

# MUSIC WEEK



Europe's Leading Music Businesspaper

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## HMV chain in discount debut

by TERRI ANDERSON

YEARS OF steadfast and total resistance to discounting on records have effectively ended in the HMV chain, with the launching of the company's first price-cutting promotion. Display advertisements in ten national newspapers have offered readers in all parts of the country a maximum saving of £1 on any album in the EMI catalogue if they collect 25p vouchers currently printed on special packs of PG Tips tea. The newspaper advertisements contained a 25p starter voucher.

James Tyrrell, EMI financial director and overall director of HMV shops, confirmed that HMV would be bearing "the lion's share" of the cost of the promotion, but emphasised that he felt it could not be regarded as discounting. "Discounting to my mind is the approach adopted where everything in the shop has always got something off the price," HMV shops were, he said, in business to sell catalogue, but "in the last year catalogue volume has been hit badly in retail," and a dealer survey had shown recently that 80 per cent of all dealers were cutting prices. "The truth of the situation is that we want to survive and prosper as a retail chain, so we have to look at all kinds of promotional ideas. This first one, with PG Tips, was suggested by a third party, and we felt it was a way of getting home to a wider market. We did tie it in with EMI product but it could have been WEA or CBS — we are after all a separate entity from EMI Records, which is what many other retailers don't realise.

Selective promotions are something we are feeling our way on; it is a little early to tell how this one is doing, but we have taken the view that the extra volume of sales it will generate will make it cost effective".

HMV, Tyrrell added, had resisted pressure to discount and kept full-price outlets alive as a service to the manufacturers and small independents for a long time, but — particularly in big shopping precincts like that at Lewisham — HMV branches were besieged by multiples which discounted on a large scale. "If it is a choice between closing a unit or having price cutting promotions, we will try to keep the unit open, although we did close three units last year".

In a *Music Week* Playback (May 7) EMI managing director Leslie Hill said on the subject of HMV shops, "If a time comes when it is certain that discounting is here for ever then we might have to compete... I would prefer not to, but I would not rule it out totally". Tyrrell concurred. HMV shops will, he said, continue to resist large scale regular discounting, which "cheapens the product downgrades the whole image of buying a record," but, like any other business will do everything it considers right and necessary to survive and make a profit.

The Virgin chain has also started a major price-cutting promotion in answer to pressures from other dealers competing for a currently dwindling market. Virgin shops have

TO PAGE 4

## IMIC call for world piracy crackdown

by CHRIS WHITE

A FIVE-point programme to combat record and tape piracy throughout the world was put to the *Billboard*-sponsored IMIC conference in Amsterdam last Monday (16). Joy Goldsmith, who is in charge of the IFPI's (International Federation of Producers of Phonograms) anti-piracy campaign, warned delegates that unless countries all took individual action against offenders, then the record industry would continue to lose millions of pounds in turnover every year.

Miss Goldsmith reminded the conference that piracy in its present form had not taken off in a big way until the late-Sixties, with the advent of cassettes and cartridges and easier methods of home-taping. "The vast sales of pop music have meant that the pirate can make great amounts of money — it is a very profitable business for them but it is up to us to let them know it is a crime that they are committing. Part of the IFPI's fight against piracy has included the setting-up of an international information centre, which could be described as a musical Interpol."

The self-help scheme included an appeal to record companies to make

sure that they put copyright notices on all their product, otherwise international protection could be lost. "If companies are involved in custom-pressing then they too must make sure that the product that they are being asked to press is legitimate," Miss Goldsmith added. "The use of more logos and trademarks on records and tape would also make it harder for the pirates, the bootleggers and the counterfeiters to carry out their illegal practices."

Miss Goldsmith also appealed for more education of sales staffs, record dealers and the general public, in matters of piracy. "If we can get through to everybody, either by TV, radio or the press, and whether it be through advertising or otherwise, and let them know just what is happening, then there is a bigger chance of winning this fight."

The director general of the IFPI Stephen Stewart said that he hoped in seven years time, the anti-piracy campaign would be a case of mission accomplished rather than mission impossible. "Seven years ago at IMIC, questions were raised then about piracy for the first time, and a

TO PAGE 4



AT THE banquet held after the recent day-long conference of MCA's international licencees in London, Tim Rice and Andrew Lloyd Webber were presented with a stack of gold discs for sales throughout Europe of their *Opera Evita* and the single from it *Don't Cry For Me Argentina*. Pictured left to right are: Stanley J. Robins, managing director EMI Belgium; Lou Cook, vice president of administration, MCA US; David Land, business manager of Rice and Webber; Tim Rice; Andrew Lloyd Webber; Roy Featherstone, managing director, MCA UK; Roel Kruize, managing director, EMI Bovema Holland.

## Decca cuts factory staff by 10 per cent

DECCA HAS made between 90-100 people at its New Malden factory — about ten per cent of the total workforce — redundant.

Director Bill Townsley told *Music Week* that the redundancies mainly involved over-age part-timers and some voluntary retirements. The cut-back had been spread throughout all departments of the factory.

"This is the first time we have had to do anything like this for a long time. It is very unpleasant, but business is quiet at present and we have built up our stocks. We have continuing sales of catalogue, but no big hits at the moment," he said.

Townsley added that the

alternative to reducing the staff numbers had been short-time working, but the unions had not been prepared to agree to this. The Malden factory was, however, continuing to maintain day and night shifts and the Holton Heath factory, near Poole, where the company's singles are pressed was unaffected.

Redundancies have also been introduced by Island. In advance of the loss of the Chrysalis catalogue, from July 1 to be sold by a new joint sales force with Arista, Island has trimmed its field force from 25 to 16 people. All departing staff are on the sales side.

TO PAGE 4

## Phonodisc extends deletions returns time

A SOLUTION to the problems met by retailers using the computerised Phonodisc five per cent returns system has been thrashed out during discussions between the company and GRRC chairman Laurie Krieger.

