

MUSIC WEEK

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

Littlewoods moves into disc market

by **TERRI ANDERSON**
SIX STORES in the North of England and Scotland spearhead Littlewoods' expected full-scale move into record retailing, with Record Merchandisers running a racking operation for the chain.

The first disc department, carrying a wide range of titles but displaying an m-o-r bias, will open in Littlewoods' Nottingham store on February 25, and it will be rapidly followed by others in Bradford, Newcastle, Edinburgh, Glasgow and Dundee.

The situation in these stores will be closely observed before the decision to widen the enterprise is taken, but the geographical choice

of these first locations reflects in-store space availability rather than any regional blueprint.

James Arnold-Baker, managing director of Record Merchandisers, said that negotiations had been going on for some time. "Littlewoods is a major chain in the market, and obviously they were on our list of targets for quite a while. We are putting in complete record departments; we are supplying the full-price stock, and Pickwick is supplying the budget side." He could not generalise about the size of the six departments, but taking into account the respective size and location of the stores involved, he described the new venture as "quite substantial", indicating that "Littlewoods is not playing, but are quite serious about going into it."

The chain has run a highly successful, big-turnover, record mail order business for years, and the move into racking in the stores may be regarded as a logical step forward. The launch of the new departments will not be simultaneous but spread over a few weeks, during which time Littlewoods is buying advertising in provincial press for four of the new departments, and on local radio in Nottingham (Radio Trent) and Glasgow (Radio Clyde).

Coming as it does soon after hints that Marks & Spencer is preparing an entry into record retailing, the Littlewoods move adds to the likelihood that if disc sales are to increase this year, that growth will come through such High Street chains rather than the established outlets.

King opts for more producing

by **ADAM WHITE**
JONATHAN KING is stepping up his activities as a producer and talent-spotter, and changing the *modus operandi* of UK Records as a result. The label's licensing arrangement with Polydor expires on March 4, and will not be renewed.

King is looking for a company with which to sign a fresh but non-exclusive distribution deal "where

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CAUGHT IN the act of cutting into a tree-trunk of a cake baked to celebrate Jethro Tull's return to UK concerts after a two years' absence are, left to right: Jo Lustig, the group's UK manager; Ian Anderson, the group's leader; Terry Ellis, worldwide manager of Jethro Tull and president of Chrysalis Records US and Chris Wright, joint chairman of the Chrysalis Group. The concerts coincide with the release of *Songs From The Wood*, Tull's latest album, and among the 200 guests present at the post-concert reception were Susan Hampshire, Amy MacDonald, Graham Chapman and Lorna Luft.

Two way deal for Casablanca and Pye

AMERICA'S CASABLANCA label, which has been without a UK distributor since the premature end of its EMI deal last October, is to embark on a "long-term" licensing link with Pye. This will be a two-way arrangement, with the British company handling Casablanca material on this side of the Atlantic, and the American independent distributing Pye product in the U.S.

Final negotiations in Los Angeles, following talks at MIDEM, were concluded by Pye chairman, Louis Benjamin, and Casablanca president, Neil Bogart. The two men's association goes back to Bogart's days at Cameo-Parkway, when the Philadelphia

label was represented in Britain by Pye. Benjamin has said that he feels the new deal to be one of the most important signed by Pye, adding that he regards Casablanca as a proven independent with "excitement and expertise in marketing and promotion equivalent to its exciting product". A major launch is expected very soon.

Among the acts Pye will be handling are Kiss, whose *Destroyer* album sold more than 30,000 copies through EMI last year (coinciding with a brief tour by the group), and Parliament, whose *Tear The Roof Off The Sucker* single amassed

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New deal for Stones imminent

A NEW recording deal for the Rolling Stones is expected to be announced today (Wednesday). At presstime reports circulating in the record industry suggested that the group was about to accept a bid by EMI, presumably for worldwide rights to their recordings outside America. Originally Polydor had been regarded as front runners to secure the Rolling Stones, but an anticipated announcement at MIDEM was not forthcoming. Original negotiations with Polydor were understood to be for a three year deal for one album per year plus an LP of re-recorded greatest hits and access to Atlantic back catalogue. Asked to confirm the rumours, an EMI spokesman said, "I have no comment to make."

MUSIC WEEK
1976 AWARDS
SPECIAL SECTION
PP. 43-60

EMI triumphs, but 45 gap closing

IN MAINTAINING its traditional supremacy in the singles and album markets for 1976, EMI's twin strengths in both domestic and licensed repertoire continue to provide the edge over competitors relying mainly on domestic products.

But although its stranglehold on albums seems unshakeable, the gap between EMI and the competition is nowhere near as clearly defined as once was the case in the area of singles sales. The British Market Research Bureau's survey of all sales recorded by its 300-strong dealer panel in 1976 reveals that EMI took

the title as the leading albums company with 21.2 percent and the leading singles company with 18.4 percent. CBS was second on albums (10.6) and singles (14.4), with WEA just edged out into third place on albums (10.0) and Pye third on singles with 9.7.

Looked at over a five-year period, EMI's singles dominance has tended to mark time in terms of market share. From a 17.0 percent slice of the action in 1972, which peaked at 20.5 percent in 1973, the UK major's performance has varied by less than one-half percent over the last three years. CBS by comparison, which

held fifth place with 7.6 percent in 1972, only slipped back in 1975 in climbing to a best-ever 1976 achievement with 14.4. Pye, too, has improved its market share significantly, moving from a mere 2.0 percent in 1972 to a record share of 9.7 percent last year. WEA was another high-flyer with a 1976 figure of 7.8 percent, its best after three unimpressive years since 1972's 6.8 percent.

For other companies, a five-year comparison produces less impressive results. Decca, for instance, claimed 16.3 percent, in 1972, the nearest any company has ever been to topping EMI, but has lost ground steadily ever since to finish 1976 with only 2.6 percent (equal with GTO). RCA has gone from 9.5 percent to 3.9 percent in five years, Polydor from 14.6 percent to 7.7 percent, while Arista which registered 5.3 percent in 1972 — but 11.1 percent a year later — came down to 4.1 percent.

Looking back to 1967 and *Record Retailer's* first chart survey, the shares of last year's top three companies were EMI 33.5 percent, CBS 5.8 percent and Pye 11.9 percent — WEA had not been formed. In 1967, Decca singles accounted for 24.3 percent of chart placings.

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More CBS vouchers

by **DAVID LONGMAN**
CBS PLANS to continue using its Disco Discount voucher system in 1977, after scoring a three-out-of-four success rate with records promoted in this fashion last year. RCA and State have also ventured into the voucher market recently, with a 20p discount on Rich Girl from Hall & Oates, and a 30p reduction on the Rubettes single, *Baby I Know*.

This week, CBS is offering its customary 30p off the current *Miracles* single, *Spy For Brotherhood*. Head of regional

promotions, Graham Haughton, is reluctant to talk about the scheme in depth, although he said that on average 1,500 vouchers are distributed to clubs and discotheques in each of the four regions of the country.

"The idea," he explained "is to try and lift a record from the breakers into the chart; seldom is the scheme used to chart a single from scratch. I believe our success is a blend of the clubs used, the reputation we have built up, good

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"Together" ON AN E.P. 4 GOLD SINGLES BY 99p

CAPTAIN & TENNILLE

"LOVE WILL KEEP US TOGETHER"

CAPTAIN & TENNILLE

LOVE WILL KEEP US TOGETHER SHOP AROUND

THE WAY I WANT TO TOUCH YOU MUSKRAT LOVE

"SHOP AROUND"

"THE WAY I WANT TO TOUCH YOU"

FULL DETAILS ON PAGE 19

AMEP 1001

NEWS

NY Times Music goes to Bienstock Enterprises for over £1.5m

THE PURCHASE by Freddy Bienstock Enterprises of *The New York Times* Music Company, which counts the scores of Cabaret, Fiddler On The Roof and Godspell among its copyrights, was reportedly for more than £1.5 million. Bienstock, head of Carlin Music, consistently a top publishing house in the UK, also

runs the Hudson Bay Group in the US, embracing 19 publishing enterprises.

Bienstock originally talked with the *Times* last summer, but withdrew after competition from RCA. When those negotiations collapsed, he took up pursuit again.

Sydney Gruson, executive vice president of the *Times* company, said that its departure from publishing was consistent with a decision to narrow the range of affiliated interests.

Bienstock's operations administer catalogues in partnership with artists such as Elvis Presley and Frank Sinatra; Carlin, in London, recently acquired Walt Disney Music for all British territories.

Jerry Leiber and Mike Stoller are partners with Bienstock in all his American operations.

Disc slump hits Decca

DECCA'S PROFITS from consumer goods, including records, tumbled during the six months ended 30 September, 1976, to £750,000 (compared with £2 million for the comparable period in 1975) on a turnover of £36 million (£39m). This decline, says the company, was due to reduced TV sales and lower profitability from records.

But turnover and profits from capital goods increased substantially compared with the previous year, to £49m (£39) and £6.2m (£4.6m) respectively. The interim dividend per 25p share goes to 3p from 2.7p, to reduce disparity with the final.

Decca's pre-tax profits for the year to 31 March, 1977, may be lower than for the previous year, warns the company, "mainly because of reduced profits from records" and exceptional charges involving the US radar operation. In view of the firm's declining share of the disc market in the second half so far, this statement comes as no real surprise. Last year, Decca's pre-tax profits were £13.6m.

Anchor-ABC van sales unit set up

A NEW SPECIALISED van sales operation set up by Anchor under the name Anchor / ABC Records officially becomes effective on March 1. But the first two salesmen have already started on the long road round to Britain's dealers, and initially they will be more interested in gathering information than in selling stock.

The new operation is to be headed by Alan Wade, in the newly created position of commercial development manager, whose responsibility will be the development of this sales operation to handle Anchor specialist product labels such as Impulse, Westminster Gold, and Bluesway, and to make available certain of the ABC labels, including Duke and Peacock, on an imported basis.

Details of titles which will be imported are not yet available, mainly because they have not been finally decided upon. When stocks are being accumulated, they will be housed in a newly-acquired 3,000 square foot warehouse in St Ann's Court behind the Anchor premises in London's Wardour Street. Anchor managing director Ian Ralfini said that these premises, which are being racked up now and will be in full use in a few weeks time, will be used to stock currently moving product in the Anchor catalogue and back up stocks on all imported product.

The new warehouse operation will be the joint responsibility of Mike Nicholas, production manager, and Alan Wade. Special order forms and invoices will bear the Anchor/ABC logo and administration and credit control will be handled by the office of deputy managing director Sunny Damley. Ralfini stressed that the two sales forces — the existing Anchor sales force and the new special van salesmen — are quite separate and different in function. "Anchor / ABC Records is not a new company, it is a new division which we have been talking about for some months, but did not settle until we were sure of backup and full co-operation from ABC. After all if we are going to bring in imports we want to be sure we can get them quickly when we need them. The Anchor sales force will concentrate on main line releases and

consequently increase overall turnover. The new salesmen, while out on the road, will try to get an idea of what dealers think is interesting on our specialist and import labels. They will be our barometer of dealers' feelings, which will enable us to build a catalogue. These salesmen will then carry the specialist stock on the vans, and be able to supply orders and sell new titles to the dealers direct."

The two men who are covering England between them as specialist salesmen are Bob Johnson, for the London and South region, and Tony Michaelidis, dealing with the Midlands and the North. For the main Anchor sales Force, Bill Lamb, whose 12 years in the business include nine years with Polydor has been brought into the firm as sales manager, so releasing Wade to concentrate on the specialist sales.

New MTA courses

THE MUSIC Trades Association training courses start on February 22, with a two-day session on Records for New Recruits — instruction for the complete beginner in record retailing — and continue at intervals through March, April and May, with two and three

day courses entitled New Managers, Legislation, Finance and Security, Brass Instruments, Sheet Music and Books, Piano Seminar, and the Repertoire of Recorded Sound. Organisation of these MTA Training Centre events is in the hands of Adrienne Fry, training officer.

Rime moves to new HQ

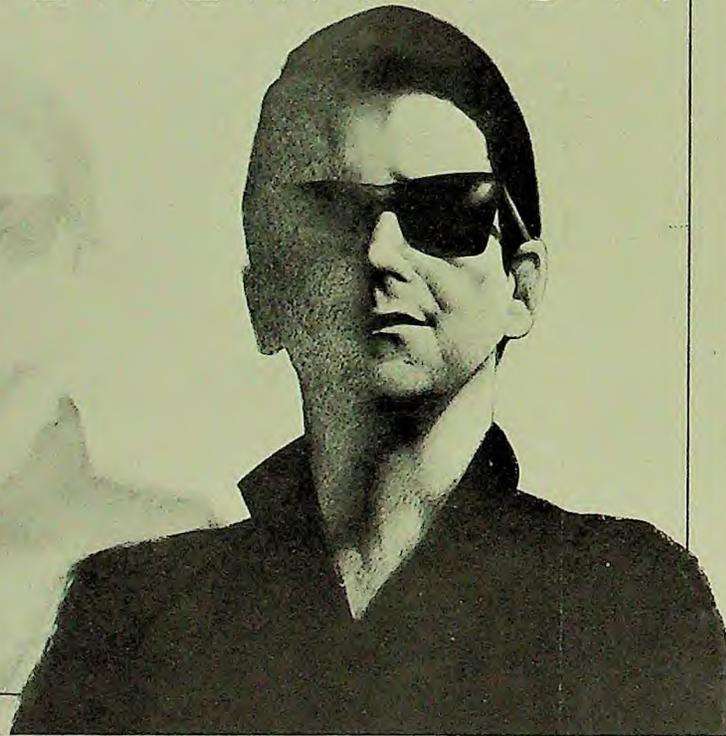
RIME ENTERPRISES, the publicity and promotion firm founded by Allan James, is expanding its activities from new headquarters at 25 Newman Street, London W.1 (01-637 9586/7/8). Jenny Knight, previously with Charisma, joins as assistant to James. Plans are also being laid for the opening of a Northern office, in Manchester.

Rime will continue its policy of working on selected acts, however, primarily those signed to Oyster Records. It is preparing the launch of Paice/Ashton/Lord, a Deep Purple spin-off band, and will handle promotion for upcoming solo albums on Oyster from Roger Glover, Dave Coverdale and others.

The company was set up by James after he left his post as publicity and promotion director at Anchor. During its first year, it was associated with chart singles by the Rubettes, Robin Sarstedt, the Chanter Sisters, Can, Mike Oldfield, and the Strawbs. Rime will continue to work on John Christie, produced by Dave Clark, and certain Virgin artists.

ROY ORBISON

REGENERATION



History about to repeat itself? We think so!

This album heralds the return of Roy Orbison with his first studio recording for some time featuring brand new songs from contemporary writers, including Kris Kristofferson and Tony Joe White. More important, it signals his return to the Monument label and the production and recording team that contributed to his earlier hits. Watch out for the single from the album: "(I'm A) Southern Man." Watch out for a sell-out.

(History about to repeat itself? We think so!)



MNT 81808

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

6 week UK Tour starting 27th February

YESTERDAYS

10 YEARS AGO

(February 16, 1967)

EMI CONTINUES to expand domestic a&r division, signs Jack Dorsey as head and makes production agreements with Derek Lawrence and Peter Eden . . . Polydor launches Dance Month promotion for 16 catalogue albums with a Max Greger 2LP for the price of one . . . Pickwick signs Warren Mitchell (Alf Garnett) to record album of World War 1 songs for Allegro . . . Siggy Jackson of Melodisc predicts boom in West Indian music, but Chris Blackwell of Island says insufficient good records make that prospect unlikely . . . RR market survey finds dealers now enthusiastically supporting budget albums . . . Bob Barratt elected to council of Songwriters Guild . . . Tito Burns signs three-year production deal with American Coral label . . . Peter Shelley appointed as a Decca talent scout . . . This Is My Song by Petula Clark reaches number one . . . Liberty chief Al Bennett arrives in London to discuss label's future.

5 YEARS AGO

(February 19, 1972)

BBC BANS Paul McCartney's Give Ireland Back To The Irish single . . . industry lays plans to maintain supplies in face of compulsory three-day shutdown enforced by government on major users of electricity . . . former Hollies lead singer Alan Clarke signs to RCA . . . Dave Cash sells stake in Groovy Music to MAM to allow greater concentration on other aspects of music business . . . in High Court, President refused a temporary injunction preventing CBS from issuing records by the Equals . . . for the second time Gordon Smythe's record store in Belfast's Castle Arcade wrecked by bomb explosion . . . at Kinney, Bill Fowler joins as promotion head and Anne Ivil as press officer . . . Hansen Publications published How To Make A Million Out Of The Pop Business by Tony Palmer . . . Chicory Tip's Son Of My Father his number one . . . Pat Fairley leaves Marmalade to run group's publishing companies.

EMI £400,000 radio budget

by DAVID LONGMAN

EMI RECORDS is to spend more than £400,000 this year on commercial radio advertising. The decision comes after three months of negotiations with the two radio sales operations, BMS and Air Services. According to EMI's manager of marketing services, Peter Hulm, it is the first time that any record company has taken an extensive advertising contract on all 19 ILR stations, with LBC included in the package.

Hulm, who said that the expenditure (it compares with EMI's 1976 radio outlay of £275,000) was intended to reflect the growing importance of the medium as a sales and marketing tool, explained: "Our m-o-r and classical divisions will make good use of the facilities offered by stations like LBC, Plymouth Sound and Radio Victory; it won't just be a case of campaigns on the big four stations, Capital, Clyde, BRMB and Piccadilly. Our contract is also being made available

to other divisions of the EMI group, such as films."

Commented David Munns, marketing and promotions manager for EMI's pop division, "As a company, we were concerned that our money was not always being put to its best use previously. Part of the problem is fundamental to the very nature of the business, in that we have to work quickly, with chart positions on a Tuesday morning influencing our media buying plans for the rest of the week."

The advertising contracts with BMS and Air Services have been negotiated separately, the former deal involving series discounts, the latter for volume discounts. The split between both companies is approximately 50-50, although Hulm pointed out that this depends on how many stations each firm is representing. The discussions have been protracted, in part because of the resignation of BMS' Terry Bate and the change in sales companies by Pennine Radio.

The deal offers EMI the facility for short-notice booking on all stations, and there is also an understanding between the parties that EMI will have "certain rate card protection" in the case of any or all stations increasing their rate card costs during the next 12 months.

During this year, Munns said that EMI will be using any one of three agencies to place the commercials, and that the method of placement will vary according to the type of product, as well as the immediacy with which a campaign must be implemented. "For singles, where we need to get commercials on air as soon as possible, we will use the land line to get the advertisement to the station," he revealed.

"Other means will include use of Red Star.

"Another alternative is to ask the radio station to produce its own commercial, tailored for the needs of the community," Munns concluded.

First releases on Regis label

TWO ORCHESTRAL albums head the release schedule for Regis Records, a new company based in Luton (0582 25906) and associated with Abbey Records of Oxford which specialises in religious and choral recordings. The policy of Regis is to concentrate on light orchestral music and initial issues feature the Johnny Patrick Orchestra (DROY 5002), and Big Band Swing by Barry Allcock and the Midland All Stars Big Band (DROY 5001).

Involved in Regis are Ron Harris, who has assisted on various musical projects for Abbey Records, Micky Williams who previously worked in broadcasting, and Harry Mudd and John Walton, who are working in a consultative capacity. Harris said that several releases have been lined up for the next few months, including albums by Johnny Patrick, Jerry Brooks (compere at Cesar's Palace night club in Luton) with Jeff Walker and the Cesar's Orchestra, and the Brian Newton Band which recently won the BBC big band competition. In addition two LPs are to be recorded at Wavendon, the home of John Dankworth and Cleo

Laine, featuring jazz pianists Brian Lemon and Brian Pendleton.

Harris added: "We shall also be moving into the singles market and the first release by the B.B. Exiles, a r&b band will be available in March. Basically we shall be concentrating on orchestral and light jazz product, but if we come across a singer who falls into our particular style then we will also release vocal albums. Although we are based in Luton, Regis will not be concentrating on local acts — we are constantly on the look-out for music which falls within our aims."

Regis product is presently distributed by Abbey, which has 500 appointed dealers throughout the UK; several studios are being utilised for the recordings, including CTS in London, and Lee Sound in Wolverhampton. The records are being pressed by Island, and retail at £3.25 each. Harris also said: "We are concentrating on quality product and hopefully in the near future Regis will be able to get a major Distribution deal which will bring us more consumer attention. In addition we hope to extend our marketing activities."



TRANSATLANTIC HAS signed a deal with Andy Cowan-Martin and Adam Sieff's Pebble Beach record label, with first product from Pure Gold and Andy Caven due in March. Transatlantic managing director Nat Joseph (right) is pictured here with Cowan-Martin (left) and Sieff. A publishing tie-up between Pebble Beach and Transatlantic's Heathside Music associate has also been signed.

Gibbons, Gabriel, Procol pushes

PRESS AND radio throughout February is part of Polydor's promotion campaign for the new Steve Gibbons album, Rollin' On. The band is currently touring with Be-Bop Deluxe. Radio spots on Clyde, Forth, BRMB, Beacon, Capital and Piccadilly coincide with the relevant concert dates, and a poster push (6,000 posters) is under way, covering every town of the tour — and also the concerts with Ted Nugent which follow.

PETER GABRIEL'S first solo album on Charisma since he left Genesis is being promoted via 45-second radio spots, featuring DJ Anne Nightingale, between February 23 and 30. The LP is also being promoted by 300 nationwide window displays, 500 posters on the London Underground featuring Gabriel and the album, more than 1,000 fly-posters in the London area, and a dealer mail-out of 4,000 posters. In addition there will be

CAMPAIGNS

extensive press advertising including teaser-adverts. Charisma marketing manager Frank Sansom said that the campaign was designed to make Gabriel as big an album seller as his former band Genesis, who also record for Charisma.

CHRYSALIS IS settling down to a series of campaigns and re-promotion efforts for February and March. A week of 30-second radio advertisements in London and Birmingham spearhead the push of Procol Harum's latest LP Something Magic (CHR 1130) to be released on February 25. A single from the album comes out on February 18, and to promote the records, Procol is undertaking a nationwide tour backed up with music press advertising and

extensive point of sale devices including mobiles, posters and window displays. The album will feature as a 70p off Rocks Off offer in the Virgin chain.

With the success of Leo Sayer's latest single, Chrysalis have decided to re-promote the Endless Flight album via an extensive campaign of advertisements in 150 of Britain's leading cinemas. Pages have been booked in the Sun and the Daily Mirror, while buses in London and Birmingham will carry posters on their sides and major railway stations will also be postered. Albums by Racing Cars and the Babys will also come in for an extra push during the month with point of sale and press advertising.

CHAIRS
P.6

DOOLEY

MANN OF the moment — Manfred whose Earth Band recording of Blinded By The Light gives Britain its second (after Leo Sayer) U.S. number one single of 1977 also burning up the charts, Smokie whose Living Next Door To Alice a chart-topper in Germany, Holland and Belgium and also registering in American Top 30 is the Gull label about to fly away from the Albert Embankment? despite counter attraction of Noel Edmonds and Swapshop on tv, Radio-1 chiefs delighted to see that Kid Jensen holding Rosko's Saturday morning figures according to Doctors of Madness manager Bryan Morrison his possible closer personal association with Polydor not now likely

COULD BE that Reader's Digest mail order firm will promote future album packages on the box punk rock distributors Bizarre Records planning own Obnoxious label with first release from L.A. group The Nerves — owners Tim Crosby and Larry DeBay say they can't afford British groups Harvey Goldsmith well-pleased that all five nominated best London concerts at recent Capital Radio Awards were his promotions after Pye advertisement in Daily Mirror, 10,778 calls logged from people wanting to hear new Brotherhood Of Man single — 30 lines were in use.

LAST MINUTE appearance (unpublicised) of new Tony Hall discoveries Love Potion at Harold Melvin/Manhattans Hammersmith concert due to latter's refusal to open the bill last week, with Cliff Richard as chief guest, World Records celebrated 21st anniversary and founder Norman Lonsdale flew from home in Switzerland to attend birthday congratulations also due to Charlie Gillett whose excellent Honky Tonk show on Radio London five years old in March addition to last week's mention of Percy Dickens celebration of 25 years on NME — gifts also included an antique silver teapot from former editor Alan Smith.

AARON SIXX, former international head of Arista soon to announce formation of new UK-based record company new Elvis Presley single Moody Blue is his 100th to be released here tough talking on Radio London's country show on Saturday by promoter Jeff Kruger alleging lack of interest by Phonogram hierarchy in Faron Young tour Joe Brown's wife Vicki debuts simultaneously in UK, on Power Exchange, and U.S., on Chelsea, with From The Inside single accidentally (on purpose?) first 2,000 copies of Damned albums will have picture of Eddie and Hot Rods on back cover, with an erratum sticker — instant collectors' item?

NILSSON MUSICAL The Point nominated for Best Of The Year award by Society Of West End Theatres first in five monthly programmes on the history of sound recording being aired by Radio 3 on Saturday evening new recording contracts for Lyn Paul (ex-New Seekers) with Pye, and Paul Jones (ex-Manfreds) with RCA printing slip in last week's issue removed an 0 from Abba's Greatest Hits sales of 700,000 copies.

A Gift Suggestion for Valentine's Day

Simon May
'Closest Thing
To Heaven'

7N 45659

GREAT FOLLOW
UP TO THE HIT
SUMMER OF MY LIFE

Brotherhood
of Man
Oh Boy (The
Mood I'm In)

7N 45656

THE NEW SINGLE
FROM THE
No.1 GROUP OF '76



NEWS

Beatles at the Bowl TV LP?

UNRELEASED REPERTOIRE by the Beatles is expected to form the basis of a future EMI television campaign. No official announcement to this effect has been made, but a two-LP set containing extracts from two of the group's 1964 concerts at the Hollywood Bowl is now a very real candidate for TV consideration.

There has been industry speculation for some time that EMI was planning to document on disc the Beatles' famous Shea Stadium show from 1965 — an event that was filmed, and later televised internationally. It was even reported

that studio time had been booked at AIR London for former Beatles producer, George Martin, to mix the Shea Stadium tapes.

EMI denies that its plans involve those recordings (which have been bootlegged in the US for some years) but says that it is still too early to talk about any proposed release of a 'live' Beatles album. It is clear, however, that the ex-members of the group will be fully consulted over the matter.

Such a double-album dating from 1964 would, of course, have to showcase the group's early repertoire, such as Please Please Me, She Loves You, Twist And Shout and I Want To Hold Your Hand, rather than the likes of We Can Work It Out, Day Tripper, Eleanor Rigby and Yesterday. Any Beatles At The Hollywood Bowl package

would also mark the first-time release since the quartet's breakup of previously unavailable tracks; A two-LP set last year, Rock 'n' Roll Music, was EMI's first attempt at Beatles repackaging. Television has never been used to promote their product in Britain.

If EMI does go ahead with its plans, there could be an interesting sales battle. At least one major TV merchandiser has been approached to release a double-album of Beatles material made 15 years ago in West Germany. Lee Halpern of New York's Double H Licensing Corporation, which has obtained worldwide distribution rights to the tapes, was recently in London to discuss a deal with various UK firms. The recordings feature the Liverpool group in their embryonic days in a Hamburg night club.

CBS: order early, dealers asked

THE CBS distribution centre at London's Barbly Road is undergoing its half-yearly stocktaking from Friday, February 25 to Sunday, February 27, and the company asks retailers to place orders earlier than normal during the run-up week to ensure delivery before that weekend. Orders received after 11am on Thursday, February 24 cannot be guaranteed for pre-weekend delivery, and may be held until Monday (28). The stocktake affects all CBS-distributed product, including WEA, A&M, Anchor and DJM.

CBS continues with disco discounts

FROM PAGE 1

product, and a simple credit procedure for dealers." He believes the voucher scheme can be used without harming the trade of stores not participating. The Mecca organisation is currently having a promotional drive, and has printed up a book of vouchers for discounts at various company establishments, and CBS has taken space in the book to offer 75p off the Tina Charles album, with the offer running until April 7.

Polydor discussed the voucher idea as recently as last week, but decided against it once more on grounds of cost. As a result, State had to organise the distribution itself of the vouchers for the Rubettes single. Said a&r director Andy Stephens: "We can't afford to leave any areas of promotion uncovered, and so we went ahead with the scheme and it has resulted in a chart placing. We'll be looking at the system again in the near future."

The Hall & Oates discount of 20p did not pay off for RCA, although Rich Girl has sold in chart quantities over a long period. Said a spokesman: "We had saturation airplay, but not enough sales in any one week to lift the record into the charts. The promotion was right, but perhaps the selling was at fault. It was an experiment, and when we analyse the results, we may try again".

There are conflicting views within other companies. Both EMI and WEA, for example, investigated voucher discounts last year in the wake of CBS' success, but have subsequently come out against their widespread usage. Meanwhile, the results of CBS' latest discount activity will be watched with interest both from within and without.

EMI tops 1976 market survey

FROM PAGE 1

EMI's performance on albums is less easy to judge. Over the past five years there have been alterations for chart-compilation in the cost definition of a full-price album and also in 1972-74 both mid and full-price LP charts, so direct comparisons cannot be drawn. However, BMRB's survey of full-price sales shows that EMI continues to hold a handsome and seemingly unbeatable lead over the second and third-placed companies, (CBS & WEA) in some measure due to the TV-promoted Beach Boys and Glen Campbell albums — the year's second and fourth best selling LPs respectively. Nevertheless, EMI's full-price share is still short of its five-year peak of 25.3 percent in 1974, but considerably better than the 1972 figure of 18.1 percent.

In the 1967 RR chart survey, only six companies were represented — Decca (30.5), EMI (28.5), Pye (11.4), Polydor (11.3) CBS (6.5) and Philips (4.8).

BMRB's survey of labels discloses that on singles CBS was in first place with 7.5 percent and its sister label Epic in second with 6.0 percent, with EMI third with 5.1 percent. The labels had 24, 14 and 20 titles on the chart respectively. On LPs, CBS came first with 5.6 percent, ahead of

RCA (5.4) and Polydor (4.3). Chart titles for the top three labels were 22, 14 and 12.

In the *Music Week* performance survey, Abba's remarkable sales year is reflected. Abba was leading group singles and albums, while Benny Andersson and Bjorn Ulvaceus were top writers with Stig Anderson, and top producers (albums).

Full details of the market and performance surveys, plus results of the *Music Week* advertising and sleeve design awards can be found in a special section on pp. 43-60.



THE ASSEMBLED might of the Kings, Jonathan (seated) and Andy (first left), together with members of Remus Down Boulevard, Quarry Productions' Alan Crux, manager Ron Popham and the MAM Agency's John Giddings, at the signing of the London band to UK Records. Their debut album has been recorded live at the Marquee.

Two-way deal for Casablanca and Pye

FROM PAGE 1

about 15,000 sales in the soul/disco market. Casablanca U.S. also has Donna Summer, but her UK deal with GTO does not expire until next year.

From Pye's point of view, the American part of the deal is valuable, coming as it does after the demise of the British firm's U.S. division. First Pye product to go out through Casablanca will be a Jimmy James album, produced by Biddu. Casablanca's UK representation

Big turnout at dealer meeting

by TERRI ANDERSON

INDEPENDENT DEALERS responded in spectacular fashion to a call from Birmingham retailer Robert Lynex for support at a meeting on February 9 to discuss the major problems of their trade. Not only was the attendance unexpected — Lynex says that he hoped to see perhaps 15 dealers and got well over 50 — but also the outcome; a meeting which began with a proposal that a new independent dealers' association should be set up ended with a decision to abandon that idea and to join the MTA *en masse*.

Lynex reports that his fears that the room he had booked for the meeting (which he announced through the letters column of *Music Week*) at the Barley Mow Hotel in Solihull would be far too large were proved totally wrong, as people began to arrive from many different parts of the country. Apart from a big contingent of 18 dealers from Birmingham itself, there were groups and individuals from as far distant as Somerset, Yorkshire and Middlesex, as well as Worcester, Derby, Leicester, Nottingham, Coventry, and Gloucester. Lynex did a quick head count, which gave an attendance of about 80 in all, and of these about 50 signed in as dealers, although there were almost certainly more than that number present.

The two main proposals put to the meeting were first, that an independents' association be set up, and secondly that those present should set up their own independent buying group, "It was to be our own one-stop, for buying in new releases

in bulk and so getting the big discounts. "The judgement on both was the same — that there was insufficient experience and lack of influential contacts to make such plans work.

Lynex had arranged the meeting in conjunction with the West Midlands regional branch of the MTA, and its chairman, Joyce Bailey, attended, as did Harry Tipple, secretary of the GRRC. After hearing from Tipple, who among other points stressed that the MTA could muster some 500 members in this country and more in Europe, the meeting decided that the Association offered the best available chance of getting representation with record companies. Lynex comments, "They had my £15 membership straight away, and I know many of the other dealers have joined, or intend to do so very soon. What we did decide was to set up independent regional committees under the MTA, for record retailers — they already exist, but only for the sheet music and instrument side of the trade. The areas have yet to be decided on, but we realise that what we must do now is follow this up by sending letters to people in the localities concerned.

"The meeting was not intended to be an MTA meeting, but it certainly ended up as one." Other topics discussed included those of five percent returns, record quality, and stock problems.

King opts for more producing

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certain acts which I believe that company will look after properly will go on my label," leaving him free to place other masters and acts elsewhere, and produce for other companies, too.

The UK chairman has already made several moves in this direction, channelling Brendon's Gimme Some to Magnet, 100 Ton & A Feather's Just To Be Close To You to Pye, and Eiri Thrasher's Turn The Beat Around / Lady Bump to Private Stock, while also preparing to produce Alvin Stardust for Magnet.

"I'm spreading my wings back into the creative area," explained King, "and pulling out of the area in which I got very involved: promotion, sales, marketing." The need to do this, he said, was partly prompted by the failure of several recent UK records. "It hit me with Mississippi, and hit me again with When A Child Is Born. Those should have been hits."

UK's managing director, Andy King, will assume the administrative duties relinquished by brother Jonathan, and concentrate on establishing the label's own acts (including a new East End rock band, Remus Down Boulevard, and the lead singer of Gonzales in a solo role, Lenny Zakatek) as well as aiding in the promotion of JK masters placed with other companies.

Jonathan King, meanwhile, is preparing for a visit to the US and the Far East, where he is hoping to place product with local companies, search for new talent and study the activities of record pirates.

Legal tussle over Rough Diamonds

ROUGH DIAMOND, the big new signing to Island Records, has run into a legal battle over ownership of its name.

Another rock band — Rough Diamonds, led by Robert Watson and hailing from Shepherd's Bush — was granted a temporary order in the High Court on February 8 preventing the Island group, which features David Byron and Clem Clempson from using the name until February 18.

Manager Steve Barnett flew back from America this week to consult with lawyers, but no comment on the matter was forthcoming from either record company or management as the affair is now *sub judice*. Island's Rough Diamond is thought to be the company's most expensive signing in recent years.

Island hit similar snags three years ago with the group Sharks, but was able to settle out of court.

NEWS

License laws 'ambiguous' claim agents

by JOHN HAYWARD

A STRINGENT new licensing system for entertainment agents should be backed up by a similar system for promoters, say top agents.

The new laws came into force in July of last year, when the old two-guinea local authority licenses were replaced by permits issued by the Department of Employment under the Employment Agencies Act of 1973.

This new centralised system is designed to cut out 'bad elements' in the agency world, but agents complain that parts of the Act are ambiguous, and although it might reduce malpractice, it leaves promoters free to operate with no license at all.

As the old local authority licenses begin to expire, agents are applying for their new Employment Agency and Employment Business permits, which cost £72 per year.

Under the code of practice laid down by the new law, if an agent wishes to buy a season's dates on an act and then sell them off at a profit, as opposed to booking dates and taking a commission, he needs an Employment Business license which entails a strict vetting procedure with three reputable references. Before the Act, he was allowed to transact both types of business of his two-guinea permit.

Another troublesome clause in the law requires agents to obtain *bona fides* from foreign promoters before booking an act with them abroad. In the past this was done through the Board of Trade, but recently it has discontinued the service for fear of falling foul of civil court action, should its recommendations become public.

This leaves the British agent to stand the cost of investigating foreign promoters, which can run to

£30 a time.

Said Entertainment Agents Association secretary Gordon Blackie: "Because of a peculiar wording of the law, the agent has to take responsibility for artists working abroad, and in reality there is very little protection for the act, even if the *bona fides* prove favourable.

"Besides, there is nothing to stop the artist signing a contract and insisting on a foreign engagement against the agent's advice and it will need a test case to sort out the legalities there."

Blackie commented that other parts of the Act will need clearing up through the courts, but conceded that it was still early days for the new law.

"By and large we are in favour of this Act, which ought to cut out some of the seamier side of the business," he said. "However there will always be smalltime promoters prepared to deal with unregistered agents because they don't know any better.

"The Department has tried to publicise the new law as far as they can within the trade, but it still needs more light thrown on to it from all angles.

"It seems unfair that promoters can set and go broke overnight leaving artists unpaid without needing to be licensed, when the agency trade is coming under a strict law that was really designed to regulate the activities of employment bureaux and typist agencies."

"And what happens with promoters who take a string of dates on an act and sell one or two of them off to independent operators or colleges? There are many grey areas that need clearing up."

Contravention of the Act results in fines of up to £400 and possible withdrawal of a license.



KEN EAST, vice president of Motown's international operations, visited New Zealand last month as part of a world tour. At EMI's head office in Lower Hutt, East was presented with a gold disc for sales of Stevie Wonder's *Songs In The Key Of Life*, and a platinum disc for sales equivalent to one million units of the New Zealand compilation, *Motown Gold*, released last October as part of a major Motown campaign.

Terry Walker rejoins EMI

TERRY WALKER has rejoined EMI as marketing manager for the licensed label division in Heron Place. He was previously with Rak Records as marketing manager and has also spent some time with the Hollies' management office. EMI's licensed label division has had extensive changes to the management and marketing/promotion team in recent months. Behind the new appointments is an extensive restructuring of the promotion departments with the aim of streamlining and co-ordinating press/radio and TV promotional efforts.

Richard Evans joins the company as radio promotion manager; he was previously at Private Stock. Martyn Barter becomes radio promotions assistant and Phil Holmes continues as TV promotion manager. The press office has also been reorganised and a second press officer joins Phil Presky in this department. New press officer is Bernadette Kilmartin, who has previously worked for State Records and Polydor. Following the departure of Hugh Rees-Parnell, Jack Stewart-Grayson takes over as label manager responsible for MAM, Target, Big Bear and Safari. He was previously the division's advertising manager and the vacant post has been filled by Chris Black, previously assistant to Terry Walker.

DAVE JONES has been named purchasing manager at Tandy's Records, working out of the firm's Warley, West Midlands, headquarters, and Mike Webster is appointed export sales manager. Both men report to managing director, Fran Tandy.

DAVID FLAVELL and Mike Walsh have joined *New Musical Express* as advertisement sales executives; Flavell previously worked on *Pins & Needles Home Fashions*, and Walsh joins from Haymarket Publishing.

CHRISTOPHER BISHOP has been appointed deputy general manager at EMI's international classical division, reporting to Peter Andry, director and general manager of group classical recording. Bishop was previously production manager of the international classical division. He has been with EMI since 1964, when he joined as a classical recording producer.

Barry Malcomber has also joined EMI's international classical division as central publicity officer, reporting to marketing administrator Austin Bennett. He comes from Decca, where he was head of classical sleeve co-



ordination. From the same department at Decca, Donald Kennedy joins the EMI division as creative services assistant, reporting to Douglas Pudney.

Don't let's fight—let's unite

COME ON folks — hasn't the time come to stop hitting the "enemy" below the belt? We all know that through lack of market anticipation and mis-management EMI has not only let itself down, but also the retail world — especially the independent retail world. No one could cry with anguish and annoyance, more than I, at the hundreds of pounds that I have lost weekly since Christmas through lack of EMI singles, not to mention their albums. Don't think for one moment that I am advocating such a deplorable situation, but continually bemoaning the fact is not going to help any of us. When I rang EMI I received a very sincere apology and a full explanation for the problem. I only hope that they will get their house in order as quickly as possible, though it may well take some time, and that an occurrence of this nature will not happen in the future. Surely even EMI, as wealthy as it is, cannot want to lose sales of this magnitude?

I find it far easier to forgive this unintentional error of judgement, which has occurred at a grim economical time, than I do Phonodisc for intentionally introducing their puerile dictatorship Returns System. Yes, Phonodisc, I think you must be deliberately trying to destroy the independent retailer (the multiples will always survive by some means or another) with all the extra work involved. You must think that retailers are wet behind the ears not to realise that you have made the Returns System as complicated and time consuming as possible in the hopes that we will give up returning your faulty goods and hence save you money. When this new idea started I was told that it would make credits much quicker and easier. I have seen no evidence of this. Goods originally listed and posted on November 29, 1976, another 6 1/2 p on postage, actually received official credit invoice on January 31, 1977, and maybe with luck I might receive

Special EP for UA's Hatcher

UNITED ARTISTS is releasing a limited-edition ten inch EP by the George Hatcher Band this Friday (18). Called *Have Band Will Travel* and retailing in a special sleeve at the price of 99p, the disc will feature four live tracks and play at 33rpm.

Andrew Lauder, head of a&r at UA, said that the record should be regarded more as a one-off release than as a precedent for further ten-inch discs. "This isn't the first such record to be released in the last few years, but because facilities for pressing large quantities of 33rpm 10-inchers no longer exist, the Hatcher EP may well be the last," he said. "Sleeve problems, pressing and other technical difficulties mean that the ten-inch disc is probably too much of a problem for further releases."

Prefix number of the Hatcher record will be EXP 100 and it is expected to be available in a quantity of between 7,500 and 1,000. Four years ago UA issued another ten-inch disc, *Man's Christmas Party At Swansea*, and according to Lauder the disc is now a rare collector's item with copies exchanging hands for as much as £35.

LETTERS

the credit itself on the next statement. Two months plus — is that what is termed efficient, easier and quicker? Joke over.

I also find it easier to forgive the EMI situation than I do to learn that a multiple store in my town receives K-Tel goods on an SOR basis. Come on K-Tel, what are your terms and details for this scheme? They have never been given to me.

And as light relief, what about the computer at CBS / WEA / A&M that has such an insatiable appetite that it only ejects half an order, or devours a whole order, so that once again I am to be found sitting at the local railway station collecting an overdue Red Star parcel, contents of which are urgently needed for weekend sales. It's all in a day's work now.

So I could go on and on, but that is not the point. Surely the time has come for manufacturers and retailers to unite for the mutual benefit and survival of BOTH, and not to waste time and loss of sales in grumbling about one another. Let's have more efficiency, then we will have less problems and in turn we will be able to give our time to the customer who, goodness knows, is demanding more and more attention and that of my staff. Cannot a vicious circle become a happy circle. PENELOPE J. POWELL, Stylus Four, 24 Winchcombe St., Cheltenham.

Visser's collection

JOOP VISSER'S misfortune as in Tom Dooley last week really means a tragic personal loss. I can assure you that his collection of jazz records and books was invaluable and is irreplaceable.

Yet, Joop has given us back the Sun catalogue, let's all go through our own cabinets and try to rebuild Joop's collection which means so much to him. DICK VAN VLIET, Emi Ear, Holland.

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Billboard HOT 100

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK
★1	1	13	TORN BETWEEN TWO LOVERS—Mary Macgregor (Peter Yarrow, Barry Beckett), P. Yarrow, P. Jarrell, Ariola America 7638 (Capitol) HAN	35	30	20	TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart • (T. Dowd), R. Stewart, Warner Bros. 8262 WBM	69	75
★2	4	9	NEW KID IN TOWN—Eagles (Bill Szymczyk), J.D. Souther, D. Henley, G. Frey, Asylum 45373 ALM/WBM	36	31	19	STAND TALL—Burton Cummings • (Richard Perry), B. Cummings, Portrait/CBS 7001 ALM	70	70
★3	6	13	BLINDED BY THE LIGHT—Manfred Mann's Earth Band (Manfred Man & The Earth Band), B. Springsteen, Warner Bros. 8252 B-3	37	39	8	MOODY BLUE/SHE THINKS I STILL CARE—Elvis Presley (Elvis Presley, Felton Jarvis), M. James, RCA 10857 CPP/PLY	★71	81
4	2	17	CAR WASH—Rose Royce • (Norman Whitfield), N. Whitfield, MCA 40615 MCA	38	34	17	LIVIN' THING—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 888 B-3	★72	83
★5	7	10	LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand (Barbra Streisand, P. Williams), B. Streisand, P. Williams, Columbia 3-1045 WBM	★39	49	3	CRACKERBOX PALACE—George Harrison (George Harrison, Tom Scott), G. Harrison, Dark Horse 3313 (Warner Bros.) WBM	74	80
6	3	17	DAZZLE—The Jacksons (Jim Hahn, Johnny Jackson, Ron Ayers, E. Lee, Brick), R. Ransom, R. Harris, Irons, Bang 727 CPP	★40	48	6	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (Gordon Mills), R. Greenaway, B. Mason, Epic 8-50308 WBM	★75	85
★7	9	14	ENJOY YOURSELF—The Jacksons (Kenneth Gamble, M. Huff), K. Gamble, L. Huff, Epic 8-50289 B-3	41	40	6	IN THE MOOD—Henhouse Five Plus Too (Ray Stevens), J. Garland, A. Razaf, Warner Bros. 8301 CPP	76	78
8	8	11	I WISH—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54274 (Motown) CPP	42	46	6	FANCY DANCER—Commodores (James Carmichael, Commodores), R. Lapread, L. Richie, Commodores, Motown 1408 CPP	★77	NEW ENT
★9	15	15	I LIKE DREAMIN'—Kenny Nolan (Kenny Nolan, Charles Calello), K. Nolan, 20th Century 2287 CPP	43	45	5	BABY DON'T YOU KNOW—Wild Cherry (Robert Parissi), R. Parissi, Epic Sweet City 8-50306 CHA	★78	89
★10	10	10	LOST WITHOUT YOUR LOVE—Bread (Bread), A&M 45373 CPP	44	41	15	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Sandy Linzer), Schoenberger, Coburn, Rose, S. Browder Jr., A. Darnell, RCA 10827 CPP B-3	79	50
★11	13	9	FLY LIKE AN EAGLE—Steve Miller Band (Steve Miller), S. Miller, Capitol 4372 BB	45	42	9	DREAMBOAT ANNIE—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7023 CPP	★80	90
12	5	19	HOT LINE—Sylvers • (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4336 ALM	★46	60	3	DON'T GIVE UP ON US—David Soul (Tony Macaulay), T. Macaulay, Private Stock 45129 JIVE		
★13	14	12	WEEKEND IN NEW ENGLAND—Barry Manilow (Ron Dante, Barry Manilow), R. Edelman, Arista 0212 B-3	47	37				
★14	22	10	NIGHT MOVES—Bob Seger (Jack Tempchin), Capitol 45373	★					

Kenny Nolan

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High Wire
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EUROPE

Cros and Edison prizes added to Academic list

PARIS — Prizes awarded by the Academie du Disque Francaise this year had special significance as they coincide with the centenary of the invention of recorded sound by Thomas Edison and the Frenchman Charles Cros.

Because of the celebrations, two separate prizes were given in certain sections, one in the name of Cros and the other on behalf of Edison. This system applied to the Grand Prix du President de la Republique, the Grand Prix des Arts et Lettres, the Grand Prix de la Ville Paris and the Grand Prix de l'Academie du Disque Francaise.

Also for the first time in the history of the awards, special prizes were made for audio-visual productions. The awards in full:

Grand Prix du President de la Republique (Edison): Carmen, Bizet, London Philharmonic, conducted by Sir George Solti (Decca); (Cros): Le Livre d'Or de l'orgue Francaise, Andre Isoir, Louis Thiry, by Jacques Le Calve (Calliope).

Grand Prix des Arts et Lettres (Edison): Le Chateau de Barbe-Bleue, (Balazs-Bartok), BBC, Pierre Boulez (CBS); (Cros): Jeanne Au Bucher, (Claudel-Honegger), Nice, Jean-Marc CocherEAU (FY-Ville de Nice).

Grand Prix de la Ville de Paris (Edison): La Fedelta Premista (Haydn), Suisse Normande, Antal Dorati (Philips); (Cros): Jacques Prevert, interpreted by Mouloudji (BAM-AZ).

