

MUSIC WEEK

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



Toff opts for early retirement

by PETER JONES

AT A special meeting of the council of the Music Publishers' Association last week, held to sort out problems arising from recent resignations at top level, MPA secretary, Dave Toff, suggested his own resignation be effective immediately, instead of his originally-planned retirement at the end of the year.

This was accepted after council members had heard Toff say the resignation would be in the interests of the MPA as well as himself. He added that the "events of the past weeks" were doing neither association nor himself any good.

Toff, full-time secretary of the MPA since 1972 and a former president, is 75. Following the announcement of his retirement, Dick James, president, and Cyril Simons, senior council member, resigned from the MPA (*Music Week*, March 19) as a result of what James described as "increasing unpleasantness" among membership over Toff's end-of-year departure.

James said there had been resentment within the MPA that he and Simons had broached the subject of retirement to Toff at this year's MIDEM. He added: "As president, I was in a difficult position of having to look out for the future of the MPA and also have consideration for a lifelong friend."

Following acceptance of Toff's immediate resignation, the council asked Dana Josephson, assistant

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SOUL GOES silver, gold and platinum! Ending his sell-out tour of Britain on a high note, David Soul collects six commemorative discs for UK sales of his recent *Private Stock* releases. The presentations were made by EMI group director records, L. G. Wood (back row, flanked by the ladies of *Private Stock*). In the front row are Tony Macauley, writer and producer of *Don't Give Up On Us* and *Going In With My Eyes Open*, *Soul* and *Private Stock* president, Larry Uttal.

Single play cassettes to hit 50,000 outlets?

by BRIAN MULLIGAN

A RADICAL new scheme to expand the volume of hit 45s by retailing single-play cassette versions costing 66.5p mainly through untapped non-record outlets is near completion.

The scheme is being developed by a London company, Simurg, which is planning to launch the Mystic Bird cassette label at the end of May. An initial release of 10 titles is envisaged and although no major companies have yet made a repertoire commitment, Simurg m.d. Matt Royds told *Music Week* that he was hopeful of clinching a first deal shortly, probably with Phonogram.

Simurg was set up 18 months ago and has been involved in marketing a tape language course, promotional flimsy records and also operates as a talent agency. Royds has a background of marketing and advertising.

Arrangements for duplication have been made with a London firm and the major incentive, Royds feels, for the record companies to participate in his scheme is that he has a deal with Imperial Distribution, part of the Imperial Tobacco Group, to service about

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Doubles dominate top titles

by ADAM WHITE

RECORDING ARTISTS' flirtation with double-albums, which has aroused mild interest in previous years, now seems to be developing into a passionate affair.

Discounting repackages of previously-issued material, there are three doubles (Status Quo, Evita, Stevie Wonder) in this week's LP top 20, and a further four (Neil Diamond, Diana Ross, Led Zeppelin, Peter Frampton) located lower on the charts.

Imminent albums from Emerson, Lake & Palmer, Marvin Gaye and the O'Jays are doubles, as may be the Rolling Stones' final recordings for Atlantic. EMI's Beatles At The Hollywood Bowl was, at one point, considered as a twin-pack, and

though this no longer seems likely, the Paul Murphy package of the group's Hamburg repertoire is certain to spread over two LPs.

All these augment relatively recent doubles from Dionne Warwick and Isaac Hayes, the Average White Band, Bing Crosby and Elton John — not to mention the Wings Across America triple — plus a pair of popular movie soundtracks, *Car Wash* and *All This And World War II*.

While manufacturers offer various reasons for this proliferation of twin-packs, it is clear that "recorded live" is the key element. Of the 18 doubles detailed above, no less than 11 are on-stage recordings.

Clearly, artists are arguing that the full glory of their in-person appearances — the excitement, the atmosphere, the repertoire — can only be captured across four sides of vinyl, not two. A number of them may also recognise that a "live" double is one of the best means of fulfilling the terms of an old recording contract, prior to negotiating a new (and generally more expensive) one.

But record companies do not appear to be resisting either, or both, rationales, nor are consumers shying away from the high price tags which doubles inevitably carry. "If the musical concept is valid, then

people will find the money to buy two-disc sets," claimed Ken Maliphant, marketing director of Phonogram. He argued that "live" sessions such as the Status Quo set fall into the valid category, where a twin-pack of 20 new and perhaps unconnected songs by an artist may be merely self-indulgent and a deterrent to sales. There is no doubt, in his view, that artists are more project-oriented today, and look to doubles to present their projects properly.

But, Maliphant admits, two-record packs involve extra handling costs in production. They do not

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Power Exchange goes to Selecta

CHANGING OUTLETS for the fourth time in little more than two years, Power Exchange has signed a new pressing and distribution deal with Decca's Selecta arm. It is effective from April 1, and the retail trade is being mailed with details this week.

Handling the label since September last has been Phonodisc,

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Eurovision in UK still a possibility

by JOHN HAYWARD

IF THE BBC can solve its dispute with the outside broadcast cameramen by tomorrow (Thursday), there is still a chance that the imperilled Eurovision Song Contest can go ahead from Britain.

The Thursday deadline was set by the European Broadcasting Union after an emergency meeting in Geneva last week, during which possible alternative arrangements were discussed.

Head of Eurovision programme services, Clifford Brown, told *Music Week* on Monday: "We have set a deadline for March 24, after which we will have to decide on something. There may be a possibility of postponing the contest until after the BBC dispute is settled. Talks with other European countries are going on at the same time."

A BBC spokesman commented that arrangements are going ahead as normal for the staging of the contest at the Wembley conference centre on April 2.

About a possible rescheduling of the competition until after the outside broadcasters' dispute was settled, he said that the feasibility of this idea was in doubt. It would affect the release of the songs and their sales — especially, in Britain, those of Lynsey De Paul and Mike Moran's *Rock Bottom* — and upset hotel and venue bookings would also present a problem.

Saturday's televising of the university boat race by the outside broadcast cameramen could be read as a hopeful sign, but the BBC points out that strike decisions have

been made at half an hour's notice, and that nothing could be certain until the show was actually on the air.

On Monday afternoon the chief officers of the ABS were in conference, discussing the progress of negotiations, and were unavailable for comment. The BBC confirmed that talks were still going on with the union.

The giant cost of staging the song contest and the enormous organisational problems combine to make it unlikely that another country could take on the competition by April 2.

Clifford Brown stated that three other countries were pitching for the contest, but declined to say who they were. He also confirmed that there has been some cross-border support for the ABS by the various European broadcasting unions.

Annan calls for more radio

THE ANNAN Committee's report on the future of broadcasting, published on Thursday (24) will call for more local radio stations, with emphasis on Scotland. The committee recommends that the control of local radio should be

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BONNIE TYLER

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Her debut album - available now

RCA

NEWS

Import service from Anchor

AN INVENTORY of almost 12,000 albums on various ABC-associated American labels fills Anchor Records' new warehouse premises and launches its new import service for retailers. The basic stock originates from the Backbeat, Blue Thumb, Command, Dot, Duke, Dunhill, Impulse, Paramount, Peacock, Songbird, Bluesway and Westminster Gold labels.

The initial consignment arrived last week at the warehouse, which is adjacent to Anchor's Wardour Street offices in W.1, and dealer enquiries are to be taken through the main company switchboard (01-734 8642, ext. 56).

The new venture is under the direction of commercial development manager, Alan Wade, and production manager, Mike Nicholas. Wade, referring to the comprehensive catalogue of imports which he has been responsible for putting together, said, "We would welcome calls from dealers who want a copy. It took a great deal of time and research to produce, and it cost a fortune as a result, but it is an excellent collection of information — about records which dealers can

be sure are legally available in this territory, with all questions of royalties and so on taken care of by Anchor."

Examples of what is available are, on Impulse, Quincy Jones, John Coltrane, Coleman Hawkins; on Peacock, the major gospel label, the Dixie Hummingbirds and the Mighty Clouds of Joy; and on Dot, Billy Vaughn, Count Basie, and a collection of well-known country artists, including Tony Overstreet and Red Steagall (both of whom are appearing at the annual Country Music Festival at Easter).

The catalogue will be updated periodically, and the records are to be marketed via Anchor's new specialist van salesmen. Large walk-in vans will act as mobile showrooms-cum-stockrooms, with dealers in the two sales areas (London and the South, and Midlands and the North) able to select from the racks in large or small quantities when the van calls.

Wade pointed out that the whole specialist service was a way of regularising an import trade in albums on these specialist labels, and freeing dealers from overpricing

and from the possibility of finding themselves unwittingly outside the law. "These albums have been coming in via various small importers," he said, and dealers have had to sell them at around £4.75 because they had to buy them for well over £3. They can get them from us at £2.50 and sell at £3.99 (so remaining competitive), and they know that it is a completely straight operation offering LPs wholly owned by ABC. Also, we offer a continuity of supply."

De-Lite to Contempo

CONTEMPO RECORDS is now handling America's De-Lite label in the UK: it was previously with Polydor. The first two singles under the arrangement, both soul hits in the US at present, are Kool & The Gang's Super Band (Contempo CS 1001) and Crown Heights Affair's Dancin' (1002). The records, which launch a new Contempo numerical series, are available from this Friday (25).



ANCHOR'S SPECIALIST sales team is pictured here with their two large regional vans and the smaller, Inner London "instant order deliveries" van. In charge of the new service is company commercial development manager, Alan Wade (fourth from left).

NEMS, Immediate licensed to RCA

UNDER A licence deal concluded this week, RCA is to market and distribute product on the NEMS and Immediate labels in the UK. Gerry Oord, RCA managing director, completed the agreement with Patrick Meehan and Vic Lewis of NEMS, and it goes into operation immediately with a single by Australian singer Jeff Phillips, titled Somebody's Stolen My Thunder (NES 101) released on Friday (25).

Apart from Phillips, who is to be seen on UK television next month in the Rolf Harris shows, artists whose singles will be handled by RCA in the near future include new wave band, The Boys (supporting John Cale on his forthcoming UK tour); and Ray Cane, ex-Honeybus lead

vocalist, whose single, The Losing Game, is to be released in conjunction with a British Safety Council Campaign.

All Black Sabbath albums in the NEMS catalogue will also be available through RCA in June, in a major catalogue campaign incorporating a new Immediate series of Greatest Hits albums by Chris Farlowe, Humble Pie, Small Faces, P. P. Arnold, Amen Corner and the Nice. The campaign is being put together by RCA UK product manager David Rozella, with NEMS managing director Peter Knight. Future recording plans include albums and singles from Marianne Faithfull and a new West Indian band, Ivory.

Janis Ian, noted for her sensitive and introspective lyrics, has an established reputation as one of America's premier performers and songwriters. Her new album, "Miracle Row," leaves no doubts as to why this reputation is so richly deserved.

JANIS IAN

new album

MIRACLE ROW



Janis Ian
"Miracle Row" CBS 81879

on  Records

Calendar joins Circle

TWO SMALL independent record companies have united for greater penetration of the market. Circle Records, based in Chiswick and started by Reg McLean last November, has joined up with Don Lawson's Calendar Records; the first product through the new liaison is issued this week.

Calendar was formerly licensed to Creole Records and distributed by EMI, but since joining forces with Circle, distribution has been via Selecta. An LP by Sol Raye, Come Home Love (Calendar DAYL 001) is released on Friday. Future material includes a single by Marie Pierre,

called Super Boy; You're My Destiny by Handbag; and other records by the Cool Notes and Norman Beaton of TV's The Fosters fame.

Reg McLean said, "In future Calendar will be based with us at 89 Chiswick High Road, W.4. There are various reasons for us working together, including the fact that the two companies had a lot in common. The new partnership should give us a much stronger promotion and marketing approach."

Joining the new Circle/Calendar (01-994 8571) line-up is Jane Stirling who will be involved in marketing.

YESTERDAYS

10 YEARS AGO

(March 23, 1967)

PYE LAUNCHES A&M label under its own identity with Herb Alpert's Casino Royale single Lulu switches to EMI with release of first Mickie Most-produced single The Boat That I Row Engelbert Humperdinck celebrates four weeks at Number One with Release Me Somethin' Stupid by Frank and Nancy Sinatra makes first Top 50 entry at position 25 Rex Oldfield takes over responsibility for EMI pop repertoire as domestic and licensed product divisions are amalgamated and S. Beecher Stevens leaves the company — reporting to Oldfield are Roy Featherstone (marketing), Peter Prince (promotion), Jack Florey (repertoire controller) and John Snell (licensed repertoire) EMI takeover bid for Grade Organisation.

5 YEARS AGO

(March 25, 1972)

MGM CLOSE to acquiring remaining 51 percent stake in FD&H City Editors speculating that EMI about to become subject of takeover bid, with Thorn, Rank and Philips-ATV as possible contenders Polydor announces signing of three-year deal with American soul label Dakar, which includes Chi-Lites former Record Merchandisers m.d. Ian Miles returns to record industry as owner of Deacon budget label, Industrial Commercial Plastics pressing factory and King Street Records wholesale and retail company Frank Weinthrop, Disney European music director, resigns to live in Spain Department of Trade figures show industry sales topped £40 million for first time in 1971 Fog On The Tyne by Lindisfarne gives Charisma a number one album.

Firms back rock & roll

by ADAM WHITE

ROCK & roll is showing substantial sales strength in 1977, two decades on from its heyday and after several other "revivals" over the years. As Phonogram's TV-backed Chuck Berry package nears the end of its chart run, Multiple Sounds Distributors has moved on to the small screen with Living Legends, a 24-track collection of the Everly Brothers' early hits for the US Cadence label. Capitol currently reports strong action (sales around the 10,000 mark and increasing) for its recent "best of" Gene Vincent album, and United Artists is anticipating a warm welcome for Fats Domino's 20 Greatest Hits, a new release.

Charly, meanwhile, continues to rework repertoire from the rock and roll years, and shortly hopes to clinch a deal for the vintage Ace catalogue. And Polydor is seriously considering a Connie Francis compilation, boasting Fifties classics such as Stupid Cupid and Lipstick On Your Collar.

This time around, no "rock revivals" are being reported in the media, though Tony Palmer's television series, All You Need Is Love, is certainly keeping the history of popular music in the public eye. The fact that record companies are repackaging rock and roll in thoughtful and well-annotated fashion — leaving tracks in original mono, employing specialists to

suggest contents and provide full sleeve notes — may also have some bearing. In the last significant burst of r&r activity several years ago, such considerations were frequently absent, and the results deterred many collectors and casual buyers alike.

Some firms, too, are making genuine attempts to unearth previously-unreleased, or at least very rare, recordings. For example, Warner Brothers — whose TV-advertised album featuring post-Cadence Everly Brothers repertoire earned a silver disc last year — has apparently discovered some 20 to 30 unissued tracks by the pair in their vaults.

Multiple Sounds' Everly collection originates from America's Janus company, which holds rights to the Cadence material (licensed previously in the UK to Phonogram). The new deal was negotiated between MSD managing director, Ian Miles, and Janus chief, Tom Bonetti, in February, after lengthy discussions with Arcade broke down. The album (Warwick WW 5027) includes the original versions of Wake Up Little Susie, Bye Bye Love, Bird Dog and All I Have To Do Is Dream (the brothers subsequently re-recorded some titles for Warner).

The TV campaign for Living Legends began in the Anglia region last week, kicks off this week in Trident, and moves across the rest of

the country next week. Palmer's All You Need Is Love features a complete episode on the Everlys on April 2, and Multiple Sounds may take special commercials that evening, even though company policy is to ignore weekend advertising.

United Artists' Domino album launches an extensive re-issue programme featuring the much-respected New Orleans rock and roller, who arrives in London soon for two New Victoria concerts on March 27. The first two volumes, The Fat Man (UAS 30067) and Ain't That A Shame (UAS 30068), of a six-volume "definitive" Fats Domino Story are scheduled for May 6 availability, with the other four to appear later this year. Each of the albums contains 16 tracks, and has been specially compiled by John Broven, author of *Walking To New Orleans*, with UA label manager, Tim Read.

The prolific United Artists project was prompted by a belief in Domino's historical importance, and by a decision to rationalise his catalogue, for Europe — where the artist registers steady sales (around 300,000 units across various LPs in recent years) — as well as for Britain. A previous Domino double, *Legendary Masters*, sold some 30,000 copies in the UK since its April, 1972, release.

More vintage repertoire is likely from UA this year, probably embracing recordings by Shirley & Lee, Smiley Lewis and Amos Milburn, among others. Eddie Cochran and Rick Nelson may also figure in the company's future repackaging plans.

TV warning over rock song lyrics

THE PRODUCER of Granada Television's new teen pop series, which will be networked every Wednesday evening at 6.30 p.m. from April 6, has warned that many new record releases may be unsuitable for inclusion, on grounds of lyrical content. Muriel Young pointed to Bonnie Tyler's *More Than A Lover* and Mr Big's *Romeo* as two singles which would be turned down. She told *Music Week*, "We have a duty to young viewers' parents and what they might read into the lyrics of some of the songs". From this week's releases, Young commented, six records are viewed as "suitable" for the age group liable to be watching the series, entitled *Get It Together*.

The Granada show will run for 13 weeks, and feature three acts each week. *Dead End Kids*, *Showaddywaddy* and *Berni Flint* are due for the first programme, followed by *Twiggy*, the *G Band* and *Billy Ocean* on the second.

As yet, *Get It Together* is the only TV series planned by independent companies for the spring and early summer. The last *Supersonic* is being recorded on March 29. Muriel Young has another show planned for the autumn, the *Blue Jean Set*, which will be a straight pop show. *Get It Together* is being presented by Roy North and Linda Fletcher; the former is currently signed to EMI as a recording artist, and there are hopes that the programme signature tune, sung by North, will be released on either EMI or Granada's own label, depending on the contractual arrangements.

Muriel Young, who in the past has produced *Lift Off*, *Shangalang* and *Arrows* for Granada, as well as 45, says that the new show will be a blend of quizzes and live musical items from guesting artists.



TELEVISION PERSONALITY William Rushton, Polydor recording artist Maggie Ryder, CTI/Kudu label manager Bob Clifford and Thumb Gallery owner Francis Kyle admire an off-camera exhibit at the Jazz Landscape photographic exhibition, opened last week in London's West End. It displays the original prints used for the CTI/Kudu labels' album covers, as photographed by Pete Turner.

Argo MTA hat trick

THE SELECTION of the Watership Down 4LP box-set as the best spoken word recording of 1976 in the MTA Awards, to be presented next month, gives Argo the first place in this section for the third consecutive year.

Not only has Argo won the approval of the MTA judges three years in succession, the recordings selected have also notched some significant sales in an area not generally recognised as producing substantial volume.

The 1974 winner was a four-album box set *The Hobbit* read by Nicol Williamson, which sold 5,000 sets in the UK and a remarkable 20,000 sets overseas. In 1975, Alec Guinness reading the poems of T.S. Eliot on two LPs was chosen as the best recording and this went on to sell 3,200 sets in the UK and 2,000 overseas. *Watership Down* has passed the 3,000-set mark — and overseas sales are still awaited, particularly from the US where it has only recently been released.

"These are the sort of figures that many pop artists would be pleased to achieve and prove that spoken word

albums are no longer only small sellers," commented managing director Harley Usill.

Beano band name stays

SONG FOR Europe entrants Beano, a four-piece Liverpool band whose new single, *Everybody Knows*, has just been released by Decca, are to retain their name despite objections from the D. C. Thomson newspaper group. The latter had claimed it already owned the name *Beano*, which is the title of a popular children's comic magazine, and was taking a court injunction to restrain the group from using it.

But Beano's manager, Robin Carew said this week: "The position is that we can use the name so long as it isn't for any kind of merchandise such as T-shirts and badges. The band has been using Beano for three years now, but the fact that they were one of the contestants in the *Song For Europe* show has obviously spotlighted the name."

DOOLEY

RISQUE LYRICS look like causing a problem again — not only Granada tv pop producer Muriel Young unhappy about certain pop singles, but Radio 1 not too enthused over content of Mr. Big's *Romeo* . . . en route to world domination, Ariola of Munich planning to open London office soon to pick up independent productions . . . after EMI and now undignified A&M climbdown, will any more UK record companies risk contribution to Sex Pistols improving bank balance? . . . the word in Glasgow is that Scottish TV anxious to secure services of Clyde's Andy Park as head of entertainment to replace LWT-bound David Bell . . . Roslav Szaybo, CBS art director and frequent MW sleeve design competition winner has a selection of his LP covers on view at Polish Cultural Institute from March 26 . . . after surprisingly poor performance, is Paul McCartney regretting UK release of *Wings* *Maybe I'm Amazed* single? .

MIKE STANFORD'S Cream company captures EMI pop repertoire advertising account, formerly with Lonsdale Osbourne . . . for a future tv project, Polydor has persuaded Frankie Laine to re-record all his old hits . . . a welcome sight on a wet Monday morning, invasion of MW offices by three lovely Dubonnet demoiselles, with appropriate refreshments, in company with promotion man Stuart Gensian, as part of Decca-Dubonnet collaboration to push their products through record shops and clubs . . . for ex-Rocket pressgag Caroline Bouchier and husband Robert a daughter, Kate . . . some outrageous costumes, including Rocky Horror Show gear, disported by industry personalities at a farewell fancy dress party thrown by Peter Sibley, who departed Polydor International London office to join Barry Krost's management company.

CHRIS YATES of Air Services tipped as first managing director of Thames Valley Radio . . . Heatwave declined offer from Tavares to share top-of-bill duties on alternate nights of tour — group prefers to be followed . . . for personal appearances during spring and summer David Hamilton being sponsored by French drinks firm Ricard — will he advise disco visitors west of Plymouth to drink Cornish pastis? . . . Elton John's manager John Reid advances status in arts world by appointment to council of National Youth Theatre — for which EJ has played five charity concerts . . . strange but true — upper half of 10-foot Barry White cutout spirited away during Pye's liberally-victualled welcome to the star at Carlton Towers.

AN AWARD for tenacity to Anchor promotion men David Hill and Tim Prior who started work on Billy Davis-Marilyn McCoo hit six months ago — but much embarrassment among staff that singers should arrive for TOTP engagement minus a work permit . . . Jonathan Morrish, of CBS press office in hospital after motorbike accident, and EMI staff photographer Peter Vernon, also out of action with head injuries following an accident . . . Alan Edwards of New Wave publicity wishes it to be known that his christian name is not John, as reported, and that he does charge a retainer.

BOSTON 'LONG TIME'

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NEWS

A&M backs Green over Pistols firing

A&M RECORDS staff this week backed up managing director Derek Green in his decision to sack the Sex Pistols from the company's roster of artists. Main reason for the group's sudden dismissal, less than a week after signing with A&M, is said to be their behaviour after finalisation of the deal.

This week, Green is taking several days leave from the company, on the advice of his staff who have told him to get some rest following the adverse publicity after the Pistols' sacking. However A&M's commercial director, John Deacon said: "The decision was taken by him alone, without any pressure from A&M in the U.S., or indeed anyone else. When Derek Green told our parent company of his action, they accepted his verdict. We would like to make it clear, though, that the staff of A&M stand by the managing director's action, and he has the full support of everyone."

"At the time that the Sex Pistols were signed to A&M we had — and still have — a lot of belief in their

music. It is a pity that this has happened because we are sure that God Save The Queen would have been a hit. Unfortunately the group's behaviour since signing with the company compelled the situation to be reconsidered."

Deacon admitted that A&M action had caused a lot of industry surprise, particularly in view of the fact that negotiations between the record company and the Pistols' management had been in operation since January. He added however: "One of the reasons why EMI sacked the band was because of pressure from other sources including the company's shareholders. We thought, perhaps rather naively, that because we would be free from outside interference that we could succeed where EMI had failed."

"So far as A&M is concerned we have washed our hands completely of the matter. As a company we have our good name and reputation to consider. The point is that we believed in the Sex Pistols' music and that is why we originally signed them. However the master tape for what was scheduled as their first single, God Save The Queen, has been returned to them and so far as the company is concerned, there is no further association with the Sex Pistols."

Walter Davidson dies

THE DEATH occurred last Thursday (17) of Walter Davidson, general manager of Northern Ireland distributors Symphola. He was 53 and had been in hospital since suffering a severe heart attack two weeks earlier.

Davidson, who joined Symphola 13 years ago as a salesman, was well known throughout Ireland as a musician, having led his own band, the Meletones, for many years. His wife Belle was singer with the band. Davidson's other interest was soccer and he was chairman of the Linfield Park social committee. His funeral took place on Sunday.

Singles on cassette planned

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50,000 outlets. These cover, newsagents, petrol stations, pubs, off-licences, hotels, railway stations, motorway service areas and airport terminals.

Royds stresses that Simurg will concentrate only on developing sales through non-record outlets, leaving record companies to supply the cassettes to their regular retail customers. Simurg intends to offer a 40 percent dealer margin and within the rrp of 66.5 is an amount payable to the record companies, which will remain responsible for all royalty payments. Royds feels that the possibility of major companies seeking to compete with Mystic Bird is slight, since he considers it unlikely that they could match his prices.

"Even if record companies are not too enthusiastic about supplying repertoire, and I think that at first they will suggest suitable titles, I feel sure the scheme will prove attractive to artists and their managers once they realise that repertoire will be available to more than ten times as many retail outlets as there are record shops. It is a scheme which requires foresight and judgement and from the conversations I have had there is no reason for anybody to turn it down."

Dealers meet in Coventry

MESSAGES OF support from the West Country, Yorkshire, London and Kent have been received by Dave Allwood who is attempting to form a new dealer association as an alternative to the GRCC. The meeting takes place on Sunday (27) afternoon at the Allesley Hotel, Allesley, near Coventry. Allwood, who runs Kevin's Music House in Melton Mowbray, expects a turnout of, possibly 200 dealers. If there is strong support for the idea, then we shall go ahead with other meetings in different parts of the country." Allwood estimated that about 600 dealers would need to be recruited to make the organisation, with paid fulltime staff, function effectively.

Manticore wind-up?

THE FUTURE of the Manticore Records label set up by Emerson, Lake and Palmer in 1971 looks in doubt following the signing of ELP to a long-term contract with Atlantic Records.

The three-piece group has a new double album — Works Volume 1 — scheduled for release at the end of the month, and Stewart Young of Manticore confirmed that contracts on remaining acts on the label are currently being re-negotiated.

However, neither Manticore, nor WEA who license the label, would comment on the possible phasing out of the supergroup's brainchild.

But Young said special consideration is being taken over the placing of the Manticore acts so that the label chosen for each artist will fit the needs of each individual's appeal. In keeping with this decision, PFM have already signed a pact with Elektra/Asylum in the U.S. and Canada.

The Emerson, Lake and Palmer

album is the group's first release for more than two years. A double set it contains a solo side by each member and a fourth side featuring all three musicians.

Retailing at £6.99 and carrying the catalogue number Atlantic K80009, the album will be extensively promoted through a series of two-minute commercials for a fortnight after release on key rock shows.

Large-scale music consumer press advertising has been booked, 500 window displays will be mounted within three weeks of the release date together with browser cards illustrating the full range of ELP product and a seven-minute film will be screened on BBC tv's Old Grey Whistle Test to coincide with the release date.

It features a live version of Fanfare For The Common Man filmed in sub-zero conditions at the Olympic Stadium, Montreal, Canada.

Annan report out

FROM PAGE 1

taken away from both the BBC and IBA, saying that at present, "local radio is in a mess". Criticisms are levelled at the IBA for "betraying its trust", and the stations are scorned, with the report adding that many of them had "flagrantly failed to provide what little they had promised".

Regarded by many in the music business as ILR's flagship, Capital Radio comes in for some specific criticism, with the committee noting that it is financially successful, but the opposite of what a local radio station should be. "The output is so full of music and jingles that the advertisers have a hard time trying to beat the station at its own game." Capital's managing director John Whitney is waiting for the full report to be published before issuing any comment.

Other major points from the report are that: (1) local newspapers should no longer have the statutory right to have a share holding in commercial radio, (2) the BBC and ILR/ITV companies should immediately agree to joint audience research, and (3) both the BBC and

independent companies should waive their copyright on programme information, with the suggestion being that a joint radio and television programme guide should be published.

The report is less drastic in its findings than had been feared, although few people envisaged the disparaging comments about local radio. In the musical field, the BBC and ITV programmes are barely mentioned in the report, although Annan does recognise that the BBC has contributed a great deal to the country's musical growth. "The orchestras which the BBC supports have improved the quality of music in the regions. Indeed, it gives opportunities to musicians in all types of music".

Franz memorial

A SERVICE of Thanksgiving is planned for John Franz, the veteran record producer and a&M manager of Phonogram who died last month at the age of 54. The Memorial Service will be held at the Parish Church of St. Martin-in-the-Fields on Thursday, March 31, at 12 noon.

Doubles dominate top titles

FROM PAGE 1

lend themselves to automation, he continued, and require more care in quality control.

Julian Moore, EMI's Motown general manager at the time of the Stevie Wonder double-plus-EP, Songs In The Key Of Life, echoed Maliphant's point about production, pointing out that such packages have to be bagged by hand. Additional costs can be incurred through the insertion of any booklets, posters and other superstar paraphernalia into the record sleeves.

Price was also a concern for Moore (now label group manager at RCA) with Wonder, as there were no similar packages on the market with which to make RRP comparisons. As it turned out, he said, the eventual £6.99 tag seems not to have harmed sales, "but we were worried at the time". Similar worries affected Motown over An Evening With Diana Ross (three single albums by the singer had been released in the previous 15 months) and Marvin Gaye's Live At The London Palladium (his UK sales are solid, but not necessarily solid enough to sustain a double). In the latter case, the label is hoping to overcome the problem by adding a brand new Gaye track (some 15

minutes in length) to the pack's fourth side.

Other companies offer assorted reasons for their acts' double-albums. With Emerson, Lake & Palmer, the records contain one solo side by each of the trio's members, and a fourth side showcasing the group; with Led Zeppelin, the music is the complete soundtrack from their The Song Remains The Same film; Car Wash and All This And World War II are complete movie scores, too; Dionne Warwick and Isaac Hayes offer solos as well as

duet work.

In the repackaging stakes, of course, doubles have long been used to exploit old repertoire in various permutations — and 'old' often means price flexibility, something which record companies do not always have with new superstar product. The biggest-selling twin-pack in Britain at present is WEA's Frank Sinatra compilation, while similar sets featuring the Four Seasons, Ted Nugent and the Amboy Dukes, and the Beatles are in the album lists, too.

Power Exchange to Selecta

FROM PAGE 1

in an interim arrangement mutually agreed upon until Power Exchange was able to map out its long-term p&d requirements. Prior to Phonodisc, it was with the Enterprise/Taylor/Clyde Factors/Lugtons network (January-September 1976) and EMI (November 1974-December 1975).

Negotiations for the new deal were conducted by Decca director and commercial manager, Bill Townsley, and Selecta general manager, John Roberts, with chairman, Paul Robinson, and managing director, Pran Gohil, representing Power Exchange. The

latter's European licensing links with Phonogram remain unchanged.

Label product through Selecta will maintain the same numerical sequence and prefixes as with Phonodisc.

Paul Robinson told *Music Week* that the company plans to issue more than 25 albums this year, in an intensive and carefully-planned schedule which begins with a major May supplement. This will hinge on internationally-known orchestra leader, Paul Mauriat, whose product has been secured by Power Exchange for the UK. Four long-players will appear under the slogan, "May Is Mauriat Month".

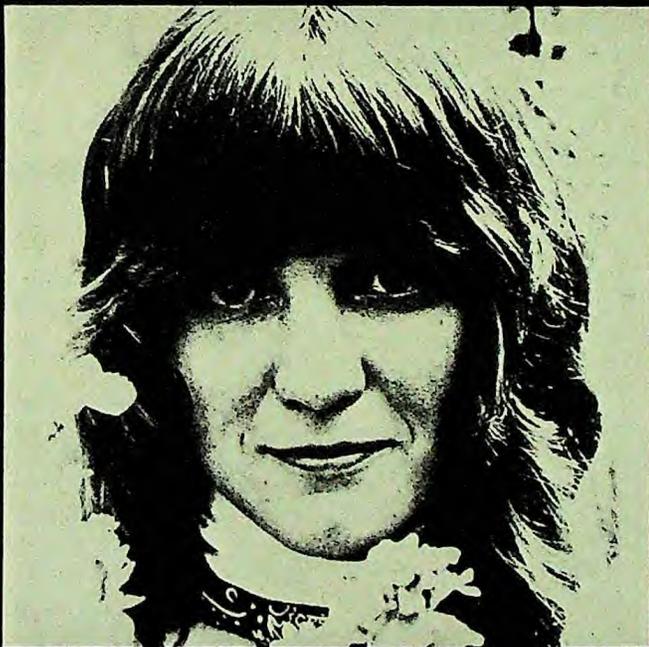
Congratulations
Alec Constandinos
on your success
as writer-producer of
"Love in C Minor"
on Atlantic

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AAS1504 available on tape.

NEWS

New EMI Centre construction started

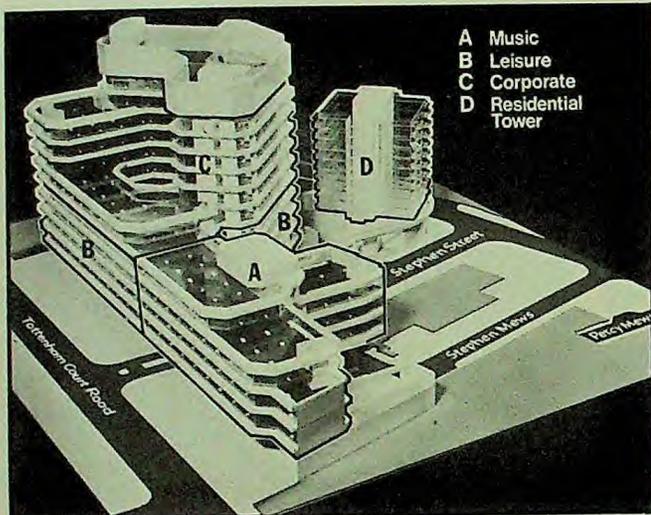
CONSTRUCTION WORK has started on the new £25 million EMI Centre in London's Tottenham Court Road, which will bring together under one roof all of the company's music and entertainments operations, currently scattered in 22 separate locations in the capital. The contractor is Bovis.

When completed in 1980, the new headquarters will include offices of 176,000 sq. ft., car parking, a triple cinema, a shopping centre on the ground floor fronting Tottenham Court Road, and a number of light industrial units at the rear. An existing open-space theatre will be re-housed in new premises on the site. The London Borough of

Camden also proposes to build, on part of the site, two blocks of flats, providing 175 homes.

Structurally, the centre will consist of an *in situ* reinforced concrete frame with 'tuning fork' columns at the perimeter. At first floor level, these columns will form balconies. The main office block will be 12 storeys high, with the car park on two basement levels. A bridge over Stephen Street will link this main office tower to a four-storey block on the North side of the site.

There will be a landscaped area between the main office tower and the residential area at first floor level over the main entrance hall.



LETTER

Selecta to distribute Rediffusion's new labels

WE WOULD like to point out that during the last few weeks considerable confusion has arisen over the editorial comment regarding the distribution of Rediffusion record labels in the UK. To clarify our position and for the dealers' benefit the following facts should be noted.

Supraphon, Panton, Finnlevy, Prelude, Gold Star, Seasharp and Dešmar are available through our Distributors: Lugtons, Taylors (Birmingham), Record Enterprises (Glasgow) and JRG Records (Edinburgh). The four new labels which will be marketed this month are Legend, Heritage Collection, Royale and Aurora. These, together with Opus (Czechoslovakia) will be distributed exclusively through Selecta. Swedish Discofil, Norwegian Cultural Classics, Norwegian Phonogram, some Finnlevy titles, CRI and Entr'acte are obtainable only from Rediffusion direct. NORMAN AUSTIN, Production & Distribution Manager, Rediffusion Records, London W1.

