

MUSIC WEEK

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EMI splits sales force in blueprint for success

by BRIAN MULLIGAN

WITH SALES of 50 million units from its own and licensed labels — two and one-half times as much as its nearest competitor — predicted to the end of June, EMI is making radical changes to its sales structure to ensure continuing dominance of the UK market.

With effect from July 1, the major is splitting its supplement and singles sales forces between the Group Repertoire and Licensed Labels divisions, giving greater attention to classical repertoire and bringing in the 44-strong Music For Pleasure sales team to service Music Centre catalogue shops. In all, and including the MFP representatives, EMI's combined sales personnel strength will exceed 200 people.

The breakdown of the two forces, originally contemplated during the Gerry Oord regime, will be 25 supplement salesmen and eight singles salesmen per division, with the GRD having in addition six classical sales developers to service

220 prime outlets. Coinciding with the changes, two general sales managers, Peter Hulme and Clive Swan have been appointed, reporting respectively to the two divisional directors, Bob Mercer (GRD) and Alan Kaupe (LLD). Barry Green who has had overall responsibility for EMI sales has been appointed executive assistant to managing director Leslie Hill. He has been in charge of implementing the new sales blueprint and will continue to give general supervision where necessary.

Call cycles are still to be worked out in detail, but in general the current system of two visits per month — the first to sell the supplement, the second to promote campaign releases — will be maintained. It is not envisaged that any dealers currently on EMI's list will cease to be visited.

A survey of 500 dealers has shown that EMI representatives on average spend about as much time on trade calls as salesmen from smaller

companies with less releases. "The total justification for this move is that half the dealers we questioned believed that EMI salesmen had too much to handle. There will be problems at first in recognising the responsibilities of the various salesmen but the trade generally has welcomed the plan and salesmen have two months to acquaint dealers with its operation," commented Hill. The back-up from the MFP force on Music Centres is seen as a readjustment of the balance of sales responsibility which will give the EMI men more opportunity to concentrate on new product rather than be diverted by back-catalogue selling. This has resulted in a smaller increase in personnel than had at one point been envisaged.

EMI is looking at the move less as a means of increasing market share, more as a way of giving proper concentration to its existing and future repertoire. The present set up, it was felt, could not have done full justice to the releases already planned for the year ahead. Particularly in mind are the requirements of the licensed labels, notably MCA and Motown, and the possibility of their demanding exclusive sales representation. "We are looking to the quicker establishment of new acts, but we have been told by other companies that our salesmen have too much to handle," said Hill. "This will not only give us room to do more deals if necessary, but will avoid further splintering by the setting up of other operations."



A TOAST to success at the conclusion of the CBS takeover of GTO Records. Pictured (left to right) are Norman Stollman, CBS UK senior director, Dick Leahy, GTO managing director, Dick Asher, president Columbia International, Laurence Myers, GTO chairman, and Bernie DiMatteo, v.p. administration and development Columbia International.

CBS in surprise purchase of GTO

IN A surprise announcement last Friday evening, CBS disclosed that it had acquired GTO Records. No details of the price paid were revealed.

Formed just under three years ago by managing director Dick Leahy and chairman Laurence Myers, GTO has subsequently developed into one of Britain's most successful independent labels and last year scored a 1:2 ratio of hits from its 22 singles releases (see p8).

Dick Asher, president of Columbia Records International, in London to conclude the deal, told

Music Week that the acquisition was effective immediately. In America and Canada, CBS will take over distribution of GTO releases — Boogie Nights by Heatwave is already out on Epic and Billy Ocean's Red Light is shipped next week, both under previously agreed arrangements — but will not be handling GTO elsewhere until the expiry of the label's existing distribution (UK) and licensing (rest of the world) deals with Polydor at the end of June. In this country, a

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Country helps Anchor to 75 per cent surge

by TERRI ANDERSON

AN INCREASE of 75 per cent in Anchor Records' sales performance for the first quarter of this year over last justifies recent projects such as the van-selling operation for

Eurovision 'Bird' sings sweetly for Polydor

THE UNEXPECTED Eurovision win by the French entry, L'Oiseau Et L'enfant sung by Marie Myriam, caught Polydor with only nominal stocks of the single (Polydor 2058 634) although it had been released last Friday. Alan King, head of operations, arranged on Monday morning for two presses to be taken off other work to supply the demand created by Saturday night's accolade, and was confident that the initial flow of orders could be satisfied immediately, and that there would be no shortage thereafter.

EMI has swung similar machinery into action to match dealers' orders for the third-placed Irish entry by Swarbriggs Plus Two, It's Nice To Be In Love Again (EMI 2606) Peter Hunsley, MOR marketing manager said on Monday that reaction from juke box operators had been tremendous. The factory at Hayes is pressing 50,000 discs, and a national radio advertising campaign is being launched immediately on the major stations. Dealers will be mailed 20" by 30" posters this week to aid sales. Exact sales figures for Monday were not known for the Irish release, although by Monday afternoon, Polydor had received a demand for 10,000 copies of the winner.

imports, investment in TV advertising, and a determined push to take a company known for album product into the singles market.

Expressing delight in the company's great increase in profitability, managing director Ian Ralfini named all three of these factors, together with an apparently growing interest in country music. For Anchor, he said, that meant that the signing of C&W veteran George Hamilton IV brought in significant sales in this quarter. He added that the company's main thrust this summer would be aimed at the singles market, and to that end a

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Punks seek protection on college dates

by JOHN HAYWARD

NEW WAVE acts, their agents and managers are to demand better security at college dates after a spate of violent incidents at campus concerts.

Since the early Spring a pattern has been emerging of punk bands being met with a barrage of beer glasses and cans at colleges widely spread around the country.

The worst incident came at Leicester Polytechnic when Generation X's lead guitarist was hit by a flying beer mug and felled, bleeding heavily from a head wound.

At Stirling University on April 2, the Damned were forced off stage by a hail of beer cans thrown by a

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Chevy in hotel hold-up

PARIS — Bernard Chevy, Commissaire-General of the annual music industry get-together MIDEIM, was caught in an hotel hold-up in Cannes, tied up and made to lie face-down on the floor for two hours.

He was in Cannes for the Variety Club Gala attended by Prince Charles and Henry Kissinger. Arriving at the Monfleury Hotel at 2.30 in the morning, he was faced by four masked gangsters who had tied up members of the night staff. He was told to undress and his hands and legs were bound with his own clothes.

When the hotel receptionist said he had no keys of clients' strong boxes and was struck by one masked man, Chevy pleaded with the gangsters, assuring them this was correct.

The gangsters then forced open 40 strong boxes but the exact amount stolen is still unknown. The prisoners were released when the day staff arrived at the hotel. Afterwards Chevy said: "I can only say it is not at all pleasant to remain tied up on the floor for a couple of hours."

VAL DOONICAN

Some of my best friends are songs

VAL DOONICAN



SOME OF MY BEST FRIENDS ARE SONGS

Album 6641 607 Cassette 7599 184 Cartridge 7789 223

marketed by phonogram



NEWS



Record industry joins in jubilee celebrations

WITH THE height of the Queen's Silver Jubilee celebrations now only four weeks away, record companies are joining the throng of other industries flooding the consumer marketplace with jubilee-orientated product. At least two albums are being promoted on television, Arcade's Rule Britannia and K-Tel's The Queen's Silver Jubilee, and a third company, Readers' Digest, is reviewing TV support of its Jubilee Fanfare double-album following a test-market in the Trident area.

Main package of Jubilee albums comes from BBC Records which is releasing five LPs, spearheaded by Vivat Regina, a limited-edition two LP set, compiled from recordings in the corporation's sound archives. Sales and marketing manager, Richard Robson, said: "We are expecting tough competition from other companies of course, but we believe that Vivat Regina will be the premiere Jubilee album — the

emphasis is on quality and prestige throughout, and it will only be available in a numbered edition of 15,000."

Another company which usually specialises in cassettes, Ivan Berg Associates (Audio Publishing) of London, NW6, is also releasing a Jubilee album recording, Elizabeth — 25 Years A Queen (SP1, tape SPRR1), which differs from other releases on the market in that it reconstructs scenes from the Queen's life. The narration is by Joss Ackland, and the record features the actual voices of the Queen, King George V, George VI, the Duke of Edinburgh and Sir Winston Churchill. Retailing price is £3.25 (£3.60 cassette).

Director of the company, Ivan Berg said: "We believe that our album is much more valid to the Queen's Silver Jubilee celebrations than some of the records that will be appearing on the market. Most of the other releases are a celebration of the Queen's anniversary in music or poetry whereas this album is actually a dramatised documentary. As such, we expect to capture a large share of the souvenir market."

Other releases include Argo's Elizabeth II — The Woman And The Queen, which also utilises actual sound recordings and has a narrative by the Poet Laureate, Sir John Betjeman. It also includes a souvenir booklet.

Sir John Betjeman is the subject of Charisma Records' tribute to the Jubilee celebrations; the Poet Laureate, who has made two previous LPs for the company, has made a third album of his poetry which will be released in time for the height of the proceedings. Pye Records releases a brass band celebration of the Jubilee by the Coldstream Guards on its Golden Hour series, while EMI is re-promoting a three-album box-set of the actual Coronation ceremony at Westminster Abbey. Until recently, the albums had never been deleted from the catalogue; however they have since been repackaged and now retail at £6.60, as opposed to £8.60 World Records, the record company which specialises in nostalgia, has delved even further back into the archives and released Silver Jubilee — 1935, which includes excerpts from George V's Thanksgiving service at St. Paul's Cathedral, the Royal Command Performance of that year and the 1935 Gang Show!

Ian Howard, managing director of K-Tel, reported that sales of the LP, The Queen's Silver Jubilee, had been 'very pleasing' in areas where it has been promoted on television. "The competition is rather cut-throat but we expect the record to do well as the celebrations proceed, particularly as we are offering it at the special price of £2.49."

MUD, WITH manager Barry Dunning (seated, right) are joined by RCA executives Julian Moore, Alan Sizer and Paul Braithwaite (first, third and fifth — back row) during the RCA reception to mark the signing of Mud to the company and the release of the single Slow Talking Boy.

* Before they arrive...

THE JACKSONS

'Show You The Way To Go'

More in Polydor cassette series

POLYDOR HAS issued a further nine cassettes in its tape-only series, Great Orchestras Of The World, following the success of the initial launch last year.

Amongst the new additions are titles by Roberto Delgado, Kai Warner, Max Greger, Arthur Fiedler and the Boston Pops, the Norrie Paramor Orchestra and Malcolm Lockyer. The tapes all retail at £2.15. A similarly priced double-play sampler featuring all the names who appear in the series, is spearheading the promotion campaign.

Four-colour posters, counter browser dispensers holding 10 cassettes, point-of-sale material also

promoting back-catalogue, and press advertising will support the tapes release. Slogan of the campaign is, "Get tape minded — great moments in easy listening from Polydor."

Tape marketing manager Lionel Burdge said: "We are specifically aiming at the in-car and home entertainments market, and certainly Polydor plans an active involvement in the tape-only field."

"There will be further tape-only releases later in the year, and one of our more immediate projects is a series of cassettes about gardening, featuring the TV and radio personality Cyril Fletcher."

YESTERDAYS

10 YEARS AGO

TEN YEARS AGO
(May 11, 1967)

AMERICAN LIBERTY label sets up own UK operation with first releases in July — managing director Bob Reisdorf appoints Ronnie Bell as promotion manager... Decca rush-releases first Englebert Humperdinck LP, Release Me... Walker Brothers split... Harlequin takes over five Music Man shops... at MTA Conference, EMI sales and distribution manager John Fruin predicts future retailing pattern of 400 or 500 music centre shops carrying catalogue and remaining record shops being self-service walkaround outlets relying on impulses sales — "We have 1500 accounts buying less than £4 worth of records a week — we won't have them much longer though," he states... death in London aged 89 of music publisher Louis Dreyfus... Pye releases Petula Clark's Don't Sleep In The Subway... from Decca, United Artists signs Fortunes.

5 YEARS AGO

FIVE YEARS AGO
(May 13, 1972)

IFPI LAUNCHES campaign to have records treated like books for taxation and importation purposes... British Recorded Tape Development Committee under chairman Walter Woyda becomes a sub-committee of the BPI... Hemdale pays £245,000 cash to acquire Worldwide Management which handles Black Sabbath, Edgar Broughton and Groundhogs... EMI launches Rhino reggae label... statement awaited regarding Alen Klein's future with Apple... John Dyer joins RCA as creative services manager... Mick McDonagh, press and promotion manager, leaves Transatlantic... Canadian Recording Manufacturers Association organises Maple Music Junket to take 100 media representatives from UK and Europe for first-hand study of country's pop scene... Mike Beaton joins Gem Group as professional manager... Marty Wilde and Peter Shelley form record production company.

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

Moody Blues double has unissued tracks

FIVE PREVIOUSLY unissued studio recordings and extracts from a concert they gave at the Royal Albert Hall eight years ago form the basis of a new double-album featuring the Moody Blues on Decca. Called *Caught Live + 5*, and retailing at £4.99, the albums have been released with the full endorsement of the five former members of the group who are now all pursuing individual careers.

Decca director of marketing, Peter Goodchild said: "The five unreleased tracks were all recorded between May 1967 and November 1968, and two were in fact engineered by Gus Dudgeon (latterly Elton John's producer) during the time that he worked for Decca. The reason why they were never issued before is quite simple — they never fitted into any of the Moody Blues' album concept formats, but it was felt that their fans would now like to have them in their record collection."

Similarly the live recordings have had to wait several years before reaching the public. "I don't really know why they have not been issued before but probably it was because the Moody Blues as a collective unit were always renowned for their superb studio sound quality and a live album could never catch that perfection. However now that they all have their own solo careers, the live recordings have become a valuable sound document and we're confident that they will have a lot of success," Goodchild added.

Papier, Collings in Decca promotional re-shuffle

FOLLOWING a reorganisation of the press and promotional operations Fran Papier has been appointed senior press officer of Decca Records and Geoffrey Collings has been named promotion manager.

Maureen O'Grady continues as press officer, reporting to Miss Papier, while Dafydd Rees, a recent recruit who previously worked at Decca's head office handling classical press projects, becomes assistant press officer. He will take responsibility for most of the department's writing. Yvonne Lupp continues as press office assistant with special responsibility for m-o-r projects.

The promotion department has been expanded to include the first field promotion representatives Geoffrey Collings will supervise daily activity of all promotional staff, including Freddy Lloyd who looks after television, Andre Leon (Radio Two) and Brian Bonnar who joined Decca recently and is assisting Geoffrey Collings with Radio One, Capital and Luxembourg. Roger Bull has joined Decca to look after radio and television stations in the South, and Ian Dewhurst will look after the North. An appointment has still to be made for a field promotion representative for the North East and Scotland.

Following the reorganisation of the promotion department, and to enhance the effectiveness of the new team, the Great Marlborough Street offices will be completely refurbished in June and plans are being made to computerise mailing lists, using the house computer at New Malden.

Bickerton takes State to WEA

STATE RECORDS has chosen not to renew its licensing deal with Polydor and has changed to a UK distribution deal with WEA. This means a renewal of a professional association between State m.d. Wayne Bickerton and his former partner John Fruin, now head of WEA.

State, currently enjoying chart action with *Where Is The Love* by Delegation following the Rubettes' Top 10 hit *Baby I Know*, has also gone with WEA under a licensing agreement for the rest of the world, with the exception of North America and Canada, two territories which are still under negotiation.

First release will be this week, an EP of triple-title contenders Liverpool FC singing *We Can Do It*, coupled with Liverpool Lou, *We Shall Not Be Moved* and *You'll Never Walk Alone*. This will be followed on May 20 by *Get Up And Dance*, a single by Rokotto, a multi-racial soul band from Aberdeen, and a week later will come the first release under a licensing deal for UK representation with Honeybee Records of New York. This will be *What's Your Name, What's Your Number?* by Showdown. Honeybee is run by Jay Ellis who has produced a number of hits for Gloria Gaynor. "This is an ideal arrangement for us

because it gives us some US product, but not in great quantity, which compliments our own very nicely," Bickerton told Music Week.

Polydor retains non-exclusive sell-off rights to State back catalogue for six months from June 1, with the exception of the Rubettes (a State act, but contracted directly to Polydor), the Delegation's current hit and a new Mac and Katie Kissoon single *Your Love* and their *Greatest Hits LP*. On the Kissoons, and Delegation Polydor will have exclusive rights until the end of the year. Bickerton noted that the Rubettes were in negotiation for a new recording deal but that he hoped to continue his association with them in some form.

Commenting on the WEA deal, Bickerton said, "It is the renewal of a successful partnership. It is not only nice to be able to do business with friends, but there is a momentum about WEA at the moment which is exciting."

With the change from licensing to distribution, State has recruited as marketing manager Ian MacTavish, formerly advertising manager with Polydor, and Bickerton added "We take more of a risk than when we were a licensed label, but it allows us to be more competitive and match royalty rates with the majors."

DJs claim credit for chart singles

A CLAIM that it was instrumental in breaking three current singles into the chart has come from the Birmingham-based Professional Night Club Disc Jockeys Association.

Two of the singles are from CBS, but, while attesting the growing importance of discos in selling singles and the usefulness of the PNCDJA, Graham Haughton, CBS head of regional promotion, could not back up the claim. Pat Martin, prime organiser of the association, named the Joe Tex single *Ain't Gonna Bump No More*, on Epic, and the Manhattan's *It's You*, on CBS, as having been pushed into the chart by his association's saturation play system.

This guarantees — for a fortnight or more — three plugs a night for the chosen singles in every member disco in Birmingham, Derby, Leicester, Stoke, Sheffield, Coventry, Banbury, Bury and the latest city to join, Manchester.

Rainbow video

THE FIRST colour video and recording facility to be permanently installed in any British rock venue was unveiled at London's Rainbow theatre and was used for the first time to record the Small Faces concert. Intervention has set up a facilities service agreement with the Rainbow management to provide, service, and operate the three-camera system. A full colour video can be put on cassette on the premises, and can also be shown simultaneously on a large playback screen in the backstage bar, for the benefit of press and guests. The cassettes are wholly the property of the band and its management, they can then be reproduced for any purpose — commercial or otherwise. The facility can also be used by bands which want to record on-stage rehearsals before a performance.

Both singles, Martin said, had been worked on by the 70 or so members for about four weeks before they broke.

As neither had significantly radio play, he claimed, the interest created in the Midlands by the saturation plays had boosted sales to chart proportions. Haughton commented, "The Joe Tex single did appear to break through the discos. But it was played in discos all over the country; I can't say that it was Pat's organisation which broke it. Then it was picked up by radio when it went into the Top 50. "The Manhattan's hit was not due to the discos at all, he added, because it got radio plays from soon after release.

The PNCDJA's choice of the singles for concentrated play had, he agreed, certainly helped their success, but it was impossible in any circumstance to attribute the breaking of a record to any one factor.

"I believe what the association is doing, or trying to do, is a good thing," he concluded, "and I certainly believe that the record companies need the discos".

Andy Stevens, director of a&r at State Records, talking about the Delegation single *Where Is The Love*, agreed with Horton that it is impossible to say that Martin's association was alone responsible for breaking the record. But he did feel strongly that the power of the discos in selling singles was growing fast, and if more than one disco circuit got behind a single, they could break it. "Pat, and Terry Lennane of the Liverpool discos, were the first to pick up on this single, and then the Scottish DJ Federation took it on. We were lucky in that."

While pointing out that the importance of radio play was not diminished, Stevens added, "We had disco and radio at the same time on this one, so it was bound to take off."

DOOLEY

MORE THAN just coincidence that EMI should reorganise sales and distribution activities as Arista-Chrysalis joint sales force announced — but isn't CBS favourite to secure their pressing-distribution contract? . . . a double blow for Polydor loss at the end of June of State and GTO business — to be followed by Rubettes move to RCA? . . . Wembley Conference Centre provided a classy setting for Eurovision, but songs — with exception of UK entry — were rock-bottom . . . When I Need You gives Leo Sayer second 1977 U.S. chart-topping single . . . unfortunate initials of Anchor Silver Singles Sales Squad may provoke a nickname . . . on Monday, *Daily Telegraph* hinted that a GEC bid for Decca looks likely.

RINGO RECORDS, formed by Ringo Starr, due for relaunch next month after lengthy period of inactivity . . . departing shortly to live in Hawaii, Island press officer Brian Blevins — replacement will be another ex-MW staffer, Robert Partridge, currently MM news editor . . . short but impressive performance by new signings the Bowles Brothers, who sound like more than just the UK answer to Manhattan Transfer, at Decca dinner for media representatives last week . . . NEMS agency man Ed Bicknell reviewing records for monthly sex counselling magazine Forum.

NEW BEN Findon-composed single, *Think I'm Gonna Fall In Love With You* out on GTO is by the Dooleys — no relation to yours truly, but a seven-piece family group . . . denied by Chas Chandler and John Steel of Barn and other ex-Animals news agency report that Eric Burdon is suing them for two million dollars, but Burdon confirms that he is in dispute with his former company MGM . . . airplay has caused Bronze to flip Lionel Bart single to Livin' Doll, song he wrote for Cliff Richard 18 years ago . . . Andy Sojka of All Ears Records had 2,000 avantgarde jazz albums and Les Paul custom guitar stolen from his Wembley home at weekend.

MCA UK hosting international licensees meeting in London this week with president Mike Maitland in attendance . . . as Polydor finalises release of her tv-promoted *All Time Greats* album, Connie Francis announces comeback plans in New York . . . based on C. W. McCall hit, EMI Films producing *Convoy* movie starring Kris Kristofferson and directed by Sam Peckinpah . . . after 13 years with Island, Steve Winwood has first solo album out on June 17 . . . organiser Bernie Cochrane of Electric Record Company reports that final of Music Industry Football Cup at Reading Stadium on Sunday will be between Thames Valley Radio (who beat Words & Music 8-3) and winners of Spark and Friar Mead Management clash.

AT MANOR STUDIO on Sunday, Virgin chief Richard Branson launched Kenny Young *Yellow Dog* album with clay pigeon shoot and go-kart racing — Capital Radio strongly represented, also seen producer Tony Palmer whose final *All You Need Is Love* episode may feature Branson-Mike Oldfield interview .



REALISTICS
'SOMEONE OUGHTA WRITE A SONG ABOUT YOU BABY'

EPIC SEPC 5156

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NEWS

MU seeks talks with record companies over support act charges

by JOHN HAYWARD
THE MUSICIANS Union is to consult record companies and tour promoters over ways to thwart the growing practice of charging support acts to tour with major artists.

After a fact-finding meeting at a London hotel, MU rock organiser Mike Evans told *Music Week*: "We now have a clearer idea of how these deals are made."

"We have found that record companies often commit acts to these tours and pay for them, expecting the act to pick up the bill out of future royalties."

"The other way is for the headlining band to put the tour out to the highest bidder, so to speak, and the one with the best tender gets the support spot."

"Our next step is to put this information in front of our national executive committee in a fortnight's

time. In the meantime I would not expect the Union to call for any form of industrial action."

Evans said the meeting was attended by around 30 musicians, including John Marshall from Soft Machine and Jack Brand from Meal Ticket as well as union general secretary John Moreton and assistant secretary Jack Stoddart. He thought it would probably lead to consultation with record companies and tour promoters before any action was taken.

"I expect the committee to look into the possibilities of a clause being written into recording contracts stopping the use of the acts money for the buying of support spots" said Evans. "There is also the chance that ticket prices for concerts will have to rise — they are currently the lowest in Europe — so that these fees will not be necessary."

CBS acquires GTO

FROM PAGE 1

new Fox single and album and a new Donna Summer LP are among records still to be released through Polydor.

Although GTO will not have an American label identity at this point, releases being scheduled on Columbia or Epic as required, the company will retain a separate identity in the UK, maintaining its own staff and Barlow Place offices, with Leahy and Myers continuing in their respective roles under service contracts.

The GTO takeover was one of the best-kept secrets of the UK industry. There was, in fact, a buzz immediately after Midem that it might be for sale — but the purchaser was reportedly Polydor. In the event the talks reached no conclusion — not surprisingly for as Asher revealed, CBS has been courting Leahy and GTO in a casual way for a long time. "Going back

seven years to the time that I was running Bell here, Dick Asher and I got to know each other and spoke one day of working together," commented Leahy. Discussions became serious in November, with Asher in New York and Maurice Oberstein, CBS managing director in London, both heavily involved in negotiations.