Grand Prix de l'Academie du Disque Francaise (Edison): Romeo et Juliette, Berlioz, Boston, Seiji Ozawa (Deutsche-Grammophon); (Cros): Le Printemps, (Claude Le Jeune), Ensemble Jacques Feuillie (Arion).

Academy's tribute to the century of the Record and of Color Photography: Beethoven, Ou L'Amour de la Liberte, by Jean-

Martin Grenier (Polydor/Deutsche-Grammophon), a multi-vision process, co-production by Jean-Marie Grenier and Maurice Mathelin, presented for the first time at the International Audiovisual and Communication Exhibition, January 29, 1977.

General section:

Audiovisual Productions: Memoire de Sacha by Robert Thuillier (Thuillier, Iroise, by Pierre Willemain (Elf-Aquitaine);

Phonographic Productions: Centenary of Record: 100 Ans de Phonographe, by Guy Dumazert (Arabella-Eurodisc);

French Text: Si Sacha wguity m'tait conte, Sacha, Yvonne Printemps (EMI-Pathe); Jacques Prevert, by Mouloudji (BAM-AZ).

Literary and Musical Themes: 14 Juillet, (Romain Rolland), (Ibert, Auric, Milhaud, Roussel, Koechlin, Honegger, Lazarus). Musique des Gardiens de la Paix, conducted by Desire Dondeyne (CDM-SACEM).

Spiritual Music: Requiem, (Berlioz), Radio-France, Leonard Bernstein (CBS); Laudate Pueri, 2 motets (Vivaldi), Magda Kalmar (Hungaroton-AZ).

Oratorio: Jeanne au Bucher (Claudel-Honegger), Nice Jean-Marc CocherEAU (FY-Ville de Nice). Organ: Le Livre d'or de l'orgue Francaise, Andre Isoir, Louis Thiry, by Jacques Le Calve (Calliope).

French Symphonic: Romeo et Juliette (Berlioz), Boston, Seiji Ozawa (Deutsche-Grammophon); Wallenstein, Istar, (d'Indy), Pierre Dervaux (EMI-VSM); Symphonie en si bemol majeur and Soir de Fete, Toulouse, Michel Plasson. (Chausson). (EMI-VSM); Des Canyons aux Etoiles, (Messiaen). Yvonne Loriod, Ars Nova, Marius Constant (Erato).

Foreign Symphonic: Symphonie Alprestre (Richard Strauss). Los Angeles, Zubin Mehta (Decca).

French Concert: Concerto Russe

and Concerto en Fa (Lalo), Jean-Pierre Wallez, Radio-France, Koizumi (Decca); Third Concerto, Havanaise, Introduction and Rondo Capriccioso (Saint-Saens). Pierre Amoyal, New Philharmonia, Vernon Handley (Erato).

Foreign Concert Music: Concertos with organ solo (Vivaldi), Andre Isoir, Paul Kuentz (Deutsche Grammophon); Concerto for clarinet, Concerto for Bassoon, Rondo for horn (Mozart), Guy Deplus, Jean-Pierre Laroque, Daniel Bourgue, Munich, Hans Stadlmair (Decca); Concerto No. 2 for piano (Brahms), Cecile Ousset, Gewandhaus de Leipzig, Kurt Masur (Decca); Don Quixote, (Richard Strauss), Rostropovitch, Berlin Philharmonic, Karajan (EMI-VSM).

Chamber Orchestra: Concerts Royaux, (Couperin), Brandis, Holliger, Nicolet (Archiv Produktion); Works for String, (Lekeu, Rossini, Mouret, Vivaldi), Andree Colson Instrumental Ensemble (Vernou-Ibach).

Chamber Music: Quartets with Flute and String Trio (Mozart), Christian Larde, Jean Mouillere, Claude Naveau, Roland Pidoux (Erato); Divertimento (Mozart), Nouveau Trio Pasquier (Decca); The Three Sonatas (Debussy), Menuhin, Laskine, Fevrier, Debost, Gendron (EMI-VSM); Divertimento, Suite Italienne, Due Concertant (Stravinsky); Itzhak Perlman (EMI-VSM); Works For Piano (Saint-Saens), Bernard Ringeissen (Ades); Works for Harpsichord (Couperin), Laurence Boulay (Erato), Cimbalom Recital, Marta Fabian (Hungaroton-AZ).

Major artists: Les Jeunes Annees, Yehudi Menuhin (EMI-VSM); Hungarian Rhapsodies, (Liszt), Georges Cziffra (EMI-VSM); Dietrich Fischer-Dieskau for his recording of the lieder of Hugo Wolf (Deutsche Grammophon); Dietrich Fischer-Dieskau for his interpretation of Wagner's Meistersingers (Berlin, Jochum) Deutsche Grammophon).

Lyric Theater: La Fedelta Premiata (Haydn), Suisse Romande, Antal Dorati (Philips); Macbeth (Verdi), Scala, Claudio Abbado (Deutsche Grammophon); Carmen (Bizet), London Philharmonic, Sir Georg Solti (Decca); Le Chateau de Barbe-Bleue (Balazs-Bartok), BBC, Pierre Boulez (CBS); La Coquette Trompee (Antoine Dauvergne), Jean-Pierre Wallez (Decca); Les Fetes d'Hebe (Rameau), Ballet, Raymond Leppard (EMI-VSM).

Melody: Le Livre d'Or de la Melodie Francaise (Reynald Hahn, Massenet, Gounod), Bruno Laplante (Calliope).

Ancient Music: Le Printemps (Claude Le Jeune), Ensemble Jacques Feuillie (Arion); Madrigals And Motets (Orlando Gibbons) and First Book Of Songs (John Dowland). The Court Of Musicke, Anthony Rooley (L'Oiseau-Lyre-Decca).

Music History: First Encounter With The King (Wagner) by Guy Lafarge (Decca).

Ethnomusicology: Traditional Music Of The Countries Of France (Le Chant Du Monde).

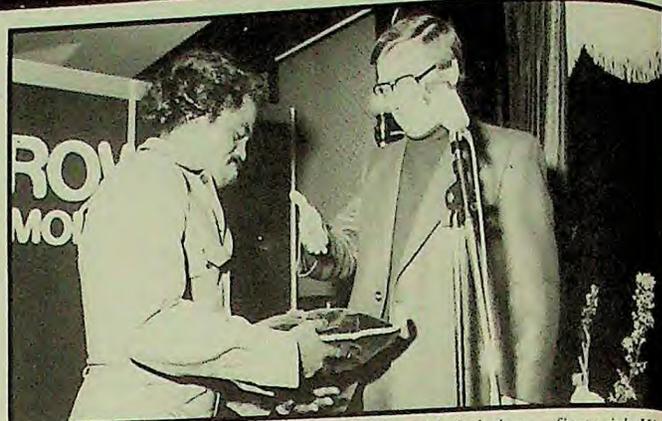
Popular Folk Music: Almanach, Malicorne (Hezagone-WEA/Filipacchi).

Jazz: The King, Benny Carter (Pablo-Polydor).

Children's Records: Figaro Jean-Pierre Cassel (Ades-Le Petit Menestrel); Jacques Douai: Les plus belles Chansons de France (Unidisc).

French Chanson: Reve ou Meurs, Jean Vasca (RCA); Maman, J'AI Peu, (Polydor).

Humor: R'albom, Zouc (RCA).



TO MARK James Brown's 11-year association with Polydor — first with King Records and signed to Polydor Inc. since 1971 — Polydor International senior vice-president J. Dieter Bliersbach is pictured presenting Brown with a Scottish hand-worked antique silver bracelet specially engraved for the occasion. The presentation took place at a reception hosted by Polydor International during Brown's recent visit to Germany.

Composers' Union attacks airplay

PARIS — The National Union of Composers here is to take legal action against French radio. The recently-formed body is claiming the law is not being respected on radio and that the percentage of French compositions broadcast is below the legal minimum.

The union represents all kinds of music except pop, with operas and operettas included with the general range of light music and film-score writing.

Pierre Ancelin, secretary, has produced a chart showing that broadcast music by foreign composers is well above air-space given to French works. For France Musique, a programme devoted entirely to music, foreign compositions average between 31-34 per cent and French music, written by both living and dead composers, just in the 10-15 per cent mark.

On France Culture, which broadcasts little music anyway, the percentage of French music ranges between 13-50 per cent and foreign music from 19-39 per cent, so doing rather more for local product.

Ancelin says: "This is not merely chauvinistic attitude. We are merely trying to show that composers represent a whole cultural force and should have a voice. We've already discussed the problem with the Second Television Programme and there will be changes, including over the time music shows are introduced, because we want the chance to reach a much wider audience."

There is clearly substantial backing for the new group in Parliament and it is likely that questions will be fired at the Minister of Cultural Affairs. As a move to establish that the union seeks only fair play, contact has been made with foreign groups and eventually a European organization of composers may be set up. That way composers from many different countries could work together to increase their influence.

Union president is Henri Sauguet, who set to music a poem written by Charles Cros, French inventor of the phonograph 100 years ago, announcing his invention.

SACEM defends sampling system

PARIS — following expressed criticism of SACEM, the French copyright society, press representative Patrick Renault has denied any collusion between the society and the show-business world to deprive certain kinds of music of its rights.

In a published letter, he says that if pop music gets the main share then it was not the fault of SACEM which merely tried to project an accurate picture of diffusion of music at every level.

He underlines that in a single year some 500,000 individuals, organizations or enterprises are responsible for public performances. He admits it is quite impossible to know precisely what music was played every three minutes on the 45,000 French juke boxes or to keep an exact track of what is played in the nation's 4,000 discotheques.

So SACEM uses a system aimed at reaching the right average in discos and on juke-boxes. "It is the only way the operation can be carried out at a reasonable cost and in any case overheads add up to 20 per cent."

The same system is used for balls and dances. In early days serious errors, even false entries, were discovered. Now on a sampling system SACEM can get very close to

the exact figures. All bands and orchestras are requested to submit, at three-monthly intervals, sample repertoires of music being played.

The sampling system does not apply to regular concerts, where each item is noted. In cases where authors' rights were based on the amount of money taken, organizers were asked to note how much money was received as well as what music was played.

Renault says SACEM does have great difficulty obtaining the necessary information. Often its representatives are finally presented with an illegible scrawl, often incomplete. Now SACEM is preparing information for new young writers who may not be fully aware of all the services the society provides.

However Renault's reply has not proved completely acceptable to all groups, particularly jazz composers who complain that SDRM, the mechanical rights section of SACEM, takes 33 per cent for expenses, not 20 per cent. Others have complained that the present structure of SACEM is undemocratic and that a critical report had been put forward by members of the Socialist Party.



BRECK DEAL — Freddy Breck, regular chart artist in Germany, has signed a recording contract with EMI Electrola following the closure of the BASF music operation in Mannheim. He is a big seller in Germany, Austria, Switzerland, Holland, with one chart entry in the U.K., and averages sales of 250,000 in each single. Picture shows (left to right): Manfred Zunkeller, Electrola a&r chief; Heinz Gietz, Breck's producer; Georg Richter (standing behind), Breck's manager; Breck; Friedrich E. Wottawa, EMI Electrola managing director; and Guenter Legner, programming chief and director of Electrola in Germany.

Greek Eurosong

ATHENS — This year's Greek entry for the Eurovision Song Contest, announced by ERT, the national Greek radio and television network, is to be Mathima Solfege, written by Yiorgos Hadjinasiotis, with lyrics by Sevi Tiliakou.

It is to be performed by four of the country's most popular young artists, singing together for the first time — Bessy Argyraki, Marianna Toli, Paschalis and Robert Williams. They are all Phonogram artists and the single will be released

either on Philips or Polydor.

Some 85 songs were originally submitted and the final entry was selected by a jury made up of composers, lyricists, journalists and radio and TV personalities. The melody is the first internationally-slanted Greek entry for Eurovision and gets right away from the usual typical Greek sound. It will be released in German, Italian, French and English, deals having been completed during MIDEM '77 by Kostas Fasolas, of Intersong Hellas.

One of the most important
musical events of the decade

STREISAND

KRISTOFFERSON



A STAR IS BORN

CBS are proud to announce the U.K. release of the soundtrack album for the forthcoming film 'A Star is Born.'

Already certified Platinum sales in the United States, this album is a work of major importance which is destined to become a major recording event.

Probably no other film and album will receive the press coverage, T.V. time, radio comment and public interest that 'A Star is Born' will generate in 1977.

The reason is very simple.

The film is the love story of two rock superstars, played by Barbra Streisand and Kris Kristofferson – themselves both superstars in front of the camera and the microphone.

Album 'A Star is Born': CBS 86021

Single 'Love Theme from A Star is Born (Evergreen)' CBS 4855

The album features the music from their concerts in the film, including the single 'Love Theme From "A Star is Born" (Evergreen)'. It's all there. The excitement and madness of today's rock scene captured on this one incredible album.

Already five times winner of the Golden Globe awards (Best Musical Film; Best Actress In a Musical Film; Best Actor In a Musical Film; Best Song "Evergreen," and Best Musical Score), the film and album are going to have tremendous effect on everybody who loves today's music. We're proud to be associated with this major event.

on  Records & Tapes

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EUROPE

Tukhmanov LP best-seller on issue day

MOSCOW — Title of a new album of recent songs by contemporary writer David Tukhmanov, 36, and released through Melodiya, is On The Wave Of My Memory.

It became a best-seller on the first day of release, being the fastest-seller in Russia and rapidly out of stock in many shops. In some provincial centres, it has changed hands for as much as 30 roubles, yet the fixed retail price is 2.15 roubles.

Tukhmanov also produced this album as he did the first, How Beautiful Is The World in 1973. It was the first time in Russian music history that a songwriter had also acted as producer but he picked his own singers and musicians and also used the best available engineers in

the Melodiya studios. His album was hailed as an artistic work of art rather than just an entertainment LP and was particularly appreciated by younger Russians.

Since the first album Tukhmanov has remained a prolific writer yet it still took three-and-a-half years before he was able to produce a new album. The new release is built round his musical themes and verse from Russian and international poets, including Maximilian Voloshin, Anna Akhmatova, Baudelaire, Shelley, von Goethe and Adam Mickiewicz.

Tukhmanov can expect sales of several million copies here for On The Wave Of My Memory.



KOOS DE Vreeze who has transferred from the legal department of Polygram to the Popular Repertoire Division of Phonogram International. He will be responsible for product management and artist promotion. Additionally, de Vreeze will handle the division's business affairs and maintain close links with Polygram legal department.

Mebo 2 sails away

ROTTERDAM — Mebo-2, the former transmitting ship base of Dutch pirate radio station Radio Northsea International, has left Rotterdam harbour. The owners, Erwin Meister and Edwin Boillier, have sold it to General Ghadafi of the North African state of Libya. They will not reveal what money was involved in the deal.

Before the ship left Rotterdam, the Libyan flag was hoisted and a portrait of Ghadafi nailed to the wall of the wheel-house. It is believed the general will use the ship in cases of emergency and it is being re-built in Libya at considerable expense. Both the ship and its transmitting equipment have been unused for two years, both having been put under seal by Dutch authorities.

Europe's top sellers

W. Germany

(Courtesy Musikmarkt)

- 1 SUNNY — Boney M. (Hansa/Ariola)
- 2 MONEY, MONEY, MONEY — Abba (Polydor)
- 3 LIVING NEXT DOOR TO ALICE — Smokie (RAK/EMI)
- 4 ANITA — Costa Cordalis (CBS)
- 5 IF YOU LEAVE ME NOW — Chicago (CBS)
- 6 JEANS ON — David Dundas (Chrysalis/Phonogram)
- 7 MARLEEN — Marianne Rosenberg (Philips)
- 8 UNDER THE MOON OF LOVE — Showaddywaddy (Arista/EMI)
- 9 OH, SUSI (DEN ZENSIERTE SONG) — Frank Zander (Hansa/Ariola)
- 10 AFRICA MAN — Johnny Wakelin (Pye/Ariola)
- 11 VERDE — Rocky King (BASF/Deutsche Austrophon)
- 12 SILVER BIRD — Tina Rainford (CBS)
- 13 ROCK 'N' ROLL CLOWN — Harpo (EMI)
- 14 YESTERDAY'S HERO — Bay City Rollers (Arista/EMI)
- 15 DADDY COOL — Boney M. (Hansa/Ariola)

- 2 WHO'S THAT LADY WITH MY MAN — Patricia Paay (EMI-Bovema)
- 3 SUNNY — Boney M. (Hansa Int)
- 4 ZO SLANK ZIJN ALS JE DOCHTER — Corry van Gorp (Polder)
- 5 I WISH — Stevie Wonder (Tamla Motown)
- 6 JANUARY FEBRUARY — Dutch Rhythm Steel Band (Negram)
- 7 SOUL DRACULA — Hot Blood (Carrere)
- 8 IN DE VREEMDE — Migras (Negram)
- 9 WHEN I NEED YOU — Leo Sayer (Chrysalis)
- 10 TA TA TA/IK WIL MET JOU — Andre V Duin (CNR)

Portugal

(Courtesy Ivan H. Hancock)

- 1 PENSANDO EM TI — Gemini (Philips)
- 2 SANDOKAN — TV Theme (RCA)
- 3 BOBBY — Movie Theme (Odeon)
- 4 DON'T GO BREAKING MY HEART — Elton John/Kiki Dee (Rocket)
- 5 DANCING QUEEN — Abba (Polydor)
- 6 THE BEST DISCO IN TOWN — Ritchie Family (Philips)
- 7 SORROW — Mort Shuman (Philips)
- 8 PARAFUSO EM LISBOA — Romao Felix (Fontana)
- 9 ALL BY MYSELF — Eric Carmen (Arista)
- 10 HEIDI — Maria Joao (EMI)

Holland

(Courtesy Stichting Nederlandse Top 40)

- 1 LIVING NEXT DOOR TO ALICE — Smokie (EMI-Bovema)

Athens soul poll

ATHENS — Listeners from all over Greece voted in the first annual popularity poll organized by the weekly show "Soul Club", produced by ERT-Radio on AM and FM. Thousands of votes proved the point that while rock is the most popular music here, the soul scene is gathering momentum.

Top artists were: 1, Stevie Wonder; 2, James Brown; 3, Temptations; 4, Barry White; 5, Diana Ross; 6, K.C. and the Sunshine Band; 7, Donna Summer; 8, Aretha Franklin; 9, Ohio Players; 10, Isaac Hayes.

Top soul singles: 1, Love Hangover, by Diana Ross; 2, That's The Way, K.C. and the Sunshine Band; 3, Disco Connection, Isaac

Hayes; 4, Try Me I Know We Can Make It, Donna Summer; 5, Disco Lady, Johnny Taylor; 6, Boogie Fever, Sylvers; 7, More More More, Andrea True Connection; 8, Let The Music Play, Barry White; 9, Disco Duck, Rick Dees and Cast of Idiots; 10, Bim Sala Bim, Hudson Country.

Top albums: 1, Love Trilogy, Donna Summer; 2, Let The Music Play, Barry White; 3, K.C. and Sunshine Band; 4, Breezin', George Benson; 5, Songs In The Key Of Life, Stevie Wonder; 6, Gratitude, Earth Wind and Fire; 7, Brass Construction; 8, I Want You, Marvin Gaye; 9, Diana Ross; 10, Disco Connection, Isaac Hayes.

All listed records have been released in Greece over the past year.

Hazel Dean

A lady who's growing fast — last year saw her at the Royal Albert Hall for the finals of the British Entry for Eurovision.

This year the lady is going to hit the Big Time and this new funky single should take her there. You don't always have to look at the end of a Rainbow for class . . .

"Look What I've Found At The End Of A Rainbow"

F 13683

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Radio 1 & 2.



Introducing the new

Uriah Heep

with their album

Firefly

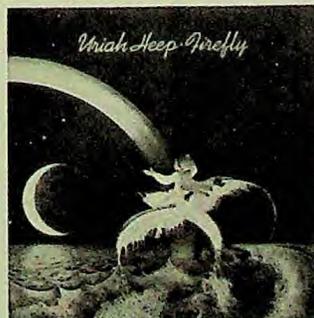
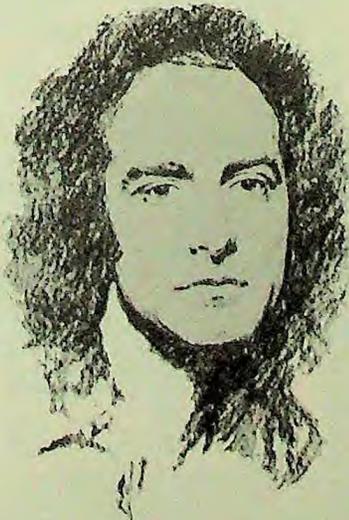
See and hear how the addition
of powerful vocalist John Lawton
and brilliant bassist Trevor Bolder
keep Heep on top!

copy
1597
987



The Firefly Tour

28th February, 1977 BIRMINGHAM Odeon
1st March LEICESTER De Montfort
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4th March MANCHESTER Free-Trade Hall
6th March LONDON Rainbow
8th March SHEFFIELD City Hall
9th March NEWCASTLE City Hall
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AMERICAN SCENE

"PUNK ROCK" continues to move up from the underground in New York with predictable outcries against the term from people most interested in it, charging that it is merely an exploitive name thought up by the press. People closest to the music and seeing, they claim, no definite link between the artists and groups swept up in the local furor prefer the more normal sounding New York music scene.

Whatever, the major record companies are now doing more than sniffing the air. Sire Records, distributed through ABC, was first to get in on the action and now has a second album by the Ramones while claiming a healthy 100,000 sale from the first. Sire has now also signed — with a single out shortly — Talking Heads. Private Stock has recorded Blondie and will shortly have a single by Robert Gordon, former lead singer with Tuff Darts. Elektra will put a major promotion behind Television, a seminal 'punk rock' Manhattan group, although they are disdainful of the generic term. Elektra also has an LP from the Dictators who were among the really early New York white second wave rockers, coming out originally at the same time as the still existing New York Dolls. Warner Bros. Records has signed Planet and is producing them in, of all places, Britain. Arista Records of course has Patti Smith, if she can still be considered part of this particular scene, and Atlantic Records distribute "Live At CBGBs" which is the name of the club that along with the wider known Max's Kansas City can be considered a focal point of the whole 'punk rock' scene.

Meanwhile amid all this major activity the minor Ork Records survives as well, putting out mail order singles at three dollars a shot to 'punk' freaks. The latest is a single, actually an EP, by Richard Hell and the Void Oids and Ork still

Ramones LP hits 100,000 as companies back punk rock acts

has a single by Television in the catalogue.

The New York Jazz Repertory Company is having its problems, notably in the area of finance. That is to say getting the funding, enough money just to make the whole series of concerts non-profit, which as George Wein (the man behind the Newport Jazz Festival and producer of the Repertory series) is fond of saying, is not the same as losing money.

Billy Taylor, the jazz pianist was one of the musical directors in the first series (which presented the music of Louis Armstrong, Bix Beiderbecke, Duke Ellington etc) but he has now dropped out. He commented: "I am no longer a member. I was very disappointed because the Company was and is a great idea. It is a thing that should have been done years ago. I think it should be a living example that jazz is a way of playing with a repertoire of pieces that demonstrate the chronological and personal elements of those."

"It was an artistically good first year in my opinion but George Wein

NEW YORK NOTES
by LITA ELISCU

did not do what he should have done as the producer. We did not get the kind of funding we needed, which was his responsibility and we did not draw the amount of people we wanted and should have gotten. If I were the producer and I saw that it was not going to be a full house I would have invited jazz fans to come and hear the concert regardless.

"Most of the concerts we did that first year were musical events — music not done except on records, some people you may not see again."

Taylor himself is no stranger to the fine art of obtaining funds for

special jazz events from an indifferent city government or major corporation. He has run for several years the Jazzmobile which, as its name suggests, is a mobile jazz show playing the streets of the city during the summer for free and giving the kids perhaps their first taste of the genuine article. He commented: "Again the cost of the Jazzmobile organisation is going up and we are looking into even more areas of funding. We've been doing the Jazzmobile for 12 years now and present the free concerts and workshops in over 90 locations. We've come a long way since our initial 10,000 dollar grant from Budweiser Beer and now we want to look more at the educational aspects of Jazzmobile, looking at ourselves in terms of services to the field while still producing the total of concerts. We want to move the instruction

beyond the musical, more into the philosophy and as a reflection of our culture."

Taylor, who teaches, has been musical director on the David Frost TV show in America, and is involved in music education at city and state level, made his first record (for Savoy) in 1944 and has, he thinks, recorded about 30 albums. But nothing recently and he admits to being "turned off by the recording business." But he concedes; "People are alike everywhere. Working, as I do, on the National Endowment of the Arts and the New York State Council has given me a unique look at other aspects of the business of culture. There are just as many leeches, just as many phonies and opportunists in the non-creative areas of the arts as in the record business and it is much more tragic."

Small cabaret rooms showcase NY talent

THE SINGER Mel Torme writing in the *New York Times* pointed out that San Francisco, Dallas, Atlanta, New Orleans, Chicago, Dearborn, Michigan, Portland, Oregon, Las Vegas, and Playboy resorts in Wisconsin and New Jersey all have large rooms. He was referring, in the argot of the cabaret singer, to the large night clubs that pre-television, pre-rock were staple entertainment for many folk and a staple form of employment to singers such as Torme.

Torme was using his geographical knowledge to point up the fact that New York has no large rooms — the Empire Room of the Waldorf Hotel

has shuttered with its future in doubt. The Copa, the Persian Room, the Royal Box — all these have died as top class night clubs.

However Torme did not fully point up another New York phenomenon — the rise of smaller cabarets — that give the Manhattanite plenty of choice and also a record company a chance to expose new talent. Cabarets such as Tramps, Reno Sweeney, Grand Finale, Brothers and Sisters, the Ballroom and seat between 90 and 150 and have all sprung into nightlife over the past four years (Reno Sweeney is the oldest and the best known to the record business).

Hear their superb new single

Love Is All I've Got

BB5

Taken from their new album

Muscles

BBR 1001

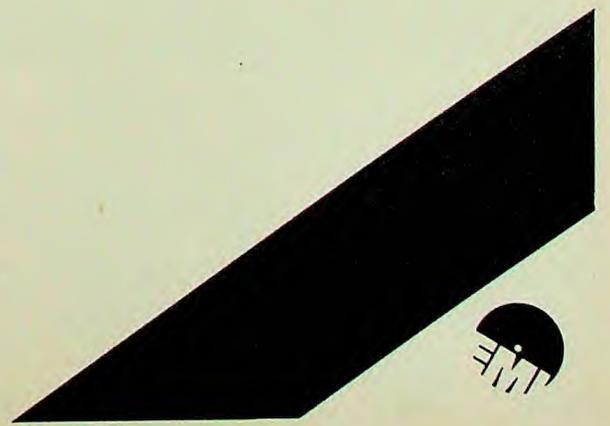
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MY KINDA LIFE

EMI 2584

Produced by **BRUCE WELCH**



AMERICAN SCENE

U.S. Top 30

SINGLES

- 1 (3) BLINDED BY THE LIGHT, Manfred Mann Earthband
- 2 (2) NEW KID IN TOWN, Eagles
- 3 (1) TORN BETWEEN TWO LOVERS, Mary MacGregor
- 4 (5) LOVE THEME FROM A STAR IS BORN, Barbra Streisand
- 5 (9) I LIKE DREAMIN', Kenny Nolan
- 6 (7) ENJOY YOURSELF, Jacksons
- 7 (4) CAR WASH, Rose Royce
- 8 (11) FLY LIKE AN EAGLE, Steve Miller Band
- 9 (10) LOST WITHOUT YOUR LOVE, Bread
- 10 (14) NIGHT MOVES, Bob Seger
- 11 (13) WEEKEND IN NEW ENGLAND, Barry Manilow
- 12 (8) I WISH, Stevie Wonder
- 13 (15) YEAR OF THE CAR, Al Stewart
- 14 (16) DANCING QUEEN, Abba
- 15 (6) DAZZ, Brick
- 16 (17) HARD LUCK WOMAN, Kiss
- 17 (20) GO YOUR OWN WAY, Fleetwood Mac
- 18 (22) BOOGIE CHILD, Bee Gees
- 19 (24) DON'T LEAVE ME THIS WAY, Thelma Houston
- 20 (19) YOU MAKE ME FEEL LIKE DANCING, Leo Sayer
- 21 (28) RICH GIRL, Daryl Hall/John Oates
- 22 (25) SAVE IT FOR A RAINY DAY, Stephen Bishop
- 23 (27) THE THINGS WE DO FOR LOVE, 10cc
- 24 (12) HOT LINE, Sylvers
- 25 (30) CARRY ON WAYWARD SON, Kansas
- 26 (18) WALK THIS WAY, Aerosmith
- 27 (29) LIVING NEXT DOOR TO ALICE, Smokie
- 28 (32) LONG TIME, Boston
- 29 (26) YOU DON'T HAVE TO BE A STAR, Marilyn McCoo/Billy Davis
- 30 (23) JEANS ON, David Dundas

ALBUMS

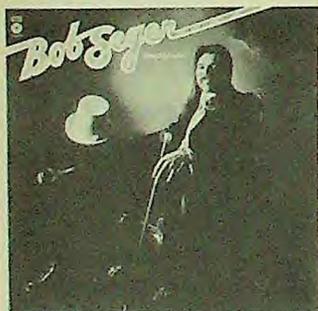
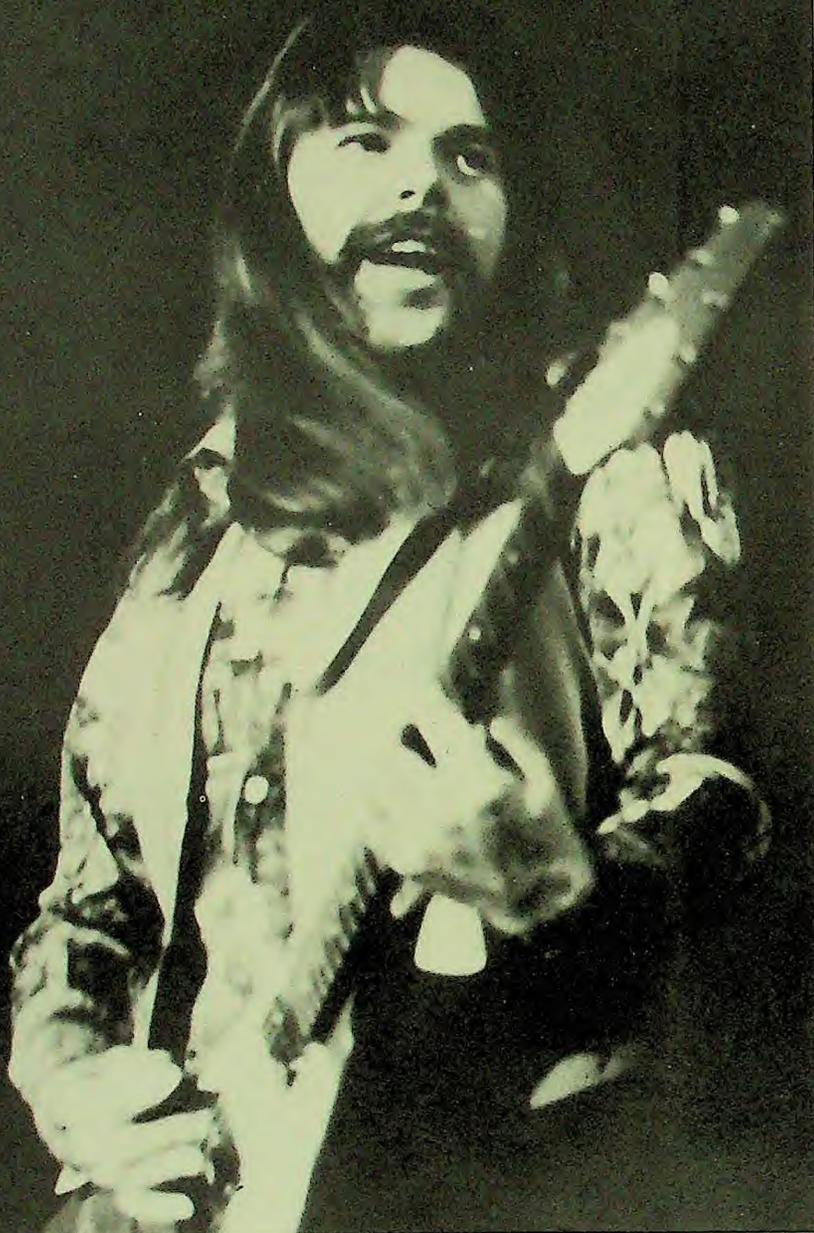
- 1 (1) A STAR IS BORN — Soundtrack, Barbra Streisand/Kris Kristofferson
- 2 (2) HOTEL CALIFORNIA, Eagles
- 3 (3) SONGS IN THE KEY OF LIFE, Stevie Wonder
- 4 (4) WINGS OVER AMERICA, Wings
- 5 (6) YEAR OF THE CAT, Al Stewart
- 6 (10) FLY LIKE AN EAGLE, Steve Miller Band
- 7 (7) GREATEST HITS, Linda Ronstadt
- 8 (8) BOSTON, Boston
- 9 (5) A DAY AT THE RACES, Queen
- 10 (23) NIGHT MOVES, Bob Seger/Silver Bullet Band
- 11 (13) LOW, David Bowie
- 12 (12) A NEW WORLD RECORD, Electric Light Orchestra
- 13 (9) FRAMPTON COMES ALIVE, Peter Frampton
- 14 (16) ROARING SILENCE, Manfred Mann Earthband
- 15 (40) ASK RUFUS, Rufus/Chaka Khan
- 16 (11) THE BEST OF THE DOOBIES, Doobie Brothers
- 17 (87) IN FLIGHT, George Denson
- 18 (20) TEJAS, ZZ Top
- 19 (18) A NIGHT ON THE TOWN, Rod Stewart
- 20 (21) BIGGER THAN BOTH OF US, Daryl Hall/John Oates
- 21 (28) LEFTOVER, Kansas
- 22 (25) THE PRETENDER, Jackson Browne
- 23 (24) ROCK AND ROLL OVER, Kiss
- 24 (26) LUXURY LINER, Emmylou Harris
- 25 (—) ANIMALS, Pink Floyd
- 26 (29) THE LIGHT OF SMILES, Gary Wright
- 27 (27) FESTIVAL, Santana
- 28 (31) LOST WITHOUT YOUR LOVE, Bread
- 29 (32) THIS ONE'S FOR YOU, Barry Manilow
- 30 (22) DR. BUZZARD'S ORIGINAL SAVANNAH BAND

Courtesy Billboard, week-ending February 19, 1977.

If your rock customers are only going to buy one single this year, make sure it's

BOB SEGER'S 'NIGHT MOVES'

CL 15904
-a rock 'n' roll love song.



Beautiful Loser
ALBUM E-ST11378



Night Moves
ALBUM EA-ST11557
CASSETTE TC/EA-ST11557



Live Bullet
ALBUM E-STSP16
CASSETTE TC2/E-STSP16

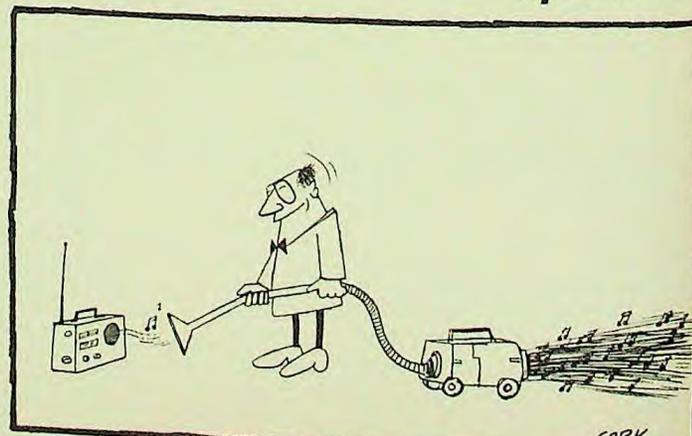
'Night Moves' is the killer cut that will finally convert you to Bob Seger.



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RADIO

The wonderful world of the regional tour

DURING THE last four years, regional promotion has developed dramatically from the old system of casual relationships between record industry men in London talking to the producers and presenters around the country. In 1977, artists and records are serviced to stations on a personal basis, with promotion tours and launches of new albums being arranged to split-second timing. To gain first hand experience of promotion opportunities outside London, last week David Longman journeyed with Epic's Johnny Nash on two days of his four-day tour to promote his album *What A Wonderful World*, and the single *Birds of a Feather*.

AT ANY one time, there seem to be half a dozen 'limos' transporting tired promotion men and their artists from one radio station to the next, with meal breaks being limited to the bare minimum, and sleep being rationed according to the demands of the tour.

After two days, it was apparent that the promotion man working in the regions has a hard job. It isn't so bad working for a company like CBS, which has several men in each region, but for someone like Don Evitts of B&C Trojan who has to cover the entire country, the slog becomes increasingly difficult. Evitts was escorting Red Nail's first signing Helen Barnes on a tour which took in many of the stations Nash was visiting.

The first leg of the Nash tour started on Thursday, with the car from Berryhurst, driven by Ian Yorker, picking up your reporter at 7.15 a.m., before driving to the Russell Hotel to pick up CBS's assistant head of regional promotion John Parker. This was Parker's first tour. Previously he was a regional man, based in Birmingham. From the Russell to the Montcalm Hotel to pick up Nash and his manager, Lewis Khouri; and then a mad dash to Heathrow for the Shuttle to Glasgow. The timing was important, especially as a delay in reaching Glasgow would have thrown out the schedule for the rest of the day.

While the party from London was flying north, the Berryhurst car was

taking the luggage up to the Holiday Inn in Birmingham, where the party would spend the evening after flying down from Edinburgh. The chauffeur is treated differently by each and every artist according to Parker. "You have to keep to the motto 'Speak When You're Spoken To'. You'll find some artists tell you all their troubles although others will put the screen up between you, and you never exchange a word. It's the new pop stars who are more difficult to deal with, and they keep you hanging around until the early hours only to say "It's alright — you can go home now." It's people like Andy Williams I like, because they are real gentlemen, and you'd do anything for them because they're good to you."

Ed Skelding is CBS's man on the spot in Scotland. He lives near Edinburgh, but has to spend his week travelling between Glasgow, Newcastle and Aberdeen, serving the radio and television stations, as well as keeping the dealers happy. He agrees that he's one of the extroverts of the team, but points out that adaptability is one of the keys to a successful career. A clean driving licence is also required, although Skelding has picked up several black marks for speeding offences, but fingers crossed, no accidents. "I drive about 4,000 miles a month, and your chances of being caught are increased dramatically. If your licence is taken away, so is your job, and that's just a fact of life in regional promotion."

The day in Scotland concentrated on Radio Clyde and Radio Forth, with press interviews being conducted on the phone and in hotel bars and radio station reception areas. Between the moments of peak activity, Nash, Khouri, Skelding and Parker were 'pacing' themselves for the ordeal ahead. The word became quite a topic of laughter during the tour as one after the other, everyone started to doze off, only to be woken with the shout: "Are you pacing yourself?"

The limo used in Scotland owned by Little's, was rather more opulent than the Berryhurst car used in England, being maroon with leather interior and sheepskin rugs on the



HELEN BARNES, whose first single *Eleven Out Of Ten* is released on *Red Nail (RN 1)*.

floor. Nash, who has seen five previous regional tours, says that in America Epic doesn't spend as much money on a tour, with the promotion man usually driving his own car from station to station. "It's very relaxing to be driven about in style, and really it is best because for the artist and promotion man, you have a tight schedule to keep to, and it's nice to travel in comfort." Midlands man Bob Hermon, who looked after the tour on Friday echoes these comments. "We do take the artist around in our own cars at times, although with six people visiting the stations you get very cramped in a Granada, so a limo is best from the comfort point of view, and it is also easier because artists tend to get mobbed by fans outside radio stations. If as a promotions man you have to collect your car from a car park before you can get the artist away, there can be some nasty scenes."

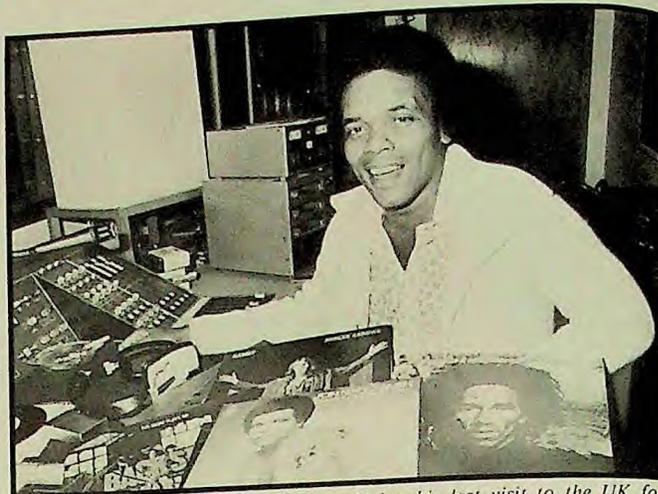
From Edinburgh, it took just over the hour to fly to Birmingham, where the Berryhurst car was waiting to take the party to the Holiday Inn for a meal and change of clothes before the evening's itinerary of club appearances started. Over the next two evenings, half a dozen clubs were visited, including Barbarellas, The Opposite Lock, The Rum Runner, The Elbow Room and Rebeccas. At each venue, the routine was a chat on stage with the disc jockey, sign a few photographs, give away a copy of the album, and generally avoid being crushed in the seige that attended each appearance.

It is at p.a.s such as those in Birmingham, that the promotion people really come in for a hammering, having to act as bouncers and personal bodyguards to the artists. Nash was quite fortunate on this tour that crowd trouble wasn't too bad, but with *Birds Of A Feather* looking likely to enter the singles chart this week, the problems of being recognised will obviously grow again.

At most stations, the questioning by disc jockeys was of a high standard, with the interviews at BRMB, Radio Birmingham and Radio Nottingham being particularly good. On the other hand, some of the interviewers clearly hadn't researched their subject.

"You've got a new record out. Tell us about it?" and "What are you doing now?" were the favourite stock questions, which didn't really achieve anything for either Nash or the radio station. It is hardly surprising that the disc jockeys don't know enough about the subject at hand as they are constantly being bombarded with record company guests.

From a local angle, the interviewers eyes lit up when Nash said that he is planning a concert



JOHNNY NASH turned disc jockey during his last visit to the UK for *Capital Radio* when he stood in for Greg Edwards.

tour for May, though again, several of the disc jockeys seemed to forget to capitalise on this opportunity to ask Nash about life on the road. The interviews certainly weren't boring for the most part, but rather lacking in depth.

The vast difference between promotion tours was spotlighted by Helen Barnes, who was touring the country for the first time. Her company, Red Nail, had sent her out for a week, and using Birmingham as a base, she visited most of the BBC local and commercial stations. The pressure on her wasn't so great, and she was able to spend longer at each station. Although a new name to the music business, she was able to talk easily on air, which is hardly surprising, as in her native Plymouth, she worked for the BBC and commercial radio stations. On this tour, the limo was replaced by the promotion man's car, and the red-carpet treatment from radio stations which was lavished upon Nash was absent except at one station. "It was lovely to see my name up on a board alongside Johnny Nash and the Shadows," she says.

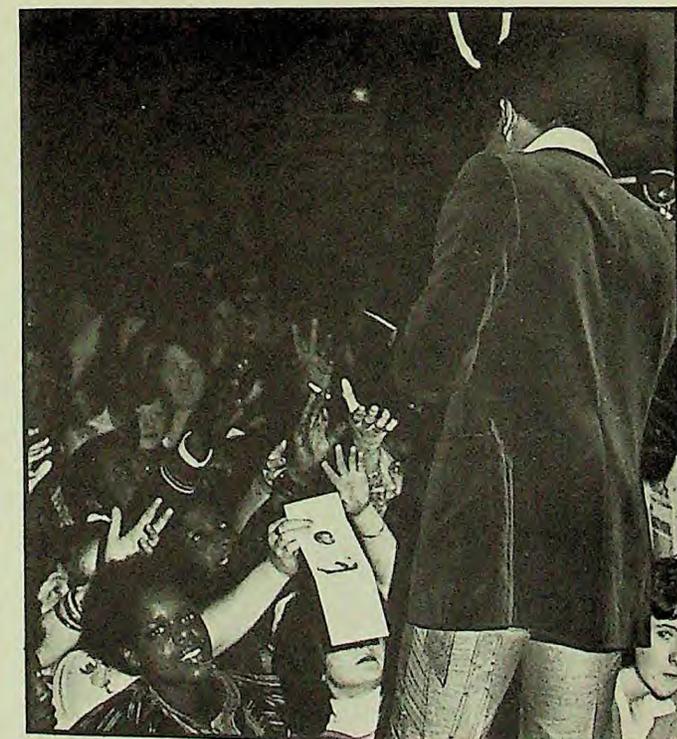
The job of a regional promotions person isn't all fun and games. There are the unexpected incidents such as with a lady singer who arrived for an interview at BRMB in Birmingham but was still breastfeeding her baby. The promotion man had to try and explain why they

had arrived at the station but couldn't do the interview for another 15 minutes.

The Friday of the tour was particularly hectic, with a 10.00 a.m. interview with Stewart White at Radio Derby, 11.00 a.m. at Radio Trent with Peter Quinn, 12.00 with John Holmes at Radio Nottingham, then back to Birmingham for half a dozen press and radio interviews from the CBS office, before Radio Birmingham and BRMB were visited. More p.a.s in the evening, and by Saturday morning, the journey back to London was welcomed by one and all.

For Johnny Nash, the two days hadn't been too bad. Saturday was spent relaxing in London, before a BBC TV appearance was arranged for Sunday. Then, the 10 a.m. flight on to Newcastle for another two days of personal appearances and interviews in Stockton, Bradford, Leeds, Sheffield, Manchester and Liverpool. Tuesday night meant flying back to London for a Top Of The Pops recording and the evening flight back to America.

For CBS' Sebastian Timaeus, new to the regional team, it was also a bleeding behind the ears. Dispatching records to radio stations and organising window displays with record stores may be part of the daily job, but at the time of the Nash tour, he was keeping the wheels turning, and making the trip run to schedule.



IN BIRMINGHAM, Johnny Nash made a personal appearance at Barbarellas's night spot.

the stranglers
(GET A) GRIP
(ON YOURSELF)
 c/w LONDON LADY
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 CHARTBOUND
 UNITED ARTISTS RECORDS

SHOWADDYWADDY

Following their massive No. 1 hit 'Under The Moon Of Love' comes their new smash hit single the rock & roll classic

'WHEN'

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Available in a sensational full colour bag.

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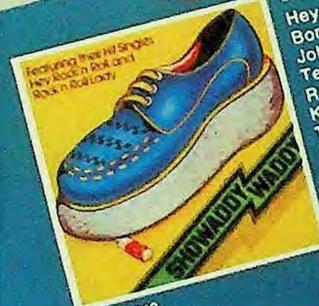


SHOWADDYWADDY

'WHEN'

Showaddywaddy Greatest Hits

ARTY 145



BELLS 248

- Hey Rock 'N' Roll
- Bony Moronie
- Johnny Remember Me
- Temptation
- Rock 'N' Roll Lady
- King Of The Jive
- The Party
- Cutie
- Rollercoaster
- Don't Turn your back on me Baby
- Windows
- Glory Woman



SYBEL 8003

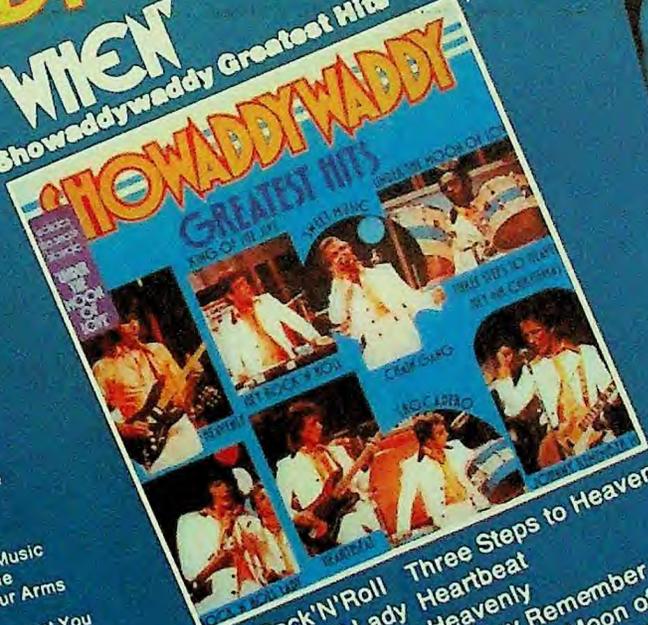
- Trocadero
- Lookin' Back
- Paint Your Picture
- Say Mama
- Go Johnny Go
- Heavenly
- Rock And Roll Music
- Record Machine
- Take Me In Your Arms
- Heartbeat
- Sweet And Innocent You
- The Young Indian Brave



BELLS 256

Step Two

- Step Two
- Three Steps To Heaven
- If You Know What I Mean
- Sing On Louise
- Big Big Star
- Chain Gang
- Blue Jean Baby
- Blue Stars/Rave On
- Three Stars/Rave On
- The Latest Craze
- Smiling Eyes
- Rocker Boots
- Sweet Music
- Everybody On Your Feet



- Hey Rock 'N' Roll
- Rock 'N' Roll Lady
- Sweet Music
- Chain Gang
- King of the Jive
- Trocadero
- Three Steps to Heaven
- Heartbeat
- Heavenly
- Johnny Remember Me
- Under the Moon of Love
- Hey Mr Christmas

Featuring on the reverse side full-colour illustrations of all their albums, including their current chart album **Showaddywaddy's Greatest Hits.**

DEMAND WILL BE ENORMOUS -STOCK UP NOW!