ALL THE
INDUSTRY NEWS
EVERY WEEK
IN MUSIC WEEK

Ian Gillan Band signs to Island

ISLAND RECORDS has signed the Ian Gillan Band in a long-term, worldwide recording deal. The band, comprised of ex-Deep Purple vocalist Gillan, Ray Fenwick (guitar), John Gustafson (bass), Colin Towns (keyboards) and Mark Nauseef (percussion), has recorded and self-produced its first album for the company at Gillan's own studio, Kingsway Recorders. It will be released, under the title Clear Air Turbulence, on April 15 in the UK, during which month (and May) the band will tour Europe. Gillan's band moves to Island from Oyster.

INDEPENDENT PUBLICISTS Annette Bicknell and Richard Ogden have formed a partnership under the name Heavy Publicity, which has begun operating from new ground floor offices at 15, Great Western Road, London W.9 (01-286 8962). Assisted by Steve Gilmore, Bicknell, who was handling accounts for Heron and U-Boat at the time of the merger, and Ogden now have a roster which includes Ted Nugent, Aerosmith, the Michael Chapman Band, Dr. Feelgood, Leo Kottke, the 'O' Band, Smokie and Sweet.

Ogden is also moving into management with a new company, Ozone Management. With partner John Seilis, he is handling a new band fronted by former Ducks De Luxe men Andy McMaster and Nick Garvey, named Motors.

STIFF RECORDS has signed comedian Max Wall, who joins a roster which includes the Damned, Rockpile and Elvis Costello. Wall will be featured on a single entitled England's Glory, composed by Ian Dury of Kilburn & The High Roads, set for release on April 1. The B side is a Wall work from the Fifties.

New EMI posts for Southall and Preston

BRIAN SOUTHALL and John Preston have been appointed artist development managers within EMI Records' group pop repertoire division. Southall moves from the post of senior press officer for the company's UK labels, and will continue to concentrate on the public relations and marketing aspects of artist development. Marketing will also be a prime concern for Preston, who joins EMI from a management post with the Scottish retail chain, Bruce's. Both men, along with artist development manager John Bagnall, will report to general manager Paul Watts.

EMI has also appointed Glyn Evans as international repertoire and liaison manager for the group pop repertoire and m-o-r divisions. He will be responsible for the auditioning of EMI overseas repertoire for UK release, and for all liaison with the repertoire-owning territories regarding UK marketing and promotion. He will also liaise with EMI International on all worldwide activity. Evans will report to Watts and Vic Lanza, general manager, m-o-r division.

NEW APPOINTMENTS at CBS Manufacturing find Phil Race joining as executive assistant to the division's managing director, George Ridnell; Frank Whipp appointed a director of the division, in which post he will continue to manage the tape plant; and Phil Raifaizen named director of technical operations.

Race was formerly managing director of Island Records'

MUSIC DEALS

Dream Tobacco, now recorded for the first time. Producer of the record is Dave Edmunds, himself due to have a solo album released soon.

GERRY RAFFERTY, one half of the now-disbanded Stealers Wheel and composer of their hits, Stuck In The Middle and Star, has signed a three-year recording deal with United Artists. The agreement, concluded in the US with UA president Artie Mogull, provides for one album per year, and Rafferty starts work on his first at Morgan Studios this month.

FOLLOWING A just-completed deal, the current album by Five Hand Reel on the Rubber label transfers immediately to RCA, for immediate re-release (PL25065). The group accompanied Kate and Anna McGarrigle on their recent UK tour, and is currently playing dates in Europe, after which a May-June college tour here is planned. The deal with RCA is worldwide, with immediate availability of the album in Denmark and Germany.

MOVES

CHARISMA RECORDS has moved from Old Compton Street to 90, Wardour Street, London W.1 (01-434 1351).

PANACHE MUSIC has moved from Knightsbridge to 49 Mount Street, W.1 (01-491 2904).

JENNY HALSALL Public Relations has moved from Garrick Street to 11, Charing Cross Road, W.C.2 (01-839 6398).

MUSICAL CHAIRS

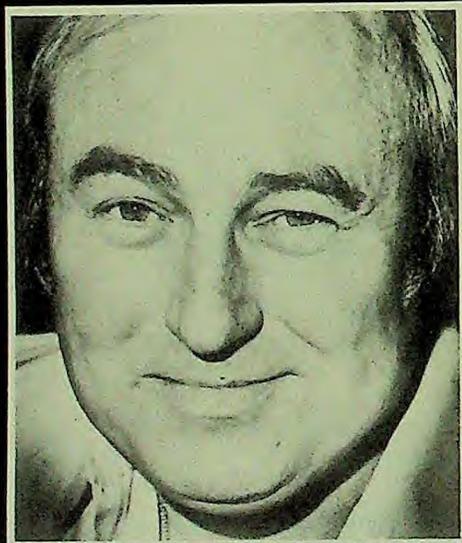
manufacturing and distribution operation, Whipp has been with CBS since 1973, and Raifaizen moves to his new post from director of technical services, CBS Records International. Raifaizen, who reports to Ridnell, will also act as technical adviser to CBS' Dutch and Spanish manufacturing plants.

TIM CHACKSFIELD has been named pop marketing assistant at Polydor Records, reporting to pop marketing manager Gareth Harris. He was previously marketing co-ordinator.

GARY MANN has been appointed marketing co-ordinator of Pye's Precision Tapes division, reporting to Clive Selwood. His previous experience prior to joining the company included 14 months at Phonogram as tape product manager, and before that two years at Decca as tape promotion manager.

PAUL BESSELL has resigned his position as professional manager of ATV Music, which he has held for the past three years. His recent successes include Brotherhood Of Man's Oh Boy, and Bessell has also worked on ATV-handled hits by Tavares, Boney M, Simon May and Stephanie de Sykes. His future plans are to be announced.

JOHN REED has joined Louvigny-Marquee Music as professional manager; previous experience includes publishing and group management.



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(TV Star of 'Oh no its Selwyn Froggit')

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NEIL DIAMOND

A beautiful new single

'STARGAZER'

Released W/E 25th March



on  Records
CBS 5115

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EUROPE

Star guests boost San Remo Fest

MILAN — Ri-Fi group Homo Sapiens won the 1977 San Remo Festival, the final show of which was televised live in 20 countries and included guest appearances of international names such as John Miles (Decca), Domenico Modugno (Carosello) and Iva Zanicchi (Ri-Fi).

In a surprise move just a few weeks before the event, the San Remo town council entrusted Vittorio Salvetti's Promo Esse organisation to handle management and promotion for the 27th. Italian song festival. Salvetti staged the

three-night event in the Teatro Ariston, a larger venue than the usual Casino Theatre and concentrated on show value, allowing the 12 acts taking part in the song competition, and the guests, to use dancers, special stage costumes and other theatrical ideas.

This year's event was the first ever to be transmitted in colour. The first two nights had each of the 12 singers and groups staging individual 15 minute acts, including previous hits along with their actual festival entry songs. These were broadcast live by RAI, the national radio network.

The competition itself was on the third night, televised through Eurovision, when three acts were picked as finalists: Homo Sapiens winning with *Bella Da Morire* over Collage (Saar) and Tu Mi Rubi L'Anima and Santo California (Yep) with *Monica*.

The judging panel had been drawn by lot from the Ariston audience and through telephone contact with viewers.

Other acts taking part were: Strana Societa (Durium), Matia Bazar (Ariston), Giardino Dei Semplici (CBS Sugar), Albatros (Carosello), and solo singers Leonao Morelli (Phonogram), Daniela Davoli (Aris), Umberto Napolitano (WEA), Donatella Rettore (Edibi) and Santino Rocchetti (Fonit Centre). A package tour featuring most of the San Remo competitors and taking in several Italian towns has already been arranged.

The guest appearances proved very successful this year and made up for the lack of popularity and name-value of the majority of competitors. Some of the non-competing acts performed their current chart hits: John Miles with *Remember Yesterday*; the Chocolats (Saar) with *The Kings Of Clubs*; Marcella (CBS-Sugar) with *Abbracciati*; and Rick Dees (Phonogram) with *Disco Duck*.

Others introduced their latest records for the first time on television: Domenico Modugno with *Il Vecchietto*; Iva Zanicchi with *Arriverderci Padre*; the Daniel Sentacruz Ensemble (EMI) with *Allah Allah*; and Wess and Dori Ghezzi (Durium) with *Amore Amore*. Barry White and Love Unlimited staged a show of their own.

On the night following the finals a special show was held at the Teatro Ariston to celebrate the centenary of the invention of the gramophone record. It featured Barry White and Domenico Modugno, plus singers Gigliola Cinquetti and Roberto Murolo, classical pianist Roberto Cappello, jazzman Chet Baker, opera singer Mirella Freni, Spanish guitarist Pado de Lucia and others. This show was filmed by national TV (RAI) for showing later this year.

For Ri-Fi, the success of Homo Sapiens was a fourth win for the company in 10 years. Singer Iva Zanicchi took first prize three times (in 1967, 1969 and 1974). The winning group comes from Tuscany.

Biermann move to Amsterdam

AMSTERDAM — Wolf Biermann, 40, East German poet and singer-guitarist, no longer allowed to live in his home country after what was described as "a sensational and provocative" concert in Cologne last year, intends settling in Amsterdam.

He said at a press conference at the start of a five-concert tour here that he did not wish to stay in West Germany "because there is so much hate for Communists there" and he will not perform there again. Biermann, born in Hamburg, moved to East Germany at the age of 17, but has had many arguments with the authorities there because of his poems and songs.

Just before his visit to Holland CBS Holland released the double album *Das Geht Sein Sozialistischen Gang*, with highlights of the Cologne performance which ended with his exile. Introduced at the Biermann press conference was a book of his material, translated into Dutch by author Ernst van Altena.

Dutch boycott Bouber record

HILVERSUM — Several prominent Dutch disc jockeys in Holland have decided to boycott the new single *De Telefoon Huilt Mee*, by chart Bob Bouber. The song is a highly sentimental Dutch version of *La Telephone Pleure*, the Claude Francois hit.

The song is built round a love affair involving a man and a divorced woman and the woman's daughter and the disc-jockeys hold that it is too "disgusting" to broadcast. Last summer Bouber had a number three hit with *Voor Niets*, a similarly sentimental Dutch version of the song *No Charge*.

Robert Long, a top singer here, is also the victim of a boycott. BRT, the national network in Belgium, has decided not to play his new album *Levenslang*, because of alleged bad languages in some of the songs. In Holland this is the fastest-selling album of the moment, with sales of more than 70,000 chalked up in three weeks. Songs from it are being featured in a VARA television special (May 2).

Hallyday loses case to Bechet

PARIS — Johnny Hallyday, major French singer, has been ordered by a French court to hand over the royalties received from SACEM from the sale of 640,000 records of his success *Noel Interdit* to Daniel Sidney Bechet, son of the late jazz musician Sidney Bechet.

Hallyday's recording was,

according to Daniel Bechet, a copy of his father's *Sobbing And Crying*, recorded in 1951. After hearing the two numbers, the magistrates decided there were far too many similarities between the two for them to be accidental. Hallyday was further ordered to pay £5,850 damages to Bechet.

EUROPE

Austria's 76 sales show expansion

VIENNA — A survey of the biggest Austrian record companies about 1976 results and anticipated sales for this year produces a general expansion increase of between 12-15 per cent.

For Amadeo, Dominique Dauphin-Meunier says: "We exceeded our planned turnover in 1976 by some 24 per cent, producing a total £1.6 million. This was mainly due to the success of artists like Waterloo and Robinson, the Worried Men Skiffle Group, Roger Whittaker, Lolita and Drupi. But 1977 looks like being a very difficult year and it will take a great effort to match the previous year's figures, but we're looking for a similar increase in the fields of easy listening and classical music."

Stephan von Friedberg, of Ariola says: "Last year was our best yet and the best-selling artist was Peter Alexander. For this year I'm cautious but optimistic. Pop will be in the foreground, while there is a virtual saturation point in folk music. I don't think classical music will be as successful as last year."

CBS executive Jaroslav Sevcik says: "Last year we increased turnover by some 20 per cent. Our top artists were Bob Dylan, Tina Charles, Neil Diamond, Sailor and Santana. For 1977 we look for a

Willeke suit

HAARLEM — Willeke Alberti, one of Holland's best-known girl singers, has won a law suit against the Dutch weekly Panorama.

Without her permission, the magazine published a drawing of her, showing her almost nude. Now Panorama has to pay the costs of the legal action and has to publish an apology to the artist in a forthcoming issue.

further plus of 15 per cent and we're waiting on new product from Santana and Neil Diamond to pave the way."

Frank W. Beh, of EMI Columbia, says: "Our turnover last year was up by 10 per cent, roughly the average increase in the record and tape market. Most successful artists were Pussycat, Bay City Rollers, Harpo, Elton John, Hot Chocolate, Kraftwerk, Otto and Andre Heller. This year I would look for a 12% increase in records and 20 per cent in tape."

Musica's Franz Wallner says: "Last year's turnover showed around 17 per cent higher sales than in 1975. We look for a similar bonus this year and, apart from a push on the pop side, plan a big promotion for country and western music. We're also going all out on our own productions for the Decca label."

Gerald J. Jacobs, of Phonogram, says: "Our best sellers last year were Nana Mouskouri, Julio Iglesias, David Dundas, Nazareth, Status Quo, Procol Harum and the Austrian folk-duo Fenneberg-Moser. We hope for a sales increase this year but expect a higher increase in the classical field than in the pop scene. We're also hoping for a new sound in the industry."

And Polydor's Erich Turan says: "Our sales were under the average increase last year of the Austrian industry as a whole. Best selling artists were James Last, Abba, Michael Heltau and Klaus and Ferdi. Initially we had looked for a bigger success of our folk music repertoire and now we're aiming to hit that target through an increasing use of tv marketing. In the classical field we expect similarly good sales to last year and like most companies fervently hope for a new musical trend to come on the pop side."

Europe's Top Sellers

W. Germany

(Courtesy der Musikmarkt)

- 1 LIVING NEXT DOOR TO ALICE, Smokie, RAK/EMI Electrola
- 2 SUNNY, Boney M. Hansa/Ariola
- 3 OH SUSI (DER ZENSIERTE SONG), Frank Zander, Hansa
- 4 UNDER THE MOON OF LOVE, Showaddywaddy, Arista/EMI Electrola
- 5 ANITA, Costa Cordalis, CBS
- 6 IF YOU LEAVE ME NOW, Chicago, CBS
- 7 LE REVE, Ricky King, Epic/CBS
- 8 MARLEEN, Marianne Rosenberg, Philips/Phonogram
- 9 PORQUE TE VAS, Jeanette, Polydor/DGG
- 10 LIVIN' THING, Electric Light Orchestra, U.A./Ariola
- 11 TUR AN TUR MIT ALICE, Howard Carpendale, EMI Electrola
- 12 MONEY MONEY MONEY, Abba, Polydor/DGG
- 14 ROCK AND ROLL STAR, Champagne, Ariola
- 15 LIEBE AUF ZEIT, Bernhard Brink, Hansa/Ariola

- 2 ANITA, Costa Cordalis, CBS
- 3 PORQUE TE VAS, Jeanette, Hispavox
- 4 IF YOU LEAVE ME NOW, Chicago, CBS
- 5 SUNNY, Boney M, Hansa
- 6 MY LOVE, Rosy and Andres, Telefunken
- 7 UND ES WAR SOMMER, Peter Maffay, Telefunken
- 8 CHANSON D'AMOUR, Manhattan Transfer, Biba
- 9 JEANS ON, David Dundas, Chrysalis/Phonogram
- 10 CINDY, Peter, Sue and Marc, PSM/Metronome

Holland

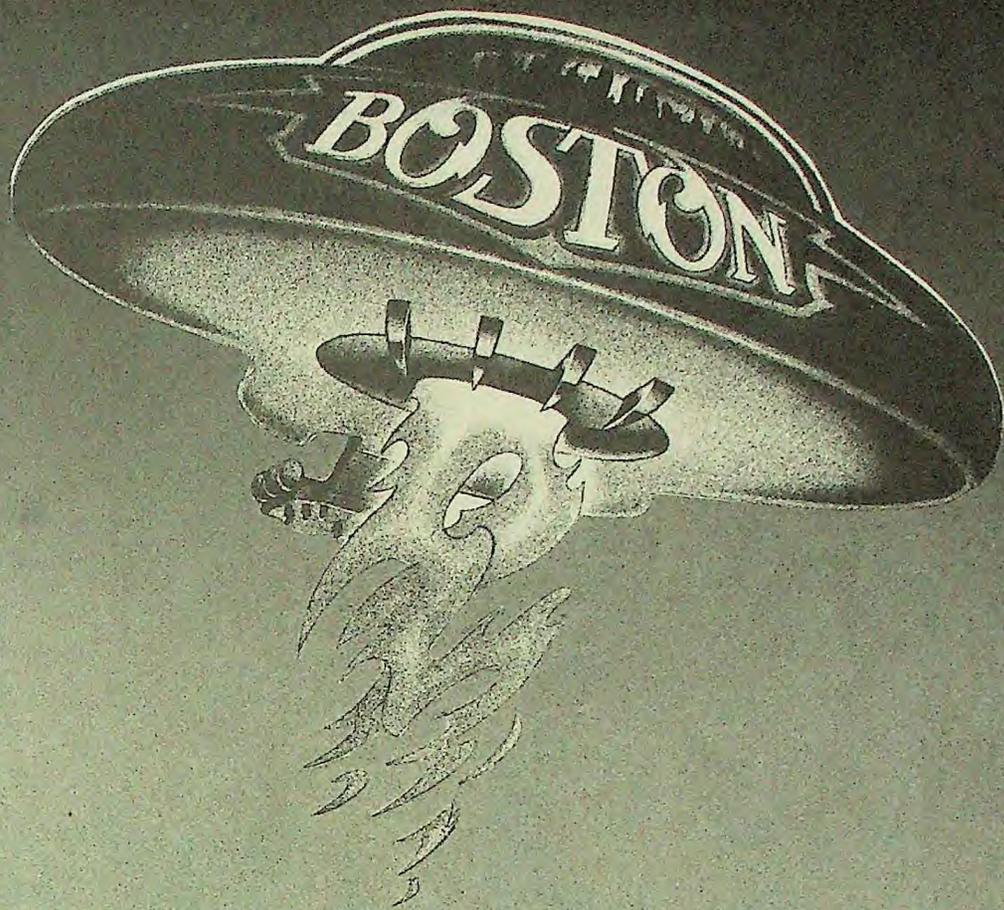
(Courtesy of Stichting Nederlandse Top40)

- 1 DON'T CRY FOR ME ARGENTINA, Julie Covington, EMI Bovema
- 2 GO YOUR OWN WAY, Fleetwood Mac, Warner Bros.
- 3 DON'T SAY GOODBYE, BZN, Negrin
- 4 KNOWING ME KNOWING YOU, Abba, Polydor
- 5 CARWASH, Rose Royce, MCA
- 6 CRAZY ON YOU, Heart, Arista
- 7 VOICI LES CLEFS, Gerard Lenorman, CBS
- 8 RUBBERBAND MAN, Spinners, Atlantic
- 9 FAIRY TALE, Dana, Polydor
- 10 BIG BEAR BUMP, Ronnie and the Big Bear, Philips

Switzerland

(Courtesy Der Musikmarkt)

- 1 LIVING NEXT DOOR TO ALICE, Smokie, RAK/EMI



Boston

THE NEW SINGLE

taken from the chart-topping album 'Boston' EPC 81611

'LONG TIME'

EPC 5043

It'll be a short time charting!



AMERICAN SCENE

A jug of wine and Al...

IT WAS British Week in New York. First there was Al Stewart, riding high and Gold with his Janus album, Year Of The Cat. He brought culture to the rock 'n' roll press by holding a wine tasting, getting the tequila sunshine crowd together with the Conseil Interprofessionnel De Vin De Bordeaux.

It was one of the more inspired pieces of PR in concept and derived from an article that Stewart wrote on the wines of Bordeaux in the magazine *Crawdaddy*. The Conseil Interprofessionnel picked up on this and decided to release observing that Stewart's interest in wine started in 1970 when he began "experimenting with various types of wine in Glasgow, his home town". Glasgow has not previously been noted for its fine vineyards but Stewart acquitted himself nobly in his acceptance speech, comparing the rush he received from a new Bob Dylan album with the rush he received at the sight of a new wine label.

And the rock 'n' roll press were happy to get some decent wine and a bit of nice cheese. Usual wine fare at New York rock parties falls well below Stewart's standard, being chateau plonk mostly, a good New York State fighting wine, to adapt Monty Python's classic phrase. As the average income from rock 'n' roll writing was orific computed at something less than 1000 dollars annually, the average rock writer/reviewer/critic/freeloader uses press parties to feed both mind and body. Quite blatantly as well — the owner of the Other End club, Paul Colby, recalled during the hippy Hindu

NEW YORK NOTES

by
LITA ELISCU

period, when wide shirt sleeves were popular, rock 'n' roll experts were quite expert at slipping whole salamis up their sleeves. But I digress.

It took some time to realise that American musical theatre performing their own songs" meant Andrew Lloyd Webber and Tim Rice appearing for a week at the Ballroom Club, but that was how the MCA Records invitation started, and what the composers of Jesus Christ Superstar did. They were the first "foreign" composers to be so saluted in this Ballroom series, which is one of the continuing events that is currently making the Manhattan small-cabaret scene somewhat exciting.

Webber and Rice performed, naturally, their own material and if their voices were not exactly super-professional they managed to turn in a very humorous performance. Included in the show was a rendition of the first song the duo wrote, Kansas Morning, which as Rice commented, they could "not give away". At least not until new words were written and the piece emerged as the I Don't Know How To Love Him hit from Superstar.

Much attention was focused on the latest Webber-Rice collaboration, Evita, a fact that had to please MCA because the rock-opera is not exactly the startling success, so far, that everybody anticipated. MCA mounted a major campaign on the album's release including a premier on over 200 radio stations, via London Wavelength.

Twiggy passed through on her way back after performing for a week as the co-host on the Mike Douglas Show, which is a Philadelphia talk-and-music daily hour that has been going for 15 years and reaches the market generally known as Middle America. Twiggy considered it was an ideal vehicle to promote her albums which she said are certainly MOR.

Peter Gabriel kept coming backwards and forwards, stopping off in New York with his wife and family whenever he got a free day off from his current tour. His new album, on Atlantic Records was made in this country (with Robert Fripp supporting under the pseudonym Dusty Rhodes) and Gabriel was very pleased with his working conditions. "I'm amazed at the professionalism in America," he said. "The amount of knowledge. In England it just seems there are so many details people are either unaware of or don't care much about. At the moment, for example, my producer Bob Ezrin is getting pressings from a lot of different pressing plants. He's listening to about 80 different albums to check out the quality of the pressing. That is what I call attention to detail."

Last time Gabriel was in New York he was shopping around. He'd just split from Genesis — he still feels competitive with them, he admitted — and was looking for a new label deal. So how come he is still with Atlantic? "Well, apparently I was signed with Atlantic all the time," he replied, "It was a complicated situation, actually. I was told one thing and ...

then something else. But Atlantic is really doing quite a good job. I'm happy with it and it's working out well. Anyway I'm really delighted to see my name on a lump of black plastic again."

After the American tour Gabriel thinks he might do some gigs in England. "I'll decide that about a third of the way through the tour. See how confident I feel," he said. "I think it might be more difficult in England."

Peter Gabriel on his own music: "I think I trade in images I think of myself on the sidelines ... throwing toilet rolls in the scrum, rather than getting in the scrum. But I want to change myself before I try to change anyone else. I don't like preaching in music. The songs are for entertainment. Of course, they do express what I'm thinking but I'm not out to alter consciousness or whatever."

Genesis beat Gabriel into New York by a few days and managed to sell out Madison Square Garden with little trouble.

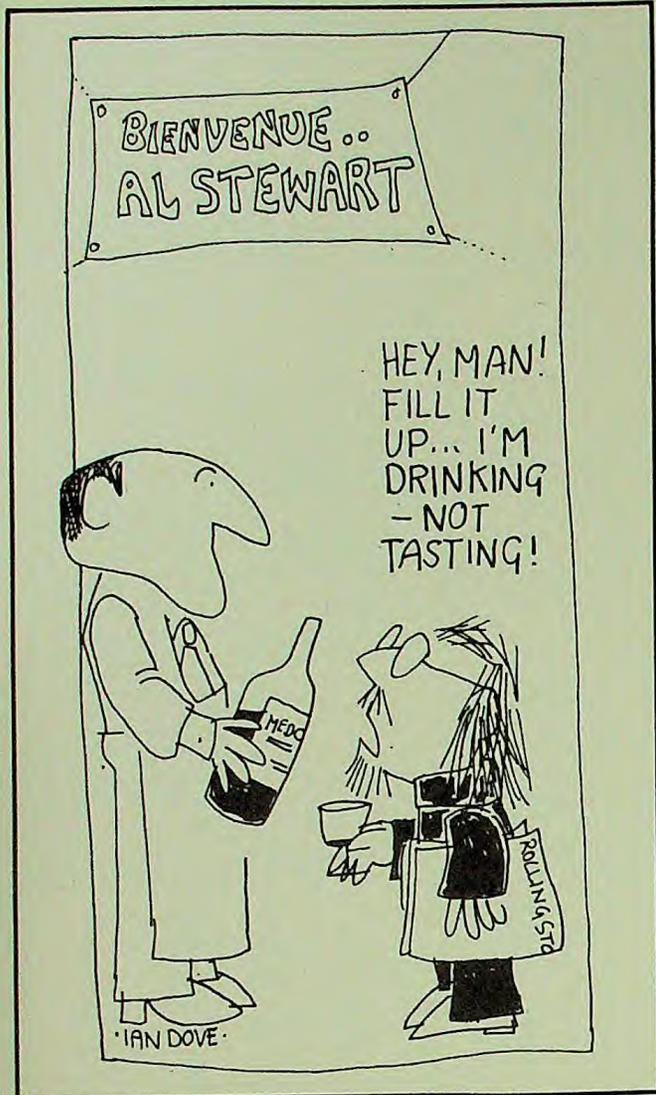
Britain has also been observed on television with the Public Broadcasting Network, Channel 13, picking up Thames TV's Rock Follies series and showing then without commercial interruption for five consecutive evenings, climaxing the week by screening all five segments one after the other on Saturday night.

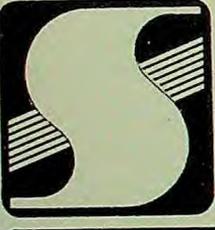
And Robert Stigwood was in the news. He started off by pulling RSO Records out of the business of signing the Rolling Stones (stating Keith Richard's affairs had nought to do with it) and then got himself involved with the Mayor of New York and the Police Athletic League. All he did was bring singer-TV teen idol John Travolta into Manhattan to teach kids from the Police Athletic League to do some disco dances and (merely as a sidebar, you understand) mention the fact that Travolta was starting filming Saturday Night for the Robert Stigwood Organization on location in New York. The Mayor came out to thank Stigwood for spending the money which the city needs and so everybody was happy, everybody got their pictures in the paper and everybody had their minds taken off the latest Margaret Trudeau rumours. Incidentally Saturday Night was based on a series of articles written by British writer Nik Cohn who did one of the original screen plays for it and was also doing a screenplay for a Mick Jagger project. He was somewhat discomforted when a gossip columnist published this last fact because Cohn was doing it under a pseudonym. Jagger apparently does not like Cohn ...

The Apollo Theater, a landmark in the history of black entertainment, has been closed since January 1976, tragic victim of rising costs and other venues opening for black entertainers — the general theory being why should a Gladys Knight and the Pips play the 1600 seat theater for one week when they can clear more money for one night at some concert hall.

However the Apollo remains news: Robert Schiffrin, whose late father Frank ran the theatre from 1934 to its closing, has plans for an Apollo complex including a 300-seat theatre, a 400-room hotel, a ballroom to be called the Savoy and a restaurant to be called the Cotton Club, plus theatre, dance and music workshops. There will also be parking facilities, the lack of which hurt the old Apollo tremendously, according to Schiffrin.

Cost of the new complex is 30 million dollars and Schiffrin is currently trying to raise 200,000 in seed money from 10 black entertainers.





Scarlet Band Records Ltd

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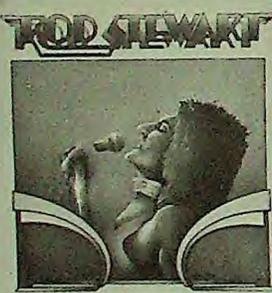
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Chip Hawkes on tour with Twiggy

Croydon, Fairfield Hall,	April 15
Birmingham, Odeon,	April 16
Liverpool, Empire,	April 17
Bristol, Colston	April 22
Manchester, Palace,	April 24
Brighton, Dome,	April 25
London, Royal Albert Hall,	April 26

... for a while at least, so that he could go to Nashville.

We didn't mind, for when a singer-songwriter of the calibre of Chip Hawkes came to RCA and said he wanted to record an album in Nashville, we did the best thing possible – we sent him there with our compliments.

Six months later Chip was back with one hell of an album. It's available, so order now.

Nashville Album PL 25044 Chip Hawkes

RCA

IRELAND

MUSEK '77 talent quest offers £4,000 top prize

BRIAN SHERRY, president of the Rose of Tralee International Festival, announced at a reception at Jury's Hotel, Dublin, that MUSEK '77 will have a prize fund of £4,000.

"In keeping with our policy of presenting the biggest and best in entertainment, this year's contest will have the largest prize fund of any musical entertainment contest in Ireland," said Sheehy.

The sponsors are Burlington Industries (Ireland), manufacturers of textiles and related products, the newest and one of the largest industrial concerns in the south-west of Ireland.

The contest is in two sections, one catering for general cabaret-type musical acts and the other for Irish-style folk/ballad groups. Both sections have a first prize of £1,000. It is intended that such a large prize fund will assist groups who are seeking to break into the business and the festival will promote and back the winning acts.

Open to amateurs, semi-professionals and professionals, it is indicative of the high standards that previous winners of contests in Tralee have included the Wolfe Tones and Emmet Spiceland.

In Ireland, acts may qualify to participate in the contest by winning recognised existing contests or through the festival's centres. Where such affiliated contests or centres do not exist, acts may apply directly to the central office in Tralee and auditions will be arranged for them.

The address of the central office is

EDITED
by
KEN STEWART

Rose of Tralee International Festival, 5 Lower Castle Street, Tralee, County Kerry. Phone Tralee 21322.

"Through our centres in Britain, we will be mounting a campaign promoting the contest and seeking entries," said Brian Sheehy. "Last year's winners were Gypsy of Bristol and there is already a high level of interest in the contest in that area."

We are appreciative of the co-operation and assistance given us by Bord Fáilte (the Irish Tourist Board) and Aer Lingus in promoting the contest.

"To date, four of our centres in North America have indicated that they will be represented in the contest. From Europe previous participants representing Sweden, Denmark, Germany, France and Belgium have appeared in Tralee and we look forward to maintaining and strengthening this aspect of the contest."

Preliminary performances will be held in either the open-air stages at

the Courthouse from August 27-30 or the Ashe Memorial Hall. Finals will be in the Festival Dome on August 31 and September 1, the closing night of the festival.

The overall prize fund for the contest is constituted as follows: each section will have a first prize of £1,000, second prize of £500 and a third prize of £200. There will be a consolation prize of £100 to each of the remaining three acts reaching the final in each section. It should be noted that acts cannot take part in both sections of the contest.

"In addition to the prize fund," said Brian Sheehy, "the first 20 accepted entries in each section will receive complimentary accommodation in our caravan village. The caravan village experiment was begun two years ago and the reaction from contestants has confirmed that the atmosphere, the facilities and the general spirit of camaraderie have contributed greatly to the success of the contest to date."

The aim of the folk/ballad section is to promote the natural ability of the participating groups without the use of electronic aids. In accordance with this aim, acts shall not be permitted the use of any musical instruments which have electronic aids attached to or incorporated therein. They shall, however, be allowed the use of a number of microphones to be supplied by the organisers and no other microphones or amplification equipment shall be permitted.



THE SWARBRIGGS Plus Two — Tommy and Jimmy Swarbrigg, who represent Ireland for the second time in the Eurovision Song Contest, with Alma Carroll and Nicola Kerr, who will partner them in London on April 2. It will also be a second Eurovision appearance for Nicola Kerr, who last year was a member of Red Hurley's backing group. Alma Carroll has competed in the finals of three of Ireland's National Contests. They will sing a Swarbrigg composition, *It's Nice To Be In Love Again*.



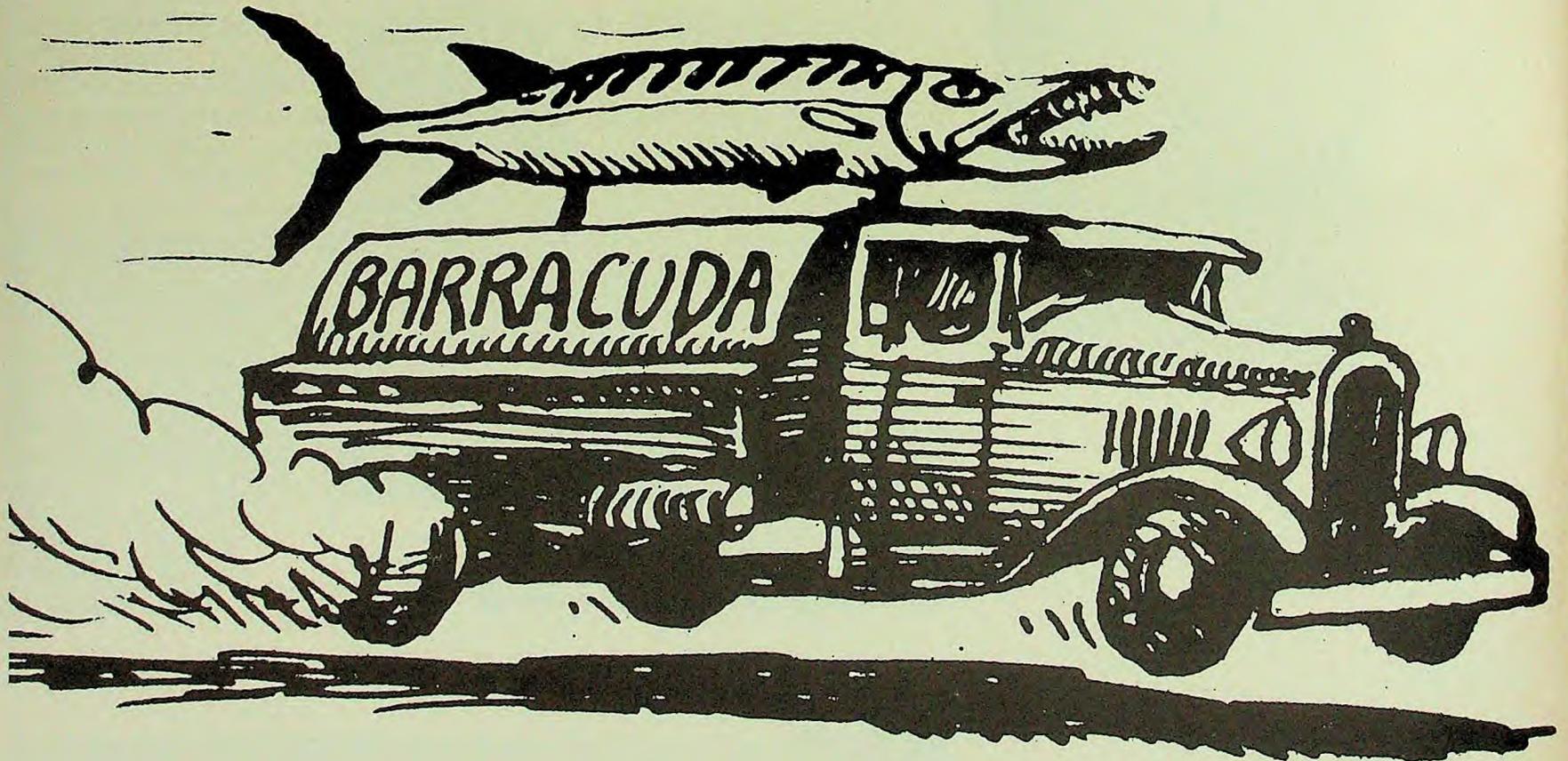
Breege Kelly debut LP on Outlet

JAMES GEOGH, recording manager of Outlet Records, Belfast, and Breege Kelly discuss the sleeve design and tracks on the Breege Kelly Sound's forthcoming debut album on the Homespun label, Little Country Town in Ireland.