"It is a pleasure to be associated with one of the most professional and exciting teams in the UK, known for its ability to develop important artists like Dana, Fox, Heatwave and Billy Ocean throughout the world," said Oberstein.

Why sell GTO? "Obviously partly because it gives financial security, but also because we now have an enormous amount of power and resources throughout the world which will be an advantage to the artists and enable GTO to develop that much more quickly," said Leahy.

New TV merchandiser debuts

WITH 30 commercials booked for screening in the Granada area over a four week period, a new competitor for a slice of Britain's highly competitive tv-albums market makes its bow next week.

Valer Records based in Manchester, the UK arm of Valer Industries, an American company specialising in tv selling of all kinds, is releasing a 40-track album, *The Black And White Connection*, with a recommended retail price of £4.99 (dealer price ex-VAT £3.46).

The double album, utilising specially recorded moog synthesizer links to give non-stop music, has been compiled from CBS product. It includes such tracks as Abba's *Dancing Queen*, *Dance Little Lady* by Tina Charles, *Hurt* by the Manhattans, *Play That Funky Music* by Wild Cherry, *Love Train* by the O'Jays and *Howzat* by Sherbert.

Exclusive retail distribution is through Wynd Up Records of Prestwich, Manchester (061-773 9269/9242) with 24-hour delivery through Securicor. Colin Riley who started the Wynd Up wholesale firm three years ago and is servicing 250 accounts locally said that for established customers there would be no minimum order requirement. From new accounts he was looking to an initial order of a combination of 15 albums and tapes on firm sale, with immediate despatch on receipt of payment.

The album has already been approved for stocking by Boots and Riley is anticipating an order from Record Merchandisers, the rack-jobbing firm which services Woolworths.

The television commercial, featuring Kenny Everett, is in 60-30-15 seconds clips and will be screened on 10 occasions in the first week. The screenings throughout the four-week campaign will be spread between peak time, late night, Sunday afternoon and off-peak. It has been estimated that the commercial will be seen by 87 per cent of all adult viewers in the Granada area.

If successful the campaign will be extended to the Trident tv area in

mid-June, closely followed by ATV and Thames.

Valer has been active in the UK for one year and originally tried to promote the *Motown Story* box-set as a mail order item on tv. Wynd Up became involved as retail distributor — the album currently stands at number 55 in *Music Week's* Top 60 albums — and the two companies subsequently joined forces.

"We are trying to be a bit different from the other tv-merchandisers by using the moog links to avoid pauses between the music. Manchester discos have

already reported that it is working well as an opener for the evening," said Valer UK m.d. Philip Felstead. "We think the 2LP format will appeal to people who want music for parties and don't buy singles and we are trying to lift the multi-artist package into the single artist bracket by improving the standards. Other releases of this type have concentrated on a bang-bang theme and have lost identity with retailers and public," Felstead added that a second 2LP featuring artists from a mix of labels was in the planning stage.

Anchor sales boost in first quarter of '77

FROM PAGE 1

"singles task force" had been established in the expanded Anchor sales force.

Mike Hudson, director of sales and marketing, commented, "All the way through 1976, including the traditionally difficult summer period, we went up; we had some big albums, particularly George Hamilton, so we expected to do well, and remained optimistic through the post-Christmas period when, whatever the industry was telling itself, business was really a bit soft. But a 75 per cent increase surprised even us."

The base on which Anchor sales rested continued to be catalogue, Hudson pointed out the "real back catalogue" from the Dunhill period, including the *Mamas and Papas*, which "ticks over satisfactorily"; and current catalogue such as *Steely Dan*, *Poco* and *Cado Bell*, which all turned in good LP sales at the end of 1976 and the beginning of 1977.

The tv campaign for Don Williams' *Visions* album, which was an experiment for Anchor in taking national tv on a brand new album by a relatively unknown artist, has, Hudson said, paid off; it was shipped gold, is selling consistently, and is nearing the Top 20. Localised tv in the North East for George

Hamilton's *Fine Lace* and *Homespun Cloth* album also brought good results, with a tally of over 35,000 units sold to date.

The impact of the new Anchor imports operation and the extra van salesmen cannot be properly measured yet, Hudson said, but initial orders were very high, and the project had made "a measurable contribution" to the 75 per cent increase.

Another important factor, he added, was the move into the singles market. Six months determined effort finally broke the Billy Davis and Marilyn McCoo *You Don't Have To Be A Star*, into the Top Ten; and a *Steely Dan* single created enough interest to take the *Royal Scam* album back into the chart. "Issuing singles of judiciously-chosen and well-promoted album tracks is to be the norm with us now," Hudson said.

As a final comment on the first quarter figures he added that the big increase was of particular value to Anchor at present because "at dealer level some people had begun to think that because ABC has been having some problems in the US, Anchor must be having them here. They have been concerned about us, but this shows we are doing fine."

500,000 advance on Presley 45s

COINCIDING WITH the 21st anniversary of Elvis Presley's *Heartbreak Hotel* reaching number one in the US chart, RCA's simultaneous re-release of Presley's 16 UK number one hits was announced to have notched up half a million advance orders.

RCA was, a spokesman said, "confidently expecting sales to reach a million within a week", with the possibility of up to half the titles charting at once.

The huge pre-selling success has caused rapid changes of plan in some directions. RCA has intended only to produce 2,500 of the black and gold carrying cases which hold all 16 singles, and which have gone free to dealers to give to early full set buyers. Now the company is having 15,000 printed, and these can be ordered, for the cost price of 41p each, from RCA — price code AA, order number BOX 16. Dealers may in turn charge the cost price to customers. But 6,000 counter boxes, which repeat the black and gold design, are available free, on a pro rata basis according to size of order. The lavish artwork needed for both is at present causing a slight delay in printing up extra stocks.

There is no delay in supplying the singles, and a feature of the excellent reaction to the Presley series has been the unexpectedly high number of full sets being ordered, despite the cumulative price tag.

Punks seek protection on college dates

FROM PAGE 1

group of rowdies in the audience.

Essex University on February 2 was the scene of another dangerous episode when Stranglers bass player Jean-Jacques Burnell was struck on the head by a beer bottle and sustained a cut to his forehead. Burnell, a karate black-belt, waded into the audience to find the culprit. The Damned suffered the same kind of fate on the same bill.

The Vibrators' gig at Berkshire College of Education on March 12 was disrupted when some hefty rugby club types began a fusillade of beer cans. The band left the stage, but were followed to their dressing room by the can-throwers who demanded that they play on.

Aside from punk bands, the lack of security at college dates has caused pop group Giggles to think hard about more college work after an April 1 set at Poole Technical College when a gang of Hell's Angels burst on to the stage and began smashing up the equipment. A roadie who tried to defend the gear was beaten to the ground and required seven stitches in a head wound.

Generation X's manager Stuart Joseph commented: "After Leicester Polytechnic, we are inserting a rider clause in our contract stating that no drinks can

be taken into the hall where the band is playing and that a minimum of ten security men be laid on.

"The colleges often say that it is outsiders who make the trouble, but usually the real punk fans from outside the college are at the front of the hall watching the band. The cans come from the sides and back, where the students are standing."

Ian Grant of the Albion agency which looks after the Stranglers said that stringent security is being demanded at all shows on the band's forthcoming tour following the Essex university incident. Two security men are to be stationed on either side of the stage with others prowling the audience.

The Damned's agent, Nick Leigh of the Derek Block Agency said some colleges had actually gone as far as withholding the group's fee for cutting short its set in the face of a beer can bombardment.

The National Union Of Students vice-president Pete Ashby commented on the recent violence: "We are very opposed to groups having their gigs disrupted when they go to student unions. Where students find the music presented at their unions not to their taste, there are other methods of voicing their disapproval through the normal union avenues."

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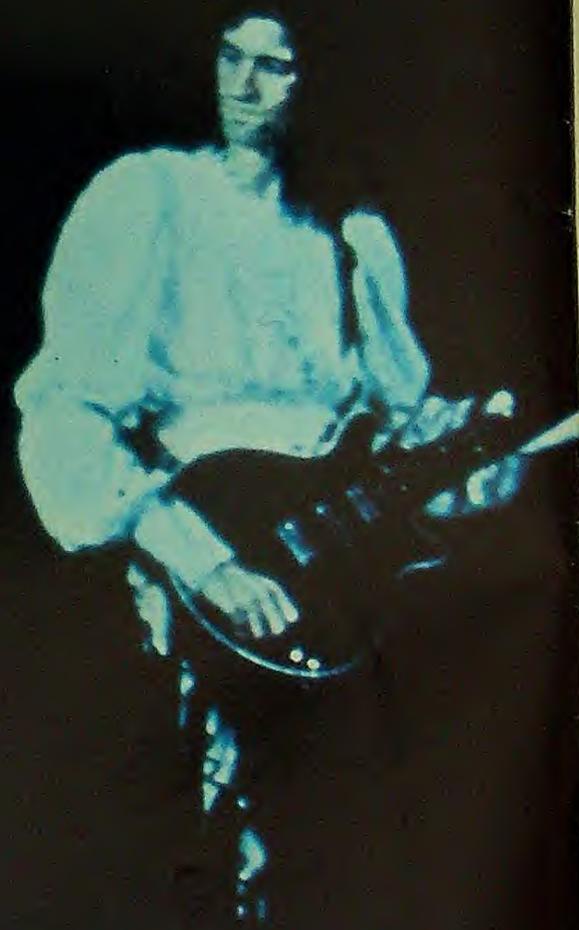
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Tenement Funster
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Thur 12th May **COPENHAGEN** Broendy
Fri 13th May **HAMBURG** Congress Centrum
Sat 14th May **FRANKFURT** Festhalle
Mon 16th May **DUSSELDORF** Philipshalle
Tue 17th May **ROTTERDAM** Ahoy
Thur 19th May **BASLE** St Jakobhalle
Mon 23rd May **BRISTOL** Hippodrome
Tue 24th May **BRISTOL** Hippodrome
Thur 26th May **SOUTHAMPTON** Gaumont
Fri 27th May **SOUTHAMPTON** Gaumont
Sun 29th May **STAFFORD** Bingley Hall
Mon 30th May **GLASGOW** Apollo
Tue 31st May **GLASGOW** Apollo
Thur 2nd June **LIVERPOOL** Empire
Fri 3rd June **LIVERPOOL** Empire
Mon 6th June **LONDON** Earls Court
Tue 7th June **LONDON** Earls Court



EMI

BRTDC film to premiere at AGM

BEYOND THE Sound Barrier, the 25-minute documentary film sponsored by the British Recorded Tape Development Committee now in the final stages of completion, is expected to be premiered at the annual general meeting of the British Phonographic Industry in June. Talks are currently going on with television companies, and also a major film distributor, for the

documentary — the BRTDC's contribution to the Centenary Of Sound celebrations — to have a nationwide audience.

At least ten sponsors have agreed to share the £10,000 expenses entailed in the production of the film, aimed at promoting tape. Record companies sponsoring include Polydor, Phonogram, RCA, CBS, EMI, Precision Tape/Pye and A&M. Richard Robson, the BRTDC's secretary, said that although the documentary dealt basically with cassette and cartridges, it would also go into the origins of recorded sound, and underline the various applications for tape, including in-car entertainment, the portable aspects, manufacturing and range of repertoire.

Robson added: "We feel that the film is ideally suited for either the cinema or TV, and negotiations are going on with both of those mediums in mind. Hopefully it will also be seen at events like the Ideal Homes Exhibition and the Motor Show; in fact the film will be available to any interested parties including hi-fi societies and tape clubs — even to private individuals if necessary."

"The idea behind the documentary is to create more consumer awareness of tape. Cliff Richard and Tony Blackburn will both be appearing and there is quite a lot of entertainment value. The BRTDC has seen the final rushes and the film will make its debut at the BPI AGM."

Bain to head up Phonogram's a and r

PHONOGRAM HAS made major changes in its senior management team's responsibilities following the recent re-structuring of its a&r department.

Roger Bain (32) has been brought into the company as general manager a&r, after 18 months as a&r manager for Rocket Records. Bain began his record business career with Decca as a studio junior, working his way up to become a producer for the Phase Four stereo series, working closely with Gus Dudgeon.

He left Decca in 1967 to become an independent producer, discovering and recording acts like Black Sabbath and Budgie.

Meanwhile, Ken Maliphant's title has been changed to repertoire and marketing director to reflect his increased involvement in a&r matters. As a result he steps down as chairman of the joint Phonodisc executive.

Glyn Williams, the company's financial director and administrator who already has a major involvement in the commercial area of the company, replaces Maliphant



Pictured at a welcoming gathering for Caravan are: Tony Visconti (seated fourth from left), Bob Buziak, Arista managing director standing fourth from left next to Miles Copeland, Caravan manager, and Dick Jordan BTM Records head of promotions.

Arista signs Caravan and Stomu Yamashta

ARISTA RECORDS has announced the signing of two major acts to world-wide deals. The first is Caravan, via its production company BTM Records, to complete a world-wide link with the company. The previous LP, entitled Blind Dog At St. Dunstan's, was released on Arista only in America.

The first release under the new deal will be an album and single produced by Tony Visconti entitled

Better By Far due out on May 20, recorded at London's Utopia Studios.

The second signing is an exclusive agreement with Japanese-born contemporary composer and percussionist Stomu Yamashta who is expected to have his first, as yet untitled, album released early this summer, featuring some of America's and Britain's premiere rock and jazz-rock performers.



catalogue. Graham Rutherford, formerly in charge of regional promotion at Magnet, now joins Barry Johnstone in the national promotion department dealing with all aspects of radio and television promotion.

PETER HERBES, a&r controller of Festival Records International, London, has been appointed to Festival Records, Australia, as assistant to the managing director Allan Hely, and director of Australian a&r.

Herbes has been with Festival since 1970 and was active in the recording careers of Olivia Newton-John, Labi-Siffre and Daliah Lavi — all originally Festival artists. He managed Olivia Newton-John's early American career until her Festival contract expired and is currently organising her up-coming European tour.

Previous to joining Festival Records, Herbes was with BBC TV and Peter Gormly Management. He will move to Australia at the end of June on completion of the Newton-John tour.

MUSIC DEALS

LISMOR RECORDINGS, Scotland's largest independent record label launches its English distribution this month.

A deal has been finalised with HR Taylor's of Birmingham for distribution in the North and Midlands, and Lismor's own representatives are being taken on to handle sales and distribution in London and the South. The first English sales man is former Pye employee Lou Solomon.

Headed up by Peter Hamilton, the Glasgow-based company's catalogue numbers 67 albums after just four years in business and a further 37 are planned for this year in a major expansion campaign. Artists on the label include Phil Clarke Junior, Jim Johnstone and his Scottish Band and The Shotts and Dykehead Caledonia Pipe Band.

All album prefixes are LILP, cassettes LICS and singles LISP — there will be no cartridges. Albums will retail at £2.75, cassettes at £2.95 and singles at 65p. The company's address is 1078 Argyle Street, Glasgow G3 8LY.

Said owner Peter Hamilton: "There is a great resurgence of national feeling in Scotland right now both culturally and politically. Our English market will not only include the 750,000 Scots resident in England but also a vast number of American tourists with a Scottish heritage."

PAUL BRETT, the guitarist and composer, has signed a long-term deal to record for RCA, although his last two albums have been released by his own privately distributed label. Earth Birth, Brett's suite for solo 12-string guitar, will be released by RCA on June 3. As a composition it is the first of its kind, and has already received much critical praise. The album is intended as the first of a trilogy, all of which will have covers designed by cartoonist Ralph Steadman. Brett is this month on a British college tour, supporting Kevin Ayers and headlining at some universities. He is featuring the music from Earth Birth at all the concerts.

B&C/TROJAN product is to be represented in France by Pathe Marconi following the finalisation of negotiations between the UK company's Marcel Rodd and Pathe's Michel Bonnet which began at Midem between the companies' international managers. Pathe Marconi's reggae campaign will include special compilation albums prepared by B&C/Trojan for France.

AIR SERVICES has opened an office in Manchester at Piccadilly Radio. The Air man is John Aumonier, who has been with the company for two years as one of their senior account executives. BMS has had a sales representative in Manchester for two years.

The two replacements at Air for Aumonier and Chris Yates, who joins Thames Valley as managing director on May 1, will be announced shortly.

JUKE BOX TOP 20

- 1 (9) LUCILLE, Kenny Rogers, United Artists
- 2 (5) LET 'EM IN, Billy Paul, Philadelphia
- 3 (1) AIN'T GONNA BUMP NO MORE, Joe Tex, Epic
- 4 (3) RENDEZVOUS, Tina Charles, CBS
- 5 (—) GOT TO GIVE IT UP, Marvin Gaye, Motown
- 6 (6) MAH NA MAH NA, Piero Umiliani, EMI
- 7 (—) GONNA CAPTURE YOUR HEART, Blue, Rocket
- 8 (—) TOO HOT TO HANDLE, Heatwave, GTO
- 9 (2) FIRST CUT IS THE DEEPEST, Rod Stewart, Riva
- 10 (11) HOTEL CALIFORNIA, Eagles, Asylum
- 11 (—) HELLO STRANGER, Yvonne Elliman, RSO
- 12 (—) WHERE IS THE LOVE, Delegation, State
- 13 (13) THE SHUFFLE, Van McCoy, Avco
- 14 (20) SOLSBURY HILL, Peter Gabriel, Charisma
- 15 (—) SMOKE ON THE WATER, Deep Purple, Purple
- 16 (—) HAVE I THE RIGHT, Dead End Kids, CBS
- 17 (18) I WANNA GET NEXT TO YOU, Rose Royce, MCA
- 18 (10) SIR DUKE, Stevie Wonder, Motown
- 19 (—) IT'S GAME, Bay City Rollers, Arista
- 20 (—) RIGHT TIME OF THE NIGHT, Jennifer Warnes, Arista

MOVES

PINBALL ARTISTS, the agency headed up by Denis Vaughan and representing Clayson and the Arognauts, Pablo Moses, Aswad, Big Youth, Cimerons, The Checkers, Enid, Tim Hardin, Wild Angels has moved to 1A, Belmont Road, London NW1, telephone 01-267-1542/485-7702.

ENSIGN RECORDS has now set up its own offices at 44, Seymour Place, London W1, telephone 01-723-8464/5.

on the executive, which is also joined by Dave Adams, the company's commercial manager.

Terry Bartram, Phonogram's head of public relations and promotions has been appointed to the company board.

BERNARD MOYLAN, formerly sales co-ordinator manager at Phonogram has been promoted to an entirely new position of national field display and merchandising manager.

CHRIS HINKS has joined Phonogram as print production manager in the advertising and display department. Caroline Colver, who has been promoted to the position of print co-ordinator, will be responsible for the day to day administration of the print department.

DAVID THOMAS, previously marketing manager at Record Merchandisers, has been appointed album marketing manager of Magnet Records. He will be responsible for all aspects of marketing and developing the album

 SMASH HITS Detroit Spinners (Thom Bell)	K50363 Atlantic	Atlantic (CW)	 FOREIGNER Foreigner (John Sinclair & Gary Lyons)	K50356 Atlantic	Atlantic (CW)
 GET IT Dave Edmunds (Dave Edmunds)	SSK 59404	Swan Song (CW)	 WHAT'S WRONG WITH THIS PICTURE Andrew Gold (Peter Asher)	K53052 Asylum	Asylum (CW)

ON THE WAY UP

CHARTS

The 1976 singles story

Chart performances 1973-1976

	1973	1974	1975	1976
Singles released	4327	4034	3048	2784
Chart Weeks	50	51	50	50
Top 50 entries	253	298	332*	340*
Top 50 misses	3974	3756	2717	2440
Average weekly new chart entries	4.9	5.9	6.6	6.8
Average position of highest new chart entry each week	21.9	24.0	30.0	30.8
Discs first charting at	1-10 11-20	9 19	9 14	3 2
New artists making charts*	59	79	109	75
Ratio of new artists in terms of total releases	1:73	1:51	1:27	1:37

New Artists in Top 50

Pye	9
RCA	6
Polydor	5
CBS	4
Phonogram	4
A&M	4
WEA	4

* in 1975 a new process for listing records placed between 41-50 was adopted. Records which for two consecutive weeks decline in sales and chart position were deleted.

Weeks on charts

187 artists made the Top 30 but of these, 48 had no more than four weeks on the chart, 12 artists were in the charts for a minimum 20 weeks of the year while in total, only 23 artists listed in the top 100, are female. Out of the 187, male artists, solo or group, number 118.

In terms of individual hits in the Top 30, the most successful chart names were Rod Stewart (5), The Stylistics (5), Beatles (5), Hot Chocolate (4), Abba (4), Tina Charles (4), Barry White (4).

Records reaching Number One

Bohemian Rhapsody (3 weeks); Mama Mia (2); Forever And Ever (1); December '63 (2); I Love To Love (3); Save Your Kisses For Me (6); Fernando (4); No Charge (1); Combine Harvester (1); You To Me Are Everything (3); The Roussos Phenomenon (1); Don't Go Breaking My Heart (6); Dancing Queen (6); Mississippi (4); If You Leave Me Now (3); Under The Moon Of Love (3).

Chart facts

Of the 75 new artists making the 1976 Top 50, 27 reached the Top Ten; 15 scored a second hit; 39 could be described as disco-orientated.

Under 30 per cent of new chart records featured solo, or in a group context, the female voice.

Out of 340 new entries, 20 were revived golden oldies and 20 were re-makes of old hits — representing about 12 per cent of the total intake.

Of the 187 artists who made the Top 30, 48 had no more than four weeks on the chart. There were 119 male acts, among the 18, but only 23 artists listed in the top 100 were female. One dozen artists spent a minimum of 20 weeks of the year in the chart. The most successful artists were Rod Stewart (five hits), Stylistics (5), Beatles (5), Hot Chocolate (4), Abba (4), Tina Charles (4), Barry White (4).

Commentary

FOR THE second year running the statistical survey of the Top 50 singles chart shows that it is easier to gain a place in the best-selling list — but it is becoming more difficult to stay there. Since 1975 when the BPI decided that the Top 50 chart should no longer show records between positions 41-50 which had declined in sales and position for two consecutive weeks, there has been much greater activity at the lower end of the Top 50. Over 75 per cent of records making the chart made their initial entry between 40-50, but a check of the first six months revealed that of 155 records entering between 40-50, only 74 climbed above the bottom ten.

In 1976, the number of new artists making the chart declined sharply from 109 to 75, even though there were less singles released than in the two previous years.

There was also a marked absence of records making immediate Top 20 impact. The survey shows the majors in a more dominant position than in previous years. Rak, a previous top performer, was not so active in 1976 and neither was Magnet, compared to previous years. But the smaller companies can still deliver the hits as indicated by the impressive 10 chart entries scored by GTO.

TONY JASPER

Company performance

	Chart entries	Total Releases	Hit Ratio
1 -GTO	10	22	1:2
2 -A&M	11	58	1:5
2 = Arista	13	74	1:5
2 = Phonogram	27	135	1:5
2 = Pye	26	142	1:4
2 = WEA	27	150	1:5
7 -CBS	39	237	1:6
8 = -Polydor	30	281	1:9
8 -EMI	55	517	1:9
10 -RCA	12	248	1:20

Top 30 residents

Abba (42 weeks); Rod Stewart (34); Stylistics (27); Tina Charles (25); Barry White (25); Demis Roussos (22); Beatles (21); Dr. Hook (21); Queen (20); Billy Ocean (20).

Highest entry by week

1-10	1 week
11-20	2 weeks
21-30	17 weeks
31-39	22 weeks
40-50	8 weeks

Discs entering charts by positions

1-10	1
11-20	2
21-30	18
31-39	48
40-50	271

1976 casualties

Well-known previous hit-makers not making the Top 50 singles in 1976 included:— Hollies, Chris Spedding, Desmond Dekker, Mike Batt, Adrian Baker, Alvin Stardust, Hello, Andy Williams, John Denver, Gilbert O'Sullivan, Aretha Franklin, Alice Cooper, Osmonds, Windsor Davies and Don Estelle, Jasper Carrott, Gary Benson, Procul Harum, Wombles, Telly Savalas, Jimmy Osmond, Kenny, Disco Tex, Ken Boothe, Billy Swann, John Holt, Rupie Edwards, Gary Shearston, Brian Protheroe, Helen Reddy, Pilot, Dave Edmunds, Clifford T. Ward, Junior Campbell, Sweet Sensation, Hamilton Bohannon.