RADIO

Fisher to run Kennedy's IRP

BOB KENNEDY took over as managing director of BMS just over a week ago, and moved into the vacant seat left by former company boss Terry Bate. Kennedy has moved out of his office in Charlotte Street where he set up his Independent Radio Productions programming company, and in his place has appointed former RCA promotion manager James Fisher.

Fisher, who originates from Australia, is well known in music industry circles, and he plans to put that expertise to use immediately. IRP last December launched the ILR record label, which will be one of Fisher's main concerns, and that includes setting up a production and distribution deal with one of the majors. The first two albums released by ILR sold well, Kennedy having opted for hiring half a dozen salesmen for a two week period to sell the albums to record shops and the commercial radio stations. Says Kennedy: "The knowledge gained from the first two albums will be invaluable. We needed to know exactly what the record dealers wanted, and to build up confidence with the company."

Fisher set up his own operation Nomic-Fisher along similar lines to Kennedy's when he left RCA last year, with the aim being to act as a radio consultant.

Says Fisher: "I want to continue Bob's idea of releasing albums of the programming material offered to the stations. I have also got in mind to produce a series of spoken word programmes, as well as a series of top pop interview shows along the lines of the Abba special IRP did last December. This might sound like a

lot of work, but expansion is what we are hoping for. What we mustn't lose sight of is that the object of the company is to supply good quality music sessions to the radio stations on a regular basis, and currently on offer are recordings from Catherine Howe, Labi Siffre, Japan, and also a session from Gallagher & Lyle which we bought from one of the other radio companies."

Of greater use to the radio stations will be to have sessions made available at a time when artists are about to launch regional promotion tours, and this is one of the aims of IRP.

As far as Bob Kennedy's job is concerned, he hasn't any apprehension about stepping into the shoes of Terry Bate. "We are totally different characters but have the same interest in mind — radio. People have been quick to point out to me that I'm running one of the two national sales companies, but have no prior sales experience. I don't think it would be out of place to say this, but I've been selling radio for 17 years, and although I haven't been selling advertising space, I don't think there is a great deal of difference."

Kennedy, who has spent all his radio career within either the BBC or IBA is regarded by the business as 'the nice guy.' Soft-spoken and polite, he may be but, "I'll be selling radio aggressively," he says, "and that goes for the rest of the team at BMS. I've been very impressed by the standard of work and effort."

Although he doesn't like to lose at anything, Kennedy says he would rather Pennine Radio left the company before he joined last week than after two or three months. He

EDITED
by

DAVID
LONGMAN

says he won't speculate about the future, though he is hopeful that BMS might pick up two or three stations from Air Services in the future. "There are always a couple of stations looking at their options, and it is up to them what move they make."

One of Kennedy's main aims is to see BMS and Air Services come together more closely, and he says that he has already met with Air's chairman (who is incidentally the chairman of AIRC this year) Philip Birch, and there are hopes that when he formally meets Eddie Blackwell this week, that a unification of sorts can come about, with joint presentations to the advertising industry where possible.

"I'll be increasingly aggressive in my sales approach, selling at rate card, and trying to do the job in an imaginative and sympathetic way. We aren't at war with Air Services, and I've no intention to do anything else but get on with the job of selling radio. The next 10 years should be very exciting, and with Annan reporting we'll be preparing for the next batch of stations, giving advice when and where required."

BEACON RADIO'S new marketing promotions man has reportedly been given a budget of £33,000 to spend this year . . . More troubles appear to be brewing at Radio Trent with the ABS taking the lead.

Reported in a Birmingham paper last week that a BBC film crew in Northern Ireland, going to interview a farmer about his prize duck, arrived and ran over the duck . . . BRMB's managing director David Pinnell is off on a business holiday in South Africa looking at radio stations. While he is away, the station is undergoing a complete clean up, with the offices and studios being redecorated.

Radio 1's Johnny Beering has broken his arm after falling out of a train . . . BBC planned to record the Abba concert at the Albert Hall last Monday for a stereo broadcast later in the spring . . . Radio 1's Manchester Week is being announced today.

Radio Victory's contract has been rolled, although Radio Trent is still awaiting on a decision from the IBA . . . As suggested in Tom Dooley (MW February 5) both Radio City and Radio Clyde have decided to remain with BMS.

Expect announcement soon from within the industry of a new cartridge machine that will offer a good British-made alternative to the popular ITC machines. The advantage of using all-British machinery is that the spare parts will be cheaper, and the initial cost will also be well below the level of the ITC machine.

Hopeful applicant for the pending Brighton ILR contract Channel Contemporary Radio, has announced that along with chairman Geoffrey Johnson Smith, the company has appointed a president who is Dame Vera Lynn . . . Promotion men wanting to keep in touch with Emperor Rosko can do

LAND
LINES

so by writing to him at 509 North Beverley Drive, Beverley Hills, 90210, California.

Children at a primary school in Strood, Kent have set up their own radio station under the name Radio Sherwin Knight. The idea behind the scheme is to improve the standard of English at the school.

Nik Oakley, former editor of Radio Guide and publisher of a number of books on radio has resigned from her post as publishing director of the company Radio House Group of Publications, which includes Music Radio Promotions. She told *Music Week*. "When Radio Guide was sold to TV Times, I found I lost interest in the free radio side of the company, and I felt that I was taking backward steps with our publications such as the volumes on the 1960's and pirate radio." Her current plans include retaining her consultancy work, though she is interested in a post within ILR.

Finally, two pieces of news concerning America. In the first of *Music Week's* series of articles on US radio personalities (January 8), there was an interview with programmer Buzz Bennett. It was said that he earned \$600,000 dollars last year. He has started the New Year off by moving stations yet again, and he and his partner Marc Driscoll are now in Tulsa Oklahoma.

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Gelark
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'Together' is the name of the new EP from The Captain and Tennille.

On it you'll find their four top-selling singles.

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We'll be very surprised if it's not picked out for extensive airplay.

We're promoting it with 60-second radio commercials with ads in the music press and the national press and full in-store displays. And The Captain and Tennille themselves will be visiting the UK to help it even further.

It's packaged in an attractive 4-colour laminated sleeve.

And at 99p it's sure to be a winner.

So get 'Together' now and you'll get together with a lot of money soon.

CAPTAIN & TENNILLE

LOVE WILL
KEEP US
TOGETHER



SHOP
AROUND

THE WAY
I WANT TO
TOUCH YOU



MUSKRAT
LOVE



AMEP 1001.

FEATURE

by CHRIS WHITE

THE AREA of merchandising in the rock and pop music industry is an extensive one, and certainly one which can be extremely profitable to all concerned. The general items — T-shirts, concert programmes, badges and posters — have often great promotional value, particularly for publicising a new album or perhaps a concert tour, but all too often it is the artists themselves who are the first to suffer financially when their names or photographs are used without promotion to adorn some new product aimed at the massive consumer market.

In recent months, there have been two significant court actions over the matter. In New York two of the city's record retail outlets were sued for one million dollars each, for alleged unauthorized sales of Peter Frampton wall posters. The action was part of a drive by Frampton's exclusive licensing agent, Bandana Merchandise, to crack down on illegal sale and manufacture of Frampton tee-shirts, posters and iron-on transfers. The singer's manager, Dee Anthony, was the latest to strike out against the growing tendency to view commercial exploitation of celebrities as an aspect of free enterprise.

On the other hand, last November Abba lost the first round of a legal action against two British merchandising companies which were marketing T-shirts, pillow cases and other souvenirs under the Swedish group's name. A High Court judge refused to grant an injunction restraining Anabas Products and Dormbourne from their activities. The Swedish group's argument was that if the two companies were allowed to continue their activities, then it could well ruin the UK market for Abba's own merchandising campaign which is

planned to start later in 1977.

In many ways the action has been regarded as a test-case by some quarters of the music industry, signifying whether other well-known pop acts should make similar moves against the many souvenirs which capitalise upon their popularity but do not benefit them financially.

One of the main British rock merchandising companies is Brocham Ltd., based in Finchley Road, North London, and run by Mick Worwood and Peter Pike. Worwood first went into the merchandising area five years ago when he retailed T-shirts for the Lincoln Pop Festival, and sold 6,000 in two days. "That was when I realised the full potential of the market," he says. A year later he fixed a deal with the organisers of the Reading Festival and became involved with T-shirts in other areas, including personalised ones with transfers.

Worwood now looks after the creative design aspect of the company and liaises with the artists and managements, while Pike looks after the operational side of the company. The latter took a degree at the London School of Economics before joining Artist Services, a security company handling tour management. Pike worked on the promotion side of Artist Services, handling the fan club merchandise for both the Osmonds and the Bay City Rollers at the respective peaks of their careers, and issuing the necessary licences to other merchandising companies.

Brocham is quick to emphasise that all company products have the full blessing of the bands or artists concerned, and indeed the final say on quality control always lies with the artist. Pike says: "During 1975 it was estimated that the Rollers' merchandising market had a turnover in the region of £1 million and a lot of that was unofficial

Merchandising: rock's profitable sideline with its own bootleg problem

produce. There were problems in supervising it all, and in fact two companies are about to be taken into court in connection with the matter.

"The problem is the law — I spent more than four months doing background work to bring a successful action against offending companies, including taking statements from all the appropriate tour promoters. Basically the law does not recognise that artists can earn as much money from spin-offs as they do from records and concerts. The situation is changing though, and will continue to change during the next 12 months."

In Britain, copyright laws mean that only an actual logo and specific trade mark can be protected and companies are almost given free rein to use a successful group in order to sell products such as T-shirts. However, in the case of a group like Yes which has had its name designed as a stylised logo, that also falls within the jurisdiction of the law. Pike adds: "It is an area which has been totally neglected. Concert promoters do try to warn fans about being misled by unauthorised merchandise on sale outside a theatre, but even now there are those who still fall victim to such con-men.

"There isn't a royalty situation

but there should be. There have been cases for instance of programmes which have contained photographs of a band's former line-up, and one recently-produced T-shirt showed Yes's first personnel! As long as the touts describe the programmes as 'show souvenirs' then there is absolutely nothing anybody can do."

Worwood admits he moved into the market for T-shirts and programmes because previously it had been very under-exploited. "During 1973 a lot of the bands including the Who, Yes and Genesis started playing in concert halls and it began to create a whole different feeling. The kids realised that they were going to a concert and not a dance, so it made the programme market much easier to exploit. Previously there had not been all that many programmes around and those that there were usually consisted of a few record company biographical notes illustrated with some publicity shots. The market had by and large been created by the touts."

"The market for T-shirts was also very new and, for instance, there weren't even multi-coloured ones then! At Brocham we realised that the punters could make a habit of

collecting such merchandise but we made it our policy to give both good value and good quality, and make the products with the full consent of the bands and their managements."

Aside from the UK market, Brocham also caters for tours in the US, Canada, Japan, New Zealand, Australia and South America. The company has an office in New York, and several tie-ups with T-shirt printers and manufacturers in New Orleans. "We are trying to develop strong programme markets abroad," Worwood explains. "Europe is a terrible market for programme merchandise and the States is not too good. In Britain, depending upon whom the band or performer is, programme sales can be as high as one in every three concert-goers, and in Australia the average is about one in every two and a half! The best market for programmes though is Japan where quite often every person in the audience has purchased one."

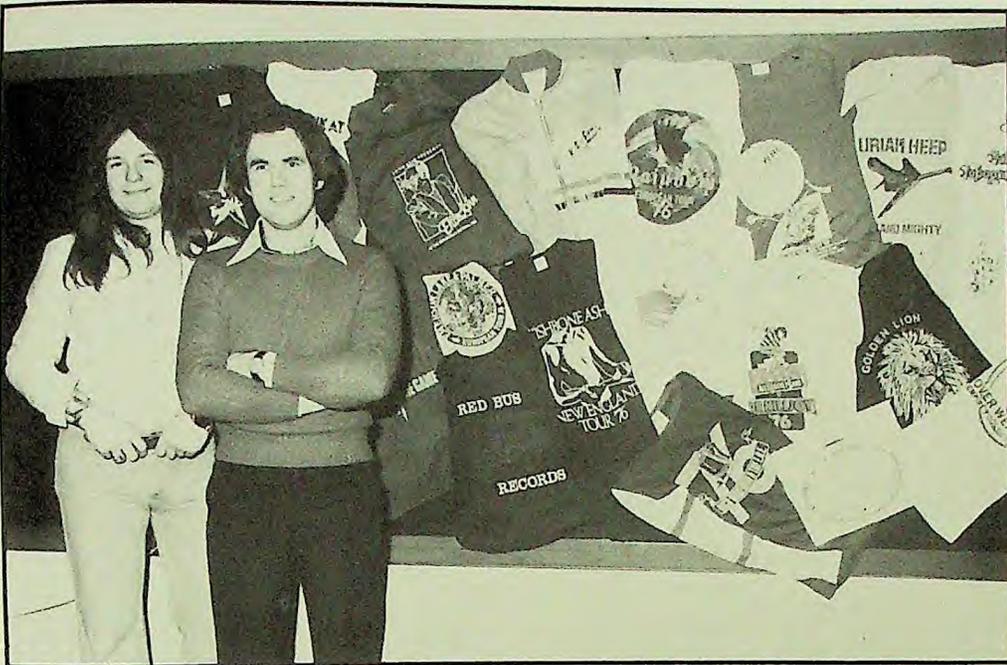
He adds: "The popularity of a group does not automatically reflect in the volume of merchandise sold but rather it depends upon the band's fan following. For instance the Rolling Stones, Genesis, Yes, ELP and the Who all have fans who like to buy posters, tee-shirts, badges

THE BEST OF JOHN DENVER

The best of John Denver Volume 2

Annie's Song
 Welcome to my morning
 (Farewell Andromeda)
 Like a sad song
 Looking for Space
 Baby, you look good
 to me tonight
 Grandma's feather bed
 I'd rather be a cowboy
 I'm sorry
 My sweet lady
 Calypso
 This old guitar





MICK WORWOOD (left) and Peter Pike who jointly run Brocham, one of the main British rock merchandising companies. Behind them are just some of the tee-shirts and sweat-shirts produced by the company, to tie-in with rock concerts and album releases.

and programmes but there are some other top names who just don't sell when it comes to merchandise. And although at Brocham we are mainly identified with the rock music field, occasionally we do get the more odd requests — as for instance quite recently, when we received an order for programmes promoting a Japanese human cannonball!

Brocham is usually involved in the early stages of a mooted tour by a rock or pop act; there are consultations with the artists themselves and management, and suggested artwork is submitted for approval or further suggestions. In

some cases, if the touring band is from the States, artwork used over there is sent to Britain and then modified slightly to cater for the slightly different UK market. Brocham also hire people to write appropriate programme notes — usually professional journalists — instead of referring to the record company biographies.

At the moment the company is developing in five different areas, including a new retail outlet downstairs at the Finchley Road offices and warehouse, which will also feature window displays designed in conjunction with record

companies. The mail-order side of the business is also being developed — "It has always been one of our weak areas in the past and until now we have never really looked upon it as an entity on its own," Worwood says.

Pet scheme for 1977 goes under the banner, Rock Authentics, and should be launched before Easter when Brocham in conjunction with a company called Ahead Of Hair — specialising in selling wigs, ear-rings and earpieces — will go into 16 stores in different parts of the country. Worwood says: "We shall be retailing products featuring 15

top bands including Wings, the Who and Genesis, and there will be four or five products per band, including the usual T-shirts, sweatshirts, posters and badges, all supplied to the stores with uniform racks and stands. We are aiming for up-market appeal.

"Rock Authentics is trying to create a selling situation and the staff will be specially trained to know about the music business. In addition we shall be helping groups to develop a logo which can then be used in other fields as well. Hopefully by the end of the year we shall be in at least 100 different outlets."

Deans and Adams Minto of Summers Row, London N12, has been in business for almost 150 years, starting life as a company producing gun components, and later belt buckles for the American Civil War. Now the company still specialises in buckles but instead of soldiers, caters in a major way for both the recording and motion picture industries. "In fact, from the end of February we shall also have an office operating in Malibu, California, and a factory at Long Beach to cater for the immense market in the US for such merchandise," says director John Fairchild. "Unfortunately in Britain, although the market for such products is booming, the main draw-back is the high cost of labour — and it is not unusual to find profits eaten away by freight costs."

Fairchild describes such merchandise as belt buckles as "silent salesmen" in that they are indirectly promoting a product or commodity, and the company concerned — whether it be in the pop or film industries, or any other business — can be assured that whatever they are advertising on the merchandise will be seen over a long period of time and by a wide range of people. "Our company caters for

anyone who wants a minimum order of 200 belt buckles but a lot of large companies and organisations have used us," Fairchild says. "Both Bell Records and United Artists Records have ordered belt buckles to their own requirements and then we get a lot of orders from various fan-clubs and in particular country music organisations."

Costs of the belt buckles obviously differ depending on the design and order quantity but in the States — where Deans and Adams have always had a big volume of export orders — Fairchild reckons that a three dollar buckle wholesale can retail for 15 dollars. In Britain the average cost of a belt is £3. "We are having to move to the US in order to remain competitive, although we will still be manufacturing and retailing belt buckles in Britain," Fairchild added.

Merchandising is a growing market according to Ray Assirati general manager of Anabas Products of Romford in Essex — the company specialises in T-shirts and sweat-shirts, as well as badges, stickers, key-rings, pendants, letter-packs, stationery and memo-pads, all featuring major pop and rock names. "We are enjoying a lot of success at the moment, and although merchandise with regard to the pop music business has been prevalent for eight or nine years, it is only in the last couple that record stores have begun to take the whole market seriously," he added.

"Probably because of the cut-price war, and other factors, a lot of record dealers have begun to realise that they need our type of merchandise in order to boost their profits. Anabas had done a lot of research into the merchandising market and we have tried to gauge what the consumers, particularly the

TO PAGE 22

JOHN DENVER



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FEATURE

Merchandising: rock's profitable sideline

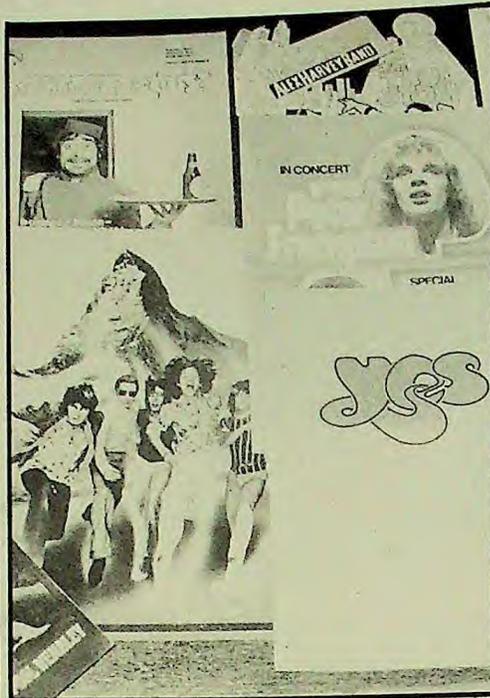
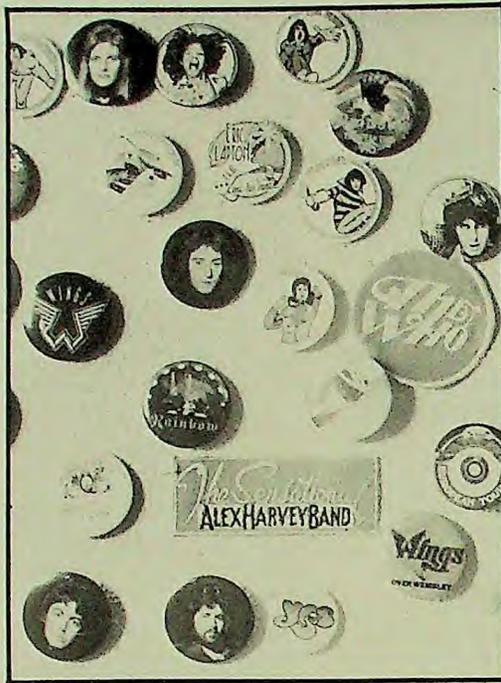
FROM PAGE 21

kids, are looking for. So far we have had a very good reaction."

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

Anabas Products was formed two years ago as a subsidiary company of Wilding Office Equipment — "The establishment has gone into rock merchandising" — and now exports at least 25 per cent of its output to the US, South Africa, Japan, Australasia and Scandinavia. "European countries are becoming more aware of the merchandising market and apart from the usual orders for international names, there is also demand for local artists and groups," Assirati says.

Anabas' recent court case with Abba turned the spotlight fully on to the merchandising market. According to Assirati, providing neither copyright nor a trademark are breached then companies are within the law in producing rock and pop merchandise. The product must also not be derogatory to the artist or band concerned. Assirati says: "The outcome of the Abba case, if it



goes against us, could have widespread repercussions within the industry. Fortunately, so far the judge has taken our side and we have been acting within the law.

"So far as it is possible, Annabas has tried to work with a lot of the stars involved, and the results have worked out well, but there are those names who insist on astronomical advances which really aren't realistic. They seem to think that the

royalties should bear some comparison to those of records. Too many rock and pop names get hold of the wrong end of the stick — they think that merchandising companies are making colossal profits which is ridiculous — one international star doesn't make or break a company, but rather it is the accumulated artists and paraphernalia."

In fact so far as posters and photographs are concerned,

providing a merchandising company has the necessary copyright clearance on a photograph of an artist, then there is no reason for that particular person — or his management — to be informed. The crunch comes when photographs copyrighted either to record companies or acts are used without authority.

Most of Anabas' consumer research comes from either asking

retailers for their opinions, or the fans themselves. New products are generally test-marketed and if successful are then spread accordingly. The company also caters for record companies however and a recent order for John Lodge tee-shirts, to promote his new album, was met within hours. Some of the products are manufactured in the States — including the tee-shirt transfers — while others are made on Anabas' premises in Romford.

GAS — Great Alternative Stores Ltd. — based in Acton Lane, NW10, was set-up by Richard Sanders seven years ago and has become a thriving company, involving Gas Printing, GBTC and Gas Wholesaling. At the moment the company has a wholesale operation at 12 Great Western Road, and GAS tee-shirts and sweat shirts are distributed to shops and boutiques throughout the London area. A spokesman said: "Business is good but it could be better — at the moment we are getting a lot of orders but not solely from the music industry. Apart from the usual record companies, recording studios and promoters, our order book also includes the National Theatre, Shure Electronics, Ford Rally and various colleges and universities."

GAS both manufactures and prints T-shirts, hooded sweat-shirts and cotton bomber jackets. The company uses a Vastex machine which is capable of printing a four-colour T-shirt. Because of the decreased value of the pound GAS is also receiving a lot of interest from the US and there are plans to move more heavily into that market at a later stage.

FOR THE TOP



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Mac Kisseen

"Stone Walls"

STAT 42

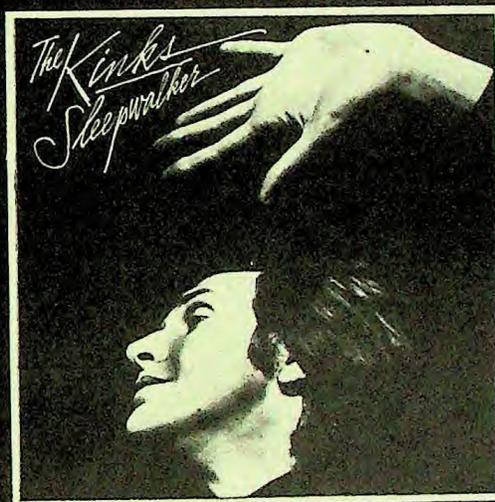
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FEATURE

Damont: five years old, ten million units, and still only 50p an album

by JOHN HAYWARD

INFLATION HAS raged since the launch of Damont Records five years ago, but the company's Stereo Gold Award product has registered only one retail price rise its albums soared from 49p to 50p.

And although another price hike is in the pipeline, it is not expected that the records will retail at more than the price of the average single.

It is a pricing policy that has paid off handsomely for Damont, contract pressers as well as a record company. Its presses are in use 24 hours a day turning out vast quantities of product for other people as well as its own Stereo Gold Award albums which are marketed exclusively through the Woolworths chain.

The obvious question is: "How do they do it?" And with his company approaching its fifth birthday Damont boss Monty Presky has three answers. "We have a small tight organisation which is carefully managed and watches its costs. We are prepared to live with small margins and volume. We do not incur the speculative recording costs that the major record companies have to invest."

And ten million units in five years operation and an expected turnover of £2 million plus justifies Presky's approach with Stereo Gold Award.

The background to Damont makes interesting reading. Presky's record industry experience began in 1950 when he ran the old Oriole factory before the advent of CBS.

He then became production manager for Pye and went on to introduce the UK's first budget series — Pye Golden Guinea of which he was label manager.

His duties involved him in repertoire, and as American Dave Miller had much of this, the two stayed in close contact with each other.

In 1967 Miller launched Stereo Gold Award in the U.S. and licensed it to Pye who made it available to Woolworth's Via Record Merchandisers at 67p.

In 1972 Presky and Miller decided to go independent and made up the name Damont from Dave and Monty. They reduced the price of their label to 49p and have since expanded from a staff of the two directors and a secretary to a custom pressing concern with its own 12,500 square foot factory with a staff of 80. Ten million albums have been sold.

The use of Woolworth's as the label's sole retail outlet was a carefully considered move. "Woolworth has a flow of around 15 million of the sort of customers we are aiming at through its doors every day," said Presky. "Woolies have been good to us, they market our product well and their customer profile is ideal for us. In return, we supply them with good quality albums at an unbeatable price."

Damont aims to issue about 20 new titles every year and has a catalogue of around 80, ranging



DAMONT MANAGING director Monty Presky (right), presenting Bob Egerton, Woolworths record buyer, with a gold disc to mark the sale of five million Stereo Gold Award albums.

from top quality recordings of the classics by famous orchestras through to items recorded by session musicians like Tribute To Elvis Presley.

Many Damont albums are made specially for the party market, like Disco Soul and Hammond Dance Party. All are inexpensively produced and Presky knows they will all sell a minimum of 30,000 with big sellers like an album of Strauss Waltzes going up to 350,000. Presky says he goes for a mood rather than an artist when he plans a release and tries to span the whole spread of tastes, so anyone browsing through a rack will find something he likes.

The 50p price tag has been a great selling point. Housewives often buy two for £1.00 and he fears the edge might go off the sales when the price goes up to 60p soon. However, he says he cannot absorb any further rises in overheads.

Sales and distribution are handled from Damont's Hayes Headquarters — just up the road from Record Merchandisers and round the corner from Music For Pleasure — with each Woolworth store being carefully indexed. A tag return system means that Damont knows exactly what stocks each store holds in any one month.

And despite overheads that have risen by upwards of 40 per cent in five years, the company has pegged its prices with only a 1p rise in that time. "We must be the only Woolworth's line to remain virtually

unchanged in price in that period," commented Presky with a certain amount of pride.

Raw materials and pressing costs are the same for anyone in the record industry, but by using cover versions by session men, Damont cut out the artists royalty expenses that are borne by the major record companies.

But copyright is a different matter. Many of the classics are now out of copyright, but publishing royalties are paid as a percentage of retail price, so Damont has to pay the minimum fee of .313p per song on copyrighted material.

Understandably, Presky is a bitter opponent of any rise in publisher's royalties and was a witness for the BPI in opposing any rise in royalty rates at the recent public enquiry into statutory royalties.

But Stereo Gold Award is only half of Damont's business. The other 50 per cent of turnover comes from the custom pressing business of which Presky reckons 30 per cent is exported.

"We have pressed for every major record company apart from Decca and virtually all the tv compilation companies," he stated. He said his ten 12-ins presses and four 7-ins units were booked solid until the end of April, and confirmed that the unprecedented boom in singles sales that has hit the market has taken up all the slack that may normally exist at this time of year.

He is also among the many pressers who are hard at work on

WEA's Frank Sinatra package, while at other times of the year his presses are occupied with other widely differing jobs — the strangest being the French version of the instruction record that goes with K-Tel's multi-exerciser. It went into 100,000 units last year.

"We have the capability of turning round six million albums and around two million singles in a year," said Hackney-born Presky. "Our presses are going 24 hours per day and last November we produced three quarters of a million records in a month."

He believes that tape is likely to make further inroads into the music market in the future, but currently has no plans for entering that field. "We take things as they come," he commented. "Technology might advance to the point where budget tapes are a possibility, but I believe there is plenty of life left in the disc market."

"It would be nice to get involved in full price product, but we are geared up as a budget company, and this is the market we know best and that we are best known for."

"In the past 25 years the record industry has expanded enormously. Music has become a great international language. Our repertoire is licensed in 20 countries all over the world while 10 million people have bought our records and have had a lot of pleasure out of our work. That really is a very satisfying thought."

Danny Ray

says thank you

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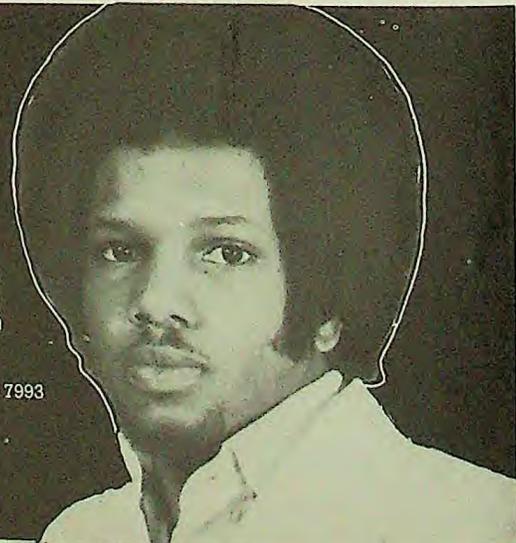
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TALENT

Whitfield + Love = a smiling face

by ADAM WHITE

THE LAST time this writer saw Norman Whitfield, leaning on a car in the basement garage of Motown's Sunset Boulevard headquarters in Los Angeles, his was not a smiling face. The source of the disgruntlement was not established.

Today, nine months later, Whitfield must be a happy man. He is now the proud owner of a shiny new record label, which bears his name and has already scored its first UK hit: the Undisputed Truth's *You + Me = Love*.

He can boast of other, current achievement, too: two songs from his score for *Car Wash* (the cinematic story, so far unseen in Britain, of a day in the life of an autocleaning establishment) have registered in the charts here via his

proteges, Rose Royce — and much of the other music from the soundtrack, including Royce's next single, *I Wanna Get Next To You*, is receiving wide-spread disco airplay.

Norman Whitfield, in record industry parlance, is hot.

Yet it's hardly a novel experience for the 36-year-old New Yorker, who has been producing records for half his life. The man's first experience of the music business occurred a few years after the Whitfield family moved from New York to Detroit, and he was employed in an a&r capacity by one of the Motor City's small time labels, Thelma. From there, he went to another local outfit: Motown.

Berry Gordy's brainchild was also small then, but growing, and

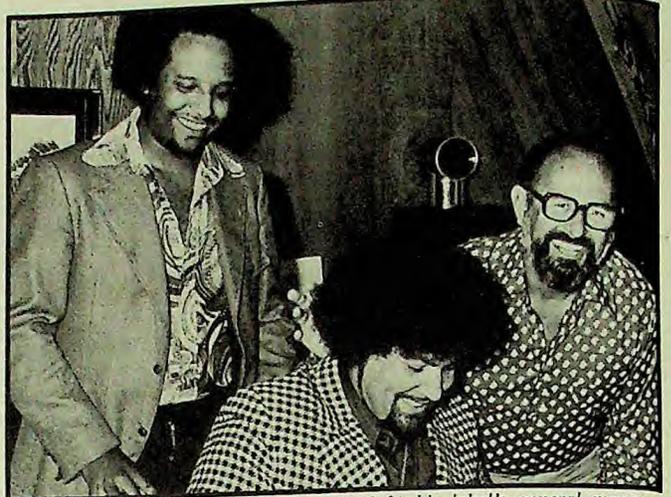
Whitfield grew with it. His first significant success as a composer was Marvin Gaye's 1963 hit, *Pride And Joy*, and it was followed by work with the Marvelettes, Kim Weston, the Velvelettes and — beginning with a song written in collaboration with Smokey Robinson — the Temptations.

That quintet, just beginning to break through in the US on a substantial scale, developed into the prime vehicle for Whitfield's composing and producing talents. From mainstream Motown recordings like *I Wish It Would Rain*, *I Could Never Love Another* and *You're My Everything*, he took them into the vanguard of new wave r&b during the late Sixties and early Seventies with *Cloud Nine*, *Runaway Child Running Wild*, *Ball Of Confusion*, *Papa Was A Rolling Stone* and *Masterpiece*.

He also turned his creativity towards another Motown act, the Undisputed Truth, and helped them rise to star status with *Smiling Faces Sometimes* and *You Make Your Own Heaven And Hell Here On Earth*.

Whitfield's desire for his own record label was originally born during his Motown tenure, and initial contracts drawn up. But it didn't actually materialise until he left the company (by then located in Los Angeles) to pursue an independent career of writing and producing. MCA was among the companies Norman spoke to first about funding and forming Whitfield, but it was with Warner Brothers that he finally reached agreement.

MCA did get *Car Wash*, though,



NORMAN WHITFIELD (seated) with (left) his label's general manager, Walter Ainsworth, and Warner Brothers chairman and president, Mo Ostin.

and it is from the soundtrack music that Rose Royce's twin UK hits, the title track of the film and *Put Your Money Where Your Mouth Is*, originate. Royce itself is a ten-piece band which once toured Europe in 1973 backing Edwin Starr: lead vocals feature Gwen Dickey. Their next recordings will be issued under the Whitfield logo itself.

Apart from Royce, Whitfield will shortly reveal *Nytro*, a self-contained eight-piece fronted by vocalist Robert Justice. Their album, due for rush-release in Britain in March, was cut under Norman Whitfield's supervision in Los Angeles recently.

And then there is the Truth. Their current popularity is indeed

undisputed, and the UK sales of *You + Me = Love* have swiftly been consolidated by an LP, *Method To The Madness*. The group is now led by Joe Harris, an original member from the Motown days (and, at one time, with the Ohio Players) and showcases the lead vocals of Taka Boom, sister of Rufus' Chaka Khan; the line-up is rounded out by Calvin Stephenson and Tyrone Barkley.

They use a number of attention-getting devices on stage (from glitter guns to greasepaint), much as Norman Whitfield uses attention-getting devices on disc. And like all Whitfield's acts, Joe, Taka, Calvin and Tyrone are kicking the r&b old guard resolutely in the shins, with no small success. And that's the truth.



Undisputed Truth.

The Manhattans



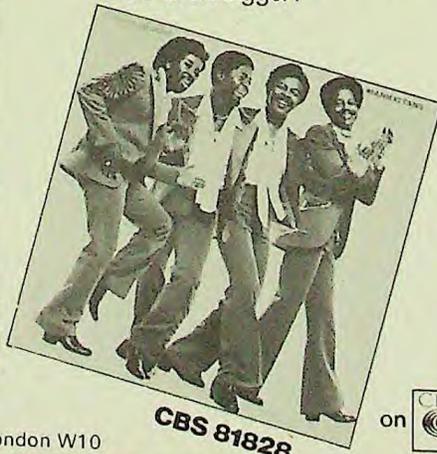
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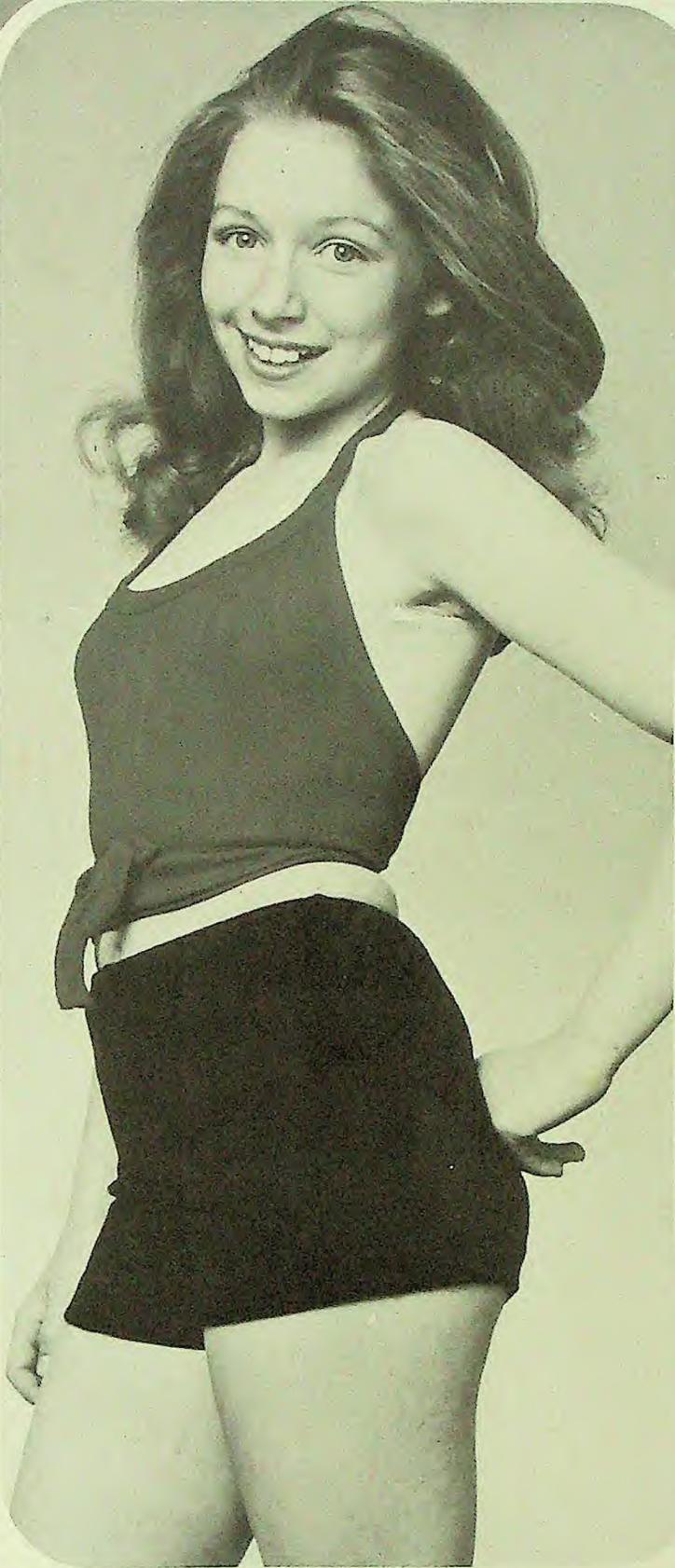
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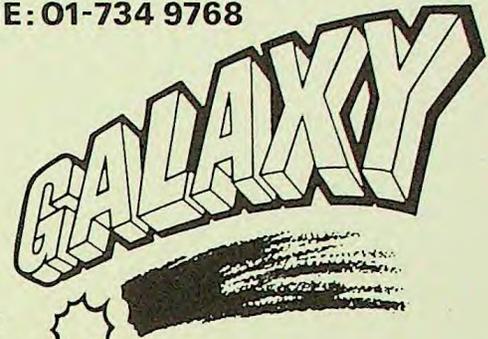
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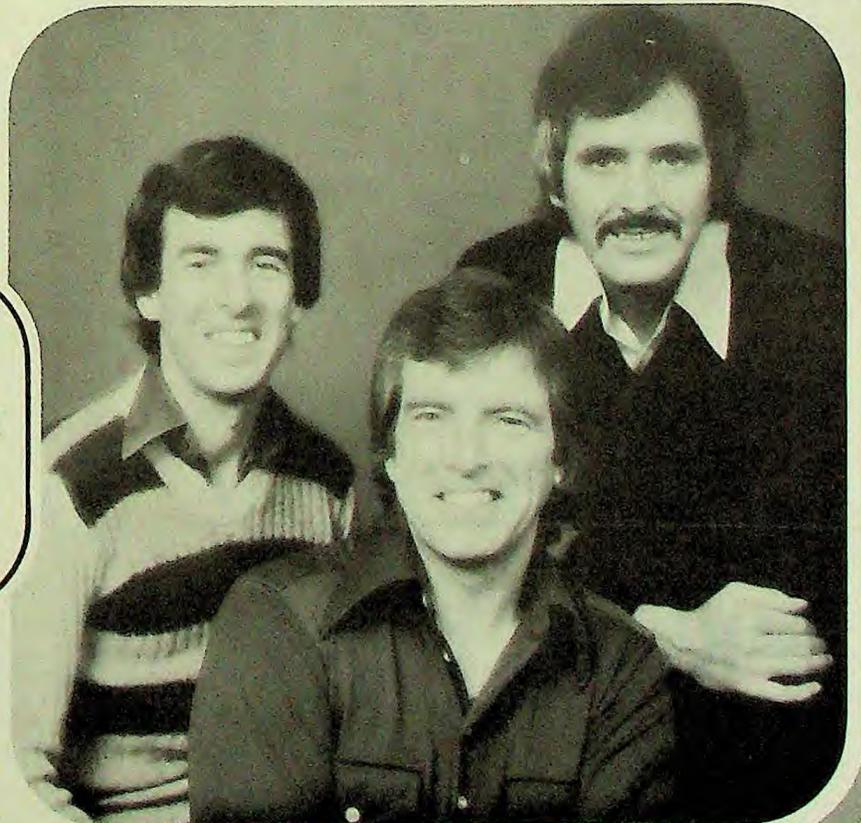
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TALENT

Third lease of life for Shadows

by DAVID LONGMAN

THE SHADOWS 20 Golden Greats is described by Bruce Welch as "the Shadows, warts and all." The album is a collection of 20 A sides, which have all charted, whereas their earlier compilations such as the album Shadows Greatest Hits, have included a fair number of B sides.

Welch and Hank Marvin have just finished a nationwide promotional tour of radio and TV stations, and are pleased with the EMI decision to repackage the material, though Welch says that when he first saw the album sleeve he was not too happy.

"Negotiations had been carried out with our manager Peter Gormley, and the first we knew about the album was when the finished product was put before us," says Welch.

The prime reason for delight among the members of the group is that in essence, they are to have a third life. In the 1960s, the group had a string of hit records and tours, and their combination with Cliff Richard was one of 'the' music business partnerships. Their second life came with the Eurovision Song Contest in 1975 when Let Me Be The One topped the charts, though a follow-up single missed the top 50.

EMI is anticipating up to a million sales of the compilation album, and both Welch and Marvin agree, that this is their third bite at the cherry. "For any group to sell nearly a million albums more than a dozen years after the product was first released can't be bad in anyone's eyes. You have to remember that none of our albums when first released ever sold half a million, though the Greatest Hits LP sold 450,000."

Welch says he feels too old to start the big music business treadmill all over again. The pressures to tour again as a band have never stopped, though obviously more offers are coming in now with the new compilation.

Marvin says that he really enjoyed the five concerts the group did at the time of Eurovision, as did Welch and the other members of the group. The main obstacle for a more permanent reunion would be the other interests the group are now involved in.

Marvin has been "laid back" he says with a cheeky smile. He has been producing the Scandinavian group Flair, who were signed to BASF at one stage, and a new recording deal is being sought. Welch has been producing Cliff Richard and has recently signed a production deal with DJM to handle Stephanie de Sykes, and Brian Bennett is involved similarly with the Sweeney's Dennis Waterman, and has also been spending time with Richard as well as working on his own project album.

Welch has viewed the last two months with an experienced eye. He has noticed the changes in marketing and promotion. He observes that at the launch of the album, and also at the radio station tour press lunch last week, vast sums of money were spent. "I remember a time when Cliff and ourselves were taken out to a coffee house in the old days to talk over plans for an album. Everything's changed, with the music business becoming a vast machine.

"It's got to be great that we can sell so many albums after so many



The Shadows — as they were.

years. People often criticise the compilation albums as a bastardisation, but I don't think that's true. I'm not going to hide my head and run when people say to me that I'm going to make money out of the album. It's got to be remembered that we are in the music business, and the idea of a business is to make money."

The selection of tracks for the album was quite simple. In essence it was only A sides which were considered. The reason for leaving off Let Me Be The One was that as

Welch says, "We wanted to keep the album as instrumentals. Naturally the royalty rate was different on the Eurovision single, but that didn't influence the decision at all."

So there will be pressure on the Shadows to team up again. Their own individual work prohibits any permanent re-formation, and the fact that John Farrar is presently working in America puts other obstacles in the way. One record company is said to be trying to bring the group together again, with Jet Harris back in the lineup, though Welch says that he knows nothing of the idea.

"I'm too old for the whole business of touring all over again. I love opening nights and closing nights, but it is the 30-odd days in between that get me down. I'm too old for leaping in and out of coaches at every town in the country. What pop stars say about going out on the road again is right. There is no enjoyment in night after night being asked to play your hits over and over again. There are however, a surprisingly large number of groups from the 1960s who still go out every night of the week working mens clubs and dance halls."

As so many performers say, the pop business has to be enjoyed. Welch looks back upon the

Eurovision success without any regrets, and says that without exception, every performer he knows of has groaned when the thought of the contest comes up. "The whole thing started when along with a number of the singers, we were invited to play a charity concert at the Palladium in aid of the BBC tv producer's widow Mrs Colin Sharman. That evening in late '74 we did the whole routine, the steps, the swinging of the guitars and the crowd loved it. Bill Cotton was in the audience, and afterwards suggested we might like to do the contest.

"We went to Stockholm for the final, and we enjoyed everything, though I wish I'd been able to remember the words to the song. There is a certain something about performing in front of 500 million people, and we really enjoyed it, and around that time we did five concerts which were great, but more would have been awful," says Welch.

The future of the Shadows as a group is currently being worked out by managers and agents, but it looks as if a short tour will be set for the autumn, with another new album being recorded during the summer.

Marvin himself is relishing the idea of touring the country again, and he says that the promotional tour of the country currently being undertaken will be of great interest. He is secretly hoping that the revival of the group's music and his own guitar work will inspire the more traditional use of the instrument. "In my day, there weren't the lavish recording facilities open to musicians of today. You went into a studio which was two-track mono, and there was no editing or dubbing so what the public is hearing on this album is the original material, though Bruce has polished up the recordings, putting a bit of EQ on the tracks."

The Shadows as a group may not be a permanently viable proposition as a touring outfit, but in terms of sales, EMI knows the record will go to the top of the chart. The only question is how long it will stay there? Perhaps in 1987, four 45 year old musicians will once again be dusting down their guitars and drum kit to make another series of appearances, and EMI will have re-processed the Shadows 20 Golden Greats into a quadrasonic video disc, and it will again be Number 1 — if Bruce Welch can remember the words!