Breege Kelly, who is rated as one of Ireland's top cordovox players, signed a three-year contract with Outlet Records, who issued a debut single, *Sun in the Morning*.

The album will be issued in the UK via Shannon Distribution.

BARRACUDA'S



All changes

by ROBIN WALKER

SCOTTISH CHANGES of the past month include the opening at 6 St John Square, Perth by Concorde Record Centre of a new hi-fi centre; this is the third unit to be operated by the progressive company which was on the scene early in music, records, sound and now hi-fi. A new radio, TV, hi-fi, sound and music department has been opened at High Street, Arbroath, by Arnotts, the House of Fraser chain store group's 'popular store' section. It is covering the full range of sound facilities as is the practice at other House of Fraser units. Cochrane and Co. at 16 Market Square Duns were taken over from February 1 by McNeills, an old established Berwick-on-Tweed dealers.

Hitachi has announced plans for the location of a 16,500 square feet administration and distribution centre in the new town of Livingston to handle the range of products in Scotland. This move is in line with those by other Japanese concerns which have been moving into Scotland steadily. Hitachi has indicated that it could follow up this move by the location at Livingston of an assembly plant although no precise timing has been given. It is understood that the initial intention is to create a service centre where their products would be serviced by a team of some 20 engineers. This interest by Japanese firm is seen as a move likely to encourage more of the major companies to locate in Scotland, now that three of the leading concerns have done so, either directly or by partnership arrangements.

James Grant and Co which operates music departments in the various stores throughout the east of Scotland has opened a new store at Kirkwall.



JANET BAKER autographs an album specially for the owners of the Overtures classical shop in Great Western Road, Glasgow, Iain Mackenzie (left) and Graham Taylor. Miss Baker made a personal appearance at the shop on a Saturday morning which brought a sizeable crowd to the shop.

Donald to Aberdeen's Capitol

HOWARD & WYNDHAM is making a bid to put Aberdeen back on the major concert circuit with the appointment of Herbert Donald, a director and head of production for the company to run the Capitol Theatre.

Donald's background was with Harold Fielding until he joined Howard & Wyndham where he became general manager in 1970 and was appointed to the board in the following year. He has produced revue and pantomime throughout England and Scotland. He is quoted as saying: "I think Aberdeen should be put on the map not only as a boom town for the oil business but also as a venue for the biggest international names in the entertainment business."

Already Gene Pitney and Bonnie Tyler have played the Capitol with the March and April line-up

EDITED
by
IAN McFADDEN

including Val Doonican, Roy Orbison, Oscar Peterson, Ronnie Corbett, Ella Fitzgerald and Count Basie, James Last, and Johnny Mathis.

Devoy back in mail business

DEVOY RECORDS of Glasgow's Kelvingrove Street is to close the retail side and return to a mail-order operation from May this year. Melville Devoy, who has run a mail-order business specialising in deletions and second-hand records as well as new product since the Fifties, opened the shop five years ago, still specialising in the more obscure classical recordings. He is now being forced to close by the expiry of his lease and a subsequent doubling of his rent. He still has a solid mail-order service — which will continue from 1108 Argyle Street.

Contrast makes a move into records

CONTRAST IS a Glasgow electrical and hi-fi discount operation which opened its doors in September last year, and is now making preparations to open a record department. Managing director Brian Palmer, an urbane Liverpoolian, has opened two shops in Bath Street and Grangemouth and the Bath Street shop will open its record department later this month.

Palmer's own background is with large chain store electrical suppliers — he was marketing director for Philips retail division which incorporates the Edipse group, now absorbed by Comet, and Lloyds, now absorbed by Curry's. Contrast is his first solo venture but he claims already to have captured "a meaningful slice" of the available market for hardware. The 400 square foot area in Glasgow he is using for records is his first venture into software.

The shops already have regular newspaper advertising, and record offers will be included in this advertising. Palmer has some new ideas he hopes to put into practice. He intends to discount, but not, he says, for its own sake or as a price leader for the electrical side. "Volume and demand will affect prices, but we will merchandise records as individual units. The record industry is more manufacturer dominated than any industry I know — the retailer has little choice except in terms of point-of-sale material. We would like to be more selective about that so as not to confuse the shopper."

Contrast will be carrying full catalogue although leaning heavily

on m-o-r and chart material, but will not initially stock singles.

The department will be run by Rosie Paton, already well-known as a retailer in Glasgow both from her work with Clydesdale and later with the Focus 340 shop. Among the innovations being introduced, cassettes will be displayed, not in secured racks, but as boxes above the appropriate album browser. There will also be a row of booths where sleeves are displayed and the albums concerned are featured on two minute continuous loop tapes playing through headphones. Brian Palmer admits this is an expensive selling tool but claims that he thus retains some of the retailers' choice in what is to be heavily promoted.

With 35 percent of his expenditure on advertising it seemed odd that he should have chosen a site sandwiched between two of the most successful record shops in the city centre, close to several more.

"It's not an ideal site," says Palmer, "but you simply couldn't afford to put 10,000 square feet in a prime site. Here I've got room for stocks and for promotion. But if people recognise this part of Bath Street as somewhere to go for records then we all profit. I've got no plans for further expansion as yet, and don't intend to introduce records at the Grangemouth shop. I would much rather have a smaller but extremely successful operation, maximising profits per square foot, not expanding on the false cash-foot premise."

The shop will be open every weekday until 8.00 pm, and on Sunday afternoons, and initially will stock about 7,000 units.

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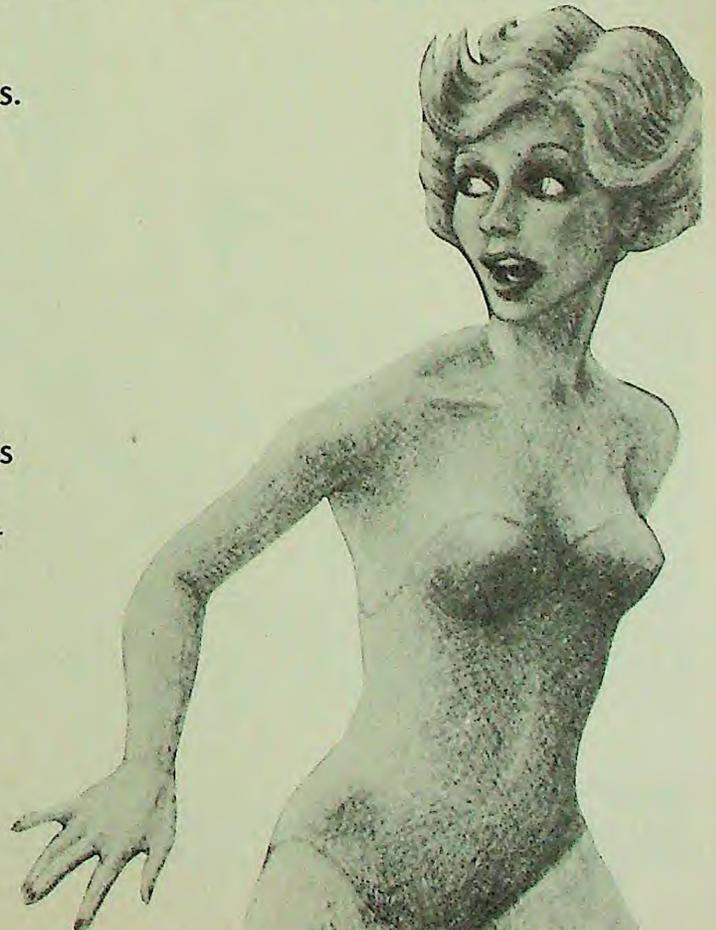
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CHARTS

U.S. Top 30

TOP SINGLES

- 1 (3) RICH GIRL, Daryl Hall/John Oates
- 2 (1) LOVE THEME FROM A STAR IS BORN, Barbra Streisand
- 3 (5) DANCING QUEEN, Abba
- 4 (8) DON'T GIVE UP ON US, David Soul
- 5 (9) DON'T LEAVE ME THIS WAY, Thelma Houston
- 6 (2) FLY LIKE AN EAGLE, Steve Miller Band
- 7 (4) NIGHT MOVES, Bob Segar
- 8 (11) THE THINGS WE DO FOR LOVE, 10CC
- 9 (6) I LIKE DREAMIN', Kenny Nolan
- 10 (7) TORN BETWEEN TWO LOVERS, Mary MacGregor
- 11 (13) MAYBE I'M AMAZED, Wings
- 12 (14) I'VE GOT LOVE ON MY MIND, Natalie Cole
- 13 (15) CARRY ON WAYWARD SON, Kansas
- 14 (16) SO IN TO YOU, Atlanta Rhythm Section
- 15 (17) SAY YOU'LL STAY UNTIL TOMORROW, Tom Jones
- 16 (21) SOUTHERN NIGHTS, Glen Campbell
- 17 (19) HOTEL CALIFORNIA, Eagles
- 18 (10) GO YOUR OWN WAY, Fleetwood Mac
- 19 (20) CRACKERBOX PALACE, George Harrison
- 20 (12) BOOGIE CHILD, Bee Gees
- 21 (25) RIGHT TIME OF THE NIGHT, Jennifer Warnes
- 22 (24) SAM, Olivia Newton-John
- 23 (23) HERE COMES THOSE TEARS HERE, Jackson Browne
- 24 (33) TRYING TO LOVE TWO, William Bell
- 25 (28) DO YA, Electric Light Orchestra
- 26 (32) GLORIA, Enchantment
- 27 (29) THE FIRST CUT IS THE DEEPEST, Rod Stewart
- 28 (30) FREE, Deniece Williams
- 29 (18) BLINDED BY THE LIGHT, Manfred Mann's Earthband
- 30 (34) DISCO LUCY, Wilton Place Street Band

TOP ALBUMS

- 1 (4) HOTEL CALIFORNIA, Eagles
- 2 (2) RUMOURS, Fleetwood Mac
- 3 (1) A STAR IS BORN, Barbra Streisand/Kris Kristofferson
- 4 (5) SONGS IN THE KEY OF LIFE, Stevie Wonder
- 5 (6) FLY LIKE AN EAGLE, Steve Miller Band
- 6 (7) BOSTON, Boston
- 7 (8) JOHN DENVER'S GREATEST HITS VOL. 2, John Denver
- 8 (12) LEFTOVERTURE, Kansas
- 9 (9) IN FLIGHT, George Benson
- 10 (3) ANIMALS, Pink Floyd
- 11 (11) NIGHT MOVES, Bob Segar/Silver Bullet Band
- 12 (13) YEAR OF THE CAT, Al Stewart
- 13 (16) LOVE AT THE GREEK, Neil Diamond
- 14 (10) ROARING SILENCE, Manfred Mann's Earthband
- 15 (17) UNPREDICTABLE, Natalie Cole
- 16 (20) THIS ONE'S FOR YOU, Barry Manilow
- 17 (18) TORN BETWEEN TWO LOVERS, Mary MacGregor
- 18 (19) ROCK AND ROLL OVER, Kiss
- 19 (21) A NEW WORLD RECORD, Electric Light Orchestra
- 20 (15) WINGS OVER AMERICA, Wings
- 21 (14) ASK RUFUS, Rufus/Chaka Khan
- 22 (24) ROOTS, Quincy Jones
- 23 (25) ANYWAY YOU LIKE IT, Thelma Houston
- 24 (28) AHH . . . THE NAME IS BOOTSY BABY!, Bootsy's Rubber Band
- 25 (30) SONGS FROM THE WOOD, Jethro Tull
- 26 (31) ARRIVAL, Abba
- 27 (29) WIND & WUTHERING, Genesis
- 28 (34) A ROCK AND ROLL ALTERNATIVE, Atlanta Rhythm Section
- 29 (45) HARBOR, America
- 30 (32) CHILDREN OF THE WORLD, Bee Gees

Courtesy of Billboard, week ending March 26

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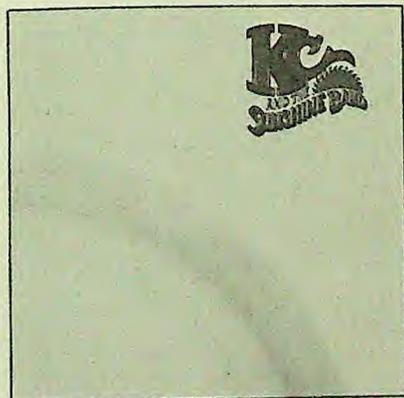
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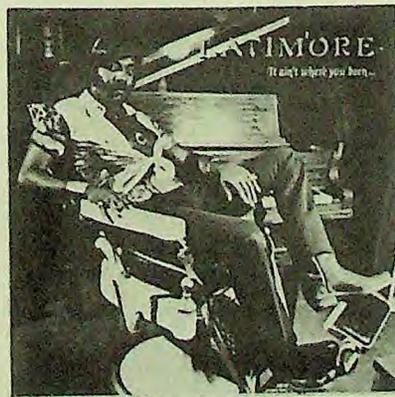
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PAGE 15

CLASSICAL

Rostropovitch wins six Cros Academy prizes

MSTISLAV ROSTROPOVITCH as cellist, accompanist and conductor has won six awards in the Academie Charles Cros Awards presented in Paris at the Palais Congress on March 8. EMI and DG both won six awards, three of which in each case involved Rostropovitch: Haydn's Cello Concertos with the Academy of St. Martin-in-the-Fields (EMI ASD 3255), Strauss's Don Quixote conducted by Herbert von Karajan (EMI ASD 3118), Songs by Tchaikovsky, Mussorgsky and Shostakovich sung by Galina Vishnevskaya with Rostropovitch at the piano (EMI SLS 5055), Shostakovich and Glazunov Cello Concertos with Seiji Ozawa and the Boston Symphony (DG 2530 653).

Transatlantic renews deal with Unicorn

UNICORN and Transatlantic are to extend for a further two years the manufacturing and marketing agreement which has been in operation since March 1975. Unicorn's managing director John Goldsmith said: "I am happy with the renewal and now hope to build on the good start made over the past two years helped along by new and interesting albums which are in the pipeline for release this year." Unicorn will release a further 16 discs this year to add to their present catalogue of about 100 recordings.

At the moment Transatlantic's sales manager Peter Missen is planning an incentive scheme to encourage dealers to stock the Unicorn catalogue and the first Unicorn catalogue is being prepared for circulation to all dealers. Displays will also be made available to shops carrying Unicorn albums.

Elgar Coronation Ode on EMI LP

EMI IS shortly to release an album entitled Coronation Music featuring Elgar's Coronation Ode which has so far never been available on disc. The recording is sponsored by John Player as part of the John Player Centenary Festival, further details of which will be announced in April. All the music on the disc is associated with coronations. Elgar's arrangement of the National Anthem and the Coronation Ode were composed for a gala concert scheduled for the eve of Edward VIII's coronation in 1902. The

Menuhin autobiography

YEHUDI MENUHIN'S autobiography unfinished Journey is to be published by Macdonald and Janes on April 4. The book is liberally supplied with photographs and retails at £5.95. Menuhin will undertake two signing sessions, at Hatchards in Piccadilly on April 4 and in Harrods on April 6.

Two other music books published

EDITED
by
SUE REGAN

Puccini's *Tosca* with Rostropovitch as conductor (DG 2707 087) and Rachmaninov and Glinka Songs sung by Vishnevskaya (DG 2530 725).

EMI also won prizes for three French albums not available in the UK: Bartok's *Mikrokosmos* played by pianist Georges Solchany, Chausson's *Symphony* conducted by Michel Plasson and Beethoven String Quartets played by the Busch Quartet.

DG's other three awards were for Busotti's *The Rara Requiem* (not available here), Kurt Weill Songs and *Orchestral Music* conducted by David Atherton (2740 153) and Morales' *Magnificat and Motets* with the Pro Cantione Antiqua conducted by Bruno Turner (2533 321).

Decca followed with three awards: *Musique de Sundrie Kindes* by the Consort of Musick directed by Anthony Rooley (12BB 203/6), Dukas's *Symphony* conducted by Walter Weller (SXL 6770) and music by the modern Greek composer Xenakis conducted by Elgar Howarth on HEAD 13.

Mezzo soprano Frederica von Stade won prizes for her two recital records for CBS and Phonogram: *Arias by Mozart and Rossini* (Philips 9500 098) and *French operatic arias* (CBS 76522). CBS also received an honourable mention for its album of Gershwin's *Rhapsody in Blue* with solo piano played by Gershwin to the accompaniment of the Columbia Jazz Band conducted by Michael Tilson Thomas (76509).

concert, in the event, never took place, due of course to Edward VII's postponement of the coronation. Parry's *I Was Glad When They Said Unto Me*, however, was actually performed at four coronations, those of Edward VII, George V, George VI and Elizabeth II.

The works are performed by King's College Choir, Cambridge University Musical Society Choir, the New Philharmonia Orchestra and the Band of the Royal Military School of Music conducted by Philip Ledger.

this month by Midas Books, also retailing at £5.95, deal with the composers Mozart and Haydn. These are part of a series of books on major composers subtitled *His Life and Times* which present the music and lives of the composers in an easily readable style and aimed at the layman rather than the knowledgeable musician.



15-YEAR-OLD Paul Wyatt receiving second prize of £125 worth of records from Cliff Michelmore, with John Patrick General Manager of EMI Records looking on. Paul, who has been collecting records since he was seven-years-old, is spending all his prize money on discs of Russian orchestral music.

Michelmore host to EMI contest winners

THE WINNERS of EMI's competition *Setting Christmas To Music* were presented with their awards by Cliff Michelmore at a luncheon held on March 8. All three winners chose records rather than the equipment that was offered and the dealers from whom the record

More Sibelius on Phonogram

WITH THE release this month of Sibelius's *Symphony No. 1* with the Boston Symphony Orchestra conducted by Colin Davis (9500 140) Phonogram is well on the way to completing the cycle of symphonies with conductor and orchestra. *Symphonies Nos. 2, 3 & 6* are already available and Phonogram plans to release a box set in its autumn subscription series. Other cycles are continued this month with the issue of Beethoven *Violin Sonatas Nos. 7 and 8* with Arthur Grumiaux and Claudio Arrau (9500 220). More Beethoven is available in a two-record set at the special price of £3.50 of his complete *Overtures* with the Gewandhaus Orchestra, Leipzig conducted by Kurt Masur (6780 031).

Mendelssohn is featured on two albums. Salvatore Accardo, formerly heard on record in music by Vivaldi and Bach changes centuries with performances of Mendelssohn's *Violin Concerto* and the rarely heard *Concerto for violin and strings in D minor* conducted by Charles Dutoit (9500 154). Ilse von Alpenheim, pianist and wife of conductor Antal Dorati, makes her Phonogram recording debut with relatively obscure music by Mendelssohn including the *Sonata in B flat* (9500 162). Vittorio Negri, recording producer for Phonogram, is heard as conductor on a disc of Vivaldi's *Four Seasons* with Felix Ayo, solo violin (9500 100) and in the *Universo* series retailing at £1.99 in an album taped by Phonogram's French company of works for trumpet and orchestra with Maurice Andre conducted by Armand Birbaum (6581 018). Other *Universo* releases include Beethoven conducted by Eugen Jochum, Gershwin's *An American in Paris* coupled with Offenbach's *Gaite Parisienne* conducted by Antal Dorati (6582 019) and versions of *Romeo and Juliet* by Berlioz and Tchaikovsky also conducted by Dorati (6585 026).

which entitled the winner to take part in the competition was bought, received a cheque for £25. Over 700 entries were received by EMI which resulted in three nominations for the popular LPs on Michelmore and Metcalfe's list: Orff's *Carmina Burana* conducted by Andre Previn, the *King's Singers Madrigal Collection* and *La Boheme* conducted by Beecham.

Oxford and Cambridge choral music on Argo

AN OXFORD and Cambridge race with a difference is instituted by Argo this month with the release of albums by two Oxford and two Cambridge choirs. The choirs, Christ Church Cathedral and Magdalen College, Oxford and King's College and St. John's Cambridge, are put through their paces in music by William Byrd, C.P.E. Bach, Venetian composers of the 16th and early 17th centuries and anthems by English composers, altogether a splendid addition to

EMI push for Greensleeves disc series

TO COINCIDE with five new Greensleeve releases in April, EMI is mounting a major promotion for the Greensleeve series which now totals 27 albums. John Patrick, general manager of EMI Records, said "The series as a whole has been selling pretty well and we feel it is time to give the range a further boost with a concentrated campaign. Sales have also been helped by the issue of simultaneous cassettes which means that the dealer has both the disc and the cassette available from the beginning."

A dealer incentive is offered in the form of one free LP or cassette for every 13 units ordered and there will be a liberal supply of sleeves and showcards available. An illustrated leaflet featuring the 27 releases packed in a special cardboard counter dispenser, browser cards, showcards and posters will also be circulated to dealers as part of EMI's all-out effort to promote Greensleeves.

South Bank Beethoven

TWO CONCERTS on the South Bank mark the 150th anniversary of Beethoven's death on March 26. Cellist Julian Lloyd Webber, who was featured in Decca's *March Sonatas* at the Queen Elizabeth Hall on March 27. Proceeds from the concert will be donated to the Multiple Sclerosis Society. As Julian Lloyd Webber explained: "The concert is primarily a tribute to the courage of Jacqueline du Pre and I thought it would be especially appropriate for another young cellist to try to help raise funds towards fighting this disease."

In the Purcell Room on April 2-3, Hungarian-born pianist Balint Vazsonyi will perform the complete Beethoven Piano Sonatas with four 'recitals' each day beginning at 11.00am. Vazsonyi has already performed this marathon in New York and Boston. His reasons for doing this are based on the fact that the piano sonatas span 27 years of Beethoven's life and thus reveal when played this way Beethoven's development as a composer. "I realised", Vazsonyi said, "that this was the most perfect way of performing the complete cycle and that one must follow Beethoven's own groupings of the sonatas to present the complete picture of his creative development. Strictly speaking the performance of the sonatas over two days is an almost impossible task but the bond which is established between the audience, the music and myself sustains me."

Argo's vast choral catalogue.

From L'Oiseau Lyre come two *Florilegium* issues which will please those who are in favour of absolute authenticity. Haydn's *Eight Nocturnes* are performed by The Music Party on natural horns, and woodwind and strings contemporary with the music (DSLO 521/2) as are six flute concertos by Vivaldi played by Stephen Preston with The Academy of Ancient Music directed by Christopher Hogwood (DSLO 519).

For contemporary music enthusiasts there is an album of music for cello and piano by Peter Racine Fricker, Lennox Berkeley, John McCabe and Martin Dalby performed by Julian Lloyd Webber, cello and John McCabe piano (DSLO 18).

Granados works on CRD

PIANIST THOMAS Rajna has completed the taping of all Granados's piano music for Continental Record Distributors at the Unitarian Church in Rosslyn Hill. Five albums are already on the market and the remaining three will be issued between April and July. (One of the Granados discs by Rajna received a 'highly commended' in the recent MTA awards).

CRD and Decca were featured in the awards presented by the Spanish music and record festival, *Bienal del Sonido*. CRD was presented with the prize for the best foreign record label and Decca received the Gold Award for its recording of Schoenberg's complete chamber music performed by the London Sinfonietta conducted by David Atherton (SXL 6660/4).



This is not a view from the office window — it's
just our way of announcing that MCA Records
have moved into their new office at
1 GREAT PULTENEY STREET, LONDON W1
TELEPHONE: 01-439 4177

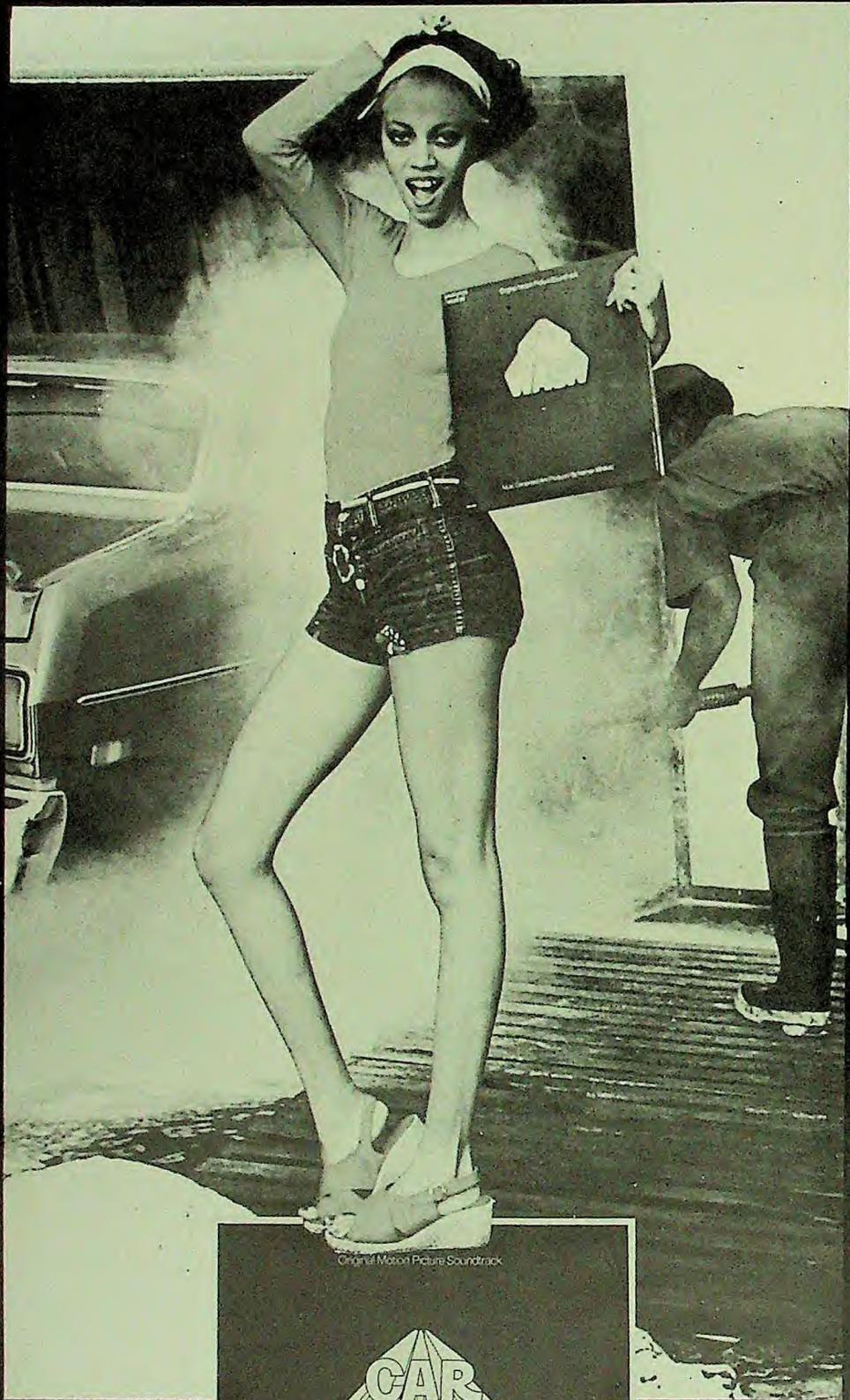
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PUBLISHING ASCAP surprise award for Ross



Picture shows the four members of Brotherhood of Man with, second from left, songwriter/manager/producer Tony Hiller and, third from right, Lawrie Ross, of ASCAP, London.

THE SECOND presentation in London of awards on behalf of ASCAP — the American Society of Composers, Authors and Publishers — was marked by the attendance of Brotherhood of Man, delighted winners, but also by a surprise award made to Lawrie Ross, UK representative of the U.S. copyright society.

Jimmy Kennedy, veteran songwriter of such hits as Red Sails In The Sunset, which won an award, and South Of The Border and Isle Of Capri, made a rare appearance in London from his retirement home in Ireland to present Ross with a certificate of honorary membership of the Songwriters' Guild of Great Britain, of which Kennedy is chairman.

Ross was handed the award in recognition of his services to international publishing. It is an award rarely given to those outside the British writing field — among the last to receive it were composer-writers Arthur Schwartz, Johnny Mercer, Eddie Heyman and Sammy Kahn, all from America.

The other awards are made by ASCAP in recognition of either 10 weeks in the country charts, or for an appearance in the first 10 places of the Top 100, Easy Listening, or Soul charts of either Billboard or other U.S. trade papers Cash Box and Record World.

At the awards presentation, held at a cocktail party in the London headquarters of the Performing Right Society, PRS general manager Michael Freegard said: "We're delighted to see the influence of PRS writers in the all-important American market receiving the recognition it so obviously

deserves."

Martin Lee, of Brotherhood of Man, winning act in last year's Eurovision Song Contest, said: "This award from ASCAP is something very special to us. For a start it is a composers' award, as opposed to one for a performance — and also it was issued from Nashville, Tennessee, which really does make it magic."

The awards came from two centres, Nashville and New York. Full list: From Nashville, Ain't It All Worth Living For, written by Sammy King; Save Your Kisses For Me, with four awards — to Martin Lee, Lee Sheridan and Tony Hiller as writers; Hiller as producer; Lee, Sheridan and Hiller as writers on a special "chartbuster" award; and to Tony Hiller Music as publishing company.

Other Nashville-presented awards went to Jimmy Kennedy for Red Sails In The Sunset, and to Hush Music for publishing Please Tell Her That I Said Hello and to Mike Shepstone and Peter Dibbens for writing the song.

From New York's awards, I'm Just A Singer In A Rock And Roll Band was a winner, Gerry Hoff received certificates on behalf of Tony Clarke (producer), the Moody Blues (writers) and Threshold (record company). Nights In White Satin earned an award for the Moody Blues as writers. Tony Hiller won an award as producer of United We Stand and Oh Babe What Would You Say earned writers' awards for Norman Hurricane Smith and Eileen Smith.

The song Out Of The Question won an award for Gilbert O'Sullivan as writer (accepted by Jerry Maxim for Gordon Mills (producer) and MAM Records (record company), accepted by Geoffrey Everitt, and for MAM publishing, accepted by Roy Smith.

Ambrose UK pop manager

DAVE AMBROSE, previously responsible for talent acquisition at EMU Music, has been appointed manager, UK pop repertoire, reporting to general manager David Paramor.

The department now comprises Charlie Eyre and Martin Dorsey, responsible for exploitation of UK pop repertoire, and Simon Davies and Allen Jacobs, of the copyright department, responsible for U.S. pop repertoire.

The pop division has contracted a number of new acts whose material will be published on a worldwide basis. One if True Brit, signed to EMI Records, a four-piece band signed through the TBO Music company of Fred Thompson and Harry Youlett.

Big Jim Sullivan, now heading his own band Tiger, has signed to EMI, the deal including all tracks on the group's first EMI album. Capitol is to release the LP in the U.S. Other new signings include the Fabulous Poodles, Street Band, Astra, H.G.V., and singer-writer Richard Joseph. Label deals for these acts are being arranged.

Chappell has Dis Gorilla

CHAPPELL HAS acquired the publishing rights of Dis Gorilla for the world, excluding the U.S. and Canada. Song is the A side on the follow-up single by Rick Dees and his Cast Of Idiots, which hit the charts with Disco Duck, also published by Chappell.

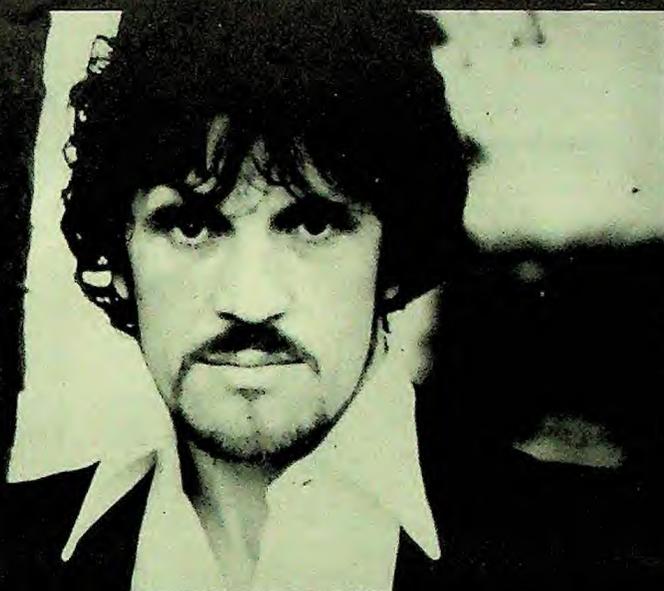
The company has also acquired world rights, again excluding North America, for public performance fees and royalties payable on compositions owned by Hanna-Barbera Production, with the Tom And Jerry cartoons one main asset.

Robinson appointment

NORMAN ROBINSON has been appointed financial controller of the Mechanical Copyright Protection Society Limited as of March 14.

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ISLAND

RADIO

The needletime debate

ALL RADIO stations broadcasting from within Britain are subject to agreements with PPL, with the commercial stations allowed to play records for nine hours or 50 percent of the station's output per day, whichever is the lesser. The agreement, drawn up by PPL and the Association of Independent Radio Contractors on behalf of the ILR stations, expires in October next year, five years after the first ILR company went on air. The BBC is currently negotiating a fresh contract with PPL.

Virtually every record released in Britain is subject to control by PPL. There are however a few exceptions, including BBC Records, Sonet, K-tel, Ronco and Arcade. These five companies among others, are not members of PPL and thus their releases are not affected by airplay restrictions, in theory at least.

The relationship between BBC Records, the radio stations and PPL is regarded as a grey area by all but PPL. Many of the BBC local stations have a memo pinned on their office walls from the BBC's copyright department which lays out the situation so far as the BBC is aware. The document says that all material released by the record company is non-needletime. The same document draws producers attention to the fact that certain recordings, such as the Goon Show and Round the Horn are not subject to PPL fees, but require disclosure because of repeat fees to the actors involved.

Herbert Gilbert, general manager of PPL, firmly contested the BBC's attitude last week when told about the memo. However Gilbert does recognise that where material released on the BBC's labels is originated by the company, including many of the MOR releases, it is exempt from any PPL agreement. The area of contention is

OVER RECENT years, the question of 'needletime', the agreement by which radio stations are allowed to play records, has been hotly debated by the radio stations and record companies. The radio stations, with restricted use of commercial records, have sought to turn to every possible advantage the requirements of the regulations laid down by Phonographic Performance Limited, the industry's representative body. Radio editor David Longman turns a few stones this week to find out exactly what the position is on this delicate matter.

material which is released on the BBC's compilation albums, supplied by record companies which are members of PPL.

K-tel, Ronco and Arcade are in similar positions to BBC Records. They are not members of PPL, although the other major tv merchandiser Warwick is a member. The artist compilation albums from the three tv companies are subject to needletime, but certain home produced albums are not. They include two Nigel Brooks albums and a collection of pub songs from K-tel, Ronco's Music Of America and The World's Greatest Love Songs (being tested at present), and Arcade's Minstrel Magic, Sounds Of Glory, and All Time Classics. The BBC has some 20 albums on release which are also non-needletime.

Gilbert spells out the situation thus: "If one of our member companies licenses product to a tv merchandiser, technically that material is still under the control of PPL, and therefore subject to needletime. To my knowledge, neither BBC Records nor any of the tv companies has ever come to PPL for clarification on this subject."