Top five performance

(based on points — five for Number One reducing to one for Number Five)

1 -CBS	184
2 -EMI	172
3 -Pye	93
4 = -Arista	46
WEA	46
6 -Phonogram	33
7 -Sonet	32
8 -Polydor	25
9 = -GTO	20
10 -Decca	20

National representation

	U.S.	UK	Others
January 2-June 26	457	639	104
July 3-December 18	601	529	120
Total	1058	1168	224

DR. HOOK



NEW SINGLE
WALK RIGHT IN

CL 15924



PUBLISHING

PRS Jubilee Year grants awarded

SPECIAL MUSIC awards, to mark the Queen's Silver Jubilee, were made last week by Sir Lennox Berkeley, President of the Performing Right Society, on behalf of the society.

They included gifts of £1,000 each to the Snape Maltings Foundation, a school for advanced music studies — this for "PRS scholarships in memory of Benjamin Britten"; to the Park Lane Group, for the development of its Young Artists Week, a series of concerts of mainly contemporary music at the South Bank and elsewhere; and to the Purcell School, Harrow, for a PRS scholarship.

And the society has offered a PRS Mendelssohn scholarship valued at £1,000, the same as the established Mendelssohn scholarship for composition, in cases where the two

leading candidates are judged to be of equal merit. A fifth award of similar value will probably be made in the autumn for the field of amateur performance.

These Jubilee awards are in addition to the PRS annual consideration of applications for financial assistance. The PRS, an association of composers, lyric-writers and publishers, is entirely non-profit making and all its revenue belongs to its members and to affiliated foreign societies. But it can make these donations because its constitution gives it freedom to use a small proportion of revenue for "purpose conducive to the improvement or advancement of the composition, teaching or performance of music."

It has been doing this for the past 25 years, donations over the past six topping the £100,000 mark. Total for this year is around £20,000. The society's policy is still to give preference to organizations principally concerned with the performance or recording of modern, specially British, music, or with the commissioning of new works — and to assist series of concerts involving a range of 20th-century music rather than single performances or concerts or works by one composer. Categories such as jazz and pop regularly receive donations.

Apart from the special awards, nearly 40 other organizations have received 1977 pay-outs, including the Songwriter's Guild of Great Britain and the Composers' Guild of Great Britain.

EDITED
by
PETER JONES

Deke Arlon honoured for charity productions

DEKE ARLON, head of the Guru Sama publishing and management group of companies, has been awarded a silver cup for his work as producer and director of charity shows for mentally handicapped children. The award was made by actor Roger Moore, who said Arlon had raised tens of thousands of pounds over the past five years.

On the publishing side, his contract writer Ian Page has co-written the R and J Stone single *It Just Goes To Show* — Arlon also manages the group and handles the business affairs of its producer Philip Swern. Page has also written the lyric to the Ron Grainer theme for the NBC movie of the week for U.S. networking, *Once Upon A Time Is Now*, the life story of Grace Kelly. Arlon, who also manages Grainer, publishes the score for the world.

Arlon is just back from the opening of the Broadway presentation of the UK cast in *Side By Side* by Sondheim, which opened to rave reviews last week. Arlon is one of the production team of this musical.

Sedaka buys back copyrights for £1m

NEIL SEDAKA has paid \$2 million to buy nearly 120 of his own compositions back from Kirshner Entertainment Corporation. In a further move, he is setting up Neil Sedaka Music, with headquarters in both New York and Los Angeles.

His exclusive songwriting deal with Kirshner is deemed to have been terminated as of December 31 last year.

Sedaka had the idea six months ago to buy back his major copyrights and he says now: "It's a special thrill for me because for the last 25 years I have written songs

that have become not only my own greatest annuity but also that of my children. I consider myself the best salesman of my songs and now I take great pride in becoming personally involved in my new position as publisher."

Copyrights included in the buying-back deal are: *Love Will Keep Us Together*, nominated "record of the year" in 1975; *The Immigrant*; *That's When The Music Takes Me*; *Sing Me*; *Solitaire*; and *Laughter In The Rain*. Sedaka recently signed with Elektra/Asylum in the U.S. and his first album under that deal is due out in May.

Al Freitas retires, stays in copyright

DENIS DE FREITAS, legal adviser to the Performing Right Society since 1964, is to retire from the PRS executive staff at the end of the year. He is also chairman of the British Copyright Council and will still work in the field of copyright and related rights as an independent consultant. He is likely to accept special assignments on behalf of the PRS.



CHRYSLIS MUSIC has finalised a new worldwide agreement with singer/songwriter Eddie Howell. His single, *Man From Manhattan*, was produced by Freddie Mercury of Queen and was a big seller in Europe, South Africa and Japan. Now he has been writing with David Dundas and three of their joint compositions will be on Dundas' upcoming album. Currently the duo is writing a song for Paul Nicholas' next release. Picture shows, left to right: Terry Connolly, deputy group managing director; Eddie Howell; David Minns, Howell's manager; and Ann Murray, general manager, Chrysalis Music.



CHARLENE

To describe Charlene as a natural singer is to understate the variety of styles and feelings which she shows on her debut album.

In her own words "I'm concerned that my music really communicates".

There cannot be a better statement of commitment.

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CHARLENE

PDL 2004



CHARLENE



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MCA RECORDS

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YEEA
YEEA



And Hallelujah!

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"Live" at their Hollywood Bowl concerts in '64 and '65.

Thirteen classic Beatles numbers. Mixed by George Martin.

And accompanied by all the frenzy and excitement that went with them on the night.

Quite a gig. Quite a disc.

And just the act we needed to follow our Beach Boys, Glen Campbell and Shadows albums. (Between them, 21 weeks at Number One.)

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Advertising breaks during week beginning May 23.

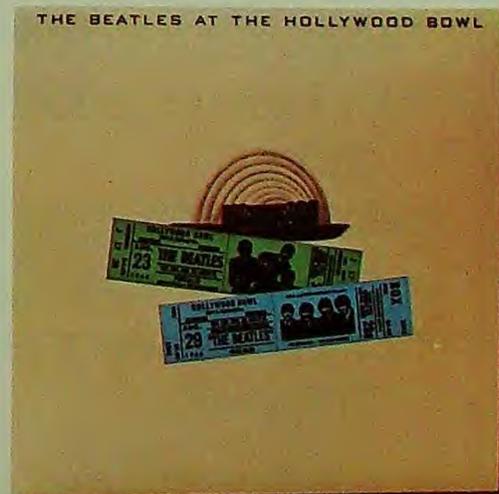
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With it now, who knows what they might achieve?



THE BEATLES AT THE HOLLYWOOD BOWL.
£3.35 THE RECORD. £3.60 THE TAPE.

PERFORMANCE

Clark/Hillman/ McQuinn

THERE WERE few more influential bands than the Byrds. In fact only the Beatles and the Rolling Stones had more impact on the Sixties scene, and no other American acts.

But gradually the Byrds music began to drift from folk-rock into a hybrid country style, and eventually the founding members went their separate ways. Chris Hillman and Gene Clark went country, David Crosby turned into a superstar and Roger McGuinn changed bands rapidly but seemed to stay close to his roots.

Hillman, Clark and McGuinn got back on the same stage together for half an hour on Saturday at the Hammersmith Odeon — the first time in many years — and brought back memories of their trail-blazing early days. But not before each member had gone through his paces with his own band.

Clark was first up, looking like a wild mountain man with his straggly beard and loping appearance. His brand of music is now countrified rock sung in a high, clear voice that still sounds in good form. Strumming an acoustic guitar and backed by a two-guitar, bass and drums band, his material was not as country as his recent recorded work and went over well.

A speedy change over was followed by the jaunty Chris Hillman Band, a bigger outfit comprising three guitars, pedal steel, bass, drums and a sax and fiddle player. Hillman turned out to have rather a lightweight voice and the strength of his new songs did not really match that of the Manassas material he sang, including Fallen

Eagles, Both Of Us Bound To Lose and the Stephen Stills song Witching Hour.

In contrast, McGuinn stepped out with a stripped down three-piece rock and roll band, featuring the leader of jingle-jangle 12-string, a natty little lead guitarist, bass and drums called Thunderbyrd.

McGuinn rattled through a selection of strong songs including Tom Petty's American Girl and a new Dylan number called Golden Loom. He also ripped into Byrds tunes like Chestnut Mare and Hey, Mr. Spaceman, sounding good on everything he did, especially the theme song from a forthcoming film called Shoot 'Em which bristled with muscle and emotion.

Then it was time for the grand reunion, Hillman and Clark climbing back on stage wearing gypsy headgear like the ones worn on Dylan's Rolling Thunder tour. Although the sound was beginning to fall apart, renderings of So You Want To Be A Rock 'n' Roll star, the inevitable Hey, Mr. Tambourine Man and finally, Eight Miles High went over well, and even with the restricted sound mix available, the three-part harmonies still sounded fresh and emotive.

And as the band left the stage after nearly four hours of music, the impression was left that the sum of the Byrds was greater than its constituent parts.

JOHN HAYWARD

Small Faces

LOUD, FRIENDLY and vulgar was the image when the Small Faces stomped the boards of London's Rainbow theatre on their first tour since re-forming as a band. Nobody was complaining, and if the archetypal right ravers were looking

older and wiser than they used to none of the punters, with their sprinkling of Rod 'N' Ronnie haircuts and glow-tube jewellery, seemed to notice; they delightedly yelled "Yus!" every time Steve Marriott yelled "Alright?" — or rather the single syllable, glottally-stopped howl which meant "alright".

Most of the material was new, although the presentation was deliberately close to the way things used to be before Rod, stardom, breakups, hassles and unsteadiness intervened. Some, like Smiling In Tune which to some extent showcased new member bassist Rick Dixon, will appear on the forthcoming debut LP for WEA. On stage, helping out with the vocals and winning the beauty contest hands down, was P. P. Arnold, and she gamely joined in with some of the boisterous clowning which Marriott and Jan McLagan indulged in between, and often during, numbers.

The opening bar of Itchycoo Park was thunderously greeted, but on the whole Marriott's singing bore out his preceding remark that he was as "relaxed as a newt". Lazy Sunday Afternoon followed, and was almost better than the original, finally devolving into a long, inventive break shared by guitar and bass. The band moved into raucous r&b with I Can't Find It, and the deeper they got into the music the more the pose of brash carelessness slipped, and a tight, well-rehearsed, competent and music-loving rock band showed through. Marriott's mouth harp playing took the number further and further into the blues, and the longer it went on the less anyone wanted it to stop. After the cheers died down, they worked the same fine trick again with Looking For Love. The Small Faces had arrived, again.

TERRI ANDERSON

Lou Reed

LIKE BOB Dylan, Lou Reed is constantly examining his songs, re-charging them with energy and re-working his image. Once the smacked-back high priest of punk rock, it was a healthier, happier Reed that sauntered on stage at London's New Victoria Theatre for the first night of a three-concert run.

His reception was generous as he rocked into the opening chords of his classic Sweet Jane, although as usual he had given no introduction, but it was clear that the crowd were surprised at the way he steered clear of his usual dead-pan delivery to give the song an up-tempo treatment.

He further confused the fans with his second selection, another classic punk anthem I'm Waiting For My Man. In fact the intro was so different from various recorded versions that it was not until the chorus line that the crowd recognised the song at all and responded with a ripple of applause.

The snappy Rock And Roll Heart, title track of his latest Arista album followed and then it was into the horrendous monologue Heroin with its relentlessly accelerating beat. All Reed's best known material was included in the set, stretching from

way back in the mid-Sixties right up to the current stuff. Walk On The Wild Side was given a bouncy back-beat with Reed intoning the lyrics much in the style of Dylan on Highway 61 Revisited. Also in there were You're So Vicious, Lisa Said and Coney Island Baby.

But as the concert neared its close (still minus any form of audience contact from Reed apart from a couple of his idiosyncratic cigarette — lighting escapades), the back-up band went into a long jazz instrumental in which the bass player, lead guitarist and tenor sax man exhibited some fine playing. But good as it was, it was hardly the right music for a Lou Reed concert, and it was during this section that the whole pacing of the show was destroyed, so that the encore, when it came, was a mere formality.

However, the concert was encouraging for a variety of reasons. These British dates come at the end of a gruelling European tour, and Reed looked very well indeed. His backing band was vigorous, and Reed looked as if he was enjoying himself, although behind his ever-present shades you never can tell.

And if the new-style song treatments were unusual, it is after all the right of every artist to alter his own material as and when he wishes.

JOHN HAYWARD



AIN'T IT GOOD TO KNOW YOU GOT A FRIEND

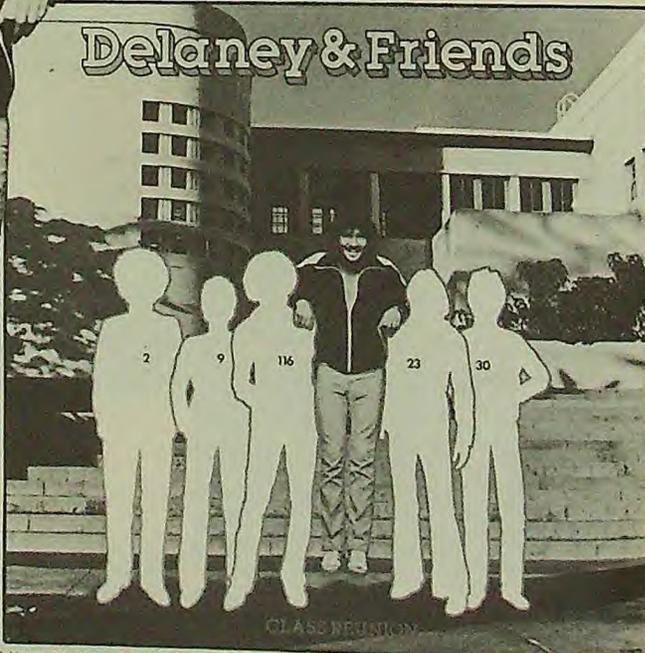
For years Delaney and Bonnie played with such company as Stevie Wonder, Isaac Hayes, Ry Cooder, Paul McCartney, George Harrison, Boz Scaggs, Eric Clapton, Otis Redding.... The list is endless.

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EUROPE

German disc awards tie with centenary meet

BONN — In the week after the IFPI centenary of recorded sound launch in Paris, the German record industry virtually took over the city of Bonn.

The week started with civic receptions and then the Beethoven Hall here was the centre of a major concert of classical and pop music. During the first half, the Radio Orchestra of Hanover played and the second half presented Oscar Peterson, Caterina Valente and Horst Jankowski, with the RIAS Dance Orchestra, a show broadcast throughout Germany.

Germany's IFPI group made the most of the occasion to promote the centenary to the public, and there was a branch of the German Post Office on hand in the Beethoven Hall where visitors could buy first-issue stamps commemorating the event. The affair was attended by German government leaders, and the concert was punctuated by addresses by Richard Busch, Bundesminister Professor Dr. Maihofer, Dr. Hans-Werner Steinhausen and Klaus Schutz, the Burgomeister of Berlin, most highlighting the important milestones of the 100 years of recorded sound.

In meetings spread over two days, the recording managers, publishers and media representatives discussed the problems of pirates, imports and prices, and meetings heard a great deal about the general philosophy of records in the future as involved with blank cassettes, and of audio and television as promotional partners. The meetings heard much about discrimination in the sense that books, in Germany, have a Value Added Tax rate of 5.5 per cent, while it is a rating of 11 per cent for records.

But in the end the prizes for various aspects of the industry gained the greatest attention. EMI Electrola picked up the main record prize for its cassette releases on Reflexes, but Stevie Wonder was

rewarded for "best international production" of the year, and various "artists of the year" were handed prizes. EMI Electrola singer Olivia Molina won one, and Christian Zacharias (piano) and the group Hinz and Kunst were also picked out. The Manfred Schoof Quintet picked up the German record prize for best national pop productions. National "star of the year" was Olivia Molina and Al Jarreau was listed as international star of the year. Ensemble of the year was Triumvirat along with the King's Singers from the U.K. (Metronome). Pop newcomers were Stephan Sulke (Intercord) and Leon Redbone (WEA).

The annual awards, selected from a total of 1000 albums nominated by the record industry, were as follows:—

Symphonic:— Meldelsohn-Bartholdy, Symphony No.3 by Riccardo Muti, with the New Philharmonic Orchestra (EMI Electrola).

Concertos:— Mozart, Piano Concerto 1784, by Peter Serkin, Schneider-English Chamber Orchestra (RCA).

Modern music:— Schnebel, Breath, Choral-Preludes (Wergo).

Operas:— Charpentier, Louise, by Ileana Cotrobas, Placido Domingo, Georges Petre (CBS); Gershwin, Porgy And Bess, original black cast, Lorin Maazel (Decca); Shostakovich, The Nose, by G. Roshdestwenskiy, Moscow Chamber Opera (Ariola-Eurodisc).

Chamber music:— Bartok, Three Sonatas for Violin and Piano, by Jenny Abel, Roberto Szidon (Harmonia Mundi); Cherubini, String Quartets by Melos Quartet, Stuttgart (Archiv Produktion/Deutsche Grammophon Gesellschaft).

Piano music:— Beethoven, The Old Sonatas, by Alfred Brendel (Philips); Skrjabin, Piano Sonatas Nos. 3,4,5,9 by Vladimir Ashkenazy

(Decca);

Organ music:— Bela Bartok At The Organ, by Oskar Gottlieb Blarr (Schwann).

Ancient music:— Madrigal Collection, by the King's Singers (Metronome)

Leider songs:— Gluck, Opera Aria, by Janet Baker (Philips); Songs From Schubert, Strauss, Wolf, by Helen Donath, Klaus Donath (EMI-Electrola); Frederica von Stade sings "French Opera Arias" (CBS).

Musical: Big Man, by Cannonball Adderly (Bellaphon).

Light music: Yehudi Menuhin/Stephane Grappelli, Fascinating' Rhythm (EMI Electrola).

Dance music: Golden II, Norbert Schultze (WEA).

German pop:— Und Es War Sommer, Peter Maffay (Telefunken);

International pop:— Girls Girls Girls, Sailor (CBS)

Chanson: Lisbeth List Sings Jacques Brel, (Bellaphon);

Jazz traditional:— You're Driving Me Crazy, by Barrelhouse (Bellaphon); jazz, modern:— Gnu High, by Wheeler Quarter (ECM).

Rock:— Chicken Skin Music, Ry Cooder (WEA)

Black music:— Songs In The Key Of Life, Stevie Wonder (EMI Electrola).

Children's Records: Venske, with Als Die Autos Rueckwaerts Fuhren, (Fontana).

Special prizes:— 200 Years Of Bolshoi Theatre, (Ariola-Eurodisc-Melodiya); historical: Singer From The Green Hill (EMI-Electrola); jazz: Jazz Story Vols 2,3,4,6,10 (Metronome); Hours of German History (Edition M and P).

A particularly noticeable aspect of the whole celebratory week was the keen interest taken by the West German government in helping the industry commemorate 100 years of recorded sound.



KOSTAS HADJIS, Phonogram composer, lyricist, guitarist and singer, won the Music Week Artist of the Year award for 1976 and is seen centre at the presentation of the certificate with (left) Philipos Papatheodorou, Phonogram producer, and Nikos Antypas, Phonogram Greece managing director.

More international talent at Mallorca

PALMA, — THE THIRD Musical Mallorca 77 song contest will be taking place here on May 26-28 with singers from 23 countries participating in the international section. This year the contest for Spanish national talent will be restricted in size to allow for an evening with a more pronounced emphasis on international variety. Among those appearing in this section of the event will be Manhattan Transfer, Ebony, Geoff Miles from Britain and Red Hurley from Ireland.

Already confirmed as participants in the international section are Peggy March (Germany), Trinity (Belgium), Marion (Finland), Euson (Holland), Lara St. Paul (Italy), Eta Cameron (US) and Nicoletta (Switzerland). Britain's

representative will be Terese Stevens who records for Pinnacle and is featured as an actress in the new commercial television series, Back To The Land. She will sing I Should've Listened To Mama, written by Don Black and Geoff Stephens and arranged by Kenny Woodman.

As usual there will be a number of mini-concert showcases for distinguished composers. Among those participating will be Frank Pourcel, Michel Legrand, Leslie Bricusse, Nino Rota, Lalo Schiffrin and Bill Conti. Musical Mallorca has also attracted a number of film and tv personalities some of whom will be serving on the jury. These will include Gregory Peck, George Peppard, Elsa Martinelli, Joan Collins, William Conrad and Steve Forrest.

RCA launches Gold Seal label in France

PARIS — Having successfully launched the Black and White label, featuring the best in jazz and including some very rare and even undistributed discs from the background of jazz, RCA now announces the start of a new classical label, Gold Seal.

Kinks top bill at Dutch rock Festival

GELEEN, HOLLAND — The Kinks are to top the bill at the Pink Pop Festival, Holland's most prestigious open-air festival, to be held at the municipal sports ground here, May 30. Other acts booked include Tom Petty and the Heartbreakers and Nils Lofgren, from the US, Irish folk team the Bothy Band, Dutch group Golden Earring, and the Racing Cars and Manfred Mann's Earth Band from the UK.

It is hoped these acts will be featured together on an album released by the newly-formed Pink Pop label, and the LP will also include highlights from the seven previous festivals in the series. Last year's event attracted more than 40,000 visitors.

It is a budget line with one vital difference in that it features only top-quality product, performed by names instantly known to the classic-buying public. Selling at £4, Gold Seal includes Pierre Monteux conducting Petrouchka, played by the Boston Symphony Orchestra and Cesar Franck's D Minor Symphony, played by the Chicago Symphony Orchestra. Also included is Charles Munch conducting a Saint-Saens symphony, featuring organ.

The label is essentially a classical equivalent of the Black and White concept, with 16 initial releases and RCA has already earned considerable praise for its schedule of offering rare recordings.

Swiss papers for Aznavour?

PARIS — Charles Aznavour has received a first intimation from the Swiss government that his wish to become a Swiss citizen and live in Switzerland will be granted.

Before he receives his final acceptance papers, however, he will not be permitted to sing in Switzerland except for charity. It is believed that his appearance at Versailles during the Phonograph Centenary Gala will be his last in France before he receives his Swiss passport.

Aznavour will continue to record for Barclay. But if he sings before

Palm builds up mail-order jazz

PARIS — Because the distribution of recorded jazz product in France is generally unsatisfactory, the Independent du Jazz, a journal sponsored by Palm Records, is building a powerful mail order business.

Palm's line is that the objective is simply to help jazz fans find what they want and receive intelligent responses to queries. In Paris itself, all stores in the discount company FNAC chain have specialist jazz staff available, but the majority of

dealers are clearly not knowledgeable in this field and most do not stock much jazz product.

A Palm spokesman says: "The aim is to help provincial fans until more stores can meet the demands of jazz buyers. In Bordeaux and Marseille several stores are now taking an interest in jazz and as FNAC spreads it wings the problems of distribution should lessen. But our subscription list is growing fast and we have around 50 regular customers receiving the full

catalogue.

"We don't specifically push the Palm label and many small outfits, such as Musica and Pragmaphone, are included. We also have a special import section."

The Palm hope is that retailers will finally learn the lesson that there is a mail-order business there for jazz and will take a great interest in the music. Once that is achieved, Independent du Jazz will fold its mail-order department and leave it to the local retailers.

Metronome country

STOCKHOLM — Metronome here is running a major promotion and sales campaign on Country Rock, it having started last month as a tie-in with Emmylou Harris concerts and

it ends mid-May with the first Eagles concert in Sweden.

The Country Rock campaign is based on the WEA country-rock catalogue and is the first held here for this area of music. Included is display material and the 30 albums involved are delivered to shops in special 100-LP boxes. The campaign, started here, is now to be run in the other Scandinavian countries.

Borge Ekberg, president of Metronome, says: "WEA is currently very hot in Sweden. Sales here for January-April were up 43 per cent compared with last year's same period."

Artists in the Country Rock campaign include Emmylou Harris, Linda Ronstadt, the Eagles, Jackson Browne, Gram Parsons, the Souther/Hillman/Furay Band and the Bellamy Brothers.

Polydor signs Fischer-Dieskau

HAMBURG — Dietrich Fischer-Dieskau has signed a new long-term contract with Polydor International with specific plans for him to continue the series of Bach cantatas for Archiv Produktion, for complete recordings of Lieder by Franz Liszt (with Daniel Barenboim) and Johannes Brahms (probably also with Barenboim) and one LP each of Schumann duets (with Peter Schreier and Christoph Eschenbach) and Lieder by Schoenberg (probably with Maurizio Pollini).