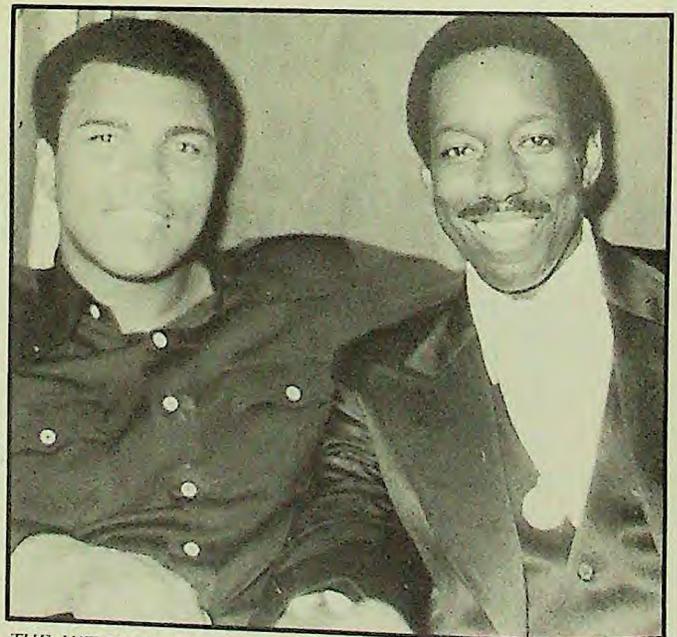
IMPORTANT NOTICE TO RETAILERS

In order to avoid confusion with the English Group "THE FOUNDATIONS", Spark Records Ltd. has agreed to re-label the current release "RUNNING AWAY" (SRL 1150 — previously labelled as by "FOUNDATION") as "RUNNING AWAY" by "JERRY DEVLIN"

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THE HIT Man? Alvin Cash, that is, pictured here with longtime friend Muhammad Ali. It was the champ who encouraged Cash to write and record The Ali Shuffle, which is featured in a forthcoming movie based on Ali's life, and it is Britain's Contempo Records which issues the single this Friday (18). Cash visited London last week for promotion.

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RETAILING

The modern touch in Old Maidstone

YOU CAN walk much of Maidstone's shopping area and not see a newsagent. With record shops, when you include the multiples, it's different. They seem everywhere, and one of these is Shapes of Sound and located at 79 Bank Street.

Bank Street, for some of its course, runs parallel with the High St, somewhat hidden but attractive, with a hint of old Maidstone. Old or not, Bank Street is brought into the modern age by the bold sign outside Shapes proclaiming that it provides the best and cheapest service for the record buyer.

Shapes is managed by Brenda and Fred Germain and it belongs to a small independent chain of three shops, the other two being at Herne Hill and Caterham. Each shop has its own individual lay-out and selling schemes, but these days buying is done collectively for the three. This has happened because of record companies and TV promotion style firms demanding higher basic orders. Also, they found in earlier days that one shop over-ordered and sometimes the other two could not soak up the surplus. It means for Fred Germain a twice weekly journey by car to London, but he finds personal collection more reliable than firms which provide delivery.

Christmas trade was good and the New Year is far from dismal, though in common with many dealers, they have not always been able to meet the demand for records pressed from EMI factories, and shortages have in one or two instances affected WEA also.

TV albums still predominate in their sales, particularly Bert Weedon. Not being totally a believer in the power of tv advertising Mrs. Germain is pleasantly surprised they sold so many of Petula Clarke's

EDITED
by
TERRI ANDERSON

recent hit compilation.

Shapes discounts some records by 20p-25p, others 60p-65p and they sell singles at 60p. They stock a wide range of "golden oldies" because there is no lack of enquiries for past hits. Currently, it seems, Viva Espana and Dracula's Hot Blood are two wanted items.

One new addition to their shop has been an extensive wall of greeting cards and other similar items and it's been an enormous success.

Subject to their own final approval, the Germain's leave the shop's internal displays to record companies, but they dress their front window.

Shapes of Sound caters for a wide cross-section of record buyer and the owners feel they score because of their customer relations. People do not want the coldness of a multiple and there will always be a place for the shop where someone recognises the customer and receives in return the trust that they will work hard to serve the customer's wants.

Mrs. Germain enjoys managing a shop and finds its endless variety stimulating. As far as problems are concerned, she seems remarkably free of them, though like anyone she is slightly worried at the continual up-pricing of merchandise and at the cost of some recent double-albums. On that point, in common with many, she feels strongly that something ought to be done by the industry to discourage multiples from discounting ridiculous amounts on records.



AT THE opening of Radio Clyde dj Tom Ferrie's Record Machine in Barrhead the arrival of Sydney Devine to cut the ribbon meant that the street had to be closed to traffic for a while and four stewards were needed to control the crowd. The shop is the only record shop in the town and Ferrie's first venture into retailing. Ferrie (left) and Devine are pictured here at the opening.

The deletions problem

LETTER

THIS LETTER is not meant as a complaint, but more as constructive criticism, not only for the company involved but for all the other majors. In the past couple of weeks I have received a copy of the new and up to date singles catalogue from Phonogram, and written on it is — I quote — "All releases available as at January 1st 1977." Being a shop with a large selection of oldies and relatively hard to get specials (ranging from rock and soul through the catalogue to standards such as Passing Strangers), I had a look through, and to my surprise I saw Classical Gas by Beggars Opera; Joybringer by Manfred Mann (which I took two special orders for); and A Walk In The Black Forest by Horst Jankowski, coupled with The Wedding by Julie Rogers. On seeing this I immediately ordered 12 Black Forest, 12 Joybringer and six Classical Gas on my next Phonodisc order. Imagine my surprise when, two days later, on my delivery note I discovered that all three singles had been deleted — for some time now — and therefore I had to make two refunds from my special orders, and was put to a lot of bother over something that really shouldn't have happened. In all fairness I knew that these singles had been deleted previously, but what would any other dealer do, confronted with the information? Would he think that they had been reinstated in the catalogue due to demand? Or would he just naturally know that they were still deleted? I know that not many dealers I know would think that. Closing, I would just like to say that the next time I get a Phonogram singles catalogue I hope it is as up to date and correct as it says it is. DALE UTTERSON; Disque, New Green Market, Newcastle-upon-Tyne.

• The retailing editor replies:

SOME BASIC reasons why a deleted single may appear in a current catalogue of any record company

were outlined by Kathlyn Newby, catalogue editor for Phonogram. "You must realise that any catalogue is almost inevitably out of date by the time it comes out, simply because of the time it takes to get the thing printed and distributed, I print things as they are at the time I close my book to go to press; if the catalogue is out of sync it is my bad luck — and the retailers' bad luck — but our catalogue, like other companies', carries a warning that we reserve the right to delete titles at any time. That is unavoidable — there can be contractual difficulties with a band, or a company may lose a label, and as a result records may have suddenly to be deleted. There is also the situation where a record is in the catalogue, stocks run out, and the decision is taken not to re-press. The decision will mean discussions, meetings, and finally a note that this has happened will reach me — but I cannot know about it until then. Not only does it seem that the catalogue editor is inevitably the last person to be told of deletions, but also, particularly with albums, the process of omitting it from a pending catalogue, or removing it from one which has perhaps reached the galley proof stage, is not that easy. With an album it can mean remembering to remove 12 to 15 separate cards from different files (titles of tracks, composers, album title etc)". Dealing with the particular cases mentioned in this letter Miss Newby said the last deletions list she had was dated December 10. Classical Gas and Joybringer were not on it, but a check showed that they were in fact deleted. However, the Horst Jankowski / Julie Rogers single is definitely not deleted, so perhaps in this case re-ordering would bring satisfactory results.

Jazz imports from Japan selling at £12.50

IMPORTED JAZZ albums from Japan have been selling at prices between £7.50 and £12.50 at Flyover Records on Hammersmith Broadway.

Flyover director Louis Raynor began negotiations to import the albums from a Japanese one-stop some months ago after getting repeated requests for certain jazz product unavailable in the UK.

So far he has sold 45 copies of the double album Weather Report in Tokyo (CBS Sony) at £12.50 a time and he reports substantial sales of Miles Davis's Pangaea (CBS Sony) and Anthony Braxton's Town Hall 1972, a double album on Trio.

Among the 60 plus titles Raynor is importing are many reissues on the Riverside label, and a wide variety of jazz recordings on the East Wind, CBS Sony, Trio, Joyce, JVC, Seabreeze, Vogue, Storyville and 'Byg labels.

Training award win

AMONG THE 30 winners of the Distributive Industry Training Board's Training Award, is Brady's Music Ltd, of Market Place, Crystal House, Preston, a record and greetings card retailers under the managing directorship of Mr. T. Brady. To qualify for the award companies must have a high standard of staff training, and successful enterprises are entitled to display the award symbol on their premises and in their advertising. Before the winning 30 were chosen all applicants had visits — both at their headquarters and branches — from training advisers, who interviewed staff.

Sheet music catalogued

MUSIC DEALERS have been circulated with a list of all the available sheet music and song folios in the Campbell Connelly catalogue, which is now to be distributed by EMI Music publishing company. Apart from a sizeable list of international hits spanning the past ten years, the company has a great number of standard song copyrights — as varied in style as Show Me The Way To Go Home, Telstar and Satin Doll. It is the intention of EMI Music and Campbell Connelly to ensure that all the best of these will again be available for sale, and will be re-used in modern folios. The Campbell Connelly deal follows a similar arrangement made with Screen Gems last September.



RETAILERS OF radio and hi-fi equipment helped out with running a recent competition run by London's Capital Radio, and the winner, Sharon Ohayon, is seen here receiving her £1,000 cheque from Capital man Adrian Love. She entered through Chappell's store in New Bond Street, and her list of ten records guaranteed to make a party go with a swing included Whiter Shade Of Pale (Procul Harum); Brown Sugar (Rolling Stones); Heard It Through The Grapevine (Marvin Gaye); My Generation (The Who); Jailhouse Rock (Elvis Presley); and Otis Redding's Dock Of The Bay.

City Records to go on with expansion plans

by TERRI ANDERSON

A FIRE WHICH razed 15,000 square feet of warehouse, and its contents worth around £250,000 — and an office full of stored paperwork — forced Cyril Spencer Ltd to move warehouse and headquarters from their premises in Edmonton, North London, a few weeks ago. After less than three weeks in temporary accommodation in a cellar under one of its City of London retail shops, the company which incorporates the City Records and Tapes chain found new warehouse premises in the heart of London's West End, at 105-109

Oxford Street; then within days, an IRA bombing campaign in the area brought the prospect of destruction close again, but happily not too close.

The fire and the move have not affected plans for the expansion of City Records and Tapes, which at the time had seven shops (six in the City and one in Oxford Street) and four more planned for the near future. The aim is to increase the chain to 20 or 30 by the end of the year, with the expansion from central London to the suburbs. The first of the new shops will open very shortly in Fenchurch Street.

The story of City Records and Tapes has been one of fairly rapid

expansion throughout its short history since the first of its shops opened in July 1975. The directors describe themselves as "a very close knit community" and see the fact that key people in the operation are all old friends as being one of the reasons why things move smoothly and quickly.

All stock is ordered centrally into the warehouse and delivered by the company's own vans. Stock is also often acquired in very large amounts through the City Records policy of buying whole retail outfits, imports, overstocks, or bankrupt stock. In this way they sometimes acquire thousands of pounds worth of records at a time.

The directors feel that the shops have done well and will continue to do well because of the image they have built for themselves. "We offer bargains all the time," explains Jack Pearce, "but we don't try to compete directly with the multiples. We can offer a very wide and interesting range of stock at low prices because of our policy of bulk buying. You can build a business by leaps and bounds if you are doing it this way."

The first 18-months have brought a degree of success which has convinced the company that, despite general economic gloom and the sad evidence of many independent

record dealers falling by the wayside, the plans for an expansion deserving the description explosive should go ahead. The ability to move quickly in buying stock, or acquiring shop premises, at the right time and the right price is coupled with a streamlined method of setting up new business. This includes retaining builders and carpenters who can quickly convert premises into a City Records and Tapes shop, ready for working according to the company's own methods. The in-house record is for a shop where the acquisition of lease and stock was followed by complete conversion of displays and sorting of stock within 36 hours.

JOHN HUMPHRIES

Music House 25 Exmouth Market London EC1R 4QL

Telephone 01-278 1457



19th FEBRUARY, 1977.

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Music Master 1977 will contain details of all pop albums and tapes currently available in the U.K., plus details of all singles released in 1975 and 1976.

Yours sincerely,

John Humphries

John Humphries.

? Andy Tony

? Some deal

John
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8320
Crazy

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The right approach to buying speakers

EDITED
by
CLEMENT
BROWN

THE MERE suggestion that loudspeakers represent a difficult area of high quality audio is likely to bring nods of agreement from hi-fi enthusiasts, actual or potential. Unfortunately, the 'problems' are more often assumed than properly considered.

That is hardly reasonable. It is true, of course, that some listeners make a bad choice. They buy speakers on hearsay — rather than hearing — and then find after a while that they don't like the characteristic sound quality. It's rather like not liking the taste of something: one would not buy that product again, and one does not cheerfully bear living with it.

It's then that impressions are put into words: 'too bright and steely', they declare, or 'why is it plummy and lacking in bite'. Others are more aware of vague unease, rather than distaste, and wish they had considered purchase at greater length before having to repent at leisure.

This is not to suggest that they chose rubbish. Far from it. We can be sure that many of the speakers concerned were capable of yielding pretty good figures on test. But tests are still somewhat lacking in information enabling a potential buyer to assess characteristic sound quality at long range.

Without doubt, methods of test are constantly being improved, and overall the aim is to show up the speaker's accuracy as a transducer. That is, we want the answer to the question — does the speaker's acoustic output bear a good likeness to the programme fed into it?

As the moment of decision is approached, however, there can be no substitute for eager pairs of ears. The customer's ears and brain form the keenest instrument of all, and it is most unwise to choose speakers without hearing them. How can anyone assure another person — a complete stranger — that he will like a complex of sounds? You might as well offer to choose his house or car for him!

It's common sense, really. There is no big problem if the buyer is encouraged to short-list the possibilities, move on to the probables, and then finally decide on what is right for him. The serious hi-fi dealer can play an important role in promoting common sense and making more satisfied customers.

Often it is held that speaker selection is very 'personal'. This is certainly true where buying a sound is concerned. But the factors of personal selection are complex. Faced with dozens of models that would probably qualify to some extent, the hopeful listener can narrow the field on consideration of

price and size alone. It seems obvious, yet it does not always occur to the newcomer to hi-fi.

Doubts about technical basics such as matching may prune the list further. Some buyers will avoid certain models on simple grounds of appearance, and nothing could be more personal than that, even though a few acoustically superior models may be passed over.

The thoughtful enthusiast, anxious to do the job properly, may get down to a list of three or four probables. These may result from impressions gained from reading — and reputations. He will seek an audition. Demonstration technique is straightforward, though a few salient points should be noted.

Not every dealer can provide ideal listening-room conditions, with high isolation from background distractions and a domestic-style setting, but anyone can ensure that — for example — a realistic stereo spacing is given to all pairs of speakers under test. A spacing of around 6 to 9 feet is typical.

Since speaker sensitivities vary, provision should be made for equalising the loudness of the group. Varying levels are bound to confuse. On the other hand, if sensitivity contrasts are the subject of study, this can be checked separately.

Calm listening, with switching between pairs of speakers, is best. This shows up the differences as nothing else can. A professionally made tape recording is by far the

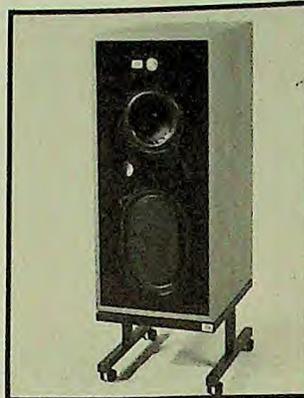
best for demonstrations: it should be at 7½ inches per second, incorporating simple but carefully devised 'live' sound such as close and distantly mixed sound effects and — above all — a speaking voice, free from boominess.

Otherwise discs in good condition, played by a top-grade pickup, will be the alternative. Varying musical selections (research the well-reviewed items and watch for Music Week hi-fi recommendations) can be gauged to suit most people. Conversation is stereo can be obtained from radio via the hi-fi system. It must be VHF/FM radio, and a high signal-noise ratio is imperative.

A careful audition should clinch the matter. If misgivings arise very strongly, there is much to be said for leaving the most liked pair of speakers in a customer's home for an evening or two while he checks the impact of hi-fi under familiar conditions. Some of the more intrepid dealers have found that once hi-fi goodies get into the home they seldom come out again!

Qualities that the keen listener will notice quickly may not be so apparent to the inexperienced until there has been time to take them in. Colourations of the sound (they are impurities of many kinds) affect acceptance by individual listeners according to their experience of listening. As with stereo itself, it is something that has to be learned.

These qualities give rise to



Monitor Audio MA1/11

familiar attempts to describe what is happening — a 'hollow' or 'nasal' sound, a 'glassy' forwardness or a 'veiled' effect. A particular characteristic does not imply lack of acceptance (if it did, fewer speakers would be sold), but time must be allowed for listening and evaluation.

Technical requirements are few and fairly evident. Most amplifiers and receivers require a load of around 8 ohms and very many speakers have then nominal impedance. Study any special notes supplied by manufacturers. Any exceptions are soon discovered: some European audio systems are based on 4 ohms nominal impedance. In any event beware of advising on extra speaker loads unless the amplifier has specific facilities for these. When in doubt query the manufacturer's data most carefully.

Misunderstandings about power tend to affect the whole system and not just the speakers. As we have stressed on other occasions, the best hi-fi is rated to suit individual circumstances, with size of room as a prominent factor. It should be obvious that, if a big room justifies a 50-watt rating in the amplifier, the speakers should be capable of facing the music.

Severe problems are not likely so long as extreme mismatches are avoided. Low-rated bookshelf speakers do not consort with potent amplifiers in the professional class, destined for spacious lounges — and such mini-speakers would sound silly anyway, assuming they were not destroyed by peaky inputs.

Deal with worries based on quite small power differences which, by the greatest stretch of the imagination, cannot be called mismatches. Typically, inexperienced enthusiasts may be concerned about discrepancies of a few watts, becoming pointlessly worried about a 30-watt amplifier driving 25-watt speakers. In any case a doubling of power represents a sound level change of only 3dB.

Mid-range music centre

Exemplifying Skantie's approach to the music centre, the 2065 is rated at 20 watts each channel. Styled in black with a tinted transparent cover, this outfit is completed by speakers offered in a choice of rosewood, teak, walnut and black/white lacquer. Facilities are FM/AM radio, a cassette section with DNL noise suppression and an anti-tangle device for the tape, and a belt-driven turntable with electronic speed control. An Excel magnetic pickup cartridge is fitted to the lightweight arm.

Into the red with Sennheiser

Headphone listening without wires, giving complete freedom of movement, has been the aim of designers for many years. Sennheiser

Most valuable is the contribution made by loudspeaker designers who specify a range of amplifier powers suited in their various models. For instance, a speaker may be said to suit amplifiers in the range 25 to 40 watts (per channel). Below the lower limit there may not be enough driving power for realistic sound levels; above the top limit you risk stress and possible damage. The reliance of such methods can always be checked with the manufacturers concerned.

This welcome development is very practical, tending to allay fears about power handling capabilities. It is by no means the end of the road in specifying equipment, but as things stand it aids choice and shows how ridiculous it is to fret about a few watts one way or the other.

General guidance on ratings is given in relation to the space to be filled with sound. About 15 watts per channel is often enough for a bed-sitter or flatlet (respecting the neighbours in such close confines) but this rating is not enough for a medium-sized lounge in a house. A figure of about 25-30 watts each channel (and per speaker) is a rough guideline for a room of 2,000 cubic feet.

Bigger rooms demand greater reserves and some users have more opportunities to use high sound levels. Hence the demand for ratings of 50 to 100 watts or more. Again, some very good speakers are very insensitive and need enthusiastic driving.

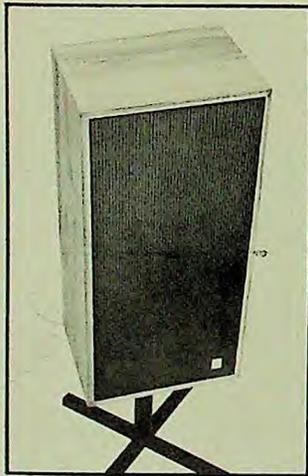
Where drive requirements are pronounced we see clearly the meaning of that relationship between a doubling of power and a margin of only 3dB. In top-flight audio the difference between 50 and 100 watts may well be significant, but 10 watts is neither here nor there. Looking at it another way, one speaker may be much more power-hungry than another.

Taking a couple of British-made loudspeakers of advanced design as our examples we find that one requires 12 watts to produce a standard sound output level of 96dB (a very modest output) while the other is more sensitive and requires 7 watts for the same level. The less sensitive of the two therefore demands 48 watts for 102dB (a four-times escalation of level).

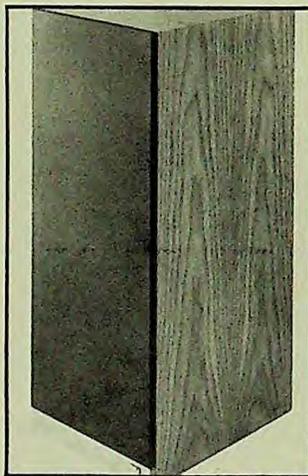
However, both these speakers are well known and well liked models which please many discerning folk. It is hardly likely that many would allow sensitivity to be the guiding factor in choice. They would, very sensibly, be concentrating on tone and quality and on their ability to pick a winner. The sound's the thing; but we must have enough driving power to make the best results possible.

So it is up to the consultant dealer to prepare proper facilities, ensuring that there is enough power and that matching is impeccable. Just as important, it is both practical and rewarding to explain what is involved.

As you can see, it is a far cry from the long-range choice of 'best buys', a process that is too much like sticking a pin. One may strike lucky.



SMC AL12



KEF Calinda

Tannoy takes on Micro

Tannoy's audio empire, already swelled by products from Ortofon, Rabco and Harman-Kardon, is now augmented by turntables from the Japanese specialists Micro Seiki. Newcomer to the Micro range is a direct-drive turntable of novel design for which superior signal-

noise and speed fluctuation figures are claimed. Special features are a separate control unit and facility for mounting Micro professional pickup arms. Also in the series are less costly direct-drive turntables and an economy-class belt driven unit. Headphones and accessories are

NEW PRODUCTS

listed and new products are promised.

Hitachi hi-fi

Soon to be unveiled in a proliferating Hitachi audio range are two direct-drive turntable units PS48 and HT350, both in the £100-plus class. PS48 is mounted in a slimline plinth with detachable clear plastics cover. Operational features include an illuminated strobe, pickup cue control and calibrated bias correction. Also planned are the low-cost belt-driven PS17 turntable, new receivers and amplifiers, and cassette units for use with hi-fi systems. Model D-450 is a cassette front-loader with a wide range of facilities including Dolby noise-reduction.



Hitachi PS-48 turntable unit

Printed Music Dealers!

28 of the Top 50 only from Music Sales Limited plus words-and-music to 13 best selling L.P.'s

MUSIC WEEK TOP 50 SINGLES WEEK ENDING FEBRUARY 5th 1977

1	1	DON'T GIVE UP ON US	David Soul	Private Stock PVT 84
2	2	DON'T CRY FOR ME ARGENTINA	Julie Covington	MCA 260
3	3	SIDE SHOW	Barry Biggs	Dynamic DYN 118
4	4	ISN'T SHE LOVELY	David Parton	Pye 7N 45663
5	15	WHEN I NEED YOU	Leo Sayer	Chrysalis CHS 2127
6	8	DADDY COOL	Boney M.	MUSIC SALES Atlantic K 10827
7	5	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK	Drifters	MUSIC SALES Arista 78
8	7	THINGS WE DO FOR LOVE	10cc	Mercury 6008.002
9	13	SUSPICION	Elvis Presley	MUSIC SALES RCA 2768
10	10	CAR WASH	Rose Royce	MCA 267
11	9	WILD SIDE OF LIFE	Status Quo	Vertigo 6059.153
12	18	DON'T BELIEVE A WORD	Thin Lizzy	Vertigo LIZZY 001
13	6	I WISH	Stevie Wonder	Motown TMG 1054
14	25	DON'T LEAVE ME THIS WAY	Harold Melvin & The Blue Notes	MUSIC SALES CBS 4909
15	12	DR. LOVE	Tina Charles	MUSIC SALES CBS 4779
16	28	JACK IN THE BOX	Moments	MUSIC SALES All Platinum 6146 318
17	16	GRANDMA'S PARTY	Paul Nicholas	MUSIC SALES RCA 2090.216
18	19	PORTSMOUTH	Mike Oldfield	Virgin VS 163
19	30	BOOGIE NIGHTS	Heatwave	MUSIC SALES GTO GT 77
20	23	NEW KID IN TOWN	Eagles	MUSIC SALES Asylum K 13069
21	38	SING ME	The Brothers	MUSIC SALES Bus Songs 1054
22	14	LIVING NEXT DOOR TO ALICE	Smile	MUSIC SALES RAK 244
23	20	EVERYMAN MUST HAVE A DREAM	Liverpool Express	MUSIC SALES Warner Bros K 16854
24	11	UNDER THE MOON OF LOVE	Shirley Bassey	MUSIC SALES Bell 1495
25	24	SMILE	Pussycat	Sonet SON 2096
26	29	IT TAKES ALL NIGHT LONG	Gary Glitter	Arista 85
27	32	WHAT CAN I SAY	Donna Summer	MUSIC SALES CBS 4869
28	47	EVERYBODY'S TALKIN' 'BOUT LOVE	Silver Convention	Magnet MAG 81
29	NEW	MIGHTY POWER	Love Train	MUSIC SALES Capitol CL 15905
30	37	MORE THAN A FEELING	Boston	Epic EPC 4658
31	26	FLIP	Jesse Green	EMI 2564
32	42	WAKE UP SUSAN	Detroit Spinners	MUSIC SALES Atlantic K 10799
33	39	EVERY LITTLE TEARDROP	Gallagher & Lyle	MUSIC SALES A&M AMS 7274
34	17	MONEY MONEY MONEY	Abba	MUSIC SALES Epic EPC 4713
35	45	YEAR OF THE CAT	AI Stevie Nicks	MUSIC SALES RCA 2771
36	27	LOST WITHOUT YOUR LOVE	Bread	Elektra K 12241
37	50	BODY HEAT	James Brown	Polydor 2066 763
38	NEW	DON'T LEAVE ME THIS WAY	Thelma Houston	MUSIC SALES Motown TMG 1060
39	31	HAITIAN DIVORCE	Stevie Nicks	MUSIC SALES ABC 4152
40	NEW	CHANSON D'AMOUR	Manhattan Transfer	MUSIC SALES Atlantic K 10886
41	49	I WANNA GO BACK	New Seekers	MUSIC SALES CBS 4786
42	41	SHAKE YOUR RUMP TO THE FUNK	Bar-Kays	MUSIC SALES Mercury 6167 417
43	43	YOU + ME = LOVE	Undisputed Truth	Warner Brothers K 16804
44	NEW	DAZZ	Brick	Bang 004
45	48	SING ME AN OLD FASHIONED SONG	Billie Jo Spears	United Artists UP 36179
46	NEW	HA CHA CHA	Brass Construction	MUSIC SALES United Artists UP 36205
47	40	THE WRECK OF THE EDMUND FITZGERALD	Gordon Lightfoot	MUSIC SALES Reprise K 14451
48	NEW	GYPSY ROAD HOG	Slade	MUSIC SALES Barn 2014 105
49	44	PUT YOUR MONEY WHERE YOUR MOUTH IS	Rose Royce	MCA 259
50	NEW	THIS IS TOMORROW	Bryan Ferry	MUSIC SALES Polydor 2001 704

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'Wings Over America' Wings,
'Their Greatest Hits 1971-1975' Eagles,
'Tubular Bells' Mike Oldfield,
'The Dark Side of The Moon' Pink Floyd,
'Love On The Airways' Gallagher & Lyle,
'20 Golden Greats' Beach Boys,
'Frampton Comes Alive' Peter Frampton,
'Wish You Were Here' Pink Floyd,
'Simon & Garfunkel's Greatest Hits',
'Animals' Pink Floyd.

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COUNTRY

Wembley stars head MCA's spring campaign

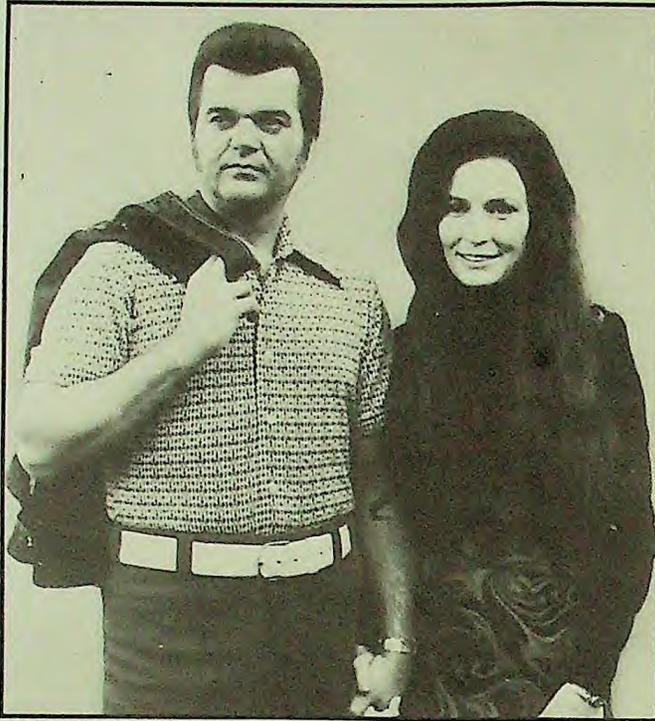
MCA is planning a major country music campaign to be launched in March, spearheaded by new albums from Loretta Lynn and Conway Twitty. Both artists will be appearing at the Ninth International Festival of Country Music at Wembley over the Easter weekend.

Also included in the campaign is Brenda Lee's new album *L.A. Sessions* (MCA MCF 2783). Forthcoming releases are from Bill Anderson, Tanya Tucker, a compilation of rockabilly tracks (*Rare Rockabilly Vol. 2*), and the debut album from Merle Haggard who signed with the label on January 1 following a 12-year association with Capitol Records.

"It is our intention to fully establish our country music catalogue in Britain and the Wembley appearances of Loretta Lynn and Conway Twitty provides and ideal launching time" stated Stuart Watson, MCA's marketing manager. "We shall be taking a stand at the Wembley Festival where we will have available both our new releases as well as our past album product and, at that time, we shall also be issuing leaflets listing all the country releases that we have available in Britain."

Watson further commented that the EMI sales force will be concentrating upon the MCA country catalogues during the March-April period. Other artists signed to MCA include Cal Smith, Jeanne Pruett, Kitty Wells, Mel Tillis, Nat Stuckey and the late Patsy Cline.

The label is also releasing new



Loretta Young and Conway Twitty.

singles by Tanya Tucker (*Short Cut*) and Brenda Lee (*It's Another Weekend*), and Watson is looking for chart action on one of these before the Wembley Festival.

EDITED
by
TONY BYWORTH

British dates for Hartford

SINGER/SONGWRITER John Hartford, composer of *Gentle On My Mind* and a multi-skilled instrumentalist, returns to Europe at the end of this month for a round of television, radio and concert engagements. His last British appearance was at the 1976 Cambridge Folk Festival where his one man show was acclaimed as a revelation.

Following engagements in Germany, Hartford will be support act to J. J. Cale at London's New Victoria Theatre on March 3, 4 and 5.

Hartford will also be making radio and television appearances to coincide with the release of his new album *Nobody Knows What You Do* (Sonet SNTF727). The album was recorded in the United States for the Flying Fish label, and is Hartford's second release through Sonet. The first, released last year, was *Mark Twang* (SNTF 700).

Spears tour

A COUNTRY package tour of Billy Jo Spears, Carl Perkins and the Dillards flies in to the UK for a nationwide tour promoted by Mervyn Conn, opening up in Peterborough on April 16 and finishing in Norwich on May 1.

The full itinerary is: ABC Peterborough (April 16); New Theatre, Oxford (17); Aberdeen Music Hall (21); Empire, Liverpool (22); Coventry Theatre (24); Fairfield Halls, Croydon (27); Dome, Brighton (28); Winter Gardens, Bournemouth (29); Gaumont, Ipswich (30); Theatre Royal, Norwich (May 1).

George Hamilton signs to Anchor for the world

FOLLOWING a 16-year association with RCA Records, George Hamilton IV — who commenced a 30-date British tour last Friday — has signed a world-wide recording deal with Anchor in London. In the United States his product will be released on the ADC/Dot label.

Although the deal is with the London based company, Hamilton's future sessions will be recorded in Nashville and Allen Reynolds has been assigned as producer. Reynolds is currently regarded as one of the leading producers in Nashville, and past successes include Don Williams' *I Recall A Gypsy Woman* as well as a number of best-selling country singles with Crystal Gayle.

Hamilton's debut album for the label is titled *Fine Lace And Homespun Cloth* (Anchor ANCL 2022), and is scheduled for immediate release. It is also Anchor's intention to make the artist a British singles chart name, and a concentrated effort is being made to seek out strong commercial material.

Anchor has also announced that in addition to the new recording deal, George Hamilton IV will be adopting a new stage image moving away from the familiar pin striped suits in favour of less formal wear.

On his current tour of the British Isles, Hamilton is accompanied by Nashville artist Melba Montgomery and British entertainers Miki & Griff and Pete Sayers. The forthcoming dates are:— Albert Hall, Nottingham (February 16); The Fulcrum, Slough (17); Recreation Centre, Farnborough (18); ABC, Peterborough (19); Theatre Royal,



George Hamilton IV.

Norwich (20); Ulster Hall, Belfast (22); Stadium, Dublin (23); Leas Cliff Hall, Folkestone (24); Congress Theatre, Eastbourne (25); Winter Gardens, Bournemouth (26); Guildhall, Portsmouth (27).

Fairfield Halls, Croydon (March 3); Odeon, Chelmsford (4); Gaumont, Ipswich (5); New Theatre, Oxford (6); Central Hall, Chatham (9); Leisure Centre, Gloucester (10); Festival Theatre, Paignton (11); Odeon, Taunton (12); Theatre Royal, Drury Lane (13); Eden Court Theatre, Inverness (22); Caird Hall, Dundee (23); Music Hall, Aberdeen (24); Apollo Centre, Glasgow (25); Empire, Liverpool (26); Coventry Theatre (27); and Colston Hall, Bristol (29).

New releases to build up DJM's Country product

AFTER a relatively short period of involvement with country music, DJM Records are looking to consolidate their position with a quantity of new releases during the March-April period, and at the International Festival of Country Music where the company will be taking stand space and a number of their acts will be making appearances.

The main catalogue source stems from Nashville's Hickory label and scheduled for March release are albums by Don Everly — *Brother Jukebox* (DJF 25051); Don Gibson — *I'm All Wrapped Up In You* (DJF 20502); Roy Acuff — *Smoky Mountain Memories* (a 36 track

double album compilation: DJD 28034); and Leona Williams — *A Woman Walked Away* (a concept album: DJM 22060). Don Everly and Don Gibson are scheduled to make Festival appearances, and their album releases will contain additional tracks to the original US pressings).

Also scheduled for the Festival in the dual role of artist and compere is Dennis Weaver, who recently signed to DJM as a recording artist. Weaver, to be seen on television as McCloud, has a new single available later this month titled *Devil In My Arms*, and an album is expected in early April. Another signing is Nashville singer/songwriter Buzz Cason whose writing successes include *Everlasting Love*, *Love On A Mountaintop* and *Emmylou*. Cason's debut album for the label is scheduled for late March.

Completing the picture DJM also stakes in the British country music market with material from Opportunity Knoecks winner Keith Manifold. Manifold has a new single — *She Can't Be* — scheduled for late March, and his debut album *Inheritance* (DJM 22061) will be available at the same time. Keith Manifold is one of the most active of British country music entertainers, and he previously recorded 4 best selling albums for the Wales based Westwood label.

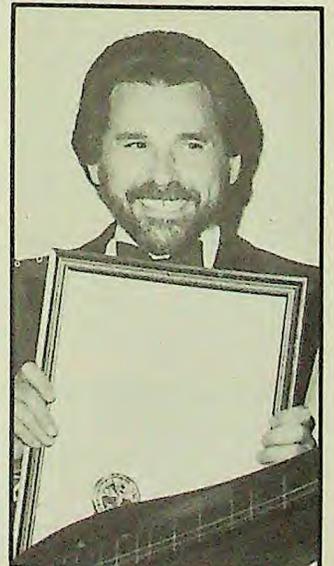
Mervyn Conn new President of the CMA UK

AT THE annual general meeting of the Country Music Association (Great Britain), Tony Byworth was re-elected chairman for 1977. The other officers elected for duty during the forthcoming year were David Sandison, vice-chairman; Mike Hutson (Anchor Records), secretary; Jeff Forrest, treasurer; and Shaun Greenfield (RCA Records), public relations. A new post of President was created at the AGM, and promoter Mervyn Conn was elected.

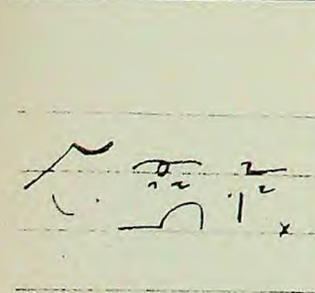
The Association has also announced its 1977 working committee consisting of personnel selected from all aspects of the industry who are willing to devote time in the further promotion of country music. The committee members are David Allen (Radio 2 Country Club presenter); Ann Dex (agent); Barry Dickens (MAM); Frank Jennings (artist); Dennis Knowles (United Artists); Peter Robinson (CBS); and Richard De Sylva.

It is the Association's intention to make itself a more powerful trade organisation than it has been in the past, and immediate plans include the preparation of a comprehensive,

printed monthly Newsletter and the commencement of a lobby upon the media for greater country music coverage.



Mervyn Conn



It says... don't you? dsl:01 431 8999

Faron Young at the Palladium

IN THESE days of continuing interest in — and success of — country music. It's a shame that more people aren't aware of Faron Young. In the eyes of pop audiences, he's the artist who achieved high chart success with *Its Four In The Morning* four years ago but now passed over in favour of more recent pop names. And that's more the pity for, unlike many of his fellow countrymen, Faron Young lives up to the title of entertainer.

Nevertheless a loyal gathering of his country devotees were present at his London Palladium concert and, throughout, enthusiastically greeted the hit titles that stretched over a 25 year recording career.

Faron Young's presentation is slick and he mixed his impressive array of song successes — including *Hello Walls*, *Sweet Dreams and Goin' Steady* — with brief snatches of comedy, with highlights being centred around the fast paced *Here I Am In Dallas* and *Make The World Go Away* which presented an all too brief interlude of highly amusing impersonations. On the vocal front Young's work frequently lent itself to the seat end of the scale with a distinctive phrasing that, occasionally, crossed between the stylings of Dean Martin and Willie Nelson. And it was rounded off finely through the musicianship of Young's group *The Country Deputies*, a five-piece outfit well grounded in country roots with the steel and fiddle providing the exacting touches of authenticity.

Few surprises, however, came with the performance of special guest Hank Locklin — rather a stream of evergreen songs like *Send Me The Pillow*, *Please Help Me I'm Falling* and *We're Gonna Go*

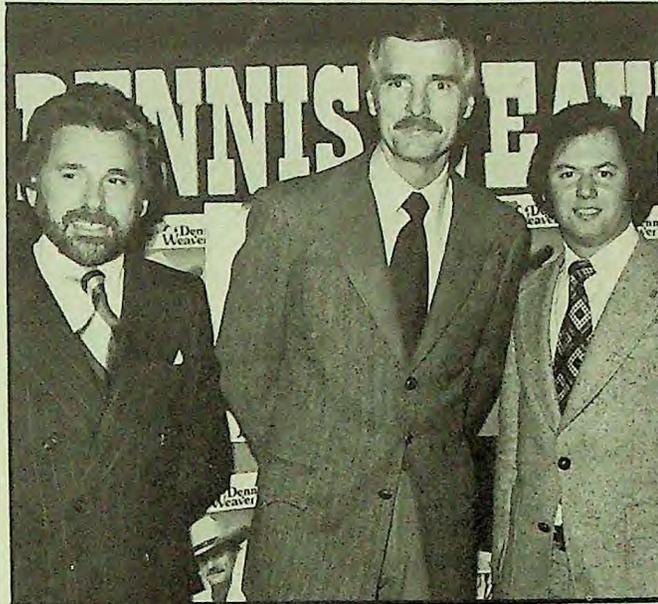
PERFORMANCE

Fishin'. Locklin represents Nashville's old guard and his experience has altered little over the years. Certainly his material is catchy and familiar, and one wonders about the results should one of his "all time greats" albums ever receive the benefit of a tv

marketing campaign.

Also on the bill was Jo Ann Steele, a lady who has already built up a British following through work in local clubs. Once again the greater part of the material content was familiar, but she broke away from the predictable with the rendition of her current single, *Love On Borrowed Time*. A pleasing song and happily, unlike most Nashville recordings, it originated from the pens of two British songwriters.

TONY BYWORTH



PICTURED WITH Dennis Weaver at a recent reception at the Inn On The Park Hotel, are left to right: Mervyn Conn, Stephen James, managing director of DJM Records. Weaver was in London to promote his latest single *Devil In My Arms*.

Top Country albums

1. RED RIVER VALLEY, Slim Whitman, United Artists UAS 29955.
2. 20 GOLDEN GREATS, Glen Campbell, Capitol EMTV2
3. VISIONS, Don Williams, ABC ABCL 5200
4. BEST OF CHARLEY PRIDE VOL. 3, Charley Pride, RCA LSA 3283
5. LUXURY LINER, Emmylou Harris, Warner Brothers K56334
6. TEDDY BEAR, Red Sovine, RCA LSA 3286
7. YOU'RE MY BEST FRIEND, Don Williams, ABC ABCL 5127
8. WAYLON "LIVE", Waylon Jennings, RCA PL11108
9. DON WILLIAMS VOL. 1, Don Williams, ABC ABCL 5153
10. NO CHARGE, Tammy Wynette, Embassy EMB 31386
11. HEAVEN IS MY WOMAN'S LOVE, Frank Jennings Syndicate, One-up OU 2139
12. WHAT I'VE GOT IN MIND, Billie Jo Spears, United Artist UAS 29955
13. DAVE & SUGAR, Dave & Sugar, RCA RS 1079
14. ALL I CAN DO, Dolly Parton, RCA RS 1068
15. LINDA RONSTADT'S GREATEST HITS, Linda Ronstadt, Asylum K53055
16. BACK IN THE COUNTRY, Various Artists, DJM DJD 28025
17. MY LOVE AFFAIR WITH TRAINS, Merle Haggard, Capitol E-ST 11544
18. THE GREAT AMERICAN SINGING COWBOYS, Gene Autry, Roy Rogers, Tex Ritter, etc., London HSU 5026
19. HARMONY, Don Williams, ABC ABCL 5177
20. LITTLE ROSA, Red Sovine, Hit HITL 5008

TOP SELLING IMPORT ALBUM

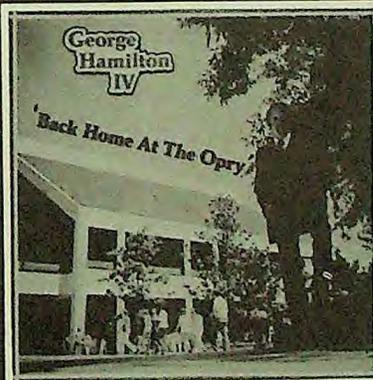
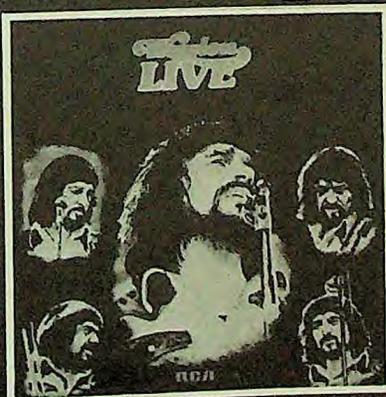
ROOTS OF MY RAISING, Marie Haggard, Capitol ST 11586

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

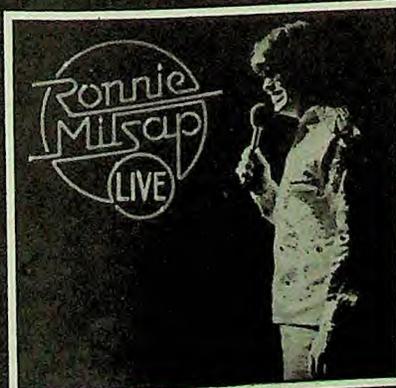
COUNTRY NEWS
MONTHLY
IN MUSIC WEEK

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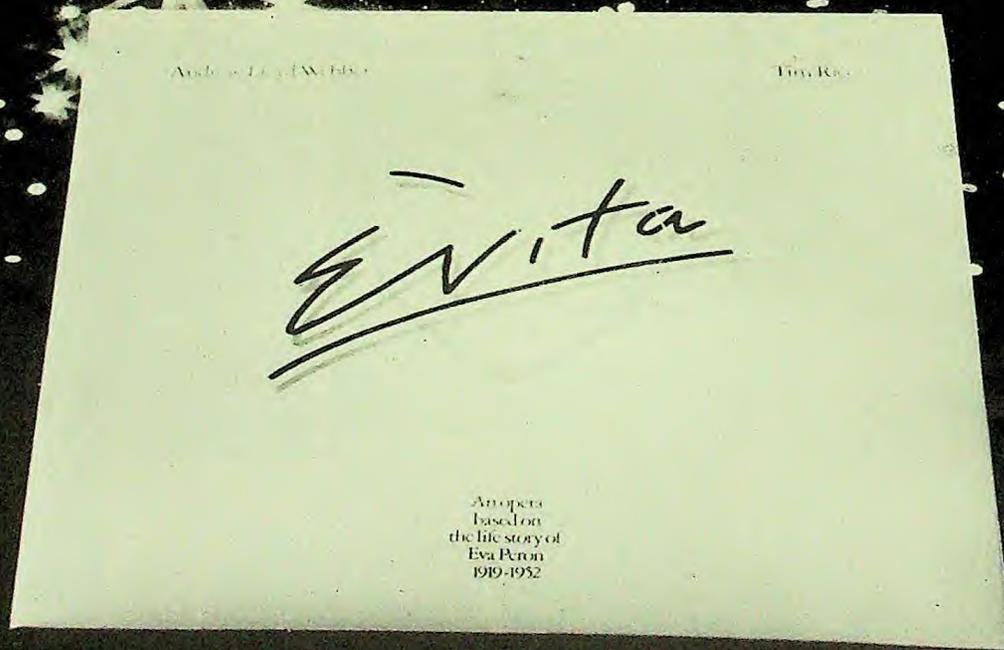


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MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

DG issues Amnesty benefit LP

A DOUBLE album retailing at £3.59 of the recording of a concert given in Munich in October 1976 in aid of Amnesty International is being released by DG this month. The programme includes Beethoven's Leonora No.3 Overture, Symphony No. 5 and Piano Concerto No. 4 with Claudio Arrau conducted by Leonard Bernstein, and was chosen by Bernstein as being representative of the struggle for personal and political freedom (2721 153). The artists gave their services free and royalties from the sales will be donated by DG to Amnesty International. An album of guitar concertos by Villa-Lobos and Castelnuovo-Tedesco played by Narciso Yepes is conducted by the young Spanish conductor Garcia Navarro who appears for the first time on disc and who will also be making his British debut at the Royal Festival Hall on April 11 (2530 718).

Soprano Galina Vishnevskaya debuts on the DG label in an LP of Rachmaninov songs accompanied by her husband Mstislav Rostropovitch (2530 725) and two young artists make their recording bows this month on DG, cellist Heinrich Schiff and pianist Krystian Zimerman. 25-year-old Schiff who made his British concert debut at the Royal Festival Hall on January 30 plays concertos by Saint-Saens and Lalo coupled with Faure's Elegie (2530 793) and 19-year-old Polish pianist Krystian Zimerman, under exclusive contract to DG, is heard in a live recording of part of the programme of music by Chopin which won him the Chopin competition in Warsaw in 1975. Further recordings planned for Zimerman include two recitals and Chopin's Piano Con-Certo No. 1.

Two albums of contemporary music feature in this month's list. Two performances of Stockhausen's Trans make up one LP; the first performance was a live recording of the world premiere in 1971 and the second is a studio recording. The performances are not identical as the music is written to be freely performed by the artist involved and the artists in the two performances are different (2530 726).