Original soundtrack material is another area where radio stations can use popular music items outside the needletime agreements. According to the letter of the law, the soundtrack recording must be a dub from the original soundtrack

recording, and not a gramophone record of another version of that original material. An album from the sound track must be a direct dub to be classified as non-needletime.

Many of the programme and music directors around the country admit privately that they are none too careful when it comes to logging records as needletime. One head of music, the story goes recently instructed staff to make a list of records which they had heard or seen performed in any films they had seen, because he would classify that material as soundtrack. Allegedly, he now has a lengthy list of songs, including all of those contained in the GTO film, Radio One On The Road. This says Gilbert, is also against the agreement. He warns that there could be serious consequences should any radio company be found to have deliberately flouted the rules.

An interesting point on the question of review time, is that the BBC stations at local and national level can review new records outside needletime, although technically speaking, the presenter should talk about the record for the same amount of time the record lasts. The ILR stations, which effectively have more needletime than the BBC national networks, and eight hours a day more than the BBC local outlets, do not have any review time.

Radio stations have available to

them from many different sources, music which doesn't fit into the needletime agreement. Material comes from the Canadian Talent Libraries, from SESAC, and also from sources in Europe. Overseas record companies are always keen to supply tapes to radio stations before contracts are signed with a UK distributor. This, some believe, was the case last year with the BBC local stations having a tape of Convoy by C.W. McCall several months in advance of its release by Polydor/MGM.

Material from abroad usually does come under needletime, as with Abba who have licensed product in the UK to CBS/Epic. Similar deals have been negotiated by most artists, and Pussycat although released here by non-PPL member Sonet, received their royalty for Mississippi last year as the production came from EMI Bovema in Holland.

Gilbert's last word on the question of the BBC's interpretation of the agreement is that the legal advisors may be misunderstanding the terms and conditions.

Without specifically checking the radio station logs against a tape of a programme, it is impossible to prove that presenters log incorrect information. Talking privately, some disc jockeys will admit that the practice goes on, with some records being ignored completely, or otherwise, short versions of records being logged where a full or extended version is actually played. Many of the 24-hour ILR stations do experience difficulties of keeping to the basic nine hours a day maximum. There are, however, ways to pad out the time by using live material which counts against

the station's live music quota. Bob Kennedy's Independent Radio Productions company records sessions by top musicians.

But using recorded sessions, such as the one being offered by Thames Valley Radio this week with Kenny Ball, isn't the only way to spread the load. Capital Radio and Radio City are being very active on the live concert front, with Capital co-presenting a series from the Theatre Royal Drury Lane during the spring. Radio City in Liverpool has been running a series of live music nights, with one this week with Barry White.

With Kennedy's company supplying recorded music, concert promoter John Martin has his own company Classic Concerts. He has worked very closely with Capital during the last 12 months, and he has built up a strong reputation for taking most of the work away from the radio station, supplying a completed package which the radio station has to pay for.

Martin, who previously worked with the late Stanley Baker with his company Great Western Festivals, will either book the artists himself, forming an attractive double bill, or otherwise ask the radio station to pick the artists required. Radio City was the first ILR station to go into the concert business in a big way, and managing director Terry Smith estimates that so far this year, he has spent £30,000 more than he is required to by the MU. However, the MU has noticed that stations like City, Clyde, Piccadilly and Capital are currently spending well in excess of the three percent of advertising revenue they are required to, and secretary Stan Hibbert explained that when the terms of the agreement are re-negotiated this summer, they will be pressing for an

TO PAGE 36

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Littlewoods moves into disc market

by TERRI ANDERSON

SMY STONES in the North of England and Scotland specialist Littlewoods' opened full-scale music and record trading with Record Merchandisers training a

of these five locations reflect a store space availability rather than any regional difference. James Arnold Baker, managing director of Record Merchandisers, said that negotiations had been going on for some time.



New deal for Stones imminent

A NEW recording deal for the Rolling Stones is expected to be announced today (Wednesday). At



TALENT

by ADAM WHITE

FROM THE jaws of victory, defeat. The song was the delight of America's discos, a two-tempo treat which started life as a Diana Ross album track. When the manager of the Fifth Dimension first heard it in that form last year, he urged his group into the studios to cut a version for the singles market.

No sooner did their record reach the stores than Motown rush-released the original as a 45. There was no contest — Diana Ross rules, after all, and after a couple of weeks, the Dimension disc disappeared without trace.

Florence LaRue Gordon is philosophical about the outcome, despite the fact that Love Hangover might have been the substantial comeback hit for which she and the other members of the Fifth Dimension have been searching. "Everything has a reason for happening," she observes, "and maybe we'll go on to bigger and better things".

Whether manager Marc Gordon, whose idea it was to record the song in the first place, shares his wife's gracious attitude is unclear, but they both agree that there is no animosity between the group and Diana Ross. "Motown did what they were supposed to do," adds Florence. "They realised they were going to lose a hit if they didn't put her version out. We can hardly blame them".

One year after the skirmish with Diana Ross, those "bigger and better things" of which Gordon spoke still have to materialise — but the fivesome is full of optimism. They were in London recently as support act for Frank Sinatra's prestigious stint at the Royal Albert Hall — a visit which also yielded their own BBC-TV Albert Hall — a visit which also yielded their own BBC-TV special, just screened — and report that negotiations for a new record deal, with Buddah, are close to completion. Meanwhile, Florence has signed to Pye UK as a solo artist, and debuts with her interpretation of Randy Edelman's Everybody Wants To Call You Sweetheart. "I've really always had solo inclinations, but I enjoy being with the group, too. By doing both, it allows me to fulfil my solo ego, and yet still remain with the Dimension. She emphasises: "I am not planning to leave the act".

The choice of Pye for her own on-disc outing is directly linked to the quintet's Buddah expectations, Gordon explains, as the American company is licensed to the British major for this market. Everybody Wants To Call You Sweetheart was actually cut during the Dimension's last label affiliation, with ABC. She and husband Marc found the song on a previous excursion to London, but let it gather dust until now.

It seems a wise decision in retrospect, as the group's Transatlantic trip for the Sinatra concerts offered the perfect promotional opportunity. The link-up with Ol' Blue Eyes came through Marc Gordon, who recognised how useful it would be at this time. The Dimension had put in work with Sinatra before — including an appearance at his 'retirement' show of several years ago — and he was willing to return the compliment. "He did it as a gift to the British public," Marc Gordon adds. "There was no need for a support, because the show were sold out months in advance. He went into his own pocket to put us on the bill".

The Sinatra connection is a fair pointer to the musical message which the Dimension have been sending out in recent years. They display a much greater m-o-r bias than was the case in the Sixties, when the group first hit the road. Florence LaRue Gordon calls it a "mellowing" process, which she attributes largely to the influence of their producer for many years, Bones Howe. "At the time, we were happy with that because we were

Born again with Buddah?



Florence LaRue Gordon of the Fifth Dimension: everybody wants to call her sweetheart?

having hits. Now I don't think we were wrong to change the sound, but I do think we were wrong to stick with it for as long as we did".

The relationship with Howe eventually soured, and the act bought itself out of the production contract with him. A reunion in 1975 with the man responsible for so many of their early hits, Jimmy Webb, yielded one ABC album, Earthbound, but sales were disappointing. At that point, founder members Billy Davis and Marilyn McCoo left to pursue their own ambitions. A subsequent Dimension long-player for ABC, cut with producer Snuff Garrett, was never released.

Yet none of these traumas of recent years has dampened the Dimension's enthusiasm for their work. Indeed, new recruits Danny

Beard and Marjorie Brown have settled in smoothly with Florence, Ron Townson and Lamont McLemore, and all five — plus manager Marc Gordon — are looking forward to their fresh record deal, fresh repertoire and a fresh producer.

"We want to get back to being more commercial," claims Florence Gordon, "but without prostituting our talent. We realise we've been in a rut, so we want to move on to what's happening today — but not necessarily follow what everyone else is doing. We want to be innovators again, and do something different".

They were certainly innovators before, leading the way with the songs of Jimmy Webb (Up, Up And Away, Carpet Man, The Worst That Could Happen) and Laura Nyro

(Stoned Soul Picnic, Sweet Blindness, Wedding Bell Blues) as well as recording one of the very first 'concept' albums (The Magic Garden in 1967) and making the first hit out of Hair (Aquarius/Let The Sunshine In in 1969). Their stage act was ground-breaking, too, putting the emphasis on presentation and costume, and offering audiences a memorable audio-visual experience.

From various backgrounds and groups in St. Louis and Los Angeles — Townson with the Variations, Davis with the Emeralds, McLemore and McCoo with the HiFis — the quintet came together on the West Coast as the Versatiles. After failing an audition with Motown (ironically, the sessions were supervised by Hal Davis, producer of Diana Ross's Love Hangover ten years on), they made on single for Bob Keane's Bronco label. Then manager Gordon linked up with Johnny Rivers, and signed the group to Rivers' Soul City Records. Their first release as the Fifth Dimension, Willie Hutch's I'll Be Loving You Forever, made some local noise, but their second, Go Where You Wanna Go, was the breakthrough. From then, it was up, up and away.

"Working with Jimmy Webb always taxed us," reminisces Florence Gordon about The Magic Garden, "and he had us singing out of our range. But it was exciting, and the result was an exciting sound". The songwriter was apparently going through some emotional problems then, and these surface in the long-player's lyrically unusual songs. "And it was the only

album we ever did where nothing was written down," adds Gordon. "If we didn't remember the material, that was it!" One number, Orange Air, took 16 hours, spread over two days, in the recording studios to complete.

In many respects, The Magic Garden was ahead of its time as a musical concept. No less futuristic was the songwriting of Laura Nyro, to whom the Dimension turned after working with Webb. But when they first heard Nyro's ethereal demo disc of Stoned Soul Picnic, says Marc Gordon, the group's reaction was "you want us to record that?" Nevertheless, they responded to the challenge with flair and distinction, and with no small measure of success.

The Dimension's dalliance with the music of Hair was equally well received. "We were in New York," relates Florence, "and Billy lost his wallet in a taxicab. The producer of the show found it and traced us, so we gave him some tickets for our performance. In return, he gave us seats for Hair, and when we heard Aquarius, we just knew we had to record it". The group took the idea to producer Bones Howe, whose response was less than enthusiastic until someone suggested that they combine Aquarius with another Hair piece, Let The Sunshine In. The combination became the act's biggest hit on both sides of the Atlantic.

Now the Dimension is looking to regain that international acceptance. "Recording is our top priority," re-emphasises Florence Gordon. "It's important that we let people know via our records that the Dimension hasn't broken up in the wake of Billy and Marilyn's departure. We're just going through a rebirth".

Finding fame together

AFTER ALMOST ten years on board a dream machine, it is not the easiest affair to step off and start again in another direction. As members of the Fifth Dimension from day one, Billy Davis and Marilyn McCoo fulfilled many of their professional and personal dreams. But on November 5, 1975, they left.

"Billy and I thought we were stagnating," explains McCoo, "and that the time had come for us to do something else, something new. We wanted to grow creatively again, feeling that there was much more to offer than we were able to present within the confines of the group".

In the years immediately preceding their departure, Davis and McCoo claim they tried to turn the Dimension from their easy-listening ways towards more contemporary music. "But because we were such a big m-o-r act by then," says Davis, "when we tried to become more contemporary, the disc jockeys and a lot of people in the industry said 'that's not the Fifth Dimension sound'. They wouldn't accept it". The result, the pair agrees, was a period when the act was unclear about its direction.

"And we were on the road so much," opines McCoo, "that we didn't give enough time and attention to our recordings. We would come home, hear the songs, select them; the tracks would be cut, the vocal arrangements written for us to learn, then we would go in and record. Everybody got locked into a formula.

"Billy and I tried to change our approach, tried to give ourselves more time to research material, more time, to come up with different ideas of handling it. But there were so many outside pressures on the group. We were told 'if you take too much time, look at the money you're losing here' or 'this is going to hurt you there'. It just got to the point where other things besides recording seemed to be more important."



Marilyn McCoo and Billy Davis: they got to love in time.

Davis and McCoo, who married at the height of the Dimension's popularity, say they had been talking about leaving the group a couple of years up to 1975. They finally departed "in order to maintain our own artistic integrity, to start enjoying music and performing again, just to start enjoying that which we wanted to do in the first place".

But, both emphasise, there were no personality problems within the Dimension. "It was just a case of all of us not seeing eye to eye about which musical direction to go. We were all searching, but we weren't all searching together".

At that point, the quintet was signed to ABC, individually and collectively. The company had already released a single by Davis, Three Steps From True Love, and was preparing to issue some solo material by McCoo. But with their new double act in the offing, the pair decided that it wouldn't be a good idea to have solo singles out, taking them in different directions. "We went back to ABC and explained that we really wanted to record

together, but they said 'wait a minute, Marilyn is basically a pop singer, and Billy is basically a funky, r&b singer — how will it work?' They had not paid any attention to duets we cut with the Dimension, like Together Let's Find Love".

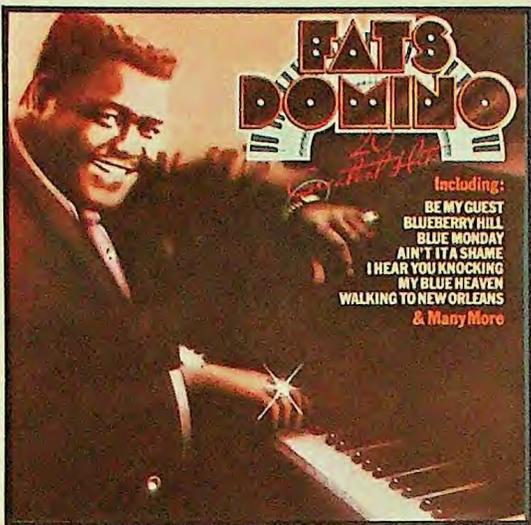
Nevertheless, ABC gave the couple the green light to record three tracks with Don Davis, a veteran r&b producer known for his work with the Dramatics, Johnnie Taylor and many others. Out of the sessions came I Hope We Get To Love In Time — and ABC's agreement that Billy Davis and Marilyn McCoo were together a viable career proposition.

Released around the same time as the Fifth Dimension's own ill-fated Love Hangover, I Hope We Get To Love In Time because a substantial success in the soul market, and stirred a little pop action, too. Full and final acceptance arrived with You Don't Have To Be A Star, a national number one for the pair in the United States (a Grammy winner, too, as Best R&B Vocal Performance by a duo or group in 1976) and now a hit in Britain, aided

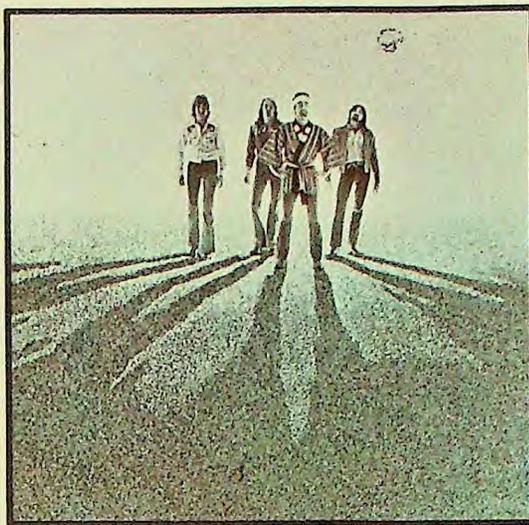
in part by a brief promotional visit last week.

"It's marvellous that we've gained such acceptance with our first efforts," agrees McCoo, "and I hope that it continues with our next release. But if it doesn't work, or if it doesn't work so well, we'll come up with something else. We really believe in ourselves, in our talent and our abilities".

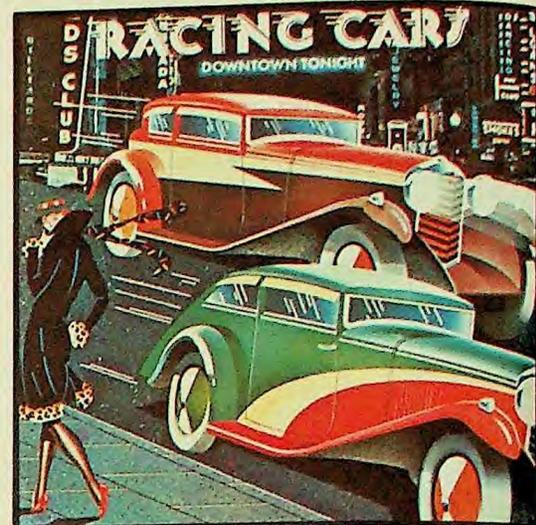
Future plans include buckling down with producer Frank Wilson for their second album, and planning for a summer television show for America's CBS network. Their success is also opening up some new avenues of personal creativity, such as composing. Davis is writing songs for the first time since he was a teenager, while his wife is experimenting with melodic structures. "Our guitarist loves to sit down and play chords," proclaims McCoo. "He can play chords around me, and I'll just start singing a melody that fits within those chords. I'm anxious to pursue that: we could end up with some good things".



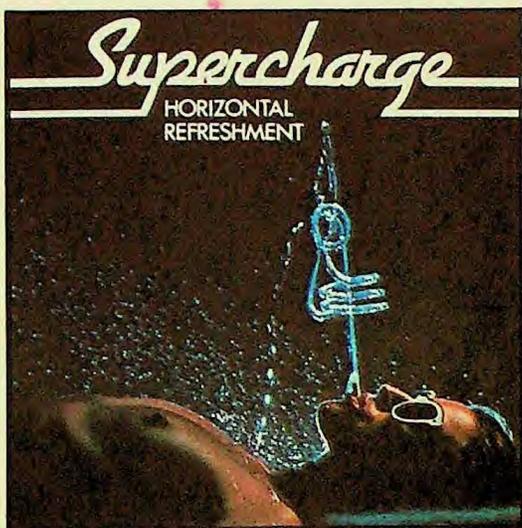
Fats Domino **20 GREATEST HITS**
United Artists UAS 29967



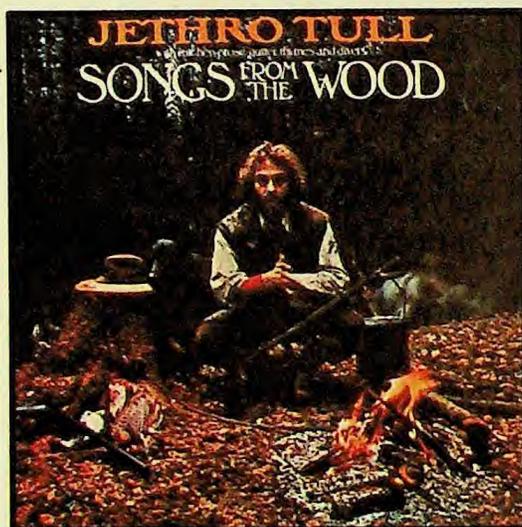
Bad Company **BURNIN' SKY**
Island ILPS 9441



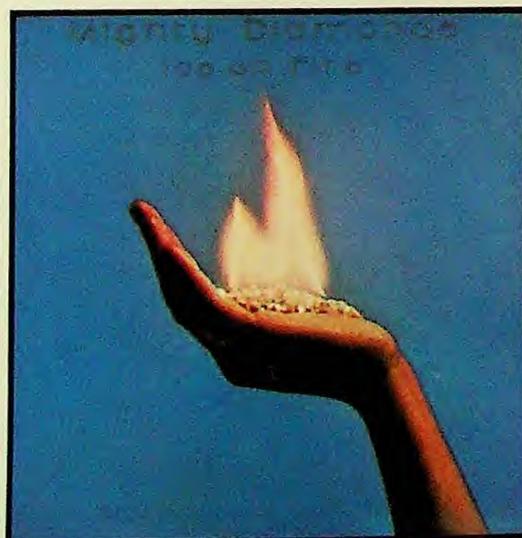
Racing Cars **DOWNTOWN TONIGHT**
Chrysalis CHR 1099



Supercharge **HORIZONTAL REFRESHMENT**
Virgin V2067



Jethro Tull **SONGS FROM THE WOOD**
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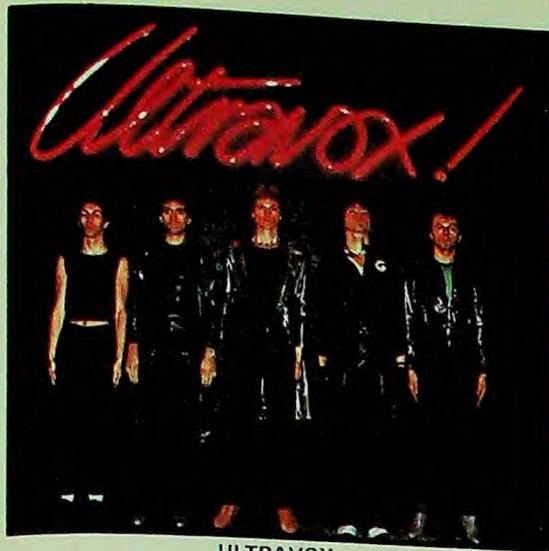
Mighty Diamonds **ICE ON FIRE**
Virgin V2078

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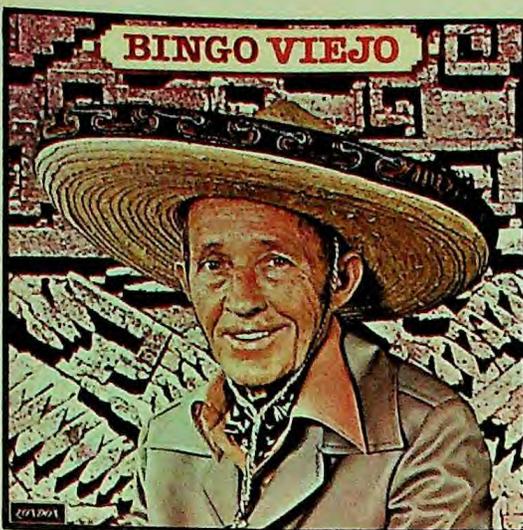
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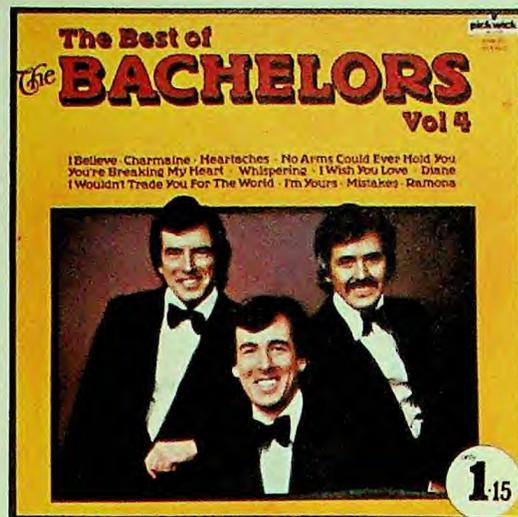
TITLE	Artist	Label/No./Cassette/Cartridge
1 20 GOLDEN GREATS	The Shadows	EMI EMTV 3
2 ANIMALS	Pink Floyd	Harvest SHVL 815
3 HEARTBREAKERS	Various	K-Tel NE 954 GE 955
4 ENDLESS FLIGHT	Leo Sayer	Chrysalis CHR 1125 ZCHR 1125 Y8HR 1125
5 EVITA		MCA MCX 503 1 8K MCX 503-2
6 RED RIVER VALLEY	Slim Whitman	United Artists UAS 29993 TCK 29993 8XU 29993
7 SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla Motown TMSP 6002 TC.TMSP 6002 8X TMSP 6002
8 DANCE TO THE MUSIC	Various	K-Tel NE 957 GE 958
9 DAVID SOUL		Private Stock PVLPL 1012 ZCPSL 1012 Y8PSL 1012
10 MOTORVATIN'	Chuck Berry	Chess 9286 690 7299 438.7789 194
11 ARRIVAL	Abba	Epic EPC 86018 40.86018 42.86018
12 BOSTON		Epic EPC 81611 EPC.40.81611
13 GREATEST HITS	Abba	Epic EPC 69218 40.69218 42.69216
14 LOW	David Bowie	RCA Victor PL 12030 PK 12030 PS 12030
15 WINGS OVER AMERICA	Wings	Parlophone PCSP 720 TC2 PCSP 720-1 8X2 PCSP 720-2
16 HOTEL CALIFORNIA	The Eagles	Asylum K 53051 K 4 53051 K 8.53051
17 22 GOLDEN GUITAR GREATS	Bert Weedon	Warwick WW 5019 4C.5019 8T.5019
18 IN YOUR MIND	Bryan Ferry	Polydor 2302 055 3100.355 3801.355
19 THE BEST OF LENA MARTELL	Lena Martell	Pyg NSPL 18506 ZCP 18506 Y8P 18506



Ultravox! **ULTRAVOX** Island ILPS 9449



Bing Crosby **BINGO VIEJO** London SHU 8499



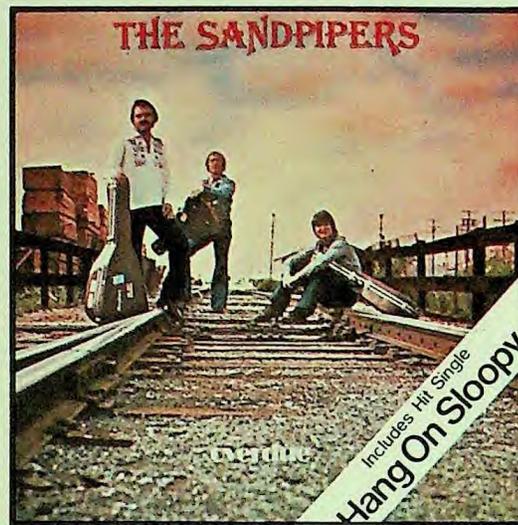
Bachelors Vol. 4 **THE BEST OF THE BACHELORS Vol 4** Pickwick SHM 911

WEEK

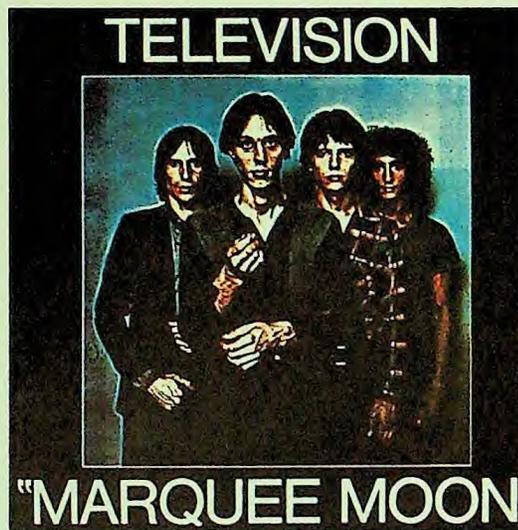
DO LPs

APES

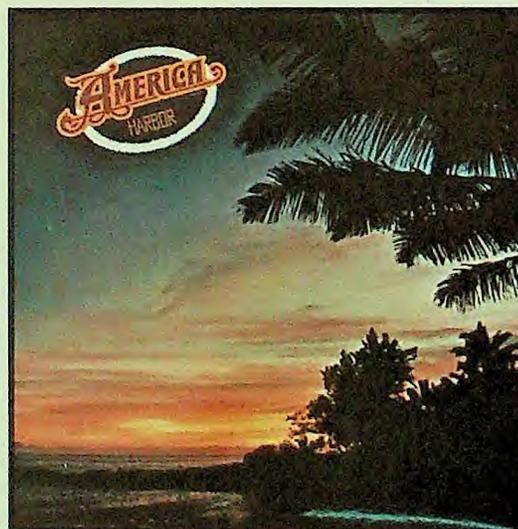
TITLE	Artist	Label/No./Cassette/Cartridge
51 FESTIVAL	Santana	CBS 86020 40.86020
52 GREATEST HITS VOL IV	Johnny Mathis	CBS 86 022 40.86022
53 WISH YOU WERE HERE	Pink Floyd	Harvest SHVL 814 TC SHVL 814 8XSHVL 814
54 STRANGER IN THE CITY	John Miles	Decca TXS 118 ET XC 118
55 NATURAL AVENUE	John Lodge	Decca TXS 120 ET XC 120
56 SIMON AND GARFUNKEL'S GREATEST HITS		CBS 69003 40.69003
56 GREATEST HITS	Hot Chocolate	RAK SRAK 524 TC.SRAK 524 8X.SRAK 524
58 20 GOLDEN GREATS	The Beach Boys	Capitol EMTV 1 TC.EMTV 1 8X.EMTV 1
59 DANCER WITH BRUISED KNEES	McGarrigle	Warner Bros K 56356 K4 56356
60 LUXURY LINER	Emmylou Harris	Warner Bros K 56334 K4 56334
61 100 GOLDEN GREATS	Max Bygraves	Ronco RTDX 2019 4C.RTDX 2019 8T.RTDX 2016
62 HIT SCENE		Warwick/CBS PR 5023 PR4 5023 PR 85023
63 DREAMBOAT ANNIE	Heart	Arista ARTY 139 TC ARTY 139
64 GREATEST HITS	Gilbert O'Sullivan	MAM MAMA 2003 TC MAMA 2003 8X MAMA 2003
65 GREATEST HITS 2	Diana Ross	Tamla Motown STML 12036 TC.STML 12036 8X STML 12036
66 SONGWRITER	Justin Hayward	Deram SDL 15 CM 15
67 ATLANTIC CROSSING	Rod Stewart	Warner Bros K 56151 K4.56151 K8.56151
68 A NIGHT ON THE TOWN	Rod Stewart	Riva RVLP 1 RV41 RV81
69 THE BEST OF	Gladys Knight & Pips	Buddah BDLH 5013 ZCRDS 5013 Y8BDS 5013



The Sandpipers **OVERDUE** Satril SATL 4006



Television **"MARQUEE MOON"** MARQUEE MOON Elektra 7E-1098



America **HARBOR** Warner Bros. K56351

DEALER GUIDE TO AIRPLAY ACTION

TOP ADD-ONS

- 1 HOOKED ON YOU — Bread (Elektra K 12250) BR, RC, H, O, P, PS, S, T.
- 2 SWEET LOVE OF MINE — Johnny Mathis (CBS 5026) B, C, RC, F, H, M, O.
- 3 TOGETHER — O. C. Smith (Caribou CRB 4910) B, BR, CR, C, V.
- 4 = HOLD BACK THE NIGHT — Graham Parker & The Rumour (Vertigo PARK 001) B, BR, S, T, V.
- 4 = I DON'T WANT TO PUT A HOLD ON YOU — Berni Flint (EMI 2599) B, BR, C, P, S.
- 4 = WHODUNIT — Tavares (Capitol CL 15914) B, C, RC, F, H.
- 4 = ROCK BOTTOM — Lynsey de Paul & Mike Moran (Polydor 2058 859) C, D, M, PS, S.
- 8 = WE'RE ALL ALONE — Three Degrees (Epic EPC 5112) BR, RC, S, V.
- 8 = SUNNY — Boney M (Atlantic K. 10892) B, CR, D, S.
- 10 = ANOTHER FUNNY HONEYMOON — David Dundas (Air CHS 2135) RI, RL, D.

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 Forth

HIT PICKS

Mike Scott: WHODUNIT — Tavares (Capitol CL 15914)
 Mike Gower: BIDDING MY TIME — Badger (MCA 293)
 Tom Bell: GOODBYE MY LOVE — Jim Capaldi (Island WIP 6383)
 Chris John: I WANNA GET NEXT TO YOU — Rose Royce (MCA 278)
 Steve Hamilton: ONE OF THE POOREST PEOPLE — Caledonia (Polydor 2058 839)
 Jay Crawford: MUSIC MUSIC — Surprise Sisters (Good Earth GD9)

ADD ONS

JUMPIN AT THE WOODSIDE — Lady Flash (RSO 2990 229)
 EVERYBODY KNOWS — Beano (Decca F 13690)
 I WONDER WHO'S KISSING HER NOW — George Hamilton IV (Anchor ANC 1039)
 SWEET LOVE OF MINE — Johnny Mathis (CBS 5026)
 CARRY ME — Flintlock (Pinnacle P 842)
 IT'S YOU — The Manhattan (CBS 5993)
 TAKE A LETTER TO MARIA — Dandy Livingstone (Trojan TRO 7994)
 UNO MOMENTO — Show-Biz (Spiral SPF 7003)
 THINKING OF YOU — Paul Davis (Bang 006)
 A LITTLE GIVE A LITTLE TAKE — Carl Wayne (Target TGT 125)

Radio Hallam

HIT PICKS

Keith Skues: HOOKED ON YOU — Bread (Elektra K 12250)
 Roger Moffat: WHODUNIT — Tavares (Capitol CL 15914)
 Johnny Moran: SWEET LOVE OF MINE — Johnny Mathis (CBS 5026)
 Colin Slade: ROCK 'N' ROLL STAR — Barclay James Harvest (Polydor 2229 198)
 Ray Stuart: LET YOUR BODY GO DOWNTOWN — Martyn Ford Orchestra (Mountain TOP 26)
 Bill Crozier: JUMPIN AT THE WOODSIDE — Lady Flash (RSO 2090 229)
 Brenda Ellison: NEVER SHAKIN — Stevens (Track 2094 134)

Metro Radio

ADD ONS

RIO — Michael Nesmith (Island WIP 6373)
 ROCK BOTTOM — Lynsey De Paul & Mike Moran (Polydor 2058 859)
 SWEET LOVE OF MINE — Johnny Mathis (CBS 5026)
 ROCK AND ROLL STAR — Bubbly (Pye 7N 45673)
 FREE — Deniece Williams (CBS 4973)
 LIFE GOES ON — Faith Hope and Charity (RCA PB 0865)

Radio Orwell

ADD ONS

LET THE CHILDREN PLAY — Santana (CBS 5102)
 GOIN HOME — Average White Band (Atlantic K 10912)
 HOOKED ON YOU — Bread (Elektra K 12250)
 SATURDAY NIGHT SPECIAL — Brian Bennett Band (DJM DJS 10756)
 I'VE GOT LOVE ON MY MIND — Natalie Cole (Capitol CL 15912)

Pennine Radio

HIT PICKS

Stewart Francis: SATURDAY NIGHT SPECIAL — Brian Bennett Band (DJM DJS 10756)
 Peter Levy: STAY TO LOVE — Mary Mason (CBS 5056)
 Julius K. Seragg: I WANNA GET NEXT TO YOU — Rose Royce (MCA 278)
 Liz Allen: HOOKED ON YOU — Bread (Elektra K 12250)
 John Drake: FREE — Deniece Williams (CBS 4978)

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.