Inaugurated last November, the computerised system was the cause of many complaints from dealers in the new year (see *Music Week* March 5) as they hit snags with the return of faulty records which had been deleted for more than five months.

Originally, these records should not be included in the quarterly five per cent returns, but the trade complained that it was put in a difficult position under the Sale Of Goods Act. A record that had been deleted for longer than five months might be sold in good faith, and then found to be faulty. The buyer was entitled to a refund, but the shop could not claim the money back from Phonodisc.

The returns system computer had been programmed not to accept any deletions more than five months

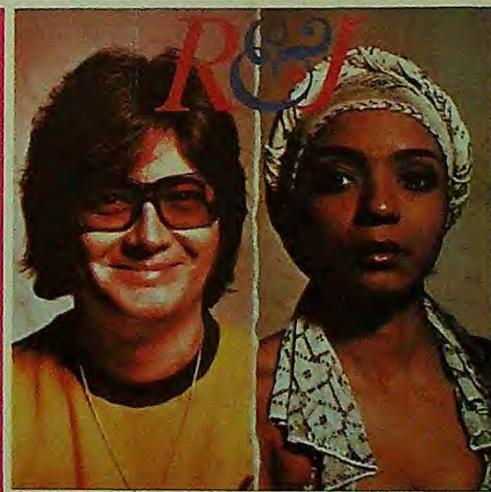
TO PAGE 4

## RCA cash in on EMI Beatles LP

RCA HAS planned a June campaign for the Beatles Live at the Star Club in Hamburg double album which is deliberately intended to ride on the back of EMI's tv promotion for its Beatles Live at the Hollywood Bowl LP. EMI is spending £300,000. RCA's budget is £15,000.

RCA managing director Gerry Oord remarked when the album deal was concluded last week that he was confident that the major EMI campaign will also help focus public attention on the Hamburg 2LP's. Apart from the timing clash between the first two albums ever to offer live Beatles recordings, the two companies have been in some conflict over the relative status of the two sets of recordings in the Beatles canon.

RCA head of marketing, Paul Braithwaite, emphasised when outlining the campaign that the RCA album — released on Paul Murphy's Lingasong label — "is now an authorised recording", since Murphy successfully negotiated with Beatles' attorneys and the artists agreed to accept royalties. EMI's description of its own release in trade publicity material had the tag "only official live recording of the Beatles", and this, Braithwaite suggested should be changed in view of the Beatles approval, however belated of the Hamburg LP. The Star Club recordings could now, he said, in no way be accused of being 15-year-old bootlegs.



**R&J**  
PL 25069

The superb new album from R & J Stone featuring their sensational single 'It Just Goes To Show' PB 5018

**RCA**

# NEWS

## Ring O label renews Polydor deal

RINGO STARR'S Ring O Records has signed a new deal with Polydor for marketing and distribution, and reactivated the label. Terry Condon, Polydor a&r manager, has been appointed the Ring O managing director.

Mike Hales, director of popular music for Polydor International, said: "We are delighted to renew our association with Ringo's label, which after a slight false start last year now has a manager in whom we have the greatest confidence." He added that the label would be aiming to develop new artists, concentrating on up to five of them in its first year. The first to be signed to Ring O is Graham Bonnet.

THE TEMPTATIONS have signed a long-term, exclusive worldwide recording contract with Atlantic, under which all future product, beginning with the album scheduled for release in August, will be distributed. President Jerry Greenberg described the deal as "one of the most thrilling events in Atlantic's history". The Temptations began recording on

Motown in 1962. Their first gold single was My Girl, and more than two dozen gold and platinum singles and albums have followed.

MEAL TICKET became the first individual band to be signed to EMI's licenced label division since Alan Kaupé became director when he concluded an agreement with Logo Records, the company owned by Olav Wyper and Geoff Hannington. The band, which has picked up many media plaudits, will have a single released entitled Out Of The Blue (INT 533) on May 27 and a debut album — Code Of The Road (INS 3008) — is scheduled for mid-June release.

PHONOGRAM HAS signed Fairport Convention to a long-term, worldwide recording deal. The agreement, concluded between Phonogram managing director Tony Morris and the group's manager John Michel from Evolution includes any solo projects from the four members of the band, Dave Swarbrick, Dave Pegg, Bruce Rowland and Simon Nicol. The first

## MUSIC DEALS

album under the new contract will be self produced and is due for July release.

ROY WOOD has signed an exclusive worldwide contract with Warner Brothers in the US, and is currently finishing his first LP for the company — with the Roy Wood Wizzo Band. A Single, The Stroll, is scheduled for June 10 release, and the album, possibly to be called Super Active Wizzo, should emerge in the summer. The Wizzo Band has four new members, all from the Midlands, and a keyboard and tenor player has still to be added. The line-up as it stands made its debut on BBC tv's Sight and Sound special on April 2, and Wood will be rehearsing with them in Scandanavia before commencing a two-month summer tour of America, to be followed by autumn dates in Britain.



RINGO STARR (left) accompanied by his company chairman, are pictured signing the new deal between Ring O Records and Polydor with Mike Hales, director of popular music for Polydor International and Terry Condon (right) managing director of Ring O.

PENTAGON RECORDS has signed Gerry Marsden to a three year recording contract for the world. Marsden — still the only artist to have scored three consecutive number ones with his first three releases — is currently working on an album of new recordings of his greatest hits, together with some new tracks, to be called Gerry '77.

Pentagon is, however, rush releasing a single from the album of You'll Never Walk Alone, which was a number one hit for Gerry and the Pacemakers in 1963, to tie in with the possibility of Liverpool Football Club achieving a double.

REGGAE LABEL Klik Records, previously distributed by Island, has signed a licensing deal with RCA for the world excluding north America. The five year agreement consists of yearly options with 25 singles and 12 albums due in the first year. First releases will be from Tapper Zukie, the Abyssinians and Romina Jackson.