CBS Le Cid premiere

WHEN MASSENET'S *Le Cid* was performed in concert in New York's Carnegie Hall on March 8, 1976 it was the first time for nearly a century. CBS taped the opera, a world premiere recording, with cast including Placido Domingo, Grace Bumbry and Paul Plishka. It is conducted by Eve Queler, an American who made her conducting debut as recently as 1969 and who is appearing on the CBS label for the first time (79300).

A release of chamber music includes two of the greatest instrumentalists of the century, violinist Jascha Heifetz and cellist

Decca releases tie with concerts

SEVERAL OF Deccas' February releases coincide with artists' appearances in Britain this month. The young Soviet violinist Boris Belkin, under exclusive contract, makes his debut with Paganini's Violin Concerto No. 1 (taped in Israel with the Israel Philharmonic Orchestra under Zubin Mehta (SXL 6798). Belkin played at the Festival Hall on February 3 and in Glasgow on February 8. On February 3 Vladimir Ashkenazy made his Festival Hall debut as a conductor and Decca has released a further disc in his Beethoven Sonata cycle (SXL 6808). Zubin Mehta who makes his Covent Garden debut on February 28, appears this month on an album of Dvorak's Symphony No. 8 coupled with the rarely heard *The Wood Dove* (SXL 6750). To link up with a Queen Elizabeth Hall recital Cecile Ousset is heard in her first concerto disc for Decca of Brahms' Piano Concerto No. 2 (SDD-R 522) and the young French pianist Pascal Roge, with concerts in Scotland and Ireland in February performs works by Bartok for piano and orchestra (SXL 6815) in what will eventually be a 2-LP project of all Bartok's works for piano and orchestra.

Conductor Christoph von Dohnanyi conducts Mendelssohn's Symphony No. 1 and No. 5 with the Vienna Philharmonic Orchestra in what will be a complete cycle of the symphonies with the VPO (SXL 6818) and harmonica player Tommy Reilly plays four works for harmonica and orchestra by Vilem Tausky, James Moody, Gordon Jacob and Vaughan Williams, none of which are currently in the catalogue (ZRG 856). Four new DPA double albums, retailing at £3.35 with a new sleeve format are issued this month and will in future be used for the re-issue of longer, complete works. These four include Tchaikovsky's *Nutcracker* conducted by Ernest Ansermet, Tippett's *A Child Of Our Time*, Lehar's *The Merry Widow* and Smetana's *Ma Vlast*. Robert Tear continues his series of discs of lesser-known songs with 10 Old American Songs and Twelve Poems by Emily Dickinson by Copland (ZRG 862) and Gillian Weir and Ilana Vered appear on recital discs. Erich

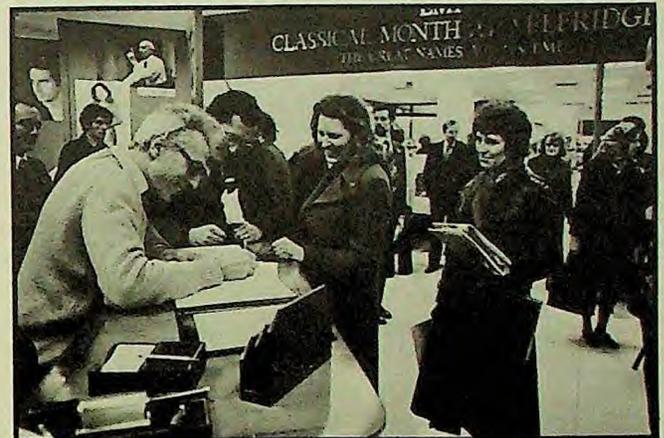
Gregor Piatigorsky in an album made in 1963. The main work on the album is Dvorak's Piano Trio in F minor with pieces by Stravinsky, Gliere and Handel/Halvorsen (76421). Another disc of interest is Bruno Walter rehearsing Beethoven's Symphony No.5 and Wagner's *Siegfried Idyll* followed by complete performances of each work, a chance to hear this great conductor at work (79001). For lovers of Gershwin there is an LP of orchestral arrangements of his songs Andre Kostelanetz (30090) and Bernstein conducts ballet music from opera with the New York Philharmonic (30091).

EDITED
by
SUE REGAN

Gruenberg plays music by Franz Reizenstein (1911-1968), none of which is currently available (SOL 348) and a most unusual issue is entitled *The Surprising Soprano*. This is an album by musical satirist Michael Aspinall who has pursued a successful career as a 'soprano' since 1970. Here he sings excerpts from Italian opera, Victorian Ballads and Schubert's *Erl King*, taped live before an invited audience (SDD 507).

INSIDE

Classical music publishing 40



CELLIST PAUL Tortelier signs copies of his album at Selfridges.

Selfridges EMI special

SELFRIDGES IS holding an EMI classical month in its record department in February. Throughout the month eleven of EMI's artists will be appearing to sign copies of their recordings. Each customer will receive a free HMV Classical Record catalogue and an HMV Classical Sampler LP will be

presented free to every customer who buys a box set. Among the artists appearing at Selfridges are Daniel Adni, Helen Watts, Willi Boskovsky, Isobel Baillie, Cristina Ortiz, Louis Fremaux, Sir Charles Groves, Gwen Catley and Paavo Berglund. The King's Singers will also be making an appearance.

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CLASSICSCENE

Tighter budget for Edinburgh '77

THE 31ST Edinburgh Festival to be held from August 21-September 10 has been faced with grave financial difficulties in planning this year's event. With a restricted budget the Festival organizers have taken the decision to reduce the number of events in order to maintain quality, a cut back which still results in approximately 110 performances. Two operas will be seen this year; a new production of *Carmen* by the Edinburgh Festival Opera with Teresa Berganza as *Carmen*, Plácido Domingo as *Don Jose* and Mirella Freni as *Micaela* conducted by Claudio Abbado and the world premiere of *Mary, Queen of Scots* by Thea Musgrave commissioned and presented by Scottish Opera and conducted by the composer.

At the Usher Hall this year's visiting foreign orchestra will be the Amsterdam Concertgebouw conducted by its Musical Director, Bernard Haitink and its principal guest conductor, Kyril Kondrashin. Among the soloists appearing with the orchestra will be Maurizio Pollini, Jean-Bernard Pommier and

Paul Tortelier. The orchestra will also give the British premiere of a work by the Polish composer, Witold Lutoslawski. Carlo Maria Giulini will conduct the New Philharmonia Orchestra in three concerts, including two performances of Mozart's *Requiem*. The London Symphony Orchestra will give five concerts with Andre Previn, Erich Leinsdorf, Claudio Abbado and Gennadi Rozhdestvensky and soloists Janet Baker, Annie Fischer and Hermann Prey. Also appearing at the festival is the Royal Philharmonic Orchestra under Antal Dorati and Sir Charles Groves. Yehudi Menuhin will play the world premiere of the violin concerto by Priaux Rainier with the orchestra. Four Beethoven recitals by Annie Fischer, Daniel Barenboim and Maurizio Pollini will mark the 150th anniversary of the death of Beethoven.

Morning recitals will be given by the Amadeus Quartet, Sir Clifford Curzon, James Galway, Paul Tortelier, Sarah Walker, Tom Krause and the Melos Quartet.



L to R Ray Ware, executive producer, Anthony Rooley, Peter Wadland, recording producer, at the signing of the *Consort of Musicke* to Decca.

Decca signs Rooley

DECCA HAS signed an exclusive contract with Anthony Rooley and the *Consort Of Musicke*, the first to be made for artists appearing on the L'Oiseau Lyre label. A major series of recordings is planned to appear under the *Florilegium* title, a series devoted to performances on original

old instruments. Repertoire will consist entirely of English music and will include the complete works of William Lawes (1602-1645) following the conclusion this year of Rooley's recording of the complete works of John Dowland.

Sadlers Wells plans

THE SADLER'S Wells Theatre recently announced its plans for the 1977 season which will be devoted to opera and dance. During the year the London Opera Centre will present Britten's *The Rape of Lucretia* in memory of the composer, Lully's *Alceste* and Mozart's *The Marriage Of Figaro*. Neville Marriner will make his operatic debut conducting the Royal Northern College Of Music in performances of Puccini's *La Bohème* and the RNCM will also perform Vaughan Williams' *Riders To The Sea* and the London premiere of Brian Hughes' *Stars And Shadows*. The Royal Danish

Academy Of Copenhagen will make its first visit to the theatre with Norholm's *The Garden Wall* and Gluck's *Le Cinesi*. The D'Oyly Carte Opera Company appear during the summer season with a new production of *Iolanthe* mounted in honour of the Queen's Silver Jubilee and the Handel Opera Society will present the first performance since Handel's death of his opera *Ezio*.

Dance companies appearing at the theatre include the London Contemporary Dance Theatre, the Korean National Dance Company, the Sadler's Wells Royal Ballet and the Royal Winnipeg Ballet.



DISTINGUISHED ARMENIAN composer Aram Khachaturian making a personal appearance at Collett's, Charing Cross Road, following two concerts at the Royal Albert Hall and Royal Festival Hall. Khachaturian signed copies of his recordings including the Decca recording of *Spartacus* which has sold more than 300,000 units since use of part of it for BBC's *Onedin Line*.

Recital debuts on Phonogram

TWO SINGERS make their debut recitals with albums in Phonogram's February releases, mezzo soprano Frederica Von Stade and baritone Ingvar Wixell. Von Stade sings arias by Rossini, Verdi and Mozart with the Rotterdam Philharmonic Orchestra conducted by Edo de Waart (9500 098) and Ingvar Wixell performs exclusively Verdi with the Dresden State Orchestra conducted by Silvio Varviso (6580 171). A disc of Schubert arias and duets contains some rarities and are sung by Elly Ameling and tenor Claes-Hakon Ahnsjo who is also making his debut on Phonogram (9500 170). Continuing with vocal releases Phonogram issues only the second available version of Puccini's *Messa di Gloria* with Kari Lovaas, Werner Hollweg and Barry McDaniel conducted by Eliahu Inbal (9500 009).

In the instrumental and orchestral field, Colin Davis conducts his first Dvorak symphony, No. 7 in D minor with the Amsterdam Concertgebouw (there are several more recordings to come with Davis and the Concertgebouw, an orchestra he has only recently begun to conduct on disc) issued on 9500 132. The Beaux Arts Trio continue their cycle of the Haydn Piano Trios with volume eight (9500 035) and Henryk Szeryng demonstrates his wide repertoire with Vivaldi Concertos with the English Chamber Orchestra in which he is soloist and

Pearl LP tribute to Lutyens

PEARL'S RELEASES this month represent three composers who are rarely heard on disc. As a tribute to Elizabeth Lutyens, Pearl has taped part of her 70th birthday concert which included piano music by Lutyens performed by Richard Deering. Also on the disc is *Synthesis* by Michael Blake Watkins and two short pieces written in honour of the occasion by Malcolm Williamson and Richard Rodney Bennett (SHE 537). Another birthday is marked — John Joubert's 50th — with the issue of two of his choral works *Pro Pace Motets* and *Hymns to St. Oswald* performed by the Louis Halsey Singers (SHE 534). To complete the trio Malcolm Binns has taped three piano works by Nicholas Medtner.

conductor (9500 158). Finally Phonogram is re-issuing Beethoven Sonatas by Alfred Brendel in a 3-LP set at a special price of £7.50.

Owing to production problems the recording of Haydn Symphonies by Neville Marriner and the Academy of St Martins-in-the-Fields (9500 150) announced in the January releases has now been withdrawn owing to production problems. A new release date will be advised later.

EMI re-issues Boris Godunov

EMI'S TWO box sets this month are a re-issue of the famous recording of the young Christoff in Moussorgsky's *Boris Godunov* conducted by Issy Dobrowen (SLS 5072) and a 3-LP compilation of music by Wagner with the Philharmonia Orchestra conducted by the late Otto Klemperer (SLS 5075). Among the single recordings are two popular works, Vivaldi's *Four Seasons* played and conducted by Itzhak Perlman (ASD 3293) and Franck's *Symphony In D Minor* coupled with the *Symphonic Variations* played by pianist Sylvia Kersenbaum and conducted by Paavo Berglund (ASD 3308).

Shostakovich's *The Gadfly* is a suite taken from music the composer wrote for a film about revolutionary agitator in Italy at the beginning of the 20th century. This LP, only the second version in the catalogue, is conducted by Emin Kachaturian with the USSR Cinema Symphony

Rare works on CRD

THIS MONTH'S releases by Continental Record Distributors are mainly for the specialist buyer, featuring composers and works rarely heard on record. The Swedish label Bis has the only recording available of Elgar's *Sea Pictures* with piano accompaniment coupled with Nystroem's *Songs At The Sea* and sung by Birgit Finnila (LP 38) and chamber music by Swedish composer Sallinen performed by the Stockholm Chamber Ensemble and the *Voces Intimae Quartet* (LP 64). Calliope continues its recordings of art song by French composers with two LPs of *Melodies* by Duparc sung by baritone Jacques Herbillion (CAL 1801) and Gounod *Melodies* performed by baritone Bruno

Levine, Galway LPs and concerts

TWO EXCLUSIVE RCA artists are busy recording and giving concerts in Britain currently and during March and April — James Levine and James Galway. James Levine conducted the London Symphony Orchestra at the Royal Festival Hall early in February and to co-incide with his visit RCA released a new recording of Mahler's *Symphony No. 3* with Levine conducting the Chicago Symphony Orchestra. At a concert on February 8 Levine conducted Mahler's *Symphony No. 6* which he subsequently recorded for RCA in London. In January Levine became the first conductor, apart from its Music Director, Eugene Ormandy, to make recordings with the Philadelphia Orchestra for many years. He recorded Mahler's *Symphony No. 5* and Schumann's *Symphony No. 2*.

James Galway began a three-month tour of Britain in February and on February 10 gave the first performance of a *Flute Concerto* by John Mayer in Birmingham, followed the next day by the London premiere at the Royal Festival Hall. In March Galway will play a *Mozart Concerto* at the RFH and late in March will record a new album of French *Flute Concertos* including the concerto by Poulenc arranged by Sir Lennox Berkeley.

Orchestra (ASD 3309). Manuel Rosenthal makes his conducting debut on EMI with a performance of his own arrangement of Offenbach's music into a ballet entitled *Gaite Parisienne* (ASD 33117). Another newcomer to the HMV label in the UK is young French pianist Jean-Philippe Collard who has made several recordings for Pathe Marconi, EMI's French company. This LP of music by Rachmaninov is the first by him to appear here (HQS 1366). Continuing EMI's Greenleeve series is a disc of Charles Mackerras conducting *Pineapple Poll*, a ballet arranged by Mackerras from the Gilbert and Sullivan operas (ESD 7029). On the HMV Treasury label is an unusual release of spoken word, a mono recording of Dame Edith Evans delivering excerpts from plays by Congreve, Farquhar and Sheridan (HLM 7108).

Laplante (CAL 1850). Calliope has also issued the only currently available album of Sain-Saens' *Etudes Op. 111* played by Annie d'Arco (CAL 1858).

Caprice has an LP of music for percussion played by Rainer Kuisma (CAP 1073) and Harmonia Mundi is releasing four volumes of the original *Carmina Burana* which inspired the popular work of that name by Carl Orff, performed by the Clemencic Consort (HMU 335-8). Moving to the 20th century Harmonia Mundi has also recorded Pierre Boulez's *Domaines*, not otherwise represented in the catalogue with the *Musique Vivant* Orchestra directed by Diego Masson (HMU 990).

ALBUM REVIEWS

CLASSICSCENE

Dvorak
piano trio

Dvorak: Piano Trio in F minor. Stravinsky: Suite Italienne. Gliere: Duo Handel/Halvorsen: Passacaglia Jascha Heifetz, violin, Gregor Piatigorsky, cello Leonard Pennario, piano. CBS 76421. With two such giants as Heifetz and Piatigorsky, their presence alone on this disc assures its success and the two artists fulfil their promise to the highest degree. With Leonard Pennario at the piano in the Dvorak Trio, they give a glorious performance with many exquisite moments too numerous to list. In the first movement the artists capture the turbulent spirit of the music to perfection and in the Poco Adagio with its lovely cello opening, here too the mood is just right, particularly with the soaring, beautiful tone of the two string instruments. For those not acquainted with this work and those who are a little wary of chamber music, this performance should capture the imagination and delight all listeners. The three works on the second side are for violin and cello alone. Stravinsky's Suite Italienne has appeared in many versions and this arrangement is as convincing as any other. The technical mastery is superb and the instruments, needless to say, blend well. The Gliere Duo is a short, simple and charming piece and the variations on the Handel theme by Halvorsen display every facet of the performers' art. The album was recorded in Hollywood in 1963 and the sound stands the test of time fairly well although one would expect a little more bloom to it if it were a more recent recording.

Marriner:
Moody, Jacob

James Moody: Little Suite. Gordon Jacob: Five Pieces. Vilem Tausky: Concertino. Vaughan Williams: Romance. Tommy Reilly, harmonica with the Academy of St. Martin-in-the-Fields directed by Neville Marriner. Produced by Chris Hazell. ZRG 856. All the works on this record, with the exception of the Vaughan Williams were written specially for Tommy Reilly and he does them full justice. Larry Adler is the name that usually springs to mind when mention of the harmonica is made but on the evidence of this record it is difficult to understand why the name of Tommy Reilly is not equally well known. He is certainly a virtuoso, creating an amazing variety of sounds and moods with the instrument. The two composers, James Moody and Gordon Jacob show complete understanding of the harmonica and its capabilities in works that are charming, romantic and full of atmosphere. Badinerie from Little Suite is particularly enchanting and Cradle Song from Five Pieces shows how lyrical the instrument can be. Equally Threnody from the same work has a haunting theme which is beautifully played. The Tausky Concertino is a work of more serious nature with a dazzling cadenza in the first movement and an extremely difficult part for the harmonica. The Vaughan Williams Romance is probably the best known piece for harmonica and receives a fine performance. The quality of Reilly's playing is matched by Marriner and his orchestra and the sound is faithful and true.

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

Zimmerman
DG debut

Chopin: Andante spianato and Grande Polonaise; Mazurkas: Preludes, Waltz Op.34 No. 1. Etude Op.10 No. 8. Scherzo Op.54. Krystian Zimmerman, piano. DG 2530 826. This first DG recording by Krystian Zimmerman is taken from tapes made available by Polskie Negrania of Warsaw of the performances which won Zimmerman the 9th Warsaw Chopin Competition in 1975 when he was only eighteen. Despite a few technical mistakes it is clear that Zimmerman is a major talent. He shows a depth of interpretation and insight into the music unusual in one so young. The repertoire has obviously been chosen to show the different forms in which Chopin wrote and Zimmerman is equal to them all. The Grande Polonaise reveals liquid runs and a bravura style of playing eminently suited to the piece. In the Mazurkas Zimmerman finds the appropriate lilt and has a fine sense of rubato and again he has a nice feeling for the waltz. In the F major Etude he plays brilliantly but perhaps the best performed work on the disc is the E major Scherzo which provides a fitting finale to a debut of major importance. If Zimmerman continues to develop the promise shown here there is no doubt that he will be one of the future's great pianists.

Mendelssohn's
Italian

Mendelssohn: Symphony No. 4 (Italian). Midsummer Night's Dream — Incidental Music with the London Philharmonic Orchestra conducted by James Lockhart. Classics For Pleasure. CFP 40224. This performance of Mendelssohn's Italian Symphony, probably his most popular, will not suit all tastes. The first movement is played in a full-bodied way, vital but lacking the lilt and lightness which for many is such a feature of this movement. The Andante con moto, on the other hand, with its chant-like theme seems to lack sonority and warmth of tone dictated by the music. Matters improve in the Scherzo apart from some thick, heavy horn playing in the trio and the last movement does have more of the spirit and gaiety required — altogether a variable performance. In the incidental music to A Midsummer Night's Dream, however, Lockhart shows far more affinity with the composer. There is a greater sense of involvement in the music with the lyricism, lightness and dreamlike quality which is the essence of this delightful score. The orchestra plays well though not to the very best of its ability and the sound is rounded and resonant.

Rare Elgar
from CRD

Elgar: Sea Pictures. Nystroem: Songs at the Sea with Birgit Finnila, mezzo soprano and Geoffrey Parsons, piano. Produced by Robert von Bahr. Bis LP 38. On the evidence of this album it is surprising that more has not been

heard of Swedish mezzo soprano Birgit Finnila. She has a beautiful voice, rich and clear without the plummy which can spoil a mezzo voice and she uses it most expressively. The only faults displayed here are a tendency to force on high notes and an occasional lack of control and smoothness. The Elgar Sea Pictures are better known with orchestral accompaniment and hearing this fine voice sing the songs with such feeling, despite the excellent accompaniment by Geoffrey Parsons, one cannot but regret that the voice is not set against an orchestral background. Songs At The Sea by Gosta Nystroem, composed in 1941, is a most appealing song cycle, with music full of atmosphere and beauty. On the basis of this work it would be interesting to hear more of this composer. Among the Rocks is a slow, shimmering song, Nocturne solemn and beautiful and I Have Got A Home On The Sea Side, alternately haunting and dramatic. The songs as a whole are a fitting companion to Elgar's Sea Pictures.

DG opera

DG HAS recently been busy in the operatic field with two operas recorded in Milan and Paris. Claudio Abbado has been conducting a recording of Verdi's Simon Boccanegra in Milan with the chorus and orchestra of La Scala and soloists Piero Cappuccilli, Mirella Freni, Nicolai Ghiaurov and Jose Carreras. In Paris Mstislav Rostropovitch continues his conducting career with a recording of Tchaikovsky's The Queen Of Spades with Galina Vishnevskaya and Regina Resnik and the Orchestre National De France. Release is planned for the autumn of 1977.

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Zubin MEHTA

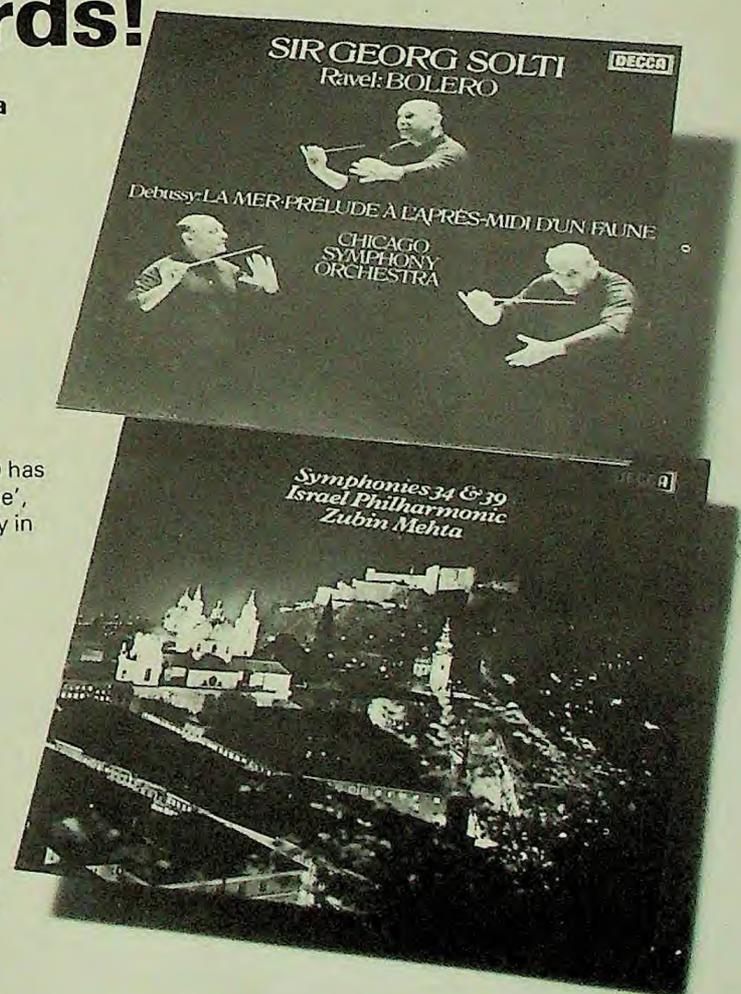
MOZART: Symphony No. 34, K.338
Symphony No. 39, K.543The Israel Philharmonic Orchestra
SXL 6833 Cassette KSXC 6833

Mehta's spectacular recording of Strauss's *Alpine Symphony* with the Los Angeles Philharmonic Orchestra, has just received a "Grand Prix du Disque" award.

SXL 6752

DECCA RECORDS & TAPES

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CLASSICSCENE

THE PUBLISHING of classical music is a reasonable profitable business, particularly in London where there is a wealth of music being performed by professionals and amateurs. Performance fees and the hiring of music forms a large part of the revenue claimed by the publisher. The classical music publishing business falls into three categories: the classical composers such as Beethoven, Brahms, Mozart and Haydn which are no longer in copyright and therefore can be published at will, the well established 20th century composers such as Rachmaninov, Prokofiev and Stravinsky who are regularly performed and are still in copyright and the young avant garde composers whom publishing houses sign in the hope that eventually they will also become well-known and often performed. Other sidelines of the business are the publication of tutors and educational courses in every conceivable instrument which bring in a small but satisfying revenue and the editions of early music which with the recent burst of interest in music of that time can also be fairly profitable.

Publishing houses tend to concentrate on two at the most of the various aspects of music publishing. Boosey & Hawkes, for example, is mainly interested in composers still in copyright and publishes only a few pocket scores of the classics as a not too profitable sideline. Boosey & Hawkes is particularly fortunate in also having many of the older generation of composers on its catalogue who are still in copyright such as Prokofiev, Stravinsky, Rachmaninov, Britten, Delius, Elgar, Holst, Kodaly, Strauss and Martinu.

The question of copyright is a complicated one. In England a composer does not have to register his music but is automatically the copyright owner from the moment it is written down. In some countries musical compositions have to be registered before copyright can be assumed. What also complicates matters for the publisher who has world rights on a composer is the fact that the time allowed before copyright lapses varies from country to country. In Britain copyright exists in a work until 50 years after the composer's death. A music publisher will negotiate with the composer for the assignment of copyright under agreed terms and the publisher then owns the copyright. Usually a publisher will also aim to get full representation of a composer and not just a single work. The collecting of fees on

Music publishing: how income on the classics helps new composers

published music comes from various sources. Fees are payable on all performances in concert halls, on radio and television and these are collected by the Performing Rights Society on behalf of the publisher and composer: the fee is then divided between the two, although the PRS demands that the composer should receive not less than 50 per cent of the fee. The composer is also granted a royalty on the selling price of the copies of his work and a share in the mechanical royalties, that is films, records, television and radio. On a record the statutory royalty is a total of 6¼ per cent on the selling price of the record. Hiring fees are another source of revenue since the full score is often available on sale while the orchestral parts are for hire only.

How much then does the composer receive of the total revenue collected by the publisher? Taking Boosey & Hawkes as an example, it is not the general policy, as in the record business for a composer to receive an advance on royalties. The royalty on copies sold varies between 10-15 per cent, performing fees are higher at between 50-66 per cent royalty to the composer, and because of the cost of maintenance and production the hire royalty is set lower at between 25 and 50 per cent. Opera is in a different category because the Performing Rights Society does not concern itself with the collection of fees for opera and this fee is charged to an opera house by the publisher. In the case of Boosey & Hawkes, a fairly high royalty of 66-75 per cent is allocated to the composer but he in turn has to share that royalty with the librettist in a private agreement between composer and writer. Boosey & Hawkes then is a copyright oriented company and earns most of its revenue from performance fees though it also has a series of educational music printed such as the Suzuki violin method which sells well.

Breitkopf & Hartel is a different kind of company. For the most part it acts as agents for overseas publishing houses, the main one, of course, being Breitkopf & Hartel in Germany, and publishes directly only a small proportion of turnover. Breitkopf & Hartel is the oldest music publisher still in existence, being founded in 1719, and therefore has a long tradition of publishing the great composers dating from this period. Breitkopf in London buys direct from the catalogues of Breitkopf in Germany at the catalogue price less a trade discount and according to manager Roger De Smet, is able to pick the lines which are commercially feasible in this country. "We have few copyright composers" De Smet said, "except for a few young composers whom we engage more as a gesture of goodwill and prestige than for any real profit. Our profits come mainly from our ability to provide full scores and parts for sale of the established composers and the orchestral parts can even be purchased individually. We also import chamber music from Breitkopf, a field many music publishers leave alone as being unprofitable and we also have, through the many foreign houses we represent, the largest available catalogue of guitar music. Our only other direct publishing outlet is Fentone, a subsidiary company which issues educational music as a very profitable sideline." Since it is not concerned a great deal with copyright composers, Breitkopf is continually on the look-out for composers who are coming out of copyright and if commercially viable will edit and print their music.

Novello, however, has an interest in all three main outlets for music publishers. It publishes the great choral classics in vocal score for choral societies, a profitable venture since Britain abounds with such groups and it has also taken over the famous Goodwin and Tabb hire

library which covers all the classics and is of particular value to amateur orchestras. Music is hired out to these amateur bodies at an agreed tariff. Of the established 20th century composers, Novello does not have the range of Boosey & Hawkes but it has a fair selection including Elgar, Bliss, Holst, Moeran, Stanford and Parry, to whom the copyright arrangements as described earlier apply. Novello does, however, have a large roster of contemporary composers. George Ritza, Novello's managing director, himself chooses the young composers the company represents. "I am sent many tapes," he explained, "and also go to concerts to hear music by young composers. Taking on a young composer is, of course, an act of faith. We hope he will become established and profitable. The only yardstick is whether you believe he has genuine talent. It is usually possible to get one performance of a work but most difficult to get further performances. This is because an orchestra or ensemble will perform the work as a prestige item and only if it is really well-received by the audience and critics will they do it again. With the general lack of interest in avant garde music this does not often happen. There are ways, however, of getting more than one performance. Provincial orchestras, if they learn a new work, will usually tour local towns and cities with it, giving the composer three or four performances. Also the Arts Council has a scheme whereby it sponsors new works and arranges for them to be performed in a number of musical centres. This again guarantees several performances."

"I also believe that one should limit the number of young composers one has in order to do the job properly. At Novello we act as a kind of manager to our young composers such as Alison Bauld, Barry Guy, Nicola Le Fanu, Roger

Marsh, Stephen Oliver and Martin Dalby. Quite often a composer needs to have his music for a performance but does not feel ready to have it published and so Novello will prepare a fair copy and Xerox the required number of parts. We are always prepared to wait until the composer is ready before actually going into print. One usually knows within three to five years whether a composer is developing satisfactorily but at all times it is a gamble as to whether the composer will ever become established in the public ear. But encouraging young talent is something I firmly believe should be done by the publishing houses."

Promotion is an essential part of music publishing but in most houses it is directed towards the young composer — Brahms, Beethoven and Mozart need very little selling for them and other established composers, most publishing houses find catalogues suffice, although a company like Breitkopf and Hartel will use the seasonal events such as Christmas and Easter to advertise the Bach Passions and any other music directly connected with these occasions. Both Novello and Boosey & Hawkes have promotion departments to bring the composers into the public eye. Approaches are made to record companies, opera houses, orchestras, conductors, ballet companies, television and radio, magazines, all aimed at getting performances of new works. In the case of works for solo instruments well-known artists are often contacted in the hope that they will undertake a performance of the work and Novello has a tape library of all its new works with this in mind. If an established artist can be persuaded to take a work into his repertoire then the composer can gain a good deal of exposure. Press conferences are also held to stimulate press interest and if a new work is being performed, the promotion department does its utmost to gain magazine and newspaper coverage the composer. With the conspicuous lack of interest in contemporary music shown by the general public selling this music is one of the publisher's major problems.

Judging by the number of publishing houses in London alone dealing with classical music, providing the right balance can be maintained between the small profit margins of the new music and the revenue from the classics and well-established copyright composers, the demand for classical music is such that the publishing business should continue to be a very healthy one.

EMI scoops disc awards

THE PRESENTATION ceremony of Grands Prix Du Disque awarded by the Academie du Disque Francais at the Hotel de Ville in Paris on January 28 brought a host of awards for the international record companies. EMI headed the list with eight awards: Strauss's Don Quixote with Rostropovitch and Karajan (ASD 3118), Rameau's Les Fetes d'Hebe with the English Chamber Orchestra conducted by Raymond Leppard (ASD 3084), Music for violin and piano by Stravinsky performed by Itzhak Perlman and Bruno Canino (ASD 3219) Yehudi Menuhin's The Famous Early Recordings (RLS 718) and four not currently available in the UK, Chausson's Symphony with the Toulouse Capitole Orchestra conducted by Michel Plasson, chamber music by Debussy with Menuhin, Maurice Gendron and others, music by Vincent d'Indy played by the Orchestre Pays de Loire and Liszt's Hungarian Rhapsodies played by Georges Cziffra.

Dietrich Fischer-Dieskau won a special award for his performances in DG's Die Meistersinger (2740 149)

and Wolf Lieder (2740 156) and DG also won awards for Berlioz's Romeo and Juliet with the Boston Symphony conducted by Seiji Ozawa (2707 089), Vivaldi Concertos with the Paul Kuentz Chamber Orchestra (2530 652), Verdi's Macbeth with Placido Domingo, Shirley Verrett and Nicolai Ghiaurov conducted by Claudio Abbado (2709 062) and Concertos by Couperin (2723 046). Decca won Le Premier Grand Prix Du President de la Republique for its recording of Bizet's Carmen with Placido Domingo and Tatiana Troyanos conducted by Sir Georg Solti (D11D 3) and prizes for Zubin Mehta's version of Strauss's Alpine Symphony with the Los Angeles Philharmonic (SXL 6752), Cecile Ousset's performance of Brahms' Piano Concerto No. 2 (SDD-R 522) and two discs by Anthony Rooley and the Consort of Musicke, Gibbon's Madrigals and Motets of 1612 x DSLO 512) and Dowland's First Book of Songs (DSLO 508/9). Phonogram and CBS each won one prize; Phonogram for its recording of Haydn's opera La Fedelta Premiata with Ileana Cotrubas, Luigi Alva and Frederica von Stade

conducted by Antal Dorati (6707 028) and CBS for its album of French operatic arias sung by Frederica von Stade with the London Philharmonic Orchestra and John Pritchard (76522).

CLASSICSCENE

EVERY
MONTH
IN
MUSIC
WEEK

EMI signs Iranian Chamber orchestra

EMI HAS signed a contract with the National Iranian Radio and TV Chamber Orchestra to record several LPs of Western classical music. The complete repertoire schedule has not yet been confirmed but will include music by Purcell, Vivaldi and Shostakovich. The recordings, which will be made in Teheran this year by one of EMI's London producers, will be scheduled for world-wide release.

This is the first time an Iranian orchestra has been signed by a major recording company and although the orchestra has already played in several European capitals it has not yet appeared in Britain. EMI hopes to arrange a British concert tour for the orchestra which was formed only four years ago.



PETER ANDRY, Director and General Manager of Group Classical Recording for EMI with Peter Brown (right), EMI's Regional Director (Middle East & Asian) in the Royal Golestan Palace, Teheran after the signing of the Iranian Chamber Orchestra.

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 DO IT WITH FEELING, Do It With Feeling, MICHAEL ZAGER, Bang 007 (F)

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H
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K
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L
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 LIFE IS MUSIC, Lady Luck, RITCHIE FAMILY, Polydor 2058 837 (F)
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M
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N
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S
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T
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 THE REAL THING, Home Cooking, SERGIO MENDES, Elektra K 12244 (CW)
 TRUE LOVE, Pure Smokie, GEORGE HARRISON, Dark Horse K 16896 (CW)

U
 UNA PALOMA BLANCA, Somewhere My Love, SLIM WHITMAN, United Artists UP 36220 (E)

W
 WALK THIS WAY, Uncle Salty, AEROSMITH, CBS 4878 (CW)

Y
 YOU AND ME AGAINST THE WORLD, Birdman, BIG SHOT ROAD BAND, Pye 7N 45669 (A)

TOTAL ISSUED

Singles issued by major manufacturers for week ending 19th February, 1977.

	This Week	This Month	This Year
EMI	9 (10)	29 (27)	63 (31)
Decca	3 (2)	9 (8)	16 (16)
Pye	4 (5)	10 (14)	23 (30)
Polydor	2 (5)	12 (15)	34 (28)
CBS	6 (4)	17 (14)	36 (29)
Phonogram	4 (2)	10 (10)	23 (18)
RCA	2 (3)	8 (10)	24 (19)
WEA	7 (3)	22 (13)	29 (20)
Others	13 (18)	49 (63)	112 (85)
Total	50 (52)	167 (174)	357 (277)

LISTINGS

A
 AIR LOVE, Pinch Me Am I Dreaming, LENA ZAVARONI, Galaxy GY 114 (ZLHR).
C
 A MELODY YOU'LL NEVER FORGET, Please Love Me, HURRICANE SMITH, Pye 7N 45674 (A).
A
 A TIME FOR PEACE, Time, ROGER WHITTAKER, EMI 2587 (E).
ALWAYS BE YOUR VALENTINE, Childhood, JOHN CHRISTIE, EMI 2589 (E).

B
 BANDY THE RODEO CLOWN, A Couple More Years, BRENDAN QUINN & THE BLUEBIRDS, Emerald MD 1194 (E).

BEAUTIFUL YOU, It's Hard To Say Goodbye, COLIN BLUNSTONE, Epic EPC 5009 (CW).
 BOUNCY BOUNCY BOUNCY, For Love, LIONEL PETERSEN, President PT 460 (ZLHR).

C
 CAN'T BELIEVE THAT YOU LOVE ME, Woman Woman, BUNNY SIGLER, Philadelphia PIR 4935 (CW).
 CARRIE, The Jazz Pianist, ARLAN GREENE, Arista 90 (E).
 CARRY ON WAYWARD SON, Questions Of My Childhood, CANVAS, Epic EPC 4932 (CW).

D
 DEVIL IN MY ARMS, Flat Bed Truck, DENNIS WEAVER, DJM DJS 10758 (CW).

POPULAR

PINK FLOYD
Animals, Harvest SHVL 815.
Producer: Pink Floyd. Clearly masterminded by Roger Waters, this latest Floyd album will shock the hi-fi buffs who picked up on Dark Side Of The Moon. It is a gritty attempt to divide a humankind into three categories, the Dogs, the Pigs and the Sheep. The Dogs are the nasty backstabbing kind who always seem to win, the Pigs are the ones who repress others and the Sheep are the perennial victims who lay themselves down to be slaughtered for the other two. Using a chilling robot-like vocal delivery Waters' acid-laced lyrics lash out at Mary Whitehouse among others, displaying a complete loss of faith in human nature. Gilmour's guitar cuts through with neat, knifing breaks over largely plodding rhythms and the band uses very few of the swirling electronic effects it made its name with. That said, Animals works frighteningly well on its own level and is a chart certainty in any case.

JUSTIN HAYWARD
Songwriter, Deram SDL15.
Producer: Tony Clarke. Hayward was the lead vocalist with the Moody Blues and his songwriting credits for the band included such classics as Nights In White Sarin and Question. His debut solo album follows hot on the heels of that by fellow-Moody John Lodge, and naturally enough includes ten of his own compositions. Hayward's most recent success was in fact with John as Blue Jays, and most people will be watching carefully to see how both Moodies work out in their respective solo careers. Songwriter is an interesting selection of material including the title track single — parts one and two — Doin' Time

which is about two lovers who are split up because the man is in prison, and Country Girl. Hayward has a large enough personal following to ensure good sales. Promotion is going to be a prime factor — and he may even win new fans in the process.

STEVE GIBBONS BAND
Rollin' On, Polydor 2383 433.
Producer: Ken Laguna. Gibbons' second Polydor release is a big, 14-track album, packed full of classy songs from the veteran Brummie bandsman. In former bubblegum producer Kenny Laguna he has found a sympathetic force which has put a shine on the dirty, down-to-earth sound that epitomises Gibbons both on stage and on the first album. Ex-Move man Trevor Burton and the twin lead guitars of Bob Wilson and Dave Carroll are all talented enough to give the songs the meaty backing they deserve while continued heavy touring, both solo and on the backs of major tours has brought them to many new fans attention since the first record.

JOHN LODGE
Natural Avenue, Decca TXS 120.
Producer: Tony Clarke. The ex-Moody Blue's first solo album and he is given considerable support from such musicians as Chris Spedding, Mick Weaver, Kenny Jones, Gary Osborne and Steve Simpson of Meal Ticket. In addition the production is by Tony Clarke who was responsible for all the Moody Blues' albums and Brian Rogers has added some impressive orchestral arrangements. All in all, it adds up to an impressive solo LP and the fact that Lodge himself is undertaking an extensive tour of radio stations throughout the UK, should promote the album, should considerably help its chances. The

title track Natural Avenue is the strongest song but Lodge's new single Say You Love Me is also included. The entire LP does justice to Lodge's talents.

BURLESQUE
Acupuncture, Arista ARTY 151.
Producer: Muff Winwood. Recorded live at the Nashville Rooms and St. Albans City Hall Burlesque has taken a big gamble on releasing a live record for a debut. However, it is on the college and club circuit that the band has cut its teeth and relations with an audience are what the band is all about. The production is very clear, so that the witty vocals and sax work of Ian Trimmer shine more than they ever do on stage (Drabola is especially surprising in this respect) and with the band getting encouraging press from all directions Acupuncture could sell in respectable quantities.

KATE & ANNA MCGARRIGLE
Dancer With Bruised Knees, Warner Bros K56356.
Producer: Joe Boyd. Once when categories were important the McGarrigle sisters might well have been tucked into a folk niche. Now they are being hailed as one of the most engaging contemporary new acts in a long time, with their last LP voted best album of 1976 by the Melody Maker and best debut album by the NME. The accolade was deserved for the sisters are delightfully simple and simply delightful, whether it is Kate swooning over Southern Boys or Anna discoursing on outdoor pleasures in The Walking Song, putting choral effects on the poignant Kitty Come Home or singing traditional French folk songs. There's an unaffected purity and honesty about their work which is totally engaging and to be sure there are no other sister acts of this

calibre in pop today. London concerts are on this month.

COLIN BLUNSTONE
Planes, Epic EPC 81592.
Producer: Gus Dudgeon. This is Blunstone's first album for more than three years and his first under the production auspices of Gus Dudgeon, best-known of course for his work with Elton John. The title track was written by John and Bernie Taupin, and is apparently the first time an Elton John composition has been recorded by someone else before John himself has performed it. The track contents here are interesting: Beautiful You which was written by Neil Sedaka and appeared on his Emergence album, a revamped Care Of Cell 44 which was originally a major hit for the Zombies (of which Blunstone was the lead singer) in the US, and Kiki Dee's Loving And Free. Blunstone has added a handful of his own songs including Dancing In The Dark and the poignant It's Hard To Say Goodbye, ideally suited to his 'soft' vocals. A good album by an under-rated talent.

JOURNEY
Next, CBS, 81554.
Producers, Journey. A third album from this two-year-old band, which sports some respected names of young yet experienced professional musicians. With vocalist Gregg Rolie as Neal Schon, formerly guitarist with Santana; Ross Valory, ex-Steve Miller Band; and Briton Aynsley Dunbar — once drummer with John Mayall and most recently with Bowie. The band toured here with Santana last autumn, and if the quality of this album was matched by their live performances they should have gathered the nucleus of an enthusiastic following. This brand of rock manages to be straightforward and sophisticated at

the same time — fairly heavy, but consistently melodic. Rolie's vocals range from very good to superb and Shon's guitar solos work both technically and musically. Will sell if customers are given a nudge to listen to it.

GEORGE BENSON
In Flight, Warner Bros K56327.
Producer: Tommy LiPuma. The interest in George Benson generated by the release of his last album Breezin', an American number one, will make the promotion task of WB that much easier this time. In fact, such is the impeccable good taste which surrounds this new showcase for the guitarist that his chances of making a mark in the UK must be highly rated. Although his background is jazz he has disciplined his playing to fit into a tidy but rhythmic easy-listening format, to which he occasionally adds rather good vocals. Indeed his singing on the evergreen Nature Boy is good enough to rate release as a single. In Flight is ready for take-off.

JAZZ

TONY LEE
The Tony Lee Trio, Lee Lambert: British Jazz Artists Vol. 1. Humphrey Lyttelton's not for this album is eulogistic, but he overstates the case when he describes Lee as a brilliant pianist. Certainly he can swing and has an impressive arsenal of effects, largely in the Oscar Peterson idiom. But everything tends to come out on the same level with a notable lack of delicacy and grace. Backed by the dependable Martin Drew and Tony Archer, Lee parades a fine selection of tunes — Emily, Blue Bossa, Teach Me Tonight and Once In A While among them.

INTERNATIONAL MUSIC INDUSTRY CONFERENCE

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PRESENTS

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Amsterdam, Holland

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IMIC conference headquarters is the Okura Hotel in Amsterdam. Luxury accommodations are avail-

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Registration is \$400 (£220) per person.

Watch the pages of Billboard, Music Week (UK) and Music Labo (Japan) for information on topics, speakers and other scheduled events!

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I am enclosing a check or money order in the amount of: \$400 (£200)

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Singles	\$46	\$48	\$50	\$55
Deluxe Singles	\$60	\$65	\$70	
Twins	\$65	\$70	\$75	\$80
Suites	\$130	\$150	\$190	

This covers all hotels with representative prices in each. NOTE: Should rooms no longer be available in price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at the time of reservation.

MUSIC WEEK 1976 AWARDS

TOP COMPANY (Albums and singles) EMI
TOP LABEL (Albums and singles) CBS

BEST-SELLING ALBUM
Abba's Greatest Hits (Epic)



BEST-SELLING SINGLE
Save Your Kisses For Me
Brotherhood of Man (Pye)

TOP GROUP
(Albums and singles) ABBA

TOP SONGWRITERS
B. Andersson/B. Ulvaeus/S. Anderson
(Singles and Albums)

TOP PUBLISHER
(Corporate)
EMI MUSIC

TOP PUBLISHER
(Individual)
CARLIN

TOP PRODUCERS
B. Andersson/B. Ulvaeus

TOP MALE ARTIST
(Albums)
DEMIS ROUSSOS

TOP MALE ARTIST
(Singles)
ROD STEWART

TOP FEMALE ARTIST (Albums)
DIANA ROSS

TOP FEMALE ARTIST (Singles)
TINA CHARLES



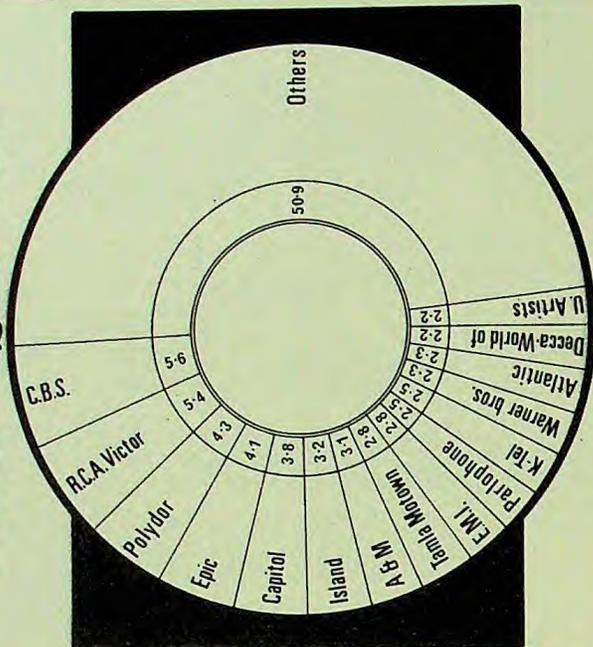
MUSIC WEEK MARKET SURVEY

1976

THE GRAPHS ON this page were prepared from statistics supplied by the British Market Research Bureau based on a weekly sample of sales through 300 record shops in the UK. Albums are those priced at £1.49 and over. The 1976 market survey marks the fifth year since these were introduced but details of past company performance should not be directly compared on albums, particularly for 1972-73-74 when LP sales were surveyed on the basis of full-price and mid-price releases. Figures for these years refer to full-price albums, except in the cases of tv-merchandising companies whose market 1973-74 shares originally appeared in the mid-price survey. The details from 1967 are those carried by Record Retailer in its first chart survey.