A recording by him of settings of poems by Hermann Hesse, the composers being Othmar Schoeck and Gottfried von Einem, has just been completed in Berlin, for release in the fall.

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Sounds, April 30.



CHARTS

Europe's Top Sellers

West Germany

(Courtesy Musikmarkt)

- 1 LAY BACK IN THE ARMS OF SOMEONE, Smokie, RAK/EMI Electrola
- 2 KNOWING ME, KNOWING YOU, Abba, Polydor
- 3 PORQUE TE VAS, Jeanette, Polydor
- 4 LIVING NEXT DOOR TO ALICE, Smokie, RAK/EMI Electrola
- 5 OH SUSI, Frank Zander, Hansa/Ariola
- 6 TARZAN IS WIEDER DA, Willem, Ariola
- 7 LOST IN FRANCE, Bonnie Tyler, RCA
- 8 ANOTHER FUNNY HONEYMOON, David Dundas, Chrysalis/Phonogram
- 9 DON'T CRY FOR ME ARGENTINA, Julie Covington, MCA/Metronome
- 10 WHEN, Showaddywaddy, Arist/EMI Electrola

Italy

(Courtesy of Germano Ruseitto)

- 1 IO TU NOI TUTTI, Lucio Battisti, Numero Uno-RCA
- 2 SOLO, Claudio Baglioni, RCA
- 3 ANIMALS, Pink Floyd, EMI
- 4 ALLA FIERA DELL'EST, Angelo Branduardi, Polydor-Phonogram
- 5 SONGS IN THE KEY OF LIFE, Stevie Wonder, EMI
- 6 LOVE IN C MINOR, Cerrone, WEA-MM
- 7 LIFE IS MUSIC, The Ritchie Family, CBS-MM
- 8 CHICAGO X, Chicago, CBS-MM
- 9 PIU', Ornella Vanoni, Vanilla-Fonit/Cetra
- 10 DISCO INFERNO, Trammps, Atlantic-MM

Switzerland

(Courtesy Musikmarkt)

- 1 SWISS LADY, Pepe Lienhard, EMI
- 2 LIVING NEXT DOOR TO ALICE, Smokie, RAK/EMI
- 3 AUF DEM MOND DA BLUHEN KEINE ROSEN, Vicky Leandros, CBS
- 4 KNOWING ME, KNOWING YOU, Abba, Polydor
- 5 UNDER THE MOON OF LOVE, Showaddywaddy, Arista/EMI
- 6 ANITA, Costa Cordalis, CBS
- 7 MY LOVE, Rosy and Andres, Telefunken
- 8 IF YOU LEAVE ME NOW, Chicago, CBS
- 9 MORE THAN A FEELING, Boston, Epic/CBS
- 10 DON'T CRY FOR ME ARGENTINA, Julie Covington, MCA/Polydor

France

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)

- 1 L'ARCHE DE NOE, Sheila, Carrere
- 2 LES CHANSONS FRANCAISES, La Banda A Basile, Vogue/Melba
- 3 DO IT FOR ME, Jennifer, Sonopresse
- 4 SUNNY, Boney M, Carrere
- 5 DRAGUE PARTY, Martin Circus, Vogue
- 6 MOURIR AUPRES DE MON AMOUR, Demis Roussos, Phonogram/Philips
- 7 ON COMPREND TOUTOURS QUAND C'EST TROP TARD, Frederic Francois, Vogue
- 8 ON DOIT SAVOIR PARTIR, Michael Raitner, Discodis Ibach
- 9 JE PARS, Nicolas Peyrac, Pathe Marconi EMI
- 10 J'AIME J'AIME, Enrique, Barclay

Spain

(Courtesy of El Gran Musical)

- 1 GAVILAN O PALOMA, Pablo Abraira, Movieplay
- 2 IF YOU LEAVE ME NOW, Chicago, CBS
- 3 DADDY COOL, Boney M, Ariola
- 4 SOUL DRACULA, Hot Blood, Movieplay
- 5 MARGHERITA, Richard Cocciant, RCA
- 6 ENSENAME A CANTAR, Micky, Ariola
- 7 MARCO, Banda Sonora T.V., Fonogram
- 8 DE AMOR YA NO SE MUERE, Gianni Bella, CBS
- 9 OTRO OCUPA MI LUGAR, Miguel Gallardo, EMI
- 10 Y TE AMARE, Ana y Johnny, CBS

All-Dutch opera

ROTTERDAM — Phonogram-Holland invested around £165,000 in recording Richard Strauss' opera Der Rosenkavalier, a four-album set which was initiated by the Dutch Opera Foundation and the first all-Dutch opera project on disc.

The opera was one of the highlights of the Holland Festival in 1976 and is performed by the Rotterdam Philharmonic Orchestra, conducted by Edo de Waart. Ruth Welting, de Waart's wife, was one of the soloists, singing the role of Sophie.

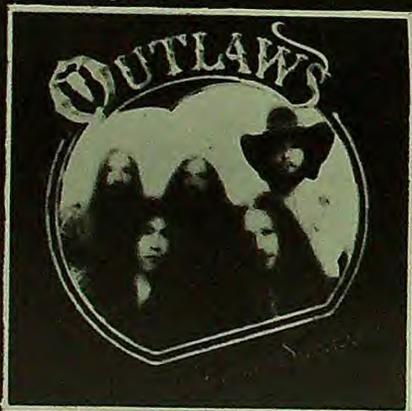
At a commemorative party in the Doelen Hall here, where the opera was performed and recorded, first copies of the the LPs were presented by Willem Barents, managing director of Phonogram-Holland.



Picture shows (left to right): Wilhelm Hellweg, producer of the album; W. Vos, artistic manager of the Rotterdam Philharmonic Orchestra; Edo de Waart, orchestral conductor; Jan Riezenkamp, alderman of cultural affairs of Rotterdam; Ruth Welting; Willem Barents; J. Oosterlee, managing director, Rotterdam Philharmonic Orchestra; Nando Schellen, managing director of the Dutch Opera Foundation. (See story above).

OUTLAWS

Hurry Sundown



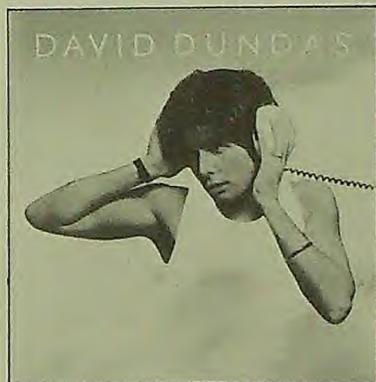
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Your customers are hearing his music almost every day.

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CLASSICAL

BBC TV launches music contest

BBC TELEVISION has launched an ambitious competition to find the BBC TV Young Musician of the Year. This is the first time that television in any country has embarked on a competition of this kind and it is also unique in that the competition will be open to amateur and professional players of the instruments that fall into the orchestral categories of piano, strings, wind and brass. Players must be under 19 by the date of the

final in April 1978 and a total of 15 programmes will trace the progress of the entrants from 18 regional centres throughout Britain. Cash prizes will total £3000 and finalists will appear with the BBC Northern Symphony Orchestra on television. Humphrey Burton, head of BBC TV music and arts programmes, explained the background to this massive project: "I'm sick and tired of hearing people talk about the decline of Great Britain. What's the

EDITED
by
SUE REGAN

answer? The Silver Jubilee celebrations prompted us to look for a new way in which BBC TV could celebrate Britain's great achievements in the field of the performing arts. The underlying desire of this competition is to display to the country at large the immense reservoir of performing talent which exists in Great Britain. The programmes will be shown on BBC-1 at peak viewing time when all young people can enjoy the competition and may be inspired to take up an instrument themselves. It will certainly be the biggest competition of its kind anywhere in the world."

CLASSICAL
NEWS
EVERY WEEK
IN MUSIC WEEK

Classical phone-in

RADIO LONDON'S weekly In Concert music programme broadcast on Wednesday evenings has introduced a new feature with the informal title, "All you ever wanted to know about classical music but were afraid to ask". Chris de Souza, producer of In Concert, has taken on the task of supplying the answers to the most obscure enquiries. "Listeners ring in early on Wednesday or even the day before with questions for which we have to find the answers. Then we phone

back during the programme with the answer and any comments which our studio guests may like to add. The idea is to combine the immediacy of a phone-in with the research that prepared questions allow."

In Concert is on the air from 8.30pm to 10.00pm every Wednesday providing a regular survey of the London music scene, interviews with artists currently appearing in London and recitals and concerts given by London's young musicians.

Ellis: lifting the harp into the limelight

OSIAN ELLIS has done what very few harpists have been able to do: he has lifted the harp out of the orchestra into the limelight of solo recitals, concertos with orchestra and chamber music and by doing so many people have heard the harp in concert and on disc as it can really sound. "The harp, of course, is part of the Welsh way of life," Ellis explained, "and in America there are some harp guilds and societies but in Europe it's a different story, particularly in Germany. There the harp is not well known as a solo instrument and many people have only heard it as part of an orchestra which is a totally different experience. Members of my audiences often come to me after a recital and say that they had no idea the harp could sound so lovely which is a great compliment."

Very few harpists today are able to make a career as a soloists and most are attached to one or more orchestras but Ellis, through opportunity and prodigious talent, seemed destined for a solo career from the moment he left his native Wales. "Where I was brought up in Denbigh, North Wales playing the harp was as natural as playing football. Music was part of family life and during the war we used to give concerts in hospitals and entertain the troops. I also played the organ and even played at services for the American troops on small field organs which they carried with them. In return I would be given a tin of orange juice, a treasured gift in those days."

Then Ellis won a scholarship to the Royal Academy of Music in London where he planned to get his Bachelor of Music and become a teacher. But within months he found himself in great demand and was asked to play at the London Palladium: "I was really dropped in at the deep end but it was very good training—almost better than the training I was getting at the Academy! The band was called the Sky Rockets and also did a weekly series on radio. I found myself doing a solo on the programme which was nerve-racking to begin with but good experience. At the Palladium we played for a lot of American acts and artists like Tommy Trinder — it was enormous fun."

After two years' National Service Ellis's career took on another dimension. "I was on my way back to London via Stratford when I was asked to play in the Welsh scene in Henry IV Part I with Hugh Griffiths as Owen Glendower. I shared a

house with Griffiths and Richard Burton and visitors would come every weekend and we would have marvellous evenings of poetry and music." This was later to lead to poetry and harp evenings at home and abroad with Dame Peggy Ashcroft, Dorothy Tutin, Richard Burton and Lord David Cecil.

In the following years Ellis played with orchestras in London, chamber music with groups such as the Melos Ensemble and gave solo recitals all over the world. But one of the most significant events of his musical career came in 1960 when Benjamin Britten heard Ellis play in his Ceremony of Carols. "After that Britten wrote to me and asked if I would record his Nocturne and then invited me to Aldeburgh to play in a work he was writing for two harps. After that, part of my life revolved round Britten, Aldeburgh and Peter Pears.

After giving my promise that I would play for him, Britten wrote harp parts in three of his church operas and then in 1968 he asked me to introduce a programme in the 1969 Festival of music of my own choice. And he added, rather modestly and coyly, I thought "Of course, you can commission a new work from any composer you care to mention". I needed no further prompting and he composed a harp suite which is a marvellous work and one of the best pieces for harp written this century. When he could no longer accompany Peter and Peter didn't feel like singing with any other pianist we did recitals together. Britten wrote Canticle V for Peter and myself, a song cycle A Birthday Hansel for the Queen Mother's 75th birthday and every time I saw him he would have more songs for Peter and I some of which we haven't even performed yet. He had an instinctive understanding of the harp and wrote brilliantly for it. He was also a warm, human, considerate man and he helped me enormously particularly when it came to recording. I used to be very tense and found it all rather tedious but at the sessions for the last two albums of his works I did for Decca he was there all the time and his sympathy and encouragement made me very relaxed and able to enjoy recording.

An example of his ability to interpret the composer's music will be released next month when Ellis is teamed with Peter Pears on an LP released by Decca. Britten Folk Song Arrangements, coinciding with the Aldeburgh Festival.

Dolby noise reduction serving the industry

1976 TOP SELLING SINGLES

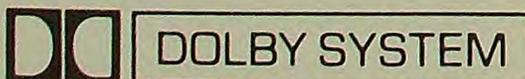
TITLE	Artist	LABEL/NO	PUBLISHER	PRODUCER		
1	SAVE YOUR KISSES FOR ME	Brotherhood of Man	✓	Pye 7N 45669	Hillier/ATV	Tony Hillier
2	DON'T GO BREAKING MY HEART	Elton John & Kiki Dee	✓	Rocket ROKN 512	Big Pig Music	Gus Dudgeon
3	MISSISSIPPI Pussycat		✓	Sonet SON 2077	Noon/Britico	Eddie Hibbert
4	DANCING QUEEN	Abba	✓	Epic EPC 4499	Bocu Music	B. Andersson/B. Ulvaeus
5	A LITTLE BIT MORE	Dr. Hook	✓	Capitol CL 15871	Sunbury	Ron Haffkine
6	IF YOU LEAVE ME NOW	Chicago	✓	CBS 4603	Island	James William Guenoic
7	FERNANDO	Abba	✓	Epic EPC 4036	Bocu Music	B. Anderson/B. Ulvaeus
8	I LOVE TO LOVET	Tina Charles	✓	CBS 3937	Mautoglad	Biddu
9	THE ROUSSOS PHENOMENON	Demis Roussos	✓	Philips DEMIS 001	Mam/Britico	Demis Roussos
10	DECEMBER '63	Four Seasons	✓	Warner Brothers K 16688	Jobete London	Bob Gaudio
11	UNDER THE MOON OF LOVE	Showaddywaddy	✓	Bell 1495	Carlin	Mike Hurst
12	YOU TO ME ARE EVERYTHING	Real Thing	✓	Pye 7N 25709	Screen Gems	Ken Gold
13	FOREVER AND EVER	Sik	✓	Bell 1464	Martin Coulter	Bill Martin/Phil Coulter
14	No noise reduction used					
15	YOUNG HEARTS RUN FREE	Candi Staton	✓	Warner Brothers K 16730	Warner Bros.	Dave Crawford
16	COMBINE HARVESTER	Wurzels	✓	EMI 2450	KPM	Bob Barrett
17	WHENEVER FOREVER HAS GONE	Demis Roussos	✓	Philips 6042 186	Barry Mason Music	Peter Sullivan
18	Pre-Dolby					
19	CAN'T GET BY WITHOUT YOU	Real Thing	✓	Pye 7N 45618	Screen Gems/Columbia	Ken Gold
20	No noise reduction used					

Compiled by the BRMB. Based on UK sales between January 5 and December 10 1976. Reproduced from Music Week Industry Year-book.

✓ = Dolby system used

Artists, producers and engineers have their own formulas for producing successful records.

Almost invariably, though, a common ingredient is Dolby noise reduction — serving the world recording industry since 1966.



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OSIAN ELLIS (centre) with Peter Pears and Benjamin Britten, an association resulting from Ellis' performance of the composer's ceremony of Carols in 1960.

Billboard

1st Quarter Share-of-chart Action For 1977

HOW THE TOP 10 LABELS SHARED THE HOT 100 CHART ACTION

RANK LABEL	% OF SHARE	NO. OF SINGLES
1 WARNER BROS.	8.7	12
2 CAPITOL	7.4	11
3 COLUMBIA	6.3	9
4 EPIC	5.2	8
5 RCA	4.6	6
6 ABC	4.5	6
7 ASYLUM	4.1	5
8 RSO	4.1	3
9 TAMLA	3.4	3
10 ATLANTIC	3.2	3

HOW THE TOP 10 COMBINED LABELS SHARED THE HOT 100 CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF SINGLES
1 WARNER BROS.	11.2	20
2 CAPITOL	7.6	19
3 EPIC	7.2	10
4 ELEKTRA/ASYLUM	6.6	14
5 COLUMBIA	6.3	18
6 RCA	5.1	7
7 ATLANTIC	4.8	8
8 ABC	4.3	7
9 MCA	4.1	8
10 RSO	4.1	8

HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 CHART ACTION

CORP.	% OF SHARE	NO. OF SINGLES
1 WARNER COMM.	23.1	51
2 CBS	14.7	27
3 CAPITOL	9.8	17
4 POLYGRAM	8.5	18
5 RCA	5.5	14
6 MCA	4.8	7
7 MOTOWN	4.3	6
8 UNITED ARTISTS	4.0	6
9 ARISTA	3.1	6
10	3.1	6

HOW THE TOP 10 LABELS SHARED THE TOP LP/TAPE CHART ACTION

RANK LABEL	% OF SHARE	NO. OF ALBUMS
1 WARNER BROS.	28.0	83
2 CAPITOL	16.5	44
3 COLUMBIA	8.7	31
4 EPIC	7.0	28
5 RCA	5.9	30
6 ABC	5.2	20
7 ASYLUM	4.0	12
8 RSO	4.0	24
9 TAMLA	3.5	8
10 ATLANTIC	3.3	12

HOW THE TOP 10 COMBINED LABELS SHARED THE TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF ALBUMS
1 WARNER BROS.	13.4	40
2 CAPITOL	10.1	24
3 COLUMBIA	8.7	31
4 EPIC	7.1	28
5 ELEKTRA/ASYLUM	6.9	19
6 RCA	6.3	19
7 ATLANTIC	5.9	12
8 ABC	4.0	24
9 MCA	4.0	24
10 RSO	4.0	24

HOW THE TOP 10 CORPORATIONS SHARED THE TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NO. OF ALBUMS
1 WARNER COMM.	28.0	83
2 CBS	16.5	44
3 CAPITOL	8.7	31
4 POLYGRAM	7.0	28
5 A&M	5.9	30
6 MOTOWN	5.2	20
7 ABC	4.0	12
8 CASABLANCA	4.0	24
9 UNITED ARTISTS	3.5	8
10	3.3	12

HOW THE TOP 10 LABELS SHARED THE TOP LP/TAPE CHART ACTION

RANK LABEL	% OF SHARE	NO. OF ALBUMS
1 WARNER BROS.	10.7	31
2 COLUMBIA	10.1	24
3 RCA	7.3	22
4 CAPITOL	5.6	19
5 A&M	5.2	6
6 ASYLUM	5.0	18
7 ATLANTIC	4.4	11
8 EPIC	4.1	11
9 CASABLANCA	3.5	11
10 ABC	3.1	11

HOW THE TOP 10 COMBINED LABELS SHARED THE TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF ALBUMS
1 WARNER BROS.	13.4	40
2 COLUMBIA	10.1	24
3 RCA	8.7	31
4 ELEKTRA/ASYLUM	7.1	28
5 ATLANTIC	6.9	19
6 CAPITOL	6.3	19
7 ABC	5.9	12
8 MOTOWN	4.0	24
9	4.0	24
10	4.0	24

HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NUMBER
1 WARNER COMM.	27.2	134
2 CBS	16.1	66
3 RCA	7.9	65
4 CAPITOL	7.6	49
5 POLYGRAM	6.3	49
6 A&M	4.5	25
7 ABC	4.0	25
8 MOTOWN	4.0	25
9 MCA	3.4	25
10 CASABLANCA	3.3	25

HOW THE TOP 10 LABELS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

RANK LABEL	% OF SHARE	NUMBER
1 WARNER BROS.	10.3	43
2 COLUMBIA	9.3	35
3 RCA	6.7	32
4 CAPITOL	6.0	33
5 ASYLUM	4.8	12
6 A&M	4.5	29
7 EPIC	4.3	16
8 ATLANTIC	4.2	28
9 ABC	3.4	19
10 CASABLANCA	3.3	15

HOW THE TOP 10 COMBINED LABELS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NUMBER
1 WARNER BROS.	12.9	60
2 COLUMBIA	9.3	35
3 RCA	7.9	45
4 ELEKTRA/ASYLUM	7.0	21
5 ATLANTIC	6.8	46
6 CAPITOL	6.6	39
7 EPIC	6.1	28
8 A&M	4.5	29
9 ABC	4.2	34
10 MOTOWN	4.0	18

HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NUMBER
1 WARNER COMM.	27.2	134
2 CBS	16.1	66
3 RCA	7.9	65
4 CAPITOL	7.6	49
5 POLYGRAM	6.3	49
6 A&M	4.5	25
7 ABC	4.0	25
8 MOTOWN	4.0	25
9 MCA	3.4	25
10 CASABLANCA	3.3	25

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RADIO

by DAVID LONGMAN

ON JANUARY 4 this year, Richard Bliss swept into Bradford and took over as managing director of Pennine Radio. Within two weeks, he changed the company's national sales representation from BMS to Air Services and quickly implemented other moves to improve the profitability of Pennine. For instance, he found that the company had been spending too much on cleaners, and also ordered that all calls out from the station to be logged, in an effort to cut down personal use.

Bliss's previous job was at Piccadilly Radio, where he was sales director. "I was very lucky in that Philip Birch, our managing director, allowed me to be active in major decision making on other fronts, and I learned a great deal about how a station operates."

Bliss denies that he had an easy task at Piccadilly. "To make a station successful depends on a lot of things — good programming, strong local businesses, and a good sales team. It wasn't always an easy task, but it was very enjoyable. The same criteria for success applies here at Pennine, and the people are very alive to their responsibilities, and a lot of them put a lot more into their jobs than is needed. There is the odd person who doesn't, but that happens at every station."

It was in September last year that former managing director Stephen Whitehead left Pennine after a year with the station. Bliss believes that the staff suffered from not having a chief executive during the four months before his arrival. "They needed someone they could go and talk to, and I think they suffered from a lack of direction. As there was no managing director, a lot of decisions were held over until I was appointed, and I think that some members of staff felt that they couldn't talk over their problems

The open door at Pennine



Richard Bliss, Pennine Radio m.d.

with anyone.

"That was why when I came in here in January, it was important to move as quickly as possible. Once a decision to move national sales agents had been made, I needed to move fast as there were a lot of people in London who were getting very jumpy," he explains.

Bill Hall, who was acting managing director of BMS at the time of the Bliss's move of account to Air Services, was annoyed that Bliss hadn't called him to discuss the future relationship between the two companies. Says Bliss: "There was enough time for discussions, but the fact that they didn't take place wasn't entirely my own fault. I handled the change in the way I thought best, and I must say that if I was Bill Hall, I wouldn't have been very happy either. The main

consideration for Pennine was that I didn't want us to lose any business."

Many observers thought it was a fore-gone conclusion that Bliss would switch to Air, as during his three years with Piccadilly as sales director, he had been represented nationally by the company. It was no coincidence that Piccadilly's managing director is also chairman of Air Services. However, Bliss says that he took a very close look at the situation before deciding upon any move.

"I thought that in the best interests of the station we should move. I said at the time that I thought that it was best that one company should sell radio in Yorkshire, and as Tees and Hallam were both with Air, it seemed daft to try and persuade both Bill MacDonald at Hallam and John Bradford at Tees to switch to

BMS. I think I made the right choice as Yorkshire Radio, the package deal from Air Services, is going like a bomb."

When Bliss was appointed, the press was quick to react to rumours that his appointment by the board was not unanimous. He says that the stories don't bother him. "I came to Bradford to do a job, and to do that I had to get my head down and forget about the gossip and the intrigue. If you are competent and achieve your targets, there are no grounds for discontent at board level."

Since January, Pennine has started to pull in the advertising revenue that was previously missing from the schedules. Says Bliss, "These are the blue-chip clients. Not only is there more confidence in Pennine, but more in radio as a medium. I can't really put my finger on it to say why things have turned for the better, and it would be very presumptuous of me to say that confidence returned when I joined."

The daily Asian programmes which Pennine runs appear to be very popular with the immigrant community, although Bliss says ruefully that he can't afford to do any specific research on the listenership of the shows. However, Burton's Tailoring recently decided to try the programmes, and had special commercials in Urdu recorded at Pennine.

Naturally, the Asian programmes do not appeal to the rest of the population, and Bliss sees this area of programming as an ideal target for split broadcasting, with the regular programming continuing on medium wave, and the Asian programmes on FM. As with the

other ILR stations, it would be the cost which would prevent such an exercise, and Bliss sees any secondary rental money being used for split transmissions.