Said Klik managing director Pat Cooper: "We think RCA can give us the support we need to break Pablo Moses as a major new reggae act. We are committed to the release of ethnic material, but we intend to expand from being a purely reggae label. We are in a transitional period at present and what we would like is as wider base as possible."

The deal is seen by RCA as filling an important gap in its catalogue.

## Rabid 45 for Dogs

ANOTHER RECORD label has sprung up to specialise in new wave music, this time based in Manchester.

Called Rabid Records, the company's first release is a single from Slaughter And The Dogs entitled Cranked Up Really High (TOSH 101), and spokesman Tosh Ryan reported that around 2,000 copies have already been shipped out to shops around the country.

The single has been pressed by Phonodisc and is being sold in the Virgin and Harlequin chains as well as shops supplied by Rough Trade in London and Hot Licks in Edinburgh. Wholesalers Wynd Up also have stocks, while shops in other parts of the country can contact Rabid on 061-445-2661.

Slaughter and the Dogs have also contributed two tracks to a forthcoming Live At The Roxy compilation album due out on EMI later in the Summer.

Ryan told *Music Week*: "We hope to extend our activities into management, agency and publicity, where we have had considerable experience."

"I expect us to concentrate on local talent."

**TWO GREAT 12" SINGLES**

**1**

**ARCHIE BELL & THE DRELLS**

*'Everybody Have a Good Time'*

Extended version of 6 mins 15 secs

**PIR5179**

**2**

**THE MIRACLES**

*'Women (Make The World Go Round)'*

Extended version of 4 mins 50 secs

**CBS 5200**

SPECIAL LIMITED EDITION

**ARCHIE BELL & THE DRELLS**

*'Everybody Have a Good Time'*

EXTENDED VERSION OF 6 mins 15secs

12" SINGLE 45 r.p.m.

SPECIAL LIMITED EDITION

**THE MIRACLES**

**WOMEN**

(MAKE THE WORLD GO ROUND)

EXTENDED VERSION OF 4 mins 50 secs

12" SINGLE 45 r.p.m.

- Special limited edition of two beautifully packaged 45 rpm 12" singles.
- Massive promotional back up. Includes extensive press advertising, point of sale material, plus special discotheque promotion.

- Every order for 5 copies of each single will be despatched in a special counter display box.
- Don't miss out — these are two collector's items, but supplies are limited.

**STOCK UP NOW**

**'Everybody Have a Good Time'**

**PIR5179**

**70p (rrp) each**

**'Women (Make The World Go Round)'**

**CBS 5200**

## YESTERDAYS

### 10 YEARS AGO

### 5 YEARS AGO

(May 25, 1967)

(May 27, 1972)

**IMMEDIATE CAPTURES** Small Faces from Decca . . . manager Ernest Fleischman joins CBS as director of Masterworks Europe after a row with board of London Symphony Orchestra . . . after 11 years Frankie Vaughan leaves Philips . . . Paul McCartney and John Lennon writing new song for Beatles to perform on BBC TV Our World show being transmitted by satellite to 31 countries . . . Island launching new label Studio One dealing in ska music for West Indian market . . . in an interview Norman Newell predicts artists will be launched on albums and that within 10 years Malcolm Roberts will achieve the status of another Mario Lanza . . . Brian Gattland opens second One Stop Records at Richmond to follow South Molton Street outlet run by Mike Ashwell . . . Pickwick International president Cy Leslie in London for discussions with EMI regarding possible joint project in the UK . . . Steve Winwood's new group Traffic debuts on Island with Paper Sun . . . Lou Reizner opens UK office for American Mercury label . . . John Martin and Spencer Davis form music publishing company.

**WITH REPERTOIRE** provided by EMI and CBS, K-Tel launches 20 Dynamic Hits album, retailing at £1.99 and relies on saturation tv promotion to sell 500,000 copies . . . Pickwick distributors of Top Of The Pops budget LPs secures Court of Appeal injunction against MSD presenting release of Pick Of The Pops LPs . . . CBS goes solo in Eire, first American company to do so, with David Duke as manager . . . Chris Denning leaves Bell to run Jonathan King's UK Records company . . . Rank opens four Sundown rock theatres in London and Rainbow re-opens run by Biffa Music whose principal shareholders are Chris Wright and Terry Ellis . . . at Polydor Roger Holt named promotion manager . . . John Carter and Ken Lewis form publishing company with Southern Music . . . MAM first-half pre-tax profits down by £360,000 to £917,500 . . . album pressings in February down by 15 per cent to 4.8 million copies . . . Atomic Rooster's debut album on Pye released in a denim sleeve . . . compiled and edited by Hilary Aris, EMI International publishes monthly Vibrations magazine.

## DJM Elton EP clash with 12-inch Rocket

HARD ON the heel of DJM's Elton John EP release last week, the artist's new label Rocket is releasing a 12-inch single featuring Bite Your Lip from the Blue Moves album on one side, and Kiki Dee's Chicago, also on her recent album on the other. Both releases retail for 99p.

The DJM release (DJR 18001), approved by the artist according to company managing director Stephen James, features four tracks: Rocket Man, Saturday Night's Alright For Fighting, Your Song, and Whenever You're Ready.

The Rocket release (RUI) is available from June 3, and is a combination of two A sides currently on release in America. It was serviced to radio stations and discotheques two weeks ago, and an immediate reaction brought playlisting on two radio stations.

The 12-inch pressing is a 20,000 limited edition.

CHRYSALIS IS mounting three major campaigns in late May and June behind new albums from UFO and David Dundas as well as a historical collection from Steeleye Span.

Original Masters is the title of the double Steeleye retrospective set (CJT 3) retailing at £4.99, which will be advertised in the prestige Sunday papers *Sunday Times* and *Observer*. It will also be the subject of a music press competition, and 200 window displays are going into shops around the country.

