOLLA — Andy Fairweather Low (A&M AMS 7268)

## PICCADILLY RADIO

CAR WASH — Rose Royce (MCA 267)  
DON'T LEAVE ME NOW THIS WAY — Thelma Houston (Tamla Motown TMG 1060)  
IT TAKES ALL NIGHT LONG — Gary Glitter (Arista 85)  
DANCE THE NIGHT AWAY — Sheer Elegance (Pye 7N 25734)  
OH BABY YOU MAKE ME FEEL SO YOUNG — Terry Reid (ABC 4137)

## RADIO ORWELL'S HIT PICKS

HAPPIER — Paul Anka (United Artists UP 36185)  
QUESTIONS — Manfred Mann Earth Band (Bronze BRO 34)  
RING OUT SOLSTICE BELLS — Jethro Tull (Chrysalis CXP 2)

## CAPITAL CLIMBERS

THE WRECK OF THE EDMOND FITZGERALD — Gordon Lightfoot (Reprise K 14451)  
BABY I KNOW — The Rubettes (State STAT 37)  
CAR WASH — Rose Royce (MCA 267)  
WHEN YOU ARE A KING — The Nolan Sisters (Target TGT 121)  
DON'T LEAVE ME THIS WAY — Harold Melvin & The Blue Notes (Philadelphia Int. SP1R 4909)  
EVERY LITTLE TEARDROP — Gallagher & Lyle (A&M AMS 7274)

## THAMES VALLEY RADIO 210 210 EASY RISERS

YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK — Drifters (Arista 78)  
DON'T CRY FOR ME ARGENTINA — Julie Covington (MCA 260)  
WE ARE GOING — Art Garfunkel (CBS 4778)  
QUEEN OF THE RODEO — Diane Solomon (EMI 2569)  
NEW KID IN TOWN — Eagles (Asylum K 13069)

## ALBUMS OF THE WEEK

Paul Hollingdale: YEAR OF THE CAT — Al Stewart (RCA RS 1082)  
Mike Matthews: LOVE ON THE AIRWAYS — Gallagher & Lyle (A&M ams 64620)  
Tony Fox: CLASSICS IN PHILADELPHIA — The Classic Disco Orchestra (Transatlantic 338)

## RADIO CITY

Brian Cullen: TIME IS RIGHT TO LEAVE THE CITY — FBI (Good Earth GD6)  
Chris John: NOAH — Ozark Mountain Daredevils (A&M AMS 7261)  
Phil Easton: MORE THAN A FEELING — Boston (Epic 4658)  
Arthur Murphy: TEN PERCENT — Double Exposure (Salsoul SZ 2013)  
Roger Blyth: ISN'T SHE LOVELY — David Parton (Pye 7N 45663)  
Norman Thomas: ME AND MY ARROW — Nilsson (RCA PB 9000)

## RADIO CITY'S TOP AD ONS

OH BOY — Brotherhood Of Man (Pye 7N 45656)  
LONG HARD RIDE — Marshall Tucker Band (Capricorn 2089.038)  
I DON'T WANT TO MARRY YOU — Jim Ed Brown & Helen Cornelius (RCA PB 0711)  
THEME FROM SHAFT — Isaac Hayes (STXS 2010)  
DANCE THE NIGHT AWAY — Sheer Elegance (Pye 7N 25734)

## DEACON RADIO

NEW KID IN TOWN — Eagles (K13069)  
CAR WASH — Rose Royce (MCA 267)  
HERE'S TO LOVE — John Christie (EMI 2554)  
SUSPICION — Elvis Presley (RCA 2768)  
SMILE — Pussycat (SON 2096)  
LOST WITHOUT YOUR LOVE — Bread (K 12241)  
DON'T CRY FOR ME ARGENTINA — Julie Covington (MCA 260)  
WINTER MELODY — Donna Summer (GT 76)

by DAVID LONGMAN

AT THE age of 14, Buzz Bennett began his career in the radio business, and by 17 was a programme director. He is now 34, and has worked on more than 50 radio stations, acting as either a 'programmer' or a consultant. This year he has earned more than \$600,000, and as such, is one of the highest paid individuals in radio. Although Radio 1 disc jockeys earn large sums for their radio work, this is often enhanced by outside earnings through discotheques and product endorsement.

Bennett is credited as the first person in America to use a computer to assist programming, and he invented the systems quarter-hour maintenance, ambertronics, and the Q formula. Each of these systems have been innovative.

At 14, it was Bennett's mother who pushed him into radio. Feeling that he wanted to be noticed, he considered that radio was one business where he could make a name for himself. "The disc jockey seemed to be a significant person in America, and the public would take notice of him. He was talking to people and I wasn't, and as such, the disc jockey appeared to have more power than I did," says Bennett.

After 17 years at the top of the tree, Bennett says that he doesn't get the same thrill from winning. Although stations hire him on the basis of improving their audience figures prior to a rating period, the thrill has gone, and financially he doesn't need to work.

At 17, Bennett was starting to be creative in his work, and had what he describes as autonomy. The station manager where he was working put him in charge of the programming department, giving him strict instructions about what he should do. Bennett decided he knew his own mind, and changed the format to one of hard rock, whereas he was supposed to be working from a list of 500 MOR album tracks.

"The manager was outraged by

## Would you employ this man



## as your programme director?

what I had done, and said that I would be fired if the next rating didn't show an improvement on the 57 per cent we had. When the figures came out, we had 87.6 per cent, and I never heard from the manager

again. This was in 1961, and after that incident I left the station the cockiest person ever. Nobody could tell me what to do, though in all fairness, I had stumbled into my success."

Bennett is astute enough to realise that success has only come as a result of walking a tight-rope. Many of his ideas were thought to be impractical, though that very fact provided him with the challenge that would mean his working hard for success.

One of Bennett's more successful ideas was when he deliberately played the Blue Danube theme from the film 2001. Timing was important, and exactly one minute before the opposition station went into its five minute news break, the song would start. The intention was to play the piece every hour, thereby either creating a demand for the music or a developed hatred of it. If people didn't like the music, they would tune to the other station, though when they heard the news break, odds on they would tune back, as they would know the Blue Danube only lasted for one minute.

"Every station I've been to I've done some really silly things, like taking the commercials off for a week. The public get a buzz from that, and they notice the difference," he says. Radio 1 does a similar manoeuvre to Bennett playing the Blue Danube. On his morning show, Noel Edmonds consciously plays a segue at 8.00 a.m. with the idea being to attract music fans away from the commercial stations which run a long news break.

Bennett's quarter-hour maintenance idea was developed to dissuade listeners from tuning away from the station. As the Arbitron audience surveys are based on a points system for each quarter hour, programmers were keen to be sure that those filling in the diaries would keep tuned in for full quarter hours. The system, developed by Bennett, goes into the colour coding of all playlist material, and the full integration of irritant factors in the daily programming.

Says Bennett, "Playing five commercials on top of each other is an irritant, and the same goes for

percentage. If I found two diaries I would jump for joy."

Bennett says he is known as a war-zone general in the radio business, moving from station-to-station in America, being paid to change a station format prior to a rating period. With so many stations in one market, it pays the station to employ him for a short while to boost ratings, as with a greater share of the market, revenue figures can rise dramatically. Although employed at WNOE-AM and FM in New Orleans, this month he will probably move on as his job will have been accomplished. "Basically, my job is to inflate the station's research figures," he states.

Several stations in the UK could probably use Bennett's services, and he is ready and willing to come, though the price would have to be right. Bennett agrees that he doesn't look like a radio expert, although he finds that station managers are prepared to look beyond his long hair, fur coat and slow Southern drawl.

When Bennett leaves a station after a period as a consultant, he will leave directions about how to maintain the audience, and most takes his advice. A station with a high audience figure is a highly saleable commodity in America, and with \$200,000 invested in Bennett's services, stations have wound up being worth over \$10 million. Usually, when Bennett has moved stations it has been to another city or town, though he remembers a time in Chicago when he moved across the street to another station. "When the job came up, I was in an interesting position ethically, though decided the move was within the rules of the game. Although I had made the first station top of the ratings, I had the antidote for the particular programming style, and at the next rating time, I managed to turn the figures around again."

Bennett's other main claim to fame is as being the first man to use a computer to pick playlists, although a strawpoll at the Forum indicated that most disc jockeys and programmers are not in favour of the way the machine is taking over the disc jockey's job. Bennett's reason for using the computer and various allied gadgets in radio programming is that he feels that it allows the disc jockey more time for greater "creativity of the mind." He says, "The computer does take away some of the spontaneity from the programmes, though I do feel that it gives the disc jockey more confidence about his programme."

## U.S. station tapes

MUSIC WEEK is launching a free service for radio fans this month. Air-checks of radio stations around the world, but principally from America, will be circulated to those interested.

The tape service can't provide any real alternative to actually visiting the countries concerned, though it is hoped that through making the tapes available, the UK radio business can profit by hearing ideas from overseas.

To start the service, recordings of stations in New York and New Orleans will be available. Subscribers have only to send their name and address to the Radio

Editor, and in return, they will be put on the mailing list.

A number of tapes will be in circulation at any one time, with participants being asked to keep the tape no longer than seven days before mailing on to the next person on the list. By keeping the operation fairly small, the need for any charges can be avoided.

It is anticipated that the air-checks, with music edited out, will be supplied on reel-to-reel tape at 7½ ips. Although initially the service will be limited to American stations, it is hoped to cover Europe, Australia and Canada as well in the future.



RADIO 1 executive producer Johnny Beerling (right) was one of a three-strong delegation of industry people to visit New Orleans last month for Billboard's 9th International Radio Programming Forum.

With only hours to go before Beerling was due to fly on from New Orleans to Dallas to record new jingles at JAM, he managed to corner Rick Dees in his hotel to talk about the disc jockey's rise to fame as a recording star. Dees proved very co-operative, and apart from recording a series of drop-ins for his Radio 1 disc jockeys, he also presented Beerling with a world exclusive of his new single Disc-Gorilla. This was the second exclusive Beerling had managed to get while in America, and earlier had flown to New York with Chris Stone of Chrysalis, to see Leo Sayer's opening at the Bottom Line. An interview was recorded with the artist and was broadcast the same day on DLT's programme.

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## FEATURE

# A EAR for Euro talent



THE EMI EAR team from left to right: Top: Roel R. Kruize Managing Director EAR and EMI Holland, Hellen Van Soest (A & R) Frank Jansen (A & R director) Edith (secretary) Front: Robb Eden (Promotion Manager) Dick van Vliet (Marketing Manager) Julian Weis (Operations).

by DAVID LONGMAN

A FEATURE of the charts in the UK last year was the invasion of continental artists. Abba capitalised on their Eurovision success of 1974, Phonogram finally broke Demis Roussos following an intensive and expensive campaign, and DJM demonstrated that Harpo could also make the transition from Sweden, and Sonet emerged with chart honours with Pussycat.

The last two artists have been represented by EMI in their respective countries, though for one reason or another, EMI UK did not want to take up the action of handling them for the UK.

To handle the European a&r activities of the EMI companies in Europe, EMI EAR was set up just over a year ago, with Dutchman Roel Kruize heading the team. Kruize is also managing director of EMI Holland. His aim was to take certain artists under the umbrella of EAR, and in consultation with the other EMI companies in Europe, establish the artists on an international basis.

Kruize was in London recently to talk with EMI managing director Leslie Hill about EAR's function in relation to EMI UK. As Kruize puts it, he found a receptive 'ear' from Hill and his senior management staff. The hope is that in the future artists like Harpo and Pussycat will stay within the EMI fold in the UK as well as in Europe.

Kruize doesn't blame Hill or anyone else at EMI for certain artists, being passed over. His main concern is seeing the artists have hit records, and isn't interested in EMI releasing a record for the sake of it. He wants hits. Says Kruize, "Leslie Hill has to look at his own team before deciding on a record. EMI is geared to handle the UK produced material, and also that which comes from its American companies. In future, I hope that all EAR artists will join EMI UK, but I quite understand if Hill doesn't feel he can do justice to the artists."

"The record industry is all down to dedication in the end, and if your heart isn't with a record, there is absolutely no point working on it. I sincerely hope that the success of Pussycat and Harpo will change attitudes in England, not only with EMI, but also with the public, who are generally reticent about liking continental artists. The British people seem to like songs rather than artists," he says.

Kruize is quick to point out that neither Harpo or Pussycat were in fact EAR artists. Both originated from the individual EMI companies. Artists which EAR is presently

working on include Gilly Mason who is signed with Electrola (and previously with Bell in the UK), Jackpot from Holland, Spooky and Sue also with Bovema (they were signed to Polydor UK for a time, and released several singles including Swinging On A Star), Santabarbera from Spain, and finally, Teach In from Holland. Harpo has, also been added.

Kruize knows how difficult it is to find artists and also songs which can become universally acceptable. Teach In he believes can step in the same direction as Abba. The Dutch group were prepared to do so when they won the Eurovision Song Contest in 1975, but personal problems in the group led to the lead singer leaving and a general change in management.

Teach In weren't new to the charts, having had three previous hits in the Benelux, with one reaching number two in South Africa. Kruize appreciated that a good run at Eurovision can do great things for an artist, but he counts the artists who have continued their success on one hand. "For EMI's part, until I was asked to form EAR, there wasn't the expertise to be able to support artists on an international or European basis. In the 1970's, the respective a&r managers and promotions people in the different countries were busy developing their own product, and didn't have the time to think internationally."

Kruize's brief is to find and work on acts which are straight pop. Although Eurovision doesn't show a representative sample of what European record companies are producing, Kruize is only interested in the very uncomplicated simple pop which Eurovision portrays. From his travels around the world, especially in the UK where he worked for over a year, he has observed that disc jockeys and programme directors at broadcasting companies have possibly become too sophisticated in their tastes, and are forgetting about what the average person in the streets wants to hear. Again, Kruize is up against another barrier for the type of material he is working on. Despite taking a long time to establish in the UK, he feels that the success of Abba, Pussycat and Harpo have in some small way, come to prove his point.