Radio 1

RECORDS OF THE WEEK

Simon Bates: LET YOUR BODY GO DOWN TOWN — Martin Ford Orchestra (Mountain TOP 26)
 Tony Blackburn: ANOTHER FUNNY HONEYMOON — David Dundas (Air CHS 2136)
 Paul Burnett: AIN'T NO SMOKE WITHOUT FIRE — Bugatti & Musker (Epic EPC 4755)
 David Hamilton: SEABIRD — Alessi (A&M AMS 7277)

Luxembourg

HOT SHOTS

Barry Alldis: \$7000 AND YOU — Stylistics (H&L 6105 073)
 Chris Carey: LOVE WILL KEEP US TOGETHER — Captain & Tennille (A&M AMEP 1001)
 Stuart Henry: ROCK 'N' ROLL STAR — Barclay James Harvest (Polydor 2229 198)
 Tony Prince: TOBACCO ROAD — Nashville Teens (SKY 1007)
 Peter Powell: IF YOU WERE THE ONLY GIRL IN THE WORLD — Paul Nicholas (RSO 2090 232)
 Mark Wesley: GIMME SOME — Brendon (MAG 80)
 Bob Stewart: TWO DOLLARS IN THE JUKEBOX — Eddie Rabbitt (Elektra K. 12247)

POWER PLAY

Another Funny Honeymoon — David Dundas (Air CHS 2136)

Beacon Radio

ADD ONS

JOHNNY HOLD BACK — Charlie (Polydor 2058 846)
 DANCE — Pure Prairie League (RCA PB 0829)
 WHODUNIT — Tavares (Capitol CL 15914)
 SWEET LOVE OF MINE — Johnny Mathis (CBS 5026)
 BECAUSE — Demis Roussos (Philips 6042 245)
 TOGETHER — O. C. Smith (Caribou CRB 4910)
 BACK TOGETHER AGAIN — Daryl Hall & John Oates (RCA PB 9053)
 RED LIGHT — Billy Ocean (GTO GT 85)
 SUNNY — Boney M (Atlantic K 10892)
 HOLD BACK THE NIGHT — Graham Parker & The Rumour (Vertigo PARK 001)
 I DON'T WANT TO PUT A HOLD ON YOU — Berni Flint (EMI 2599)

BRMB

ADDS ONS

I DON'T WANT TO PUT A HOLD ON YOU — Berni Flint (EMI 2599)
 HOLD BACK THE NIGHT — Graham Parker & The Rumour (Vertigo PARK 001)
 \$7000 AND YOU — The Stylistics (6105 073)
 TOGETHER — O. C. Smith (Caribou CRB 4910)
 SAY YOU'LL STAY UNTIL TOMORROW — Tom Jones (EMI 2583)
 WE'RE ALL ALONE — The Three Degrees (Epic EPC 5112)
 HOOKED ON YOU — Bread (Elektra K 12250)
 I LIE AWAKE (AND DREAM OF YOU) — Clover (Vertigo 6059 164)
 I WONDER WHO'S KISSING HER NOW — George Hamilton IV (Anchor ANC 1039)
 IF YOU WANT ME — Billie Jo Spears (United Artists UP 36236)

Capital Radio

CLIMBERS

YOU DON'T HAVE TO BE A STAR — Marilyn McCoo & Billy Davis (ABC 4147)

BECAUSE — Demis Roussos (Philips 6042 245)
 AIN'T GONNA BUMP NO MORE — Joe Tex (Epic EPC 5035)
 TOGETHER — O. C. Smith (Caribou CRB 4910)
 MERCEDES — Bob James (Polydor 2058 854)
 SUNNY — Boney M (Atlantic K 10892)

Radio City

HIT PICKS

Roger Blythe: JUMPIN AT THE WOOD SIDE — Lady Flash (RSO 2090 229)
 Norman Thomas: I'LL KNOW WHEN TRUE LOVE REALLY PASS BY — Drifters (Arista 94)
 Dave Lincoln: HOOKED ON YOU — Bread (Elektra K 12250)
 Phil Eason: CRIMINAL WORLD — Metro (Transatlantic Big 560)

ADD ONS

I WONDER WHO'S KISSING HER NOW — George Hamilton IV (Anchor ANC 1039)
 GOODBYE MY LOVE — Jim Capaldi (Island WIP 6383)
 WHODUNIT — Tavares (Capitol CL 15914)
 YOU ARE — Dolly Parton (RCA PB 9059)
 SWEET LOVE OF MINE — Johnny Mathis (CBS 5026)
 SAILIN — Kim Carnes (A&M AMS 7276)
 WE'RE ALL ALONE — Three Degrees (Epic EPC 5112)
 ENJOY YOURSELF — Jacksons (Epic EPC 5063)

Radio Clyde

HIT PICKS

Dave Marshall: SWEET LOVE OF MINE — Johnny Mathis (CBS 5026)
 Steve Jones: STAR MAN — Rosetta Hightower (Polydor 2058 858)
 Richard Park: I WANNA GET NEXT TO YOU — Rose Royce (MCA 278)
 Tom Ferric: LET YOUR BODY GO DOWNTOWN — Martyn Ford Orchestra (Mountain TOP 26)
 Brian Ford: STICK TOGETHER — Minnie Riperton (Epic EPC 5032)
 Bill Smith: GOIN' HOME — Average White Band (Atlantic K 10912)

CURRENT CHOICE

ENJOY YOURSELF — Jacksons (Epic EPC 5063)

ADD ONS

I DON'T WANT TO PUT A HOLD ON YOU — Berni Flint (EMI 2599)
 TOGETHER — O. C. Smith (Caribou CRB 4910)
 ROCK BOTTOM — Lynsey De Paul & Mike Moran (Polydor 2058 859)
 WHODUNIT — Tavares (Capitol CL 15914)

Downtown Radio

HIT PICKS

John Paul: HE'LL HAVE TO GO — Ry Cooder (Reprise K 14457)
 Trevor Campbell: ANOTHER FUNNY HONEYMOON — David Dundas (Air CHS 2136)
 Michael Henderson: BACK TOGETHER AGAIN — Daryl Hall & John Oates (RCA PB 9053)
 Brian McSharry: ROCK BOTTOM — Lynsey De Paul & Mike Moran (Polydor 2058 859)
 Candy Devine: DREAMIN' — Loleatta Holloway (Salsoul SZ 2022)
 Cherry Mellwaine: THINKING OF YOU — Paul Davis (Bang 006)
 Eddie West: SUNNY — Boney M (Atlantic K 10892)
 Lawrence John: I'LL ALWAYS CALL YOUR NAME — Little River Band (EMI 2591)
 Engineers: TAKE A LETTER TO MARIA — Dandy Livingstone (Trojan TRO 7994)

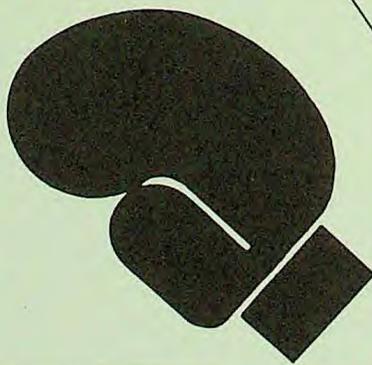
MUSIC WEEK TOP 50 SINGLES

WEEK ENDING MARCH 26th 1977

STOP PRESS...STOP PRESS...
ESS...STOP PRESS...STC

ALVIN CASH

"The
Ali Shuffle" BR 41



Marketed by



Breaking
fast

ONES TO WATCH

Andrew Gold
"Lonely Boy"



George Harrison
"True Love"



1	1	CHANSON D'AMOUR	Manhattan Transfer	○	Atlantic K 10886
2	2	KNOWING ME KNOWING YOU	Abba		Epic EPC 4955
3	5	SOUND AND VISION	David Bowie		RCA PB 0905
4	6	WHEN Showaddywaddy			Arista 91
5	NEW	GOING IN WITH MY EYES OPEN	David Soul	○	Private Stock PVT 99
6	8	TORN BETWEEN TWO LOVERS	Mary MacGregor		Ariola AA 111
7	3	BOOGIE NIGHTS	Heatwave	○	GTO GT 77
8	14	MOODY BLUE	Elvis Presley		RCA PB 0957
9	4	ROMEO	Mr. Big	○	EMI 2567
10	9	ROCKARIA	Electric Light Orchestra		Jet UP 36209
11	7	WHEN I NEED YOU	Leo Sayer	●	Chrysalis CHS 2127
12	10	BABY I KNOW	Rubettes		State STAT 37
13	26	OH BOY	Brotherhood Of Man		Pye 7N 45656
14	29	I DON'T WANT TO PUT A HOLD ON YOU	Bemi Flint		EMI 2599
15	22	SUNNY	Boney M		Atlantic K 10892
16	23	YOU'LL NEVER KNOW WHAT YOU'RE MISSING	Real Thing		Pye 7N 45662
17	13	THIS IS TOMORROW	Bryan Ferry		Polydor 2001 704
18	28	ANOTHER SUITCASE IN ANOTHER HALL	Barbara Dickson		MCA 266
19	17	SATURDAY NITE	Earth Wind & Fire		CBS 4835
20	48	RED LIGHT SPELLS DANGER	Billy Ocean		GTO GT 85
21	24	LOVE HIT ME	Maxine Nightingale		United Artists UP 36215
22	12	DON'T CRY FOR ME	ARGENTINA Julie Covington	●	MCA 260
23	20	MY KINDA LIFE	Cliff Richard		EMI 2584
24	35	HOLD BACK THE NIGHT/SWEET ON YOU	Graham Parker & Rumour		Vertigo PARK 001
25	45	LAY BACK IN THE ARMS OF SOMEONE	Smokie		RAK 251
26	41	GIMME SOME	Brendon		Magnet MAG 80
27	47	YOU DON'T HAVE TO BE A STAR	Melvin Mc Coy/Billy Davis		ABC 4147

**BARRY WHITES
GREATEST HITS VOL II**

...mmm
IT'S SO
SATISFYING

**BARRY WHITES
GREATEST HITS
VOLUME TWO**

CURRENTLY ON TOUR IN THE U.K.

ALBUM (BTH 8001) CASZ ZCBT 8001 CART Y8BT 8001

RECORDS

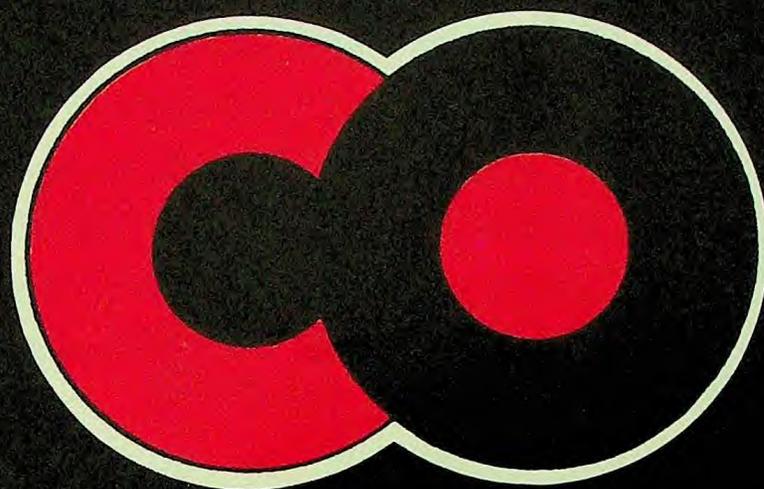
4

GOLD SINGLES FOR 99p

"Love Will Keep Us Together"
"Shop Around"
"The Way I Want To Touch You"
"Muskrat Love"
AMEP 1001

**TOGETHER ON AN E.P. FROM THE
CAPTAIN & TEENIE**

5 YEARS OF RECORD GROWTH



**DAMONT RECORDS
LIMITED**

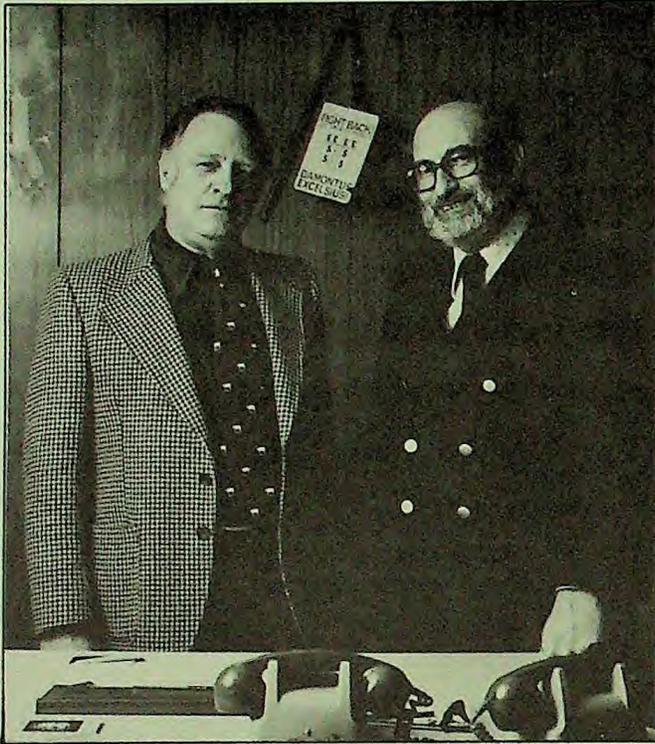
**CONCEIVED WITH A PLAN
OF SERVICE TO THE INDUSTRY.
A LEADING U.K. INDEPENDENT
PRESSING PLANT WITH AN ANNUAL
CAPACITY OF 8,000,000 RECORDS
TO INCLUDE PRODUCTION OF**

**STEREO
GOLD AWARD**

QUALITY-FLEXIBILITY-RELIABILITY

CAPTAIN STEWART
ARC 4147
YOU DON'T HAVE TO BE A STAR. Merilyn, McCon/Billy, Davis
37 47
"True Love"

DAMONT RECORDS 5TH ANNIVERSARY



DAVE MILLER & MONTY PRESKY

FROM A 20 YEAR FRIENDSHIP TO 8,000,000 RECORDS A YEAR. TWO INDEPENDENT RECORD MEN APPLY A COMBINED 50 YEARS OF INTERNATIONAL RECORD EXPERIENCE TO DEVELOP A VERTICAL LABEL DISTRIBUTION AND MANUFACTURING FACILITY IN THE U.K.

The record business is a continuing drama of change and mercurial success stories. Damont Records Ltd. celebrates its 5th year in business with a track record of solid growth that is a great source of pride to the people who have made its success possible.

Dave Miller and Monty Presky founded the firm in March 1972 with a dual role in mind of building a pressing plant with a budget label to fill the valleys of the industry's pressing demand, and thereby creating two profit centres to support a balanced year round manufacturing facility. The 'in-house' label, "Stereo Gold Award" has proven invaluable to maintaining a well trained staff of plant personnel without lay-offs when custom pressing is slack. Since the introduction of Stereo Gold Award records it is truly remarkable that over 10,000,000 L.P.'s have been sold in England through F. W. Woolworth, the label's exclusive U.K. retailer. After an invaluable start with Record Merchandisers handling their distribution, Damont have since developed their own "tag-item" inventory control system that yields an enviable 12 inventory turns per year in the 900 odd Woolworth stores that stock an average of 80 different S.G.A. albums at a given time.

Miller and Presky started in a 10' x 12' office "loaned" to them by Pye Records at A.T.V. House. With excellent financing by National Westminster Bank, the firm has since grown to a 12,500 square foot factory in Blyth Road, Hayes and has built out of retained earnings a plant with an annual capacity of 6,000,000 twelve inch records and a seven inch capacity of over 2,000,000 records. It is recognised in the

industry that the Damont plant has the lowest capital investment ratio to unit output in the U.K.

Including Sales, Book-keeping, Manufacturing, Warehouse and distribution personnel, the Damont payroll consists of 87 people.

The bulk of the Stereo Gold Award repertoire is supplied from Dave Miller's Damil Productions, U.S.A. Until recently the L.P.'s retailed at 50p. The recording quality is superb with new productions running the category gauntlet from disco to first class symphonic works by the London Philharmonic Orchestra. It is only possible to offer such expensive productions at a budget price as recording costs are defrayed by 18 foreign licences.

The plant presses at various times for the leading U.K. labels (including most majors and T.V. companies). Export pressing in container quantities to Scandinavia (particularly Sonet), provides an excellent help toward year round plant loading. Expansion plans call for a completely vertical factory unit in the immediate future.

The Organisation is rationalised for fast turn-around and have when required direct controlled distribution service to multiple outlets in the U.K. A simple E.D.P. system stores unit sales records for fast sales analysis and royalty reporting.

Presky and Miller have a long friendship going back to the launching of Pye's Golden Guinea label in 1959. Collectively, they can boast an excess of 56 years in the record industry, on both sides of the Atlantic.

Dave Miller had, in the early fifties, success in launching and charting hits with Bill Haley, The Four Aces, Al Martino, Monty Kelly and several other names of that era including the first E.M.I. U.S.A. No. 1 pop single with Eddie Calvert's "Oh Mein Papa". Miller went on to develop the Somerset catalogue spearheaded by "101" strings which, as an orchestra, sold over 50,000,000 L.P.'s in the U.S.A. alone. With Jules Malamud (then Somerset Stereo Fidelity U.S. Sales Manager) Dave Miller set up the machinery for N.A.R.M. This U.S. trade association is now the largest selling group of record merchants in the world servicing some 95,000 retail outlets. Miller then established

Miller International Schallplatten in Hamburg, that today employs over 300 people and is the leading budget record company in Europe. The German labels and factories were sold to M.C.A. in 1969 and Miller continues a very active role in the management of the firm. The Damont facility is the eighth manufacturing plant that Miller has built. He has personally produced over 700 L.P.'s and is still constantly in the studio. Miller is a U.S. citizen that resides primarily in London. His travels generally cover an excess of 150,000 air miles per year in trips to recording locations, monthly board meetings in Germany and trips to the U.S.A. and Japan.

Managing Director Monty Presky was born in London and graduated from London School of Economics in 1949. His record career was started with the only independent record company at that time in the U.K. which was the old Oriole Company which was subsequently sold to C.B.S. Presky, at the ripe old age of 25, was manager of the Oriole factory at Aylesbury. He joined the small, but highly spirited team at Pye in 1956 as production controller and eventually, under Louis Benjamin, was Golden Guinea label manager and played a very important part in the launching of the budget record concept in the U.K. He went on to become a director of Pye serving various executive functions such as MOR and classical repertoire A & R, studio manager, production and marketing director. Always at the centre of industry committees, he has served on the British Standards Committee (technical manufacturing standards), Industry Committee for Retail price maintenance and has recently been an important industry witness in the Copyright Revision Inquiry by the Board of Trade. Monty's keen interest in the industry at all levels lead to the development of friendships throughout the entire spectrum of the music industry.

Both Miller and Presky have taken advantage of their varied experience to train a highly efficient management team at Damont. All at Damont look forward to more satisfying years ahead as being an important factor in the most exciting industry in the world.

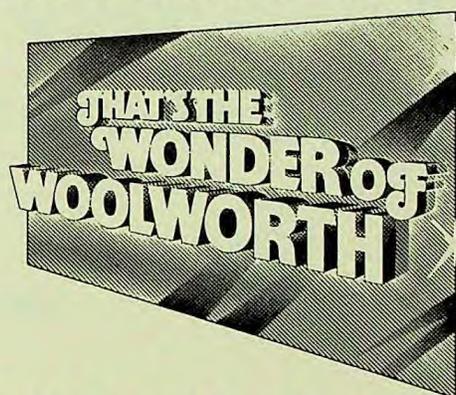


10,000,000 F.W. WOOLWORTH CUSTOMERS CAN'T BE WRONG

WOOLIES CONGRATULATIONS

To Damont Records—10 million sold in 5 years

Wonderful Value. Great Quality.



PART OF THE WONDER OF GOOD OLD WOOLIES

A UNIQUE DISTRIBUTION SYSTEM FOR A UNIQUE LABEL

The dilemma of costs in fielding a sales force to market a super budget L.P. to over 900 F. W. Woolworth branches was solved by Damont and F. W. Woolworth's Robert Egerton, Music and Record Buyer. A tag return system was developed where each item is pre-priced with a tag bearing the catalogue number. Each Woolworth music sales assistant removes the tag at the time of retail sale and puts it on a sheet that is mailed weekly by store to Damont. Each sheet is analysed by Damont personnel and the stock is boosted to the minimums laid down.

A performance sheet is maintained on each store whether the goods are in Spin-King racks or on the standard Woolworth counter browsers. This system is policed by three people including one field trouble-shooter. Testimony to its effectiveness is the fact that actual returns and distress stock are less than 1% of turnover. Egerton reports "that over 12 inventory turns per year can't be all bad".

**STEREO
GOLD AWARD**

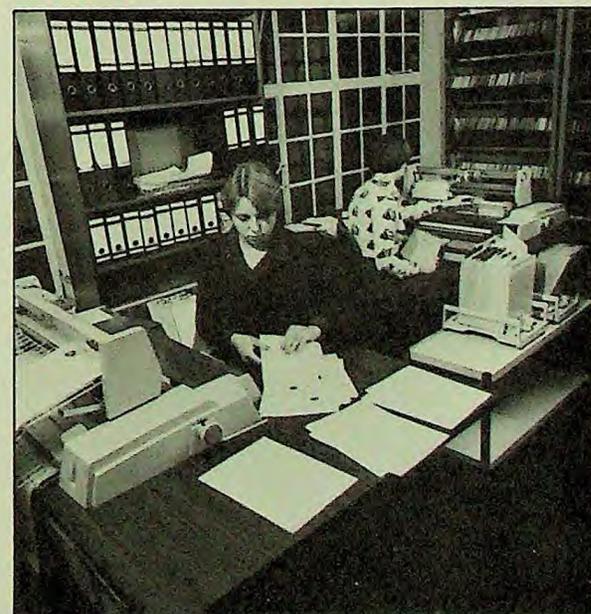


STEREO GOLD AWARD CATALOGUE PROFILE

The consistent sale of the S.G.A. repertoire is no commercial accident as each item is studied prior to its release for its potential in each area of the U.K.

Every important category of consumers' musical taste is represented to include children's favourites, current dance crazes, TV. and Broadway shows, travel, country and tributes to world renowned artists and composers. A tremendous part of the label's prestige comes from a group of releases featuring the London Philharmonic Orchestra. The catalogue is sourced from creative centres which include New York, Los Angeles, Nashville and London. The economics of high volume unit sales plus foreign license income make it possible to amortise recording costs in spite of an extraordinarily low retail price. The basic catalogue has been recorded under the direction of Dave Miller. Monty Presky makes a very decisive contribution as to the type of repertoire required.

Many individual items have passed sales of 300,000 units in the U.K. alone.



All billings and unit analysis are prepared on Burroughs L 5000 VR Computers. Aggregates are stored forward for royalty statements, inventory control and performance information on each store by region.

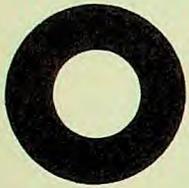
"And So Say All Of Us"

**CONGRATULATIONS
from the
10 YEAR OLD TO OUR
5 YEAR OLD FRIENDS AT DAMONT.**

WE SEND OUR LUV, AND BEST WISHES
FOR THE FUTURE TO
MONTY, DAVE & ALL AT DAMONT.

*P.S. You've Never Been The Same
Since You Left Us* 

RECORD MERCHANDISERS LTD.



*Garrod & Loftthouse
congratulates
Damont Records Ltd.
on their
5th Anniversary*

**The Directors and staff of Pye Records Ltd,
Precision Tapes Ltd, Tranco Ltd, and Marble Arch
Music Ltd, wish to express their highest personal
felicitations to the Directors and Staff of Damont
Records Ltd, on their outrageous achievement
of the 5th anniversary of
the Foundation of Damont Records Ltd.**



WEST BROTHERS · PRINTERS · LTD

congratulate

DAMONT RECORDS LTD

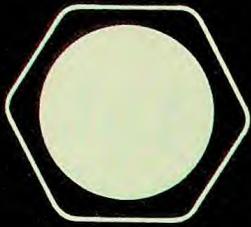
on 5 years of progress

and are happy to be

associated with them as their

record sleeve and label printer

WEST BROTHERS · PRINTERS · LTD *specialist printers to the recording industry*
212 Durnsford Road · London · SW19
Telephone: 01-947 2106-9 Telex: 25694



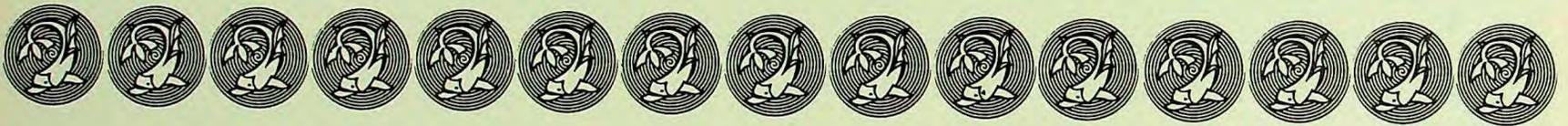
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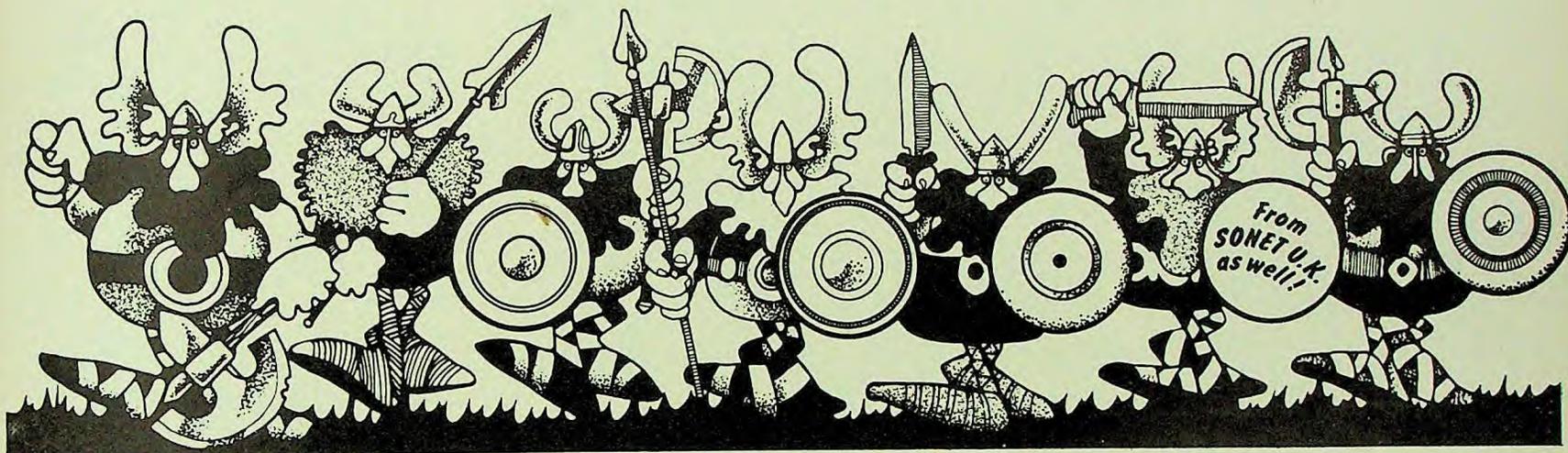
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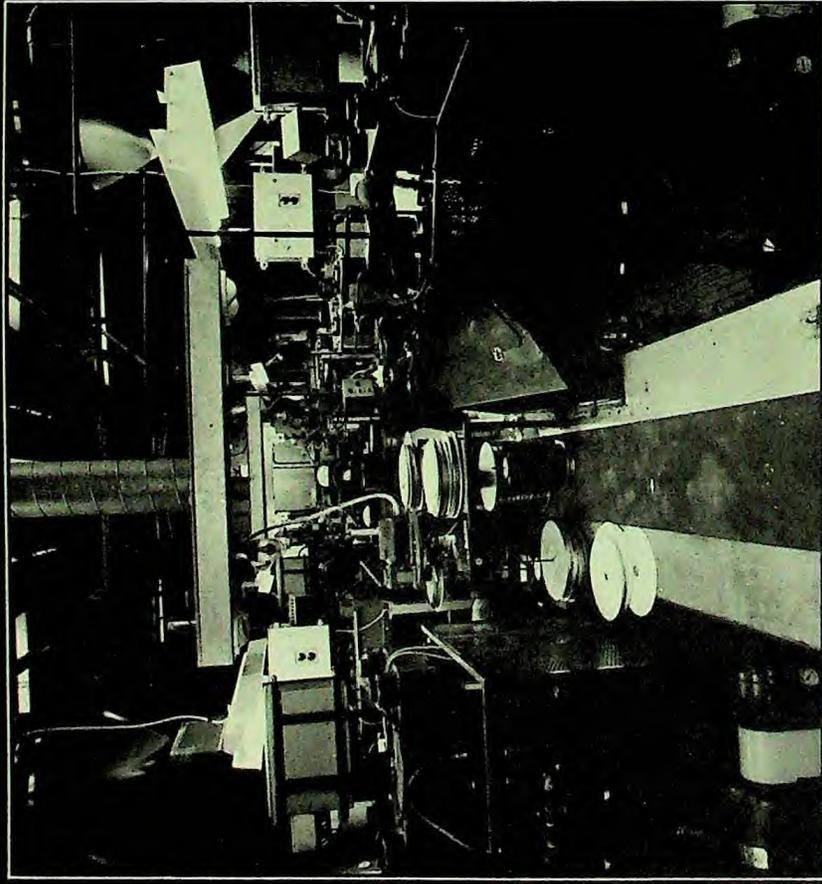
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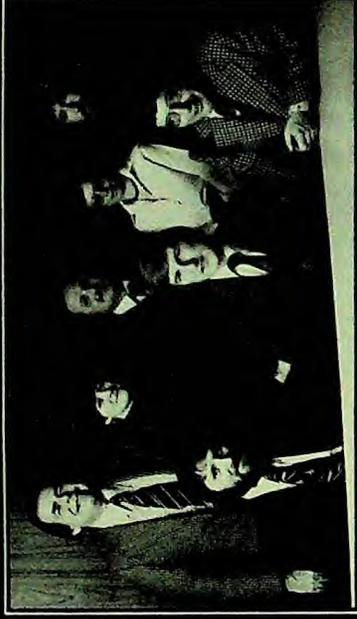
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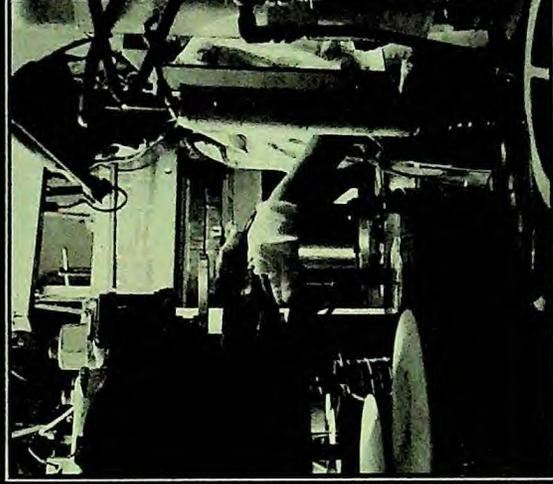


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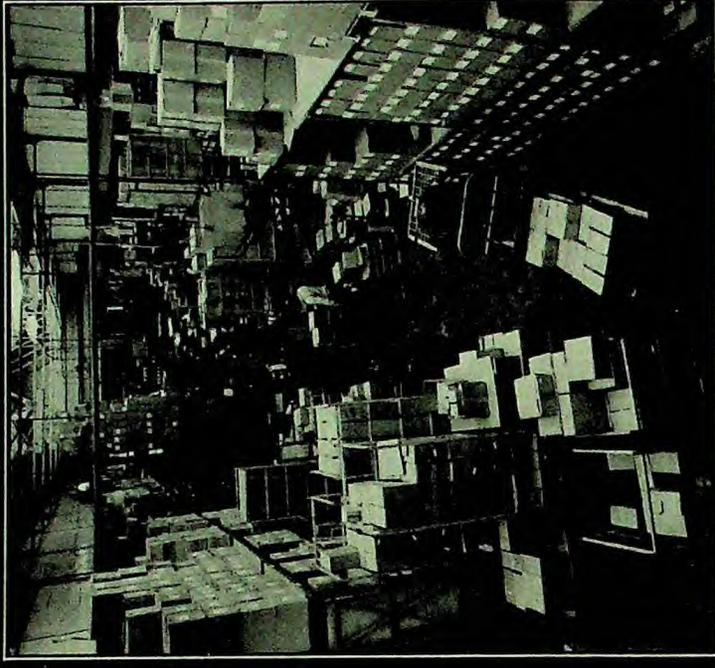


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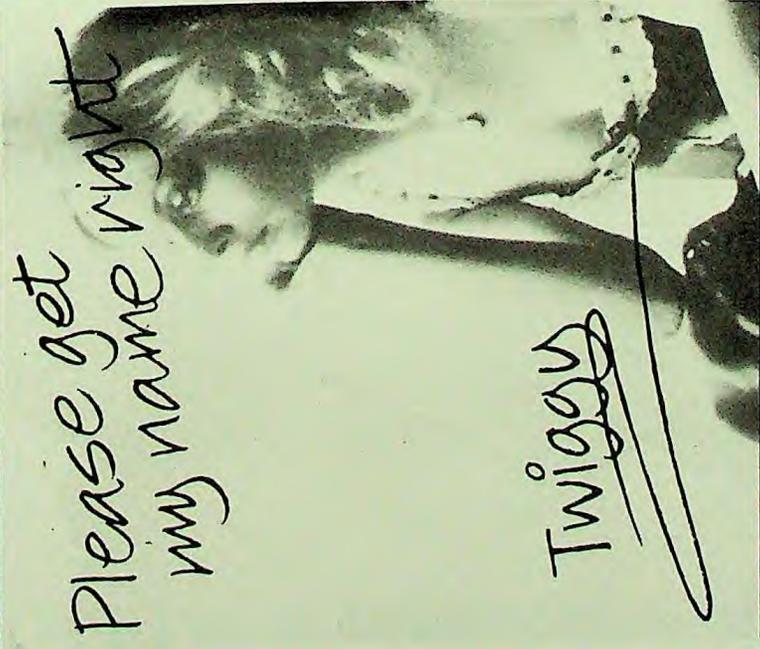
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- 28 27 CRAZY WATER Elton John Rocket ROKN 521
- 29 30 TEAR ME APART Suzi Quatro RAK 248
- 30 11 WHAT CAN I SAY Boz Scaggs CBS 4869
- 31 38 DOUBLE DUTCH Fatback Band Spring 2066 777
- 32 16 SING ME The Brothers Bus Stop BUS 1054
- 33 21 DON'T GIVE UP ON US David Soul Private Stock PVT 84
- 34 19 DON'T LEAVE ME THIS WAY Harold Melvin & The Blue Notes CBS 4909
- 35 31 LOVE IN C MINOR Cerrone Atlantic K 10895
- 36 15 DON'T LEAVE ME THIS WAY Thelma Houston Motown TMG 1060
- 37 50 MORE THAN A LOVER Bonnie Tyler RCA PB 5008
- 38 42 TIE YOUR MOTHER DOWN Queen EMI 2593
- 39 33 IN THE MOOD Ray Stevens Warner Brothers K 16875
- 40 32 GROOVY KIND OF LOVE Les Gray Warner Brothers K 16883
- 41 18 THEY SHOOT HORSES DON'T THEY Racing Cars Chrysalis CHS 2129
- 42 46 BECAUSE Demis Roussos Philips 6042 245
- 43 **NEW** RIO Michael Nesmith Island WIP 6373
- 44 **NEW** TOGETHER O.C. Smith Caribou CRB 4910
- 45 44 WELCOME TO OUR WORLD Mass Production Atlantic K 10898
- 46 **NEW** HAVE I THE RIGHT Dead End Kids CBS 4972
- 47 **NEW** ROCKBOTTOM Lynsey de Paul/Mike Moran Polydor 2058 859
- 48 **NEW** 7,000 DOLLARS AND YOU Stylistics H&L 6105 073
- 49 37 I'M QUALIFIED TO SATISFY Barry White 20th Century BTC 2328
- 50 **NEW** SOUTHERN NIGHTS Glen Campbell Capitol CL 15907

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PENNINE PICK

SWEET LOVE OF MINE — Johnny Mathis (CBS 5026)

ADD ONS

THE SOUL OF MY SUIT — T Rex (EMI MARC 16)
 STOP STOP STOP — Paul Jones (RCA PB 5005)
 I DON'T WANT TO PUT A HOLD ON YOU — Berni Flint (EMI 2599)
 ROCK 'N' ROLL STAR — Barclay James Harvest (Polydor 229 198)
 LOVE WILL KEEP US TOGETHER — Captain and Tennille (A&M AMEP 1001)
 SOUTHERN NIGHTS — Glen Campbell (Capitol CL 15907)