This week sees the start of a radio campaign for UFO's LP *Light's Out* (CHR 1127) and the single taken from it *Alone Again Or*. The campaign starts with a series of 15-second spots on Capital, Piccadilly, BRMB and Metro on the week of release and then expands to 45-second commercials as the band hits the road in the second and third weeks in June on tour.

The David Dundas album (CHR 1141) contains both his hits and will be the subject of an announcement campaign in the Music press and a series of radio spots on Luxembourg. Dealer action will be prompted as record company representatives tour the stores. If

## CAMPAIGNS

they find a shop playing the album, the dealer will be presented with a pair of headphones. Window displays are currently being placed.

VIRGIN RECORDS' sales strategy for the forthcoming Sex Pistols single *God Save The Queen* (VS 181) will be spearheaded by a campaign of drive-time 30-second radio commercials on Capital, Piccadilly, BRMB, City and Clyde, backed up by back pages in the consumer rock press, *Time Out*, *Private Eye* and *Sniffin' Glue*. London Transport bus posterage has been booked and there will be an extensive national fly-posting push. Stickers, T-shirts and posters will be available via the trade, special coronation mugs will go out to the media and the single itself, released on May 27, will be packaged in a silver on royal blue bag.

WEA HAS announced its promotion plans for WB artist George Benson, whose European tour starts on May 24 with an appearance on the Old Grey Whistle Test. Twenty one 30-second radio spots have been booked to coincide with concerts in Manchester (Piccadilly), Birmingham (BRMB) and London (Capital), advertising the *In Flight* LP (K56327) and the single, *Nature Boy* (K16921). *Nature Boy* will be released as a 12-inch limited edition single, with an initial order of 10,000, available to dealers this week. Press advertising includes *Melody Maker*, *Blues and Soul*, *Black Echoes* and *The Observer*, and there will be a one-hour *Midnight Special* of Benson and guests for in-store video display in Virgin shops — two in London and two in the provinces. Merchandising includes 150 window displays in tour towns, and leaflets for distribution in clubs, colleges and discos. A second London concert, at the New Victoria, has been added following a four-hour sell-out at the Albert Hall. The Glasgow date has been cancelled.

## JUKE BOX TOP 20

- 1 (5) HELLO STRANGER, Yvonne Elliman, RSO
- 2 (8) CALENDAR SONG, Trinidad Oil Company, Harvest
- 3 (6) LIDO SHUFFLE, Boz Scaggs, CBS
- 4 (—) TELEPHONE LINE, Electric Light Orchestra, United Artists
- 5 (1) GOT TO GIVE IT UP, Marvin Gaye, Motown
- 6 (9) TOKYO JOE, Bryan Ferry, Polydor
- 7 (—) PEACHES, Stranglers, United Artists
- 8 (11) TOO HOT TO HANDLE/SIIP YOUR DISC TO THIS, Heatwave, GTO
- 9 (2) LUCILLE, Kenny Rogers, United Artists
- 10 (13) RENDEZVOUS, Tina Charles, CBS
- 11 (—) THE WHOLE TOWNS LAUGHIN' AT ME, Teddy Pendergrass, CBS
- 12 (—) FEEL LIKE CALLING HOME, Mr. Big, EMI
- 13 (7) IT'S A GAME, Bay City Rollers, Arista
- 14 (10) WRITTEN ON THE WIND, Roger Daltrey, Polydor
- 15 (—) UPTOWN FESTIVAL, Shalimar, RCA
- 16 (—) DISCO INFERNO, Trammps, Atlantic
- 17 (—) A STAR IS BORN (EVERGREEN), Barbra Streisand, CBS
- 18 (—) HOTEL CALIFORNIA, Eagles, Asylum
- 19 (4) MAH NA MAH NA, Piero Umiliani, EMI
- 20 (—) WE'LL GATHER LILACS (ALL MY LOVIN'), Simon May, Pye

Courtesy of Laren For Music. A guide to records being programmed in the next two weeks on 20,000 UK jukeboxes (based on orders received and titles selected).

# DOOLEY

IS THE Mountain about to move from Mohammet? ..... 24 hours after IMIC start, John Deacon called back to A&M on business after WEA Holland m.d. chired his session.... EMI chairman Sir John Read also made a rapid departure, leaving for Cologne within an hour of making his keynote speech ..... although Neil Diamond's open-air concert at Woburn Abbey will go on come rain or come shine, that early No Refunds warning now thankfully tempered to a money-back offer if weather exceptionally inclement, according to *Sunday Times* advertisement ..... personal statement likely from Pye marketing director Clive Selwood ..... five-year old K-Tel's UK sales in excess of 12 million units.

SINCE SECURING UK Pressing and distribution of BBC Records Louis Benjamin's admiration for ability of general manager Roy Tempest has increased considerably ..... guests at EMI MOR Division lunch to launch With An Independent Air LP inspired by Thames TV chairman Howard Thomas autobiography included veteran broadcasters Tommy Trinder, Doris Hare, Hubert Grieg and Mary Ellis ..... it has to be true — name change of Arista band Screamer to Zaine Griff followed discovery by lead singer that he had been adopted and that it was his real name....a son Luke for Magnet album marketing manager David Thomas and wife Frankie ..... with initials like hers, Elektra's Carol Bayer Sagar should be on a different label ..... new Pye band Flashman named by creative director Peter Prince — after reading Tom Brown's Schooldays?

LEGAL-EAGLES Department — group is suing former manager David Geffen and WB Music for 3.5 million dollars for alleged violations of anti-trust act and California business and professions code over their publishing activities....in NY Platinum Records, Gambi Music and Sylvia Robinson seeking twice that amount from Polydor which allegedly claimed that Shame Shame Shame was written by another artist ..... on Contempo, Mike Conteh, 19-year-old brother of stay-at-home John debuts with *Jump The Gun* ..... during mixing of Gerry Marsden's new version of *You'll Never Walk Alone*, two words were wiped and the tape was sent to Australia where he was touring to re-record the missing syllables at a cost of £150 per word ..... after Frank and Nancy and Elton and Kiki, watch out for new GTO duo J&J's recording of *Love Catechism* — singers are revealed in press release as Jonathan King and American girlfriend Janet Atkinson.