Surprisingly, Bliss says that budgetary requirements were of secondary consideration when it came to deciding upon appointing a new programme director. The station has been without a p.d. for a year, although Bliss comments that programme supervisor Stuart Francis is being very helpful when it comes to programming. "You have to be very careful when you appoint a programme controller (I prefer the word controller as it gives a better job description) as it is a very important decision, and from what I can see, there aren't very many suitable people around. To appoint the wrong man would be disastrous."

Bliss doesn't see a need to alter the music programming of the station — he feels that the Top 40 format works well. For the time being, as money is short, he doesn't see the station putting on many concerts, although he will authorise the statutory employment of musicians to cover his contract with the Musicians' Union. "I'm not promoting anything until we've got some money behind us. We'd like to be able to sponsor a few classical concerts, but at present, we really don't have the money available. It will take another year until we can get onto the right financial footing, and then we'll be very active in concert promotion."

"In the past, the record industry has been very helpful to us, and I hope we can continue the relationship. I'm not the sort of managing director who hides himself away in an ivory tower. There is an instruction left at reception that if any record company executive comes to the station and wants to see me, I'm available."

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RADIO Self-op 208 djs smiling

RADIO LUXEMBOURG disc jockeys very much enjoying the freedom of being self-op in the studio. Until recently, the disc jockeys worked in one studio, with engineers in another cubicle playing the records and cartridges To set the record straight, in the London Weekend Show last week on Radio Caroline, it was stated that **Roger Scott** of Capital worked for the station. As it happens, the Scott of Capital started at UBN, although spent a few years at Radio 1 as Bob Baker. A Roger Scott did work for Caroline North, but he has changed to his real name now and is **Greg Bance** of Radio Orwell. He worked for RNI as **Arnold Layne**.

K-tel is preparing to launch an album celebrating the old days of Radio London and Radio Caroline. The album will be launched in early summer. **Richard Skinner** of Newsbeat is the man behind the album, and he told *MW* this week that PAMS wanted to be paid £250 for the rights to use each Radio London jingle. The final bill is expected to be colossal as there are four jingles in the introduction.

Air Services came a close second in a two sided NABS snooker contest against the *Guardian*, says **Jerry Zierler**, "At one stage we had the game in our pocket, but didn't perform on cue!" Any challengers awaited, and *Music Week* is one of the first to apply. **Mike Denholm** is the officer i.c.

LAND LINES

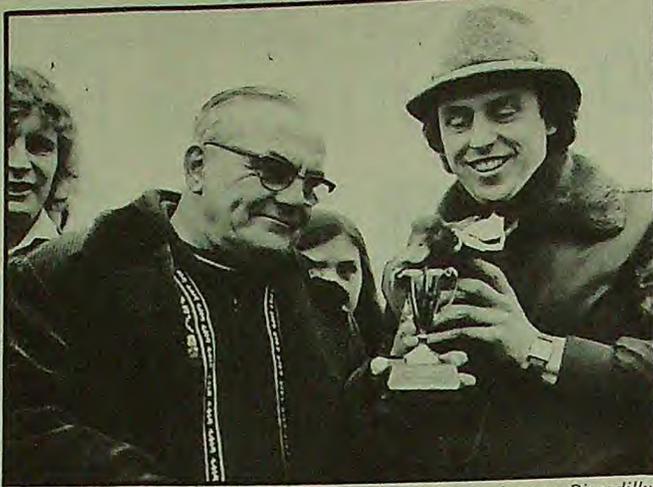
THE RNI ship Mebo 2, and its tender, the *Angela*, are now anchored in Tripoli harbour, and test broadcasts on medium wave can be heard on 390 metres during the evening. Broadcasts open at 8.00 p.m. each evening for the next three weeks with **Robin Banks** spinning the records.

The ships, now owned by the Libyan government, are being maintained by the original owners, **Meister** and **Bollier**, who both have a contract for 12 months to supply spare parts for the transmitters, and to supply staff to train the Libyans to take over after the year is up. A representative is being appointed by the Libyans to approach UK record companies for product.

The station is broadcasting on a power of 100 kilo-watts, and short wave tests are expected during the next two weeks on the 49 metre band.

Very impressive second issue of Radio Trent News from the Nottingham station. Other ILR companies could do well by looking at the idea On the presenter side, **Paul Hollingdale** of Thames Valley said this week: "I wouldn't say that the station is like a public school, but when I want to leave the studio I have to put my hand up."

..... Thames Valley presenter **Steve Crozier** is in hospital for three months following a bad road smash. **Steve Wood** has taken over the programme in his absence Finally, Piccadilly Radio's duck, Webster, with much guidance, won it's first swim of the season at Werneth Park in Oldham.



IT MAY have sounded like a fictitious stunt, but two weeks ago, Piccadilly Radio did go duck racing in Werneth Park's paddling pool. Against a strong field, the station's representative, Webster, won by a distance of two and a half feathers. A full commentary was relayed over the air by Roger Finnigan, and Pete Reeves (right) was the official shooter (the person who directs the competitors up the pool).



THE UGLY Agency in London provided a Frankenstein for Pye recently when they toured radio stations in the London area with copies of Johnny Wakelin's new single, Doctor Frankenstein's Disco Party. Kid Jensen was collared outside Egton House, and appears suitably surprised.

Flashback 67 to celebrate 10 years since pirates

FLASHBACK 67 is the name of a two day exhibition and conference in August being staged by Music Radio Promotions, which will celebrate the 10th anniversary of the close of the pop pirate stations.

Conference organiser Mike Baron has assembled a collection of films about the stations, including the Voice Of Peace, Radio London, Radio Northsea, and Paul Kramer film on Radio Caroline from 1964.

It was on August 14 ten years ago that all but one of the pirate stations decided to stop broadcasting, the government having passed the Marine Offences Broadcasting Act. The conference, taking place over a weekend at Heathrow's Center Airport Hotel, will include a boat trip on Monday (15) around the Thames Estuary to look at the old forts that the stations used, as well as a trip around the *Mi Amigo*, the ship which ten years on, is still being used by Radio Caroline.

The entrance fee for the conference is £15 per seat, and the price includes a dinner and disco on the Saturday, and a buffet lunch on the Sunday. Reservations and further details from MRP at PO Box 400, Kings Langley, Hertfordshire.



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TALENT

A YEAR OF exile, in a wilderness which was partly the garden he was trying to cultivate and partly a legal thicket of unwanted contractual obligations, recently ended for Peter Shelley.

He was, on his own admission, the most reluctant pop artist in the business. Although he remains for the moment signed to Magnet Records as a solo recording and concert artist, both parties to what remains of the contract realise that the chances of its generating, either gigs or vinyl are remote. Shelley is now back in music business circulation. But as a writer and producer only — which is what he started as and what he always wanted to remain.

He has his own production company, Shelley Productions. He has found an artist, written a song with him, and made a single about which he is pleased and excited. What is probably more to the point commercially is that the single has been placed with GTO Records and managing director Dick Leahy is also pleased and excited about it. Shelley took it to GTO because he sees the company as one of the very best small outfits at present, and he is encouraged and impressed by Leahy's personal experience in, and enthusiasm for, all sides of the business. "If Dick takes my product it must be because he thinks it is a bit good, and his system means that his better records really make it."

The artist is Al Sharp, an American Air Force serviceman who was stationed at Mildenhall. He obtained his release to pursue his singing career the same day that the single — *Never Gonna Leave You* — got its release on the market. Shelley describes Sharp, on whose career he will be concentrating almost exclusively as a producer, as having the vital qualities in an artist who

The reluctant recording star goes back to production

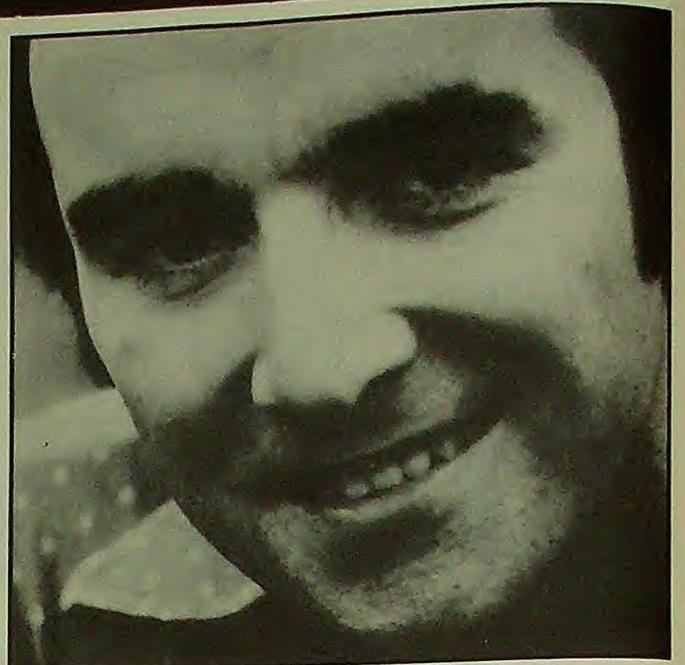
might make it." He is hungry, he has got the ego, and he has got the talent."

Admitting that the chances of an English one-man production company meeting a black New Yorker with a great singing voice who happened to be stationed in the wilds of Suffolk are small, Shelley explains that he had a call from a London agent about a group, and went to see him. Al Sharp was there waiting to be seen, and began almost absent-mindedly singing over the song tapes Shelley was playing. Immediately interested, Shelley found out who Sharp was. He was already signed to Martin-Coulter Enterprises, and although arrangements for his move to Shelley Productions were amicably conducted on all sides, it took a lot of time and money to get the matter settled.

The care Shelley took in placing his feet on every step of the way to the new contract reflects the attitude he now has to the business end of the business. The time he spent standing apart from the industry, and the

professional problems which caused him to do so, have, he admits, left him without the smiling, starry-eyed, open-handed and big-hearted attitude of the trusting music business tyro that he once was. But it seems that he does not feel bitter or disillusioned — just a little wiser.

He has decided to do things his way, but before doing them he now consults his business manager and/or lawyer. "I learned the hard way about the legal side of the business. You have to get that right and happy before you start with an artist. That's the way the business has grown up. You can start out on an easy going undefined way, and then when success comes the lawyers get busy again, but if it has all been tied up in the right way at the start, there is never any problem." This whole matter is clearly something of a preoccupation for a man whose career appeared to be taking off in the desired direction, when his writing and producing talents were used by music business accountant Michael Levy as the base on which Magnet Records was formed in



Peter Shelley

1973, but whose exit from that company was a drawn-out and problematical affair.

"I had been a mole for two-and-a-half years," Shelley says, describing the time when he worked buried in studio or offices producing one single after another. The success with Alvin Stardust — which began when a single Shelley had made required a "mean and moody" artist image to front it and Shane Fenton dyed his hair black and donned sideburns to oblige — was a high spot. Not so high was the period during which Shelley found himself singing in public almost by default in his own telling of the history.

Love Me, Love My Dog began as

a song demo, became a single with the songwriter as reluctant artist and went on to be a hit. A forgettable flop followed, then *Gee Baby*, another hit. Then it was all over: Shelley heaved a sigh of relief that he would not be required to sing to a dog on stage ever again, and his work in the studio would involve voices other than his own on record. The gap between his ideas of what he wanted at Magnet, and what Magnet was doing with and for him, widened to chasm proportions. Shelley left to sort himself and his affairs out, and to attempt to tame his garden. The last mentioned is, he admits, still something of a mess, but he appears happy with the way everything else is going.

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TALENT

by CHRIS WHITE

DESPITE THE changing fortunes of the Pound, which 12 months ago resulted in leading concert promoters predicting a major cutback in overseas talent visiting Britain, the US invasion continues at full volume. For one company in particular, WEA Records, the last few months have been a particular strain on resources with about 15 major bands or soloists arriving in the UK for tours or concert dates. (See *Music Week*, May 7)

In the last couple of weeks, WEA has had five of its American acts touring Britain — the Eagles, the Four Seasons, the Detroit Spinners, Chris Hillman and Tom Waits — while also during April, Fleetwood Mac, Emmylou Harris and Harry Chapin had various commitments. Other names on the company's roster who have visited the UK lately, Frank Zappa, Ry Cooder, Al Jarreau, the McGarrigle Sisters, Manhattan Transfer, Ian Whitecombe, Frank Sinatra and Leon Redbone.

Naturally such a constant stream of big-name artists flowing into the UK imposes a major workload on any record company, and WEA has been no exception. The company is currently going through its most intensive merchandising and advertising programme for two years — since the Warner Brothers Music Show in autumn 1975 —

WEA acts spearhead the US talent invasion

although managing director John Fruin is quick to point out that WEA is coping with all the extra work, and readily acknowledges the great help given by dealers. "Our parent companies in the US have also been very understanding and co-operative — they realise that WEA names who actually tour Britain are much more likely to break as record sellers," he says. "Usually our plans for any act planning to visit Britain for live appearances are made several months in advance, and many of the current promotion activities were discussed during the latter half of last year. During the first six months of 1977, the situation will reach a climax. Many of the acts who are coming over go right across the board in their audience appeal, for instance the Eagles, Manhattan Transfer, Frank Sinatra and the Four Seasons all have very different followings."

Fruin sees the talent invasion as a major weapon for increasing the company's market share. WEA's

performance ratings for January-March this year were 11.3 per cent for albums (making it second to EMI) and 10.5 for singles, an increase of nearly 50 per cent on the same period last year. "Our sales figures in the first quarter of this year are 79 per cent up on what we achieved between January and March 1976. The activity that WEA has created with all these tours has stimulated the whole sales pattern, and of course a lot of this success has also rubbed off on general catalogue sales," he adds.

"If we are going to continue to increase the company's market share then we have to attack with the weapons that we have to hand — the actual artists are the front-runners of this offensive. Of course there are problems, and strains on resources, but the company has to be prepared to live with them in order to assist the sales pattern in every possible way. WEA is obtaining the results, both in the charts and catalogue sales. At least 90 per cent of the acts we have brought in during the last few months have charted, and I think it is fair to say that no other record company has had such a concentration of artists arriving."

WEA's recent campaigns have included 600 window displays for the Eagles, 400 dealer displays focusing on the Four Seasons' Helicon and Who Loves You? albums, an extensive press campaign for the Detroit Spinners, and follow-through promotion work for Fleetwood Mac. Fruin, describing WEA's response to all this, says that

it means 'very little sleep for a large portion of the company, particularly in the management, press, promotion and merchandising areas.'

He adds: "Apart from these current campaigns we have also a lot of coverage for other artists. For instance, the Sinatra promotion was good in terms of the number of window displays we had, but other record companies must also be given a chance. We cannot expect dealers to always provide us with the necessary window space required for WEA marketing campaigns, but competition naturally keeps everyone on their toes."

Although record companies frequently work hand in hand with the concert promoter when a major or new recording act tours, Fruin points out that it is the record company's specific role to promote that artist's product. "We do occasionally bring in names on our own but fortunately WEA is in a position where this is a demand by the public to see our acts, and so the major promoters usually take over that role. With the acts that we are trying to break, we ask promoters to bring them in and then work in very close liaison. Obviously the more we want to break a name the closer we work with the concert promoters."

"New artists, and established names, and their managers, expect us to sell their records. That is our part of the deal. We use the concerts as a platform to build on. The artists' co-operation is also required — for instance WEA brought in



Emmylou Harris

Fleetwood Mac last October purely for promotional purposes, and not only did that visit encourage them to come back again this spring, and play concert dates throughout the UK, it also sold out shows which 12 months ago they could not have expected to have done. And not only will their recent tour benefit the sales of the Rumours album, we can expect good results through to the end of the year in terms of catalogue sales."

All this concentration on breaking US acts may lead one to think that WEA is doing it at the expense of its domestic artist roster, but Fruin is quick to deny this. "We also work very closely with British acts, for instance Liverpool Express, but obviously their availability for promotion is much easier than for US acts who are in Britain for a limited period. I don't think that any of WEA's British acts can claim to feel neglected by the company."

"Our work for recording artists and their product very much involved marketing exercises as opposed to public-relation ones. In some ways it is like running a factory. It has to be remembered though that it is not just a matter of exposing the records, it is all down to the music in the end."



The Eagles

Thrillington — is he or isn't he McCartney?

ONE OF the longest-running teaser campaigns for a new artist is supporting the release of the album Thrillington on the EMI label, Regal Zonophone. The LP, which is based on the themes of Paul McCartney's Ram album, is supposedly by an individual called Percy Thrillington and, while EMI is revealing nothing about his identity, there have been rumours that ex-Beatle McCartney is behind the project.

The character of Percy Thrillington first came to prominence on February 14 — St. Valentine's Day — when he sent greetings to 'ladies of his acquaintance' via the personal columns of *The Times* newspaper. Since then similar adverts have appeared every day in *The Times* and the *London Evening Standard*, dealing with such subjects as Thrillington's views on health and happiness week, and suggesting that people change their daily bath routines. Media gossip columnists have picked up on his activities in recent weeks, and additional teaser adverts have appeared in other papers.

The whole campaign has seemingly reached its climax with the release of a single, Uncle

Albert/Admiral Halsey (EMI 2594), and album, Thrillington (EMC 3175). Composing credits go to Paul and Linda McCartney, while Richard Hewson is credited as arranger and conductor. The production gives away no secrets though, as the name Percy 'Thrills' Thrillington is listed.

EMI is remaining tight-lipped about the whole operation, and referring all enquiries to Tony Brainsby, who handles publicity for Paul McCartney and Wings. He himself remains evasive about the identity of Thrillington, saying: "It certainly isn't Paul McCartney as some people seem to think. Percy Thrillington does exist as an individual and it is surprising how many people are following his activities through the personal columns in *the Times* and *Standards*. Hopefully he will make a personal appearance soon but he does spend a lot of time rushing around the country, and he seems to wish to remain anonymous."

Even the album cover gives away no secrets about the identity of Thrillington — it simply depicts an artist's impression of a seated violinist, with the head of a ram!

Mah Na Mah who?

APART FROM giving the EMI International label its first hit single, Piero Umiliani's Mah Na Mah Na has also provided a major mystery — who is Umiliani? The record is actually making its third appearance on the UK market, having been issued twice before on the Stateside label (predecessor of EMI International), but all that the record company knows about the artist is that he is an Italian band leader.

Mah Na Mah Na is basically an instrumental recording, the title being the only lyrics that are spoken. The tune has frequently been played as background music to sketches on the Benny Hill television shows, as well as featuring on Candid Camera programmes. However, EMI International attributes 90 per cent of its chart success to a recent airing on the Muppets TV show. Label manager Keith Peacock says: "The record was apparently first issued in 1969 and then about 18 months ago; we took the initiative to put it out a third time when enquiries started coming in about the music. There was something like half a dozen calls a week about it and various members of the regional sales force also told us of the interest that was being shown in the record."

Peacock claims that the Muppets TV programme created the initial 'buzz' about Mah Na Mah Na — the music was then included in a Best Of The Muppets show. "A decision was taken to do radio campaigns on Capital and Clyde, and, although the disc is now selling throughout the country, the initial breakout was in Scotland. It reached the ridiculous proportions where people in Glasgow were actually singing it in the pubs! It hasn't been easy placing Umiliani's record on the radio stations but now that it is in the



The Detroit Spinners



Roni Hill

charts, we are confident of getting a Top Three hit."

Meanwhile the search for Piero Umiliani by EMI International continues. Mah Na Mah Na is backed with another instrumental track by the bandleader. You Tried To Warn Me, but there is nothing else by him in the International catalogue. In fact, EMI originally picked up the two recordings via a deal with Musicor in the U.S. several years ago, and since then nothing has been heard of him.

TOP 50 NEWCOMERS

TONY COUSINS, joint managing director of Creole Records, claims that Roni Hill's revival of two old Supremes hit, You Keep Me Hanging On/Stop In The Name Of Love, has charted without virtually any radio play. The first 10,000 copies of the single were issued as a 12-inch record and his argument is that discotheque plays, and the novelty form of long-play singles, has resulted in it making the Top 50 within three weeks of release. Roni Hill was born in Baltimore, Maryland, nearly 25 years ago and started singing when she joined her mother in a gospel group. Later she joined the All Maryland State Choir before marrying a GI and settling down in Germany. For the last three years she has been singing in various NCO clubs and touring extensively throughout Germany. Despite various recordings which were released over there, You Keep Me Hanging On/Stop In The Name Of Love is her record to be issued in the UK.

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FEATURE

by R. W. Maas

DURING the course of his December 1976 "mini-budget" the Chancellor of the Exchequer said that he believed it important to find ways of improving the tax treatment of employees living in the United Kingdom and working abroad. He had therefore asked the Inland Revenue to seek the views of interested bodies with a view to legislation being introduced in the Finance Bill giving effect to his budget at the end of this month.

On the face of it this should have been sweet music to the ears of the music industry, being very much a transatlantic and cross-Channel business. Too much perhaps to hope that the Chancellor would be sufficiently generous to tempt home the big name tax exiles cast away in New York, Los Angeles or France, but at least an incentive to others to display British talent overseas and promote British records in overseas markets.

Hopes were somewhat dashed by the promised discussion document issued by the Inland Revenue in December which, far from improving the tax treatment of UK employees working abroad, would have had the effect of taxing most musicians (not to mention record company executives) living in this country and working overseas more heavily than at present. Fortunately, the changes in fact announced in the Budget are far removed from the original proposals and should indeed represent a significant relaxation of the rules.

The proposed changes only affect "employees". Artists who operate not through the guise of a limited company but in their own names as individuals or as partners — and who are taxed under Case 11 of Schedule D — are untouched by them. If such a person has substantial earnings from work performed overseas (and income

Tax may increase on overseas earnings

from overseas sales of records made here is not for work performed overseas) he need read no further. Instead he should hot foot it to his accountant as, unless he is involved in a sophisticated overseas partnership scheme, he is almost certainly making a far greater contribution to the Inland Revenue than he needs. Most people working abroad should be employees; indeed most are employees of two companies as the entertainment industry pioneered what the tax-saving industry knows as the "double Schedule E arrangement", which is used by the vast majority of people who spend a lot of time overseas.

The double Schedule E arrangement involves a person being employed by one company for work that he performs in this country and by a separate company for work to be performed overseas. This is obviously a very simplified description. Extreme care has to be taken in dividing the work — and the remuneration — between the two employments and strict conditions need to be adhered to. The creation of do-it-yourself double Schedule E arrangements is not recommended unless you happen to be an accountant or solicitor. Up to April 5, 1974 the double Schedule E arrangement had the happy consequence of exempting from UK

BUSINESS AND MUSIC An occasional series

tax the earnings from the overseas employment, which often made that payable on earnings from the UK employment almost bearable. This is somewhat of an exaggeration. The overseas earnings were taxed in the UK if they were brought into this country (or if they were invested in say a Mercedes which was then imported here), but provided that they were left outside the UK, for example in a Jersey bank account, until after the overseas employment had ceased they effectively escaped UK tax entirely. In some people's eyes it may seem fair that money earned abroad and left abroad, or spent abroad, so that it did not create spending capacity in the UK, should not suffer UK tax. In the Revenue's eyes it seemed most unreasonable though! Accordingly, the rules were changed. From April 6, 1974, the earnings of a UK resident from an overseas employment became taxable in the UK, irrespective of whether or not they were remitted here. However, the Revenue accepts that overseas activities generally generate exports and are thus a good thing and need to be encouraged. Accordingly, it was provided that only 75 per cent of the earnings of a UK resident from an overseas employment should be taxed here. This effectively reduced the maximum tax rate on such earnings from 83 per cent to around 62 per cent. Where a person is abroad for more than 365 days the Inland Revenue, with untypical generosity, foregoes UK tax on such earnings entirely. This happy situation can be achieved even if a person visits the UK for up to two months during his 365 day sojourn

abroad, and even if the duties of his employment are not constant throughout the period of absence. There are obvious attractions in this area for an artist who undertakes a strenuous overseas tour and stays abroad to recuperate afterwards, provided that the rules are rigidly complied with.

The changes that are now proposed will not affect double Schedule E arrangements where the employment in respect of overseas work is with an overseas company. However, where the overseas employer company is a UK company — and this was frequently the case to avoid falling foul of an anti-avoidance provision in the tax legislation — it looks as if the double Schedule E arrangement will no longer work. The reason for this distinction is not readily apparent and it is to be hoped that it will be dropped before the necessary legislation is passed.