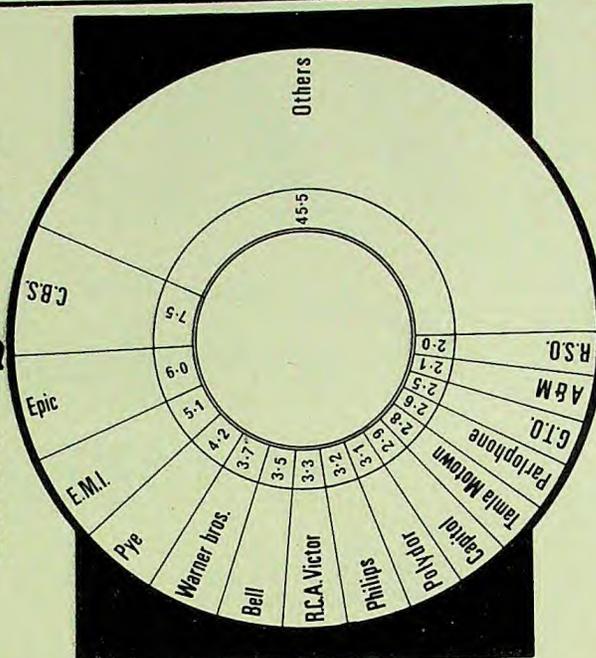
ALBUMS

Leading Labels



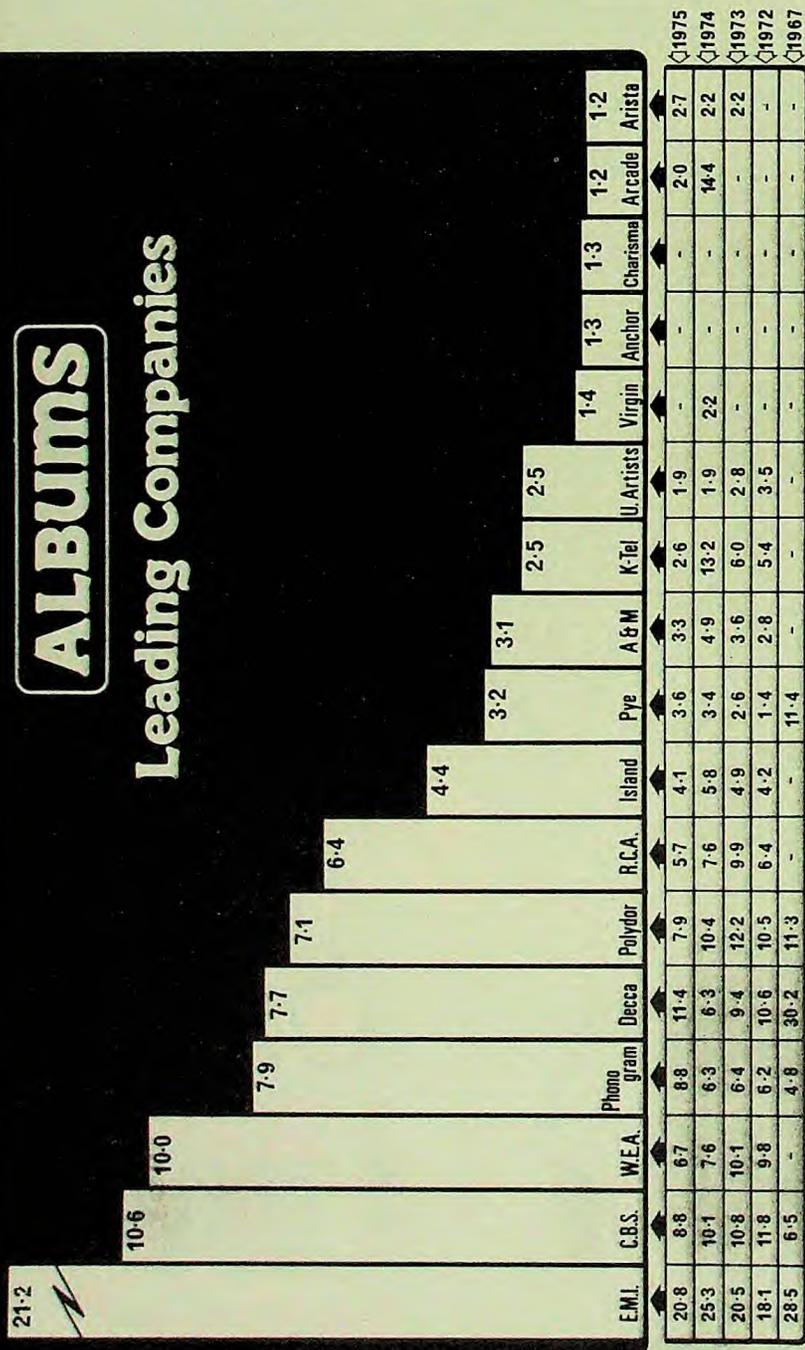
SINGLES

Leading Labels



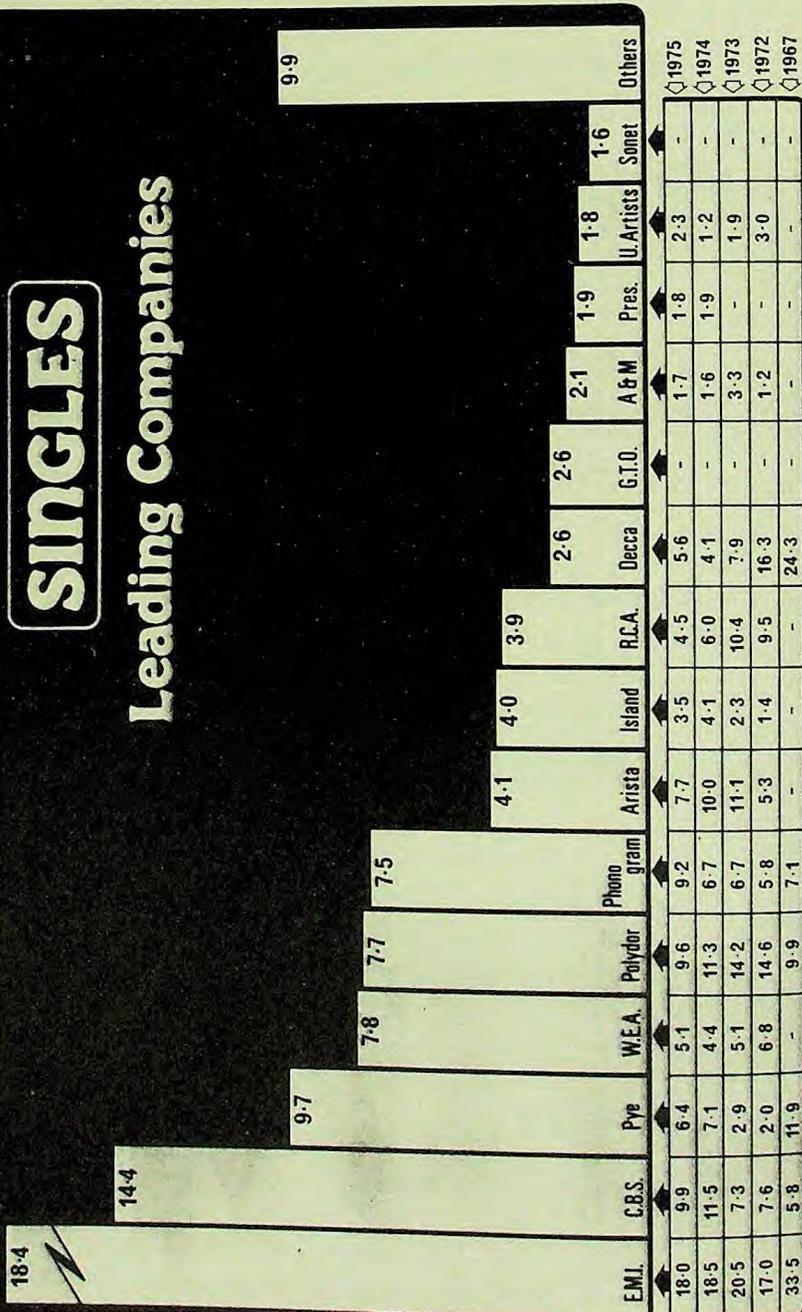
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Leading Companies



SINGLES

Leading Companies



MUSIC WEEK

Advertising Award

1975
(Black & White Section)
1st - RCA
John Denver - 'Annie's Song'
Designed by: T. Richard Johnson Ltd.



Lulu Denney
Ben Mungay

Awarded for work on RCA Records.

MUSIC WEEK

Advertising Award

1975
(Black & White Section)
2nd - RCA
American Gypsy - 'American Gypsy'
Designed by: T. Richard Johnson Ltd.



Lulu Denney
Ben Mungay

Awarded for work on RCA Records.

MUSIC WEEK

Advertising Award

1976
(Black & White Section)
1st - A&M
'Joan Armatrading'
one of the most original albums of '76
Designed by: T. Richard Johnson Ltd.



Lulu Denney
Ben Mungay

Awarded for work on A&M Records.

MUSIC WEEK

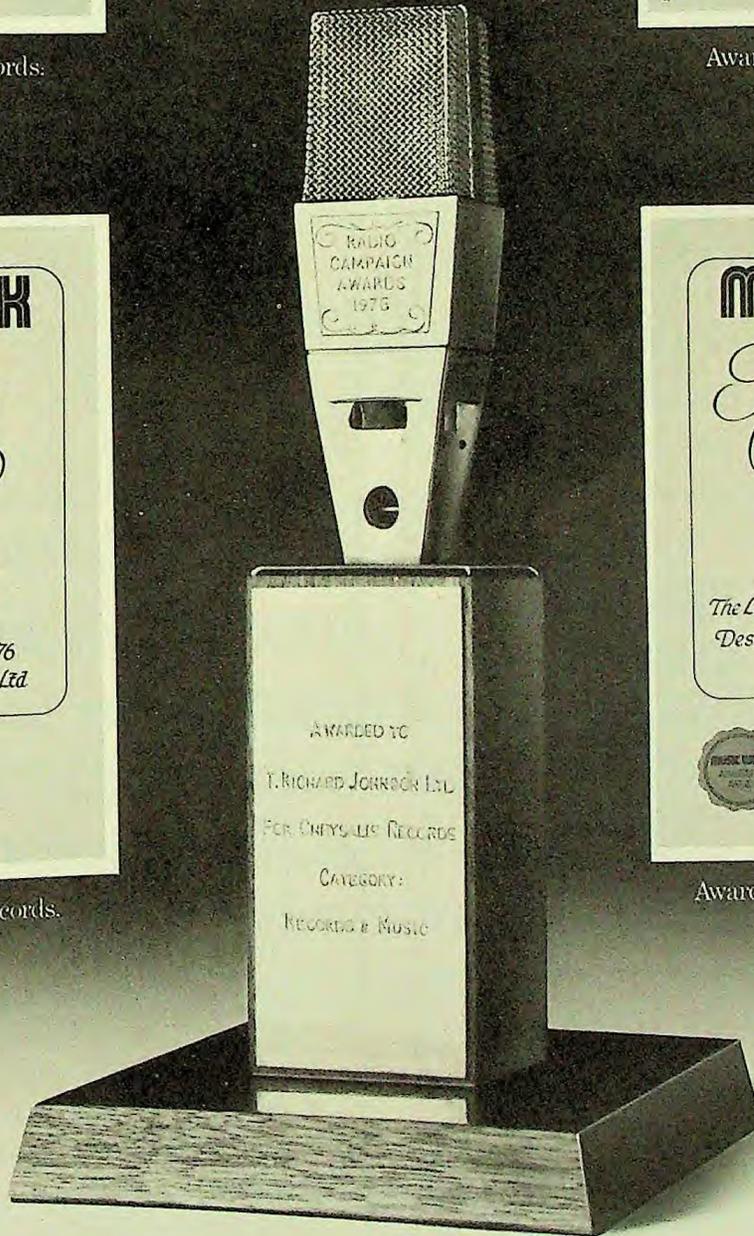
Advertising Award

1976
(Spot Colour Section)
2nd - Chrysalis
The Leo Sayer album - 'Endless Flight'
Designed by: T. Richard Johnson Ltd.



Lulu Denney
Ben Mungay

Awarded for work on Chrysalis Records.



Having successfully advertised other people's records,
we thought it was time we advertised our own.

TRJ

T. Richard Johnson Ltd. Advertising. 47/48 New Bond Street, London W1Y 0HE. Tel: 01-493 6371.

MUSIC WEEK CHART PERFORMANCE SURVEY

SINGLES

ALBUMS

TOP FEMALE ARTISTS

- 1 TINA CHARLES
- 2 DIANA ROSS
- 3 CANDI STATON
- 4 DANA
- 5 DOROTHY MOORE
- 6 DONNA SUMMER
- 7 BILLIE JO SPEARS
- 8 YVONNE FAIR
- 9 DOLLY PARTON
- 10 YVONNE ELLIMAN

TOP MALE ARTISTS

- 1 ROD STEWART
- 2 DEMIS ROUSSOS
- 3 BARRY WHITE
- 4 BILLY OCEAN
- 5 BRYAN FERRY
- 6 PAUL NICHOLAS
- 7 HANK MIZELL
- 8 ELTON JOHN
- 9 ELVIS PRESLEY
- 10 MIKE OLDFIELD

TOP GROUPS

- 1 ABBA
- 2 QUEEN
- 3 EAGLES
- 4 WINGS
- 5 GLADYS KNIGHT & THE PIPS
- 6 STYLISTICS
- 7 BEACH BOYS
- 8 THIN LIZZY
- 9 10CC
- 10 PINK FLOYD

TOP PRODUCERS

- 1 B. ANDERSSON/B. ULVAEUS
- 2 DEMIS ROUSSOS/S. PETSILAS
- 3 TOM DOWD
- 4 QUEEN/ROY THOMAS BAKER
- 5 MILTON OKUN
- 6 BILL SZYMOCZYK
- 7 BRIAN WILSON
- 8 PETER FRAMPTON
- 9 JOHN ALCOCK
- 10 10CC

TOP GROUPS

- 1 ABBA
- 2 STYLISTICS
- 3 DR. HOOK
- 4 TAVARES
- 5 BEATLES
- 6 QUEEN
- 7 REAL THING
- 8 WINGS
- 9 MANHATTANS
- 10 BROTHERHOOD OF MAN

TOP PUBLISHERS INDIVIDUAL

- 1 CARLIN (18)
- 2 BOCU MUSIC (4)
- 3 JOBETE LONDON (10)
- 4 RONDOR (11)
- 5 SCREEN GEMS (7)
- 6 CHAPPELL (10)
- 7 ISLAND (5)
- 8 INTERSONG (5)
- 9 WARNER BROTHERS (7)
- 10 NORTHERN (11)

TOP FEMALE ARTISTS

- 1 DIANA ROSS
- 2 NANA MOUSKOURI
- 3 HELEN REDDY
- 4 JOAN ARMATRADING
- 5 PAM AYRES
- 6 SHIRLEY BASSEY
- 7 DONNA SUMMER
- 8 EMMYLOU HARRIS
- 9 JONI MITCHELL
- 10 LINDA RONSTADT

TOP MALE ARTISTS

- 1 DEMIS ROUSSOS
- 2 JOHN DENVER
- 3 MIKE OLDFIELD
- 4 DAVID BOWIE
- 5 PETER FRAMPTON
- 6 NEIL SEDAKA
- 7 ELTON JOHN
- 8 NEIL DIAMOND
- 9 ROY ORBISON
- 10 BOB DYLAN

TOP PRODUCERS

- 1 B. ANDERSSON/B. ULVAEUS
- 2 BIDDU
- 3 FREDDIE PERREN
- 4 GUS DUDGEON
- 5 BARRY WHITE
- 6 HUGO/LUIGI
- 7 BOB GUADIO
- 8 BRUCE WELCH
- 9 RON HAFFKINE
- 10 GEORGE MARTIN

TOP PUBLISHERS CORPORATE

- 1 EMI(30)
- 2 CHAPPELL (35)
- 3 CARLIN (27)
- 4 ATV MUSIC (24)
- 5 RONDOR (13)
- 6 HEATH LEVY (12)
- 7 ISLAND (9)
- 8 RAK (15)
- 9 INTERSON (11)
- 10 JOBETE LONDON (11)

TOP SELLING ALBUMS

- | | |
|---|--|
| <ol style="list-style-type: none"> 1 GREATEST HITS, Abba, EPIC 2 20 GOLDEN GREATS, Beach Boys, CAPITOL 3 FOREVER AND EVER, Demis Roussos, PHILIPS 4 20 GOLDEN GREATS, Glen Campbell, EMI 5 WINGS AT THE SPEED OF SOUND, Wings, PARLOPHONE 6 A NIGHT ON THE TOWN, Rod Stewart, RIVA 7 LIVE IN LONDON, John Denver, RCA 8 LAUGHTER AND TEARS, Neil Sedaka, POLYDOR 9 THEIR GREATEST HITS, The Eagles, ASYLUM 10 VERY BEST OF SLIM WHITMAN, UA 11 A NIGHT AT THE OPERA, Queen, EMI 12 BEST OF ROY ORBISON, ARCADE 13 GREATEST HITS 2, Diana Ross, MOTOWN 14 DESIRE, Bob Dylan, CBS 15 SONGS IN THE KEY OF LIFE, Stevie Wonder, MOTOWN | <ol style="list-style-type: none"> 16 INSTRUMENTAL GOLD, — WARWICK 17 ARRIVAL, Abba, EPIC 18 FRAMPTON COMES ALIVE, Peter Frampton, A&M 19 CHANGESONEBOWIE, David Bowie, RCA 20 22 GOLDEN GUITAR GREATS, Bert Weedon, WARWICK 21 BEST OF GLADYS KNIGHT & THE PIPS, BUDDAH 22 ROCK FOLLIES, ISLAND 23 HOW DARE YOU, 10 c.c., MERCURY 24 ATLANTIC CROSSING, Rod Stewart, RIVA 25 A LITTLE BIT MORE, Doctor Hook, CAPITOL 26 24 ORIGINAL HITS, The Drifters, ATLANTIC 27 100 GOLDEN GREATS, Max Bygraves, RONCO 28 HAPPY TO BE, Demis Roussos, PHILIPS 29 SOUL MOTION, Various, K-TEL 30 TUBULAR BELLS, Mike Oldfield, VIRGIN |
|---|--|

TOP SELLING SINGLES

- 1 SAVE YOUR KISSES FOR ME, Brotherhood of Man, PYE
- 2 MISSISSIPPI, Pussycat, SONET
- 3 DON'T GO BREAKING MY HEART, Elton John/Kiki Dee, ROCKET
- 4 IF YOU LEAVE ME NOW, Chicago, CBS
- 5 DANCING QUEEN, Abba, EPIC
- 6 A LITTLE BIT MORE, Dr. Hook, CAPITOL
- 7 UNDER THE MOON OF LOVE, Showaddywaddy, BELL
- 8 FERNANDO, Abba, EPIC
- 9 I LOVE TO LOVE, Tina Charles, CBS
- 10 THE ROUSSOS PHENOMENON, Demis Roussos, PHILIPS

TOP WRITERS

- 1 B. ANDERSSON/B. ULVAEUS/S. ANDERSON
- 2 BIDDU
- 3 LENNON/McCARTNEY
- 4 KEN GOLD/MICKY DEENE
- 5 BARRY WHITE
- 6 PAUL McCARTNEY
- 7 HILLER/LEE/SHERIDAN
- 8 PETE TOWNSHEND
- 9 GAUDIO/PARKER
- 10 ROD STEWART

TOP MISCELLANEOUS

- 1 INSTRUMENTAL GOLD
- 2 JUKE BOX JOVE
- 3 MOTOWN GOLD
- 4 SOUL MOTION
- 5 MUSIC EXPRESS
- 6 HIT MACHINE
- 7 COUNTRY COMFORT
- 8 GREAT ITALIAN LOVE SONGS
- 9 A TOUCH OF COUNTRY
- 10 DISCO ROCKET



It's great to be Number One... again

But we couldn't have
done it without...

**our writers, composers,
artists, the record companies,
producers, Radio and TV
stations and all our friends in
the music business.**

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138-140 Charing Cross Road, London WC2.



A member of the EMI Group of Companies. International Leaders in Music, Electronics, and Leisure.

DESIGN AWARDS

SLEEVES

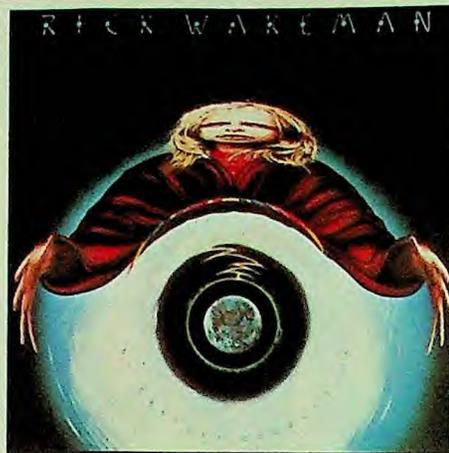
FULL PRICE POP

- 1 2nd HONEYMOON Deaf School (WB)
- 2 NO EARTHLY CONNECTION Rick Wakeman (A&M)
- WISH YOU WERE HERE Pink Floyd (Harvest)

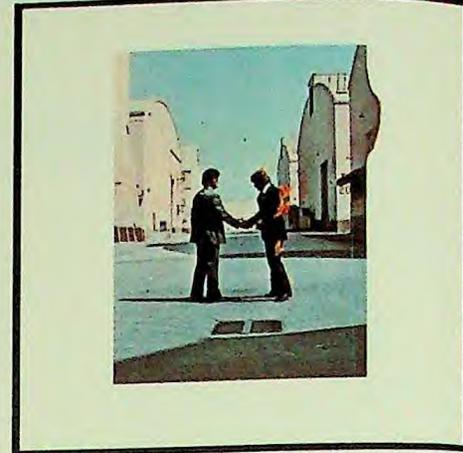
Highly commended: The Song remains The Same Led Zeppelin (Swan Song), Unorthodox Behaviour, Brand X (Charisma) Tales of Mystery And Imagination Alan Parsons Project (Charisma) Jammy Smears Ivor Cutler (Virgin).



Designer: Kevin Ward
Printer: Shorewood



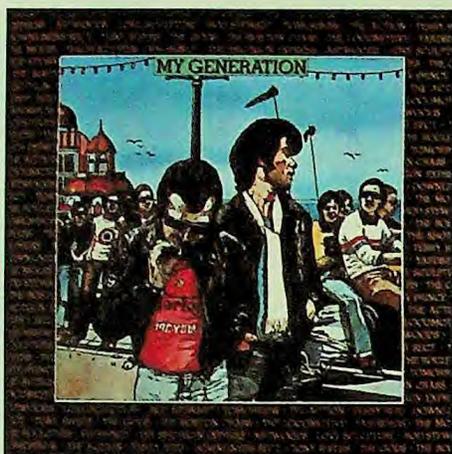
Designer: Mike Doud (AGI)
Printer: MacNeill Press



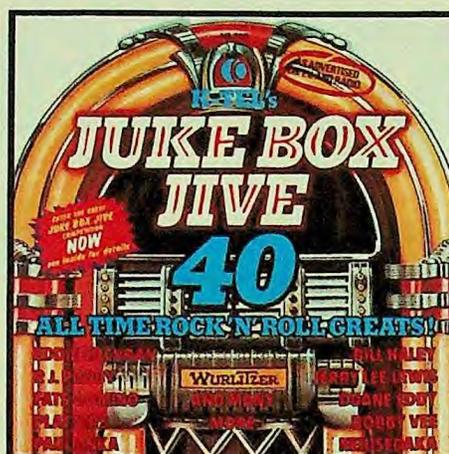
Designer: Hypnosis
Printer: Garrod & Lofthouse

MID-PRICE & TV

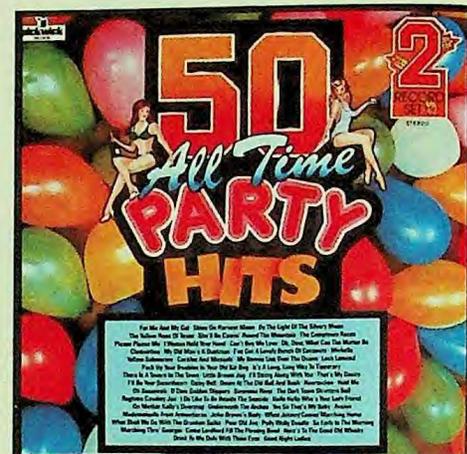
- 1 MY GENERATION Various (EMI Nut)
- 2 JUKE BOX JIVE Various (K-Tel)
- 3 50 ALL TIME PARTY HITS Various (Pickwick)



Designer: David Dragon/EMI Design
Printer: Garrod & Lofthouse



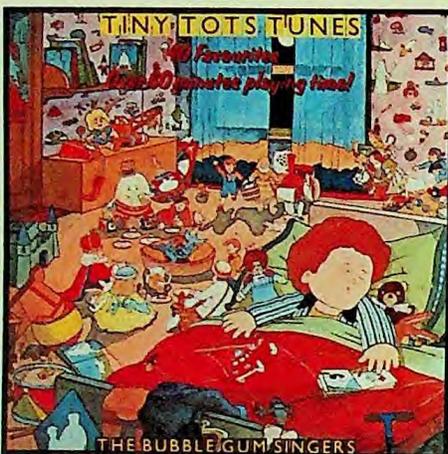
Designer: Norman Batley Associates
Printer: Garrod & Lofthouse



Designer: Andrew Christian
Printer: Shorewood

BUDGET

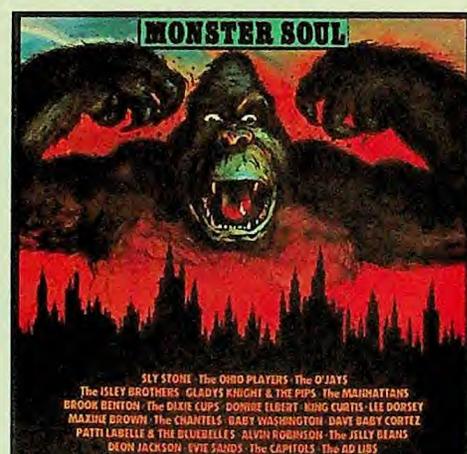
- 1 TINY TOTS TUNES The Bubblegum Singers (DJM)
- 2 GOLDEN HITS The Andrews Sister (MFP)
- 3 MONSTER SOUL Various (DJM)



Designer: Scutt-Irvine
Printer: Robert Stace & Co.



Designer: Dave Wharin/Chris Jones (MFP Design)
Printer: Garrod & Lofthouse

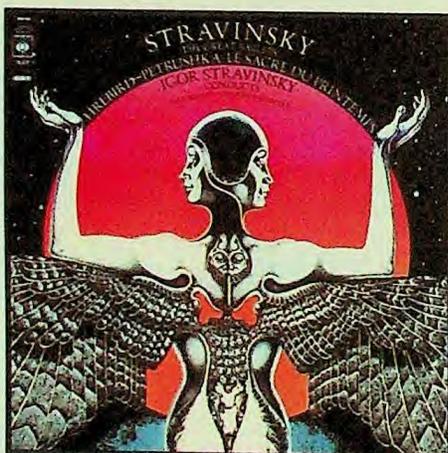


Designer: Scutt Irvine and Wilson
Printer: Robert Stace & Co.

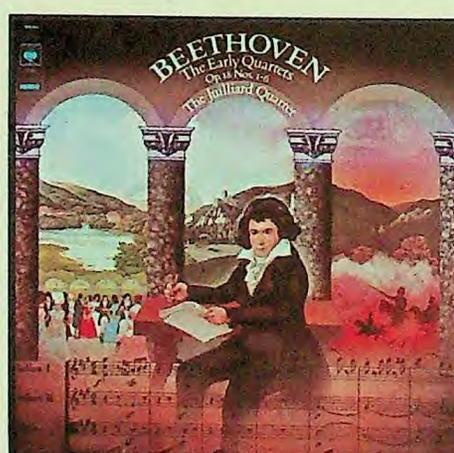
CLASSICAL

- 1 THREE GREAT BALLETS Stravinsky. Columbia Symphony Orchestra. Cond: Igor Stravinsky (CBS)
- 2 THE EARLY QUARTETS Beethoven. Juillard Quartet (CBS)

Highly Commended: We Wish You A Merry Christmas. Mormon Tabernacle Choir (CBS).



Designer: Roslav Szaybo (CBS)
Illustrator: Martin Springett
Printer: Delga Press



Designer: Roslav Szaybo
Illustrator: James Woods
Printer: Delga Press



Designer: Roslav Szaybo
Illustrator: James Woods
Printer: Shorewood

DESIGN AWARDS

ADVERTISEMENTS

HOW TO MAKE MONEY OUT OF SUN, SURF AND NOSTALGIA.



The Beach Boys 20 Golden Greats. All their biggest hits from 1962 to 1970, together on one album. The definitive album. We're releasing it on 25th June, simultaneously on record, cassette and 8-track.

And at the incredibly low recommended retail price of £2.99 for the record and £3.25 for tape, it's just got to sell. Especially with the support we're giving it.

£175,000. The biggest backing EMI has ever given a record. A minimum of 1,100,000 nationally on TV with 15 and 60 second spots featuring the lone surfer.

£20,000 nationally on radio. Plus browsers, streamers, dispensers, posters, stickers, and an amazing 6ft window display. The Beach Boys 20 Golden Greats. Order it now. And make money while the sun shines.

BEACH BOYS 20 GOLDEN GREATS (EMI)

FULL COLOUR

- 1 EMI Beach Boys 20 Golden Hits (Album) Designers BILL THOMPSON and TIM BRAYBROOKS of C.D.P.
- 2 UA/JET ELO A New World Record (Album) Designed by PAUL HENRY of U.A.
- 3 A & M Carpenters There's A Kind of Hush (Single) Art Direction FABIO NICOLI of A & M

SPOT COLOUR

- 1 CHRYSALIS David Dundas Jeans On (Single) Designed by TED FRANKLIN of National Publicity
- 2 CHRYSALIS Leo Sayer - Endless Flight (Album) Designed by T. RICHARD of JOHNSON ADVERTISING LTD.
- 3 BELL/ARISTA Slik (Album) Designed by JOHN DYER of Arista

BLACK & WHITE

- 1 A & M Joan Armatrading (Album) Designed by T. RICHARD of JOHNSON ADVERTISING LTD.
- 2 CHARISMA Chris White Don't Look Down (Single) Designed by FRANK SANSON of Charisma
- 3 PHONOGRAM Twigg (Album) Twigg Designers DAVID CLIMPSON and LES PAYNE of Grant Advertising

WE ARE GOING TO BREAK A NEW WORLD RECORD.

A NEW WORLD RECORD ELO (Jet)

JEANS ON DAVID DUNDAS (Chrysalis)

ENDLESS FLIGHT - LEO SAYER ALBUM (Chrysalis)

'Joan Armatrading' is one of the most original albums of '76. But will you listen?

She writes songs like she's lived them. She plays guitar like she was born to it. Some people will compare her with Joni Mitchell, Van Morrison and even Cleo Laine.

Means like, the lady who records it is quietly going spare because the person they're all talking about sure as hell isn't her.

She's not the next anybody.

She's just a brave black lady who won't accept compromise.

So what do you do?

Especially if you like the album as much as the guy who's writing this ad does.

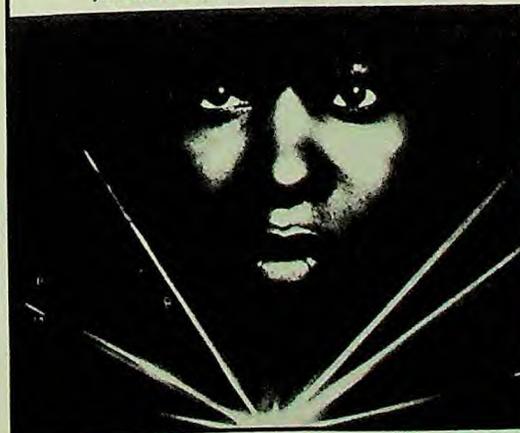
Forget the hard hard sell.

Forget all the commercial, you've never heard-it-like-this-before crap.

Joan Armatrading.

She deserves a lot more recognition.

Just listen to the album.



JOAN ARMATRADING (A&M)

DON'T LOOK DOWN CHRIS WHITE (Charisma)

CBS 1976

No. 1 all year through

Albums label—	No. 1 CBS
Singles label—	No. 1 CBS
	No. 2 EPIC
Top album full price—	No. 1
Top album group—	No. 1
Top album producers—	No. 1
Top singles group—	No. 1
Top singles female artist—	No. 1
Top singles writer—	No. 1 and No. 2
Top singles producers—	No. 1 and No. 2

CBS 1977

No. 1



AWARDS



TOP GROUP

THE EUROPEAN success story of the last two years is undoubtedly that of Abba, the Swedish group who came to Brighton in April 1974 for the Eurovision Song Contest and emerged triumphant with Waterloo, a record which was to go on and sell five million copies worldwide. Since then, Benny Anderson, Bjorn Ulvaeus, his wife Anna and Freda Lyngstad-Fredriksson have sold a staggering 27 million singles and 12 million albums around the world, and the total increases by hundreds of thousands every week.

Abba's last album, Arrival, released in November, was appropriately named because it heralded the new-found status of the group as the biggest-selling pop group since the heyday of the Beatles back in the mid-Sixties. The achievement has been all the more remarkable in that Abba are the only European artists ever to have emerged victors from the contest and consolidated the success; and despite being Swedish, Abba's music has bridged all international barriers including the U.S., Australasia, Japan and South Africa.

Worldwide sales of Abba product have reached phenomenal proportions since their Eurovision victory. Previously they had enjoyed moderate European success but it wasn't until Waterloo that they finally sent the international barriers crashing down. A quick surveillance of their record sales is the best indication of the group's status — figures issued by CBS at the end of 1976 showed unit sales of five million for Waterloo, one million for Honey Honey, 2.5 million for I Do, I Do, one million for So

Abba: Sweden's conquerors of international pop—and the gold discs keep rolling in



ABBA: BENNY Anderson, Freda Lyngstad-Fredriksson, Anna and Bjorn Ulvaeus.

Long, four million for S.O.S., 3.5 million for Mama Mia, six million for Fernando, and three million for Dancing Queen. There are no firm collective sales for Money Money Money as yet, due to the fact that the record is still high in the best-selling charts of most countries, but UK sales alone are in excess of

500,000. When the record is eventually released in the US (its predecessor Dancing Queen is still climbing the Top 20 there) total sales should bring it to at least the three million mark.

To date, Abba's Waterloo album has sold three million, Abba four million and Greatest Hits, six

million. Advance British sales for Arrival were 300,000, reported to make it the highest UK LP advance order ever, and unit sales are now around the 750,000 mark. In April CBS goes on television to promote the album and following market research is confidently expecting Arrival to double and even treble its

present sales figure.

And so the statistics go on . . . the Greatest Hits LP released in April 1976 with advance orders of only 30,000 has now achieved platinum status, while the Abba album went gold in the UK just three weeks ago. Since May 1974 Abba have had four number one singles in Britain with Waterloo, Mama Mia, Fernando and Dancing Queen, and Top Five hits with S.O.S. and Money, Money, Money.

Biggest international hit to date has been Fernando but their last single, Dancing Queen, topped the charts in Britain, Holland, Australia, Germany, Belgium, Sweden, Norway, Denmark, Switzerland and Austria. In Australia the Greatest Hits LP has sold more than 900,000 copies in a country which has a total population of only 13.5m, while the Abba LP has reached the 400,000 mark. Even in the States, Abba have achieved a lot of success with six singles in the Top 50 there.

The most recent challenge to Abba has been with live appearances. Apart from the Eurovision appearance, they had never performed in the UK until this week when they gave two sell-out concerts at the Royal Albert Hall — the 'sold out' barriers were displayed outside the box-office nearly five months ago. In addition the group have just undertaken their first tour of the Continent kicking-off with concerts in their native Sweden. Soon there will be concerts in Australia where British-born impresario Paul Dainty is confident that they will be one of the biggest crowd-pulling acts in Australian history. Within two weeks of the tickets going on sale, five months in advance of the concerts, more than £500,000 worth were sold!

Rod Stewart—tomorrow the world?

ROD STEWART'S victory in the top male singles artists stakes in this year's *Music Week* awards could be said to prove that an old recording contract never lets you down.

For Stewart's popularity has undergone a remarkable renaissance on this side of the pond ever since he combined with Tom Dowd to record *Atlantic Crossing*.

His run of hit singles here opened up in the early New Year of 1976 with *This Old Heart Of Mine*, still in the MW chart after a pre-Christmas '75 release. Then, after a short pause, he weighed in with five more entries, bagging a surprise repeat hit with *Maggie May* recorded in his Mercury days, *Tonight's The Night*, *The Killing of George and Get Back* on his own Riva label, and further giant sales via Warner Brothers re-promotion of *Sailing* to coincide with the successful BBC documentary about the *Ark Royal*, which used the number as its theme tune, once again ramming home the value of TV exposure of any kind.

Meanwhile, Stewart had established permanent residence in the USA and with *Tonight's The Night* scored the longest run at the top of the *Billboard* chart since Marvin Gaye's 1968 smash *I Heard*

It Through The Grapevine by dominating allcomers for seven weeks.

The *Night On The Town* album, again produced by Tom Dowd, was released to an enthusiastic reception, and estimates put UK sales alone at getting on for a million units. On the singles front total Stewart unit sales amount to an amazing million and a half records.

The year also saw Rod Stewart making his first British concert tour in two years, hitting all areas and playing a total of 31 dates. The tour, which cost around £435,000 to stage, played to capacity audiences totalling 150,000 people and made profits of upwards of £50,000.

Those who could not get tickets tuned in to the *Old Grey Whistle Test* to catch Stewart's Christmas Eve special, viewed by the show's biggest audience of three and a half million.

Said Riva Records managing director Mike Gill: "Since Rod came to prominence in 1971 this has been the most significant year of his career in terms of both record and ticket sales."

"There had been some apprehension about Britain because he had not toured here for nearly

two years, but in the end it did not seem to matter. He is now making great records, he is well managed and his product is marketed correctly. Obviously Riva is very close to Rod and a great deal of his success has come since his signing to the label.

"I think we ought to give a lot of credit to Tom Ruffino of WEA International at Burbank who works in with the team of Rod, myself, Billy Gaff and Tony Toon.

"This team plans four-week intensive promotional tours prior to each album release concentrating on TV, radio and press conferences. I think the five days we spent in Germany promoting *Atlantic Crossing* broke Rod through in a big way there for the first time.

"We have done these tours twice now, with Rod getting up at nine and working through until midnight in France, Italy, Belgium and Germany. It has been immensely successful."

Stewart has become something of a media darling since the beginning of 1976. His romance with movie star Britt Eckland has rarely been off the gossip pages of the national tabloids, while the formation of his new band in Los Angeles prompted

TOP MALE ARTIST (SINGLE)

heavy interest in the music press. On top of that a TV documentary projected his personal life-style into millions of living rooms around the country.

Now Britain is likely to see a much lower profile from Stewart. There are no plans for any new product or releases until July or August and he will not be visiting the country.

"We are very aware of media overkill," said Gill. "He has now crossed over into immortal status, so that anything he does is newsworthy, but people can get very fed up with having one guy constantly in front of them."

Plans for Stewart in 1977 are already pretty well defined. He is currently in the middle of a gruelling tour of Australia and New Zealand, still intent on breaking new territories. His tour is one of the most ambitious ever to hit the Antipodes, and Gill says his albums are the biggest WEA has handled in that part of the world, having sold a quarter of a million copies.

What Gill terms Stewart's 'world



offensive' continues with a return to the States via concerts in Hawaii followed by a spell in the studios with his band and Tom Dowd, the first real producer he has used and one with whom he has developed a perfect empathy.

A massive tour of America through July, August and September is scheduled, the first concerts there since the break-up of the Faces. Another British tour? "No comment," replied Gill.

Somebody once said that Rod Stewart could well turn out to be the Frank Sinatra of the '70's. On his 1976 performances that prophesy is well on the way to coming true.

ABBA

Congratulations

from  records



Top album full price
Top album group
Top album producers
Top singles group
Top singles writers
Top singles producers



AWARDS



TOP FEMALE ARTIST (LPs)



Diana Ross' most successful UK year

THE LADY has little cause to sing the blues. Tonight, as every night (weather permitting) this February week, Diana Ross will offer herself to a packed audience of Pennsylvanians at Pittsburgh's Stanley Theatre — just as she did last year to sell-out crowds in London, Edinburgh, Paris, Amsterdam, Hamburg, Zurich. The queen of Motown reigns internationally.

"An Evening With Diana Ross" is unquestionably the most successful stage show of her career — it continues this month and next in other major US cities — such as 1976 was her most successful year in Britain's record market. A week seldom went by when she was not represented on the charts, selling more long-players than any other female artist, and running second in the seven-inch stakes only to disco lady Tina Charles. And there was that dramatic moment in May when two Diana Ross singles occupied the top 20, Do You Know Where You're Going To? and Love Hangover.

Her Danny O'Donovan-promoted tour of the UK, which took in dates in Birmingham, Blackpool, Bournemouth, Leicester, Southampton, Manchester and Glasgow as well as London and Edinburgh, accounted for much of the demand for her discs. So did Mahogany, her second movie and a top moneyspinner on both sides of the Atlantic — though critics treated it less favourably than her cinematic debut as Billie Holiday in 1972. For all its gloss and entertainment values, the film was termed barren, and as banal as its advertising slogan: "Success is nothing without someone you love to share it with".

None of this has dimmed the Ross passion for the silver screen, of course, nor that of Berry Gordy for his role behind the cameras (he directed Mahogany). Hollywood is in their blood, and a third movie vehicle is currently at the planning stages.

But records are not being completely neglected. For release later this month is a double-album souvenir of Diana Ross' travelling circus — a costly mime, movies and music extravaganza which showcased showbiz, the Supremes, Motown and a few of its star's heroines, including Billie Holiday, Josephine Baker and Bessie Smith. The disc package, recorded last September at Los Angeles' Ahmanson Theatre, documents everything, and promises to give the lady a fair crack at the title of top-selling female singer of 1977. ("An

Evening With Diana Ross" is also a television package, conceived and produced by the man who masterminded the roadshow, Joe Layton; it will be screened in the US on March 6, but no British airdate is certain).

She will be back in the studios this year, too, and the results will reflect her own musical creativity much more than the past 15 years of recording (eight as a Supreme, seven on her own) for Berry Gordy. Hinting at this were sessions last Summer in New York's Electric Ladyland, when she was writing, singing and producing material rather different from the Motown mainstream of sweet soul sounds. It boasted an 'Afro' flavour, with some of the qualities of Marvin Gaye's recent work, and should strengthen the lines of communication with today's disco-going audiences that Love Hangover opened up for her in 1976.

Diana Ross clearly knows where she's going to.

1976

AWARDS

REPORT BY

Adam White
Peter Jones
Chris White
Terri Anderson
John Hayward
David Longman

The Roussos phenomenon

THE ROUSSOS phenomenon continues to gather momentum — the former singer with the Greek rock band Aphrodite's Child has sold more than 15 million records throughout the world in less than six years and his tally of awards so far includes 18 gold records, 21 silver, five diamond and three platinum. In Britain, the country which resisted his advances so far as chart singles were concerned until Happy To Be On An Island In The Sun, he now picks up Music Week's award for the top male artist in the albums section.

The appeal of Roussos is difficult to define but it is probably fair to say that he is an artist who has to be seen 'live' to be appreciated to the fullest extent, and certainly the success of his albums has resulted from his initial concert appearances. Demis Roussos first appeared before a British audience in early 1974 when he gave a concert at London's Drury Lane Theatre — last October he completed his fourth UK tour, when the housefull notices were brought out for every single performance, and he has played ten capacity concerts at the Royal Albert Hall — appearing before a combined total of 80,000 people in the capital alone.

Roussos' award for the top male artist in the album market really comes as no surprise. He has only had five albums released in the UK but four of them, Forever And Ever, Happy To Be, Souvenirs and My Only Fascination have earned gold discs and the least-known LP, Fire And Ice (his first album) has turned silver. At one stage he had all five records in the Top 50.

For his next album, the Greek singer has collaborated with fellow countryman Vagelis Papathanasiou, mentor and keyboards player of Aphrodite's Child which spawned Roussos as a major singer. The Paris-based group during its four year life-span never had any British success but had several major-selling LPs and singles in Europe, most

TOP MALE ARTIST (LPs)

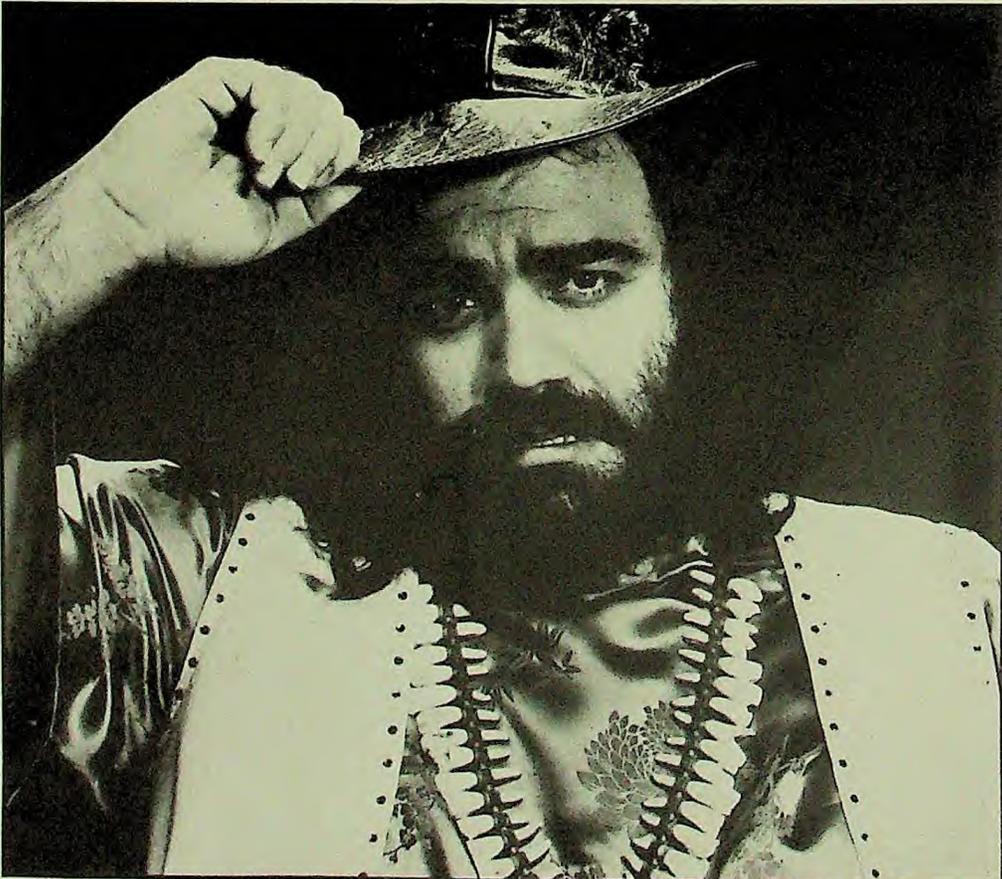
notably with Fire And Rain. Roussos says: "We finished the LP at Vangelis' recording studios in London, during a recent visit to Britain, and he has of course produced it. It is the first time that we have worked together for many years — the last occasion would be in 1971, prior to Aphrodite's Child splitting up. I'm very pleased with the sound that has resulted from these latest recording sessions — you could say that it is a Demis Roussos nobody has heard before."

The projected title for the LP is The Demis Roussos Magic and it should be released by spring. Roussos adds: "The album has given me the opportunity to do songs I have never even attempted before — for instance there are several funky numbers included, and the entire concept is very commercial. Unlike the previous five LPs, this one has been recorded with the British market very much in mind."

In between recording sessions, Demis Roussos' life continues to be hectic. He has recently toured France and Germany, and even recorded in French for the needs of that particular market; recently he broke off mid-way through a Scandinavia tour to fly to London for just one day, and record a new single. He was in the capital for eight hours before flying back to Scandinavia to resume his tour. This week he flew into London for the day, to pick up his Music Week award. Next countries on the itinerary are South Africa, Australia and Japan where he will do concert appearances before returning to Britain for another tour.