Piccadilly Radio

ADD ONS

WHERE IS THE LOVE (WE USED TO KNOW) — Delegation (State STAT 40)
 HOOKED ON YOU — Bread (Elektra K 12250)
 GOODBYE MY LOVE — Jim Capaldi (Island WIP 6383)
 ROCK 'N' ROLL STAR — Barclay James Harvest (Polydor 2229 198)
 HOLD BACK THE NIGHT — Graham Parker & The Rumour (Vertigo PARK 001)

Plymouth Sound

HIT PICKS

Ian Calvert: CATCH THE WIND — Sammy Hager (Capitol CL 15913)
 AIN'T NO SMOKE WITHOUT FIRE — Bugatti & Musker (Epic EPC 4755)
 HE'LL HAVE TO GO — Ry Cooder (Reprise K 14457)
 Carmella McKenzie: ROCK BOTTOM — Lynsey De Paul & Mike Moran (Polydor 2058 859)
 Peter Grieg: I'LL ALWAYS CALL YOUR NAME — Little River Band (EMI 2591)
 HOOKED ON YOU — Bread (Elektra K 12250)

Swansea Sound

HIT PICKS

Phil Fothergill: DO WHAT YOU WANNA DO — Francis Lycee (Creole Records CR 136)
 Bob McCord: MERCEDES — Bob James (Polydor 2058 854)
 Mike Hooper: I'LL ALWAYS CALL YOUR NAME — Little River Band (EMI 2591)
 Dave Bowen: SEABIRD — Alessi (A&M AMS 7277)
 Colin Mason: LET THE CHILDREN PLAY — Santana (CBS 5102)
 Jon Hawkins: WE'RE ALL ALONE — Three Degrees (Epic EPC 5112)

ADD ONS

SUNNY — Boney M (Atlantic K 10892)
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Radio Tees

HIT PICKS

BY THE LIGHTS OF CYRIAN — David McWilliams (EMI 2586)
 WIZARD MAN — Procul Harum (Chrysalis CHS 2138)
 Tony Gilham: GOODBYE MY LOVE — Jim Capaldi (Island WIP 6383)
 David Hoare: WHERE WERE YOU WHEN I NEEDED YOUR LOVE — The Foundations (Summit SU 100)
 Dave Gregory: OH MY DEAR ROSE — Magna Carter (GTO GT 82)
 Alastair Pirrie: UP IN THE WORLD — Clifford T. Ward (Mercury 6007 132)
 Ian Fisher: HOOKED ON YOU — Bread (Elektra K 12250)
 Brian Anderson: BILLY THE KID — Charlie Daniels Band (Epic EPC 5012)

Radio Trent

ADD ONS

TEAR ME APART — Suzi Quatro (RAK 248)
 HOLD BACK THE NIGHT — Graham Parker & The Rumour (Vertigo PARK 001)
 GIMME SOME — Brendon (Magnet MAG 80)
 MORE THAN A LOVER — Bonnie Tyler (RCA PB 5008)
 IF YOU WANT ME — Billie Jo Spears (United Artists UP 36236)
 STICK TOGETHER — Minnie Ripperton (Epic EPC 5032)
 FREE — Deniece Williams (CBS 4973)
 CRIMINAL WORLD — Metro (Transatlantic BIG 560)
 BY THE LIGHTS OF CYRIAN — David McWilliams (EMI 2586)

Radio Victory

HIT PICKS

Glen Richards: LET THE CHILDREN PLAY — Santana (CBS 5102)
 Chris Pollard: WE'RE ALL ALONE — Three Degrees (Epic EPC 5112)
 Nicky Jackson: SLEEPWALKER — Kinks (Arista 97)
 Dave Christian: LONG TIME — Boston (Epic EPC 5043)
 Eugene Fraser: SAILIN — Kim Carnes (A&M AMS 7276)
 Andy Ferriss: HE'LL HAVE TO GO — Ry Cooder (Reprise K 14457)
 Chris Rider: GET CLOSER — James & Bobby Purify (Mercury 6167 500)
 Anton Darby: LONELY BOY — Andrew Gold (Asylum K 13076)

ADD ONS

WARM SWEET BREATH OF LOVE — Horslips (DJM DJ5 10754)
 SOLSBURY FILL — Peter Gabriel (Charisma CB 301)
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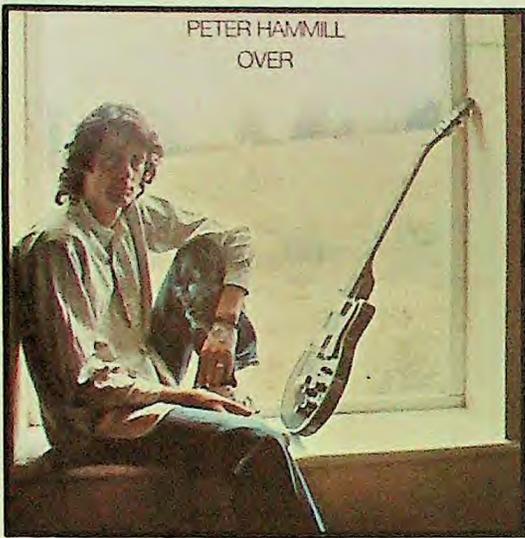
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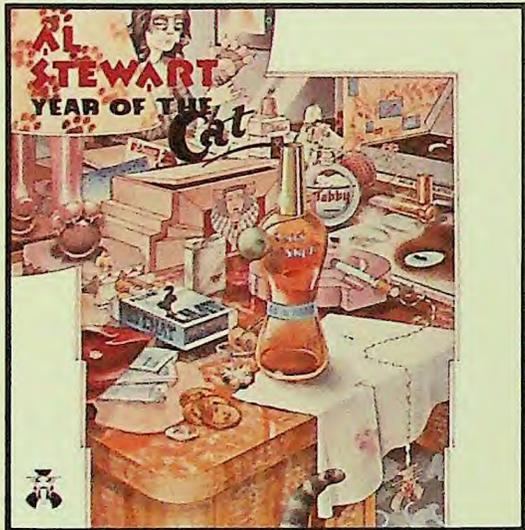
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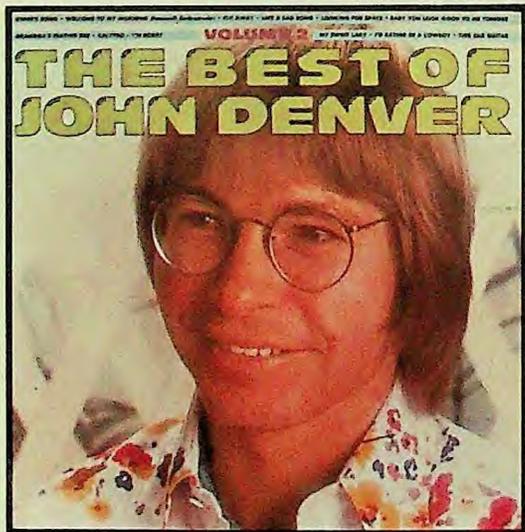
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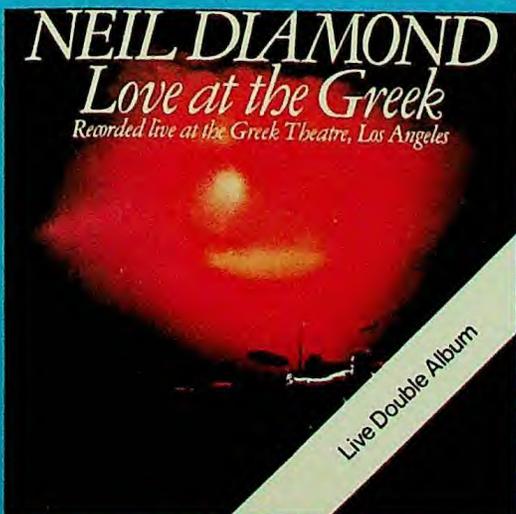
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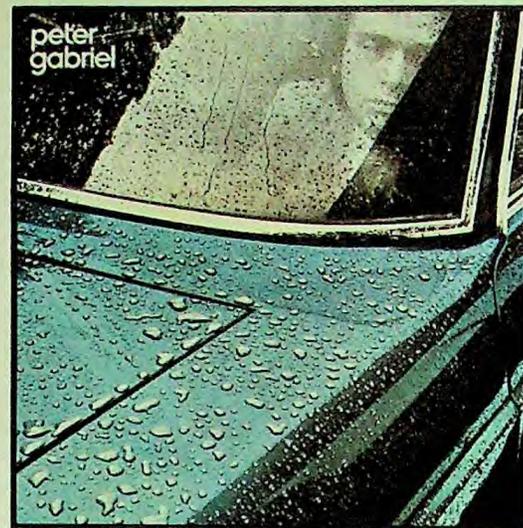


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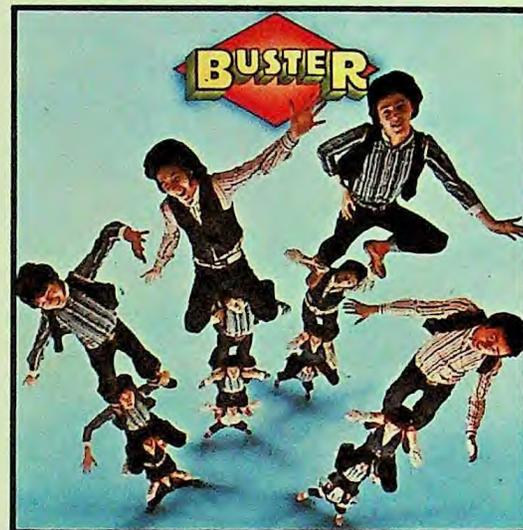


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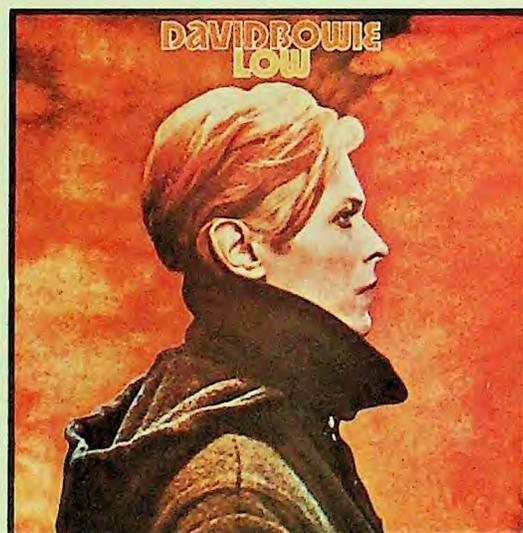
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- 84 A LITTLE BIT MORE Dr Hook Capitol E-ST 23795 TC.EST 23795 TC.EST 23795 8X.EST 23795
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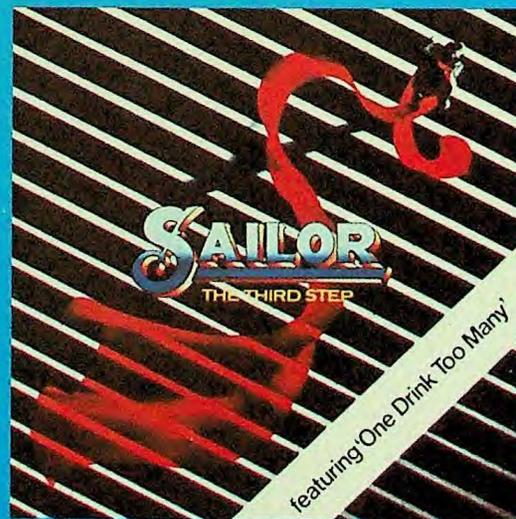
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ALBUM REVIEWS

POPULAR

THE EVERLY BROTHERS

Living Legends Warwick WW 5027. Collections of nostalgia by yesteryear giants being the fashion of the moment, there is bound to be a big demand for this generous 24-track compilation. It is taken from their earliest Cadence material recorded during 1957-60, which produced such classics as Wake Up Little Susie, Bye Bye Love, When Will I Be Loved and Bird Dog, which with other classics which are dotted throughout a notably well compiled double-dozen tracks. With Warwick putting its usual thorough tv campaign behind the release, except the Everlys to enjoy a new burst of popularity on the lines of the Beach Boys and Shadows.

TWIGGY

Please Get My Name Right. Mercury 9102 601. Producer: Tony Eyers. Last year Twigg, the model-turned-actress-turned singer, surprised everyone by coming up with an album of surprising strength, with a good choice of material, and which showed her to have a pleasing voice. Her follow-up, Please Get My Name Right, also produced by Tony Eyers (of 5,000 Volts fame) continues the pattern and should satisfy the lady's fans. Twigg has again selected a number of songs of instant commerciality the majority of which have been written by relatively unknown composers. My Town by the McGarrigle Sisters is probably the best known of the bunch, along with I'll Be Doggone. The singer's frequent TV appearances, and forthcoming concert tour, should help promote this album.

VARIOUS ARTISTS

Rock On. Arcade ADEP 27. While most mainstream UK record companies today approach the repackaging of oldies with concern for historical perspective and documentation, the TV merchants often maintain the "rag-bag" approach, witness K-Tel's (very successful) Heartbreakers, now Arcade's Rock On. The repertoire vintage here is roughly mid-Fifties through to early Sixties, and a couple of the 20 tracks (Danny & The Juniors' At The Hop and Dion's Runaround Sue) have been re-issue hits recently. No particular theme is evident, with the Surfari's beach instrumental, Wipeout, mixing with the New Orleans r&b of Lloyd Price's Stagger Lee, for example, and Lesley Gore's punchy pop classic, It's My Party, alongside the Big Bopper's creaky Chantilly Lace. Others represented include Bruce Channel, Jerry Lee Lewis, Paul & Paula, Brenda Lee, Johnny & The Hurricanes and Buddy Holly. It's a fine party record, mainly for those in their mid-twenties and upwards, and Arcade's TV campaign will punch home the message.

CLIFF RICHARD

Every Face Tells A Story. EMI EMC 3172. Producer: Bruce Welch. Richard's follow-up to his 1976 success I'm Nearly Famous, and critical reaction towards this album has been equally good. The singer succeeds once and for all in throwing off his previous Eurovision-type image. The LP is a commendable blend of up-tempo numbers including his new single hit, My Kind Of Life, Give Me Love Your Way and Try A Smile, and tender ballads such as When Two Worlds Drift Apart, and Clifford T. Ward's song, Up In The World. A great album — Richard and Welch are a winning combination, and this

record consolidates Richard's reputation as Britain's most consistent pop singer.

FATS DOMINO

20 Greatest Hits. United Artists UAS 29967. Compilation: Tim Read. The Fat Man comes to Britain as this UA package of his best recordings surfaces. The two events are clearly linked, and the album is fine documentation — thankfully in mono — of the living legend's legacy to rock & roll, from his first record in 1949, The Fat Man, through classic originals from the Fifties like I Hear You Knocking, Ain't It A Shame, Blue Monday and I'm Walkin', to the last of his Imperial sides, circa 1961, such as Jambalaya and Let The Four Winds Blow. Sleeve is attractive, and there is full annotation of the contents. As a single album, this is probably the definitive Domino.

MICHAEL CHAPMAN

Michael Chapman Lived Here 1968-1972. Cube GNAT 1. Producer: Gus Dudgeon. Chapman is one of those British 'originals' whose music has been largely ignored by all but a small cult following. Which is a shame because both as a songwriter and guitar stylist he has plenty to offer. The tracks compiled on this LP were laid down, as the title suggests, in the late-Sixties and early-Seventies during his spell with Cube, and they make a fine introduction to the man's gritty, down-to-earth approach, which combines elements of both folk and rock music. His electric ragtime picking is the most striking facet of his talents, but songs like Postcards of Scarborough and Wrecked Again with their grimy images of dour loneliness are immediately striking. A well put together collection and well worth stocking.

FRANK SINATRA

Sinatra Sings. Music For Pleasure MFP 50320. A superb budget album featuring Sinatra during a period which many people still consider to be his finest hour. The programme gets off to a swinging start with the perennial I've Got You Under My Skin, featuring Nelson Riddle's superb arrangement (and still a highspot in Sinatra's concert appearances). The remaining 11 tracks are vintage Sinatra, including Witchcraft, Nice 'n' Easy, Almost Like Being In Love, Learnin' The Blues, How About You? and River, Stay 'Way From My Door. The content alone should sell the album but the packaging with extensive sleeve notes and actual recording dates should be a major consumer attraction as well. A great LP for Sinatra aficionados and pop fans alike.

URIAH HEPP

Firefly. Bronze ILPS 9483. Producer: Gery Bron. With the addition of vocalist John Lawton and bassist Trevor Bolder, the lineup of Uriah Heep has been musically strengthened. The first album from the band for nearly a year features six Ken Hensley compositions, and one Lee Kerlake song. The personnel changes shouldn't affect the band's popularity if their recent sell-out UK tour is any criteria to go by, and this album should benefit accordingly. Some of the tracks are even quite melodic compared with the band's previous albums and Heep are in danger of losing their reputation of being Britain's loudest rock band!

ULTRAVOX!

Ultravox! Island ILPS 9449. Producers: Brian Eno, Ultravox and Steve Lillywhite.

Recorded at Island Studios last Autumn, this nine-track album has all the ingredients that will make for success in 1977. The five-piece group are definitely well placed at the sophisticated end of the new wave explosion, with carefully constructed image and well-crafted production bringing across a high-energy, low-life feel with a sharp cutting edge. Life At The Rainbow's End is full of contempt for the ageing superstars of rock, while the Wild The Beautiful and the Damned is a powerfully-played anthem for the bored and threatening youths of the so-called blank generation. Some of the best musicians to come out of the new wave, Ultravox's image and songwriting should pull them through to big sales this year.

FRANK SINATRA

With The Tommy Dorsey Orchestra. RCA Starcall NL 11586. Very young Frank Sinatra here, and an album more for his die-hard fans (who are still legion) rather than the average record buyer. The singer's days with Tommy Dorsey were of course crucial to his developing career and this mid-price LP hints at what was to come in the later years. Included amongst the 12 tracks are Polka Dots and Moonbeams, Fools Rush In, Imagination, Violets For Your Furs and Sinatra's own composition, This Love Of Mine. His versions are all acceptable but lack the sparkle that he gave to the same songs during his Capitol and Reprise eras.

DEAF SCHOOL

Don't Stop The World. Warner Bros K56364. Producer: Rob Dickins. Warners must now have sufficient confidence in the group that this album will be bought on name value alone, for the outer sleeve gives no information other than the album title. All relevant information including track listing is on the inner sleeve — which makes for display problems. The group, with its bizarre outfits, offbeat stage presentation and a growing college circuit reputation, don't entirely fulfill the promise of Second Honeymoon, their debut effort. Some of the surprise and versatility are missing as are songs of substance, the dramatic Taxi being an exception, and although Deaf School doesn't court easy popularity they sound on this album like a group of singers looking for a discernible melody.

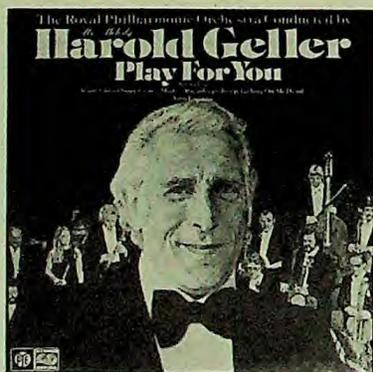
MISCELLANEOUS

FATS WALLER

Fractious Fingering RCA Starcall NL42011. Producer: Mike Lipskin. Although none of Waller's commercial favourites are featured on this 16-track collection, his unique gift to imbue any kind of material with swinging good humour is well to the fore vocally on songs like Curse Of An Achin' Heart, S'Posing and Swingin' Them Bells. His prodigious piano playing and the fine back-up musicians contribute excellent jazz moments. A thoroughly entertaining collection, all the better for its lack of familiarity.

DEAR PETE MURRAY,
WYN CALVIN,
RADIO STATIONS . . .

Radio Birmingham
Radio Brighton
Radio Bristol
Radio Cleveland
Radio Derby
Radio Humberside
Radio London
Radio Manchester
Radio Medway
Radio Merseyside
Radio Nottingham
Radio Oxford
Radio Sheffield



Radio Solent
Radio Stoke-on-Trent
Radio Wales
Beacon Radio 303
Radio Hallam
L.B.C.
Manx Radio
Radio Orwell
Penine Radio
Plymouth Sound
Swansea Sound
Thames Valley Radio

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Yours sincerely,
HAROLD GELLER
(Mr. Melody)

*The Royal Philharmonic Orchestra, conducted by Harold Geller, play for you. Pye NSPLX 41053. The first concert is at The Dome, Brighton, on Friday 20th May.

Further information from Robin Hurst Associates, 01-427 9444.

The needletime debate

FROM PAGE 20

increase, possibly to five percent. Smith says that he would be "absolutely opposed" to any increase, contends that there shouldn't be any minimum requirement. "In the view of the IBA, I would have thought that there would more likely be a minimum on news content, but I think the IBA look upon us as being responsible people who don't need to be told what to do."

City, like the other ILR stations sticks mainly to promoting concerts by British performers because of reciprocal MU agreements with America, and although City may like to record Barry White this week, the station has to be content with a co-promotion.

The concert business can be either a profit or loss centre, depending on the artist. City usually do everything from booking the hall to selling the tickets, although Smith says that usually about 20 percent of the tickets are given away to hospitals in the area. Primarily, he says the purpose of the concerts was to try and re-establish Liverpool as a concert venue for major touring artists. To this end he has been

largely successful.

Regardless of any move by the MU, Smith plans to continue promoting and recording concerts, as well as recording sessions in the large studio in the basement at City. "I think that in many ways, the MU has had a good deal from the radio stations. We are required to spend three percent of our net revenue on live musicians, and every year, the amount of revenue has approximately doubled."

There are many other factors to be taken into account when looking at the question of needletime, although for the time being, it looks as though the rules and regulations will stay the same. In the Whiford Report, the following was noted: "We take the view that the present system under which the Tribunal has jurisdiction is satisfactory and, therefore, do not recommend any change in relation to the question of needletime." It is understood that the Anna Committee Report, due to be released in early April is more favourable in its attitudes towards the radio companies, and has disregarded many of the objections of the music bodies such as PPL and the MU.

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STUDIO SCENE

covering the professional recording studio world

THIS YEAR's European Audio Engineers Society convention and exhibition — the 56th to date — was held in the romantic capital of the world, but the hard facts of the event were what occupied the attention of those exhibiting there. The financial facts probably most concerned the British contingent, whose pounds sterling seemed to buy so very few francs, and who were possibly the most acutely aware that Paris is a city as expensive as it is beautiful.

However thanks to the Association of Professional Recording Studios and its thirty or more months of behind the scenes work on persuading the British Overseas Trade Board of the value of British firms' presence at this event, all but one of the 19 which did attend — forming the biggest single national section of all — received a BOTB subsidy. The APRS was itself represented at AES for the first time, with chairman Jacques Levy and secretary Edward Maskek in turn manning the small but prominently placed APRS table from which they gave away copies of the Association's English/French booklet on the British exhibitions and its directory of APRS member studios in this country. They also took some two dozen cash orders for the £16 Oxford University Press edition of *Sound Recording Practice*, the comprehensive handbook of studio engineering sponsored by the Association. The command that many French, German and Scandinavian engineers have of technical English was obviously greater than most English speakers' command of continental languages, but it was clear that had translations of the book been available sales would have been even better.

The opening of the exhibition was inauspicious. Just as exhibitors who had hired rooms at the Hotel Meridien as demonstration suites were setting up their gear (much of which had only been brought there after some difficulty and delay) the Parisian authorities abruptly ordered them all out, and announced that because of the fire risk no equipment was to be operated in any of the rooms. Bewildered and more than somewhat disgruntled exhibitors — who included Scenic Sounds, and Soundcraft Electronics from Britain — were told to set up as best they could on the patently inadequate space available on a mezzanine floor which formed a broad balcony over the hotel's reception area. Signs to direct visitors (who may have had a puzzling time following the AES printed instructions on how to find the demo rooms on the second to eighth floors) attention to this ad hoc display were not very effective, and it took a couple of days for word to get round that the missing exhibitors could be found in that spot. The explanation for the sudden ruling appeared to be that the Paris fire authorities had been panicked by reports of the major blaze at a similar exhibition in a Moscow hotel the previous weekend. For a short while on the Tuesday morning, the day after the official opening on March 1, the police cleared everyone from the lower exhibition floor while they minutely examined all the equipment there.

Despite all such happenings, the

Britons in force at AES

verdict of most firms at the end of the four days was that their attendance had been worthwhile. For both the old hands from Britain, and the first-time British AES exhibitors (all of whom said that they decided to come directly as a result of the APRS encouragement and the BOTB financial aid) there was a satisfying amount of interest from overseas buyers. Without exception they were warm in their praise of the work put in on their behalf by the APRS as an organisation, and Masek and Levy as individuals 'on site'. The association is sending the British exhibitors a questionnaire on all aspects of this AES, from which a report to the British Embassy in Paris and the BOTB here will be prepared.

One of the lecture sessions was given (in French) by Jean Bonzon, chairman of the AES French section and dealt with the history of recorded sound. There was a small

Edited by

TERRI ANDERSON

but interesting display of old audio equipment on the main exhibition floor, with loans from the city's Antique Audio Museum. These included a Bell transmitter — the first audio device to be manufactured — and a variety of loudspeakers, microphones, and even a very old tape recorder (threaded with a very modern tape!) including what must have been one of the most decorative speakers ever — a Rhodoid membrane in an artistic 'Twenties wrought iron frame.

The technical sessions were very

well-attended, as were most of the workshops. These included excursions to the Pompidou Centre, with its space age design and complex of audio and visual studios among its attractions; to the Telediffusion de France laboratories; the Maison de Radio France; the Pyral tape factory; and the newly-built and already well-known Vogue studios at Villeteaneuse.

As a follow up to last year's interesting demonstrations of the SQ quadrophonic system at the AEZ in Zurich, a paper and demonstration were given in Paris to introduce the new CBS technical division baby — the Ghent microphone system for SQ recording and broadcasting. Benjamin Bauer, the inventor of the Ghent system, lectured on the unique nature of the development, which permits quadrophonic sound pick-up at a single point in space. Other manufacturing involvement in quadrophonic sound was muted,

and the topic was not one very much discussed. Little or no emphasis was placed on quadrophony by exhibitors.

However, coincidental to the current London exhibition of the wonders of laser beams, including the three-dimensional light image or holograph, a paper was delivered by two French technologists on 3D stereophony — describing it as holophony, or the audio counterpart of holography. They gave accounts of some experiments which are reported to provide that audio perception is tridimensional. The final session, under the title Studio and Recording Technology, was probably the most popular, and the papers included that from Robin Bransbury, developer of Cadac's CARE automation system, and a description of one of the few very new pieces of technology on show the Pulse Code Modulation (PCM) tape recorder, which will allow as many or more tracks to be recorded on one tape as at present but to occupy a much narrower space; this being a consideration of some weight when the enormous volume of tape used by the industry as whole is considered.

Product round up

THE A-Z of audio electronics from Acousmat Apollo to Zoot Horn, was tastefully disposed around 84 stands; this concentration of sophisticated hard and software must have been almost priceless, even if here and there the need to promote new product had meant that gleaming, well-designed cabinets and facades were empty shells, there having been no time to fill them with the newly-developed electronics which belonged behind the pots and faders. One example was the neat little mixer from **Itam** — so new that the metalwork of the case had only been completed the day before the exhibition opened; and all the knobs and push buttons were merely glued into place, with nothing but fresh air to connect with. By the last day the inquisitive fiddling of exhibition visitors had resulted in most of the buttons being pushed, and this had resulted in most of them disappearing into void behind, to leave a series of neat circular holes. However, this new flexible mixer series does really exist, does really work, and attracted quite a lot of interest. Also on the stand was a new tape deck which serves the demand for a lower cost 16- or eight-track one inch recorder. **Allen and Heath/Brennell** were showing, for the first time, a new eight channel studio setup, comprising a 16 into eight console and one inch Mini 8 recorder. Also on show was the new 12 channel stereo studio console, with 12 direct outputs from the inputs. **Audio and Design Recording**, which has securely established the Scamp modular system, are specialists in the development and production of such vital accessories as compressors, expanders and equalisers; their list of users in the UK is fairly impressive, and, as Len Lewis — UK representative, and surely one of the most energetic men at the convention — remarked, the

company is one British firm which takes the question of export business very seriously, and has been having healthy results from efforts to keep personal contact with European markets. Apart from the Scamp 19 inch modular rack system — developed to combat the sting of inflation by constructional economies — new items on the stand were the SO 1 compressor-limiter, a further development of the F700 series; the SO4 parametric equaliser, and a Scamp quad-channel LED display column (LED display being a product increasing in popularity with manufacturers, as other stands at AES evidenced).

In one area of audio ware alone, that of the mixing console, the range of specifications, refinements, additional facilities and so on is staggering to all but the most acute technical brain, but the range of prices is easy to note, if intriguing to contemplate — a 24-track capability being purchasable for £5,000 or £50,000, or a range of figures in between. Examples of both extremes in price tags were to be seen at this AES. **Soundcraft Electronics** were exhibiting the former in the shape of their series II console (a 24 into eight standard model with carbon track faders, VU meters and external power supply carries a dealer price of £3,085). Soundcraft use the system, common in the U.S., of selling through dealers, offering them good discounts. The retail price of this standard console thus approaches £5,000 usually, and numerous variously priced options are available. The well known Series I mixer, the first to be built as a road mixer in a strong aluminium flight case was also there, but as managing director Philip Dudderidge remarked wearily during his 12 hour, dinnerless stint at the stand one day, the company (the only one for various reasons not to get the BOTB subsidy and therefore paying



THE SOUNDRAFT Electronics Series II mixer.

more than other Britons for being there) was well supplied with orders, and was exhibiting to keep the name in everyone's eye.

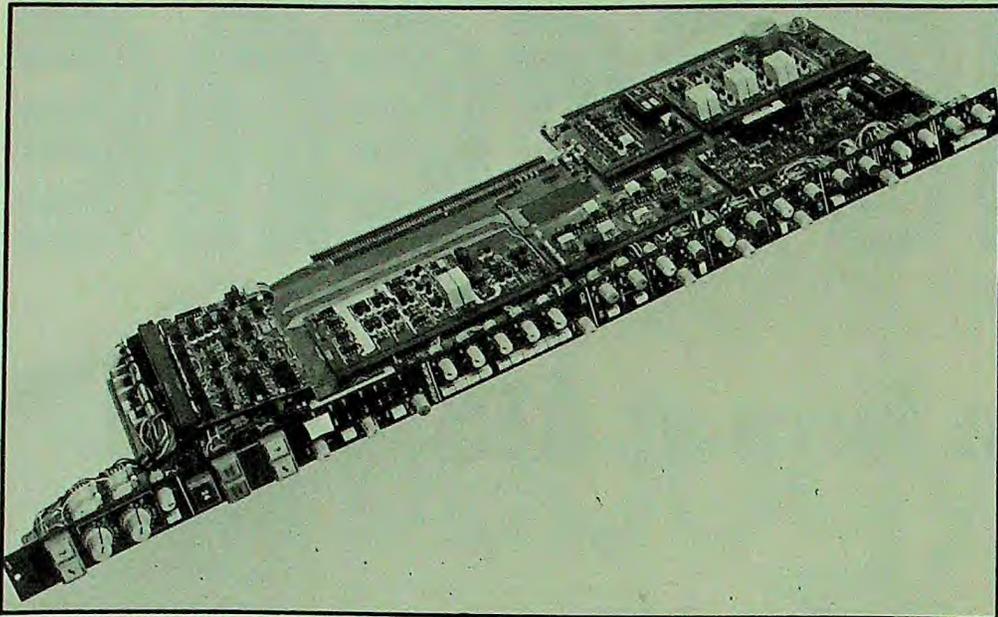
The new desk from the new company **Audio Kinetics** (co-owned and run by Ian Southern whose name is well known from his previous ventures with Sonaplan) was an unashamedly up-market creation which will bring the buyer no change out of £50,000. This 40-in, 32-out 'connoisseurs' console was one of two (the other being a Raindirk desk). These are British exhibits with the in-line module originally developed by MCI and more recently seen on the Harrison desk. Southern, who is unabashed by the price of his product and can talk convincingly about the features which justify the cost, with co-director and tame electronics wizard Colin Sanders, have come up with a concept which allows total integration of recording routine controls. This AK400 production console, however, eschews the idea of having everything on one board, and has subdivided to avoid the necessity of replacing a complete board if one

thing goes wrong. One component is a brand new equaliser for which Sanders takes the inventor's honours. **Raindirk's** first **Quantum** mixer has been sold to Arrow studios, Manchester.

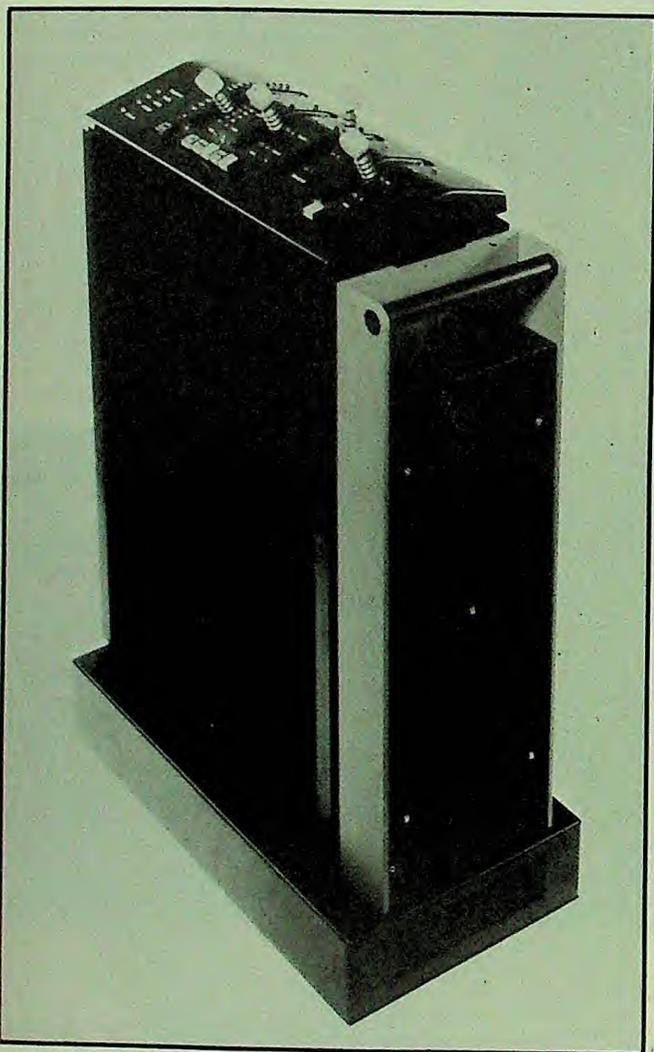
The **EMT Electronic Reverberator** which caused quite a stir at last year's European AES, and has been seen at several audio exhibitions since, was again on show, and F. W. O. Bauch recently announced their introduction of this strikingly designed solid-state piece of inventiveness to the UK. **Trident Audio Developments** were again showing the fully modular **Fleximix** mixer system, and were also featuring the **Ledmeter** system, which can be mounted on or even built into the **Fleximix** in multiples of the PLM 14 single card module if required, or can stand apart in its own simple box construction. **Audix** and **Tweed Audio** were both exhibiting product which was more broadcast than studio oriented. The former were showing the **MXT 1000** mixer for the first time abroad, and the latter, on the premise that the market for studio equipment in

TO PAGE 40

STUDIOSCENE



AUDIO KINETICS AK 400 console module.



THE EMT 250 electronic reverberator.



THE MIDNIGHT Audio alignment Oscillator was on the stand of their agents, Audio and Design Recording.