AT IMIC, UK delegates much impressed by Ronnie Milsap concert performance and predicting his breakthrough here ..... an interested observer at several sessions was Demis Roussos ..... when Stig Anderson took part in an international talent session, suggestion made that IMIC be renamed Abba 77 ..... longtime toppers of Dutch Tros European hit parade, Smokie's *Lay Back In The Arms Of Someone* finally displaced by Tavares' *Whodunit*.

## Pritchitt joins CBI

STEVE PRITCHITT is joining CBS International as director of merchandising and European artist development from June 1. He will work on establishing the careers of CBS artists throughout Europe, with particular emphasis on acts signed to the various European companies. He will also be responsible for co-ordination of merchandising and marketing campaigns throughout the territory. Pritchitt was previously head of a&r at Chrysalis Records then international marketing manager. Pritchitt, who will work out of the CBS Paris office, will report directly to Alain Levy, director of marketing, Europe.

DAVID FINCH has been appointed assistant general manager of EMI Records' international division. He will co-ordinate the activities of all the departments and will deputise for general manager Peter Jamieson in his absence. Additionally Finch will maintain direct control of EMI Records' affairs in Eastern Europe, including Russia, and the import department. Roger Ames has been appointed international marketing manager responsible for the international marketing of EMI Records' repertoire; another new appointment is Harry Flower who becomes international services manager, heading up a services team which includes Linda Skinner, Janet

Brett and Suresh Shah. Harriett Brand is made responsible for international liaison and will co-ordinate all overseas personnel visits to EMI. Norman Bates, international sales manager and Hilary Walker, international promotions manager, continue at the head of unchanged teams. The international division continues to occupy the Duke Street premises but is now attached to the Gloucester Place switchboard whose telephone number is 486-6022.

DAVID LONGMAN, for two and a half years *Music Week's* radio and tv editor, is joining Radio Hallam in Sheffield as publicity and promotions executive, reporting to Darryl Adams, sales manager. His job will include liaising with record companies in organising joint promotions, as well as dealing with local and national press.

PHILIP FOSTER has been made a director of Pentagon Records and is currently engaged in negotiating licensing deals throughout the world.

BRIAN BLEVINS, for the past four and a half years head of public relations at Island Records, is to leave the company on June 1 to move to Hawaii. There he will be involved in a variety of freelance public relations and writing assignments in addition to acting as

## MUSICAL CHAIRS

Pacific Orient administrator for selected music industry firms. He is replaced by Robert Partridge former *Melody Maker* news editor.

JOHN COKELL has been appointed marketing director of A&M Records, replacing Keith Lewis who has left the company. Cokell, 34, has been A&M's marketing manager during the last year and formerly worked as general manager of Bronze Records and head of the artist management division at DJM Records.

DIANA WARREN has returned to DJM to become head of international and UK promotions, following a short spell as custom label promotion manager at CBS. She had prior to that been with DJM for eighteen months as promotions assistant. Dave Phimister, who joined the company earlier this year after seven years with Phonogram, has been appointed national promotions manager, and Nicky Fleming, previously of Penny Farthing and Phonogram, has become promotions assistant. Completing the reorganised DJM promotion department is Sally Dyer, who will act as secretary and disco promotions co-ordinator.

# Chit Steaks

(REMEMBER THE DAYS OF THE)

## OLD SCHOOLYARD

A new single from the album "IZITSO"

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## NEWS

## Hadley reactivates McKinley Marketing

COLIN HADLEY has resigned as deputy managing director of GTO and is reactivating McKinley Marketing, the consultancy he formed in 1973, but which has lain dormant since he joined GTO two years ago.

Hadley leaves GTO at the end of June, but will continue to be involved in an advisory capacity, after first of all assisting with the distribution changeover from Polydor to CBS, recent purchasers of the GTO company. Hadley stressed that his departure was not connected with the change of ownership and had been decided upon back in January.

In addition to acting as consultant to GTO, Hadley has also signed a deal for European representation of

the Gallo records and publishing catalogues. Hadley set the deal to handle the South African company with managing director Peter Gallo at IMIC. McKinley's role will include placing and acquiring masters and copyrights. In America, Gallo is represented by Overseas Music Services, but this will be the first time it has had a European agent.

"The industry has been in a trough for a couple of years, but I sense that the time is opportune for an upswing and the opportunities that will offer for an independent consultant," said Hadley who has other deals in the pipeline. McKinley Marketing is at 654 Grand Buildings, Trafalgar Square, WC2 (930-0341).

## RCA live Beatles plans

FROM PAGE 1

Bob Mercer, director of repertoire and marketing at EMI pointed out that the word EMI used was "official", and "since EMI is the only record company to which the Beatles have ever been contracted, it can be strongly argued that the only official recordings are EMI ones". Answering Braithwaite's first point he said that the Beatles acceptance of a royalty on the RCA album "does not make it an official Beatles live recording, just an officially recognised source of income for the Beatles". But he conceded that, if the Beatles had given their blessing to the Star Club recordings before EMI prepared its trade kit on the Hollywood Bowl LP, the "only official" tag would most probably not have been used. There would not be any official retraction at this stage.

The RCA album release in the US coincides with the EMI one there. For the British release on May 25 the RCA campaign is spearheaded by an £8,000 purchase of advertisements on Capital, City, Clyde, Metro and BRMB radio, from May 30 — a week after the start of the three-week EMI tv campaign. Press

advertising in music trades, pop press and quality nationals, extending to major provincial papers in Liverpool, Manchester, Sheffield, Brighton, Leeds, Bristol, Norwich and Cardiff, will be taken through June. The redesigned album sleeve features an exterior shot of the Star Club which is not on the German release sleeve, and the front carries a strap headlining the fact that 13 of the 23 track's have not been out on record before. The campaign will push this angle hard.