Roussos has conquered most of the major record markets but he is ambitious for those which have not yet succumbed to his magic. One particular territory as yet unexploited by him is the States. "I'd like to visit all those countries where nobody knows me but particularly I would like to record in the US," he says. "However I have a very important problem in that I am an artist who is different from most others. Essentially I am a live performer who has to be seen and heard."

He finds it difficult to define precisely his enormous appeal. "I think that it must be because my voice and the music is that bit special — the music of Demis Roussos is not very common to Britain", he adds. "There are a lot of very talented artists in Greek but it is not easy for them to become recognised on an international basis."



TOP MALE ARTIST (SINGLES)

TOP FEMALE ARTIST (SINGLES)

PAGE 56

No.1 again

Carlin Music are celebrating their 10th anniversary of music publishing in Britain by winning once more The Music Week Top Publishers (SINGLES) Award.



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AWARDS



TOP FEMALE ARTIST (SINGLE)

THE BIDDU/Tina Charles partnership has blossomed during the last 12 months, with Miss Charles notching up more than 4.5 million sales around the world. The partnership she admits, has depended on the guidance of her producer/writer Biddu, and on the understanding of CBS managing director Maurice Oberstein.

I Love To Love, Doctor Love, and Dance Little Lady Dance have all charted during the last year for Miss Charles, and Biddu has himself seen chart action with his album and single Rain Forest. He is currently producing Jimmy James and Ruby James, the latter being signed to RAK. He has previously won chart honours with Summer of '42, and also with Carl Douglas and Kung Fu Fighting.

Biddu was born in Bangalore, India, and quickly found his interest was in music, and at the age of 13 formed a group, the Trojans, who for three years performed clubs around India playing Beatles' songs and early rock and roll. "In India, your chance to hear pop music was very limited, with only Radio Ceylon playing any English music with with a chart show for an hour on Sunday afternoon."

Saving up his money for the fare to London, Biddu parted with cash only to find the ticket agent had run off with his money and issued him a forged ticket. So, back to the club circuit, and with more savings, he set off overland to England, stopping in Beirut where he sang in clubs to earn more money.

"When I arrived in England I had the shock of my life. My impression of London was that there were only about a dozen people in the business, with the Beatles and a few other groups, and of course it was just the opposite."

Working in a studio was his first aim. He started work in Bond Street just opposite the Polydor 4-track studio. "I was employed to make doughnuts for the American

Biddu: the man behind Tina Charles' rise to star status

Embassy, and when I'd saved enough money I hired the studio for a session," he reminisces.

Looking back, Biddu appreciates that his own style of music was about three years behind the times. He was still playing material in the style of early Beatles, although the business was at that time entering the flower-power era.

During the last four years, Biddu feels he has caught up, and is now producing and writing material suitable for today's market. He keeps a very small artist roster, with the idea of maintaining tight control over the direction of each one. He doesn't really approve of the artists having managers, unless the manager is prepared to come in at the ground floor with the artist and risk his money. "For a manager to come to someone who has a chart single and say they want 25 percent for managing them, is to my mind very wrong," he says adamantly.

Another of Biddu's reasons for keeping his interests limited is because he says it would be difficult to keep the same identity and control over the artist. Tina Charles, says Biddu, will undergo another change in style this year, though he and the singer haven't sat down and worked out the plan of action. "She'll have another album out this year, and we've got to decide which market she's happiest in. She started as a disco lady, and to alienate her fans by turning her towards cabaret would be wrong. It's easy to become

a carbon copy of what the pop critics like, but that sort of person doesn't sell records."

The Biddu/Charles relationship started when a friend told him of a young session singer from the East End, and after only a short time the partnership clicked. A first single, One Broken Heart For Sale on Bell didn't chart, though a change of label to CBS brought success with You Set My Heart On Fire. Since then, the rise to international stardom has been a matter of course, with chart honours coming around the globe, including CBS Canada's biggest selling single with I Love To Love.

A personal struggle has taken place with Biddu, who feels that as a solo performer, he should and can emerge with chart honours, although up until now, the limelight has been taken by Tina Charles, Jimmy James and Carl Douglas. This year for the first time he has entered for Eurovision, and together with Gerry Shury and Ron Roker he has a song in the final 12. The task now goes on to find a group to sing the song, although a deal is already signed with Polydor.

Biddu has the greatest respect for CBS, and thanks Maurice Oberstein for having enough time and thought to phone him every week to ask how the projects are developing. He decided with Roker and Shury that Polydor should have the task of pushing the record. "I don't believe in having all your eggs in one



TINA CHARLES & Biddu with gold disc's for I Love To Love.

basket, and although CBS do a good job, they might start to feel complacent if they knew all my work was coming to them. It serves the purpose of keeping them on their toes."

The record business tends to frighten Biddu, and it is partly for this reason that he has never decided to launch his own record company. He has other projects up his sleeve, including a tv film produced by Tony Palmer. This summer Biddu will return to India for a few weeks with a film crew to put together a travelogue which will use his music as the theme.

India has never forgotten its prodigal son, and his records are

released with chart honours coming thick and fast. "In India we don't tend to forget our heroes easily, and I suppose the reason for this is that the people have a great deal of pride in themselves and their country."

The future doesn't hold any particularly exciting projects, though Biddu says that every time he enters a studio he is still learning. He experiments with different effects and with his writing, and has hopes for a more creative 1977. "I don't want to fall into the trap of all my productions sounding the same. I get the feeling with Barry White that Love Unlimited records are the same as Barry White records without him singing."

How Ian Miles tuned into Instrumental Gold

LIKE A lot of people in the music business, Ian Miles drives home from work tuned in to Capital Radio's Roger Scott. So it was one evening during the late Summer of '75, when the Multiple Sound Distributors chief heard one of Scott's Cruisin' segues, showcasing three classic instrumentals: Petite Fleur, Wonderful Land and Stranger On The Shore.

That was the birth of Instrumental Gold, the moment when Miles realised that a package of familiar melodies could be a viable addition in the fast-building catalogue of TV-promoted records originating from MSD's Warwick label.

He called in friend and associate Brian Matthew — who had produced a couple of children's albums for the company, as well as one of its early successes, 30 Smash Hits Of The War Years — and within days, they drew up a list of

the most popular instrumentals from the past two decades. The original intention was to lease in the repertoire, says Miles, but as they listened to tapes and discs of the original versions, it became obvious that the stereo quality of many was poor, and a couple were even in mono.

The decision to go for re-recordings of 20 selected tracks was made then, and Miles approached Beverley Phillips to set up sessions and work out arrangements that were as faithful to the originals as possible. Titles chosen included the three tunes heard by Miles on Capital, plus the likes of Autumn Leaves, Sidesaddle, Rebel Rouser, A Walk In The Black Forest, Apache, Theme From A Summer Place and Blue Tango.

Work began that October at London's Olympic Studios, eventually stretching into the New

TOP ALBUM (INSTRUMENTAL)

Year. The process was elongated by Phillips' determination to use musicians of his choice, for many of his recruits, top session players, had various other commitments. Among them was Gordon Langford (piano), Sidney Sax (lead violin), Jack Embrow (accordion), Terry Welsh (guitar) and Vic Flick (guitar). To several, of course, the music and arrangements were familiar, for their experience encompassed recording and broadcasting during the time when the numbers were enjoying their first flush of popularity. The engineer on the sessions, Keith Grant, had

performed similar duties on several of the original recordings, too.

By March, Instrumental Gold was ready for release as Warwick WW5012, carrying a £2.25 record, £2.49 tape, price tag. Ian Miles opted for an initial TV run-out in five areas of the country (Trident, Stags, Border, Harlech and Westward), securing a strong sales response and a very respectable chart entry (24) by the beginning of April. Then, in his words, he turned on the television tap in those five markets, and came on stream nationally.

The result was nothing less than Warwick's biggest-selling album, a top ten title for 11 weeks during May and June, with five weeks (four consecutive) holding down the No. 3 slot. At its peak, Instrumental Gold was shifting 44,000 units per week — though Miles believes that this figure could have been improved by 10-15

per cent had it not been for supply shortages affecting the laminated gold sleeve (production cost: 10p each, compared to about 5½p for an ordinary cover). Even during its sales and chart decline through July and August, it was moving a better-than-expected 6,000 units per week.

Multiple Sounds' Summer expenditure for the LP totalled some £228,000 at rate card levels, and that — plus an £18,000 effort from mid-November to Christmas last year — has yielded sales of more than half a million, with tape accounting for approximately 25 per cent. It remains the company's best performer to date, and continues to tick over on catalogue. It also seems to have generated no small appreciation for similar TV packages, including Warwick's own Bert Weedon release and EMI's Shadows compilation.

Instrumental gold, indeed.



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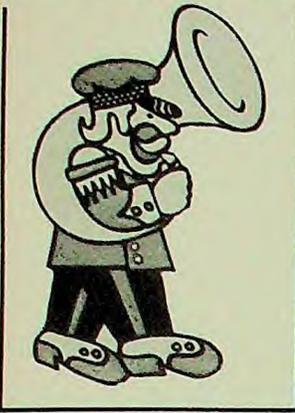
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AWARDS



EMI Publishing: 30 chart singles consolidate last year's success

IN 1974, the corporate title was changed to EMI Music Publishing Ltd. In 1975, the group had 41 copyrights in the *Music Week* singles charts and emerged as top corporate publishing company, beating all opposition, notably Carlin who had had eight successive years as top-dog outfit.

And 1976? Only 30 charted hits, but EMI is still way out in front as the top corporate company. The year was memorable because of the way it consolidated the 12-month period which went before — and for the varied material which earned the honour.

There were chart-toppers with Queen's Bohemian Rhapsody, with the Wurzels' Brand New Combine Harvester and, as Christmas approached, with Johnny Mathis' ballad reading of When A Child Is Born. The modern, the rural and the religious. But there was also Laurel and Hardy surprising the industry by getting to number two in the chart with Trail Of The Lonesome Pine. Other top tenners included Demis Roussos (Island In The Sun); David Ruffin (Walk Away From Love); Guys 'n' Dolls with a revival of Dusty Springfield's memorable You Don't Have To Say You Love Me; the Bellamy Brothers and Let Your Love Flow; Midnight Train by Gladys Knight and the Pips; Johnny Wakelin's In Zaire; Queen striking again with You're My Best Friend;

and Queen once again with Somebody To Love.

And then, as from July 1, 1976, EMI bought out Screen Gems and started a whole new process of chart copyright representation. Two from Real Thing, Tony Hall's deservedly successful team — You To Me Are Everything and Can't Get By Without You. Both were written by Ken Gold and Michael Denne, a composing duo destined to bring even greater success to the EMI/Screen Gems combination in 1977.

Gold and Denne are to record as a duo and are also writing and producing the group, Delegation.

So 1976 produced fewer chart copyrights, but nevertheless left EMI/Screen Gems top of the heap as in 1975. Now, perhaps, the company looks for a hat-trick of triumphs?

Said Ron White, managing director: "I wouldn't get involved in that kind of prophecy, but I can assure the industry that we'll be going all out to keep our position at the top. Talent acquisition is the lifeblood of a publishing house and we are constantly building in that area. For instance, we have three representatives looking for talent at UK level and two more handle the US side.

"As for Screen Gems, that was a really important deal and we're confident of even bigger success

TOP PUBLISHER (CORPORATE)

from that direction with the appointment of Brian Hopkins as general manager of Screen Gems-EMI Music Ltd., the company that will sub-publish the Screen Gems and Colgems catalogues in the UK."

Additional evidence of the development of the EMI Publishing Group came recently from the signing of Elton John and Bernie Taupin's Big Pig Music for representation for the world outside North America, the UK and Eire. This may not help in terms of setting up a hat-trick of number ones as top corporate publisher in Britain, but it is an enormous and prestigious help toward total international recognition.

Also of high status-symbol value was the announcement that EMI Music Publishing was in partnership with the Russian copyright agency VAAP for the sub-publishing of all Russian non-classical material for the UK. Ron White believes there could well be a Russian song in the British Top 50 before long.

Looking to 1977, the company has several "tips for the top", notably Andy Bown, ex-Herd group



singer/writer and Christopher Rainbow. Mr Big was a group hotly touted by EMI for last year and now it has made its mark in the charts.

Certainly the EMI/Screen Gems group is one of the largest copyright-owning companies in the field. First step towards building on its current empire was in 1969 with the purchase of the KPM group and later the takeover of the old Affiliated Music company, holding company of Feldman, Francis Day and Hunter and Robbins. In 1974 it became EMI Music Publishing, with Ron White installed as managing director.

Now white hands out lavish praise to his team. Terry Slater is creative director, Kay O'Dwyer heads up the m-o-r division, David Paramor is in charge of the pop division and, of course, there is Brian Hopkins fronting the Screen Gems side of the company.

White is particularly proud of the way the company is structured — "rather on the lines of a record company, with departments seeing product through from start to finish. There is nothing impersonal about it because we all work so closely together. Always, though, there is the emphasis of acquiring the right kind of talent which can be promoted in the right kind of way."

White, told that his company was number one for 1975, said then: "Already we have to ignore the fact

that we are top. We're already into a new year and if we sit back and wait for things to happen we won't be number one — we won't be number anything. We know that it is not easy to stay at the top. It is always a big fight."

He says the same now that EMI have again hit the top. And during 1977 his talent acquisition people will get out into the clubs, pubs and halls where potential new talent is on show. Once the talent is signed it will be given the full promotional treatment.

But at EMI/Screen Gems, the emphasis is split between the old and the new. Two versions of EMI copyright In The Mood made the *Music Week* chart in 1976, along with the Laurel and Hardy eye-opener from movie archives — all alongside material from Queen and Be-Bop DeLuxe.

Said Ron White: "A hat-trick of number ones would be most acceptable. But no chickens are being counted as yet..."

Picture shows: (left to right): Brian Hopkins, new general manager of Screen Gems-EMI Music Ltd.; Irwin Robinson, vice-president and general manager of Screen Gems-EMI Music Inc; Ron White; Irwin Schuster, vice-president, professional activities Screen Gems-EMI Inc and, seated, Lester Sill, president of Screen Gems-EMI Music Inc.

Showaddywaddy does the trick for Carlin

ALL IT was needed was a final flurry of chart success in the last quarter of 1976 and it was realised that Carlin Music was home and dry as the year's top individual publishing house. Showaddywaddy duly obliged with the chart-topping Under The Moon Of Love.

Said Carlin vice-president Paul Rich: "That did the trick. We were back on a winning streak again — and for it to happen in the year when we celebrated our tenth anniversary gave the whole thing an extra aura of excitement."

In fact Carlin only lost that winning streak for one year, 1975, when the company was third in the *Music Week* list of top publishers. Prior to that it was an unbroken eight-year run of number ones in the annual ratings, an unmatched record of consistency.

The 1976 hits ran right across the musical board, with successes by such widely different acts as the Bay City Rollers; country artist Dolly Parton; Sweet; the Stylistics and Lou Rawls; Billy Paul and Elvin Bishop; Elvis Presley reviving old memories with Girl Of My Best Friend; and Hank Mizell, who found sudden rock fame well after his 50th birthday with Jungle Rock.

And as Carlin collects yet another award the chart is buzzing with other copyrights in 1977, through such artists as Thelma Houston, Harold Melvin and the Blue Notes, Presley again, Manhattan Transfer and the Detroit Spinners.

Said Paul Rich: "Each year we

come out on top we try and analyse just where it is we're going right. And it always comes down to the same basic thing. We're a promotionally-orientated company and we get right behind a song or a record.

"We don't just represent a catalogue. We do a new deal and look on it as being the start of a new personal relationship. We do care about our writers and artists — and we do just that bit more than the others in terms of following something through to becoming a hit. We work out promotional ideas. We just don't sit around after each release and see if it happens to make the chart. We do everything we can to make it hit the chart."

The story of Carlin is largely built round the story of Freddy Bienstock, one-time counter assistant in the New York trade department of Chappell Music. This world-travelling dynamo, holder of both America and Swiss passports, started his publishing activities in the UK when he organized Belinda Music, the company of Jean and Julian Aberbach, which primarily represented American artists in Britain. In 1966 he bought Belinda, now Carlin, and the following year collected his first award as top publisher based on chart single copyrights.

Paul Rich, one-time band singer and Carlin vice-president since 1969, says now: "The Carlin thrust goes on. Recent deals have given us further catalogue strength. One

TOP PUBLISHER (INDIVIDUAL)

important new contract is the one with Walt Disney Music — we represent that company in all British territories. This includes not only the established Disney movie scores, such as Jungle Book and Mary Poppins, but there are the new ones coming along for 1977, such as Freaky Friday, with a theme already recorded by the Osmonds, and Pete's Dragon, which people are suggesting will end up even more successful than Mary Poppins."

Just a few weeks after that big expansionist move came the news that Freddy Bienstock had purchased the New York Times Music Corporation.

Said Paul Rich: "This is another long-term development and it includes the music from some of the biggest shows, like Cabaret, Fiddler On The Roof, and Godspell.

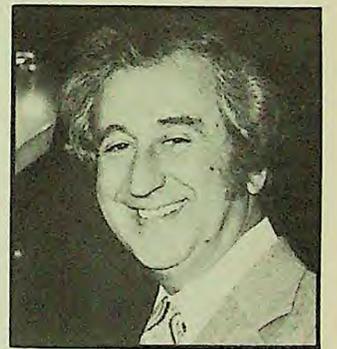
"But it is equally important to go for new talent — the promising writer just about to break through. I'm absolutely confident that 1977 will see Paul Curtis emerge as a really big name. He wrote that John Christie single Here's To Love, which made the charts, but not particularly high. However he's come up with a follow-up for the same artist, also produced by Dave Clark, and it's I'll Always Be Your Valentine. I'd bank on that being the song to really get Curtis through.

"As for Elkie Brooks — well, she is improving all the time and I'm sure will become a really big star. She's recently been produced in the States by Jerry Leiber and Mike Stoller, partners of Freddy Bienstock in his U.S. operations, and has come up with a really outstanding album.

"Our policy as a publishing house is to work hard on catalogue material but also to back hunches and work through to the end product. There's no doubting that record companies enjoy working with us because of the promotional back-up we can give a release. Nine *Music Week* award wins out of ten years speaks for itself, but just wait until you get the near-future impact of a Chrysalis group Babys. More outstanding star potential."

Any investigation into Carlin successes produces a through-the-office belief in team-work. As Rich says: "Most of the staff are musical and deeply involved in music. But in the end it adds up to that simple formula of being good pickers of songs and being determinedly strong on promotion. Our office meetings operate on almost a scientific basis, knowing just where we stand with every song — those about to come good and those just about to fade."

The sheer size and weight of Carlin catalogue material has led to smaller independent companies erroneously thinking of the operation as being more "banking" than publishing. But both Bienstock and Rich strenuously deny that this is



Paul Rich

so. The company operates as a publishing organisation in the old meaning of the phrase.

Said Rich: "We create an instant aura of music — an atmosphere which can be felt when one walks into our offices. In the States you go in through a collection of secretaries and you might just as well be in a bank. We don't want to match the Americans for enormous advances, because they do make the publisher more a banker. We go for, and get, total involvement in the music, because the right song is the obvious starting point for real success."

There were some who felt the Carlin publishing power would suffer when the Carlin-Motown deal ended in 1973 but in that year Carlin was top independent and corporate publishing house. And a few eyebrows were raised when the company was pushed into third place in the 1975 awards. But it was no real surprise when Carlin bounced straight back to top spot in its 10th anniversary year.

Top Male Artist Singles 1976



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AWARDS



SLEEVES AND ADVERTISEMENTS



DEEP IN concentration as they make their choice in the full-price albums section of the sleeve design awards are judges (left to right) singer-composer Lynsey de Paul, Mike Dempsey (art director, Fontana Books), Alan Tungate (record buyer Rumbelows) and sleeve designer John Pasche.

Roslav Szaybo's favourite customers

CLASSICAL COMPOSERS are CBS art director and designer Roslav Szaybo's favourite customers — the chances of their wanting to supervise or argue about sleeves are fairly small, and in the case of most of the composers whose works he has designed for, a supernatural agency would be required to make contact. So he and his illustrators were able to work on top award-winning sleeve designs for the Stravinsky Firebird record set and the Beethoven Early Quartets in classic, almost uninterrupted, calm.

Szaybo's attitude, as head of a three-man team which designs 95 per cent of all CBS sleeves, is that because so much work goes into

each record cover, it should never just be "an accidental package," despite problems of ego dealing with ego, designer with artist. "There must be honesty," he says, "and there must be the commercial aspect. You must attract people, not bore them, but I do not believe any sleeve ever sells a record. It can only help to sell it."

The CBS budget for each house-produced sleeve is not big, and means that there cannot be more than four-colour printing, nor can there be extravagance in choice of type. Within these limitations (which Szaybo in fact likes, just as he likes the apparent restriction of having to make every picture fit into a square), striking and beautiful pieces of

artwork can be produced, and the bold black and white of the mythical winged figure on the Stravinsky sleeve is an excellent example of this. Szaybo roughed the design out, and went to someone who had the time, the patience and the skill to draw the bold and yet delicate and demanding detail of the wings; that person being the illustrator Martin Springett, whose final work delighted Szaybo.

The designer then placed the man against a brilliantly hued disc, which needed a step forward in British printing technique to achieve. Szaybo had to persuade his printers that they could break the rules and use two dayglo colours grading into each other instead of being separated by a line. The printers

tried, succeeded, and were as delighted with the result as the designer was.

On the wall of Szaybo's office hangs — among many other framed originals of sleeve designs — a portrait of a weary, anguished Beethoven. The picture has the grainy quality of a newspaper half-tone print, and broad parallel lines bisect the background outwards from the head, hiding the ears. Szaybo did that illustration for himself, not for commercial use, and he was attempting to find a way to show that Beethoven was deaf, and to put across just how appalling a handicap this was for a composer.

The picture works. It also serves to support Szaybo's opening remarks when talking about the second-placed award-winning cover. "If there have been 150 Beethoven record covers and you are designing the 151st, you must do something different. These are the early quartets; I wanted to show him young, almost infantile, someone who was affected by all that is going on around him, and yet I also wanted to keep the sense of the classical."

Having decided on the design (with the row of classic arches separating the youthful, rather chubby, yet serious composer from a perspective which took in scenes of war, pastoral peace and the elegant social life of his times) Szaybo needed an illustrator. "There is a nice story about this," he announced. "This guy came to me about two years ago, clutching a large brown envelope under his arm and looking nervous. I have always tried to be totally accessible to artists. We talked, I looked at his work, I lent him art books and told him to go away and learn more. He went, he came back — many times — each time taking advice and getting better. I am a designer, but I realise that there are things other people can do far better than I can. He is a doer, and he did the Beethoven beautifully. His name is James Woods."

Design on a budget

BUDGET ALBUM sleeves in general are usually a pleasant method of gainful employment for in-house design teams — because, although the artwork may have to be done to a small budget itself, the scope for designers is freer than it would be for a full-price, big name album where artist, management, *et al.* would be taking a keen controlling interest.

The Bubblegum Singers Tiny Tots Tunes budget LP (DJM) in particular, was a pleasure to work on as far as David Scutt and Rick Irvine of the DJM team were concerned, as it allowed them to use design ideas which had been bred

David Dragon's mods and rockers

WHEN ASKED to produce a sleeve for the My Generation album David Dragon, senior designer in EMI's own promotion and design team, thought it was a rush job, and this to a great extent dictated what he did and how he did it. That was about two years ago.

The album was delayed, and when the release once again became imminent Dragon got out his original designs and artwork and completed them. He has been with EMI's in-house team, which copes mainly with displays, promotion, and the production of the EMI newsheet Music Talk, but which is versatile enough to handle some record sleeve designing, for over three years.

He approached this project as one who was of the My Generation generation. Remembering that the Mods and Rockers had dominated the adolescent social scene of the time, he chose them to illustrate the whole idea behind the record. Also, because it was a compilation, the cover could not practically illustrate all the artists, and so one picture evoking all of them and their music was needed. He used his colleagues as models — photographing them in the poses he had roughed out, and then "changing the hairstyles a bit" when it came to drawing them. His choice of pen and ink with water colour wash for the picture was a result of his belief that the cover was needed quickly; but even now Dragon feels that the only change he would make had the job come to him now rather than then, and with plenty of time to spend on it, would be to do the original as a painting, in rather more glorious technicolour.

However, when reminded that the cover has won an award — and is extremely effective visually — as it is, he conceded that it was probably a happy accident that he had been pushed by circumstances into doing it the way he did. Dragon has a fair amount of experience of design for the record industry, having been with Decca before joining the in-house team at EMI when it was first formed.

In the Highly Commended class of the full-price pop section, the designers for The Song Remains the Same by Led Zeppelin (Swansong) were Hipgnosis/Hardie, and the printers were Gothic Press; for Unorthodox Behaviour by Brand X (Charisma), and for Tales of Mystery and Imagination by Alan Parsons Project designers were Hipgnosis and printers were James Upton; and for the Ivor Cutler Jammy Smears LP (Virgin) the designer was Phyllis April King and the printers were Robor.

The Armatrading 'logo'

FOR THE second year running the *Music Week* black and white advertising award has gone to T. Richard Johnson.

Last time out, the award was something of a bitter-sweet experience for the agency, since they were awarded with the prize for two RCA advertisements shortly after losing the account.

This year the story makes happier reading. T. Richard Johnson is now firmly established in the record industry and looks after Arista and Chrysalis in addition to A&M with which company it gained the award for the black and white campaign supporting the hit Joan Armatrading album.

Said Terry Johnson: "This campaign for Joan Armatrading was one of our best. It was essentially a launch for a new sound by a new singer, and we tried to start right from scratch, although she had released two previous albums.

"Joan presented us with some

difficulties. Her name was difficult to pronounce and her music takes time to appreciate, while the budget we had to work with was smaller than average.

"So rather than ignore the problems, we decided on the slogan "Will you listen . . ." and used a multi-media approach utilising all the outlets we could. We concentrated all our initial efforts in London, which we treated as a test market.

"We were greatly aided in that the music itself was very good, so editorial coverage was extensive. The campaign was then able to build on that coverage and make it last longer in the public eye.

"Radio spots helped us get over the pronunciation problems, and the black and white advertising was simplicity itself, using Ms. Armatrading's face as the focal point of the artwork. It was later used on gig announcements and posters and promotional material

until it almost became a Joan Armatrading logo and was associated in people's minds with the singer."

When interviewed about last year's award, Terry Johnson freely admitted that T. Richard Johnson had been bitten by the record business bug. "And now, with three record company accounts to handle you could say that bug is still with us to an even greater extent," he said. "Although working with the smaller record companies is a completely different kettle of fish from the RCA account, which was a bit like a sausage machine.

The colour advertising award went this year to Bill Thompson and Tim Braybrooks at the Sales Promotion Company who handled the trade advertisements for EMI's first TV albums.

Said Tim Braybrooks: "It was a TV album — the Beach Boys Twenty Golden Greats — so we thought the best idea for the trade ads would be to enlarge the actual cover of the record as big as possible together with the message to the dealer 'How to make money'.

Braybrooks added that contrary to some people's opinions, the distinctive rip marks at the top of the album cover on the artwork were deliberate, designed to dispel any idea that the cover might be gatefold, but at the same time showing both the front and back cover at once in a distinctive way.

Like last year, the 1977 advertising awards have thrown up an ironic award-winner, this time in the shape of David Franklin who designed the spot colour winner for David Dundas' hit single Jeans On.

For the same week that the news of his award was broken came word that the National Publicity Company for which he works had called in the liquidator and had estimated debts of more than £100,000.

It's in his kiss...

A REALLY LUSH setting was the backdrop envisaged by designer Kevin Ward when he decided on the idea of a kiss as central to his theme for the cover of Deaf School's Second Honeymoon album on Warner Brothers. He toyed for a few blissful moments with the idea of taking himself off to the Bahamas, but regrettably abandoned it on the mundane but unavoidable question of cost.

"As we could not afford to go anywhere suitable, we decided to use back projection. I think the slide used was of somewhere on St Helena." The band's lead singer, Enrico Cadillac Junior, struck Ward as being more than photogenic enough for the job of one partner in the cover pose, and a model

provided the other half of the picture. The idea was right for that particular LP because at the time Enrico was very much fronting the band, although now he and the rest want a different, more equal, collective image.

Ward is a freelance designer and this sleeve is the first he had ever worked on.

Having achieved the effect he wanted on the front of the sleeve, Ward decided to deliberately destroy it on the back. "I liked the idea that you see the front and it is very lush, like something out of a romantic film, then you see the back and can realise that it is just a small studio, and the setting is just a picture and the people are models and it is all an illusion."

MARKET PLACE

MW

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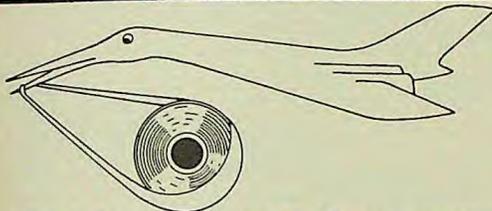
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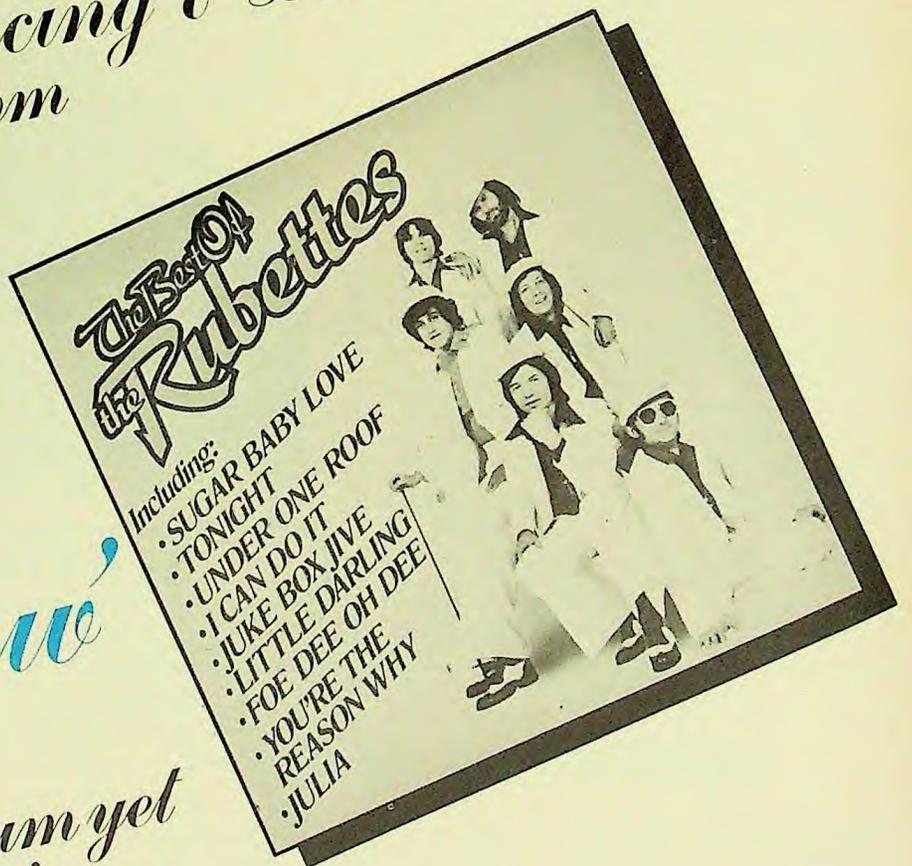
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CHART FOR PERIOD JANUARY 29-FEBRUARY 4

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	48	2	20 GOLDEN GREATS Shadows (Norrie Paramour)	EMI EMTV 3 (E)	31	56	4	BLUE FOR YOU Status Quo (Status Quo)	Vertigo 9102 006 (F)
2			ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)	32	22	13	20 GOLDEN GREATS Glen Campbell (-)	Capitol EMTV 2 (E)
3	1	6	RED RIVER VALLEY Slim Whitman (Ken Barnes/Alan Warner)	United Artists UAS 29993 (E)	33	24	13	THE GREATEST HITS OF Frankie Valli & The Four Seasons (-)	K-Tel NE 942 (K)
4	4	5	EVITA Various (-)	MCA MCX 503 (E)	34	17	4	LOST WITHOUT YOUR LOVE Bread (David Gates)	Elektra K 52044 (CW)
5	9	5	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)	34	40	5	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Hayworth)	Virgin V 2001 (CW)
6	3	18	SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)	36			VISION Don Williams (Don Williams)	ABC ABCL 5200 (CW)
7	13	2	MOTORVATIN' Chuck Berry	Mercury 9286 690 (F)	37	47	4	CLASSICAL GOLD Various	Ronco RTD 42020 (B)
8	2	12	DAVID SOUL David Soul (Elliot Mazer)	Private Stock PVLP 1012 (E)	38			NATURAL AVENUE John Lodge (Tony Clarke)	Decca TXS 120 (S)
9	5	4	LOW David Bowie (David Bowie/Tony Visconti)	RCA Victor PL 12030 (R)	39	31	14	100 GOLDEN GREATS Max Bygraves (-)	Ronco RTDX 2019 (B)
10	33	2	HEARTBREAKERS Various	K-Tel NE 954 (K)	40	23	4	HIT SCENE Various (-)	Warwick PR 5023 (M)
11	10	12	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (CW)	41			THE FULL LIFE Jack Jones	RCA Victor PL 12067 (R)
12	6	8	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (CW)	42	44	5	JOAN ARMATRADING Joan Armatrading (Glyn Johns)	A&M AMLH 64588 (CW)
13	11	44	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (CW)	43	45	5	DEREK AND CLIVE LIVE Peter Cook & Dudley Moore (-)	Island ILPS 9434 (I)
14	8	6	WINGS OVER AMERICA Wings (Paul McCartney)	Parlophone PCSP 720 (E)	44	28	4	LUXURY LINER Emmylou Harris (Brian Ahern)	Warner Brothers K 56334 (CW)
15	25	3	BOSTON Boston (John Boylan/Tom Scholz)	Epic EPC 81611 (CW)	45	35	5	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
16	7	8	GREATEST HITS Showaddywaddy (Mike Hurst)	Arista ARTY 145 (E)	46	27	2	FESTIVAL Santana	CBS 86020 (CW)
17	12	6	WIND AND WUTHERING Genesis (David Henschel)	Charisma CDS 4005 (F)	46	36	4	DREAMBOAT ANNIE Heart (Mike Flicker)	Arista ARTY 139 (E)
18	14	2	WHITE ROCK Rick Wakeman (Rick Wakeman)	A&M AMLH 64614 (CW)	48			DOWNTOWN TONIGHT Racing Cars	Chrysalis CHR 1099 (E)
19			DANCE TO THE MUSIC Various (-)	K-Tel NE 957 (K)	49			SONGS FROM THE WOOD Jethro Tull (Ian Anderson)	Chrysalis CHR 1132 (E)
20	59	15	22 GOLDEN GUITAR GREATS Bert Weedon (C. Harding/B. Matthew)	Warwick WW 5019 (M)	50	37	13	GREATEST HITS Hot Chocolate (Mickie Most)	RAK SRAK 524 (E)
21	20	10	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)	51	34	9	GREATEST HITS Gilbert O'Sullivan (Gordon Mills)	MAM MAMA 2003 (E)
22	15	8	A DAY AT THE RACES Queen (Queen)	EMI EMT 104 (E)	52	58	5	THE BEST OF LENA MARTELL Lena Martell (-)	Pye NSPL 18506 (A)
23	16	11	THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (CW)	53		1	THE BEST OF Gladys Knight & The Pips	Buddah BDHL 5013 (A)
24	19	4	LOVE ON THE AIRWAYS Gallagher & Lyle (David Kershbaum)	A&M AMLH 64620 (CW)	53		1	YEAR OF THE CAT Al Stewart	RCA Victor RS 1082 (R)
25	21	5	JOHNNY THE FOX Thin Lizzy (John Alcock)	Vertigo 9102 021 (F)	55	50	3	WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
26			ELVIS IN DEMAND Elvis Presley (-)	RCA Victor PL 42003 (R)	56	39	5	A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	Riva RVLP 1 (CW)
27	30	5	JAIL BREAK Thin Lizzy (John Alcock)	Vertigo 9102 008 (F)	57	54	5	GREATEST HITS Linda Ronstadt (-)	Asylum K 53055 (CW)
28	26	11	DISCO ROCKET Various (-)	K-Tel NE 948 (K)	58	42	5	20 GOLDEN GREATS Beach Boys (Brian Wilson)	Capitol EMTV 1 (E)
29	18	3	20 ALL TIME GREATEST Petula Clark (-)	K-Tel NE 945 (K)	59	32	7	GREATEST HITS 2 Diana Ross (-)	Motown STML 12036 (E)
30	43	4	RA Utopia (Todd Rundgren)	Bearsville K 55514 (CW)	60			GREATEST HITS VOL. IV Johnny Mathis (-)	CBS 86022 (CW)

ARTISTS
A-Z

ABBA	11, 13	EAGLES	12, 23	MARTELL, Lena	52	SOUL, David	8
ARMATRADING, Joan	42	ELECTRIC LIGHT ORCHESTRA	21	MATHIS, Johnny	60	STATUS QUO	31
BEACH BOYS	58	EVITA	17	OLDFIELD, Mike	34	STEWART, Al	53
BERRY, Chuck	15	GENESIS	44	O'SULLIVAN, Gilbert	51	STEWART, Rod	56
BOSTON	9	HARRIS, Emmylou	46	PINK FLOYD	2, 45, 55	THIN LIZZY	25, 27
BOWIE, David	34	HEART	10	PRESLEY, Elvis	26	UTOPIA	30
BREAD	39	HEARTBREAKERS	24	QUEEN	48	VALLI, Frankie & The	33
BYGRAVES, Max	32	GALLAGHER & LYLE	40	RACING CARS	46	FOUR SEASONS	18
CAMPBELL, Glen	29	HIT SCENE	50	RONSTADT, Linda	57	WAKEMAN, Rick	20
CLARK, Petula	37	HOT CHOCOLATE	49	ROSS, Diana	59	WEEDON, Bert	3
CLASSICAL GOLD	43	JETHRO TULL	49	SANTANA	5	WHITMAN, Slim	14
COOK, Peter/Dudley Moore	19	JONES, Jack	41	SAYER, Leo	59	WINGS	14
DANCE TO THE MUSIC	19	KNIGHT, Gladys & The Pips	53	SHADOWS	1	WILLIAMS, Don	36
DISCO ROCKET	28	LODGE, John	38	SHOWADDYWADDY	16	WONDER, Stevie	6

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ARTIST

LABEL NO.

PRODUCER



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NEW RELEASE

IT WAS EASY

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TOP 50 SINGLES

= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, FEBRUARY 19

DISTRIBUTORS CODE
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 Phonodisc, H - H. R. Taylor, L -
 Lugtons, R - RCA, S - Selecta, X -
 Clyde Factors, Z - Enterprise, CR -
 Creole, T - Transatlantic, D - Saydisc, P -
 Pinnacle.

RANK	WEEKS ON CHART	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
1	3	WHEN I NEED YOU	Leo Sayer	Chrysalis CHS 2127	Chappell/April	Richard Perry	OH BOY, Brotherhood Of Man, Pye 7N 4566
2	1	DON'T CRY FOR ME ARGENTINA	Julie Covington	MCA 260	Evita / Leeds	Andrew Lloyd-Webber/Tim Rice	CRAZY WATER, Elton John, Rocket ROKN 521
3	2	DON'T GIVE UP ON US	David Soul	Private Stock PVT 84	Macaulay	T. Macaulay	GYPSY ROAD HOG, Slade, Barn 2014 105
4	4	SIDE SHOW	Barry Biggs	Dynamic DYN 118	Famous Chappell	Byron Lee	ANOTHER SUITCASE IN ANOTHER HALL, Barbara Dickson, MCA 266
5	5	ISN'T SHE LOVELY	David Parton	Pye 7N 45663	Jobete London/Blackbull	Tony Hatch/David Parton	YOU DON'T HAVE TO BE A STAR, Marilyn McCoo/Billy Davies, ABC 4147
6	16	BOOGIE NIGHTS	Heatwave	GTO GT 77	Rondor/Tincabell	Barry Blue	WISHING YOU WERE HERE, Chicago, CBS 4940
7	6	DON'T LEAVE ME THIS WAY	Harold Melvin & The Blue Notes	CBS 4909	Carlin	K. Gamble/L. Huff	YOUR OWN SPECIAL WAY, Genesis, Charisma CB 300
8	8	JACK IN THE BOX	Moments	All Platinum 6146 318	Sunbury	Goodman/Ray/Keith	RITA MAY, Bob Dylan, CBS 4859
9	7	DADDY COOL	Boney M.	Atlantic 10827	ATV	Frank Farian	DANCE THE NIGHT AWAY, Sheer Elegance, Pye 7N 25734
10	10	SUSPICION	Elvis Presley	RCA 2768	Carlin	-	BE BOP 'N HOLLA, Andy Fairweather Low, A&M AMS 7268
11	19	SING ME	The Brothers	Bus Stop BUS 1054	Intune	M. Murray/T. Callander	DISTRIBUTORS A-Z
12	18	CHANSON D'AMOUR	Manhattan Transfer	Atlantic K 10886	Carlin	Richard Perry	Baby I Know 22F
13	9	CAR WASH	Rose Royce	MCA 267	Leeds	Norman Whitfield	Body Heat 44F
14	11	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK	Drifters	Arista 78	Macaulay/Cookaway	Roger Greenaway	Boogie Nights 6F
15	13	DON'T BELIEVE A WORD	Thin Lizzy	Vertigo LIZZY 001	Pippin the Friendly Ranger	John Alcock	Car Wash 13E
16	30	ROMEO	Mr. Big	EMI 2567	EMI/T. Bone	V. Garay	Chanson D'Amour 12CW
17	21	THIS IS TOMORROW	Bryan Ferry	Polydor 2001 704	E. G. Music	Black Jim Prod.	Darlin' Darlin' Baby 32CW
18	24	DON'T LEAVE ME THIS WAY	Thelma Houston	Motown TMG 1060	Carlin	Hal Davis	Don't Believe A Word 15F
19	22	WHAT CAN I SAY	Boyz Scaggs	CBS 4869	Heath Levy	Joe Wissert	Don't Leave Me This Way 7CW
20	17	EVERYMAN MUST HAVE A DREAM	Liverpool Express	Warner Bros K 16854	Warner Bros/Moggie	Hal Carter/Peter Swettenham	Daddy Cool 9CW
21	33	THEY SHOOT HORSES DON'T THEY	Racing Cars	Chrysalis CHS 2129	Chrysalis	Bill Price/Racing Cars	Dazz 36F
22	43	BABY I KNOW	Rubettes	State STAT 37	State/Ladysmith	Rubettes/A. Blakeley	Don't Leave Me This Way 2E
23	12	WILD SIDE OF LIFE	Status Quo	Vertigo 6059.153	Leeds	Roger Glover	Don't Cry For Me Argentina 2E
24	23	MORE THAN A FEELING	Boston	Epic EPC 4658	Screen Gems	J. Boylan/T. Scholz	Don't Give Up On Us 3E
25	28	IT TAKES ALL NIGHT LONG	Gary Glitter	Arista 85	Leeds/Rock Artists/Paul Gadd	M. Leander	Everyman Must Have A Dream 20CW
26	20	NEW KID IN TOWN	Eagles	Asylum K 13069	Copyright Control	Bill Szymczyk	Every Little Teardrop 45CW
27	27	MIGHTY POWER OF LOVE	Tavares	Capitol CL 15905	ATV Music	Freddie Perren	Everybody's Talkin' 'Bout Love 30CW
28	14	I WISH	Stevie Wonder	Motown TMG 1054	Jobete/Blackbull	Stevie Wonder	First Thing In The Morning 43CW
29	45	SATURDAY NITE	Earth Wind & Fire	CBS 4835	Chappell	M. White/C. Stepney	Get A Grip On Yourself 49E
30	25	EVERYBODY'S TALKIN' 'BOUT LOVE	Silver Convention	Magnet MAG 81	Butterfly/Meridian/Siegel	M. Kunze/S. Levay	Go Your Own Way 50CW
31	48	YOU'LL NEVER KNOW WHAT YOU'RE MISSING	Real Thing	Pye 7N 45662	Open Choice/Peterman	E&C Amoo/D. Weinreich	Ha Cha Cha 37E
32	39	DARLIN' DARLIN' BABY	O'Jays	Philadelphia PIR 4834	Carlin	Gamble/Huff	Isn't She Lovely 5A
33	15	THINGS WE DO FOR LOVE	10cc	Mercury 6008.022	St. Annes	10cc	I Wanna Go Back 30CW
34	29	WAKE UP SUSAN	Detroit Spinners	Atlantic K 10799	Carlin	Thom Bell	I Wish 28A
35	25	I WANNA GO BACK	New Seekers	CBS 4786	Martin-Coulter	Phil Coulter/Bill Martin	It Takes All Night Long 25E
36	40	DAZZ	Brick	Bang 004	Silver Cloud/Trolley	Healey/Duncan/R. E. Lee/Brick	Jack In The Box 8E
37	41	HA CHA CHA	Brass Construction	United Artists UP 36205	RAK/Tash Howerd	Jeff Lane	Maybe I'm Amazed 42E
38	NEW ENTRY	TORN BETWEEN TWO LOVERS	Mary MacGregor	Ariola AA 111	Blue Mountain	P. Yarrow/B. Beckett	More Than A Feeling 24CW
39	31	YEAR OF THE CAT	AI Stewart	Jet UP 36209	Jet/UA	Jeff Lynn	New Kid In Town 26F
40	NEW ENTRY	ROCKARIA	Electric Light Orchestra	H&L 6105 065	Warner Brothers	Van McCoy	One Drink Too Many 48CW
41	49	SOUL CHA CHA	Van McCoy	Parlophone R 6017	Northern	Paul McCartney	Put Your Money Where Your Mouth Is 47E
42	NEW ENTRY	MAYBE I'M AMAZED	Wings	Rocket ROKN 520	Rocket	Elton John/Clive Franks	Rockaria 40E
43	NEW ENTRY	FIRST THING IN THE MORNING	Kiki Dee	Polydor 2066 763	Intersong	James Brown	Romeo 16E
44	36	BODY HEAT	James Brown	A&M AMS 7274	Rondor	David Kershbaum	Saturday Nite 29CW
45	32	EVERY LITTLE TEARDROP	Gallagher & Lyle	RCA PB 0905	S.A.R.L./Fleur	David Bowie/Tony Visconti	Soul Cha Cha 41F
46	NEW ENTRY	SOUND AND VISION	David Bowie	MCA 259	Leeds	-	Suspicion 10R
47	47	PUT YOUR MONEY WHERE YOUR MOUTH IS	Rose Royce	Epic EPC 4804	Chappell/Morris	J. Lesser/G. Kajanus	Side Show 4CR
48	NEW ENTRY	ONE DRINK TOO MANY	Sailor	United Artists UP 36211	Albion	Martin Rushent	Sing Me 11E
49	NEW ENTRY	GET A GRIP ON YOURSELF	Stranglers	Warner Brothers K 16872	Intersong	Fleetwood Mac/Dashut/Caillat	Sound And Vision 46R
50	NEW ENTRY	GO YOUR OWN WAY	Fleetwood Mac				They Shoot Horses Don't They 21E

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TOP WRITERS
 1 Hammond/Sager, 2 Andrew Lloyd Webber/Tim Rice, 3 Tony Macaulay, 4 B. Ely/V. Barrett, 5 Stevie Wonder, 6 Rod Temperton, 7 Gamble/Huff/Gilbert, 8 A. Goodman/H. Ray/T. Keith, 9 Farian/Royam, 10 D. Remus/N. Schuman, 11 June & John Greenslade, 12 W. Shanklin, 13 Norman Whitfield, 14 Tony Macaulay/Roger Greenaway, 15 Phil Lynott, 16 Carter/Dicken, 17 Bryan Ferry, 18 Gamble/Huff/Davis, 19 Boz Scaggs, 20 Craig/Kinsley, 21 G. Mortimer, 22 Richardson/Williams, 23 Warren/Carter, 24 T. Scholz, 25 Glitter/Leander/Seago, 26 Froy/Hanley/Souther, 27 Freddy Perron/Kenny St. Lewis, 28 Stevie Wonder, 29 M. White/A. McKay/P. Ballew, 30 Levay/Kunze, 31 Chris & Eddy Amoo, 32 Marshall/Bell, 33 Stewart/Gouldman, 34 Bill Martin/Phil Coulter, 35 Levay/Kunze, 36 Robson/R. Hargis/E. Irons, 37 Randy Muller, 38 Yarrow/Jarrell, 39 Al Stewart/Peter Wood, 40 Jeff Lynn, 41 Van McCoy, 42 Paul McCartney, 43 Bias/Boschelli, 44 Deirdra Brown/D. Brown/Y. Brown, 45 Gallagher/Lyle, 46 David Bowie, 47 Norman Whitfield, 48 G. Kajanus, 49 Stranglers, 50 Buckingham.