The changes will, however, render the double Schedule E arrangement unnecessary in many cases as it is now proposed that the tax benefits obtained through this arrangement should be given irrespective of whether or not a person has separate contracts for UK and non-UK work, provided that the total time spent working abroad (ignoring day trips) is at least 30 days during the fiscal year i.e. the year to April 5. Accordingly, an artist abroad on a six week tour will be assessable to UK tax on 75% of his earnings (assuming, of course, that he is abroad as an employee, not as a self-employed person) even though he does not have a separate employment contract for overseas work. An artist abroad on a three-week tour will be chargeable to UK tax on the whole of his earnings from the tour unless either he has a double Schedule E arrangement or spends a further nine days working overseas in the same fiscal year. Similarly, a record company executive sent for three months to the States will obtain the 25 per cent

reduction; an executive who during the course of the year makes a number of three-day trips abroad will however, have to ensure that he makes at least 10 trips during a fiscal year if he wishes to avoid paying UK tax on his full earnings. He will clearly be well advised to set up a double Schedule E arrangement to avoid the risk of having to arrange a hurried overseas business trip at the end of March solely to clock up the requisite time abroad.

Most people would be well advised to ignore the Chancellor's apparent invitation to dispense with double Schedule E arrangements, first because such an arrangement obviates the need to spend a minimum of 30 days abroad during a fiscal year and secondly, because the Inland Revenue are likely to be more critical of the apportionment of a person's salary between UK and overseas work than if presented with two separate salary figures from two separate and distinct employments. It should be borne in mind that it is generally accepted that a person sent to work abroad deserves to be more highly remunerated than one not separated from his family in this manner, and this is more easily reflected in separate salaries than in an apportionment of a single salary.

Apart from this basic change the Chancellor has also made two other concessions to those with overseas employment. First the Revenue have in the past sought to treat as part of the earnings of an overseas employment the travel and hotel expenses incurred in respect of such an employment. In future such expenses will effectively not be treated as part of the overseas salary. (Strictly, they will be, but will then be deductible as an expense.) This will apply irrespective of whether or not there is a separate contract of employment for the overseas work. Secondly, an employee working abroad for a total period of at least two months will not in future be taxed on expenses reimbursed to him which were incurred by his wife and/or children in travelling to and from his place of work abroad. This applies to a maximum of two return journeys a year. It does not appear that this exemption will extend to hotel expenses though.

Whether the Chancellor is being generous in assisting a musician's wife to accompany him on a strenuous extended US tour — or whether this is a devious method of ensuring that he returns to these shores as quickly as possible — is debatable!

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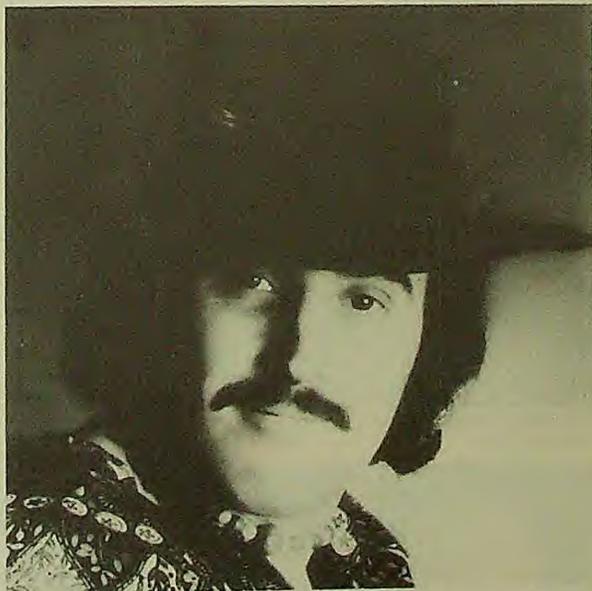
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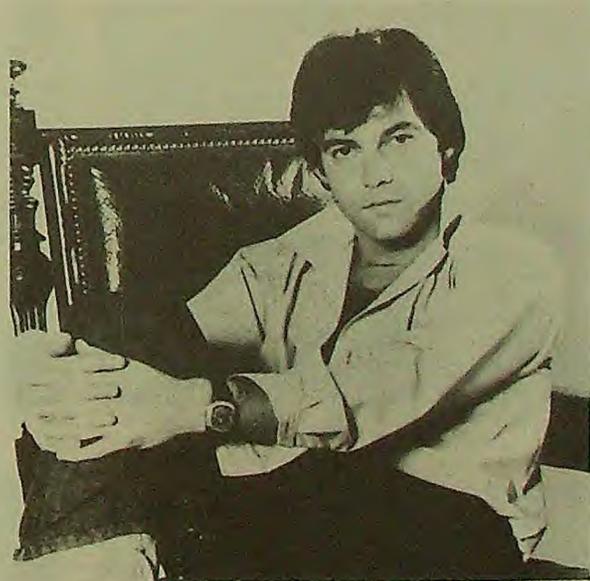
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Simon May



Some hits and misses

Moments to remember (and some to forget) in Phonogram's golf Quaich



RADIO-2 d-j Terry Wogan and Dave Machrae of RCA on their way to the first tee.



SCOTTISH DEALER Bruce Findlay receives a silver money clip from Ken Maliphant as a prize for playing in the third-placed team.



SONGWRITER Bill Martin looks with relish at the prospect of trying out a tricky drive. His "caddy" who lived to tell the tale is publisher Terry Oates.



PHONOGRAM GENERAL manager Ken Maliphant the driving force behind the industry's first pro-am golf competition hands a 40oz bottle of Scotch to Stuart Francis in commemoration of his drive from the first tee. Francis had no comment to make.



THE WINNING team (left-right) Hugh Boyle (professional), footballer Tony Hazell, Scottish salesman Jim Liddell and Peter Fitton.



PHONOGRAM M.D. Tony Morris chatting with Australian cricket team skipper Greg Chappell (centre) and Tom Johnston, Phonogram Scottish area sales manager.



AUSTRALIAN WICKET keeper Rodney Marsh and Newcastle dealer John Munroe keeping their eyes on a partner's shot.



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PETER FITTON, a floor manager at BBC-TV and captain of the Corporation's golfing society, the first winner of the solid-silver Quaich.



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ISLAND

RETAILING

How the GRRC fights the dealers' battles

THE GRRC, as defined by secretary Harry Tipple last month is an autonomous body within the Music Trades Association — which embraces all music trades. The work done by the Committee, and its methods, are entirely a matter for the Committee itself to decide.

Clearly, it exists to serve its member record dealers, who are also members of the MTA but whose particular interests as record retailers rather than music shops are under the eye of the GRRC. The constitution of the GRRC, however, is that of the MTA, whose president, vice-president and council are elected at each annual general meeting. Membership of the MTA is open to retailers in the UK, EEC or Commonwealth, who are defined in the Articles of Association as "any person or firm or showroom in which is carried out during business hours the sale, retail to the general public, of pianos, player pianos, organs, band and orchestral instruments, audio equipment, records, tapes and accessories".

The Association is registered as having 1,000 members, but the MTA council may, whenever required, register an increase of members — who are individuals, not shops or branches of shops. The MTA council must consist of no fewer than ten and no more than 40 members. Changes in membership occur as a result of one-fifth of them retiring each year (on the simple basis of being the earliest in alphabetical order) but continuity is maintained by the retiring members being eligible for re-election.

The GRRC, as a committee outside the council, confines its attentions to record retailers. Although it gets

IN LAST month's Retailing, GRRC secretary Harry Tipple talked in general terms about the aims, ideas and history of the Retailers Committee, which is to many dealers something of an unknown quantity. A second look at the organisation, with a review of its activities over the past three years, appears this month. Coincidentally, a topical example of how Tipple both in a personal and official capacity keeps a watch on matters of importance to dealers, and attempts to act both as informant to members and righter of wrongs, is also reported this week. (see page 42)

many queries and requests for advice from non-members, and does its best to help them, the GRRC gives priority to MTA members, who run record shops of the fully-professional kind — rather than those which have a small stock in a shop primarily selling other goods.

The GRRC members at present are chairman — Laurie Krieger, of Harlequin; secretary — Harry Tipple, of Tipple of Peckham; press officer — Shaun Howard, of Recordsville London; Liverpool Record Retailers Committee Chairman — David Rushworth, of Rushworth and Draper; special projects — Christopher Foss, of Christopher Foss Ltd, London; negotiating committee chairman — David Burroughs, of City Electronics; with Thelma Hill, of Recorderie Stanmore, Michael Cochran of Barkers, Leeds, and Joyce Bailey, of Pied Piper Music, Halesowen, Birmingham, chairman of the West Midlands committee.

The GRRC has come under fire from dealers over the past few months because it was not seen to be achieving a great deal, or was not openly clashing with the manufacturers on the dealers' behalf. But, as Tipple has pointed

EDITED
by
TERRI ANDERSON

out, the work of the committee members, who are all volunteers, goes on continuously, and head-on conflict with record companies is usually avoided in favour of calm negotiation.

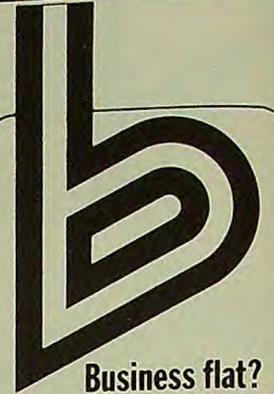
A glance at the GRRC worksheet over the past few years shows that many minor but important skirmishes have been entered into. In 1974: a protest at the exclusive offer of certain artists' product through one large multiple-resulting in its being withdrawn; discussions with the Department of Fair Trading regarding and industry pricing code; an agreement gained with all record companies of replacement of sleeves lost through pilferage; continuing discussions in Europe on the possibilities of an international standard record numbering system, and with UK manufacturers on an all-industry record catalogue; explanatory circular to members on the Sale of Goods (Implied Terms) Act; discussions with RCA on a new

invoice format showing r.r.p. implemented in 1976; formation of Liverpool branch of GRRC; correspondence with Prices Minister Shirley Williams on price-cutting; protests to Precision, CBS and Phonogram about their support of a magazine mail order club offering heavily discounted product; correspondence with Trade minister on Restrictive Trades Practices Act.

In 1975: two successes gained in a campaign to improve retail margins on product from all manufacturers; action in dispute on prices between 26 Northern Ireland members and Symphola; wide-ranging discussions with various individual record companies at different times; K-Tel terms and conditions regarding faults taken up with the company; negotiations with Customs and Excise regarding VAT; meetings with the PRS; regional meetings held in East and West Midlands, South West, Kent, London, and Edinburgh; 86 per cent response from members on a referendum on training. In 1976: more discussions with PRS on fees demanded from dealers — no agreement; successful campaign to win improved margins on CBS tapes and Island records; full mark-up won from Phonogram for retailers in non-tv areas during album advertising campaigns; beginnings of eventually successful discussions with Phonogram and Phonodisc about returns policy; final agreement on all-industry returns format at last in view after protracted talks between GRRC, BPI and manufacturers; re-instatement of five per cent returns by some companies after requests from GRRC.

The pattern which emerges from

these examples is a true picture of the Committee's attitudes and activities. The aim is to keep strong the contacts between itself and the record companies, and to make sure that in what amounts to an endless dialogue the views, grumbles and worries of members are voiced, and information, explanation and sometimes change is achieved.



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MUSIC WEEK

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1977

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RETAILING

Parlour Sounds; discount discs in old Twickenham

JEFF HUBBARD is a building contractor but he also owns Parlour Sounds in Twickenham. He spent the first five years working and building his record business but now leaves its management to "super efficient" Mandy Pike, a lady who gained her record training and knowledge from W. H. Smiths.

Hubbard is however seen behind the counter on Saturdays and he is knowledgeable about the current music scene. He is enthusiastic about this record side of his life, partly because he has one of the most historical sites of any record store in Britain.

Parlour Sounds is located at 47 Church Street — once the main street of Twickenham in horse and carriage days but now running behind the 20th Century High Street. Twickenham feels and looks a quiet town, no better or worse than many other modern shopping areas scattered around once historical Britain and yet it, like many, has hidden away from the fascinating old world streets. Not that you would learn such from any sign or from at first seeing a bleak wasteland car-park almost in the middle of what turned out to be a delightful 17th century thoroughfare. The town's council in a presumably idiot moment starting ridding itself of beauty and also of a tourist's mecca which could bring increased trade to its other shopping areas. Fortunately, public outcry stopped the demolition and much of the area has survived and now has been given, slightly too late, the accolade of being a preservation area.

Parlour Sounds is located in a building which dates back to 1680. It was once a coaching inn, then a sweet shop, even a barbers for a time and now a home of discs and cassettes. Hubbard thanks some local people and Sir John Betjeman for saving history's day and he himself has been careful to preserve, and even to add one or two period touches as for instance his finding a somewhat ancient telephone which works. Gas lamps hang inside the shop, the wall-paper is appropriate. In fact, on entering through the tiny narrow door, there is a distinct initial feeling that one has come through a wrong door and found oneself in an old world tea-shop. Records and cassettes are tastefully positioned, without intrusion upon the somewhat calm, collected feeling of yesteryear.

Hubbard built his own units, but he did not paint some oldish looking paintings adorning the walls or design that contemporary prints of old posters and announcements. He did devise his own pricing system, identification record storing and yet surprisingly his ways of counter

TONY JASPER
IN
TWICKENHAM

acting multiple giants. A set of numbers is utilised with a particular number on a record sleeve possessing at certain shop locations its key and consequent price. Jeff Hubbard says this saves constant price alterations.

His colour coding system makes for easy identification of required discs by temporary record shop assistants. EMI is red; Selecta, green; CBS, blue; Philips, black; Warners, yellow; RCA, light blue, and Polydor, pink. He says there is no psychological base for association of colours with respective companies.

He discounts 60p off the Top 20 albums and he sells singles 2p below his main competitors, Smiths and Woolworths. He notes the latter did little with their business until he opened his shop on November 13, 1971. It seems that some time afterwards their record section was enlarged, and it eventually made the front windows of the store.

All other albums are marked down by 10 per cent. Hubbard keeps a reference book in which he has three columns, RRP, My Price, Percentage Discount and Profit. It is for him an easy way of keeping check on his pricing and expected income. His stock is general, though not too many classical or m-o-r discs are kept. He says records go in fashion, though TV albums have invariably, due to the screen mentions of multiple store names, had their profits go for the most part outside of the small independent dealer.

Hubbard doesn't seem particularly unhappy with record company performance, apart from their apparent occasional liking for warped discs. He remembers one CBS delivery in which 30 or 50 ordered albums by Dylan were warped. He finds having to return records a nuisance and as manageress Mandy Pike says, there is a passage of time before stock is replaced and money has already been paid. There is also a practice by some companies that stock is put on several invoices and so becomes divided for book-keeping purposes. Both she and the owner dislike sometimes the selling operations of companies like EMI, where, "You ring up for 10 copies and they say, it's out of stock. Then they say, if you order 25, you will get priority when the next stock is available." Hubbard would like companies to establish a standardization of return forms, statements and invoices. He criticises their differences and

believes a common policy would be more efficient, from both sides.

Hubbard has also been visited by one or two top record company chiefs, a practice he believes might have had something to do with one or two organizations attempting to find which shops make chart returns. He remarked with a broad smile how these gentlemen from the trade peered over the sale counter, and hung around flicking through a few records with one eye turned toward the assistant to see if she had made any note of a record sale.

He orders from outside the charts and he finds Mandy Pike extremely well-informed on current and new releases. She is an avid radio listener, and ploughs her way through the musical and associated press columns. As for increasing trade, he has an initial headache with the town's general deadness. Even on a mid-Saturday afternoon on the last weekend of April with nearby Richmond thick with shoppers, Twickenham had few people walking the main shopping areas.

He offers private accounts 12½ per cent discount if more than £20 of records are purchased and, there is a 15 per cent discount on £40 or more. He finds this works very well and only in one or two instances has he been left with unpaid bills. He has tried advertising in local papers London's Time Out magazine. He has offered a discount on discs to people coming into the shop with a cutting from the latter journal, but found this unsuccessful. He even had a large sign erected and placed, with Barclays Bank permission, at the end of Church Street and where it meets modernity and the main town shopping area. He was asked by the local council to remove this sign since he had no planning permission.

Hubbard has accounts with many local djs and makes his presence known to several local colleges but basically any increase in sales will only come when Twickenham upgrades itself as a shopping and tourist attraction.

Hubbard does well as it is, but like any good businessman he is looking for an extension of his business. He has taken a position in a recently opened Richmond boutique and though, at present, it is a somewhat quiet selling operation, he is hoping the coming summer will make it a lively concern. However, whatever he does or does not do, there is one thing which his record interests have brought him and that is his girlfriend Francis Stewart. They met and fell in love it seems when she walked into the Twickenham store as a customer and asked for Funky Penguin. Who said the record business doesn't have a touch of romance?

PICK OF THE
IMPORTS

Various Artists. **The Early Days of Bluegrass. Volume 1. Rounder 1013 and Volume 2. Rounder 1014.** Retail price: £3.49.

EMI **Albert White and his San Francisco Masters of Melody. A Palm Court Concert. A.37304.** A US import which takes a refreshing look at the "salon" music of the beginning of this century. Authentic period arrangements and orchestration, but some modern titles. Retail price: £3.99.

Lewis, Will Shade, Charlie Burse and Earl Bell, playing Muscle Shoals Blues, Tippin' Around and Kansas City Blues, among others. Retail price: £3.49.

Various Artists. **Wake Up Dead Man. Rounder 2013.** A collection of black convict work songs from Texas prisons. Retail price: £3.49.

Billy Preston. **The Original Billy Preston-Soul'd Out. GNPS 2-2071.** Includes Soul Meetin', Low Down, Drown My Tears, You've Lost That Loving Feeling and others. Retail price: (double LP) £3.99.

Little Richard. **Big Hits. GNPS 9033.** Exactly what the title says it is, with tracks including Tutti Frutti, Lucille, Long Tall Sally. Retail price: £3.49.

Rounder titles on CRD

THE LATEST release list from CRD announces its exclusive distribution of the famous US label Rounder, and Rounder catalogue numbers crop up in the jazz, pop and rock, folk and country, and ethnic music sections of the release sheet — an almost daunting collection of titles. Other imported offerings this month include a three-LP set devoted entirely to expert jazz saxophonists; and LP by a well-known American comedian, and a collection of titles on tape which have already had considerable success as records.

CRD **Various Artists. Beale St. Mess Around. Rounder 2006.** An LP featuring names such as Furry



Chappell music folios

FD&H centenary song anthology

A PRIZE item among the recent music folio publications which should be of interest to dealers is EMI Music's Irving Berlin Collection. This set of song sheets, each reproduced with its original front page illustration (priced from 6d to 2/-) comes boxed in a cardboard slip case. It should have, and for the imagination and care shown in the concept and production it deserves, a much wider market than usual for printed music. A display of the 16 sheets in any store is as likely to attract print collectors as musicians even at a retail price of £5.50. To mark the centenary year of the publishers Francis Day and Hunter EMI has brought out There Goes That Song Again, an anthology of 100 years of songs (£4.50) and other new publications include two versions of Queen's Day at the Races, one with piano arrangements; and another in the Music Makers series — a Marie Lloyd song selection (£2.50).

Belwyn Mills Music and Music Sales have brought out few folios since Christmas, although some are in production. The former company handles the agencies for Leeds/MCA and for Rocket publishing, so Dylan, Gary Glitter, the Moody Blues, Leonard Cohen and Gilbert O'Sullivan are among the artists usually in print, also, it is hoped soon to bring out a folio of Ebita.

Music Sales has published an 80-page Genesis Song Book, containing all the songs from the band's Trick of the Tail LP, and a few of their other famous numbers, with photographs of the band over a few years, with and without Peter Gabriel. The text is by Steve Clark of New Musical Express, and the retail price is £2.95. Another attractive prospect is the Wings Over America book, with all the songs

from the triple LP, and a cover reproducing the new famous painting of the band on stage (£3.95). Two other Music sales choices are the Year of the Cat song book, which matches the Al Stewart LP in looks and content, retailing for £2.50; and the US Rock Festival, with five of the best songs each by the Eagles, the Allman Brothers, the Doobie Brothers and Steely Dan — retail price £2.95.

Chappells — apart from noting the curious fact that sales of the sheet music for Britain's Eurovision entry-elect have soared while the chart success of the record Rock Bottom is on the wane — has announced several recent publications of popular music folios. Of widest general appeal are the 50-song collection Sounds Sensational (£3.95) which has both chart and c&w material; Hits In Vision, a collection of top tv themes including Poldark, The Sweeney and When The Boat Comes In; an anthology of 20 Motown Chartbusters, put together in co-operation with Jobete Music (£1.95); and a collection of 34 Cole Porter songs in a £3.95 folio which has been published ahead of schedule to coincide with the current popular West End show Oh, Mr Porter.

Of interest to dealers who sell tuition recorded material could be Novello's first venture into the packaged teaching method market. The company has just launched the Childs Play piano teaching method, developed by the well-known music teacher Lisa Childs and accessible even for a child as young as three years. The £5.95 set contains instruction book, a leaflet on the system dummy keyboard, coloured pencils for the written exercises, and coloured stickers to identify the piano keys.



CONTINUING ITS new practice of inviting key dealers from around the country to monthly sales meetings, Island Records recently hosted retailers who had the opportunity to meet Michael Nesmith who was in London to promote his chart single Rio and new album — on the Pacific Arts label he heads — From A Radio Engine To A Photon Wing. Pictured left to right are: Paul Jones (Bailey's Cycles, Birmingham); Phil West (The Other Record Shop, Edinburgh); John Reeves (Guy Norris Records, Southend); Island Records managing director Tim Clark; Island promotion manager and Pacific Arts manager Phil Lowrey; Michael Nesmith; Steve Foster (Rare Records, Manchester) Island sales manager John Knowles; Mike Warlow (Cloud 7); Island assistant sales manager Ian Collett.

TO PAGE 42

A SENSATIONAL DEBUT ALBUM!

DAVID BYRON
GEOFF BRITTON
DAMON BUTCHER
WILLIE BATH
CLEM CLEMPSON



"Former Heep vocalist David Byron and Pie guitarist Clem Clempson are performing with far more freedom and artistry than in their earlier alliances. Diamond's rock relies on verve and inventive simplicity rather than on empty bombast. Keyboardist Damon Butcher is another discovery here providing a wide variety of expressive textures behind the lead guitar and voice. Sophisticated yet uncomplicated straight ahead English rock?"
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IN AMERICA.**



RETAILING

STOLEN CASH which finds its way into shop tills can become a total loss to the dealer who either notices it himself or whose bank discovers and extracts the suspect notes. This problem has been brought sharply into focus for many dealers, in the London and Home Counties area particularly within the past ten days. GRRC secretary Harry Tipple has been attempting to clear the confusion and concern it has created.

As a result of information given on the tv Police Five programme, Tipple checked the takings at his shop on Friday last week, for £20 and £10 notes suspected of being part of the recent KLM currency haul at Heathrow airport. The serial number prefixes which were broadcast encompassed — by Tipple's reckoning — the staggering possible total of £66 million.

He found that his day's takings contained £20 worth of notes with numbers prefixed by one or another of the suspect combinations and he called his local police station the next morning to tell them so. "They told me they would send someone down to confiscate the notes and if I wanted recompensation for them I would have to take legal action against the Police Commissioners," Tipple recalled. Having taken the notes in good faith, and given goods and change for them — before any information was publicly broadcast — Tipple was not satisfied with this answer, "I realise, as does every retailer, that if I take forged notes I hand them over and lose the money; but these were legal tender, and I had had no reason to be suspicious when they were handed over the counter".

As GRRC secretary Tipple's next thought was for other record dealers who might be taking these notes, and who might well not have seen the Police Five programme. He

Tipple steps in to sort out stolen notes confusion

contacted those he could reach by telephone, and checks soon began to reveal that a great many of the suspect notes had been taken, Laurie Kreiger, GRRC chairman, ran a check on his 60 Harlequin shops and turned up a four-figure sum, and other dealers began to contact Tipple with similar reports. Because they wanted advice, Tipple decided to act officially, and called LWT and Heathrow police. The information he obtained was, briefly, that the suspect notes would have to be checked by police, and those which were from the robbery would be permanently confiscated. To get compensation dealers would have to apply to the police or KLM. Tipple contacted the MTA, in conference at Stratford upon Avon, and an emergency resolution was passed deploring the fact that dealers stood to lose in this way because of someone else's crime.