EAR is currently working on artists from most of the EMI companies in Europe. With expert direction from his team in Haarlem, Holland he is hoping for success next year. With support from Leslie Hill in London, he thinks it won't be too long before Britain puts an EAR artist in the top 20.

# TALENTS SCENE

spotlighting the music makers and management

## The bands to watch in 1977

DESPITE SOME opinion that very little appears to be happening in British pop music at the moment, 1976 on reflection appears to have been a year when a hotbed of new rock/bop bands rose to the surface — and the indications are that 1977 will be the year when several of them finally explode into major recording and performing acts.

Leading the way currently are the Kursaal Flyers, whose debut CBS disc, *Little Does She Know*, has given them their first Top 20 entry, while their LP, *Golden Mile* (produced by Mike Batt), has also been a breaker in the Top 50 album chart. Their emergence in the last couple of months has endorsed the faith shown in the group as far back as 18 months ago when they were under contract to UK Records. Their 1975 album, *Chocs Away*, resulted in the band being nominated as the act with the most star potential amongst a *Music Week* survey of 16 leading music press and Fleet Street journalists in December 1975.

Two other "new" chart bands have been Island's Eddie and the Hot Rods who broke through initially with an EP, *Live At The Marquee*, and more recently *Teenage Depression*; and Warner Brothers' Liverpool Express, hitting with *Hold Tight, You Are My Love and Every Man Must Have A Dream*. Again both bands began to be noticed in late 1975, but it has only been in recent months that they have finally established themselves

in terms of record sales. The next 12 months must see them consolidating this success.

From the other new bands to emerge during 1975, *The Real Thing* on Pye have probably been the most successful so far as record action is concerned. The group appeared in June with *You To Me Are Everything*, which charted within two weeks of release, and climbed to number one. September saw *Can't Get By Without You* in the charts. *Dr. Feelgood* erupted from pubs in the Southend-On-Sea area to have a number one album in September, *Stupidity*, on United Artists. It was the band's third LP for UA and was all the more remarkable in that it made the top position only three weeks after release — and *Stupidity* was also the first album by a pub rock band to get to number one in the charts.

1976 will probably also be remembered for *Be Bop Deluxe* with *Hot Valves* on Harvest, *Gallagher and Lyle* with a string of hit singles and LPs following their debut hit, *I Wanna Stay With You*, and the *Climax Blues Band* who are a lesson to any aspiring pop or rock band. They finally cracked the British singles charts with *Couldn't Get It Right* — a mere eight years after they turned professional and produced several hits in the US. Similarly, *Jimmy James* and the *Vagabonds* probably deserve awards for tenacity, and they had welcome Top 30 hit singles with *I'll Go Where*

Edited  
by  
CHRIS WHITE

Your Music Takes Me and Now Is The Time. The magic password in James' case was probably Biddu, who produced both discs.

Several new bands look poised for wide-scale acceptance during 1977 and even if the next few months don't see them all emerging as big singles or album acts, then those records must play an essential part in paving the way to future success. One bet for the future is the *Foster Brothers*, signed to *Rocket* several months ago, and currently completing their first album — with *Mike Vernon* producing — at *Chipping Norton Studios* in Oxfordshire. The *Fosters* consist of real-life brothers *Graham* and *Malcolm Foster*, and drummer *Eddie Williams*, and were discovered by *Rocket's* a&r chief, *Rodger Bain*. Since then they have appeared with great success at the *Marquee* in London.

The *J.A.L.N. Band* recently had their first hit single on *Magnet* with *Disco Music*, and the group have proved themselves to be one of the better British exponents of black 'funk'. To date, the band have yet to make a major London appearance,

but in other parts of the country they have won fans with their brand of music. The group, now nine strong, was recently augmented by three new members — *Alan Holmes* on saxophone, flute and clarinet, and *Laurie Brown* and *Rob Goodale* contributing trumpet and trombone respectively.

Another of 1977's brightest hopes is *Bandit*, on *Arista*, whose debut album has been produced by *John Alcock*, producer of both *Jailbreak* and *Johnny The Fox* for *Thin Lizzy*. *Bandit* have just made several appearances playing support to *Manfred Mann's Earthband*, and the story goes that *Arista's* US chief, *Clive Davis*, flew to Britain, signed the band up on the spot, and then returned to the States. Line-up of the group is *Jim Diamond* on vocals, *James Litherland* (guitar), *Danny McIntosh* (guitar), *Cliff Williams* (bass) and *Graham Broad* (drums).

Other bands to watch out for are *Heatwave*, who record for *GTO* and are in much the same musical vein as the *J.A.L.N. Band*; and *Anchor's Cado Belle*, who have toured with *Poco*; *Blue*, who have signed with *Rocket*; the *Bowles Brothers*, and *Meal Ticket*.

Six-piece band *Cado Belle* have already made quite an impression in their native Glasgow — the band is fronted by *Maggie Reilly* — and there have been no personnel changes since the group's formation in 1974.

*Meal Ticket*, signed to *Geoff*

*Hannington* and *Olav Wyper's* new company *O&H Records*, must be destined for big success during the next 12 months. This progressive country rock band are probably the nearest equivalent Britain has to the *Eagles*, and their frequent live appearances in the London area have brought rare accolades from public and critics alike. The line-up consists of *Steve Simpson*, formerly with *Ronnie Laine's* band, *Jack Brand*, *Ray Flacke* who has played with *Southern Comfort* and *Tiger*, *Rick Jones*, *Chris Hunt* and *Willy Finlayson*. Their first record product is still awaited.

One of the apparent trends of the last year has been a decline in the fortunes of groups aimed at the teenboppers market. Two in particular, *Kenny and Slik*, have been unable to sustain early record success, while little has been heard recently of *Buster* from *Liverpool*. *Our Kid* (who are faced with the hopeless situation of being unable to make any more TV or live appearances because of a ban imposed on their performing activities by the local education authorities) and *Stephenson's Rocket*. As for punk rock in 1977 — only time will tell.

ON OTHER PAGES . . .  
PREDICTING A FAMILY  
FAVOURITE . . . . . 26  
EVITA'S PUBLICITY-SHY  
STAR . . . . . 28



A LONDON based jazz-rock group, *Landscape*, have won the first ever *Vitavox Live Sound Award*, an annual trophy for the best new group in live sound, resident in Britain. In addition they received a pair of *Vitavox Thunderbolt* for the best new group in live sound, resident in Britain. The finals of the competition were held at the *Speak-easy Club* in London, and loudspeaker systems valued at £1,500. The finals of the competition were held at the *Speak-easy Club* in London, and loudspeaker systems valued at £1,500. The finals of the competition were held at the *Speak-easy Club* in London, and loudspeaker systems valued at £1,500. The finals of the competition were held at the *Speak-easy Club* in London, and loudspeaker systems valued at £1,500.

LINDA'S PICTURES  
*Jonathan Cape*. £7.50. *Linda's Pictures* is the first major work from *Linda McCartney* and includes 44 black and white and 65 colour plates, with a personal commentary from the lady herself. Amongst those featured in this hard-back, glossy publication are *Mick Jagger* and the *Stones*, *Otis Redding*, *Ray*

### BOOK REVIEW

*Charles, Simon and Garfunkel* and *Mama Cass*. There are also several interesting pictures of the *Beatles* immediately prior to their split up, and plenty of shots of *Paul*

*McCartney* and family life with his three children, *Heather*, *Mary* and *Stella*. The book is perhaps rather pricey at £7.50 and may make the normal consumer think twice before buying but there is no denying the strength of *Linda McCartney's* work. The whole book has a feeling of quality around it, and should easily find its market.

### Manhattan Transfer UK dates

MANHATTEN TRANSFER are to play three UK dates in February as part of an European tour which begins with an appearance at *Midem* in late January. The group will appear at the *New Victoria Theatre* in London on January 23 and 24, with an additional concert at the *Manchester Palace* on January 27. They are currently recording an LP in the States.

DUE TO a high demand for tickets, *Ralph McTell's* proposed February tour has now been split into two separate tours, the first in February and the second in May. It has been decided to separate his appearances into campus and concert hall appearance — the concert tour in May including a major London venue. The university tour includes *Strathclyde*, *Leicester*, *Exeter*, *Cardiff*, *Dundee* and *Newcastle*. *McTell's* manager *Bruce May* explained: "We found it impossible to accommodate the demand for bookings in one month and European commitments prevent the overspill either side of February 9 and March 7 when he plays the last date of the first tour at *Exeter University*."

THE OUTLAWS who toured the UK with *Little Feat* last year return at the end of January to co-headline

### QUICK SPINS

with the *Steve Gibbons Band*. Dates include *Leeds University* (January 28), *Glasgow Apollo* (29), *Newcastle City Hall* (30), *Manchester Free Trade Hall* (31), *Birmingham Odeon* (February 1), *Bristol Colston Hall* (3) and the *Rainbow*, London (4).

THE FANTASTICS have a full date book during January including a week at *Batley Variety Club* from Sunday. Their return booking at the club follows the success of a recent one-night-only appearance there. Other dates include *Kettering* (16), the *Leeds International Club* (22) and the *Kings Club*, *Canvey Island* (29).



## TALENTSCENE

## Clive predicts a family favourite

by CHRIS WHITE

CLIVE WESTLAKE is the man who gave the world such Dusty Springfield classic songs as I Close My Eyes And Count To Ten, All I See Is You and Losing You, while also providing a host of hit songs for such other artists as Elvis Presley, the Hollies, Clodagh Rogers, Petula Clark and Tom Jones. Now, in his own right, he himself emerges as a recording artist with a song called simply Family — and which he is confidently predicting will be a standard of tomorrow.

In fact it isn't Westlake's first stab at record success as an artist himself. Two years ago he recorded one of his songs, Turn Your Light On Me, for RCA but with little success, and then Gordon Mills produced him singing the self-penned Love Is My Way for the MAM label. "I remember Mills jumping up and down in the studio, and saying it was a smash hit — but the record just bombed completely," Westlake says wryly now.

Clive Westlake's history as a composer dates back much further than most people would imagine. In the early Fifties he began studying music under the tutelage of Henry Geehl, an old German musician who had known personally such classical composers as Brahms and Liszt. "When I was learning to play the piano, the old man would look at me as though he was falling asleep until I played a wrong note — and then he would immediately wake up," Westlake says. "However he began to introduce me to various music publishers, but when it came to the crux of the matter I could never get past the front doors of their publishing offices. Whenever I had a song turned down out of hand, I vowed that was the last time I would try to get something published."

He adds: "However I met Harry Lewis, Vera Lynn's husband, and he encouraged me to write more songs and gave me some good advice which until then I had never fully realised — write commercial material. I worked from Harry's offices in Bond Street and in fact one of my first successes was From Tomorrow, which Vera Lynn did as

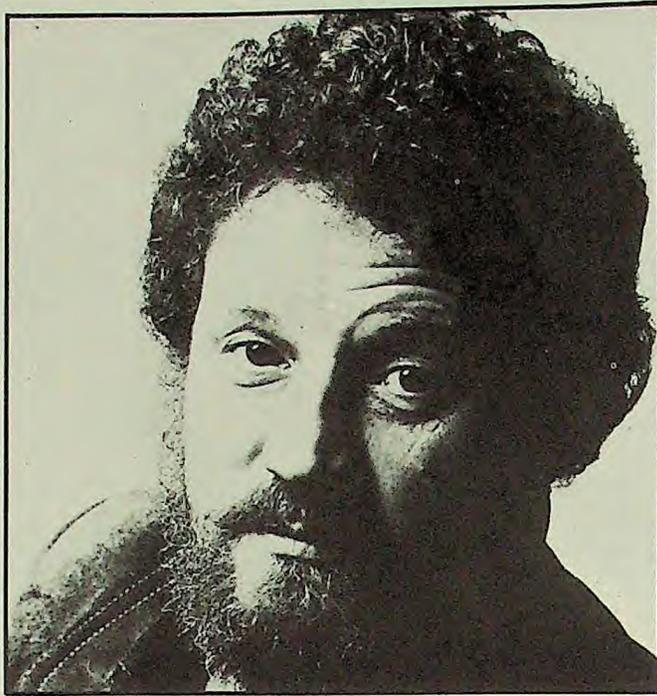
the B-side of one her Decca singles. Everything really started from there."

Westlake's first pop success came more than a decade later however, after years of writing B-sides for such Fifties artists as Al Saxon, the Welsh tenor Robert Earl, and Craig Douglas. In 1964 he teamed up with Mort Shuman (now enjoying considerable success in Europe as a recording artist) and they wrote Here I Go Again for the Hollies, which reached number four in the charts. "During the Fifties the record producers Wally Ridley, Norman Newell and Norrie Paramor were the real kings of the business, and there was a school of young composers around which included me, Johnny Worth who wrote a lot of early Adam Faith hits, and Jerry Lordan who had a lot of Shadows successes including Apache," Westlake adds.

"Johnny Worth is now producing records, but Lordan and myself are still writing songs. My own music publishing company, which goes through Carlin, is called Fluke Music because I consider it a fluke that I actually have a music publishing company, and anyway so much in the business depends on good luck. A hit record depends to a certain extent on the actual artist, the record producer and the songs of course."

After his success with the Hollies, Westlake wrote a couple of minor hits for Kenny Lynch then his real burst of fame came with Dusty Springfield. "I'd been collaborating with her brother Tom, and we came up with a song called Losing You which followed up I Just Don't Know Know What To Do With Myself. I also did the B-side called Summer Is Over. Then in 1966, Dusty's manager Vic Billings rang me up and said that they were looking for a follow-up to her number one hit, You Don't Have To Say You Love Me — could I help? That was when Dusty gave me another Top Ten hit with All I See Is You."

Probably Westlake's most spectacular success with Miss Springfield came two years later



Clive Westlake

after she had gone through a long period without a substantial hit record. "Billings rang me up again, and told me that they were trying to find a hit song for Dusty which would also tie in with the final show of her BBC TV series.