After a May 6 release and before the start of its tv campaign the EMI album entered the chart at number eight last week and rises to number three this week. "The EMI campaign is an exercise aimed at the mass market, for the polished, Americanised, Beatles period," Braithwaite commented. "Our LP is musically raw; there was a new music emerging in 1962 just as it is happening now, and there is a really strong parallel here. Ours is not a mass market. The object of our campaign is to make every real Beatles fan feel the need to have this album as a necessary part of a complete collection, and to introduce the Beatles to the new music market."

## Deletions return time extended

FROM PAGE 1

after they had been dropped.

In a statement to *Music Week*, Phonodisc disclosed that this problem will be solved by the reinstatement of all deletions over the last 12 months back on to the computer.

However, the deletions have only been reinstated for returns purposes.

Another snag that cropped up with the new procedure was where a dealer's request for returns exceeded the limit indicated by his turnover figures to Phonodisc.

In the past this resulted in a complete rejection of the retailer's returns application, but now Phonodisc has agreed to telephone the shop concerned.

The distribution company has also prepared a new set of instructions for use of the system following the discussions between Krieger and Tom Parkinson of Polydor and David Adams of Phonogram — board members of Phonodisc.

## Lyttleton seeks PRS court order

SOLICITOR and music publisher Lyttleton who is waging a campaign to bring about changes in the running of the Performing Right Society took his battle into the High Court last week. Lyttleton sought an order directing PRS to supply him with a list of voting members. The case was adjourned until May 30 when the society will be able to put its case.

Oliver Weaver for Lyttleton said that the plaintiff was unhappy with the way the PRS was being run and wanted to canvass the 1168 voting members before the annual meeting on June 30. When he asked for a full list he was given a print out of 9836 names and addresses of members of all types, but their status was not identified. Weaver said that Lyttleton was concerned about the "non-accountability of the general council" and wanted an independent review.

## IMIC call for world piracy crackdown

FROM PAGE 1

resolution was passed asking world governments to help in the fight. In particular there has been support from the UK, US, German and French governments but we are talking about an area where it is essential all governments should be involved."

Geoffrey Bridge, director general of the BPI in London, said that the UK record industry had woken up to the problems of piracy five years ago, and realised then what a threat and menace it was. "We are fortunate in Britain that there are a number of very good lawyers who specialise in the field of piracy and there are a number of copyright laws and performance protection acts which take care of bootlegging. There has also been the Whitford Committee, set up by the Government to see how much further the laws of copyright can be improved in the future. I'm pleased to say that of all the proposals we made, 85 per cent of them were accepted — the remaining 15 per cent we never expected to get anywhere with, anyway."

Bridge added that one of the BPI's suggestions, which would be recommended to Parliament, was that a levy should be put on the sales of hardware in the UK. There was also consideration being given to a proposal that there should be a levy on blank tape as well. "Every year at

least 19 per cent of disc sales and five per cent of pre-recorded tape are being lost to the pirate," Bridge told the conference. "Those figures have been contained at that level for the last three or four years but they are not acceptable. If the BPI in the UK had not started its anti-piracy campaign in 1972 then Britain's plight would probably now be as bad as it is in Italy, Portugal and other countries."

The theme of piracy, and its threat to the music business, occurred constantly through the three-day IMIC conference. EMI chairman Sir John Read, in his keynote address, claimed that the problem of piracy had been 'romanticised' for too long and said that unless world governments showed greater willingness to introduce or enforce existing copyright legislation in their territories, piracy would grow rather than diminish (*Music Week*, May 21).

Stan Gortikov, president of the Recording Industry Association of America, also warned the conference of the dangers of home-taping. Record companies were facing steep competition from phantom pirates operating from their homes, recording on blank cassettes and cartridges, he pointed out. "Nobody gets paid, least of all the industry — I call it rape-a-tape and we are all the helpless victims," he said.

## WEA Manhattan Transfer LP on TV

A MAJOR TV advertising and merchandising campaign is being mounted by WEA through the first three weeks of June. This is a follow-on to the success of Manhattan Transfer's Chanson D'Amour single, which went gold on UK sales, and the April 29 release of the new single, Don't Let Go. A regional tv campaign starts on June 1, and comprises a series of 30 second spots on Trident, Granada, and ATV. It will be the first tv

campaign to feature two albums rather than one — Manhattan Transfer and Coming Out. Merchandising started this week (27) and there are 500 window displays, again covering both LPs. An additional mailing of 1,000 packs of posters, stickers and badges are going to every account in the tv areas.

WEA is currently negotiating a proposed autumn tour of Britain for the band.

## HMV launches discounting scheme

FROM PAGE 1

always been adventurous discounters but at present are running a scheme which their own advertising describes as "even wilder" than ever. Managing director, Nick Powell stated, "Obviously it is aimed at becoming more competitive with shops like Smiths and Boots, and remaining competitive with other retailers like ourselves — like Our Price record shops." A series of advertisements in provincial and music press has announced that Virgin is making extraordinarily large offers on both albums and singles — up to £1.20 off in some cases, with the *Melody Maker* having £1-off vouchers for named titles in each week's advertisement.

"Business is pretty flat at the moment," Powell said. "All the extra business like tv albums, is not really being picked up by ordinary retailers, but we are always fighting for a larger share of the market, whether it is buoyant or flat. "Leaving the cost of the advertising undefined but agreeing that it is considerable, Powell added, "We certainly would not be doing it if it were not cost effective." However, like HMV, Virgin denies any declared price-cutting war. "It is really a defensive move, not an offensive one, because there are signs that some of our competitors

are undercutting us." He emphasised that the average size of the discount at Virgin remained 80p (70p for tv advertised LPs) and discounts on back catalogue were relatively small. The price-cutting push follows Virgin's recent response to a shrinking record market by broadening the base of its operations in many areas by closing Virgin record shops and opening superstores and warehouses, which sell much more than discs.