FROM PAGE 39

Britain was static or shrinking, and that "the tv companies are the ones with the money" was exhibiting a range of production which reflected an interest in broadcast and in foreign sales. Cadac men Clive Green, Adrian Kerridge and Robin Bransbury were showcasing the new CARE automated recording/remix equipment, with the first such system having been installed in London just before AES. They reported considerable interest, and both they and Neve's large contingent of marketing men were happy to spread awareness among visitors that the two most interesting and arguably most practicable automated systems were British developments. While Cadac was hard at work explaining and extolling its V-CAT's, Neve was doing equally well laudable international sales work on the Necam system; its chief developer Geoff Watts was present on the Neve stand to talk visitors through a film of his introductory demonstrations of the system in London. The large stills on the stand included pictures of AIR, London's Necam desk (the first to be installed in a studio), which was commissioned recently. Les Lewis of Neve a veteran among international salesmen, voiced the feeling of most exhibitors is remarking that he expected to be getting the tangible benefits of exhibiting at AES for the next six months. David Hawkins of Scenic Sounds in London, and Larry Blakely of DBX in Massachusetts were among those who had to swallow the decision about demo rooms, and did sterling work on the mezzanine floor showing a range of dbx noise reduction products (including that impertinent but effective K9-22 replacement for Dolby Cat 22) and items from other manufacturers for whom Hawkins is

tete-a-tete

BRITISH EMBASSY officials in Paris, and Overseas Trade Board representatives who flew from London to look in on British exhibitors at the Hotel Meridien, accorded the APRS a courtesy which has much appreciated by the Association's secretary, Edward Masek — he had not so long before written them an icily polite reminder of what the association and its members were doing for the British export trade baulked in their intention of holding demonstrations of their equipment several exhibitors could not resist going ahead with a few quick demos anyway, and the glorious strains of Beethoven's Ninth drew little crowds of rapt appreciators to a spot under the balcony to which the evicted demo suite hirers had been relegated Electrovoice fared even worse than these — fire regulations were so rigorously enforced that, because the stand slightly overlapped the approach to an exit ramp, the firm was ordered to remove it altogether, and ended sharing space with another company Neve was among several British companies wearily delayed by French customs because carnets had not been filled out to the total satisfaction of the douaniers — ironically the plush 24-track console which was temporarily impounded was the one which, after the exhibition, was installed by Neve in the capital's prestigious Georges Pompidou civic centre "fewer hairies" was the terse comment of one visiting British studio manager referring to the fact this Paris AES seemed to be mostly people with sober-suited gentlemen *d'une certaine* — obviously this year only the ones with the spending power could afford to go, and the dishevelled youths from behind-the-faders were conspicuous by their absence the APRS desk on the lower exhibition floor became within hours the focal point for any kind of enquiry, most of which had nothing to do with the Association's real reason for being there general feeling of rebellion detected among the ranks after the 12-hour stint arranged by the AES for the exhibition's second day — several exhausted exhibitors commented that for the last four hours of that day the only visitors to stands were people from other stands sales of the APRS-sponsored studio handbook edited by John Borwick of Surrey University (seen among the visitors to Paris) were far better at AES than they had been at MIDEM, prompting the idea that it might eventually be translated into other languages for international market swankiest exhibit award must go to Audio Kinetics suede upholstered up-market 24-track console, in the sort of true blue one would expect on a British stand several BBC men spotted in the crowd, and, while it is not known if they were buying, they did ask to borrow a noise gate from Audio and Design Recording for use in a pending tv/radio pop concert simultaneous broadcast the Hundred Years War may be long over but there was an odour of vitriol about still, and the British contingent's prominent displays of Union Jack placards caused some muttering in the Gallic camp the British, unperturbed, put the placards in even more prominent positions than before one observer's remarks that the rather savage sales techniques of America are beginning to infiltrate the hitherto gentlemanly nature of the British manufacturers were softened by the sight of Neve men and Cadac men — both firms currently vying for success in the automated mixdown market — amicably sharing a taxi for a visit to the Pompidou centre general expense and quality of organisation prompted a widely held opinion that this first Parisian AES would also be the last the event was voted a comparatively quiet affair compared with the past two AES conventions, in the US, but, contrary to the usual exhibition pattern, firm orders were being made on the spot and several of the large British contingent benefited from this previously rare occurrence another touch of irony; one of the premier international audio exhibitions produced a PA system in its lecture hall which made it impossible for anyone to pick up more than a quarter of the lecture on Cadac's CARE automation system given by their technical man Robin Bransbury, but if little could be gleaned about the Cadac system the incident spoke volumes for Bransbury's good nature and self comfort.

agent, including Masterroom and MicMix.

The return of Sculley to the cutting lathe production scene, with the simply titled The Lathe, was noted by many with interest and approval. British exhibitors, apart from those

mentioned above, were Audio Developments, Audix, Calrec Audio, Dolby Laboratories, EMI Tape, Helios Electronics, Industrial Tape Applications, Klark-Teknik Research, Leever-Rich Equipment, Millbank Electronics Group and Wilmot Breeden Electronics.



BRIAN BENNETT, former Shadows drummer (and likely to be out on the road with a reincarnated Shads quite soon) has been working at Music Centre studios in Wembley. He has been arranging and producing the first single — on DJM — from folk group Therapy, and is pictured here (seated, centre) with the duo.

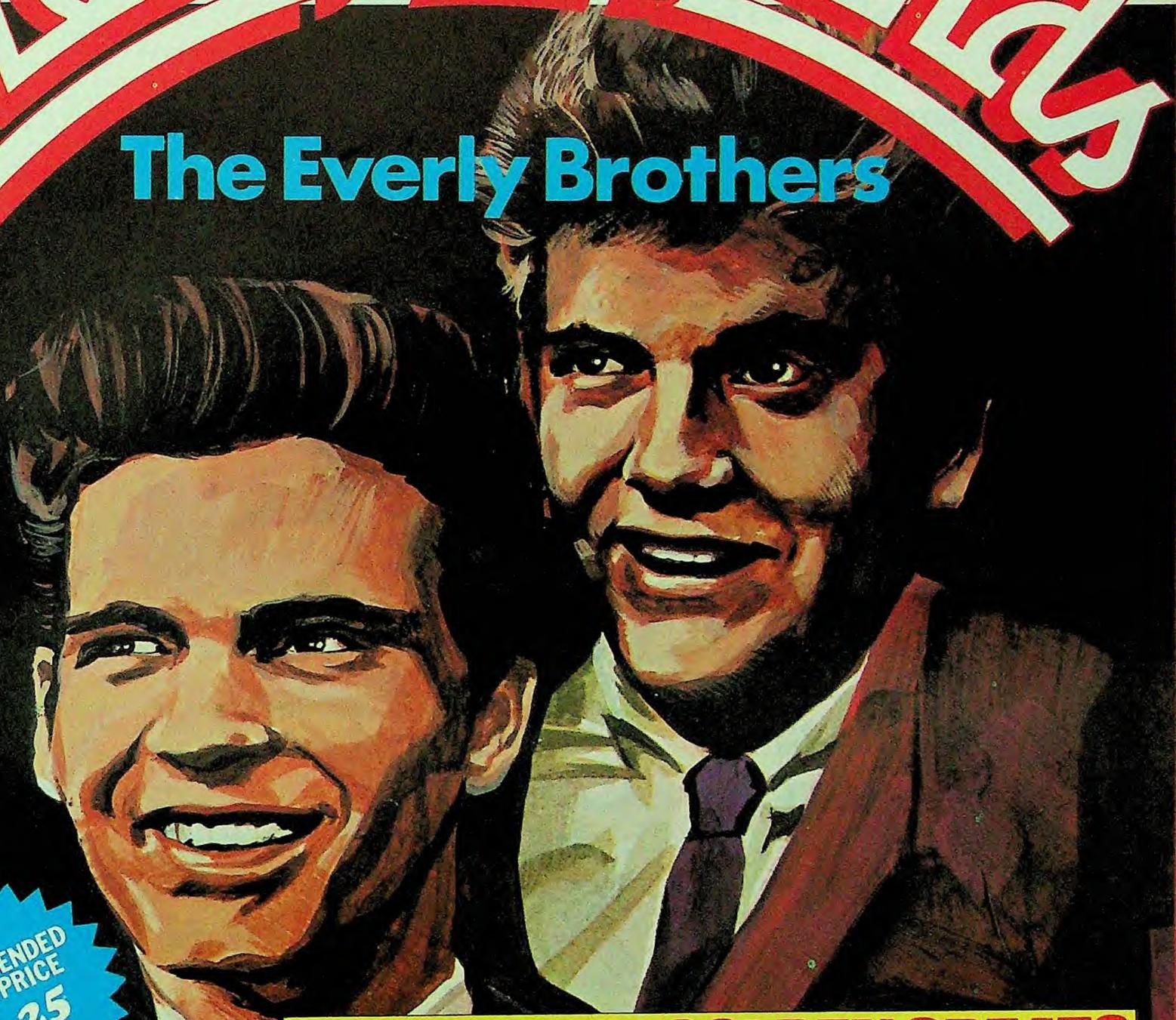
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STUDIOSCENE

by CHRIS WHITE

CRAIGHALL STUDIO in Edinburgh has been a particular breeding ground in recent years for young Scottish pop talent — Billy Connolly made his first recordings there when he was the leading light in a band called the Humble-bums, Barbara Dickson from Dunfermline made an LP long before she came to national prominence, the Bay City Rollers recorded their earliest successes at the studios, and at one time Craighall's recording engineer was a certain Billy Lyle.

Now with recent improvements made to the studio, including a new Neve 8058 24-in, 16-out, sound console, the first to be installed in a UK studio, the reconstruction of the control room, and the erection of a

Craighall: all set for the next wave of Scottish rock talent

balcony, Craighall is looking towards the next ten years and is likely to remain in the fore so far as

all that new wave of Scottish musical talent is concerned. Craighall Studio was opened in

1961 by Bryce Laing; he converted the detached town house into a downstairs studio and living

quarters upstairs. Laing started his own Waverley label, which specifically featured Scottish product, and built up a catalogue of about 60 albums by military and Highland bands, as well as several strong-sellers by accordionist Jimmy Shand. By the mid-Sixties however he was encountering distribution problems and felt that it would be a wise step to move in with a major record company — in 1966 Laing sold the rights for Waverley to EMI and all Waverley and Talisman product is now issued via Manchester Square.

Despite this affiliation with EMI however, Craighall has always remained fiercely independent and has been the source of product for several major record companies. Two years ago it went fully 16-track and the most recent improvements have been made between October and January. Craighall now has a floor area of approximately 30 feet by 20 feet, including the balcony, and there are full two-, eight-, and 16-track facilities. There is capacity for up to 28 musicians.

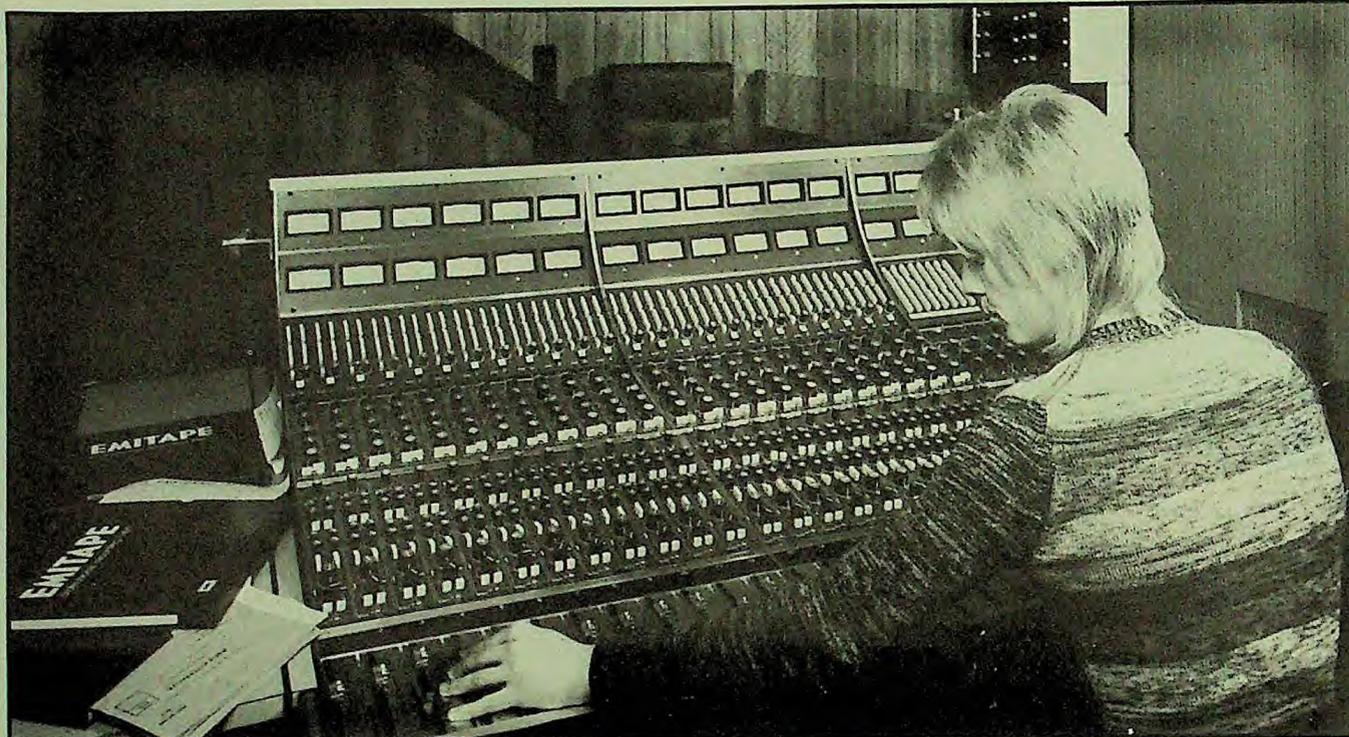
In addition there is a mobile unit — a Mercedes van fitted out as a control centre. Amongst its facilities are a Tweed Audio 14/8 control desk, a Studer 12/4 submixer, Studer eight- and two-track tape machines, JBL monitor speakers, and closed circuit television system. "We brought the mobile into action about two years ago and it offers all the normal eight-track equipment," Laing says. "It has been a tremendous success, far more than we ever imagined. The mobile has travelled to all parts of the country, covering various military events. We use it every year to record the Edinburgh Tattoo and also the Royal Tournament at Earls Court, and the Aldershot Army Display. In addition the mobile has also covered live events in Berlin and Munster, West Germany."

When Laing founded Craighall Studio 17 years ago, there were only two other recording studios in Scotland. "I realised that right from the start we must do it on a professional basis and my thesis has always been that to be successful in the provinces, a studio must be as good as those in London," he says. "I have always been interested in recording — my introduction to the business in fact came when I had a soft-furnishings store and we produced gimmick discs, enabling people to send recorded messages to their friends overseas."

"Initially I had no thoughts of starting a record label, and wanted to concentrate purely on Craighall, but I gradually realised that there was a demand for Scottish material to come out on record. The first LP recorded at the studio was A Festival Of Edinburgh and it was such a success that we went into the market full time."

At present Craighall is operated by four people, chief engineer Stuart Jeffrey (Billy Lyle's successor), tape operator Philip Whittaker, Bryce Laing's son Jeffrey Laing who looks after the administration side and studio bookings, and Laing himself who doubles up on the engineering and studio production. He intends to shortly take on two new members of staff, with the result that three people can actually work in the studio and the other three with the mobile.

Craighall has two rival studios in Edinburgh now and during the last two years other studios have mushroomed throughout Scotland. "I think that the success of people like Pilot and the Bay City Rollers has begun to spotlight Scotland as a country where there is a lot of emergent pop talent," Laing adds. "There is a much more healthy attitude now towards pop music — at one time everyone had to go to London, even to make a demo-disc. The fact that there are now so many provincial recording studios underlines how much better the whole business is nowadays."



THE NEW Neve 8058 24/16 sound console installed at Craighall Studios in Edinburgh — at the controls, chief engineer, Stuart Jeffrey.

Marquee studio is host to Mud men

MARQUEE STUDIOS played host to Mud, with producer Pip Williams, working last month with engineer John Eden, and the Mud man Les Gray's first solo single, in the charts for the past few weeks, was also made at Marquee one of the first products to come out of the new remix suite. Other recent product from the studio included Gus Dudgeon's production of Elton John's Crazy Water; Heatwave's new single Slip Your Disc To This, produced by Barry Blue, engineered by Geoff Calver; the beginnings of an album by R and J Stone; new tracks from Tina Charles under the eye of producer Biddu; and recorded works from French artists Michel Jonase, and frequent Opportunity Knocks winner Bernie Flint.

ONE OF the largest and most sophisticated mixing consoles ever to be built by Rupert Neve & Co has been contracted for by ORF, the Austrian state broadcasting service. Neve is to have overall responsibility for the installation of all audio equipment in the refurbished ORF studio and control room, and the company is particularly pleased with this order because — while Pakistan and South America, and parts of Africa, are becoming positively blasé about the regular appearance of gleaming pieces of Neve construction — Austria is a new market for the company.

HOWARD BARROW, Pye studio manager, was a mildly worried man

on the afternoon of the official opening reception — following the studio's refit and redecoration. He was contemplating the beautiful but empty studio, and the tables groaning under their load of liquid refreshment and wondering whether sufficient numbers would turn up for the festivities. He need not have worried; once the interested parties began arriving they continued to do so in an endless stream, and Barrow was still shaking hands with later arrivals when the firstcomers — refreshed by the hospitality and suitably admiring of the new Cadac computer-assisted mixing console and the handsome Eastlake designed acoustic treatment and decor — were leaving. Even the crowded conditions could not hide the fact that the refit has been accomplished to great visual effect, and if the Cadac desk creates sounds which match its design the whole exercise can be accounted a success.

NEW £400,000 STUDIOS have been opened by EMI's Mexican record company, EMI-Capitol de Mexico. The new building, next to the company headquarters in Mexico City, comprises four storeys and includes two studios with 16-track facilities, plus office space, cutting and mastering rooms, and provision for a third studio. The complex incorporate all the latest in electronic wizardry, and is the most advanced set-up in the country; the inauguration was performed by EMI chairman Sir John Read.

STUDIO BUZZES

YET ANOTHER Malcolm Jackson publication has hit the streets; the latest in his series of sales leaflets for the Jackson Music Group is again a collection of studio equipment bargains (consoles from a Grampian six-in, mono-out at £45 to a Neve 16 in., eight out with all mod cons. for £15,000) interspersed with photographs which do not have the remotest connection with the studio world (like a picture of life in a Victorian orphanage at ear washing time captioned "apprentice at the Royal College of Record Producers being prepared for his first session") but which must make spending money on equipment a pleasanter prospect.

TANNOY'S FACTORY in Coatbridge, Strathclyde, was the place chosen by Granada Television's World In Action team for the interviewing and filming which resulted in the programme shown last week, under the title Class Structure in British Industry.

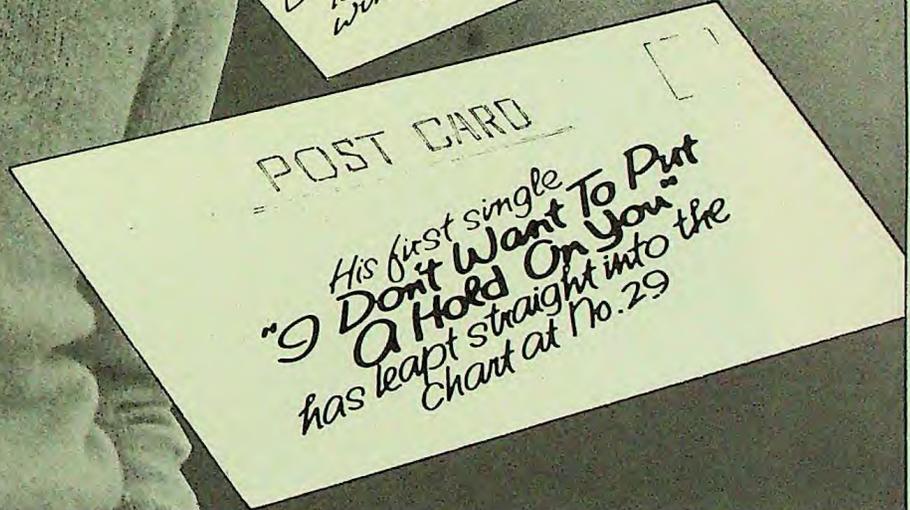
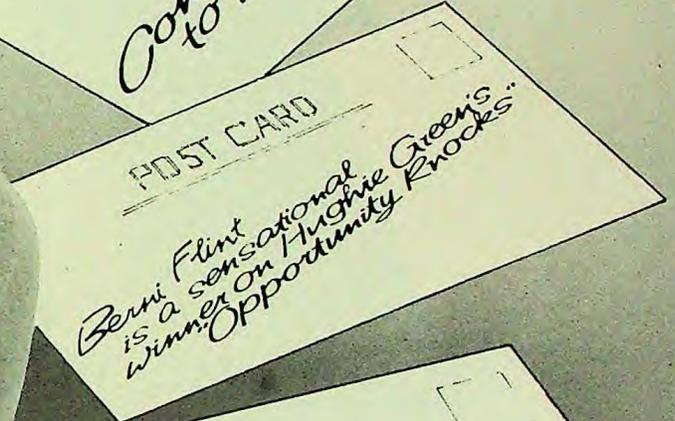
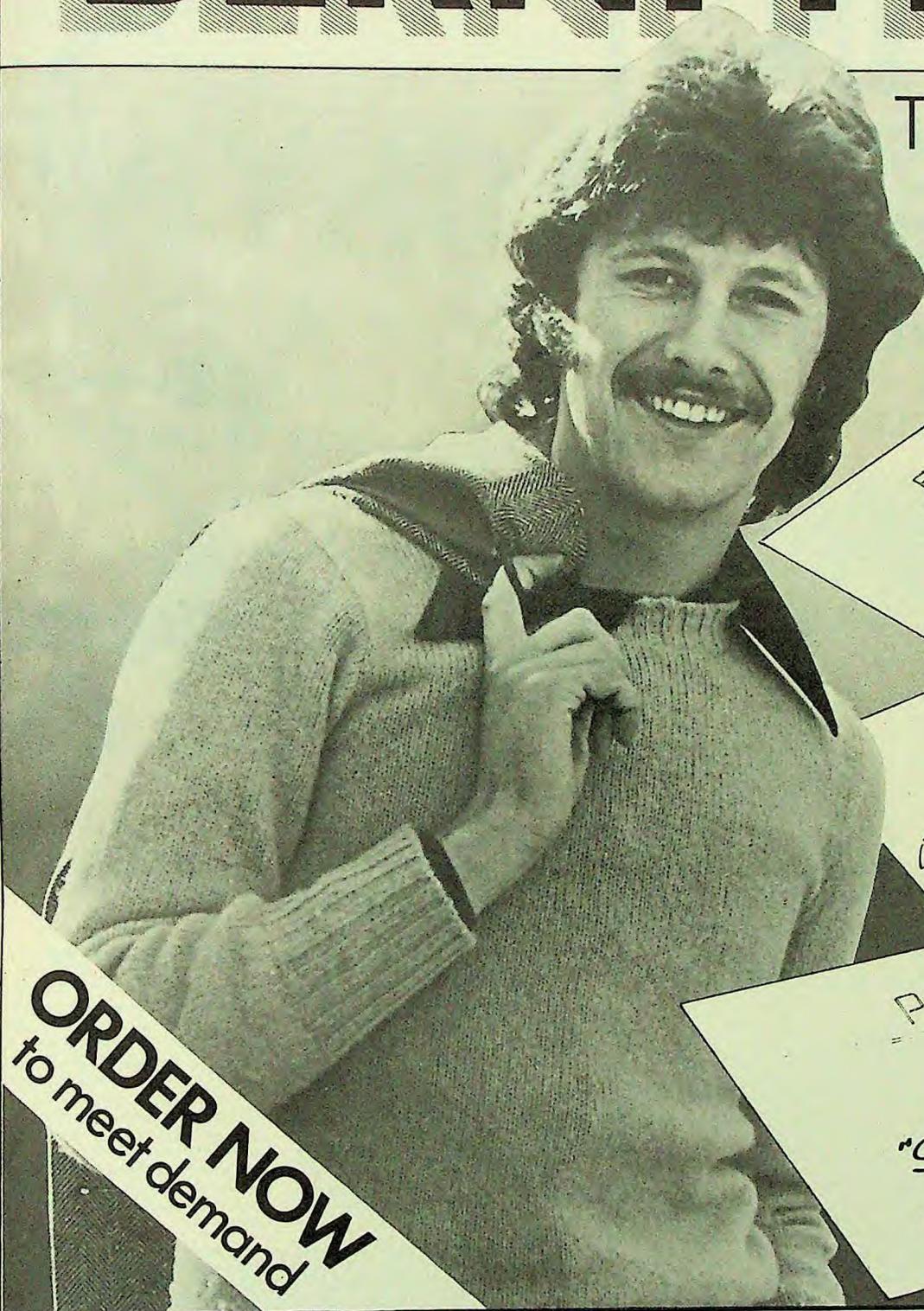
NO SMOKING signs went up in a studio control room for what must be the first time in living memory when Sarm Studio's Gary Lyons returned to his work at the console there after a recent trip to Canada. Lyons had a very narrow escape while working at Le Studio. Morin Heights, with Ian Hunter and Roy Baker on Hunter's latest LP. The cabin in which they were staying,

near the studio, caught fire, and they escaped with next to nothing in the way of clothing or possessions. Lyons sustained temporary damage to his lungs in the blaze (his remaining work at Le Studio was done with an oxygen mask handy) and Baker developed frostbite in his right hand after diving *deshabille* into the snow to escape the flames. However, they all worked on without a break, stiff upper lip to the last. After completing the new Kiki Dee album at Sarm, last month Elton John and Clive Franks were back to commence recording Blue — the new Rocket signing. During their working sessions they once went to a Whitechapel curry restaurant. The cost of the meal was £18, but with typical generosity, Elton John made out a cheque for £33 and handed it, with his cheque card, to the waiter. Discussion ensued among the staff, and the waiter returned to the table to politely point out that the cheque card was only good for £30! Other Sarm users during the month were the studio's producer John Sinclair working with Nutz, and later, as an artist, cutting a single with songwriting partner Robert Levinsky and arranger Graham Preskett; also Cat Stevens, Flintlock and Deaf School; and Jeff Wayne Music gave birth to a Shredded Wheat jingle.

AN EXHIBITION sponsored by Audio Visual magazine, dealing with all aspects of audio-visual communication and entitled AV at Work, is to be held at Wembley Conference Centre from April 19 to 21. It will have a back-up material prepared by editorial staff, and a compendium of programmes illustrating the many uses of AV techniques will be shown twice a day to visitors.

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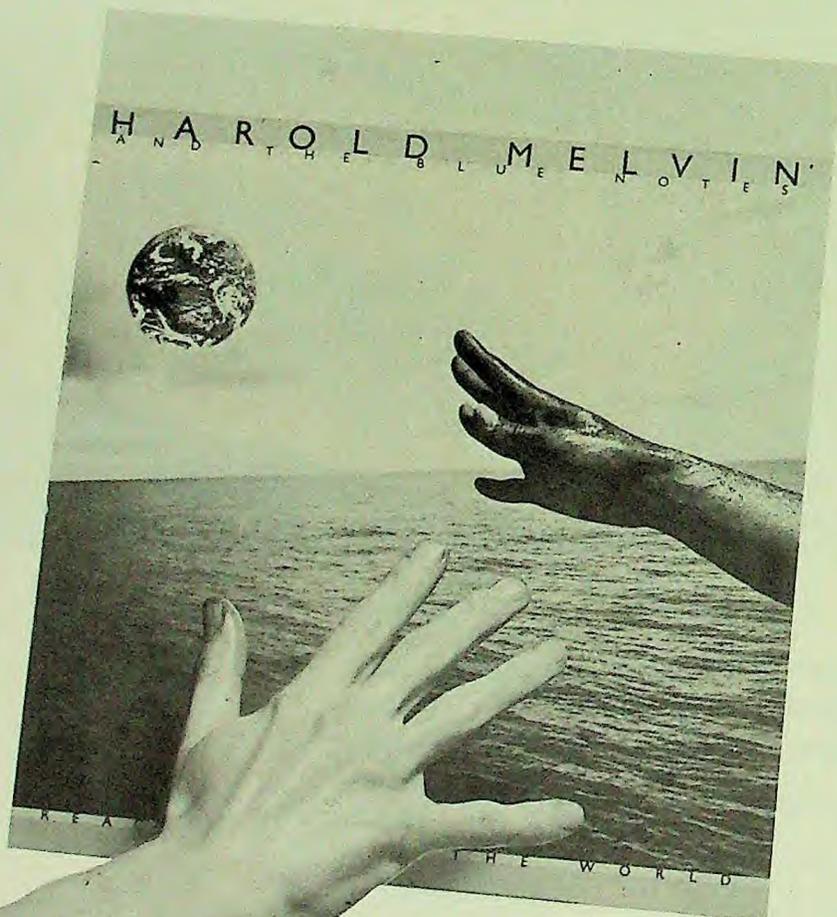


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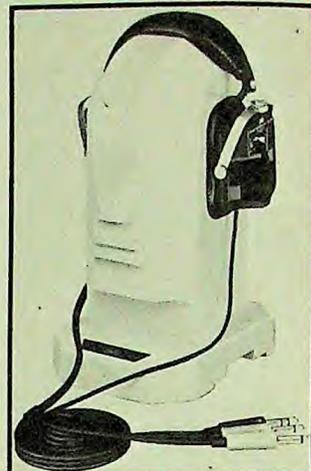
AUDIO

New JVC method for surround-sound

by CLEMENT BROWN
AT A recent Press demonstration in London, JVC put to the test a new variation on the surround-sound theme. The "surround" presentation of sound, four-channel or otherwise, is usually engineered for loudspeaker reproduction, although some experiments with headphones have been conducted and recently the BBC made tests which were a development of binaural technique.

JVC has been researching a mode of recording that represents a liaison between loudspeaker quadraphonics and binaural display, which involves the use of microphones on a dummy head for recording. Their investigation has led them to a method of recording with two such "dummies" used for front and rear pick-up.

However, replay is through loudspeakers and, while the listening area was shown to be restricted and the listeners' position critical, directional effects were sharply



JVC moves ahead with binaural recording.

defined and impressions of distance and acoustical environment well conveyed.

Universal decoder

AS AN aid to correct reproduction of surround-sound programmes, the Sansui QSD-2 universal decoder can be linked to any four-channel replay equipment to provide QS, SQ and "synthesised surround" effects in which rear speakers are added to stereo systems. Other recent additions to the Sansui range include high-power amplifiers, "quadraphonic" equipment and a new series of loudspeakers.



Key to surround sound — Sansui QSD-2

RAM speakers to new company

MARKETING OF the RAM hi-fi speaker series is now handled by a new company, RAM Audio Marketing, headed by Jerry Lewin, formerly with Natural Sound Systems. Export is a major aim but this depends on UK success with the range, which has been rationalised for RAM's debut in this field.

Interesting feature is that models in this series employ the same drive unit line-up, leading to acoustical likenesses — a "family" sound which, say RAM, is lacking in many speaker ranges. This firm can be contacted at Clarke Road, Mount Farm, Milton Keynes, Bucks.

NAD receiver

LATEST FROM New Acoustic Dimension, the NAD 120 receiver, reaches the UK via Pyser. This FM/AM unit, rated at 20 watts per channel, is the smallest in the range yet offers some of the performance features found in more costly models. There are such facilities as a signal-strength meter, headphone outlet, FM muting switch, and tape monitoring connection. The usual Pyser three-year guarantee, covering parts and labour, applies to this model.



Harman-Kardon's new amplifier, the A402

Harman-Kardon amp

NEW ADDITIONS to the Harman-Kardon range, distributed by Tannoy, include the A402 amplifier. Rated at 40 watts each channel, this integrated unit features two separate power supplies, ensuring that peak demand will not cause interaction between channels. Superior square-wave performance and frequency response are claimed. Partnering unit is the T403 FM/AM tuner, a high-performance unit for which

advanced signal-noise and sensitivity figures are quoted.

Tannoy is organising a competition, to run during April 4-16, for Harman-Kardon dealers. First prize is an expenses-paid trip to the Consumer Electronics Show in Chicago and a visit to the Harman-Kardon works in New York. Winner will be the dealer whose display and general promotion of the products is considered the best.

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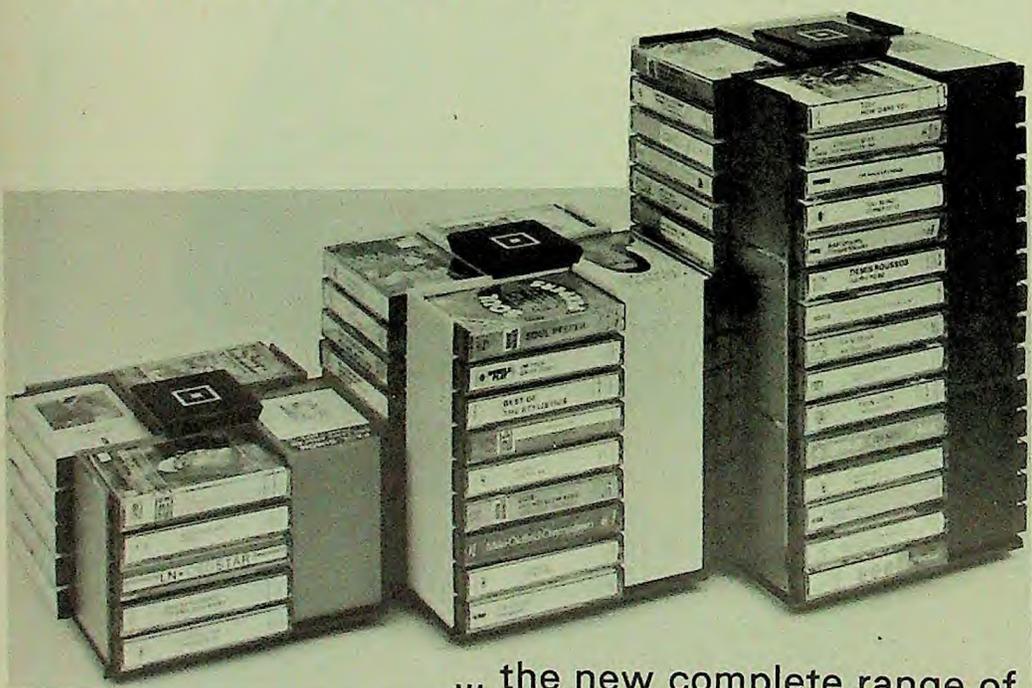
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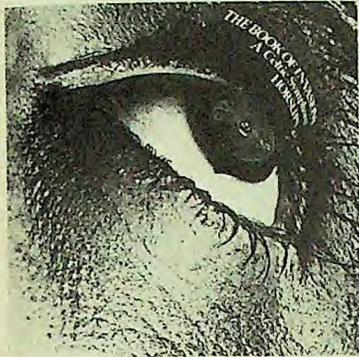
TOTAL ISSUED

Singles issued by major manufacturers for week ending 18th March, 1977.