"I'd already written I Close My Eyes And Count To Ten, so I offered Dusty the song. A couple of days later she rang me up and told me that she was going into the studio to record the number, and begged me not to give it to anyone else.

"She released the song of course and while worldwide sales were nowhere near those of All I See Is

You — which was an American Top Ten hit — the song has become recognised as a sort of pop standard. In fact it has taken me a long time to live that song down and although I know I've written better things since then, people still remember Clive Westlake for I Close My Eyes And Count To Ten."

Westlake's most recent successes have included Le Blon for Anita Harris, Clodagh Rodgers' It's Different Now ("It didn't become a big seller but it was a turntable hit — and Clodagh sang it just the way I wanted to hear the song done"), Petula Clark's No One Better Than

You (a US hit), Only Once and A Minute Of Your Time by Tom Jones, and Good Bad But Beautiful, recorded by Shirley Bassey and Cleo Laine. "Elvis Presley wanted to record the song but instead he did How The Web Was Woven, which Freddy Bienstock of Carlin Music had given to him. Then I wrote a song in 30 minutes called It's A Matter Of Time, which came out as a double A-side to Presley's Burning Love which was Number One all over the world. The song was probably my biggest ever success, turning up on three Presley albums, and winning an ASCAP award in the States."

Westlake, who originally hails from Newport in South Wales, now lives in West Germany with his family and comes over to Britain only on business. His single, Family, on Decca apparently sold 2,200 copies on its day of release and has been picking up Radio One and Two, and Luxembourg airplay. "This song should make me enough money to live on for the rest of my life," he predicts. "I am hopeful that it will become a future standard and I'm sure that it is the kind of song which other artists will want to cover. Its very theme — about family life — is so basic in its appeal that it just has to be a success."

The one artist Westlake would like to hear singing one of his songs is Joe Cocker. "I'd love to hear him singing How The Web Was Woven — I've always admired Cocker in the same way that I admire Dusty Springfield. They both have the ability to take a fairly simple song, which any other simple singer could sing, yet when they add their interpretations the number takes on a completely different standard and meaning," he adds. "The same can be said for Gladys Knight and Roberta Flack too."

## An ex-Pilot goes solo

by CHRIS WHITE

AFTER A brief spell as one of the Bay City Rollers, and rather more success with Pilot, Billy Lyall has undergone a metamorphosis to emerge in the new solo guise of William Lyall. Appropriately the new career of the former Pilot keyboards player is spearheaded by an album called Solo Casting (EMI) which apart from consisting of material entirely written by Lyall, also features his vocals and his playing a wide range of musical instruments.

In fact the entire album takes on a 'who's who' aura with Robin Geoffrey-Cable, renowned for his sound engineering work with Elton John, producing and two respected MDs, Paul Buckmaster and Martyn Ford, taking it in turns to conduct the music. Lyall's former Pilot contemporaries, David Paton, Stuart Tosh and Ian Bairnson, are included in the line-up of musicians. In addition less than five recording studios were used during the making of the albums, and seven sound engineers were involved.

Lyall himself plays piano, harpsichord, celeste and synthesiser.

To a great extent, Solo Casting reflects Lyall's early interest in classical music. While still at school, he became interested in the trumpet, oboe and French horn, and began to study classical composition. His personal music tastes at that time included Bach, Beethoven and Stravinsky. Six years ago however, he joined the Bay City Rollers who



Billy Lyall

were than just emerging from Scotland, and was with the group during their Keep On Dancing era, although he never actually played on the record.

Lyall's involvement with Pilot came while he was working as a tape-operator for Bryce Laing's Craighall recording studios just outside Edinburgh. "The studio was later expanded to 16-track and I became chief-engineer, usually working on recordings featuring military bands and pipers. However whenever the studios were not being used, and during lunch hours, Bryce Laing used to let me use them. I'd known David Paton since my days with the Rollers, and it was while experimenting with demo tapes at Craighall that we decided to form

Pilot."

In fact, Pilot had a very rapid rise to fame, signing a recording contract soon afterwards and giving the new EMI label one of its first number one hit singles with Magic. Later there was more success with January, and Just A Smile was a major U.S. hit although failing to make any real impact in Britain despite being re-issued by the record company at one point. Lyall admits to some puzzlement about the chain of events which led to the group's relative demise — there were changes in personnel, and Pilot is now signed to Arista. He says: "Everyone seemed to have such high hopes for the group, and we really thought that we would have gone a lot further than we did. Unfortunately, it seemed that the public thought differently. I don't really know what went wrong."

Lyall remained with Pilot for three and one-half years before eventually opting out to pursue a solo career. Solo Casting took nearly three months to record, and he is now writing material for the follow-up album. Some of the material on the latest LP was written by him in his pre-Bay City Rollers days. He adds: "It was a great experience being in the studios and becoming involved in the album in such a major way. When I was with Pilot, I always tried where it was possible to be seated near the producer and sound engineer, and see what was going on. The background to making a record is just as interesting as actually playing on one."

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## TALENTSCENE

## The publicity-shy star of Evita

by TERRI ANDERSON

THERE ARE people who dislike publicity, and there are people who absolutely loathe it. Julie Covington falls into the latter camp which — even taking account of the endearing unpredictability of those on the stage — is a little surprising for an actress with stage and television success, and now a hit single, to her credit.

Mistrust is perhaps too strong a word (but only just) to describe her attitude to the press, or to a lesser extent the record industry. A conversation sandwiched between morning rehearsals for the next Rock Follies tv series on Thames Television, and afternoon rehearsals for Tom Stoppard's *Jumpers* at the National Theatre, was probably not the best way to approach the lady for her view of herself and her newly won recording success, but it was the only possible opportunity to talk to somebody who appears to be working all the time.

Miss Covington, with a background which takes in the Cambridge Footlights Club (spanning ground of so many others who are currently combining tv stage and recording success, like the Goodies, John Cleese *et al.*), revealed that she had "many years ago" been signed by EMI. As someone who did not become a recognised actress because of her poker face, Miss Covington's expression indicated at that point that this experience had been what sparked off her wayward feelings towards the business end of the music business, but she was careful to say that it had less to do with the fact that it was EMI than with the fact that it was the business itself that she shied from. She continues to shy from it, except that shy is hardly the word for an attitude which is a compound of understanding why the publicity machine in the industry must function as it does, and a solid determination not to be drawn into it one inch further than she has to be.

Her matter-of-fact view of her involvement with Evita the latest musically and commercially promising offering from the pens of Tim Rice and Andrew Lloyd-Webber is as disconcerting as the

lush outpourings of enthusiasm, sometimes met from others in a similar situation, are vaguely nauseating.

Did she know anything of Eva Peron, the late Argentinian dictator's wife, (popularly canonised by the people after an early death) before she got the title role of Evita on record? No. Well, she had of course heard of her.

Did she go for the part because the character, and/or Rice and Lloyd-Webber's music attracted her particularly? No, she followed her usual practice of taking her agent's advice and, having been booked by her into the audition for Evita, she attended and took her chance along with other contenders.

Had she enjoyed singing the songs and making the record? Yes; it was difficult work because she had never sung anything approaching opera before, and Evita, where the passages which in most musicals would be spoken are sung in something close to recitative, does require operatic singing techniques. What was important to Miss Covington was the acting that singing Evita required. She recognised the deep emotions which had played a major part in Eva Peron's life, and that of the Argentinian people who loved her so passionately, and she had to feel these and act them in as full a sense as she does any role on stage or television.

Would she like the stage role of Evita if, as the writers hope, it eventually becomes a full-scale theatre production? That would depend. On what? On a lot of things — the time, the place, the director... the choice of director was extremely important.

As noted before Miss Covington is an expressive person, however cautious her actual replies to questions might be, and at about this point it was beginning to be clear that much as she loved the music and enjoyed working on the album for MCA, and happy as she was that the whole thing looks like being a great artistic and financial success as a topic for an interview it was losing its fascination. As a lady with a liking for giving brief, straight answers, Miss Covington equally



Julie Covington

fairly invites straight questions. So, why does she not want to be interviewed about Evita; why does she really not want to be interviewed at all? Publicity is, after all, accepted to be the thing which provides the calories for the entertainment industry's energy output.

She knows that; of course she appreciates that the record company (in this particular instance) has every right to do all it can to publicise any album — particularly a good one — and to make as big a financial return on its costs as possible, and of course they must ask her, as an obvious figurehead for the production, to do her share of the publicising. But, she simply does not want to. Her whole attitude to her work is one of enjoying to the limit what she is doing at any time, and then moving on to the next thing. "What I've done I've done. It's not that I'm not interested in it any more, just that I am always more interested in the next thing." She sees herself as primarily an actress, and one who has been lucky enough

to be in several ventures which have brought success and considerable personal recognition (although some areas of lesser sources puzzle her: why did the Rock Follies album not please the critics? The songs were really good). None of that, however, makes her feel that she wants to do the work of publicising her work once any job is over.

Now and again she gives interviews, because so many people tell her that she should that she begins to see her own attitude as perhaps selfish, bloodminded. She changes her mind back again after reading what the press print. And so it goes on. She has an urgent need for the business and the press to understand her plainly genuine feelings on the matter.

All that is left is to frame a general question which allows her to reiterate her pleasure at having sung Evita, and at the music's steady movement towards success in the charts, and then, clearly to the relief of all concerned, to talk about something else.



John Lodge

albums, both Lodge and Hayward have also been contributing material to the War Of The Worlds album project, based on the H. G. Wells novel, and which has a narration provided by Richard Burton.

Despite his admiration for the States, Lodge admits however that he will probably remain in Britain, crossing the Atlantic whenever the occasion rises. He says however: "The Los Angeles music scene is now like London was eight years ago — I picked up a copy of the LA Times and it was advertising a concert by the Band which also had Bob Dylan, Ron Wood and George Harrison appearing amongst others! The US market has gone in a very different direction from the British record market. It amazes me that in the UK there are so many compilations and TV advertised records in the album chart. In the US, eighty percent of the best-selling albums are all original material."

## Blue Jay Lodge goes solo

by CHRIS WHITE

THE BEGINNING of 1977 sees the launch as a solo artist of John Lodge, former Moody Blues songwriter (in partnership with Justin Hayward, also about to release his first solo album) and latterly one half of Blue Jays — again teamed with Hayward — whose only album received a spectacular media launch via a playback at New York's Carnegie Hall.

Now for his own solo LP, recorded at the Moody Blues' Threshold Studios in North London, Lodge has gathered around him some of Britain's top rock musicians including Kenny Jones, Steve Simpson of Meatloft, Mick Weaver whose most recent work has been for Joe Cocker, Jim Jewell, and session guitarist Chris Spedding. In addition the musical talents of Brian Rodgers have been recruited to provide arrangements. Lodge explains: "I was in California in January last year, visiting some of the recording studios there, and I realised how great it would be to record an album doing the songs I wanted to do, surrounded by musicians whom I knew, had respect for, and yet could still feel quite comfortable working with."

He adds: "While I was in LA and San Francisco, I attended sessions

by Bobby Womack, the Memphis Horns and Tower of Power. Two weeks later I was back in Britain, and the amazing thing was that Womack's record had already been released here. The Americans have a very different approach towards recording and they seem to work with so much more speed."

Lodge has tried to get total involvement with his album, called *Natural Avenue* — "because the songs are about the natural avenue of growth" — and apart from recruiting the talents of musicians he respected, he was also involved with other aspects including the artwork for the sleeve which was done by Roger and Martin Dean. "All my plans for the LP actually became reality," Lodge says. "Tony Clarke, who did the Blue Jays album, also produced *Natural Avenue* and we started recording last June. The LP was completed at the Sunset Sounds studios in California during October and early November."

Lodge feels that there is a little of the Moody Blues and a little of Blue Jays thrown into the album, but essentially it remains John Lodge doing his own solo thing. "I haven't really changed musical directions — it has been more a case of the LP being everything I have wanted to do before, but never really had the opportunity for doing," he explains.

"I don't know if Justin Hayward and myself will follow up the Blue Jays project, even though the album was a massive seller, and we went on the road afterwards and did very well at the box-office. I think that we were both aware of the danger of merely replacing one band — the Moody Blues — with another, and we were both wary of that proposition. I believe that the Moodies were one of the best bands of their kind."

Lodge will be promoting the LP in Britain and is hoping to utilise the local radio stations. "Local radio does have a very important part to play, and the commercial stations should cater for local interests, and be able to have local influence," he says. "For instance I am sure that Jasper Carrott would be the first to appreciate the importance of BRMB Radio in Birmingham, and the role that it has played in his career. You hardly hear him on the BBC radio and yet Jasper is very popular in the Midlands."

Lodge says that there is no immediate prospect of the Moody Blues getting back together again, even for an album, if only because of the unavailability of the members. One former Moody Blue now lives in the States, and the others all actively lead their own careers now. Apart from their solo

## REVIEWS

## POPULAR

JIMI HENDRIX

*Jimi Hendrix Vol II Polydor Special 2343 086.* Complementary album to this label's Volume I, and one to add to the ever-growing collection of Hendrix material, good and bad, piling up on the shelves. This offering has at least, a certain amount of merit as it contains mainly early tracks from the Hendrix heydays — when he first broke into the British scene, before the heavy, wild, often painful limits of the experimental rock before his death. This is the Hendrix, fresh, daring and unusual. Love or hate him you can't ignore him and he'll never be forgotten.

\*\*

SIOUX

*Anchor ANCL 2019. Producer: Don Paul.* From the sleeve photograph it may be deduced that Sioux comprises two clean-out guys and one comely lass who are presumably English. Unfortunately the sleeves provides no information as to the group's background or the reason why they have made an album — details which might provoke a casual browser to investigate further. He would find a reasonably pleasant, if hardly distinctive, vocal group who specialise in performing Essex Music copyrights by Chris Hillman, Bernie Leadon, Emmylou Harris, Gene Clark, and Dave Crosby, among others, which is no bad line-up. Nevertheless it will disappear in the festive big-name flood.