Recent 80p off tags seen on records in Boots shops were not, explained Aubrey Ridley-Thompson head of public relations, part of any new discounting offensive, although Boots also must discount to survive. The usual Boots policy of offering discounts on specific product for three week periods — advertising them as a special offer — was being followed. At the end of the period the cost of such records or tapes would go back to normal, as is the legal obligation with special cut-price promotions.

David Brown general manager of Chappell's retail division, countered the general attitude expressed by his Oxford Street competitors (all three chains mentioned have Oxford Street branches) by saying that Chappell's feels no need to discount on a regular basis, and intends only to continue having January and July sales like other types of department

stores. For these stocks were specially bought in bulk and the saving passed on to the customer, although slow moving catalogue records or tapes were sometimes marked down at these times. He said that Chappell's was not feeling the same pressures as other retailers because its profit came from such a wide range of stock, including sheet music, and it had an exceptionally buoyant classical record trade.

### GENESIS EP

### "SPOT THE PIGEON"

### Cat GEN-001



MARKETED BY CHARISMA RECORDS

Charisma Records apologises for the inconvenience to any record dealers who have received the above item in a plain white bag.

This was due to a production problem, but we did feel that you would rather have the record than no record at all!

Therefore, if you receive any complaints from consumers please write to:

Consumer complaints: Phonodisc, Clyde Works, Grove Rd., Chadwell Heath, Essex.

You will then receive the proper bags as soon as possible.

Yours sincerely  
Lisa Bonichon  
(Production Manager)

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Tuesday May 31

Artwork deadline:  
Wednesday June 1

Contact: Nigel  
Steffens on 01-836  
1522

His fans loved his last album to the tune of £<sup>1</sup>/<sub>2</sub> million.

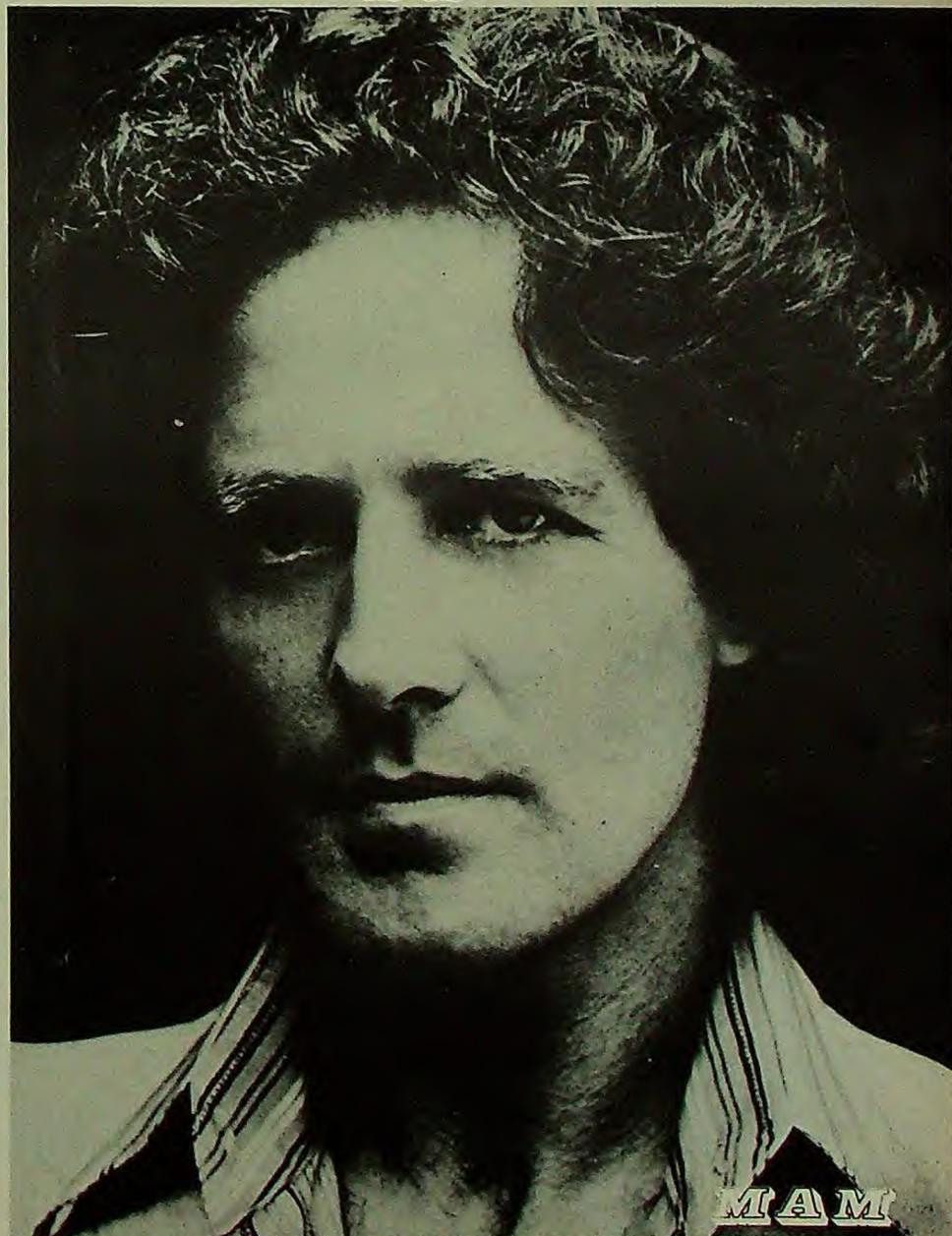
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He's just released a new single.