Tipple decided not to hand his own suspect notes over, but the police countered with the fact that by the Monday all banks would have lists of the numbers and would extract the relevant notes and refuse to credit them, although a receipt would be given. At this point Tipple learned that the sum involved was possibly about £6 million. He contacted the Press Association and as GRRC secretary gave them a statement expressing the dealers' concern, but this was not taken up by any of the national press. Letters went from the MTA and the GRRC

to both the police and KLM.

Finally, though a colleague in the trade press who called the police press office at Heathrow, Tipple learned that the sum involved was in fact £875,000. He was also told that the police press office had been prepared to state officially — but only to the one journalist — that retailers who handed over stolen notes would, at some stage, be recompensed. No-one had at any point officially suggested that dealers should examine £20 and £10 notes before accepting them from customers, and refuse to take any which bore the prefixes — A61 to A75 and A78 to A90 for £20 notes; or C61-C68 and D01 to D20 for £10 notes. Tipple however was unofficially suggesting this, and following such a policy himself.

In an attempt to further clarify the situation, and to get advice for all dealers, for the future, *Music Week* contacted Scotland Yard. While unable to comment on what Tipple had been told by his local police, or on any action banks might decide to take in these situations, the spokesman said that the cause for worry was, as yet, far less than dealers thought. Certainly local police would wish to see any suspect notes, but in most cases a check with Heathrow police could be run immediately by telephone, and only notes which were on the full, detailed list of stolen money would be confiscated. At the time of this

paper going to print, none of the stolen notes had actually turned up, so none of the dealers who had found notes with the suspect serial numbers should have had them kept by police. As to what will happen when the actual stolen money does begin to be passed in shops, Scotland Yard could only say that the loss to the dealer would "depend on circumstances". When stolen goods of any kind, including banknotes, are discovered to have been obtained in good faith by an innocent party, the question of who has legal ownership of them sometimes has to be decided by a judge in a civil case. More often, however, the shopkeeper taking stolen notes or the man who unknowingly buys a stolen car, is the ultimate loser.

Since record dealers, like other shopkeepers, are an obvious and popular target for currency receivers wishing to launder stolen banknotes — by paying for a small item with a large denomination stolen note and getting legitimate currency in change — this problem remains a live one. The only completely safe course is the extremely vigilant one suggested by Tipple of refusing to accept any banknote which is in any way suspect.

The question of how a dealer with a small staff on a busy Saturday morning can possibly scrutinise every note is one which neither the GRRC or *Music Week* can answer.

PICK OF THE IMPORTS

FROM PAGE 40

Bill Cosby. My Father Confused Me. ST 11590. Recorded at a live date last year in the Las Vegas Hilton, this is a very funny comedian as his best commenting on the English, Kissinger and dentists — among other topics. Retail price: £3.99.

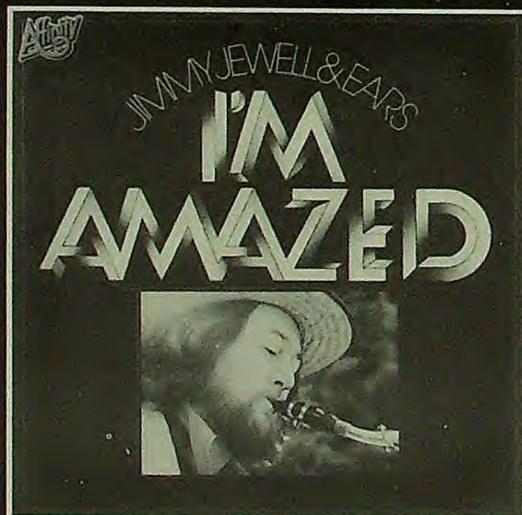
Willie Hutch. Color Her Sunshine. M6-87151. One of Motown's newest signings, following in the best Motown tradition, looking to sell to Hutch fans and soul and disco buyers.

Masters of Jazz Vols. 1-6. catalogue numbers IC 228 81996-8 and 9 and IC 228 82000-01 for albums by Cannonball Adderley, George Shearing, Art Tatum, Coleman Hawkins and Stan Kenton respectively, with the last in the series being Duke Ellington on IC 228 82126. These tape versions of a successful record series contain quality performances by world-famous jazzmen. Retail price: £3.75.

Bob Seger. Mongrel. SM 499 and Ramblin' Gamblin' Man SM 172. One of last year's big discoveries, Seger's brand of hard, driving rock has brought enquiries from public and dealers, and as a result two earlier LPs, unreleased in the UK, have been imported. Big sales are expected and may be boosted by a proposed tour here in the summer. Retail price: £2.75.

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Sirkel & Co with guest star Mick Taylor AFF1
Sirkel & Co is not exactly a household name — though it should be. But maybe that's all about to change. It can't be every day that a former Rolling Stones guitarist, Mick Taylor, decides to make a special guest appearance with a brand new rock group, as happened last year when this album was recorded.

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Album: Pl. 25066 Cassette PK 25066



RETAILING

Rock 'n' roll supply on demand

by TONY JASPER

WITH A stock of around 40,000 records, some of which go back to the late Forties Ted Carroll's, Camden shop is a must to what he calls "second and third generation Teds" and anyone else who is interested in pop nostalgia and or believes the best pop music came before the Beatles made Sergeant Pepper.

Carroll has been running his Camden concern for four years and he also runs a stall on Saturdays at London's, Portobello Road, market. He was once manager of Thin Lizzy in their more struggling days and knows well the pop business. He simply says, "I've been around for ages," and he has memories of seeing Bill Haley in action when the rock 'n' roll legendary figure was at his peak in the mid-fifties and Carroll himself was aged twelve.

He collected records, for he genuinely enjoyed the rock 'n' roll Fifties, but it was not until the beginning of the '70s when he was with Lizzy in the States that he became aware of the second coming of rock 'n' roll. There he saw nostalgia shops flourishing and he saw the need for a London shop which made available at reasonable price golden oldies and other discs which some people had once bought, liked and then lost, but now possessed the desire for a new copy which on hearing would recreate for them days gone-by. He also saw a seventy teen generation bored with the electronics and studio feel of contemporary groups and who lapped up the early earthiness and basically simple recording techniques of the first rock 'n' roll artists.

Carroll is pleased with his nostalgia prediction, and with the advent of the multiples he also sees specialist shops like his as being able to survive because they meet a demand which the chain stores ignore. Obviously Ted Carroll is aware of numerous rock 'n' roll shops springing up but within this specialist trade he is known as the expert and evidence for this includes the use record companies make of his knowledge in compiling compilation albums of yesteryear discs.

He buys his stock from existing record catalogues, from sales, from American sources and from the enormous number of people who dig out the discs of their adolescence and are content to trade these in for a price. And it makes little difference whether record companies release large dollops of oldies, for buyers still prefer a particular song as one record and not part of 16 banded cuts on a nostalgia album.

Surprisingly in the pricing structure game, the plastic 45 is preferred ahead of the breakable 78, though Carroll himself seems to possess a particular fascination for the 78 and speaks with wonder of "beautiful Decca pressings", though he still sees Decca by far the best pressing outfit of modern suppliers.

In the money stakes a London 78 is worth £12, a 45 sells at £50. A Savoy label 78 is worth £4, a 45, sells for £1.25; the reason here for the reverse being true of the general rule lies in Savoy being the American label which was issued here as London by Decca. Obscure albums, like those by Werly Fairburne can fetch around £25. Carroll says pricing is fixed on supply and

demand and he says his prices are normal.

He doesn't seem too impressed by some of the nostalgia compilation albums which have been appearing from some quarters, particularly those which often use a later recording of a song instead of the artist's original, this being true for instance of material bearing names like The Everly Brothers, Frankie Laine and Bill Haley. His customers cold-shoulder them, though where there is a researched collection, as with some recent discs on the Phonogram Sonic series, there is considerable sale. He did a fine trade in Dion, Freddie Cannon and Chuck Berry collections.

Hoots Mon from Lord Rockingham's XI, Just Like Eddie from Heinz are two of the main items nostalgia hunters pick from the Decca catalogue but if there is one record which is badly wanted for release, and it pre-dates 1976 popularity and revival of the artist, then it's Move It from Cliff Richard. Carroll's eyes boggle at the thought of its re-release and mutters, "it will sell, sell, a number one for sure." Another Cliff wanted track is Mean Streak. Ted Carroll sells outside the mere confines of London. He receives endless mail from all parts of the world and his shop is visited by an assortment of nationalities; in recent time there has been an influx of French kids. And if he talks of second and third generation 'Teds', then, at least, on a further visit back to his shop just before opening time of 10 am of a Saturday morning, the original rock 'n' roll era people were there waiting patiently for the shop to open.

Carroll says he scores even over a Virgin shop. His Rock On shop has



Inside Rock On

a reputation and because of this people will come from miles around with their wares. Carroll would not name the kind of price he will pay for oldies, other than speaking the generalities of knowing the right price to offer and stating he pays a good price. His advice for anyone contemplating the rock 'n' roll and general golden oldies market is to ask themselves whether they are dedicated in what they are doing. Anyone who wishes to trade with knowledgeable people, who are not buying off a record chart, must be necessary, he maintains, know every inch of the business.

His Camden shop is hardly a modern designed, photogenic store. There is a general state of perhaps deceptive dis-order, though a closer look reveals cupboards, drawers and boxes labelled with year and sometimes artist abbreviation.

At the back of the shop Carroll has thousands of records, many of

them awaiting eventual classification and there at work can be seen several rock 'n' roll enthusiasts who know a 'good 'un' when they see it. His shop partner Barry was once a customer. His enthusiasm and knowledge told Carroll here was someone he must employ.

Rock On's windows are clothed with the more attractive and wanted 45s, a few 78s and, with a slight touch of the erotic, an original stiletto shoe is positioned between records on the shop window floor. For rock 'n' roll addicts who dress the Fifties, the adjoining shop supplies the appropriate gear.

Ted Carroll has other strings to his bow, than his Camden and Portobello sales points for he is very involved with Chiswick records and with that label supplying authentic sounding rock 'n' roll music it forms part of his general policy of making available the best in rock 'n' roll, a supplement to his shop which he feels is the nation's best.

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MUSIC WEEK

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Record choice for dealer demonstration

Continuing the Audio scene series

SOME HI-FI equipment demonstrators prefer easy-listening music, putting a smooth sound before other qualities. Others like the drama that results from highlighted instrumentals, vocals and so on, provided these reproduce cleanly.

One's views on this must be swayed by the care with which a recording has been processed and, especially, on the recorded level, as reflected in loudness. Some high-level orchestrals are a challenge to the pickup, no matter how exalted

this component may be, and it's wise to pick and choose carefully before exposing customers to the results. Interesting but challenging examples are to be found in Decca's Phase 4 stereo series.

No-one seems to agree on Phase 4 merits, but in any case the label is hardly consistent in approach. A recent release offers a Sibelius programme, admirably played by the New Philharmonia Orchestra. The quieter items pass without comment but the brassy Finlandia is beefy in the extreme and not to be risked on economy-class systems. Yet the Karelia Suite runs the middle course and the familiar music, sounding so bright and realistic, is

EDITED
by
CLEMENT BROWN

sure to win smiles of approval. The number is Decca PFS 4378.

Somewhat different and certainly gentler is the recording of Beethoven's Symphony No. 3, the Eroica, on PFS 4367. Although not lacking in sonic excitement this is a more discreet sound — less brash. It is certainly a very clear presentation of the Scottish National Orchestra and can be recommended to dealers and their customers as a worthy addition to the basic library.

At one time the piano seemed to pose intractable problems in recording, but nowadays there is plenty of choice for those who are asked for short keyboard items to show off loudspeakers — as

inevitably they will be asked. A pleasant soft-toned example arrives as one of the first in a new Argo series. On ZK9, this is a delectable selection of original pieces and transcriptions by Liszt, played by Rhonda Gillespie. Ideal late-night listening, too.

From one master of the keyboard to another: many will prefer Gershwin, and a recital by Andre Watts on CBS 76508 is guaranteed to delight with its firm, rounded piano tone. This excellent disc includes a big selection of pieces transcribed by Gershwin from his show-tunes. Also on CBS is a programme for Moog synthesiser addicts, devised by Walter Carlos, a master of the medium. Numbered 73163, this includes Carlos originals and arrangements of Bach, Bacharach and the Beatles. Try it privately before making it public. You will first have to assure yourself that the fizzy noise is *not* your best amplifier about to go on the blink.

A very beautiful sound indeed stems from EMI ASD 3330, which is

Sir Adrian Boult's account of Elgar's Symphony No. 1 with the LPO. Notable characteristics, as so often from the London recording team, can be summed up as a blend of weight and clarity. The general effect is massive, with very good bass, but it all comes across without masking of detail. EMI have done much for English music through the medium of recording, and this splendid example is a bright star, as radiant as any. Definitely another basic library choice.

No less impressive, though more on account of its sweetly persuasive quality, is ASD 3327, coupling Respighi's The Birds (everyone knows the tunes) with Three Botticelli Pictures. EMI's recording is as creamily smooth as the playing of the Academy of St. Martin-in-the-Fields, though the playing-time is rather short. Finally, do try the reissue of Pineapple Poll, the lovely balletic concoction of Sullivan's music by Charles Mackerras. It's on ESD7028 in the EMI Greensleeves series and sounds hardly half its age.

Organisers switch on Fair promotion

A SWITCHED-ON week in early September is promised by the Audio Fair organisers, who are already generating unprecedented publicity for their event — not surprisingly in

view of the rival hi-fi show mooted for the same autumn period. Emphasis is being placed on a "home entertainment week" leading up to the Olympia Exhibition which starts on September 12, and hi-fi is but one element of a coverage that includes colour tv, radio, video recorders and television games equipment.

Adamant about the rising cost of holidays, theatres and dining out, the Fair organisers see an increased popularity for leisure electronics and look forward to an unleashing of "the combined power of all the commercial interests in this field" as the exhibition time approaches. Dealers, they claim, will participate in an industry-backed promotion with special displays, parades and local shows.

Grant is Eagle product manager

GRANT PEARSON has been appointed as product manager responsible for promoting the Eagle consumer range of hi-fi and other equipment. Pearson, formerly in retailing and more recently assistant to the sales director of B. H. Morris & Co, the Trio distributors, can be contacted at Eagle International, Heather Park Drive, Wembley.

BBC experiments create interest in Matrix-H hardware

FOLLOWING THE BBC's recent decision to conduct Matrix H surround-sound experiments, Sansui claims new interest from industry in making licensing agreements for use of the company's Variomatrix system. Sansui views Matrix H as a complementary system for which its own hardware can be adapted, and makes it available to manufacturers in the form of integrated circuit "chips" for incorporation in receivers. A universal matrix decoder can be made for about £10.

Exemplifying the possibilities, Sansui announces a new and powerful receiver incorporating the type A Variomatrix decoder, employing four integrated circuits and catering for other quadraphonic modes associated with different surround-sound methods of

recording. This model, the QRX-9001, is rated at 60 watts in each of the four output channels.

NEW
PRODUCTS
PAGE
48

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AUDIOSCENE

Akai's complex cassette deck

MODEL GXC-570D is said by importers Rank Audio Visual to be the most complex cassette deck so far introduced by Akai. With a claimed performance surpassing previous examples from this source, the new machine has calibration controls for each channel, a three-head deck and control by touch buttons for repeat and memory functions. A new loudspeaker series from this manufacturer places emphasis on compactness and power handling, with good efficiency.

Smallest in the range is the SW137, rated at 40 watts programme handling; SW157 and SW177 have 60-watt and 100-watt ratings, respectively. Model AT-2600 tuner is a FM/AM unit with automatic frequency control and variable muting, plus a meter to show either signal strength or deviation.

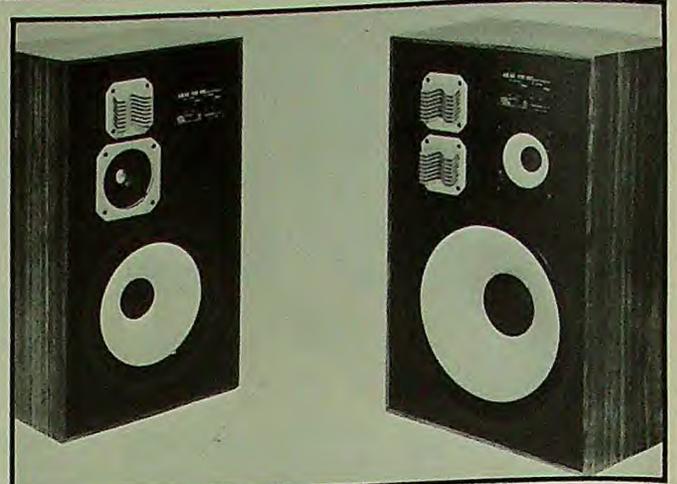
CONTAINING A wealth of information on speaker hardware for hi-fi constructors, the Badger catalogue includes data on Peerless,

NEW PRODUCTS

Audax, KEF and others. It is free to the trade and 10p to private inquirers. Address is Badger Sound Services Ltd, 38A St. Andrews Road South, St. Annes, Lytham St. Annes, Lancs.



Akai AT-2600 stereo tuner.



Akai GXC-570D cassette unit.



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Trio speaker pair
FINISHED IN leather — tone polyester, two new loudspeakers from Trio are three-unit models with level controls for treble and mid-range output. Both have a wide claimed frequency range but the LS880 is rated at 80 watts power handling whereas the slightly bigger in LS990 has a rating of 100 watts. Final development was undertaken in the UK. Their design and proportions allow for stand-mounting.

Hi-fi Spring collection from Technics
TECHNICS HAVE been parading a

"spring collection" of six new models, complementing the company's January introduction of speakers, turntables and cartridges. The newcomers are a Dolby cassette deck, a stereo tuner, two amplifiers and two direct-drive turntables. Cassette deck RS-615 is designed to provide a wide variety of facilities at a moderate price — features include a timer, tape selector switching, large meters and new-type cassette compartment. Tuner ST-7300 is a budget-price unit, while the turntables cater for "manual" enthusiasts as well as those who prefer automatic control.



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ALBUM REVIEWS

POPULAR

THE BEATLES

At The Hollywood Bowl. EMI EMTV 4. **Producer: Voyle Gilmore.** EMI is spending over £300,000 in an attempt to rekindle the same kind of sales excitement that used to surround the release of a Beatles album in days of yore (possibly as much as was spent in promotion during the whole of the time they recorded together). Will it do the trick? The answer probably depends on whether the legend is still alive and well after all these years. The Rock 'n' Roll album of last year didn't exactly set the world on fire — but the red and blue 2LP compilations have proved their staying power. But they comprise studio recordings. This set was recorded in concert, under trying conditions and before live recordings had reached the sophistication of today. It is also basic Beatles, the mix of simple originals and r&b evergreens that formed their concert programme at that time when the pop world was knocked sideways by the vigour of Can't Buy Me Love, She Loves You, Twist And Shout, Ticket To Ride and the rest. The record will certainly appeal to anybody who ever had the good fortune to experience the electric atmosphere of one of their concerts — except, thanks to the remixing skills of George Martin and engineer Geoff Emerick — the real stars of the record — it is actually possible to hear both words and music amid the incessant screaming. It is the Beatles as they will be remembered on stage — raw, basic and vitally exciting. Latterday converts may wish for something with a higher degree of professional gloss. The release of the live recording fills the final gap in their catalogue and it does nothing to diminish their reputations. But by their own standards of perfection it is an inferior recording and while sales will be obviously substantial it will be interesting to see whether the Beatles magic is still sufficiently strong to transform the album into the blockbuster that EMI anticipates.

TWIGGY

Please Get My Name Right. Mercury 9102 601. Producer: Tony Evers. The review copy arrived too late to be written up in advance of the LP's chart entry. Obviously its sales potential is already proven — and rightly so, for Twiggy moves onwards and upwards as a singer. The flavour is considerably country, but for the most part it is suggested rather than emphatically stated, and there's a dash or two of contemporary folk with songs like the cautionary Fish In The Sea and the McGarrigle's bitter-sweet My Town. She sings with charm and clarity throughout and having just completed a concert tour backed by

Phonogram's exhaustive promotion the LP should enjoy a steady and useful sales life.



GLADYS KNIGHT & THE PIPS Still Together. Buddah BDLH 5014. Producers: Van McCoy-Charles Kipps. Eventually it was inevitable that Gladys Knight and The Pips would succumb to the commercial potential of the disco sound. Still it has been done in association with the master, Van McCoy and the results are a deal better than many other efforts in this particular idiom. There's a particularly groovy opener, a 10-minute version of Love Is Always On Your Mind and the dancing mood is sustained for most of the album, with Little Bit Of Love provoking a particular strong performance. Her following still continues to improve so a chart entry is not an impossibility.

JESS RODEN BAND Blowin'. Island ILPS 9496. Producer: Jess Roden. Recorded live at Birmingham Town Hall and Leicester University last Autumn Blowin' is six tracks accurately capturing the energetic live sound of Roden's energetic, booting style which has made the band such a good concert attraction. The trombone and saxophone horn section add a significant punch to the back-up, particularly on a soulful version of Desperado. Roden is a veteran vocalist with a tough but tender style and he picks his material well. His production job is very direct but heavy promotion will be needed to help this one into the chart.

ALLAN HOLDSWORTH Velvet Darkness. CTI 6068. Producer: Creed Taylor. Although closer to rock forms than new jazz, Holdsworth's work on his first solo album is likely only to attract Soft Machine fans who want to take their cerebral music a step further. Experience as guitarist for both the Soft Machine and more latterly Tony Williams Lifetime has enabled Holdsworth to use everything from fuzz-tone to acoustic guitar with taste, especially on Floppy Hat and Last May. Jazz-rock fans will be attracted to this LP but there may be too little gut feeling for the average rock buff.

LITTLE FEAT Time Loves A Hero. Warner Brothers K 56349. Producer: Ted Templeman. Another stage in the continuing development of American cult band Little Feat, the first side of Time Loves A Hero will come as a bit of a surprise to those addicted to the tense and jerky songs that made up much of the Feat's early work. Here the bands tests out its funkability aiming at a more brass, horns and bass approach, and although the style is proficiently

● CHART CERTAINTY Sales potential within respective market

- *** Good
- ** Fair
- * Poor

played, it takes a while to grow on the listener. The side finishes with a Zappesque jazz-rock instrumental and even the lone Lowell George composition Rocket In My Pocket is less emotional than before. However, side two is much more in the old Feat's bag, exemplified by the excellent "Old Folks Boogie, featuring the churning slide guitar, keyboards, and gruff vocals combinations with which the band made its name. Sales to veteran Little Feat fans will be strong, and the rumoured Summer tour may well perk up interest.

STARCASTLE Fountains Of Light. Epic EPC 81665. Producer: Roy Thomas Baker. A highly-proficient sextet from the other side of the pond, Starcastle's music can only be compared to that of Yes in their Close To The Edge period, right down to the Rick Wakeman-like synthesiser glissandos and Jon Anderson high and sensitive vocals. The tunes and ideas are by and large pretty and original, but the concept and execution is all a little too derivative to gain much credence from the British public in the light of Druid's failure to make an impression here. Probably more suited to the continental market where this brand of flash rock goes down well.

THE SAINTS (I'm) Stranded. Harvest EMC 2570. Producer Rod Coe. A four-piece punk band from Australia (quite a feat in itself) the Saints picked up a lot of press for the title track of this torrid album when it was released as a single. The band is guitar dominated, leaning heavily on Rolling Stones influences, but with the vocals buried well back in the mix behind the burning guitar work, of Ed Kuepper, who also takes a lot of the writing credits. Over a whole LP the two-chord approach coupled with the limited range of vocalist Chris Bailey makes for wearing listening but the record does contain the cult single (I'm) Stranded and the new seven incher Erotic Neurotic, which sounds a lot like Lennon and McCartney's I Wanna Be Your Man. A natural seller to the hard-core punk fan, it is a little but too raw to cross-over into mass sales.

ELVIS PRESLEY The Elvis Tapes. Redwood Red 1. Recorded after a giant open air concert in Vancouver in 1957, the album is around half an hour of chat between Elvis and the disc jockey Red Robinson who had earlier compered the show and was the first Canadian DJ to air Presley's records. The material is previously unreleased and reveals the young Elvis as an engaging character just starting out on his film career and not over-rating his chances of becoming a movie-star. There are no sensational revelations here, but the record makes a fine collector's item and the cover photographs are published for the first time too. The low retail price makes up for the lack of running time.