\*BUCKACRE

*Morning Comes. MCA MCF 2771 — Producer: Glyn Johns.* A rather disappointing album from this country rock band, who up until now, have not had any product released. Despite Johns' capabilities as a producer, it may possibly have been better to have recorded them in their native Atlanta. The band have the substance really needed to impress the British record buyer. So often, the group fall short on each track, never quite attaining the excellence that bands like the Eagles and Seals and Crofts have done. Perhaps the only really good track is *Dance Around The Campfire All Night*, which falls down ultimately with a fairly simple production. Musically, they all seem competent musicians, but in the end, the combination of talents doesn't quite work.

## MISCELLANEOUS

KARMA

*Celebration. A&M Horizon SP 713. Producers: Reggie Andrews, George Bohanon.* Karma is a seven-man group with the brilliant Oscar Brashear on trumpet, Ernie Watts on tenor, soprano and flute, George Bohanon on trombone and Reggie Andrews on keyboards. This is disco-aimed jazz-funk complete with synthesizers, latin percussion, girl vocals and a love and peace message on the sleeve. However, even though it made the *Billboard Jazz Top 40*, the jazz content is minimal.

\*CHARLIE SMITHERS

*Charlie Smithers Is A Very Funny Man. Gull GULP1019. Producer: Monty Babson.* With testimonials on the sleeve from the likes of Henry Cooper, Harry Carpenter and Jack Solomons, Smithers obviously has a following among the boxing fraternity and in fact is a resident entertainer at the World Sporting Club. He also has a clubland following, — but no tv reputation, and is typical of the type, an adroit stand-up comedian, with a good line in the inevitable Jewish, Irish gags, but displaying neither subtlety or originality. Amusing at the first hearing — but for how many subsequent plays? Strictly limited sale.

# ALL TIME TOP 100

FOR EIGHT weeks in the autumn of 1976, Radio 1 ran a competition asking listeners to forecast the top three best-selling records of the following week. On their entries they were also asked to name their all-time favourite record.

TITLE	ARTISTS	LABEL & No.	Highest Pos.	Month	Year
1 I'M NOT IN LOVE	10 CC	Mercury 6008 014	1	June	1975
2 MAGGIE MAY	Rod Stewart	Mercury 6052 097	1	Oct	1971
3 WITHOUT YOU	Nilsson	RCA 2165	1	Mar	1972
4 BOHEMIAN RHAPSODY	Queen	EMI 2375	1	Nov	1975
5 BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 4790	1	Mar	1970
6 HEY JUDE	Beatles	Apple R 5722	1	Sept	1968
7 SAILING	Rod Stewart	Warner Bros K 16600	1	Sept	1975
8 SEASONS IN THE SUN	Terry Jacks	Bell 1344	1	Apr	1974
9 ALRIGHT NOW	Free	Island WIP 6082	15	Aug	1973
10 I'M STILL WAITING	Diana Ross	Tamla Motown TMG 781	1	Aug	1971
11 ALBATROSS	Fleetwood Mac	CBS 8306	2	June	1973
12 LAYLA	Derek & The Dominoes	Polydor 2058 130	7	Aug	1972
13 MY SWEET LORD	George Harrison	Apple R 5884	1	Jan	1971
14 NIGHTS IN WHITE SATIN	Moody Blues	Deram DM 161	9	Jan	1973
15 AIR THAT I BREATHE	Hollies	Polydor 2058 435	2	Mar	1974
16 TIGER FEET	Mud	RAK 166	1	Jan	1974
17 WHEN WILL I SEE YOU AGAIN	Three Degrees	Phil. PIR 2155	1	Aug	1974
18 DANCING QUEEN	Abba	Epic EPC 4499	1	Sept	1976
19 WHITER SHADE OF PALE	Procul Harum	Magnific Echo 101	13	June	1972
20 MY CHERIE AMOUR	Stevie Wonder	Tamla TMG 690	4	Aug	1969
21 SEALED WITH A KISS	Brian Hyland	HMV POP 1051	5	Sept	1962
22 THIS OLD HEART OF MINE	Isley Brothers	Tamla TMG 555	3	Nov	1968
23 DECEMBER '63 (OH WHAT A NIGHT)	Four Seasons	Warner Bros. K 16688	1	Feb	1976
24 GOODBYE YELLOW BRICK ROAD	Elton John	DJM DJS 285	6	Oct	1973
25 FERNANDO	Abba	Epic EPC 4036	1	May	1976
26 WHO LOVES YOU	Four Seasons	Warner Bros. K 16602	6	Oct	1975
27 MUSIC	John Miles	Decca F 13627	3	April	1976
28 YOUNG GIRL	Union Gap	CBS 3365	1	May	1968
29 HONEY	Bobby Goldsboro	United Artists UP 2216	2	May	1968
30 WONDER OF YOU	Elvis Presley	RCA Victor 1974	1	July	1970
31 YOUR SONG	Elton John	DJM DJS 233	7	Feb	1971
32 SILVER MACHINE	Hawkwind	United Artists UP 35381	3	Aug	1972
33 MCCARTHUR PARK	Richard Harris	Probe GFF 101	38	July	1972
34 MAMA MIA	Abba	Epic EPC 3790	1	Jan	1976
35 HAVE YOU SEEN HER	Chil-Lites	MCA MU 1146	3	Feb	1972
36 WATERLOO	Abba	Epic EPC 2240	1	Apr	1974
37 REACH OUT I'LL BE THERE	Four Tops	Tamla TMG 579	1	Oct	1966
38 TELL LAURA I LOVE HER	Ricky Valance	Columbia DB 4493	1	Oct	1960
39 IF YOU LEAVE ME NOW	Chicago	CBS 4603	1	Nov	1976
40 I ONLY WANT TO BE WITH YOU	Bay City Rollers	Bell 1493	4	Sept	1976
41 HOUSE OF THE RISING SUN	Animals	Columbia DB 7301	1	July	1964
42 REASON TO BELIEVE	Rod Stewart	Mercury 6052 097	1	Oct	1971
43 CROCODILE ROCK	Elton John	DJM DJS 271	5	Nov	1972
44 MY LOVE	Wings	Apple R 5985	9	Apr	1973
45 HELP	Beatles	Parlophone R 5305	1	July	1965
46 ROCK YOUR BABY	George McCrae	Jay Bay BOY 85	1	July	1974
47 BAND ON THE RUN	Wings	Apple R 5997	3	July	1974
48 KILLER QUEEN	Queen	EMI 2229	2	Nov	1974
49 THIS OLD HEART OF MINE	Rod Stewart	Riva RIVA 1	4	Dec	1975
50 S.O.S.	Abba	Epic EPC 3576	6	Oct	1975

From about 100,000 replies, a sample of approximately 10,000 was selected to produce what Derek Chinnery, head of Radio 1, describes as The Nation's All-Time Top 100 Singles. Naturally, such a retrospective listing tends to favour records released in the last three-five years at the expense of older and, in its day, equally popular material. But some singles have stood the test of time, none better than Elvis Presley's Jailhouse Rock (1958) at number 51 and Neil Sedaka's Oh Carol (1959) at 80, with Ricky Valance's Tell Laura I Love Her from 1960 unexpectedly well supported at 38. (A list of the UK's 100 best-selling singles 1959-75, based on sales information supplied by record companies and developed from an earlier Radio 1 listing, Top 100 No. 1 Hits Of The Decade is featured in the Music Week Year Book.)

TITLE	ARTISTS	LABEL & No.	Highest Pos.	Month	Year
51 JAILHOUSE ROCK	Elvis Presley	RCA 1028	1	Mar	1958
52 VINCENT	Don McLean	United Artists UAS 29285 1	1	June	1972
53 YOU'VE LOST THAT LOVING FEELING	Righteous Brothers	London HA 8226	1	Feb	1965
54 GET BACK	Beatles	Apple R 5777	1	Apr	1969
55 MY EYES ADORED YOU	Frankie Valli	Private Stock PVT 1	5	Mar	1975
56 BLUEBERRY HILL	Fats Domino	London HA 2073	6	Jan	1957
57 IMAGINE	John Lennon	Apple R 6009	6	Nov	1975
58 GONNA MAKE YOU A STAR	David Essex	CBS 2492	1	Nov	1974
59 SILLY LOVE SONGS	Wings	Parl. R 6014	2	June	1976
60 WOODEN HEART	Elvis Presley	RCA 1226	1	Mar	1961
61 I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye	Tamla TMG 923	1	Mar	1969
62 RUBBER BULLETS	10 CC	UK UK 36	1	June	1973
63 HOLD ME CLOSE	David Essex	CBS 3572	1	Sept	1975
64 SPACE ODDITY	David Bowie	RCA 2593	1	Nov	1975
65 SAVE YOUR KISSES FOR ME	Brotherhood of Man	Pye 7N 45569	1	Apr	1976
66 HEAIN'T HEAVY	Hollies	Parl. R 5806	3	Oct	1969
67 DANIEL	Elton John	DJM DJS 275	4	Feb	1973
68 WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin	Tamla TMG 577	4	Aug	1974
69 LAY LADY LAY	Bob Dylan	CBS 63601	5	Oct	1969
70 THE WAY WE WERE	Glady's Knight & The Pips	Buddah BDS 428	4	May	1975
71 TRACKS OF MY TEARS	Smokey Robinson & The Miracles	Tamla TMG 696	9	June	1969
72 ONE OF THESE NIGHTS	Eagles	Asylum AYM 543	23	Sept	1975
73 YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder	Tamla TMG 852	7	May	1973
74 SHE LOVES YOU	Beatles	Parl. R 5085	1	Sept	1963
75 ANNIE'S SONG	John Denver	RCA APBO 0295	1	Oct	1974
76 I ONLY HAVE EYES FOR YOU	Art Garfunkel	CBS 3575	1	Oct	1975
77 MAN OF THE WORLD	Fleetwood Mac	DJM DJS 620	2	May	1969
78 YESTERDAY ONCE MORE	Carpenters	ABM AMS 7073	2	Aug	1973
79 LOVING YOU	Minnie Riperton	Epic EPC 3121	2	Apr	1975
80 OH CAROL	Neil Sedaka	RCA 1152	3	Dec	1959
81 ALONE AGAIN (NATURALLY)	Gilbert O'Sullivan	Mam MAM 63	3	Mar	1972
82 GEE BABY	Peter Shelley	Magnet MAG 12	4	Oct	1974
83 WHISKY IN THE JAR	Thin Lizzy	Decca F 13355	6	Feb	1973
84 JUST MY IMAGINATION	Temptations	Tamla TMG 773	8	July	1971
85 TOUCH ME IN THE MORNING	Diana Ross	Tamla TMG 861	9	July	1973
86 SOMETHING OLD SOMETHING NEW	Fantastics	Bell BL 1141	9	Apr	1971
87 ALL OF MY LIFE	Diana Ross	Tamla TMG 880	9	Feb	1974
88 (I CAN'T GET NO) SATISFACTION	Rolling Stones	Decca F 12220	1	Sept	1965
89 LITTLE CHILDREN	Billy J. Kramer	Parl. R 5105	1	Mar	1964
90 BAND OF GOLD	Freda Payne	Invictus INV 502	1	Sept	1970
91 LOVE ME FOR A REASON	Osmonds	WGM 2006 458	1	Aug	1974
92 EBONY EYES	Everly Brothers	Warner Bros WB 33	1	Mar	1961
93 ROCKET MAN	Elton John	DJM DJX 501	2	May	1972
94 DAYDREAM BELIEVER	Monkees	RCA 1645	3	Jan	1968
95 FEELINGS	Morris Albert	Decca FR 13591	4	Oct	1975
96 VIRGINIA PLAIN	Roxy Music	Island WIP 6144	4	Sept	1972
97 BEN	Michael Jackson	Tamla TMG 834	7	Dec	1972
98 RIVER DEEP MOUNTAIN HIGH	Ike & Tina Turner	London HL 10242	4	July	1966
99 LYIN' EYES	Eagles	Asylum AYM 548	23	Nov	1975
100 RETURN TO SENDER	Elvis Presley	RCA 1320	1	Dec	1962



## POPULAR

## SHOWADDYWADDY

Showaddywaddy's Greatest Hits, Arista ARTY 145. Producer: Mike Hurst. The speed with which Under The Moon Of Love ascended the best-sellers has already been duplicated in the album charts by this 12-track package of Showaddywaddy's best. From their first success, Hey Rock & Roll, through Rock & Roll Lady, Hey Mr Christmas and Three Steps To Heaven, to the octet's latest hit, the contents cleverly showcase their unpretentious and highly popular brand of pop. Treatments of vintage items such as Heartbeat, Chain Gang and Johnny Remember Me often lack feeling, but not infectiousness. The LP will pick up plenty of post-Christmas action, and — together with Under The Moon Of Love — should boost the band's career through '77.

## SANTANA

Festival. CBS 86020. Producer: David Rubinson & Friends Inc. Back into the mainstream lurch Santana, intent on trading in the jazzy feel they once adhered to in exchange for renewed commercial success. It may well work too, with Devadip Carlos Santana once again employing those rning Gibson tones on top of a maelstrom of latin percussion. Even the cover art reverts to the band's most successful album style à la Abraxas, but where that was innovative to a small extent, Festival is long on good vibes and short on real inspiration. It may be difficult to pull out a cut of real distinction for singles use, but the album should still pick up substantial sales from Santana fans who always wanted their idols to stay this way and never really liked their albums after Caravanserai.

## HEART

Dreamboat Annie. Arista ARTY 139. Producer: Mike Flicker. The group has considerable US album sales behind them, and they have just made a first visit to England. Ann Wilson's extremely fine voice is heard to better advantage on record than it was here on stage, and her sister Nancy's equally fine acoustic guitar playing is an enjoyable feature of the whole LP. Side one carries three of their strongest songs — Magic Man, Dreamboat Annie and Crazy On You. This is fairly meaty rock with the bonus of a lead vocal which smooths the edges with its femininity but does nothing to lessen impact. Heart has had considerable and generally approving press; so should have a good start in the sales stakes, and the quality of the album should push it further.