	This Week	This Month	This Year
EMI	15 (7)	36 (21)	112 (79)
Decca	2 (4)	11 (15)	27 (33)
Pye	3 (4)	13 (16)	41 (46)
Polydor	5 (10)	18 (35)	56 (63)
CBS	11 (5)	25 (15)	64 (51)
Phonogram	2 (2)	8 (9)	34 (31)
RCA	8 (2)	22 (11)	48 (32)
WEA	1 (3)	10 (13)	45 (35)
Others	24 (33)	70 (80)	193 (182)
Total	72 (70)	214 (220)	620 (552)

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- MARCH 5 STRATHCLYDE UNIVERSITY
- MARCH 6 TOP RANK, SHEFFIELD
- MARCH 11 COLLEGE OF ART, DERBY
- MARCH 12 N. HERTS COLLEGE, HITCHIN
- MARCH 13 SKINDLES, MAIDENHEAD
- MARCH 17 LIVERPOOL UNIVERSITY
- MARCH 18 SALFORD UNIVERSITY
- MARCH 19 QUEEN MARGARET'S COLLEGE, GLASGOW
- MARCH 22 "WOODS", PLYMOUTH
- MARCH 23 ABERYSTWYTH UNIVERSITY
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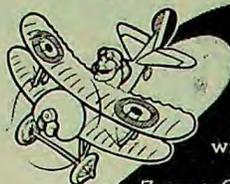
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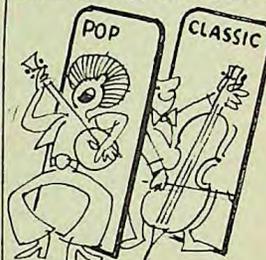
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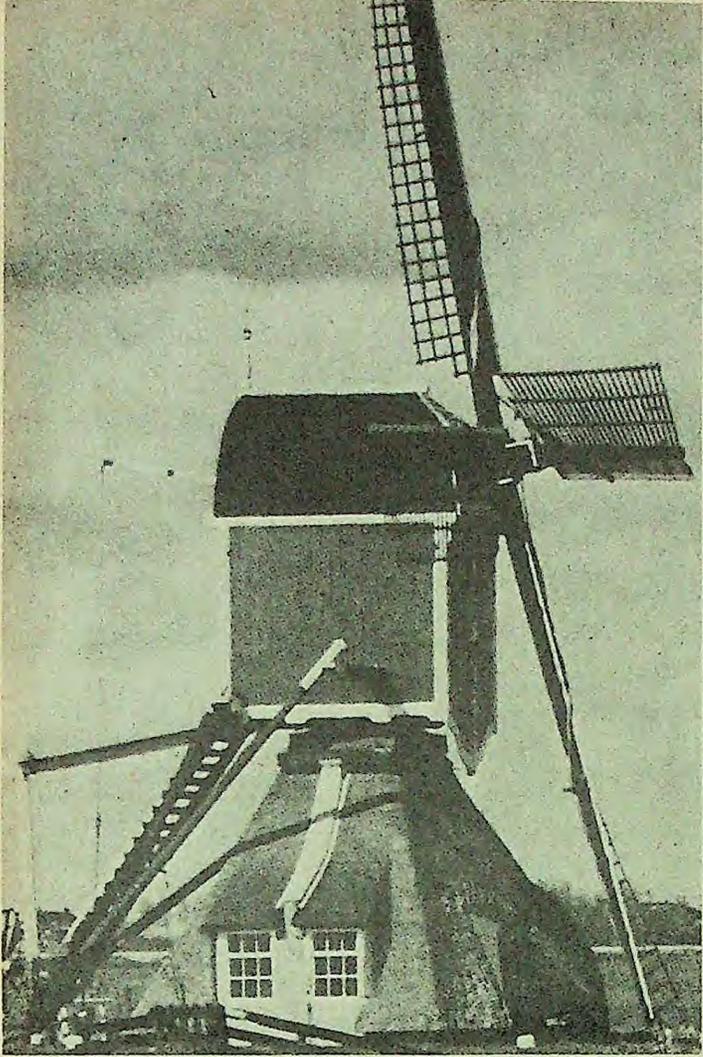
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Watch for additional details on topics and speakers in the pages of Billboard, Music Week, and Music Labo.

REGISTRATION

Registration fee is \$400 (£200) per participant. Fee includes all sessions and meal functions scheduled, work book materials, and special events. Spouse registration is \$150 (£85). Special activities are scheduled for registered spouses.

LUXURY ACCOMMODATIONS

IMIC Conference Headquarters is the Okura Hotel, Amsterdam's newest luxury hotel. Accommodations are available at the Okura and other convenient first-class hotels in scenic Amsterdam. Billboard/Music Week will take care of all hotel reservations upon receiving your registration form with your arrival/departure dates noted. Please submit no later than April 15.

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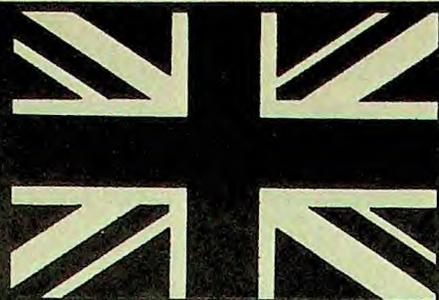
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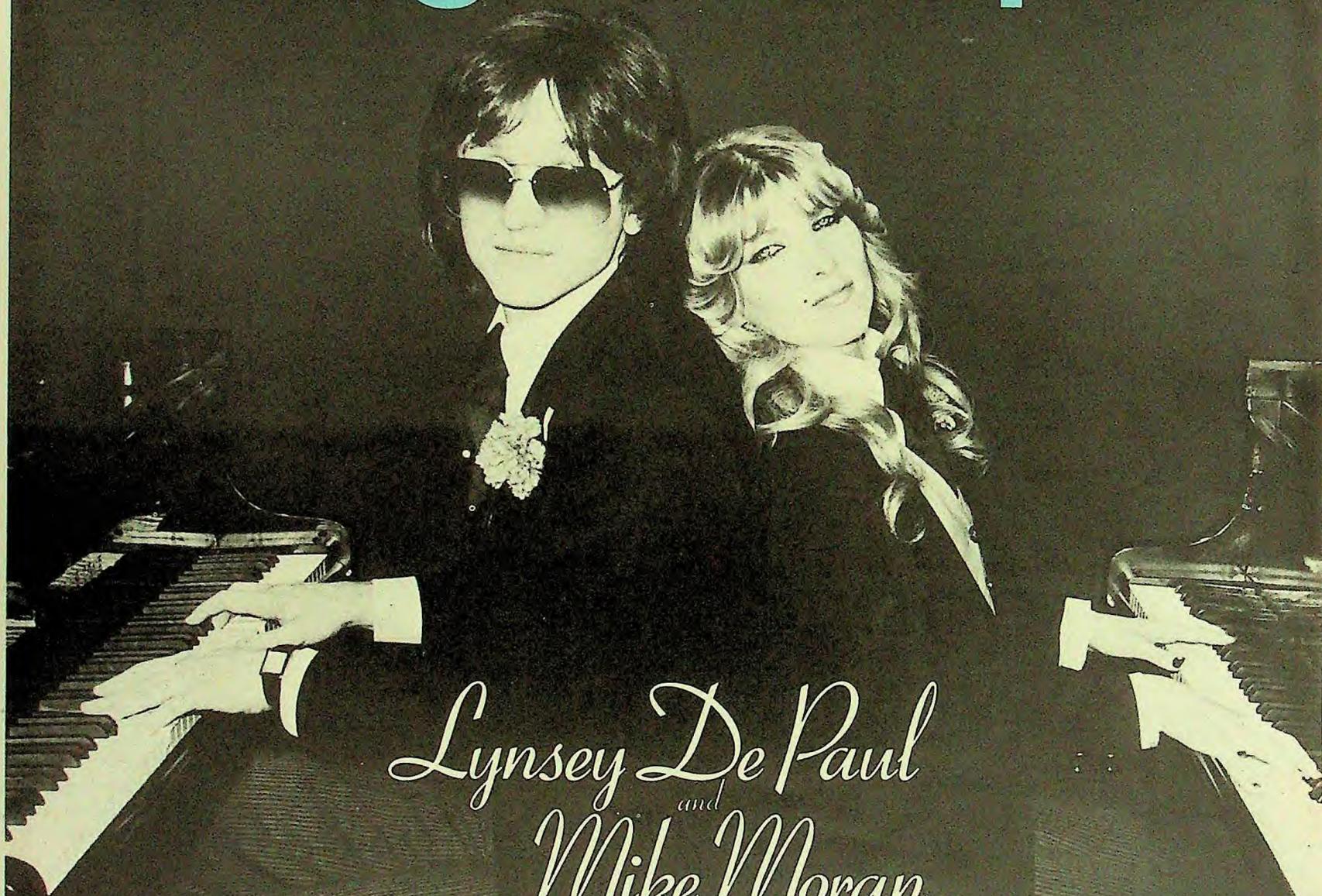
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CHART FOR PERIOD
MARCH 5-
MARCH 11

TOP 60 ALBUMS

NEW ENTRY
 PLATINUM LP (1 million sales)
 GOLD LP (€200,000 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	1	7	20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)	31	28	11	WIND AND WUTHERING Genesis (David Hestchel)	Charisma CDS 4005 (F)
2	12	2	PORTRAIT OF SINATRA Frank Sinatra (-)	Reprise K 64039 (CW)	32	38	7	WHITE ROCK Rick Wakeman (Rick Wakeman)	A&M AMLH 64614 (CW)
3	9	17	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (CW)	33	33	4	SONG WRITER Justin Hayward (Tony Clarke)	Deram SDL 15 (S)
4	2	7	HEARTBREAKERS Various	K-Tel NE 954 (K)	34	32	13	A DAY AT THE RACES Queen (Queen)	EMI EMT 104 (E)
5	3	3	LIVE Status Quo	Vertigo 6641 580 (F)	35	34	13	GREATEST HITS Showaddywaddy (Mike Hurst)	Arista ARTY 145 (E)
6	6	10	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)	36	40	3	DAMNED, DAMNED, DAMNED Damned (Nick Lowe)	Stiff SEEZ 1 (E)
7	4	6	ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)	37	-	-	LOVE AT THE CREEK Neil Diamond (Robbie Robertson)	CBS 95001 (CW)
8	35	2	HOLLIES LIVE HITS Hollies	Polydor 2383 428	38	21	11	WINGS OVER AMERICA Wings (Paul McCartney)	Parlophone PCSP 720 (E)
9	5	4	IN MY MIND Bryan Ferry (Bryan Ferry/Steve Nye)	Polydor 2302 055 (F)	39	-	-	MARQUEE MOON Television (Andy Johns/Tom Verlaine)	Elektra K 52046 (CW)
10	10	5	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (CW)	40	29	7	MOTORVATIN' Chuck Berry	Chess 9286 690 (F)
11	7	10	EVITA Various (Andrew Lloyd Webber/Tim Rice)	MCA MCX 503 (E)	41	-	-	ROCK ON Various	Arcade ADEP 27
12	11	9	LOW David Bowie (David Bowie/Tony Visconti)	RCA Victor PL 12030 (R)	42	39	10	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
13	22	3	COMING OUT Manhattan Transfer (Richard Perry)	Atlantic K 50291 (CW)	43	30	16	THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (CW)
14	16	49	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (CW)	44	37	3	SILK DEGREES Boz Scaggs (Joe Wissert)	CBS 81193 (CW)
15	17	2	BEST OF John Denver (Milton Okun)	RCA Victor PL 42120 (R)	45	31	2	GREATEST HITS VOL. IV Johnny Mathis	CBS 86022 (CW)
16	13	6	VISION Don Williams (Don Williams)	ABC ABCL 5200 (CW)	46	49	18	20 GOLDEN GREATS Glen Campbell (-)	Capitol EMTV 2 (E)
17	36	2	BURNING SKY Bad Company (Bad Company)	Island ILPS 9441 (E)	47	-	-	EVERY FACE TELLS A STORY Cliff Richard (Bruce Welch)	EMI EMC 3172 (E)
18	8	3	PETER GABRIEL Peter Gabriel	Charisma CDS 4006 (F)	48	45	18	THE GREATEST HITS OF Frankie Valli & The Four Seasons (-)	K-Tel NE 942 (K)
19	19	23	SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)	49	-	1	WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
20	20	15	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)	50	48	1	LOVE ON THE AIRWAYS Gallagher & Lyle (David Kershbaum)	A&M AMLH 64620 (CW)
21	27	10	THE BEST OF LENA MARTELL Lena Martell (-)	Pye NSPL 18506 (A)	51	54	5	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel (Simon & Garfunkel)	CBS 69003 (CW)
22	18	6	SONGS FROM THE WOOD Jethro Tull (Ian Anderson)	Chrysalis CHR 1132 (E)	52	41	10	JOHNNY THE FOX Thin Lizzy (John Alcock)	Vertigo 9102 012 (F)
23	14	6	DANCE TO THE MUSIC Various (-)	K-Tel NE 957 (K)	53	44	10	JAIL BREAK Thin Lizzy (John Alcock)	Vertigo 9102 008 (F)
24	15	8	BOSTON Boston (John Boylan/Tom Scholz)	Epic EPC 81611 (CW)	54	-	1	BULLINAMINGVASE Roy Harper (Roy Harper/John Leckie)	Harvest SHSP 4060 (E)
25	23	13	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (CW)	55	43	6	DOWNTOWN TONIGHT Racing Cars (Racing Cars/Bill Price)	Chrysalis CHR 1099 (E)
26	24	20	22 GOLDEN GUITAR GREATS Bert Weedon (C. Harding/B. Matthew)	Warwick WW 5019 (M)	56	50	6	YEAR OF THE CAT Al Stewart (Alan Parsons)	RCA Victor RS 1082 (R)
27	-	-	KIKI DEE Kiki Dee (Elton John/Clive Franks)	Rocket (EMI) ROLA 3	57	-	1	20 ALL TIME GREATEST Petula Clark (-)	K-Tel NE 945
28	26	17	DAVID SOUL David Soul (Elliot Mazer)	Private Stock PVLP 1012 (E)	58	-	1	A TRICK OF THE TAIL Genesis	Charisma CDS 4001
29	25	11	RED RIVER VALLEY Slim Whitman (Ken Barnes/Alan Warner)	United Artists UAS 29993 (E)	59	-	1	GREATEST HITS Hot Chocolate (-)	RAK SRAK 524
30	-	-	I CAME TO DANCE Nils Lofgren (Nils Lofgren/Andy Newmark)	A&M AMLH 64628	60	-	1	20 GOLDEN GREATS The Beach Boys (Brian Wilson)	Capitol EMTV 1 (E)

ABBA	3, 14	ELECTRIC LIGHT ORCHESTRA	20	MARTELL, Lena	21	STATUS QUO	5
BAD COMPANY	17	EVITA	11	MATHIS, Johnny	45	STEWART, Al	56
BEACH BOYS	60	FERRY, Bryan	9	PINK FLOYD	7, 42, 49	TELEVISION	39
BERRY, Chuck	40	FLEETWOOD MAC	10	QUEEN	34	THIN LIZZY	52, 53
BOSTON	24	GABRIEL, Peter	18	RACING CARS	55	TULL, Jethro	22
BOWIE, David	12	GALLAGHER & LYLE	50	RICHARD, Cliff	47	VALLI, Frankie & The Four Seasons	48
CAMPBELL, Glen	46	GENESIS	31, 58	ROCK ON	41	WAKEMAN, Rick	32
CLARK, Petula	57	HARPER, Roy	54	SAYER, Leo	6	WEEDON, Bert	26
DAMNED	36	HAYWARD, Justin	33	SCAGGS, Boz	44	WHITMAN, Slim	29
DANCE TO THE MUSIC	23	HEARTBREAKERS	4	SHADOWS	1	WILLIAMS, Don	16
DEE, Kiki	27	HOLLIES	8	SHOWADDYWADDY	35	WINGS	38
DENVER, John	15	HOT CHOCOLATE	59	SIMON & GARFUNKEL	51	WONDER, Stevie	19
DIAMOND, Neil	37	LOFGREN, Nils	30	SINATRA, Frank	2		
EAGLES	25, 43	MANHATTAN TRANSFER	13	SOUL, David	28		

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ATLANTIC
 LOVE IN C MINOR
 Cerrone (Cerrone) K50334 Atlantic Atlantic (CW)
 TAKE THE HEAT OFF ME
 Boney M (Frank Farian) K50314 Atlantic Atlantic (CW)

WARNER BROTHERS
 DON'T STOP THE WORLD
 Deaf School (Rob Dickins) K56364 WB Warner Brothers (CW)
DISCREET
 TWO ORIGINALS OF
 Ted Nugent (Lew Futterman, Ted Nugent & Jon Child) K69202 Discreet Discreet (CW)

ON THE WAY UP

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B/W "BE CAREFUL OF STONES YOU THROW"

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TOP 50 SINGLES

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	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
○ 1	1	8		CHANSON D'AMOUR	Manhattan Transfer	Atlantic K 10886	Carlin	Richard Perry
£ 2	2	5		KNOWING ME KNOWING YOU	Abba	Epic EPC 4955	Bocu	B. Andersson/B. Ulvaeus
£ 3	5	6		SOUND AND VISION	David Bowie	RCA PB 0905	S.A.R.L./Fleur	David Bowie/Tony Visconti
£ 4	6	4		WHEN	Showaddywaddy	Arista 91	Southern	Mike Hurst
○ 5	NEW ENTRY			GOING IN WITH MY EYES OPEN	David Soul	Private Stock PVT 99	Macaulay	Tony Macaulay
6	8	6		TORN BETWEEN TWO LOVERS	Mary MacGregor	Ariola AA 111	Ashtree Holdings	P. Yarrow/B. Beckett
○ 7	3	10		BOOGIE NIGHTS	Heatwave	GTO GT 77	Rondor/Tincabell	Barry Blue
£ 8	14	4		MOODY BLUE	Elvis Presley	RCA PB 0857	Screen Gems/EMI	Felton Jarvis
○ 9	4	7		ROMEO	Mr. Big	EMI 2567	EMI/T. Bone	V. Garay
10	9	6		ROCKARIA	Electric Light Orchestra	Jet UP 36209	Jet/UA	Jeff Lynn
○ 11	7	9		WHEN I NEED YOU	Leo Sayer	Chrysalis CHS 2127	Chappell/April	Richard Perry
£ 12	10	7		BABY I KNOW	Rubettes	State STAT 37	State/Ladysmith	Rubettes/A. Blakeley
13	26	5		OH BOY	Brotherhood Of Man	Pye 7N 45656	ATV Music	Tony Hiller
14	29	2		I DON'T WANT TO PUT A HOLD ON YOU	Berni Flint	EMI 2599	Sparta Florida	Mike Berry/Hal Shaper
15	22	3		SUNNY	Boney M	Atlantic K 10892	Campbell Connelly	Frank Farian
16	23	7		YOU'LL NEVER KNOW WHAT YOU'RE MISSING	Real Thing	Pye 7N 45662	Open Choice/Peterman	E&C Amoo/D. Weinreich
17	13	8		THIS IS TOMORROW	Bryan Ferry	Polydor 2001 704	E. G. Music	Black Jim Prod.
18	28	5		ANOTHER SUITCASE IN ANOTHER HALL	Barbara Dickson	MCA 266	Evita/Leeds	Webber/Rice
19	17	7		SATURDAY NITE	Earth Wind & Fire	CBS 4835	Chappell	M. White/C. Stepney
20	48	2		RED LIGHT SPELLS DANGER	Billy Ocean	GTO GT 85	Black Sheep/Heath Levy	Ben Findon
21	24	3		LOVE HIT ME	Maxine Nightingale	United Artists UP 36215	ATV Music	Denny Diante
22	12	13		DON'T CRY FOR ME ARGENTINA	Julie Covington	MCA 260	Evita/Leeds	Andrew Lloyd-Webber/Tim Rice
23	20	4		MY KINDA LIFE	Cliff Richard	EMI 2584	Cam-AI/Heath Levy	Bruce Welch
24	35	2		HOLD BACK THE NIGHT/SWEET ON YOU	Graham Parker & Rumour	Vertigo PARK 001	Carlin/Intersong	Robert John Lange
25	45	2		LAY BACK IN THE ARMS OF SOMEONE	Smokie	RAK 251	Chinnichap/RAK	Mike Chapman
26	41	2		GIMME SOME	Brendon	Magnet MAG 80	Sunbury	Jonathan King
27	47	2		YOU DON'T HAVE TO BE A STAR	Marilyn McCoo/Billy Davis	ABC 4147	Screen Gems/EMI	Don Davies
28	27	5		CRAZY WATER	Elton John	Rocket ROKN 521	Big Pig	Gus Dudgeon
29	30	4		TEAR ME APART	Suzi Quatro	RAK 248	Chinnichap/RAK	Mickie Most
30	11	10		WHAT CAN I SAY	Boz Scaggs	CBS 4869	Heath Levy	Joe Wissert
31	38	3		DOUBLE DUTCH	Fatback Band	Spring 2066 777	Clita/Intersong	Fatback Band
32	16	9		SING ME	The Brothers	Bus Stop BUS 1054	Intune	M. Murray/P. Callander
○ 33	21	14		DON'T GIVE UP ON US	David Soul	Private Stock PVT 84	Macaulay	T. Macaulay
34	19	10		DON'T LEAVE ME THIS WAY	Harold Melvin & The Blue Notes	CBS 4909	Carlin	K. Gamble/L. Huff
35	31	4		LOVE IN C MINOR	Cerrone	Atlantic K 10895	ATV Music	Cerrone
36	15	8		DON'T LEAVE ME THIS WAY	Thelma Houston	Motown TMG 1060	Carlin	Hal Davis
37	50	2		MORE THAN A LOVER	Bonnie Tyler	RCA PB 5008	Mighty/RAK	Mackay/Scott/Wolfe
£ 38	42	2		TIE YOUR MOTHER DOWN	Queen	EMI 2593	EMI/Queen	Queen
39	33	4		IN THE MOOD	Ray Stevens	Warner Brothers K 16875	Peter Maurice	-
40	32	5		GROOVY KIND OF LOVE	Les Gray	Warner Brothers K 16883	Screen Gems/EMI	Pip Williams
41	18	7		THEY SHOOT HORSES DON'T THEY	Racing Cars	Chrysalis CHS 2129	Chrysalis	Bill Price/Racing Cars
42	46	2		BECAUSE	Demis Roussos	Philips 6042 245	Jam Music/Leros Papatathanasiou	-
43	NEW ENTRY			RIO	Michael Nesmith	Island WIP 6373	Warner Brothers	Michael Nesmith
44	NEW ENTRY			TOGETHER	O.C. Smith	Caribou CRB 4910	ATV Music	John Geurin/Max Bennett
45	44	3		WELCOME TO OUR WORLD	Mass Production	Atlantic K 10898	Carlin	Ed A. Ellerbe
46	NEW ENTRY			HAVE I THE RIGHT	Dead End Kids	CBS 4972	Ivy Music	Barry Blue
47	NEW ENTRY			ROCKBOTTOM	Lynsey de Paul/Mike Moran	Polydor 2058 859	Chappell/Robinson/Sparkle	Moran/de Paul
48	NEW ENTRY			7,000 DOLLARS AND YOU	Stylistics	H&L 6105 073	Cyril Shane	Hugo/Luigi
49	37	4		I'M QUALIFIED TO SATISFY	Barry White	20th Century BTC 2328	Schroeder	Barry White
50	NEW ENTRY			SOUTHER NIGHTS	Glen Campbell	Capitol CL 15907	Warner Brothers	Gerry Klein

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 LONELY BOY, Andrew Gold, Asylum K 13076
 SWEETEST THING, Blues Busters, Dynamic DYN 117
 FREE, Deniece Williams, CBS 4978
 LOVE WILL KEEP US TOGETHER, EP, Captain & Tennille, A&M A&M 1001
 SOUL OF MY SUIT, T. Rex, T. Rex MARC 16
 SAY YOU'LL STAY UNTIL TOMORROW, Tom Jones, EMI 2583

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Don't Leave Me This Way	36E
Don't Leave Me This Way	34CW
Don't Cry For Me Argentina	22E
Don't Give Up On Us	33E
Double Dutch	31F
Gimme Some	26CW
Going In With My Eyes Open	5E
Groovy King Of Love	40CW
Have I The Right	46CW
Hold Back The Night	24F
I'm Qualified To Satisfy	49A
I Don't Want To Put A Hold On You	14E
In The Mood	39CW
Knowing Me Knowing You	2CW
Love Hit Me	21E
Love In C Minor	35CW
Lay Back In The Arms Of Someone	25E
Moody Blue	8R
More Than A Lover	37R
My Kinda Life	23E
Oh Boy	13A
Red Light Spells Danger	20F
R10	43E
Rockaria	10E
Rockbottom	38E
Romeo	3E
Saturday Nite	19CW
7 Thousand Dollars And You	48F
Sing Me	32E
Sound And Vision	3R
Southern Nights	50E
Sunny	15CW
Tear Me Apart	29E
They Shoot Horses Don't They	41E
This Is Tomorrow	17E
Tie Your Mother Down	28E
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PERFORMANCE

Pink Floyd

PINK FLOYD, which started out on the road to superstardom ten years ago almost to the day, has changed almost beyond recognition since those early, jokey, Syd Barrett days.

On Wednesday at the huge Empire Pool, Wembley they filled the stage with more hardware than ever before. In addition to the two enormous p.a. towers at either side of the stage there were the usual lighting genies, two massive hydraulic gantries carrying another battery of lights and effects, a giant circular screen for films and animations illustrating the songs and storage space for the 'secret' set pieces.

On either side of the hall stood two pairs of back-up speaker stacks and at the back was another big block of bins. Thus the band were set up to deliver a powerful show.

But at the end of the night, after playing through both sides of the last two albums, Pink Floyd had hardly cracked a smile, and one was left with an impression of incredibly slick efficiency rather than the warm glow of excitement one should expect from a band of this stature.

This could be because of the increasingly black nature of the band's outlook on life these days. The last three albums have been pessimistic efforts, reflecting a total loss of faith in human nature. In fact on the latest work, *Animals*, the band reduce humankind to three categories, the Pigs, the Sheep and the Dogs. This is hardly an optimistic image.

For all that, there were moments of magic in the show. Like the inflatable pinstriped business man and his family that soared to the roof of the pool during *Dogs*, and the pig that loomed out of the dry-ice mists and hovered around the hall.

The strongest vocals of the set came from guitarist Dave Gilmour during *Dogs*. He spat out the caustic lyrics with real conviction and his soaring guitar duet with the second guitarist almost tugged at the heartstrings. His guitar sound throughout was a joy to hear, and the lighting effects during the eerie, dog barking passages were worth a mention.

Roger Waters often became the focal point of the band, especially on the plaintive *Pigs On The Wing* theme, during which his vocals seemed to be a bit weak in the mix. The song only picked up when Gilmour came to its rescue with an injection of guitar fire.

The second half of the show was taken up with the *Wish You Were Here* album. A saxophone player was added for a raunchy solo on *Shine On You Crazy Diamond*, the number reputedly dedicated to Syd Barrett.

On *Welcome To The Machine* the circular screen was used to the full, showing an animation of a giant armoured beast stalking around a deserted world, awash with blood. *Have A Cigar*, the band's blow against the record industry was followed by the *Wish You Were Here* theme, accompanied by a Dune-inspired animation and the sight of Gilmour playing pedal steel guitar bathed in red light from the hydraulic gantry perched inches above his head. For the finale, a huge revolving, mirror-encrusted flower emerged to wash the audience in streams of reflected light with a powerful version of *Money* coming in as the encore.

It could never be said that Pink Floyd don't give value for money. However, the doomy, portentous

verbalising of a rock-star's hang-ups begin to get a little wearing after a couple of hours, and the elaborate production gimmicks can almost make the show top-heavy and take away from the actual music, which is after all, what it's all about.

JOHN HAYWARD

David Soul

DAVID SOUL's London concerts, possibly his full tour as well, proved that it will be as well not to dismiss his potential as a singer. Certainly he should not be put into the category of the television star being exploited as a concert artist on the basis of one hit record but without the ability to survive as a singer outside the recording studio. Neither should he be bracketed with that motley collection of actors who are given a chance to record solely on the strength of popularity, real or imagined, on the small or large screens.

His *Rainbow* shows proved that he has the talent to sustain his current tv-inspired wave of adulation, should he chose to do so. However, without the motivation to earn a living as a singer, it is possible that in due course he may, like Richard Chamberlain before him, chose acting as a primary source of income. But for the time being he will provide a lot of harmless enjoyment for those middle-of-the-roads who have, unless John Denver qualifies, lacked a focal point of attention since the great days of Jones and Humperdinck.

Those seated to the right of the *Rainbow* auditorium suffered from sound problems reminiscent of the venue's previous existence. The mix of an over-prominent bass and a generally muddy balance didn't help in deciphering the lyrics of Soul's songs, and his friendly, low-key introductions left their identity frequently a mystery.

Soul reminded his audience, enthusiastic that well behaved, that before his sojourn with the LAPD he worked as a club singer and once an initial stiffness had disappeared he settled down to give a confident performance. He remained unperturbed when a microphone went out of action briefly, and gained in authority as the show progressed. He doesn't have a great voice, but it is good enough to be given rather more prominence than it was. On the up tempo *Do The Best You Can*, he generated enough power to compete on even terms with his useful five-piece band, while *Tomorrow's Child*, indicated that he has an unaffectedly sincere way of delivering a sentimental lyric.

A total of 14 songs, including encores, of which *Sailor Man* sounded as substantial as anything, was obviously not as many as the audience would have liked, but Soul wisely decided to leave them still wanting more. Hopefully he will chose to persevere with his newly-found vocal fame, and return at a later date to put on a show from the standpoint of a seasoned professional.

BRIAN MULLIGAN

Barry White

IF VALUE-for-money is one of the criteria of a good concert, then Barry White's first house at the New Victoria last week appeared to have some cause for complaint. Top price tickets at £7.50 yielded exactly one hour of song from the star Abba's recent *Albert Hall* show for the same price produced one hour and fifty minutes of entertainment from the group.

By all accounts, White's last tour act was pretty similar to this. He sang a little, played the piano, and adapted the 'Royal Walk-about' idea for his own purposes. The latter was achieved with some annoyance to the fans in the circle who lost sight of their idol for minutes at a time. A somewhat embarrassed security guard was treated to a sweaty hand shake during the three tours of the auditorium, and the poor man didn't really know what to do with himself.

White, who appeared smoking a cigarette, seemed restricted by his bulky frame, and the inclination to sing only brief extracts of songs suggested he was pacing the performance.

But there was little doubt that the packed house enjoyed the evening. He is a master of the spoken word, and his personality made up for what he lacked in punch and drive. He convinced every man and woman in the audience that they were the best lovers in the universe, which was a natural lead into his current single, *I'm Qualified To Satisfy You*. The females in the New Victoria seemed well pleased.

Many of the songs were his well-worn favourites — *Can't Get Enough*, *Don't Let Me Wait Too Long*, as well as *Love's Theme* which was conducted with a smooth flow of the baton in his right hand, and plentiful movements of the left, which for the hour clutched a sodden green handkerchief for the purpose of mopping his glistening brow.

For the final number his wife and her two companions (*Love Unlimited*) returned to the stage for the kill, having previously set the scene, performing their own Barry White interpretations, including *Walking In The Rain With The One I Love*. *You're My First, My Last*, *My Everything* seemed a natural conclusion to the act before White left the stage for a quick shower and change of clothes. In 30 minutes he would be starting all over again.

DAVID LONGMAN

Commodores

RETURNING TO the land which gave them their first major hit (*Machine Gun*, in 1974) anywhere in the world, the Commodores demonstrated last Friday (18) night at London's New Victoria theatre exactly why they are close to soul superstar status at home. It was a show both visually exciting and aurally stimulating, very much the essence of Seventies soul, yet containing ingredients which were pure Sixties r&b.

Though the sextet offers vocal support to lead singer Lionel Richie from time to time, it is his 'semi-strangled' solo stylings which are the most distinctive element of the act. Richie is also not beyond blowing a fancy saxophone break or two, his virtuosity blending in well with the other members' cohesive instrumentation, particularly William King's trumpet and keyboard offerings.

The Commodores' repertoire takes in the moody and the mellow (*Sweet Love*, *High On Sunshine*, *This Is Your Life*) as well as the exuberant and the extrovert (*Fancy Dancer*, *Machine Gun*, *Let's Get Started*) — and the audience, whose demeanour was near-worshipful for much of the concert, accepted both. The band is probably more distinctive on the slow material though, and this is where the link with soul's olden days is to be found. Watching Lionel Richie deliver *Just To Be Close To You* (some masterful, mournful organ accompaniment from Milan Williams here) with all his spirit — "put a little love in your heart, put a little heart in your love" — is little removed from watching, say, Otis Redding performing *I've Been Loving You Too Long* a decade or so back; the more things change, the more they stay the same.

Visually, of course, the Commodores employ today's tricks: confetti guns, smokescreens and (a nice touch) light-reflecting mirrors sewn on to Richie's jacket front. These excite and entertain, and are handled with just enough restraint not to interfere with the music.

This tour is part of the band's now-annual globetrotting, and coincides with the UK release of their fourth album for Motown, *Zoom* — too new, presumably, for them to incorporate any of its contents into their current stage act. Their (and Motown's) dilemma in this territory now is that their uptempo funk is not generally the diet of Radio One, and their ballads, which should be ideal for the airwaves on grounds of quality, seem to lose out to the simplistic ditties of the Stylistics or Barry White. One can only hope that reason will eventually prevail, and the Commodores will become as hot on the tracks in Britain as they are in their American homeland.

ADAM WHITE

Hollies

AFTER MORE than 14 years as one of Britain's most consistent pop groups, The Hollies continue to provide the same first-class entertainment that they were giving audiences back in the mid-Sixties. Their Royal Albert Hall concert attracted a capacity audience of 8,000 and proved to be an appetising pot-pourri of hit singles and some of their best-ever album tracks.

The Hollies were always noted for their highly-commercial pop numbers and many of these have worn remarkably well through the years — *I Can't Let Go*, *Just One Look*, *On A Carousel*, *I'm Alive* and *Carrie Anne* remain as fresh as when they were first heard. Their *Air That I Breathe*, the band's last major British hit single, and *He Ain't Heavy — He's My Brother*, remain pop classics and ideally showcase Allan Clarke's distinctive vocals.

Latterly the group's releases have not made either the singles or albums charts — the new TV package, *Hollies' Live Hits* has reversed the trend though — they have still managed to produce some good sounds in the Seventies. *Long Cool Woman in a Black Dress*, reissued twice by EMI and a flop twice over, has a superb discotheque sound. Bruce Springsteen's *Sandy* is another strong vehicle for Clarke, and *Daddy Don't Mind* proves that even the Hollies can provide boogie music! Keyboards aide Pete Wingfield, who is almost the sixth member of the Hollies, was allowed his own spotlight with *Draggin' My Heels*.

CHRIS WHITE

Buster

THREE GENUINE hysterics, one sham, tireless vocal appreciation from the stalls, a healthy amount of unhealthy adolescent fervour around the stage door, and chants of "We want Buster" receding down several streets after it was all over; not a bad tally for an unknown teenage group on a cold and rainy night. London's Victoria Palace — not one of the best or most popular of rock venues — was half-full, but the energy and enthusiasm being expended on both sides of the pit would have filled a much bigger space.

What was coming across was second generation Mersey sound, particularly in the smooth-edged vocal harmonies (if 'nice' were not such an abusive term it would apply here). There was, for the observer who had suffered fits of the ecstasies at early-Sixties gigs, a prolonged *deja vu*, but there was no room for supercilious detachment — these four young musicians were playing extremely well.

In fact the standard of what was

being heard was, to be brutally honest, streets ahead of what even the Living Legends of Rock were able to produce on their earliest performances. The material ranged from straight shades-of-Chuck-Berry r&b, through rock standards which were both older and more recent (Bill Haley to Wishbone Ash) and a sprinkling of the band's own songs. These last are pleasantly gauche offerings, but it is with gutsier material that the boys' quite genuine talent is appreciable to any who shared their teens with the Beatles, the Stones and the wagonload of Liverpool bands.

The skill of the three guitar playing vocalists made up for the immaturity of their stage presentation, and while the blatant manipulation of the kids in the audience was a little nauseating, it would be asking too much of the entertainment business — which invented the word and the concept of hype and which is an expert in its use — to avoid such manipulation, which sent so many no-hopers into oblivion, but was equally in evidence at the birth of the greatest.

Buster is another child of rock and roll, and it has all the necessary fingers and toes to grow up fairly famous.

TERRI ANDERSON

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