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



ELTON JOHN
CRAZY WATER
ROKN 521



Kiki Dee
"First thing in the morning"
ROKN 520

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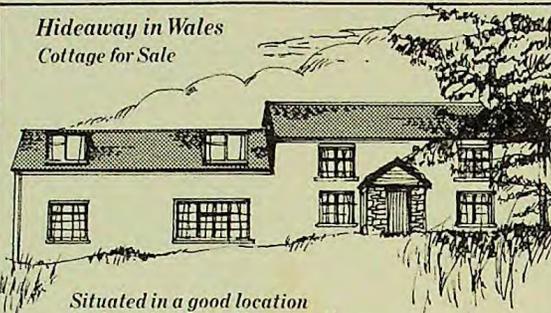
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RECORDS **01-848 4515**

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Please contact in complete confidence:

Alan Freemantle,
Group Personnel Manager,
Polygram Leisure Limited,
15 St. George Street,
London W1A 2BR
Tel: 01-499 3751

polyGram

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MUSIC WEEK

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A Billboard Group Publication
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Telex: No. 262100 (Billboard London)

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or 9000 Sunset Blvd., Los Angeles,
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Bryan Ferry

ROCK HAS been coming up with gimmicks and new wave is no exception. Bryan Ferry has managed his gimmick imitators, and 'new wave'; and might be forgotten of him as the Punk Rock.

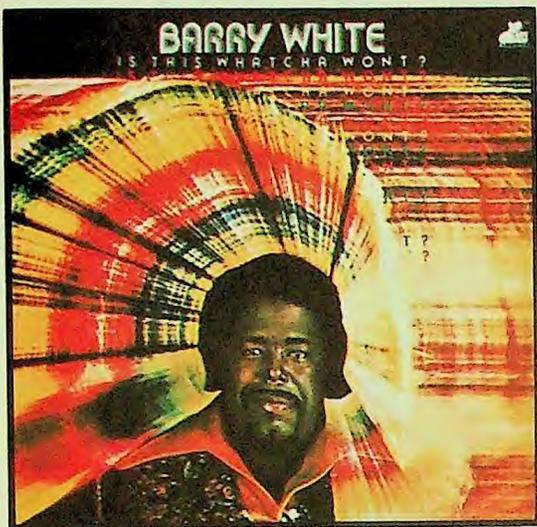
Ferry is categorise. His gimmick wears a suit and lounge lizard style like a man. In his generation he was a movie star, but in his generation, he is an actor than a wavering but lead themselves as You Go To Foolish Things newer oldies like The Tracks of one of the recorded, It's Gonna Fall.

with his own at London's week present them, spread recording a preview of his new-top Your Mind

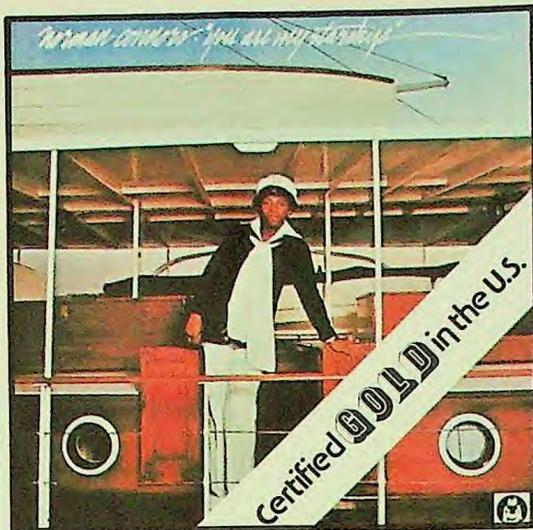
Ferry stage, but about like guitar, more number. It with top-l — but comfortable orchestra pure rock take two warm up into the Monday's

Rad...
prog...
has a...
Exec...
The p...
reco...
certai...
and...
rangin...
assist...
line in

Fuller...
please



IS THIS WHATCHA WONT?
Barry White BTH 516
Cassette ZCBT516 Cartridge Y8BT516



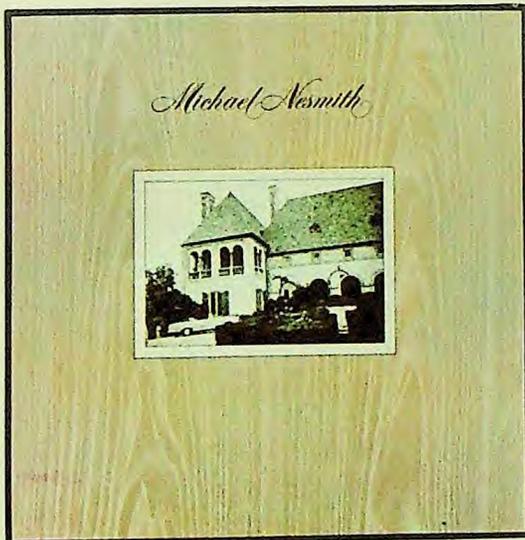
YOU ARE MY STARSHIP
Norman Connors BDLP 4043
Cassette ZCBDS4043



THE BEST OF LENA MARTELL
Lena Martell NSPL 18506
Cassette ZCP 18506 Cartridge Y8P18506



OVERDUE
The Sand Pipers SATL 4006



AND THE HITS KEEP ON COMIN
Michael Nesmith Island ILPS 9439



SOMETHING MAGIC
Procol Harum Chrysalis 1130

MUSIC

TOP 10

AND

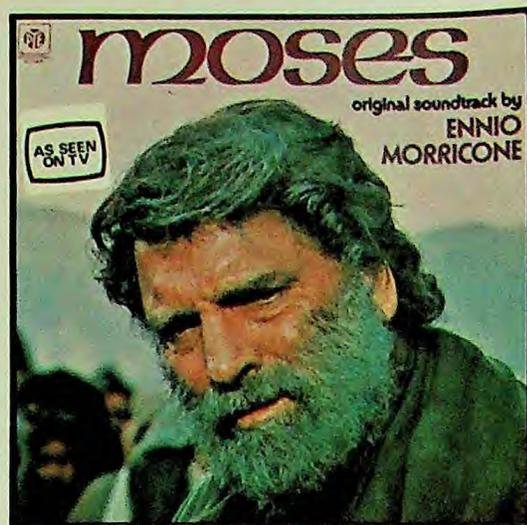
TITLE	Artist	Label/No./Cassette/Cartridge
1 RED RIVER VALLEY	Slim Whitman	United Artists UAS 29993 TCK 29993 8XU 29993
2 ARRIVAL	Abba	Epic EPC 86018 40.86018 42.86018
3 SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla Motown TMSP 6002 TC.TMSP 6002 8X TMSP 6002
4 DAVID SOUL	Private Stock	PVLP 1021 ZCPSL 1012 Y8PSL 1012
5 GREATEST HITS	Abba	Epic EPC 69218 40.69218 42.69218
6 A DAY AT THE RACES	Queen	EMI EMTG 104 40.EMTG 104 42.EMTG 104
7 GREATEST HITS	Showaddywaddy	ARISTA ARTY 145 TC ARTY 145
8 HOTEL CALIFORNIA	The Eagles	Asylum K 53051 K4 53051 KB.53051
9 WINGS OVER AMERICA	Wings	Parlophone PCSP 720 TC2 PCSP 720-1 8X2 PCSP720-2
10 LOW	David Bowie	RCA Victor PL 12030 PK 12030 PS 12030
11 WIND AND WUTHERING	Genesis	Charisma CDS 4005 7208.611 7749.611
12 EVITA	MCA	MCX 503 TC MCX 503-1 8X MCX 503-2
13 A NEW WORLD RECORD	Electric Light Orchestra	JET UAG 30017 TCK 30017
14 GLEN CAMPBELL'S GREATEST HITS	EMI	Capital EMTV 2 TC.EMTV2 8XEMTV2
15 THE GREATEST HITS OF Frankie Valli & Four Seasons	K-TEL	NE 942 CE 943 8T 944
16 THEIR GREATEST HITS 71-75	The Eagles	Asylum K 53017 K4.53017 KB.53017
17 ENDLESS FLIGHT	Leo Sayer	Chrysalis CHR 1125 ZCHR 1125 Y8HR 1125
18 100 GOLDEN GREATS	Max Bygraves	Ronco RTDX 2019 4C.RTDX 2019 8T.RTDX 2018
19 GREATEST HITS	Hot Chocolate	RAK SRAK 524 TC.SRAK 524 8X.SRAK 524
20 DISCO ROCKET	Various	K-TEL NE 948 CE 949 8T 950



THE BEST OF GLADYS KNIGHT & THE PIPS
Gladys Knight BDLH5013
Cassette ZC8DS5013 Cartridge Y8BDS5013



INVITATION
Acker Bilk NSPLX 41054
Cassette ZCP41054 Cartridge Y8P41054



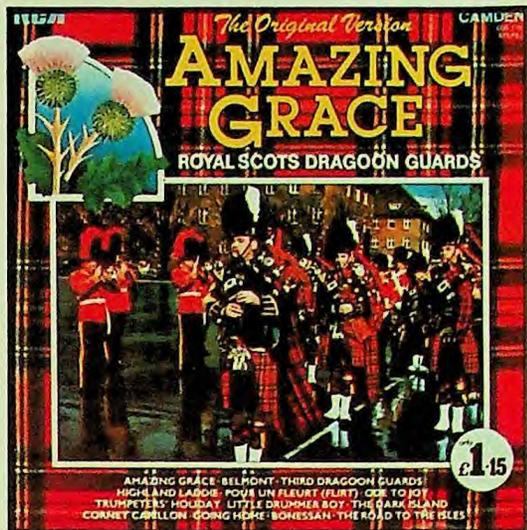
MOSES
Ennio Morricone NSPH 28503
Cassette ZCP28503

WEEK

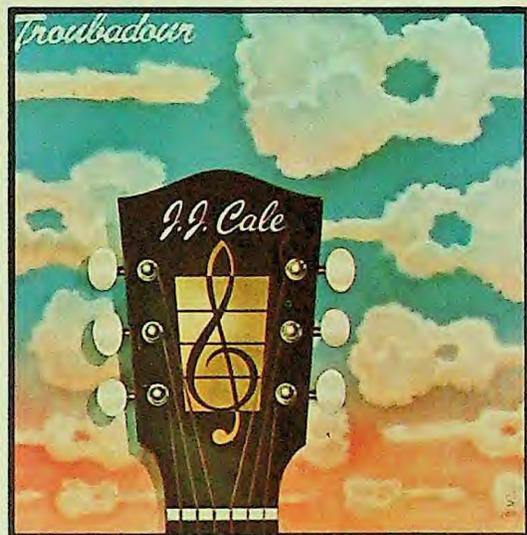
DOOLIPS

TAPES

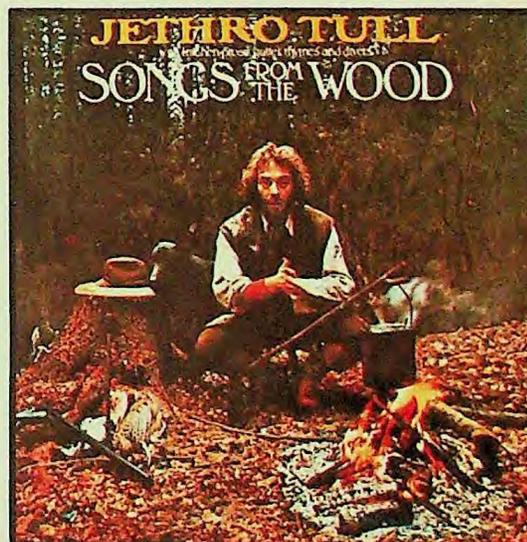
TITLE	Artist	Label/No./Cassette/Cartridge
51 I ONLY HAVE EYES FOR YOU	Johnny Mathis	CBS 81329 40.81329 42.81329
52 MOTORVATIN	Chuck Berry	Mercury 9286 690
52 SIMON AND GARFUNKEL'S GREATEST HITS		CBS 69003
54 20 ALL TIME GREATEST	Petula Clark	K-TEL NE 945
55 THE BEST OF Gladys Knight		Buddah BOLH 5013 ZCBDS 5013 Y8BDS 5013
56 A NIGHT AT THE OPERA	Queen	EMI EMTC 103 TC.EMTC 103 8X.EMTC 103
57 WISH YOU WERE HERE	Pink Floyd	Harvest SHVL 814 TC SHVL 814 8XSHVL 814
58 BEST OF THE STYLISTICS VOL 2		H&L 9109 010 7138.168 7739.213
59 THOUGHTS OF LOVE	Shirley Bassey	United Artists UAS 30011 TCK 30011 8XV.30011
60 44 SUPERSTARS	Various	K-TEL NE 939 CE 940 8T.941
61 YEAR OF THE CAT	AI Stewart	RCA Victor RS 1082
62 BLUE FOR YOU	Status Quo	Vertigo 9102 006 7231.005 7739.029
62 ROYAL SCAM	Steely Dan	ABC ABCL 5161
64 FESTIVAL	Santana	CBS 86020
65 WHITE ROCK	Rick Wakeman	A&M AMLH 64614
66 WINGS AT THE SPEED OF SOUND	Wings	Parlophone PAS 10010 TC.PAS 10010 8X.PAS 10010
67 THE INCREDIBLE PLAN	Max Boyce	EMI MB 102 TC.MB 102 8XMB 102
68 ORIGINAL HITS	The Drifters	Atlantic K60106
69 A TRICK OF THE TAIL	Genesis	Charisma CDS 4001
70 SOUNDS OF GLORY		Arcade ADEP 25 ADEC 25 ADECA 25



AMAZING GRACE
Royal Scots Dragoon Guards Camden CDS 1157



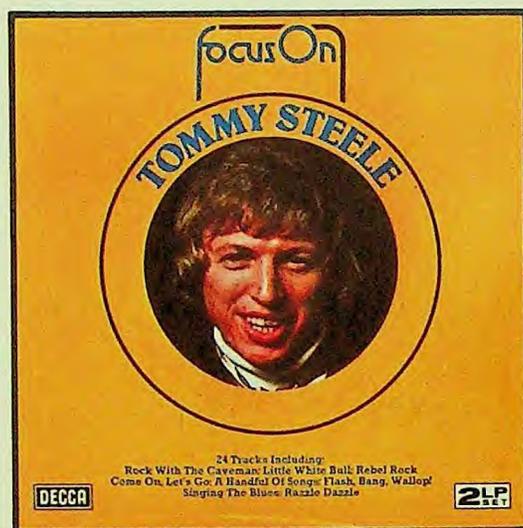
J. J. Cale TROUBADOUR Island ISA 5011



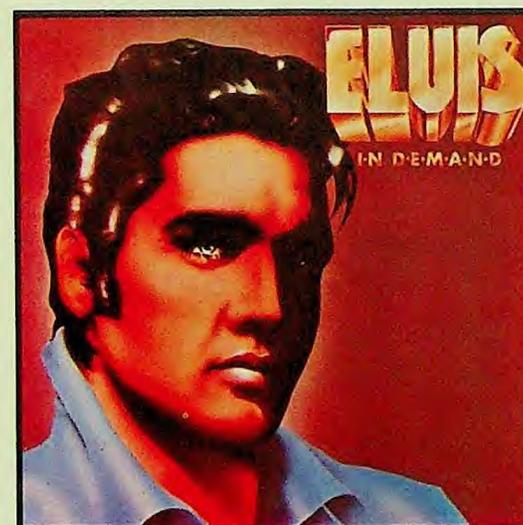
Jethro Tull SONGS FROM THE WOOD Chrysalis 1132



Fleetwood Mac **RUMOURS** Warner Bros K56344



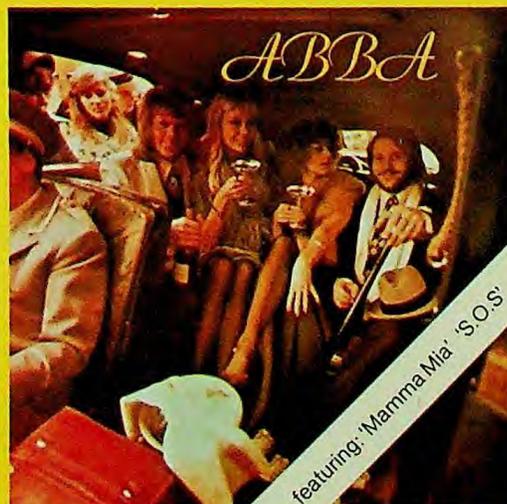
Tommy Steele **FOCUS ON** Decca FOS 21/2



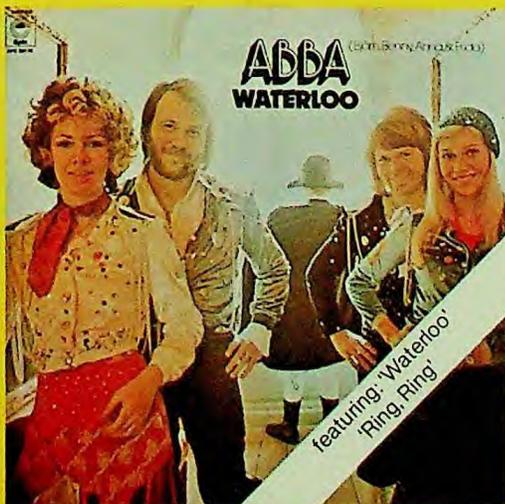
Elvis Presley **ELVIS IN DEMAND** RCA PL42003

- 21 **JOHNNY THE FOX** Thin Lizzy Vertigo 9102 012 73138.082
- 22 **GREATEST HITS** Gilbert O'Sullivan MAM MAMA 2003 TC MAMA 2003 8X MAMA 2003
- 23 **HIT SCENE** Warwick PR 5023 PR4 5023 PR 85023
- 24 **FOREVER AND EVER** Demis Roussos Philips 6325 021
- 24 **A NIGHT ON THE TOWN** Rod Stewart Riva RVLP 1 RV41 RV81
- 26 **ATLANTIC CROSSING** Rod Stewart Warner Bros K 56151 K4.56151 K8.56151
- 27 **22 GOLDEN GUITAR GREATS** Bert Weedon Warwick WW 5019 4C.5019 8T.5019
- 28 **TUBULAR BELLS** Mike Oldfield Virgin V 2001 TCV 2001 8VX.2001
- 29 **BOXED** Mike Oldfield Virgin VBOX 1 TCV.BOX 2043 8XV BOX 2043
- 30 **JAILBREAK** Thin Lizzy Vertigo 9102 008 7138.075 7138.074
- 31 **THE SONG REMAINS THE SAME** Led Zepelin Swansong SSK 89402
- 32 **BLUE MOVIES** Elton John Rocket ROSP 1 TC.ROSP 1 8X.ROSP 1
- 33 **THE BEST OF LENA MARTELL** Lena Martell PYE NSPL 18506 ZCP 18506 Y8P 18506
- 34 **THE DARK SIDE OF THE MOON** Pink Floyd Harvest SHVL 804 TC.SHVL 804 8X. SHVL 804
- 35 **GREATEST HITS** Linda Ronstadt Asylum K 53055 K4.53055 K8.53055
- 36 **20 GOLDEN GREATS** The Beach Boys Capital EMTV 1 TC.EMTV 1 8X.EMTV 1
- 37 **ATLANTIC BRIDGE** Billy Connolly Polydor 2383 419 3170.419 3820.419
- 37 **THE STORY OF THE WHO** Polydor 2683 069 3519.020 3870.047
- 37 **FRAMPTON COMES ALIVE** Peter Frampton A&M AMLM 63703
- 40 **GREATEST HITS 2** Diana Ross Tamla Motown STML 12036 TC.STML 12036 8X.STML 12036
- 41 **A LITTLE BIT MORE** Doctor Hook Capital E-ST 23795 TC.EST 23795 8X.EST 23795
- 42 **LUXURY LINER** Emmylou Harris Warner Bros K 56334
- 43 **DEREK & CLIVE LIVE** Peter Cooke & Dudley Moore Island ILPS 9434 ZC1.9434 Y81.9434
- 44 **LOVE ON THE AIRWAYS** Gallagher & Lyle A&M AMLH 64620
- 45 **LOST WITHOUT YOUR LOVE** Bread Elektra K 52044
- 46 **JOAN ARMATRADING** A&M AMLH 64588 CAM 64588 YAM 64588
- 47 **DREAMBOAT ANNIE** Heart Arista Arty 139
- 48 **RA Utopia** Bearsville K 55514
- 49 **CLASSICAL GOLD** Ronco RTD 42020 RTDX 44C2020
- 50 **BOSTON** Epic EPC 81611

MUSIC WEEK chart compiled by British Market Research departments in the month of JAN. The chart does not include outlets. Tape numbers are listed for convenience of performance. Printed by Billboard publications (Colour)



Abba **S.O.S.** EPC 80835



Waterloo **Waterloo** EPC 80179

ABBA



NEEDLE TIME

DEALER GUIDE TO AIRPLAY ACTION

TOP ADD-ONS

- 1 CARNIVAL — Eric Clapton (RSO 2090 222) C, RC, F, H, O, PR, S, RT, V.
- 2 A GROOVY KIND OF LOVE — Les Gray (Warner Bros. K 16883) R1, RC, F, H, P, RT, T, P.
- 3 SOUTHERN NIGHTS — Glen Campbell (Capitol CL 15907) B, BR, CR, RC, D, F, PR, PS
- 4 MY KINDA LIFE — Cliff Richard (EMI 2584) B, CR, RC, O, P, PR, PS, T
- 5 THE WHISTLER — Jethro Tull (Chrysalis CHS 2135) RC, D, H, O, PR, S, P, V
- 6 CRAZY WATER — Elton John (Rocket ROKN 521) B, C, M, O, P, PS, T, V
- 7 SOUND AND VISION — David Bowie (RCA PB 0905) CR, C, RC, O, S, TV, RT
- 8 LONELY BOY — Andrew Gold (Asylum K 13076) BR, C, M, O, PR, S
- 9 RADIO ROMANCE — Kursaal Flyers (CBS 4973) B, D, F, O, S, T, TV
- 10 TORN BETWEEN TWO LOVERS — Mary MacGregor (Ariola AA 111) RL, CR, C, T, TV

The above list of records is intended as a dealer guide to new releases which are receiving heavy radio support. For a key to stations, see below.

Radio 1

RECORDS OF THE WEEK

Noel Edmonds: PHONE CALL — Dan Hill (20th Century BTC 2311)
 Tony Blackburn: ONE LONELY ROOM — Justin Haywood (Deram DM 428)
 Paul Burnett: A GROOVY KIND OF LOVE — Les Gray (Warner Bros. 16883)
 David Hamilton: TEAR ME APART — Suzi Quatro (RAK 248)

Radio 2

ALBUM OF THE WEEK

I LOVE YOU BECAUSE — Jim Reeves (RCA PL 11224)

Luxembourg

HOT SHOTS

Barry Alldis: TORN BETWEEN TWO LOVERS — Mary MacGregor (Ariola AA 111)
 Chris Carey: ROCKARIA — Electric Light Orchestra (Jet UP 36209)
 Bob Harris: GO YOUR OWN WAY — Fleetwood Mac (Warner Bros. K 16872)
 Stuart Henry: RITA MAY — Bob Dylan (CBS 4859)
 Tony Prince: MAYBE I'M AMAZED — Wings (Parlophone R 6017)
 Peter Powell: SERENADE — Steve Miller Band (Mercury 6078 808)
 Mark Wesley: FIRST THING IN THE MORNING — Kiki Dee (Rocket ROKN 520)
 Bob Stewart: YOU CAN NEVER TELL — Emmylou Harris (Warner Bros. K 16888)
POWER PLAY
 CLOSEST THING TO HEAVEN — Simon May (Pye 7N 45659)

Beacon Radio

ADD ONS

RADIO ROMANCE — Kursaal Flyers (CBS 4973)
 FIRST THING IN THE MORNING — Kiki Dee (Rocket ROKN 520)
 RAINBOW IN YOUR EYES — Al Jarreau (Reprise K 14469)
 BLESS YOU — Gonzalez (EMI 2580)
 CRAZY WATER — Elton John (Rocket ROKN 521)
 PLEASE GET MY NAME RIGHT — Twiggy (Mercury 6007 128)
 SOUTHERN NIGHTS — Glen Campbell (Capitol CL 15907)
 VOICES IN THE NIGHT — Martin Jay (DJM DJS 10744)
 MY KINDA LIFE — Cliff Richard (EMI 2584)

BRMB

ADD ONS

SATURDAY NITE — Earth, Wind & Fire (CBS 4835)
 YOU'LL NEVER KNOW WHAT YOU'RE MISSING — Real Thing (Pye 7N 45662)
 SOUL CHA CHA — Van McCoy (H&L 6105 065)
 FIRST THING IN THE MORNING — Kiki Dee (Rocket ROKN 520)
 ONE DRINK TOO MANY — Sailor (Epic EPC 4804)
 SOUTHERN NIGHTS — Glen Campbell (Capitol CL 15907)
 PETER GUNN — Deodata (MCA 272)
 LONELY BOY — Andrew Gold (Asylum K 13076)

Capital Radio

CLIMBERS

TORN BETWEEN TWO LOVERS — Mary MacGregor (Ariola AA 111)
 SOUND & VISION — David Bowie (RCA PB 0905)
 SOUTHERN NIGHTS — Glen Campbell (Capitol CL 15907)
 MOODY BLUE — Elvis Presley (RCA PB 0857)
 MY KINDA LIFE — Cliff Richard (EMI 2584)
 ROMEO — Mr Big (EMI 2567)

Radio City

HIT PICKS

Roger Blythe:
 Norman Thomas: THEY SHOOT HORSES DON'T THEY — Racing Cars (Chrysalis CHS 2129)
 Dave Lincoln: LET'S FACE IT IT'S OVER — Nancy Wilson (Capitol CL 15547)
 Phil Easton: THE WHISTLER — Jethro Tull (Chrysalis CHS 2135)
 Chris Jones: CARRIE — Arlon Green (Arista ARTY 90)
ADD ONS
 MY KINDA LIFE — Cliff Richard (EMI 2584)
 SOUTHERN NIGHTS — Glen Campbell (Capitol CL 15907)
 A TIME FOR PEACE — Roger Whittaker (EMI 2587)
 SOUND & VISION — David Bowie (RCA PB 0905)
 A GROOVY KIND OF LOVE — Les Gray (Warner Bros. K 16883)
 LOVE HIT ME — Maxine Nightingale (United Artists UP 36215)
 BELIEVE ME — Michael St John (Target TGT 124)
 TOGETHER — O. C. Smith (CBS CRB 4910)
 CARNIVAL — Eric Clapton (RSO 2090 222)

Radio Clyde

HIT PICKS

Dave Marshall: UPSIDE DOWN — Teach In (EMI 2579)
 Steve Jones: SERENADE — Steve Miller Band (Mercury 6078 808)
 Richard Park: LONELY BOY — Andrew Gold (Asylum K 13076)
 Tom Ferrie: TORN BETWEEN TWO LOVERS — Mary MacGregor (Ariola AA 111)
 Brian Ford: CARNIVAL — Eric Clapton (RSO 2090 222)
 Bill Smith: HAVE I THE RIGHT — Dead End Kids (CBS 4972)
CURRENT CHOICE
 SLOW DOWN — Shabby Tiger (RCA PB 5009)
ADD ONS
 LOVE HIT ME — Maxine Nightingale (United Artists UP 36215)
 ROCKARIA — Electric Light Orchestra (Jet UP 36209)
 ANOTHER SUITCASE — Barbara Dickson (MCA 266)
 CRAZY WATER — Elton John (Rocket ROKN 521)
 GO YOUR OWN WAY — Fleetwood Mac (Warner Bros. 16872)
 I WANNA GO BACK — New Seekers (CBS 4786)
 SHAKE RATTLE & ROLL — Billy Swann (Monument MNT 81867)
 DAZZ — Brick Bang 004
 FIRST THING IN THE MORNING — Kiki Dee (Rocket ROKN 520)
 BE BOP 'N' HOLLA — Andy Fairweather Low (A&M AMS 7268)
 SOUND & VISION — David Bowie (RCA PB 0905)
 TEAR ME APART — Suzi Quatro (RAK 248)

Downtown Radio

HIT PICKS

John Paul: RADIO ROMANCE — Kursaal Flyers (CBS 4976)
 Trevor Campbell: LOVE HIT ME — Maxine Nightingale (United Artists UP 36215)
 Brian McSharry: SOUTHERN NIGHTS — Glen Campbell (Capitol CL 15907)
 Candy Devine: STANDING UP FOR LOVE — Three Degrees (Epic EPC 4992)
 Michael Henderson: YOU NEVER CAN TELL — Emmylou Harris (Warner Bros. K 16888)
 Cherry Mellwaine: CRAZY ON YOU — Heart (Arista ARTY 86)
 Eddie West: SLOW DOWN — Shabby Tiger (RCA PB 5009)
 Lawrence John: THE WHISTLER — Jethro Tull (Chrysalis CHS 2135)
 Engineers: TIME IS TIGHT — The Academics (Electric WOT 10)

ADD ONS

ROCKARIA — Electric Light Orchestra (Jet UP 36209)
 BRICK — Dazz (Bang 004)
 YOU'LL NEVER KNOW WHAT YOU'RE MISSING — Real Thing (Pye 7N 45662)

LONELY BOY — Andrew Gold (Asylum K 13076)
 WHERE WILL YOU GO WHEN THE PARTY'S OVER — Archie Bell (Philadelphia PIR 4803)
 SOUL CHA CHA — Van McCoy (H&L 6105 065)
 CHANSON D'AMOUR — Manhattan Transfer (Atlantic K 10885)

Radio Forth

HIT PICKS

Mike Scott: RADIO ROMANCE — Kursaal Flyers (CBS 4973)
 Mike Gower: AMERICAN GIRL — Tom Petty & The Heartbreakers (Shelter WIP 6377)
 Tom Bell: LOVE HIT ME — Maxine Nightingale (United Artists UP 36215)
 Steve Hamilton: SOUTHERN NIGHTS — Glen Campbell (Capitol CL 15907)
 Jay Crawford: CARNIVAL — Eric Clapton (RSO 2090 222)
ADD ONS
 PLEASE GET MY NAME RIGHT — Twiggy (Mercury 6007 128)
 A TIME FOR PEACE — Roger Whittaker (EMI 2587)
 IS THERE ANY MORE WINE? — Arms & Legs (MAM 156)
 COME ALONG TO MY PLACE — Caroline Hall (Pye 7N 45671)
 A GROOVY KIND OF LOVE — Les Gray (Warner Bros. K 16883)
 LOOK WHAT YOU'VE BEEN MISSING — G Band (CBS 4974)
 STAND UP FOR LOVE — Three Degrees (Epic EPC 4992)

Radio Hallam

HIT PICKS

Keith Skues: MOODY BLUE — Elvis Presley (RCA PB 0857)
 Roger Moffat: KNOWING ME, KNOWING YOU — Abba (Epic EPC 4955)
 Johnny Moran: CARNIVAL — Eric Clapton (RSO 2090 222)
 Colin Slade: GROOVY KIND OF LOVE — Les Gray (Warner Bros. K 16883)
 Ray Stuart: TEAR ME APART — Suzi Quatro (RAK 248)
 Bill Crozier: CHILDREN OF THE WORLD — Bee Gees (RSO 2090 224)
 Brenda Ellison: THE WHISTLER — Jethro Tull (Chrysalis CHS 2135)

Metro Radio

ADD ONS

BIRDS OF A FEATHER — Johnny Nash (Epic EPC 4931)
 ANOTHER SUITCASE — Barbara Dickson (MCA 266)
 CRAZY WATER — Elton John (Rocket ROKN 521)
 TOGETHER — O. C. Smith (CBS CRB 4910)
 LONELY BOY — Andrew Gold (Asylum K 13076)
 GOIN' UP IN SMOKE — Eddie Kendricks (Motown 1061)

Radio Orwell

ADD ONS

LONELY BOY — Andrew Gold (Asylum K 13076)
 UPSIDE DOWN — Teach In (EMI 2579)
 TRUTH OF THE MATTER — Catherine Howe (RCA PE 5004)
 CRAZY WATER — Elton John (Rocket ROKN 521)
 RADIO ROMANCE — Kursaal Flyers (CBS 4973)
 POURIN IT ALL OUT — Graham Parker & The Rumour (Vertigo 6059 161)
 THE WHISTLER — Jethro Tull (Chrysalis CHS 2135)
 MY KINDA LIFE — Cliff Richard (EMI 2584)
 VANISHING LOVE — Chi Lites (Mercury 6167 485)
 CHILDREN OF THE WORLD — Bee Gees (RSO 2090 224)
 CARNIVAL — Eric Clapton (RSO 2090 222)
 SOUND & VISION — David Bowie (RCA PB 0905)
 SLOW DOWN — Shabby Tiger (RCA PE 5009)

Pennine Radio

HIT PICKS

Roger Kirk: I QUALIFY TO SATISFY YOU — Barry White (20th Century BTC 2328)
 Stewart Francis: GROOVY KIND OF LOVE — Les Gray (Warner Bros K 16883)
 Peter Levy: MY KINDA LIFE — Cliff Richard (EMI 2584)
 Julius K. Scragg: CRAZY WATER — Elton John (Rocket ROKN 521)
 Liz Allen: ONE OF THOSE DAYS IN ENGLAND — Roy Harper (Harvest HVT 5120)
 John Drake: THE WHISTLER — Jethro Tull (Chrysalis CHS 2135)
PENNINE PICK
 KNOWING ME KNOWING YOU — Abba (Epic EPC 4955)

Key to station abbreviations: R1: Radio 1; RL: Radio Luxembourg; B: Beacon Radio; BR: BRMB; CR: Capital Radio; RC: Radio City; C: Radio Clyde; D: Downtown Radio; F: Radio Forth; H: Radio Hallam; M: Metro Radio; O: Radio Orwell; P: Pennine Radio; PR: Piccadilly Radio; PS: Plymouth Sound; S: Swansea Sound; T: Radio Tees; TV: Thames Valley; RT: Radio Trent; V: Radio Victory.

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING FEBRUARY 19th 1977



Dan Hill's New Single 'Phonecall'

Noel Edmonds
record of the week

BTC 2311



1	3	WHEN I NEED YOU	Leo Sayer	●	Chrysalis	CHS 2127
2	1	DON'T CRY FOR ME	ARGENTINA Julie Covington	○	MCA	260
3	2	DON'T GIVE UP ON US	David Soul	●	Private Stock	PVT 84
4	4	SIDE SHOW	Barry Biggs	○	Dynamic	DYN 118
5	5	ISN'T SHE LOVELY	David Parton	○	Pye	7N 45663
6	16	BOOGIE NIGHTS	Heatwave		GTO	GT 77
7	6	DON'T LEAVE ME THIS WAY	Harold Melvin & The Blue Notes		CBS	4909
8	8	JACK IN THE BOX	Moments		All Platinum	6146 318
9	7	DADDY COOL	Boney M.		Atlantic	K 10827
10	10	SUSPICION	Elvis Presley		RCA	2768
11	19	SING ME	The Brothers		Bus Stop	BUS 1054
12	18	CHANSON D'AMOUR	Manhattan Transfer		Atlantic	K 10886
13	9	CAR WASH	Rose Royce		MCA	267
14	11	YOU'RE MORE THAN A NUMBER	IN MY LITTLE RED BOOK	Drifters	Arista	78
15	13	DON'T BELIEVE A WORD	Thin Lizzy		Vertigo	LIZZY 001
16	30	ROMEO	Mr. Big		EMI	2567
17	21	THIS IS TOMORROW	Bryan Ferry		Polydor	2001 704
18	24	DON'T LEAVE ME THIS WAY	Thelma Houston		Motown	TMG 1060
19	22	WHAT CAN I SAY	Boz Scaggs		CBS	4869
20	17	EVERYMAN MUST HAVE A DREAM	Liverpool Express		Warner Bros	K 16854
21	33	THEY SHOOT HORSES	DON'T THEY Racing Cars		Chrysalis	CHS 2129
22	43	BABY I KNOW	Rubettes		State	STAT 37
23	12	WILD SIDE OF LIFE	Status Quo	○	Vertigo	6059.153
24	23	MORE THAN A FEELING	Boston		Epic	EPC 4668
25	28	IT TAKES ALL NIGHT	LONG Gary Glitter		Arista	85
26	20	NEW KID IN TOWN	Eagles		Asylum	K 13069
27	27	MIGHTY POWER OF LOVE	Tavares		Capitol	CL 15905
28	14	I WISH	Stevie Wonder	○	Motown	TMG 1054

MAYBE I'M AMAZED

C/W
SOILY

NEW WINGS SINGLE
FROM THE ALBUM
WINGS OVER AMERICA

R6017



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'The Whistler'

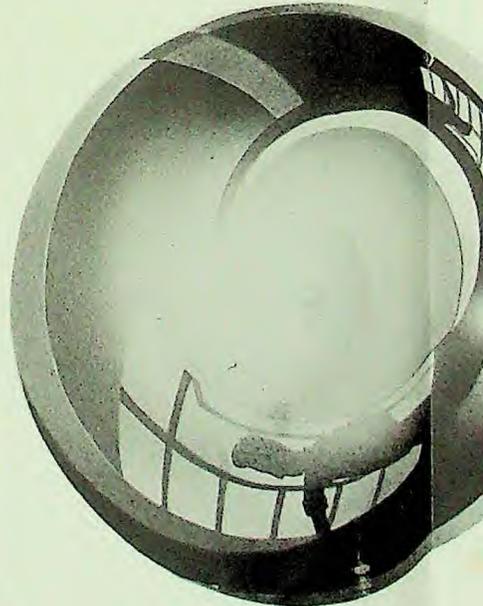
CHS 2155

THE NEW SINGLE FROM

Jethro Tull

TAKEN FROM THE ALBUM

Songs from the Wood





JUSTIN HAYWARD "One Lonely Room"

AN INCREDIBLE SINGLE DM 428



Marketed by



ONES TO WATCH

Ray Stevens
"In the Mood"
K16875

Emmylou Harris
"You Never Can Tell"
K16888

Les Gray
"Groovy Kind of Love"
K16883

Linda Ronstadt
"Crazy"
K13071

27	27	MIGHTY POWER OF LOVE	Tavares	Capitol CL 15905
28	14	I WISH	Stevie Wonder	Motown TMG 1054
29	45	SATURDAY NITE	Earth Wind & Fire	CBS 4835
30	25	EVERYBODY'S TALKIN'	'BOUT LOVE Silver Convention	Magnet MAG 81
31	48	YOU'LL NEVER KNOW	WHAT YOU'RE MISSING Real Thing	Pye 7N 45602
32	39	DARLIN' DARLIN'	BABY O'Jays	Philadelphia PIR 4834
33	15	THINGS WE DO FOR LOVE	10cc	Mercury 6008.002
34	29	WAKE UP SUSAN	Detroit Spinners	Atlantic K 10799
35	25	I WANNA GO BACK	New Seekers	CBS 4786
36	40	DAZZ	Brick	Bang 004
37	41	HA CHA CHA	Brass Construction	United Artists UP 36205
38	NEW	TORN BETWEEN TWO LOVERS	Mary MacGregor	Ariola AA 111
39	31	YEAR OF THE CAT	Al Stewart	RCA 2771
40	NEW	ROCKARIA	Electric Light Orchestra	Jet UP 36209
41	49	SOUL CHA CHA	Van McCoy	H&L 6105 065
42	NEW	MAYBE I'M AMAZED	Wings	Parlophone R 6017
43	NEW	FIRST THING IN THE MORNING	Kiki Dee	Rocket ROKN 520
44	36	BODY HEAT	James Brown	Polydor 2066 763
45	32	EVERY LITTLE TEARDROP	Gallagher & Lyle	A&M AMS 7274
46	NEW	SOUND AND VISION	David Bowie	RCA PB 0905
47	47	PUT YOUR MONEY WHERE YOUR MOUTH IS	Rose Royce	MCA 259
48	NEW	ONE DRINK TOO MANY	Sailor	Epic EPC 4804
49	NEW	GET A GRIP ON YOURSELF	Stranglers	United Artists UP 36211
50	NEW	GO YOUR OWN WAY	Fleetwood Mac	Warner Brothers K 16872

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

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

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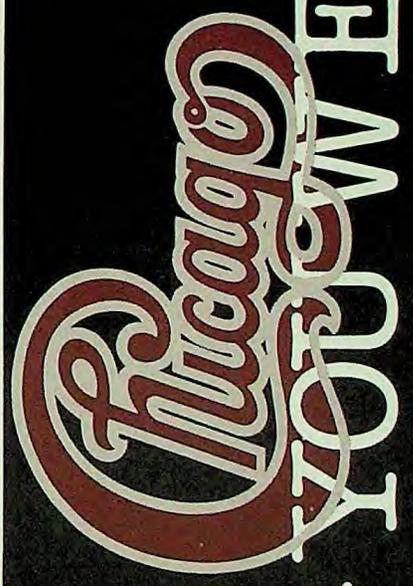
YOUR OWN SPECIAL WAY

GENESIS New Single CB 300

Available through PHONODISC



CBS 4940



New single from

"WISHING YOU WERE HERE"

NEEDLE TIME

Piccadilly Radio

ADD ONS

KNOWING ME KNOWING YOU — Abba (Epic EPC 4955)
 ONE DRINK TOO MANY — Sailor (Epic EPC 4804)
 MY KINDA LIFE — Cliff Richard (EMI 2584)
 THE WHISTLER — Jethro Tull (Chrysalis CHS 2135)
 SOUTHERN NIGHTS — Glen Campbell (Capitol CL 05907)
 LONELY BOY — Andrew Gold (Asylum K 13076)
 A GROOVY KIND OF LOVE — Les Gray (Warner Bros. K 16883)
 CARNIVAL — Eric Clapton (RSO 2090 222)
 BIRDS OF A FEATHER — Johnny Nash (Epic EPC 4931)

Plymouth Sound

HIT PICKS

BELIEVE ME — Michael St John (Target TGT 124)
 CRAZY ON YOU — Heart (Arista ARTY 86)
 GET UP AND DANCE — Supercharge (Virgin US 170)
 LOVE HIT ME — Maxine Nightingale (United Artists UP 36215)
 STONE WALLS — Mac Kissoon State STAT 42)
 YOU ARE MY WORLD — Guys 'n' Dolls (Magnet MAG 83)
ADD ONS
 BOOGIE NIGHTS — Heatwave (GTO GT 77)
 SING ME — Brothers (Bus Stop BUS 1054)
 WHAT CAN I SAY — Boz Scraggs (CBS 4869)
 MIGHTY POWER OF LOVE — Tavares (Capitol CL 15905)
 DON'T LEAVE ME THIS WAY — Thelma Houston (Motown TMG 1060)
 I WANNA GO BACK — New Seekers (CBS 4786)

Swansea Sound

HIT PICKS

Phil Fothergill: MY KINDA LOVE — Cliff Richard (EMI 2584)
 Mike Hooper: TOGETHER — O. C. Smith (CBS CRB 4910)
 Dave Bowen: CRAZY WATER — Elton John (Rocket ROKN 521)
 Colin Mason: SOUTHERN NIGHTS — Glen Campbell (Capitol CL 15907)
 Jon Hawkins: CRAZY — Linda Ronstadt (Asylum K 13071)
 Bob McCord: GO YOUR OWN WAY — Fleetwood Mac (Warner Bros K 16872)
ADD ONS
 THE WHISTLER — Jethro Tull (Chrysalis CHS 2135)
 SATURDAY NITE — Earth, Wind & Fire (CBS 4835)

DON'T LEAVE ME THIS WAY — Thelma Houston (Motown TMG 1060)
 WAKE UP SUSAN — Detroit Spinners (Atlantic K 10799)
 LONELY BOY — Andrew Gold (Asylum K 13076)
 MAYBE I'M AMAZED — Wings (Parlophone R 6017)
 SOUND AND VISION — David Bowie (RCA PB 0905)
 RADIO ROMANCE — Kursall Flyers (CBS 4973)
 ONE OF THOSE DAYS IN ENGLAND — Roy Harper (Harvest HVT 5120)
 CARNIVAL — Eric Clapton (RSO 2090 222)

Radio Tees

HIT PICKS

Tony Gilham: RADIO ROMANCE — Kursall Flyers (CBS 4973)
 David Hoare: STANDING UP FOR LOVE — Three Degrees (Epic EPC 4992)
 Dave Gregory: SLOW DOWN — Shabby Tiger (RCA PB 5009)
 Alastair Pirrie: YOU NEVER CAN TELL — Emmylou Harris (Warner Bros. K 1688)
 Ian Fisher: TORN BETWEEN TWO LOVERS — Mary MacGregor (Ariola AA111)
 Brian Anderson: LONELY BOY — Andrew Gold Asylum 13076)
ADD ONS
 MY KINDA LIFE — Cliff Richard (EMI 2584)
 GROOVY KIND OF LOVE — Les Gray (Warner Bros. K 16883)
 PLEASE GET MY NAME RIGHT — Twiggy (Mercury 6007 128)

Thames Valley

ALBUMS

Tony Fox: SPIRIT — Earth, Wind & Fire (CBS 81451)
 Mike Matthews: CAT STEVENS GREATEST HITS (Island ILPS 9310)
 Paul Hollingdale: LOVE AT THE GREEK — Neil Diamond (CBS 95001)
ADD ONS
 SOUND & VISION — David Bowie (RCA PB 0905)
 BIRDS OF A FEATHER — Johnny Nash (Epic EPC 4931)

TORN BETWEEN TWO LOVERS — Mary MacGregor (Ariola AA 111)
 ONE OF THOSE DAYS IN ENGLAND — Roy Harper (Harvest HVT 5120)
 RADIO ROMANCE — Kursall Flyers (CBS 4973)

Radio Trent

ADD ONS

WHERE IS THE LOVE — Delegation (State STAT 40)
 GROOVY KIND OF LOVE — Les Gray (Warner Bros. K 16883)
 CARNIVAL — Eric Clapton (RSO 2090 222)
 SAY YOU'LL STAY — Tom Jones (EMI 2583)
 SOUND & VISION — David Bowie (RCA PB 0905)
 CRAZY ON YOU — Heart (Arista ARTY 86)
 MAYBE I'M AMAZED — Wings (Parlophone R 6017)
 BLESS YOU — Gonzales (EMI 2580)
 VANISHING LOVE — Chi Lites (Mercury 6167 485)
 NEVER GONNA GIVE YOU UP — Bonnie Bramlett (Capricorn 2089 039)
 CRAZY WATER — Elton John (Rocket ROKN 521)
 YOU — Randy Edelman (20th Century BTC 2253)
 NAOMI — Ralph McTell (Warner Bros. K. 16884)

Radio Victory

HIT PICKS

Glenn Richards: ONE LONELY ROOM — Justin Haywood (Deram DM 428)
 Chris Pollard: SPIRIT — Al Jarreau (Reprise K 14469)
 Nicky Jackson: NIGHT MOVES — Bob Seger (Capitol CL 15904)
 Dave Christian: SAY YOU LOVE ME — Patti Austen CTI 5001)
 Eugene Fraser: CARNIVAL — Eric Clapton (RSO 2090 222)
 Andy Ferriss: SHAKY GROUND — Phoebe Snow (CBS 5021)
 Chris Rider: CRIMINAL WORLD — Metro (Transatlantic BIG 560)
 Anton Darby: THE WHISTLER — Jethro Tull (Chrysalis CHS 2135)
ADD ONS
 ANOTHER SUITCASE — Barbara Dickson (MCA 266)
 ONE DRINK TOO MANY — Sailor (Epic EPC 4804)
 MAYBE I'M AMAZED — Wings (Parlophone R 6017)
 CRAZY WATER — Elton John (Rocket ROKN 521)
 ROCKARIA — Electric Light Orchestra (Jet UP UP 36209)
 CHANSON D'AMOUR — Manhattan Transfer (Atlantic K 10886)

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