## THE DRIFTERS

Every Nite's A Saturday Nite. Arista ARTY 140. Producer: Roger Greenaway. Greenaway, the creative mentor of this decade's Drifters, is clearly not inclined to move the group away from the formula (straightforward verses sung by lead plus harmony, building to a four-point singalong chorus) which has made the union so successful. Prime examples here of this workmanlike, if unimaginative, approach include Twice A Week, Another Kind Of Sorrow and I'll Get To Know Your Name Along The Way. A couple of useful ballads are A Movie Like I've Seen Before and I'll Know When True Love Passes By. Expect sales in line with previous album action from the act, boosted by their current hit, You're More Than A Number In My Little Red Book (included here). Midnight Cowboy is a lyrical lowpoint, though, with indescribably gross lines like "He's got a deadly weapon but he keeps it out of sight." Driftin' in the wrong direction, that one.

## RY COODER

Chicken Skin Music. Reprise K 54083. Producer: Ry Cooder. Now fronting an eight-piece Mexican band (an ambition he claims to have had for a long time) Ry Cooder continues to delight with his whimsical approach to the recording art. His prowess on bottleneck guitar and mandolin has never been doubted, but it is as a collector of songs that Ry will be noted in the annals of rock. From the forgotten archives of the depression come little gems like Leadbelly's The Bourgeois Blues, and from the welter of Tex-Mex crossover he picks songs like He'll Have To Go, popularized by Jim Reeves. Cooder fans will chortle over his loving treatment of Goodnight Irene complete with ruffling accordion. Gigantic sales this side of the Atlantic have never been a feature of Cooder's career, but with an upcoming UK tour on the stocks, this charming album ought to pick up a few extra sales.

## THE JACKSONS

The Jacksons. Epic EPC 86009. Producers: Kenny Gamble/Leon Huff. The brothers make their long-awaited debut on Epic (with a Philadelphia International credit, because of the Gamble/Huff connection) and offer a few surprises. These come in the shape of gentle, melodic, midtempo ballads — an unlikely, though attractive, progression from the tough, uncompromising funk they were delivering towards the end of their Motown tenure. The presence of Philly's illustrious producers is presumably accountable, for the style owes not a little to latterday outings by the O'Jays. Michael Jackson's lead vocals are fine, as is his brothers' support work. But the whole package is not fiercely distinctive, and even the uptempo cuts like Enjoy Yourself and Think Happy don't stand up to too much exposure. The group is to be commended for ignoring the siren call of the disco formula, though, their reputation should ensure some sales.

## THE SUPREMES

Mary, Scherrie & Susaye. Motown STML 12047. With Motown veterans Brian and Eddie Holland responsible for most of the songwriting and production on this LP, it is surprising that it sounds so unlike the Supremes of the Sixties. The trio's vocals are tougher and tighter than ever they were ten years ago, and the subtle sensualities of Diana Ross have been replaced by a more overtly sexy style of singing from the trio, as on You're My Driving Wheel and Come Into My Life. Arrangements rely heavily upon brass and percussion, as on Let Yourself Go, Love I Never Knew You Could Feel So Good and I Don't Want To Be Tied Down, but there are some ballads, too. Discos will be airing much of this material, and the group's name still carries some weight in the pop market.

## PHOEBE SNOW

It Looks Like Snow. CBS 61714. Production: David Rubinson & Friends Inc. With the likes of Emmylou Harris and Linda Ronstadt making their mark in this country, the chances of Phoebe Snow matching the achievements of her contemporaries cannot be overlooked, although she has hardly any reputation here as yet. But she has arguably more to offer than either of them, both in vocal strength and in composing ability. It is difficult to categorise a singer who can give an incisive lead to a gospel choir on Stand Up On The Rock, smoulder a little on Teach Me Tonight and handle the blues of In My Girlish Days with utter conviction. Suffice to say that her heart is obviously in the right place and if CBS has the will then her time will come.

## STEPHEN STILLS

Best Of. Atlantic K50327. A title which needs qualifying, since the album does not feature any of his work either with Buffalo Springfield or with CSN&Y. But a fine album is still available, with tracks like Love The One You're With, Change Partners, Marianne, Rock & Roll Crazy's standing out as fine examples of West Coast rock, both acoustic and electric. Stills' recent collaboration with Neil Young in a chart album may well help focus some extra attention on this collection.

## VARIOUS

The Old Grey Whistle Test. Take Two. Beeb BEDP 001. A very nice compilation of the Whistle Test guests likely to appeal to the widest number of the programme's devotees, or to the general browser with some claims to good taste. Featured artists include Dave Mason, Stackridge, Rory Gallagher, Camel, Genesis, Nils Lofgren, Jackson Browne, Janis Ian, Linda Ronstadt and the Eagles.

## BONEY M

Take The Heat Off Me. Atlantic K50314. Producer: Frank Farian. Title track was a pre-Christmas Top 50 single and provided it maintains its upward thrust then the album may pick up some sales. But it is typical German discofodder, as trademarked by the Silver Convention, which the act seems designed to provide competition for. Tracks like Sunny, No Woman No Cry and Fever are slickly but soullessly delivered in manner which appeals strictly to dancers.

## VARIOUS

Top of the Pops. Original Hit Singles. Beeb. BCLP 009. This is just what it says it is — a collection of singles which have had TOTP exposure, and so it is inevitably a mixed bunch. All good, safe compilation fodder, including Pussycat's recent number one Mississippi; Jaws — Lalo Schifrin; Dancing With The Captain — Paul Nicholas; Disco Music — J.A.L.N. Band; Dr. Kiss Kiss — 5,000 Volts. The inclusion of Acker Bilk, Simon May and Hank C. Burnett fairly predictably edges the album into the MOR camp, but that is as likely to be a plus point as a minus one.

## HARVEY MASON

Earth Mover. Arista AL 4095. Producer: Harvey Mason. All but two of the tracks are composed by Mason, usually in collaboration with another musician — like Jerry Peters, who adds piano to the Sweet Mercy track, and Louis Johnson, of the Brothers Johnson, who provides some of the background vocals on Sho Nuff Groove. There is a very full instrumental line-up which can do justice to the melodic subtleties of this gently jazz-oriented music. The Seawind Horns, comprising three men who between them play seven instruments, are one of the many good features of the album, as is Mason's own fine use of percussion, including vibes (which gives a nostalgic echo of the MJQ to First Summer) tympani, wind chimes and orchestra bells. This is in all good production by a highly talented artist who has brought out the best in his music, his own playing and that of the backing musicians.

## BILL WITHERS

Naked & Warm. CBS 81580. Producer: Bill Withers. Bill Withers' first album for CBS doesn't advance his creativity from his A&M days, which may actually have been his best period. His concept of funk is built around tight rhythmic riffs and a minimum of melody. To be sure it is brilliantly executed and Withers' soulful voice gives it that distinctive gloss, which will ensure approval from those who dig his music, but in others may leave the feeling that they have heard it all before.

## THELMA HOUSTON

Any Way You Like It. Motown STML 12049. Houston's pedigree stretches back into the Sixties, taking in the much-respected Sunshower album and a few other highspots along the way, but here she's as up-to-date as the disco beat of this Motown package's best cut, Don't Know Why I Love You (once a hit for Stevie Wonder). First side is devoted to the dance floor, with a couple of other extended outings, Don't Leave Me This Way and the title track. On side two, Thelma displays a gentle touch on ballads such as Come To Me, Differently and Don't Make Me Pay. Her voice recalls Mavis Staples at times, with its mix of subtlety and strength, and the result is most pleasing. Arrangements are appropriate, the songs melodic. Soul sales are certain, though the unfamiliarity of Houston's name elsewhere may hinder wider business.

## SUSANNAH McCORKLE

There Will Never Be Another You — The Music Of Harry Warren. World Records WRS 1001. Miss McCorkle is an American singer who has been performing to London super-club audiences with considerable success; she also achieved some distinction when she appeared in the West End musical, Cole, featuring the music of Cole Porter. Her first solo album features 17 Warren songs including such favourites as the title track, I Only Have Eyes For You, Lullaby of Broadway and Chattanooga Choo Choo, and a handful of the composer's lesser known numbers. The Keith Ingham Quartet and Trio provide the musical backing, and the LP will probably appeal to those same people who have patronised her late-night performances. Deserves to be a fair seller.

## JAZZ

## DUKE ELLINGTON

The World Of Duke Ellington Vol. 2. A double set which will be sought after by Ellington collectors since it contains several unissued tracks from the 1951-57 period, which was significant in marking the return to the band of Johnny Hodges and the arrival of Sam Woodyard. But other admirers may well be turned off by the number of vocal tracks (one by Rosemary Clooney), since Ellington's choice of band singers was never his strongest point, one of which Rock City Rock appears to have been an attempt to make a commercial single from the "new" idiom.

## BLUE MAGNOLIA JAZZ ORCHESTRA

Yes Sir, It's... SRT SRTZ 76373. According to the sleeve notes BMJO are favourites on the North West's club and dance circuit, with a particularly strong following in the Merseyside area. They are solid British traddies, a rugged, forthright, banjo-dominated eight-piece, with no outstanding solo strength, but as lusty an ensemble sound as anybody ever qualified a pint to. May cause a flutter of sales interest locally.

## JIM HALL

Commitment. A&M Horizon SP-717. Producer: John Snyder. One of the most elegant and tasteful guitarists in jazz, Jim Hall has made an interestingly varied job of his second Horizon album, using such particularly compatible sidemen as Art Farmer, Tommy Flanagan, Ron Carter and British drummer Allan Ganley. Albinoni's Adagio in G Minor, arranged by Don Sebesky and nearly 12 minutes long is a questionable inclusion and Hall's wife Jane clearly establishes that she is no singer on When I Fall In Love. But the other six tracks are fine, especially the duet with Flanagan on My One And Only Love.

## CHART CERTAINTY

Sales potential within respective market

\*\*\* Good

\*\* Fair

\* Poor

## MISCELLANEOUS

## THE CLASSIC DISCO ORCHESTRA

The Classics In Philadelphia. Transatlantic TRA 338. Producer: Jean Kluger. Despite the title and the presence of a black beauty on the sleeve, the music emanates from Willesden, London, location of the Morgan Studios. Still, that's no poor recommendation, since the rhythmic pulse is delivered by ex Blue Mink stalwarts and Elton John's percussionist Ray Cooper. Steve Gray's string arrangements and the perky disco rhythms are all tastefully tailored to make the classic themes inoffensively but not blandly contemporary, and there are some excellent solo contributions from Stan Sylzman (alto) and John Edwards (trombone), the latter particularly eloquent on the New World extract.

## GHEORGHE ZAMFIR

A Theme From Picnic At Hanging Rock. Epic EPC 81780. Good reviews and determined promotion should ensure good audiences for the Australian film, Picnic At Hanging Rock which features the pan pipes of the Light Of Experience man, Gheorghe Zamfir. This may well extend the sales life of an artist who would otherwise have been a one-off hitmaker, and the haunting Giranda's Theme could give him a slow breaking single seller as the film goes on general release. The gentle beauty of Zamfir's playing in small doses is most affecting, but two sides of panpipes and organ becomes wearing. Nevertheless, the film ought to stimulate interest in the album.

## ALLUN DAVIES

...Sings. SRT SRTZ 76364. Davies, a seven-times winner, of Opportunity Knocks if the possessor of a soaring tenor voice and gives emotional renditions of some favourites from the world of stage and film musicals, among them Stranger In Paradise, Because, Rose Marie and Falling In Love With Love. Not the sort of singer who often gets the chance to record these days, but this type of singing still has a useful following especially in cabaret and club venues.

## DONALD BYRD

House of Byrd. Prestige PR 24066. Producer: Bob Weinstock. These 1956 tracks by trumpeter Donald Byrd formed part of the solid foundation of Weinstock's Prestige label and are far removed from Byrd's current crossover preoccupations. In the excellent company of such fine beboppers as Barry Harris, Jackie McLean, Al Haig, Teddy Kotick, Phil Woods and Art Farmer, Byrd plays with fire and flair on numbers like Midnight, Dig, Dewey Square and Lover Man. A worthy reissue.

## BATTLEFIELD BAND

Battlefield Band. Topic 12TS313. Producer: Robin Morton. Recorded at Castle Sound studios in Edinburgh, this traditional folk album is a good example of the number of excellent little bands that seem to appear regularly around the UK. Some of them turn into Clancy Brothers, Fairports, Steeleye Spans and Chieftains. Others just remain excellent little bands and continue regularly to release worthwhile albums that sell to the folk fraternity. This is folk of the jig and reel variety — four lads with colliery voices and acoustic string and wind instruments. It should make the folk charts.