JIMMY JEWELL & EARS I'm Amazed Affinity. AFF2. Producer: Jimmy Jewell. Jewell is the sax player who makes such telling contributions to Gallagher & Lyle gigs. Despite the fact that he has been a working musician for 12 years this is his first solo album and one to be proud of. Jewell proves to

be a cleanly articulate performer on a variety of saxophones from the thoughtful opening excursion on soprano on Freddy Blue through a tasteful and rewarding sample of his and others compositions, arranging and virtuosity in jazz, rock and blues. Ears was apparently recruited for the album and right nobly they support him, too. Jewell deserves his solo showcase — and deserves sales as well, but they won't be easy to come by.

CAPTAIN & TENNILLE Come In From The Rain. A&M AMLH 64700. Producer: Daryl Dragon. Strange that one of America's top mainstream pop acts has yet to break big in the UK. It can only be because of their lack of personal promotion, for they have delivered a succession of classy singles and regular albums. Maybe the current Can't Stop Dancin' will do the trick and turn the focus on this excellent album, with Toni Tennille underlining with her sensitive, husky treatments of songs like Let Mama Know and Come In From The Rain that she is an outstanding interpreter of ballads. It is an excellently produced album, too, relying for its accompaniment largely on Captain Daryl Dragon's keyboard skills, subtle use of background voices and occasional solo instruments. The sound is full and lacks nothing.

ENGLAND DAN & JOHN FORD COLEY

Dowdy Ferry Road. Big Tree K 50362. Producer: Kyle Lehning. After the two hits from the American duo of last autumn, there has been little to show from them. This second album is pleasant, but not exceptional, and the material seems to fit ideally into the mould of being American MOR pop. There are a few exceptions to the rule, such as Parker McGee's Where Do I Go From Here, which is nothing short of excellent. However, if there is to be any revival in the duo's chart success, they will have to do better than this.

LITTLE RICHARD While Lotta Shakin Goin' On. DJM DJD 28036. Another in the Vee Jay catalogue, this album is basically a set of re-recordings of Richard's hits, and they really haven't lost any of their original magic. As a mid-priced package this makes excellent value, and for the collector, there is a chance to hear some early Hendrix guitar work, along with the talents of Don and Dewey.

KLAATU Capitol EST 11542. This is the album which gained a certain notoriety in America when it was being hyped as possibly being by a reunified Beatles. It has, of course, subsequently been proved not to be them, but a group of Canadian musicians with considerable respect for the Beatles. The tricky Doctor Marvillo, with some snappy studio effects sounding like something from the psychedelic era, and the vocal blend on California Jam, provide superficial resemblances to be sure, but one reasonably close listen indicates immediately that it is not the real thing. Still it was a good way to focus attention on an album which is a worthy and professional effort but might otherwise have been ignored. Here it probably will anyway.

PARLIAMENT The Clones Of Dr. Funkenstein. Producer: George Clinton. Sci-fi meets funk — and a good time is had by all, as long as nobody takes it all too seriously. Which presumably listeners are not expected to do. Vocals range from weird to bizarre, but behind all the nonsense there is a link of good music via some

exceptionally spikey band work from the horns which constantly demands attention and admiration. A band which attracted plenty of big-selling attention in the States, but has yet to make an impact on black music followers over here.

TONY JOE WHITE Eyes. 20th Century BT 523. Producer: Tony Joe White. In which Tony Joe White discovers the hi-hat, and pulls it firmly down over his ears. The onetime swamp king (Polk Salad Annie, Groupie Girl) returns to the scene, only to offer pale imitations of his past glories. White was never a great singer, more of a stylist, so when the material is as weak as it is here, his appeal evaporates. Virtually every track features plodding hi-hat — the result is yawn-inducing — while even the limp, sub-Donna Summer gasps on That Loving Feeling have a sporadic effect. The Eyes do not have it.

RICK DEES The Original Disco Duck. RSO Super 2394 181. Producer: Bobby Manuel. The Disco Duck single catapulted Rick Dees into the spotlight last year on both sides of the Atlantic, but with subsequent releases, no chart action of note has followed. The Memphis radio station programme director's first album is plain, and even rather boring in some of the songs, and his Jimmy Carter impression on Peanut Prance is only remotely funny when viewed against the capabilities of the UK's own Mike Yarwood. Musically, this album is a real soulful foot-tapper, and stands up on its own without the Dees vocals. The single will probably result in a few sales, and perhaps undeservedly, with even a few Donald Duck fans being misled.



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CHART FOR PERIOD APRIL 23-29

TOP 60 ALBUMS

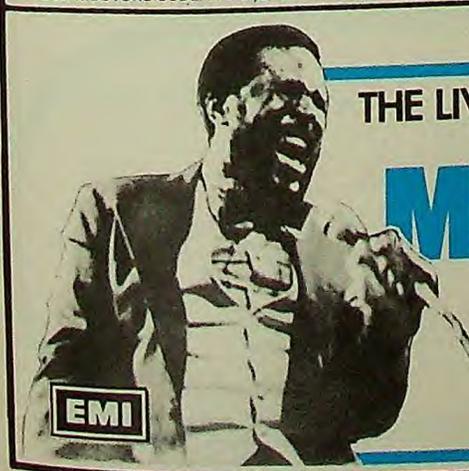
* = NEW ENTRY
 ☆ = PLATINUM LP (£ million sales)
 ● = GOLD LP (£300,000 on or after 1st Jan. '77)
 □ = SILVER LP (£150,000 on or after 1st Jan. '77)
 - - 1 = RE-ENTRY

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	24	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (CW)	31	27	16	LOW David Bowie (David Bowie/Tony Visconti)	RCA Victor PL 12030 (R)
2	3	20	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (CW)	32	31	24	DAVID SOUL David Soul (Elliot Mazer)	Private Stock PVLP 1012 (E)
3	2	14	20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)	33	30	17	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
4	8	6	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (CW)	34	37	6	20 GOLDEN GREATS Glen Campbell (-)	Capitol EMTV 2 (E)
5	4	3	STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045E	35	52	3	PLEASE GET MY NAME RIGHT Twiggy (Tony Eyers)	Mercury 9102 601 (F)
6	9	3	GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (E)	35	41	5	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (CW)
7	7	17	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)	37	48	7	WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
8	6	56	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (CW)	38	45	18	WINGS OVER AMERICA Wings (Paul McCartney)	Parlophone PCSP 720 (E)
9	13	10	PETER GABRIEL Peter Gabriel	Charisma CDS 4006 (F)	39	36	10	COMING OUT Manhattan Transfer (Richard Perry)	Atlantic K 50291 (CW)
10	5	9	PORTRAIT OF SINATRA Frank Sinatra (-)	Reprise K 64039 (CW)	40	29	17	EVITA Various (Andrew Lloyd Webber/Tim Rice)	MCA MCX 503 (E)
11	10	12	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (CW)	41	32	6	BARRY WHITE GREATEST HITS (VOL. TWO) Barry White (Barry White)	20th Century BTH 8001 (A)
12	15	4	EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (CW)	42	-	-	SIN AFTER SIN Judas Priest (Roger Glover/Judas Priest)	CBS 82008 (CW)
13	11	13	ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)	43	40	4	TAKE THE HEAT OFF ME Boney M. (Frank Farian)	Atlantic K 50314 (CW)
14	14	3	THE CLASH The Clash (Micky Foote)	CBS 82000 (CW)	44	38	9	BEST OF (Vol. 2) John Denver (Milton Okun)	RCA Victor PL 42120 (R)
15	-	-	DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)	45	-	-	DETROIT SPINNERS SMASH HITS Detroit Spinners (Thom. Bell)	Atlantic K 50363 (CW)
16	12	6	LIVING LEGENDS Everly Brothers (-)	Warwick WW 5027 (M)	46	-	-	GO FOR YOUR GUNS Isley Brothers (Isley Brothers)	Epic EPC 86027 (CW)
17	18	30	SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)	47	53	5	THE MAGIC OF Demis Roussos (Van Gellis/Papathanassiou)	Philips 9101 131 (F)
18	16	6	THE UNFORGETTABLE GLENN MILLER Glenn Miller	RCA Victor TVL1 (R)	47	-	-	IZITSO Cat Stevens (Stevens/Kirshenbaum)	Island ILPS 9451
19	17	9	HOLLIES LIVE HITS Hollies	Polydor 2383 428 (F)	49	55	3	ROCK ON Various	Arcade ADEP 27 (D)
20	26	23	THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (CW)	50	-	1	SILK DEGREES Box Scaggs (Joe Wissert)	CBS 81193 (CW)
21	19	10	LIVE Status Quo	Vertigo 6641 580 (F)	51	-	1	WIND & WUTHERING Genesis (David Hentschel)	Charisma CDS 4005 (F)
22	24	2	HIT ACTION Various	K-Tel NE 993 (K)	52	51	15	BOSTON Boston (John Boylan/Tom Scholz)	Epic EPC 81611 (CW)
23	46	2	A PERIOD OF TRANSITION Van Morrison (Van Morrison/Mac Rebennack)	Warner Bros. K 56322 (CW)	53	23	11	IN MY MIND Bryan Ferry (Bryan Ferry/Steve Nye)	Polydor 2302 055 (F)
24	22	22	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)	54	54	2	IN FLIGHT George Benson (Tommy Lipuma)	Warner Brothers K 56327 (CW)
25	20	6	WORKS Emerson, Lake and Palmer (Various)	Atlantic K 80009 (CW)	55	49	2	THE MOTOWN STORY Various	Motown MS 5726 (W/S)
26	35	13	VISION Don Williams (Don Williams)	ABC ABCL 5200 (CW)	56	59	10	DAMNED, DAMNED, DAMNED Damned (Nick Lowe)	Stiff SEEZ 1 (E)
27	60	3	ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Bros. K 56151 (CW)	57	42	8	LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (CW)
28	58	8	MARQUEE MOON Television (Andy Johns/Tom Verlaine)	Elektra K 52046 (CW)	58	-	1	A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	RIVA RVLP 1 (CW)
29	34	20	GREATEST HITS Showaddywaddy (Mike Hurst)	Arista ARTY 145 (E)	59	39	3	THE BOOK OF INVASIONS Horslips (Horslips/Alan O'Duffy)	DJM DJF 20498 (CW)
30	21	8	EVERY FACE TELLS A STORY Cliff Richard (Bruce Welch)	EMI EMC 3172 (E)	60	33	14	HEARTBREAKERS Various	K-Tel NE 954 (K)

ABBA	1, 8	EMERSON, LAKE & PALMER	25	THE MOTOWN STORY	55	STATUS QUO	21
BENSON, George	54	EVERLY BROTHERS	16	OLDFIELD, Mike	35	STEVENS, Cat	47
BONEY M	43	EVITA	40	PINK FLOYD	13, 33, 37	STEWART, Rod	27, 58
BOSTON	52	FERRY, Bryan	53	PRIEST, Judas	42	STRANGLERS	5
BOWIE, David	31	FLEETWOOD MAC	11	RICHARD, Cliff	30	SUPERTRAMP	12
BOZ SCAGGS	50	GABRIEL, Peter	9	ROCK ON	49	TELEVISION	15
CAMPBELL, Glen	34	GENESIS	51	ROUSSOS, Demis	47	10CC	28
THE CLASH	14	HEARTBREAKERS	60	SAYER, Leo	7	TWIGGY	35
THE DAMNED	56	HIT ACTION	22	SHADOWS	3	VAN MORRISON	41
DENVER, John	44	HOLLIES	19	SHOWADDYWADDY	29	WHITE, Barry	23
DETROIT SPINNERS	45	HORSLIPS	59	SINTRA, Frank	10	WILLIAMS, Don	38
DIAMOND, Neil	57	ISLEY BROTHERS	46	SMOKIE	6	WINGS	26
EAGLES	2, 20	MANHATTAN TRANSFER	39	SOUL, David	32	WONDER, Stevie	17
ELECTRIC LIGHT ORCHESTRA	24	MILLER, Glen	18	A STAR IS BORN	4		

MW ALBUM CHARTS ARE CATEGORISED FROM ONE LISTING OF 120 RECORDS COMPILED BY BMRB ON RETURNS FROM 300 CONVENTIONAL RECORD OUTLETS. SALES THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED. CHART COVERS LPS RETAILING AT £1.49 AND UPWARDS

DISTRIBUTORS CODE. A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, W - Wyndsong, S - Simon Records




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MARVIN GAYE 'LIVE'

TMSP 6006

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FOUR FROM FOUR EYES.

**YOUR SONG
ROCKET MAN**

B/W

**SATURDAY
NIGHT'S
ALRIGHT**

**WHENEVER
YOU'RE
READY**

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DISTRIBUTED BY CBS RECORDS LIMITED.

TOP 50 SINGLES

= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, MAY 14

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

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
£ 1	1	7		FREE	Deniece Williams	CBS 4978	Kee-Drick	M. White/C. Stepne	
£ 2	4	4		I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	Rod Stewart	Riva 7	Rondor/Cat	Tom Dowd	
£ 3	2	6		SIR DUKE	Stevie Wonder	Motown TMG 1068	Jobete	Stevie Wonder	
£ 4	12	4		AIN'T GONNA BUMP NO MORE	Joe Tex	Epic EPC 5035	London Tree	Buddy Killen	
£ 5	5	6		WHODUNIT	Tavarez	Capitol CL 15914	ATV Music	Freddie Perrin	
£ 6	13	16		THE SHUFFLE	Van McCoy	H&L 6105 076	Warner Bros.	Van McCoy	
£ 7	6	8		HAVE I THE RIGHT	Dead End Kids	CBS 4972	Campbell Connelly	Barry Blue	
£ 8	15	5		HOTEL CALIFORNIA	Eagles	Asylum K 13079	Copyright Control	Bill Szymczyk	
£ 9	24	5		GOOD MORNING JUDGE	10cc	Philips 6008 025	St. Annes	10cc	
£ 10	8	7		PEARL'S A SINGER	Elkie Brooks	A&M AMS 7275	Carlin	Leiber/Stoller	
£ 11	19	6		A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855	Warner Bros.	B. Streisand/P. Ramone	
£ 12	7	12		KNOWING ME KNOWING YOU	Abba	Epic EPC 4955	Bocu	B. Andersson/B. Ulvaeus	
£ 13	3	9		RED LIGHT SPELLS DANGER	Billy Ocean	GTO GT 85	Black Sheep/Heath Levy	Ben Findon	
£ 14	16	6		SOLSBURY HILL	Peter Gabriel	Charisma CB 301	Hit + Run Music	Bob Ezrin	
£ 15	23	3		MAH NA MAH NA	Piero Umiliani	EMI International INT 530	Lorna Music		
£ 16	22	3		LUCILLE	Kenny Rogers	United Artists UP 36242	Campbell Connelly	Larry Butler	
£ 17	10	6		HOW MUCH LOVE	Leo Sayer	Chrysalis CHS 2140	Chrysalis/Screen Gems	Richard Perry	
£ 18	11	7		LONELY BOY	Andrew Gold	Asylum K 13076	Warner Bros.	Peter Asher	
£ 19	28	7		I WANNA GET NEXT TO YOU	Rose Royce	MCA 278	Leeds	Norman Whitfield	
£ 20	9	8		I DON'T WANT TO PUT A HOLD ON YOU	Berni Flint	EMI 2599	Sparta Florida	Mike Berry / Hal Shaper	
£ 21	14	9		YOU DON'T HAVE TO BE A STAR	Marilyn McCoo/Billy Davis	ABC 4147	Screen Gems/EMI	Don Davies	
£ 22	21	5		SMOKE ON THE WATER	Deep Purple	Purple PUR 132	B. Feldman/Hec	Deep Purple	
£ 23	26	4		WHERE IS THE LOVE	Delegation	State STAT 40	Screen Gems/EMI	Ken Gold	
£ 24	42	2		IT'S A GAME	Bay City Rollers	Arista 108	Chappell/Charisma	Harry Maslin	
£ 25	32	2		GOT TO GIVE IT UP	Marvin Gaye	Motown TMG 1069	Jobete	Art Stewart	
£ 26	30	3		LET 'EM IN	Billy Paul	Philadelphia PIR 5143	McCartney/ATV	Gamble/Huff	
£ 27	35	3		GONNA CAPTURE YOUR HEART	Blue	Rocket ROKN 522	Rocket	Elton John/Clive Franks	
£ 28	25	8		GOING IN WITH MY EYES OPEN	David Soul	Private Stock PVT 99	Macaulay	Tony Macaulay	
£ 29	39	2		TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS	Heatwave	GTO GT 91	Rondor/Tincabell	Barry Blue	
£ 30	27	10		SUNNY	Boney M	Atlantic K 10892	Campbell Connelly	Frank Farian	
£ 31	17	9		GIMME SOME	Brendon	Magnet MAG 80	Sunbury	Jonathan King	
£ 32	38	2		COULD IT BE I'M FALLING IN LOVE ANYWAY	Detroit Spinners	Atlantic K 10935	Carlin	Thom Bell	
£ 33	33	3		DON'T STOP	Fleetwood Mac	Warner Brothers K 16930	Intersong	Fleetwood Mac/Dashut/Laillat	
£ 34	45	2		HELLO STRANGER	Yvonne Elliman	RSO 2090 236	Warner Bros	Freddie Perrin	
£ 35	31	11		WHEN	Showaddywaddy	Arista 91	Southern	Mike Hurst	
£ 36	47	2		NAUGHTY NAUGHTY NAUGHTY	Joy Sarney	Alaska ALA 2005	Alaska/Heath Levy	John Schroeder/Nick Ryan	
£ 37	NEW ENTRY			DISCO INFERNO	Tramps	Atlantic K 10914	Copyright Control	Baker/Harris/Young	
£ 38	18	12		OH BOY	Brotherhood Of Man	Pye 7N 45656	ATV Music	Tony Hiller	
£ 39	37	4		YOU'RE MY LIFE	Barry Biggs	Dynamic DYN 127	State	Byron Lee	
£ 40	20	9		LAY BACK IN THE ARMS OF SOMEONE	Smokie	RAK 251	Chinnichap/RAK	Mike Chapman	
£ 41	NEW ENTRY			LIDO SHUFFLE	Boz Scaggs	CBS 5136	Heath Levy	Joe Wissert	
£ 42	46	2		YOU KEEP ME HANGING ON/STOP IN THE NAME OF LOVE	Roni Hill	Creole CR 138	Jobete	David Allen	
£ 43	41	3		I'M YOUR BOOGIE MAN	K.C. & The Sunshine Band	TK XB 2167	Sunbury	K.C./Finch	
£ 44	34	8		TOGETHER	O.C. Smith	Caribou CRB 4910	ATV Music	John Geurin/Max Bennett	
£ 45	50	2		IN THE CITY	The Jam	Polydor 2058 866	And Son Music	Vic Smith/Chris Parry	
£ 46	NEW ENTRY			RENDEZVOUS	Tina Charles	CBS 5174	Mautoglade	Biddu	
£ 47	NEW ENTRY			UPTOWN FESTIVAL	Shalimar	RCA FB 0885	Jobete	Simon Soussan	
£ 48	NEW ENTRY			LET YOUR BODY GO DOWN TOWN	Martyn Ford Orchestra	Mountain TOP 26	Chappell	Ford/Punter	
£ 49	NEW ENTRY			TOKYO JOE	Bryan Ferry	Polydor 2001 711	E. G. Music	B. Ferry/S. Nye	
£ 50	NEW ENTRY			WRITTEN ON THE WIND	Roger Daltrey	Polydor 2121 319	Rock Main Transport/Heath Levy	D. Courtney/T. Meehan	

THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass, CBS 5116
 SUPER BAND/OPEN SESAME, Kool & The Gang, Contempo CS 1001
 CALENDER SONG, Trinidad Oil Company, Harvest HAR 5122
 BLOWIN' FREE, Wishbone Ash, MCA 291
 JOIN THE PARTY, Honkie, Creole CR 137
 IF YOU WANT ME, Billy Jo Spears, United Artists UP 36236
 PROMISES PROMISES, Rag, RAK 255
 DANCIN', Crown Heights Affair, Contempo CS 1002
 RIGHT TIME OF THE NIGHT, Jennifer Warnes, Arista 92
 WE'LL GATHER LILACS (All My Lovin'), Simon May, Pye 7N 45688

DISTRIBUTORS A-Z
 Ain't Gonna Bump No More... 4CW
 A Star Is Born... 11CW
 Could It Be I'm Falling In... 34F
 Love Anyway... 32CW
 Disco Inferno... 37CW
 Don't Stop... 33CW
 Free... 1CW
 Gimme Some... 31CW
 Going In With My Eyes Open... 28E
 Gonna Capture Your Heart... 27E
 Good Morning Judge... 9F
 Got To Give It Up... 25E
 Have I The Right... 7CW
 Hello Stranger... 34F
 Hotel California... 8CW
 How Much Love... 17E
 I Don't Want To Talk About It... 2CW
 I Don't Want To Put A Hold On You... 20E
 It's A Game... 24E
 I'm Your Boogie Man... 43R
 In The City... 45F
 I Wanna Get Next To You... 19E
 Knowing Me Knowing You... 12CW
 Lay Back In The Arms Of Someone... 40E
 Let Your Body Go Down Town... 46E
 Lido Shuffle... 41CW
 Lonely Boy... 18CW
 Lucille... 16E
 Let 'Em In... 26CW
 Mah Na Mah Na... 15E
 Naughty Naughty Naughty... 36ZLHR
 Oh Boy... 38A
 Pearl's A Singer... 10CW
 Red Light Spells Danger... 13F
 Rendezvous... 46CW
 Sir Duke... 3E
 Smoke On The Water... 22E
 Solsbury Hill... 14F
 Sunny... 30CW
 The Shuffle... 6F
 Together... 44CW
 Tokyo Joe... 49F
 Too Hot To Handle/Slip... 29F
 Your Disc To This... 23F
 Where Is The Love... 21CW
 You Don't Have To Be A Star... 21CW
 When... 35E
 Whodunit... 5E
 Written On The Wind... 50F
 You Keep Me Hanging On... 42ECR
 You're My Life... 39ECR

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TOP WRITERS
 1 D. Williams/N. Nedd/N. Watts, 2 Danny Whitten/Cat Stevens, 3 Stevie Wonder, 4 B. L. McGinty/B. Killen, 5 St. Louis/Perrin, 6 Van McCoy, 7 Howard/Blaikely, 8 Felder/Henley/Faey, 9 Stewart/Gouldman, 10 Leiber/Stoller/Dino/Sembello, 11 B. Streisand/Paul Williams, 12 B. Anderson/B. Ulvaeus/S. Anderson, 13 Findon/Charles, 14 Peter Gabriel, 15 Umiliani, 16 R. Bowlinger/R. Bynum, 17 Leo Sayer/Barry Mann, 18 Andrew Gold, 19 Norman Whitfield, 20 Bernie & Mike Flint, 21 J. Dean/J. Glover, 22 Deep Purple, 23 Ken Gold/Micky Deanne, 24 Lewis, 25 Marvin Gaye, 26 Paul & Linda McCartney, 27 Hugh Nicholson, 28 Tony Macaulay, 29 Rod Temperton, 30 Hebb, 31 Casey/Finch, 32 Steals & Steals, 33 Christine McVie, 34 Lewis, 35 Reardon/Evans, 36 N. Ryan/R. Slater, 37 Green/Kersey, 38 Tony Romeo, 39 Barry Biggs/Neville Hinds, 40 N. Chinn/M. Chapman, 41 B. Scaggs/B. Paich, 42 Holland/Dozier/Holland, 43 H. W. Casey/R. Finch, 44 C. Fox/N. Cimbrel, 45 Paul Weller, 46 J. Robinson/B. Bolden, 47 Various, 48 Lynsey de Paul/Mike Moran, 49 Bryan Ferry, 50 Paul Korda.

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

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TMG 1069

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TMSP 6006

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TOP 20

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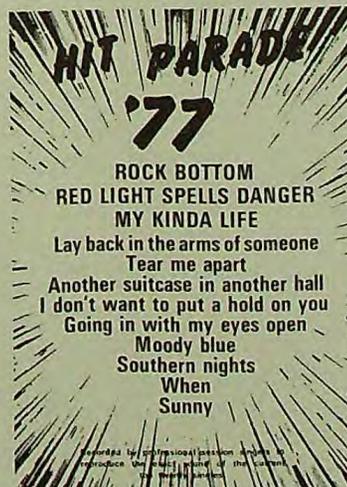
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