# RELEASES INDEX MUSIC WEEK LISTINGS

ALLISON, Roy ..... W  
 ALDRICH, Ronnie His Piano & Orchestra ..... A  
 BRANDY ..... O  
 BARCAYS ..... S  
 BUSTER ..... L  
 BROWN, Jim Ed & Helen Cornelius ..... I  
 BROTHERS ..... S  
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 DEES, Rick & His Casts Of Idiots ..... D  
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 DOCTOR BUZZARD'S ORIGINAL SUVANNAH BAND ..... C  
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 LEE, Curtis ..... P  
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 SANTANA ..... R  
 T-CONNECTION ..... D  
 VINCI, Paul Da ..... E  
 WELLES, James ..... A  
 WHIRLWIND ..... F  
 WOMACK, Bobby ..... H

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

**A**  
 ADAGIO, Summers End, RONNIE ALDRICH HIS PIANO'S AND ORCHESTRA. Decca F 13679 (S)  
 AIN'T NOTHING LIKE THE REAL THING, Sing, DONNY AND MARIA OSMOND. Polydor 2066.756 (F)  
 ALL I EVER NEED IS MUSIC, If You Lead Me Into Temptation, JAMES WELLES. Polydor 2058.824 (F)

**B**  
 BABY I KNOW, Dancing In The Rain, RUBETTES. State STAT 37 (F)

**C**  
 CHERCHEZ LA FEMME, Sunshower, DOCTOR BUZZARD'S ORIGINAL SUVANNAH BAND. RCA PB 0827 (R)  
 CLIMBING THE STEPS OF LOVE, Baby, Are You Satisfied, LINDA AND THE FUNKY BOYS. Spark SRL 1149 (A)  
 CRYING, Sha-La-La, IAN SLUDGE LEES. Philips 6006.558 (F)

**D**  
 DANCE THE NIGHT AWAY, Don't Wanna Miss My Bus, SHEER ELEGANCE. Pye Popular 7N 25734 (A)  
 DISCO MAGIC, Monday Morning, T-CONNECTION. Seville SEV 1021 (ZLHX)  
 DIS GORILLA, Dis Gorilla (Ins), RICK DEES AND HIS CAST OF IDIOTS. RSO 2090.217 (F)

**E**  
 EVERY SINGLE WORD (LULLABYE FOR GROWN UPS), Take Me Now, PAUL DA VINCI. Epic EPC 4829 (CW)

**F**  
 FULL TIME THING (BETWEEN DUSK AND DAWN), Don't Let Him Get The Best Of You, WHIRLWIND. Pye Int. 7N 25733 (A)

**H**  
 HOME IS WHERE THE HEART IS, We've Only Just Began, BOBBY WOMACK. CBS 4827 (CW)

**I**  
 I DON'T WANT TO HAVE TO MARRY YOU, Have I Told You Lately That I Love You, JIM ED BROWN & HELEN CORNELIUS. RCA PB 0711 (R)

**J**  
 JACK IN THE BOX, Love On A Two Way Street, MOMENTS. All Platinum 6146.318 (F)

**L**  
 LITTLE EGYPT, Sect Appeal, DOWNLINERS SECT. Charly CS 1020 (ZLHX)  
 LOVE IS A MANY SPLENDID THING, Looking Back, TONY FIELD. Polydor 2058.808 (F)  
 LOVE RULES, Who Told You, BUSTER. RCA PB 5001 (R)

**M**  
 ME AND MY ARROW, Thursday, NILSSON. RCA PB 9000 (R)

**N**  
 NOBODY BUT YOU, Pipe Dreams, GLADYS KNIGHT AND THE PIPS. Buddah BDS 451 (A)

**O**  
 OOH YA? OOH YA?, Ooh Ya? Ooh Ya? (Ins), BRANDY. Polydor 2058.813 (F)  
 OH BOY, Closer, Closer, BROTHERHOOD OF MAN. Pye Popular 7N 45656 (A)

**P**  
 PRETTY LITTLE ANGEL EYES, Gee How I Wish You Were Here, CURTIS LEE Charly CS 1022 (ZLHX)

**R**  
 RIGHT PLACE, WRONG TIME, Such A Night, DR. JOHN. Atlantic K 10877 (CW)  
 REVELATIONS, Reach Up, SANTANA. CBS 4927 (CW)

**S**  
 SHAKE YOUR RUMP TO THE FUNK, Summer Of Our Love, BARCAYS. Mercury 6167.417 (F)  
 SING ME, Love Don't Change, THE BROTHERS. Bus Stop BUS 1054 (E)

**T**  
 THE GREAT SHAGGY APE STORY, Jammin' In The Jungle, JOHNNY AND THE JUNGLETTES. DJM DJ5 10737 (CW)  
 THOUGHT I HAD A GOOD THING GOING, I'm On My Way, BLACK VELVET. Calendar DAY 102 (ECR)

**W**  
 WHITE STOCKINGS, Try Me Out For Size, ROY ALLISON. Penny Farthing PEN 925 (R)  
 WAKE UP SUSAN, If You Can't Be In Love, DETROIT SPINNERS. Atlantic K 10799 (CW)  
 WHAT CAN I SAY, Harbor Lights, BOZ SCAGGS. CBS 4869 (CW)

**Y**  
 YOU GAVE TO ME, Polynesian Praise Song (I Love You), ANDRAE CROUCH AND THE DISCIPLES. DJM DJ5 10736 (CW)

## TOTAL ISSUED

Singles issued by major manufactures for week ending 18th December, 1976

	This Week	This Month	This Year
EMI	(15)	(15)	410 (465)
Decca	1 (4)	1 (4)	132 (342)
Pye	4 (5)	4 (5)	146 (470)
Polydor	6 (6)	6 (6)	243 (489)
CBS	4 (4)	4 (4)	137 (304)
Phonogram	3 (1)	3 (1)	134 (171)
RCA	5 (4)	5 (4)	253 (212)
WEA	2 (1)	2 (1)	152 (27)
Others	8 (19)	8 (19)	1119 (1167)
Total	33 (59)	33 (59)	2784 (3607)

## MARKET PLACE

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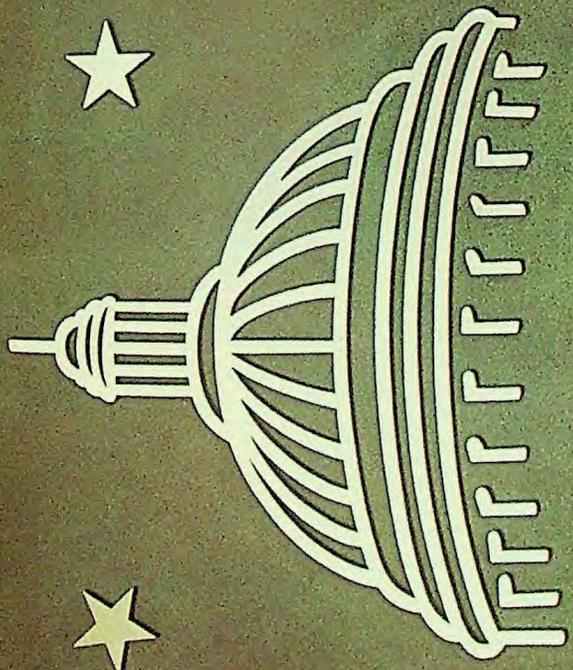
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H A P P Y N E W Y E A R

# the Rubettes

NEW SINGLE "BABY I KNOW"



STAT 37



# CLODAGH RODGERS "Save Me"



2058 804



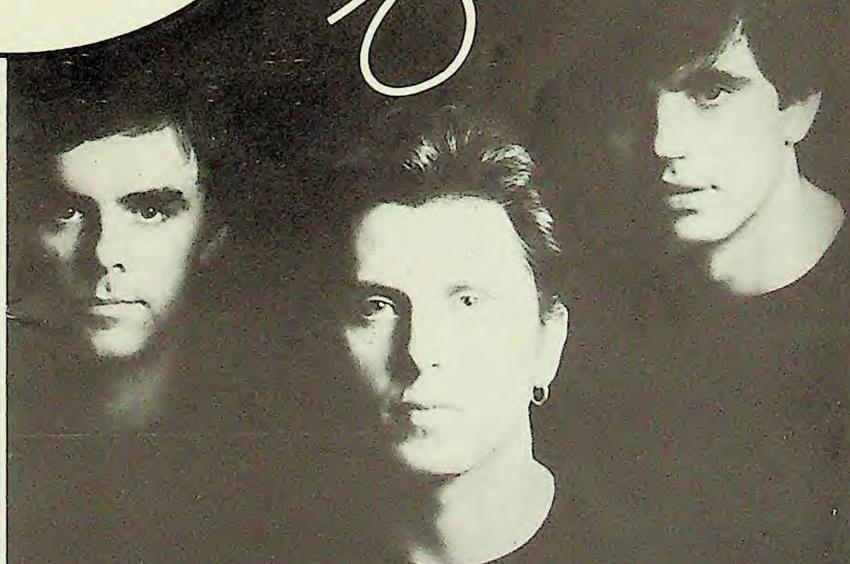
All The Best Of 1977

Paul Nicholas  
Grandma's Party

Easy Street



2090 216



NEW SINGLE

## FEELS LIKE HEAVEN

2058 807

FROM THEIR NEW ALBUM

## EASY STREET

2383 415 • M/C 3170 415



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

CHARTS FOR PERIOD  
11-17 DECEMBER

# TOP ALBUMS

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	8	2	A DAY AT THE RACES	• Queen	Queen	EMI EMTG 104
2	1	7	20 GOLDEN GREATS	• Glen Campbell	-	Capitol EMTV 2
3	2	6	ARRIVAL	• Abba	B. Andersson/B. Ulvaeus	Epic EPC 86018
4	15	2	GREATEST HITS	□ Showaddywaddy	Mike Hurst	Arista ARTY 145
5	4	5	DISCO ROCKET	Various	-	K-Tel NE 948
6	7	38	GREATEST HITS	• Abba	B. Andersson/B. Ulvaeus	Epic EPC 69218
7	5	2	HOTEL CALIFORNIA	Eagles	Bill Szymczyk	Asylum K 53051
8	10	12	SONGS IN THE KEY OF LIFE	• Stevie Wonder	Stevie Wonder	Motown TMSP 6002
9	11	10	22 GOLDEN GREATS	Bert Weedon	C. Harding/B. Matthew	Warwick WW 5019
10	6	7	THE GREATEST HITS OF	Frankie Valli & The Four Seasons	-	K-Tel NE 942
11	3	8	100 GOLDEN GREATS	Max Bygraves	-	Ronco RTDX 2019
12	9	4	A NEW WORLD RECORD	□ Electric Light Orchestra	Jeff Lynn	Jet UAG 30017
13	12	7	GREATEST HITS	□ Hot Chocolate	Mickie Most	RAK SRAK 524
14	16	6	DAVID SOUL	David Soul	Elliot Mazer	Private Stock PVLP 1012
15	30	2	GREATEST HITS OF WALT DISNEY	-	-	Ronco RTD 2013
16	13	3	GREATEST HITS	Gilbert O'Sullivan	Gordon Mills	Mam MAMA 2003
17	21	5	THOUGHTS OF LOVE	Shirley Bassey	-	United Artists UAS 30011
18	18	28	FOREVER AND EVER	• Demis Roussos	D. Roussos/S. Petsilas	Philips 6325.021
19	14	6	20 ORIGINAL DEAN MARTIN HITS	• Dean Martin	-	Reprise K 54066
20	20	8	SOUNDS OF GLORY	London Philharmonic Choir	Irving Martin	Arcade ADEP 25
21	17	4	44 SUPERSTARS	Various	-	K-Tel NE 939
22	38	7	THE INCREDIBLE PLAN	□ Max Boyce	Bob Barrett	EMI MB 102
23	29	3	SOME MORE OF ME POEMS AND SONGS	Pam Ayres	Dick Rowe	Galaxy GAL 6010
24	41	5	BOXED	Mike Oldfield	Mike Oldfield	Virgin V BOX 1
25	■	■	I ONLY HAVE EYES FOR YOU	Johnny Mathis	Jack Gold	CBS 81329
26	28	16	BEST OF THE STYLISTICS VOL. 2	• Stylistics	-	H&L 9109 010
27	23	9	BLUE MOVES	• Elton John	Gus Dudgeon	Rocket ROSP 1
28	■	■	LIVE AT THE PALLADIUM	Carpenters	-	A&M AMLS 68403
29	■	■	20 WOMBLING GREATS	Wombles	Mike Batt	Warwick PR 5022
30	22	13	THE STORY OF THE WHO	• The Who	-	Polydor 2683.069
31	■	■	SONGS OF PRAISE	Various	-	Warwick WW 5020
32	24	3	ATLANTIC BRIDGE	Billy Connolly	Phil Coulter	Polydor 2383.419
33	34	9	THE SONG REMAINS THE SAME	• Led Zeppelin	Jimmy Page	Swan Song SSK 89402
34	33	28	A LITTLE BIT MORE	• Dr. Hook	Ron Haffkine/Waylon Jennings	Capitol E-ST 23795
35	19	3	INSTRUMENTAL GOLD	Various	-	Warwick WW 5012
36	43	27	A NIGHT ON THE TOWN	• Rod Stewart	Tom Dowd	Riva RVLP 1
37	45	5	TUBULAR BELLS	• Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
38	37	2	GREATEST HITS	Linda Ronstadt	-	Asylum K 53055
39	26	12	SOUL MOTION	Various	-	K-Tel NE 930
40	-	1	ALL THIS AND WORLD WAR II	Various	Lou Reizner	Riva RVLP 2
41	27	4	HEJIRA	Joni Mitchell	Henry Louis/Joni Mitchell	Asylum K 53053
42	■	■	THE BEST OF LENA MARTELL	Lena Martell	George Elrich	Pye NSPL 18506
43	39	5	THEIR GREATEST HITS 1971-1975	• The Eagles	-	Asylum K 53017
44	40	31	FRAMPTON COMES ALIVE	• Peter Frampton	Peter Frampton	A&M AMLM 63703
45	46	3	INVITATION	Peters & Lee	John Franz	Philips 9109.217
46	44	7	SING SOMETHING SIMPLE 76	Cliff Adams Singers	-	Warwick WW 5016/17
47	32	26	20 GOLDEN GREATS	• The Beach Boys	Brian Wilson	Capitol EMTV 1
48	49	2	SOME OF ME POEMS AND SONGS	Pam Ayres	Dick Rowe	Galaxy GAL 6003
49	-	1	GREATEST HITS 2	• Diana Ross	-	Motown STML 12036
50	-	1	JOAN ARMATRADING	Joan Armatrading	Glyn Johns	A&M AMLH 64588

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

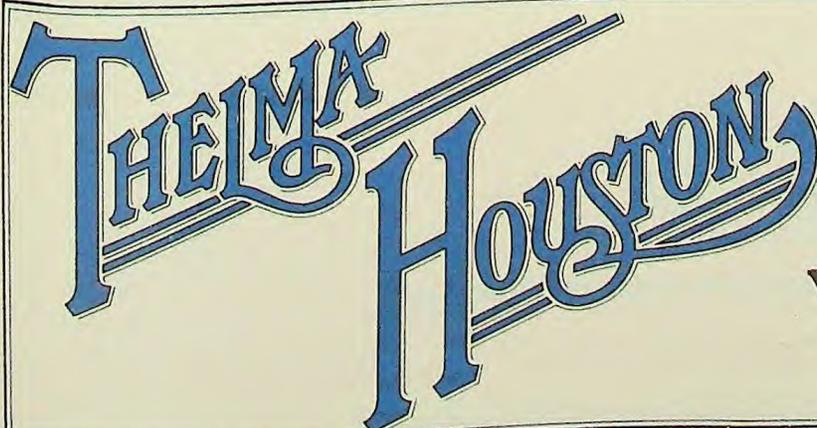
## NEXT TEN

- 51 THIRTY THREE AND 1/3, George Harrison, Dark Horse K 56319
- 52 THE DARK SIDE OF THE MOON, Pink Floyd, Harvest SHVL 804
- 53 A NIGHT AT THE OPERA, Queen, EMI EMTG 103
- 54 JOHNNY THE FOX, Thin Lizzy, Vertigo 9102 012
- 55 40 GREATEST HITS, Perry Como, K-Tel NE 700
- 56 ENDLESS FLIGHT, Leo Sayer, Chrysalis CHR 1125
- 57 CLASSICAL GOLD, Ronco RTD 42020
- 58 FESTIVAL, Santana, CBS 86020.
- 59 DEDICATION, Bay City Rollers, Bell SYBEL 8005
- 60 L. Steve Hillage, Virgin V 2066

## ARTISTS' A-Z

- ABBA ..... 3, 6CW  
 ARMATRADING, Joan ..... 50CW  
 ADAMS, Cliff Singers ..... 46M  
 ALL THIS AND WORLD WAR II ..... 40CW  
 AYRES, Pam ..... 23, 48ZLHX  
 BEACH BOYS ..... 47E  
 BASSEY, Shirley ..... 17E  
 BOYCE, Max ..... 22E  
 BYGRAVES, Max ..... 11B  
 CAMPBELL, Glen ..... 2E  
 CARPENTERS ..... 28CW  
 CONNOLLY, Billy ..... 32F  
 DISCO ROCKET ..... 5K  
 DR. HOOK ..... 34E  
 EAGLES ..... 7, 43CW  
 ELECTRIC LIGHT ORCHESTRA ..... 12E  
 44 SUPERSTARS ..... 21K  
 FRAMPTON, Peter ..... 44CW  
 HOT CHOCOLATE ..... 13E  
 INSTRUMENTAL GOLD ..... 35M  
 JOHN, Elton ..... 26E  
 LED ZEPPELIN ..... 33CW  
 MARTIN, Dean ..... 19CW  
 MATHIS, Johnny ..... 25CW  
 MITCHELL, Joni ..... 41CW  
 MARTELL, Lena ..... 42A  
 OLDFIELD, Mike ..... 24, 37CW  
 O'SULLIVAN, Gilbert ..... 16E  
 PETERS & LEE ..... 45F  
 QUEEN ..... 1E  
 ROSS, Diana ..... 49E  
 RONSTADT, Linda ..... 37CW  
 ROUSSOS, Demis ..... 18F  
 SHOWADDYWADDY ..... 4E  
 SOUL, David ..... 14E  
 SONGS OF PRAISE ..... 31M  
 SOUL MOTION ..... 39K  
 SOUNDS OF GLORY ..... 20D  
 STEWART, Rod ..... 36CW  
 STYLISTICS ..... 26F  
 VALLI, Frankie & The Four Seasons ..... 10K  
 WALT DISNEY - Greatest Hits ..... 15B  
 WEEDON, Bert ..... 9M  
 WOMBLES ..... 29M  
 WHO ..... 30F  
 WONDER, Stevie ..... 8E

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



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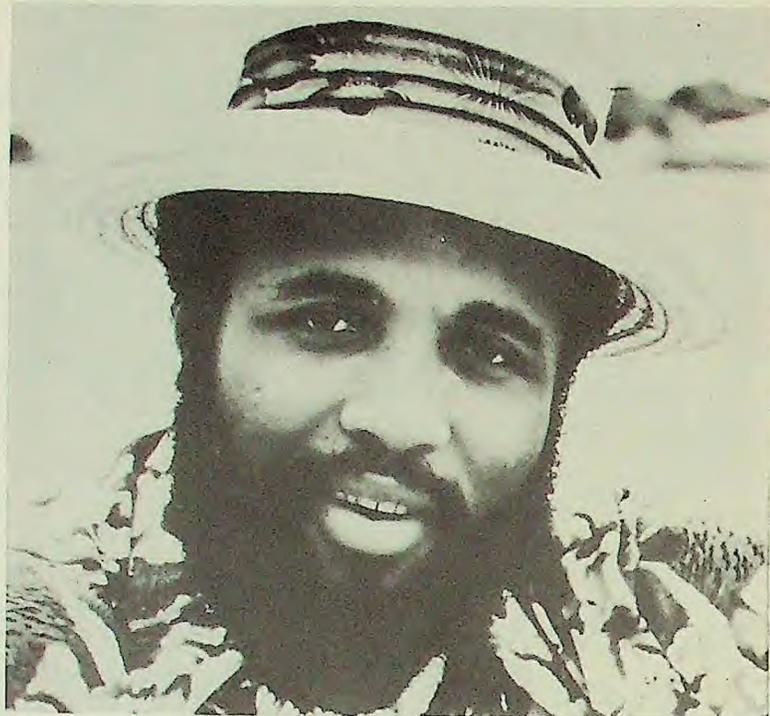
# TOP SINGLES FROM DJM

TITLE

ARTIST

LABEL NO.

PRODUCER



## ANDRAÉ CROUCH AND THE DISCIPLES

**YOU GAVE TO ME**  
B/W POLYNESIAN PRAISE  
SONG (I LOVE YOU)

Andraé Crouch is a new soul sound from the West Coast of America. Soul-gospel is already reaching the hearts of the American people and this, his new release, is all set for a top spot in the charts.

**DJS 10736**

NEW RELEASE

YOU GAVE TO ME

ANDRAÉ CROUCH

DJS 10736

ANDRAÉ CROUCH



## JOHNNY AND THE JUNGELETES

**THE GREAT APE STORY**  
B/W JAMMIN' IN THE JUNGLE

This is the monster hit of the year. While King Kong carries off the Box Office, 'The Great Ape Story' will be climbing up the charts. Look out for monster sales, it's going to be the fashion!

**DJS 10737**

NEW RELEASE

THE GREAT APE STORY

JOHNNY AND THE  
JUNGELETES

DJS 10737

MONK E. NUTS



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 = 1/2 MILLION (GOLD)  
 = 1/4 MILLION (SILVER)  
 SALES INCREASE  
 OVER LAST WEEK  
 MUSIC WEEK, DECEMBER 25

# TOP 50 SINGLES

DISTRIBUTORS CODE  
 A - Pye, CW - CBS/WEA, E - EMI, F -  
 Phonodisc, H - H. R. Taylor, L -  
 Lugtons, R - RCA, S - Selecta, X -  
 Clyde Factors, Z - Enterprise, CR -  
 Creole, T - Transatlantic, D - Saydisc, P -  
 Pinnacle.

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£ 1	2	7		WHEN A CHILD IS BORN	Johnny Mathis	CBS 4599	Ardmore/Beechwood	Jack Gold
£ 2	1	8		UNDER THE MOON OF LOVE	Showaddywaddy	Bell 1495	Carlin	Mike Hurst
£ 3	5	6		MONEY MONEY MONEY	Abba	Epic EPC 4713	Bocu Music	Polar Music
£ 4	3	5		SOMEBODY TO LOVE	Queen	EMI 2565	EMI/Queen	Queen
£ 5	9	5		PORTSMOUTH	Mike Oldfield	Virgin VS 163	Virgin	Mike Oldfield
£ 6	4	7		LIVIN' THING	Electric Light Orchestra	Jet UP 36184	U.A.	Jeff Lynn
£ 7	6	8		LOVE ME	Yvonne Elliman	RSO 2090 205	RSO Music	Freddy Perren
£ 8	18	4		DR. LOVE	Tina Charles	CBS 4779	Subbidu/DJM	Biddu
£ 9	12	4		LIVING NEXT DOOR TO ALICE	Smokie	RAK 244	Chinnichap/RAK	M. Chapman/N. Chinn
£ 10	11	4		BIONIC SANTA	Chris Hill	Philips 6006.551	Various	Hill/Staines/Grainge
£ 11	37	2		DON'T GIVE UP ON US	David Soul	Private Stock PVT 84	Macaulay	T. Macaulay
£ 12	7	5		LEAN ON ME	Mud	Private Stock PVT 85	United Artists	Pip Williams
£ 13	22	11		FAIRY TALE	Dana	GTO GT 66	Tincabell/Heath Levy	Barry Blue
£ 14	14	6		LITTLE DOES SHE KNOW	Kursaal Flyers	CBS 4689	Rock Music	Mike Batt
£ 15	20	4		GRANDMA'S PARTY	Paul Nicholas	RSO 2090.216	Rio Cartel/April	Christopher Neil
£ 16	8	6		IF YOU LEAVE ME NOW	Chicago	CBS 4603	Island	James William Guericco
£ 17	19	3		WILD SIDE OF LIFE	Status Quo	Vertigo 6059.153	Leeds	Roger Glover
£ 18	13	6		GET BACK	Rod Stewart	Riva 6	Northern	Lou Reizner/Rod Stewart
£ 19	27	3		THINGS WE DO FOR LOVE	10cc	Mercury 6008.022	St. Annes	10cc
£ 20	16	7		STOP ME (IF YOU'VE HEARD IT ALL BEFORE)	Billy Ocean	GTO GT 72	Black Sheep/Heath Levy	Ben Findon
£ 21	17	7		SORRY SEEMS TO BE THE HARDEST WORD	Elton John	Rocket ROKN 517	Big Pig Music	Gus Dudgeon
£ 22	29	2		I WISH	Stevie Wonder	Motown TMG 1054	Jobete/Blackbull	Stevie Wonder
£ 23	26	4		SIDE SHOW	Barry Biggs	Dynamic DYN 118	Chappell	Byron Lee
£ 24	10	9		YOU MAKE ME FEEL LIKE DANCING	Leo Sayer	Chrysalis CHS 2119	Chrysalis/Rondor	Richard Perry
£ 25	33	3		HAITIAN DIVORCE	Steely Dan	ABC 4152	Anchor	Gary Katz
£ 26	25	18		MISSISSIPPI	Pussycat	Sonet SON 2077	Noon/Britico	Eddie Hilberts
£ 27	15	9		LOST IN FRANCE	Bonnie Tyler	RCA 2734	Mighty/Rak	McKay/Scott/Wolfe
£ 28	41	3		RING OUT SOLSTICE BELLS	Jethro Tull	Chrysalis CXP 2	Salamander	Ian Anderson
£ 29	24	5		YOU'LL NEVER GET TO HEAVEN	Stylistics EP	H&L STYL 001	Carlin	Thom Bell
£ 30	23	9		IF NOT YOU	Dr. Hook	Capitol CL 15885	Sunbury	Ron Haffkine
£ 31	49	2		DADDY COOL	Boney M.	Atlantic 10827	ATV	Frank Farian
£ 32	47	2		YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK	Drifters	Arista 78	Macaulay/Cookaway	Roger Greenaway
£ 33	36	3		KEEP IT COMIN' LOVE	KC & The Sunshine Band	Jayboy BOY 112	Sunbury	H W Casey/R. Finch
£ 34	42	3		SING ME AN OLD FASHIONED SONG	Billie Jo Spears	United Artists UP 36179	London Tree	Larry Butler
£ 35	46	2		EVERYMAN MUST HAVE A DREAM	Liverpool Express	Warner Bros K 16854	Warner Bros/Moggie	Hal Carter/Peter Swettenham
£ 36	31	4		MAGGIE MAY	Rod Stewart	Mercury 6160.006	Chappell/GH Music	
£ 37	NEW ENTRY			DON'T CRY FOR ME ARGENTINA	Julie Covington	MCA 260	Evita	Andrew Lloyd-Webber/Tim Rice
£ 38	38	3		ANARCHY IN THE UK	Sex Pistols	EMI 2566	EMI	Chris Thomas
£ 39	21	7		DON'T MAKE ME WAIT TOO LONG	Barry White	20th Century BTC 2309	Schroeder	Barry White
£ 40	30	8		SO SAD THE SONG	Gladys Knight & The Pips	Buddah BDS 448	Screen Gems	Michael Masser
£ 41	50	2		FLIP	Jesse Green	EMI 2564	Redbus	Ken Gibson
£ 42	34	4		HEY MR DREAM MAKER	Cliff Richard	EMI 2559	Bruce Welch/Heath Levy	Bruce Welch
£ 43	44	5		HANG ON SLOOPY	Sandpipers	Satril SAT 114	Robert Mellin	Henry Hadaway
£ 44	NEW ENTRY			HERE'S TO LOVE	John Christie	EMI 2554	Carlin	Dave Clark
£ 45	NEW ENTRY			WINTER MELODY	Donna Summer	GTO GT 76	Heath Levy	G. Moroder/P. Bellotte
£ 46	NEW ENTRY			CAR WASH	Rose Royce	MCA 267	Leeds	Norman Whitfield
£ 47	40	17		SAILING	Rod Stewart	Warner Brothers K 16600	Island	Tom Dowd
£ 48	NEW ENTRY			SMILE	Pussycat	Sonet SON 2096	Noon/Britico	Eddie Hilberts
£ 49	NEW ENTRY			SUSPICION	Elvis Presley	RCA 2768	Carlin	
£ 50	NEW ENTRY			LOST WITHOUT YOUR LOVE	Bread	Elektra K 12241	Screen Gems	David Gates

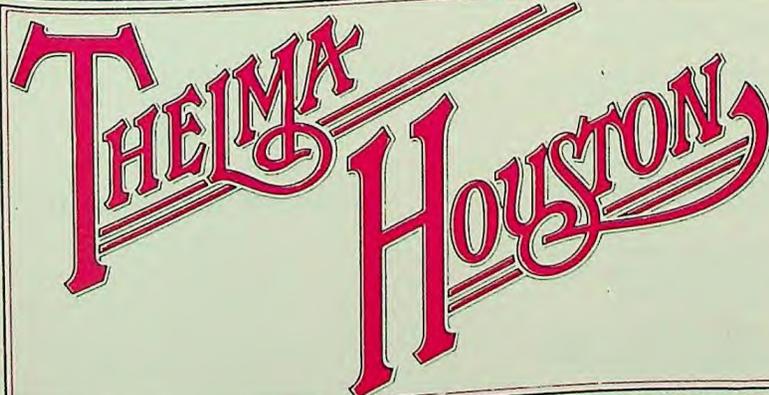
THE CHAMPION, Willie Mitchell, London HL 10545  
 YOU + ME = LOVE, Undisputed Truth, Warner Brothers K 16804  
 DON'T BELIEVE A WORD, Thin Lizzy, Vertigo LIZZY 001  
 YOU, Randy Edelman, 20th Century BTC 2253  
 SAVE ME, Clodagh Rodgers, Polydor 2058 804  
 FIGHTING FOR STRANGERS, Steeleye Span, Chrysalis CHS 2125  
 I WANNA GO BACK, New Seekers, CBS 4786  
 DANCE TI THI DADDY, Alex Glasgow, BBC RESL 31  
 MONY PYTHON ON SONG, Monty Python, Charisma MP 001  
 M & O BAND'S CHRISTMAS DISCO, M & O Band, Paladin PAL 13

DISTRIBUTORS A-Z  
 Anarchy In The UK ..... 38E  
 Bionic Santa ..... 10F  
 Car Wash ..... 46E  
 Daddy Cool ..... 31CW  
 Dr. Love ..... 8CW  
 Don't Cry For Me ..... 37E  
 Argentina ..... 37E  
 Don't Make Me Wait Too Long ..... 39A  
 Don't Give Up On Us ..... 11E  
 Every Man Must Have A ..... 35CW  
 Dream ..... 13F  
 Fairy Tale ..... 18CW  
 Get Back ..... 15F  
 Grandma's Party ..... 43A  
 Hang On Sloopy ..... 25CW  
 Haitian Divorce ..... 42E  
 Hey Mr Dream Maker ..... 44E  
 Here's To Love ..... 30F  
 If Not You ..... 22E  
 I Wish ..... 16CW  
 If You Leave Me Now ..... 33LHX  
 Keep It Comin' Love ..... 12E  
 Lean On Me ..... 14CW  
 Little Does She Know ..... 6E  
 Livin' Thing ..... 27R  
 Living Next Door To Alice ..... 50CW  
 Lost In France ..... 7F  
 Lost Without Your Love ..... 36F  
 Love Me ..... 3CW  
 Maggie May ..... 26A  
 Money Money Money ..... 5CW  
 Mississippi ..... 28E  
 Ring Out Solstice ..... 47CW  
 Sailing ..... 48A  
 Smile ..... 49R  
 Suspicion ..... 40A  
 So Sad The Song ..... 4E  
 Somebody To Love ..... 21E  
 Sorry Seems To Be The ..... 20F  
 Hardest Word ..... 23E  
 Stop Me (If You've Heard ..... 34E  
 It All Before ..... 41E  
 Side Show ..... 19F  
 Sing Me An Old Fashioned Song ..... 25E  
 Flip ..... 37E  
 Things We Do For Love ..... 25E  
 Under The Moon Of Love ..... 45F  
 Wild Side Of Life ..... 1CW  
 Winter Melody ..... 29F  
 You'll Never Get To Heaven ..... 24E  
 You Make Me Feel Like Dancing ..... 32E  
 You're More Than A Number In ..... 32E  
 My Little Red Book ..... 32E

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TOP WRITERS  
 1 Zacar/Jay, 2 Boyce/Lee, 3 B Andersson/B. Ulvaeus, 4 Freddy Mercury, 5 Traditional, 6 Jeff Lynn, 7 B & R Gibb, 8 Biddu, 9 N Chinn/M Chapman, 10 Hill/Staines, 11 Tony, 12 Bill Withers, 13 Paul Creolus, 14 Birch/Douglas/Shuttleworth, 15 Bugatti/Musker, 16 P Carter, 17 Warren Carter, 18 Lennon/McCartney, 19 Stewart/Gouldman, 20 Findon/Charles/Myers, 21 Berni Taupin/Elton John, 22 Stevie Wonder, 23 Barry Biggs, 24 Leo Sayer/Vinnie Poncia, 25 Sagen/Becker, 26 W Theuissen, 27 Ronnie Scott/Steve Wolfe, 28 Ian Anderson, 29 Bacharach/David, 30 Locorriere, 31 Farian/Royam, 32 Tony Macaulay/Roger Greenaway, 33 H W Casey/R. Finch, 34 J. Slate/L. Henley, 35 Craig/Kinsley, 36 Stewart/Quintenton, 37 Andrew Lloyd-Webber/Tim Rice, 38 Matlock/Cook, 39 Barry White, 40 Michael Masser/Gerry Goffin, 41 Ken Gibson/C Holness, 42 Welch/Tarney, 43 B Russell/Wes Farrell, 44 Curtis Perkins/Dave Clark, 45 D Summer/G Moroder/P Bellotte, 46 Norman Whitfield, 47 Gavin Sutherland, 48 W Theuissen, 49 D Pomus/M Shuman, 50 David Gates.

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



Displaying a rare talent  
 on her new single  
**DON'T LEAVE ME  
 THIS WAY**

TMG 1060



# MARKET PLACE

MW

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Payment in full must accompany each advertisement. For further information contact Grace Green. Tel: 01-437 8090. MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

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TYPE	500	1000
Single Paper	£4	£7.25
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To dealers everywhere—  
don't you be caught  
out after xmas!!

When you've sold out of half the chart hits and many top selling albums after the Xmas rush —

### DON'T WORRY!!!

You'll still be able to get supplies of ALL Top 50 and other singles. Plus ALL top albums, tapes and T.V. products from the "ONE STOP" with the BIGGEST STOCKS

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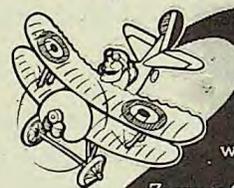
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## PERFORMANCE

## Rod Stewart

IT WAS one year almost to the day that Rod Stewart left the Faces. It was his first solo tour; it was the climax of an amazingly successful year for the East End Scot with the leather throat and penchant for publicity; it was also London's annual prestige Christmas concert, with television coverage, the biggest possible concert hall — at Olympia — and tickets rumoured to be going at Sinatra prices. It was also rather pretentiously titled The Concert.

So it was Stewart with a great

deal to live up to who stepped onto the stage at Olympia on opening night, nerves quickly dispelled by roars of approval from thousands of tartan-capped fans, and backed by the best rock'n'roll outfit seen in London this year. And Stewart, often criticised as master of the cover version, was determined to give them all value for money. In a very long set he charged about the stage never missing a chance to indulge in his own peculiar style of amateur ballet, roaring out the rock numbers with gusto, hoarsely warbling the more sentimental songs, urging the audience to have a good time, even kicking out the odd football as if to prove his slim satin-clad figure hid a muscular, athletic body.

But the concert: Stewart was obviously totally at ease with his band, whose members gave him more and more confidence as the set wore on. Garry Grainger, Billy Peak and Jim Cregan on guitars were a formidable combination, each given a chance to shine.

Carmen Appice kept up the sort of rock drumming only a true veteran can maintain — solid, plenty of imagination and versatility best demonstrated in his solo on I'm Losing You; even Phil Chenn on bass did a solo and of all the band he could have done much more, given the opportunity.

Stewart sang a string of favourites — Sailing, Tonight's The Night, Killing of Georgie, Get Back (things really warmed up after this, especially as one group of balcony fans caught sight of Paul McCartney and entourage up in a box) Stay With Me, I Don't Want To Talk About It, This Old Heart Of Mine. One jarring note was the Vanilla Fudge version of You Keep Me Hanging On — not because of the arrangement, which was immaculate, probably due to Carmen Appice reliving the good old days — but because Stewart failed to mention that the treatment was not original.

But as a great many of his most successful songs have been other people's, this is not

really surprising. His own compositions are quite different from the heady rock he and his audiences like, and he is perhaps of the few singers around who can successfully switch from gutrock to romance with ease. Will he ever shift from singing golden oldies? Does it really matter? He has proved his ability in his solo year; he is a highly saleable commodity and he has obviously filled a niche with rock for all ages. Rave on, Rod.

VAL FALLOON

## Genesis

OF COURSE the ideal name for a band to re-open the famed Rainbow Theatre would be Regensis, and that's really not too far from the truth for this group of ex-Charterhouse schoolboys who have made such a remarkable recovery from the loss of their charismatic front man Peter Gabriel.

In terms of production, too, the choice of Genesis was just right for the first concert of the Rainbow's new lease of life. For the band put on a lavish show, with the music almost taking second place to the two lasers, the giant flowers, the biggest lighting truss ever to be toured in Britain and a complex stage specially built for the tour.

Genesis now sport two drummers, with former Zappa cohort Chester Thompson on double kit and percussion alongside Phil Collins, who rebounded between his drums and the front of the stage where he also took the lead singer's role.

In fact it is Collins who is now the focal point of the band lacing things together and keeping the show tight from both the front and the back. In A Quiet Earth is a good example of how the band now work. Opening with a soaring synthesiser figure with an underpinning of surging guitar the song was built towards the outburst of the lyric, urged on by Thompson and Collins rolling round their kits in a manner that recalled the work of Keltner and Gordon in Mad Dogs and Englishmen.

At the right moment, Collins jumped down from behind his drums and skipped to the front of the stage to chant his words over a back-drop of church-organ keyboard dramatics. Then, with the merest wafting of dry ice and some exotic lighting effects he was back behind his kit to join Thompson for the closing chords.

This scenario holds good, with minor changes, for the whole show, which was upwards of two hours long and featured material from the new album Wind and Wuthering as well as old favourites like Supper's Ready and Firth of Fifth. The band's courage in

showcasing this material, which was once thought of as Gabriel's exclusive property was rewarded by loud cheering from the packed audience. To tart it up the group were aided by giant plastic flowers that leapt around at strategic moments and bursts of green laser light along with plenty of dry ice and a very good sound system.

To the uncommitted concert-goer, the new material seemed to stay in the style that has brought Genesis so much success in the past. Grandiose flash-rock themes, lyrical trickery, orchestral keyboard playing with the occasional sharp guitar lick from Steve Hackett.

It certainly made no difference to the audience whether it was old or new numbers they were hearing, they loved them all and brought the band back for an encore with one of the loudest roars that will be heard in 1977.

A very stylish production from Genesis which ought to keep the sales rolling on the new album, and an optimistic concert with which to mark the welcome re-opening of the Rainbow, as good a venue as ever for rock shows, & looking a little smarter, too.

JOHN HAYWARD

## Caravan

WELL, IT was the last gig in a tour which had comprised 25 dates in a month. That quite reasonably explains the exhausted nonchalance of Caravan's performance at the New Victoria in Christmas week. It cannot really explain the weird general mood on the punters' side of the pit; the audience was in a permanent state of subdued rowdiness, but was clearly on Caravan's side, and it finally sent the band off with an ovation which was probably a fair recognition of what the band intrinsically is, and of the magnificence of previous performances, rather than a fair judgement on the way they played that night.

It is difficult to pinpoint just what was missing from the performance, but if Caravan's usual quality is that of a full-colour print, then this was a monochrome reproduction. The line-up of Jan Schellass on keyboards, Pye Hastings on guitar, Geoff Richardson on viola and guitar, and Mike Wedgwood on bass was augmented for the tour by former and still sometime member of the band, Dave Sinclair, on additional keyboards. It was Wedgwood's last appearance with the band, and he graciously accepted the dubious honour of having one of the night's set dedicated to him — title, Very Smelly Grubby Little Oik. With a Best Of album currently out, the choice of songs from past LPs was wide, from an opening of Memory Lane Hugh, through

Head Loss, Here Am I, Chiefs and Indians, Nine Feet Underground, to Love In Your Eye as a finisher, with two strong contenders for the Very Best Of title reserved for an encore (which went some way to pulling the whole thing up by its bootstraps) — Jack And Jill, and Hoedown.

The first half stint on this tour was, particularly with this last night audience, a baptism of fire for Oscar, which is a fairly promising new band bravely making the transition to recording and the live rock circuit after eight years together doing only cabaret. The audience made it clear they had come to see Caravan, but Oscar gave as good as they got, and deserve a mention in despatches.

TERRI ANDERSON

## Madeline Bell

ONE OF the most under-rated vocalists around must be Madeline Bell who first came to Britain 14 years ago with the show Black Nativity and who has since had varying degrees of success but primarily as a member of Blue Mink or as session vocalist. Her current solo career, spearheaded by an LP several months ago and now a three-week season at London's Talk Of The Town, should bring her renewed plaudits.

Miss Bell firmly avoids the trap of falling into the show-business mould which encases the majority of artists who appear at the venue — her act showed a refreshing choice of repertoire, while the actual subtlety. Her solo spot started with I Feel A Groove, which probably summed up the entire 60 minutes, and was rapidly followed by Elton John's Your Song, I'm Not In Love by 10cc, and That's What Friends Are For, a pacy number ideally suited to Miss Bell's style.

It was an evening of several highlights — her great reading of I'm Gonna Make You Love Me, her only solo hit ever, albeit in the US (and she did record it before Diana Ross and the Supremes). I Only Wanna Laugh, a great swinging show tune, and Alan Price's Tickle Me. There was an even a concession to the showbusiness-type audience usually found at The Talk, in the form of If My Friends Could See Me Now — dedicated to record producer Norman Newell who persuaded her to remain in Britain back in 1964.

It was left to Melting Pot, Stay With Me and Bannerman to remind everyone of Madeline Bell's greatest disc triumphs with Blue Mink, and despite the absence of Roger Cook but with a little help from Simon Napier Bell, (no relation) she carried them off magnificently.

CHRIS WHITE

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