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*Gilbert O'Sullivan*



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## EUROPE

## Austria: tapes up, but LP sales steady

VIENNA — Increased sales all round in the Austrian record and cassette market in 1976 are evidenced through data published by the *Austrian Record Cartel*.

While total sales of cassettes rose from 1,710,185 units in 1975 to 1,979,460, representing a monetary increase from £4.84 million to £5.42, the relative situation regarding discs was not so good.

Sales of 6,138, 536 in 1975 went up by only some half-million units, with a monetary increase from £11.51 to £11.92. So for the year, record increases did not reach the 10 percent mark, in previous years regarded as a normal figure. However the figures as released are accurate only up to a point in that they contain only a part of the K-Tel sales. This is because K-Tel, distributed until 1976 by Bellaphon here, opened its own Austrian division and it is not yet a member of the Austrian Record Cartel.

Counting in K-Tel and other small companies not members of the ARC, the increase for records in 1976 is around 12 percent over the previous year.

The general market trend towards high price LPs and cassettes continues. While high price LPs, retailing at more than £5.47, have a 26.9 per cent share (in 1975 it was 22.8 per cent) and in monetary terms a 47.3 per cent share (in 1975, 40.1 per cent) of the whole market, the share of low-price albums (priced up to £3.38) fell from 16.8 per cent in 1975 to 11.8 per cent, amounting to a 9 per cent market share value, compared with 12.8 per cent in 1975.

A comparable drop can be seen for mid-price albums, priced between £3.38 and £5.47. In 1975 the sales amounted to 28 per cent of all records sold but in 1976 the share had dipped to 23.5 per cent. And in monetary terms the market share dropped from 32 per cent to 26.4 per cent.

On the singles side there are other notable improvements. The 45s had a market share of 37.8 per cent (31.7 per cent in 1975) and a money value share of 17.3 per cent from a 1975 figure of 14.8 per cent. The old EP, selling just 4,000 units, is now virtually non-existent in Austria these days.

High-price cassettes (priced over £5.98 had in 1976 a market share of 43.6 per cent of the total cassette market, as against a 1975 figure of 41.4 per cent, with the monetary value going up from 53.9 per cent to 56.7 per cent. But low-price cassettes

## SACEM to set up foundation

PARIS — SACEM, the French copyright society, is to set up a Foundation for the Communication of Music. Idea behind it is to guide people who want to further the development of local music but are not sure how to go about it.

First step is the encouragement of French works, specially symphonic and chamber music, and promote it at home and abroad. This will include scholarships, subsidies and grants to help those who have something to say musically to communicate with the public.

Many areas will be incorporated including the printing of sheet music, recording of discs, organization of concerts and production of radio and tv shows. The SACEM official line is that not enough is known about French music, particularly abroad. A list of French personalities is being drawn up to administer and guide the new foundation. All members of SACEM are eligible to take part in future plans and developments.

(selling up to £3.38) lost importance, the share falling from a 1975 14.6 per cent to 11.4 per cent — in money terms 5.7 per cent as against 9.4 per cent in 1975.

Mid-price cassettes maintained their position, even improving it. They made up 44.9 per cent of total cassette sales against 43.3 per cent in 1975, with monetary shares up to 37.2 per cent from 35.9 per cent.

Eight-track cartridges from 12,420 units sold in 1975 to 8,100 last year and are regarded as of little importance in the Austrian pre-recorded cassette market.

## Moscow hosts hardware shows

MOSCOW — Two important shows involving consumer electronics product have been held here, the first SVJAZ-77 (Communication Equipment 77), an international trade fair run by the USSR Chamber of Commerce at Sokolniki Park.

Compared with the first fair held on the same site two years ago, the 1977 event was somewhat less representative in the sense of consumer electronics exhibitions but it had stronger emphasis on the technological side.

Two major showcases of consumer electronics were by West German companies, one by Dynacord, a major manufacturer of audio equipment for live performances, including amplifiers, reverb units, synthesizers and microphones. Exhibits on show included 4 and 2-channel amplifiers, EC-280 reverbs, MC-1030 10-channel consols and a new Polymoog synthesizer. Dynacord

## 80 per cent piracy on Portuguese tapes

LISBON — The revelation that 80 percent of cassette sales in Portugal are illegal was made here at a meeting of the recently-formed GPPFV, the local group of phonogram and videogram manufacturers.

The association stressed: "Cassette piracy means the theft of a piece of work from its legal owners and performers, as well as from record and cassette manufacturers. It also prejudices government interests because no taxes are paid." GPPFV believes that new and strict laws will be approved soon to solve the piracy problem.

Another subject raised at the meeting was the recognition of

## New cassettes press

HELSINKI — Pyrkija, affiliate company of major consumer goods manufacturer Huhtamaki, starts automatic production of C-O cassettes here in the first half of 1978. The company thus emerges as the sole manufacturer of C-O's in Scandinavia — until now these have been imported, mainly from Italy, the US and UK.

According to a company spokesman, the annual Finnish demand for C-O's is currently around 3.5 million units. But Pyrkija is aiming for other Scandinavian countries as well, the total estimated demand being more like 15 million units each year, plus the eastern European block.

Pyrkija, plastics manufacturer for Huhtamaki and outside companies, is also producing Philips-style boxes, supplying domestic duplicators like Finnlevy and Mainos-TV-Reklam.



WEST GERMAN president Walter Scheel with Olivia Molina during the recent Bonn "week of the record" (See MW, May 14). The singer was presented with the German Phono Akademie's star of the year award. The artist, who is signed to EMI-Electrola, plans to tour Britain at the end of the year.

maintains international operations in over 100 countries, having built a reputation over 30 years.

The company is a most respected manufacturer of audio equipment for eastern European countries and has also supplied to Russia. Most pop acts here at top level use Dynacord and Rolf Shrosteck, sales manager, says the company has participated in many Russian fairs and sold to Gosconcert, the agency, as well as the Ministry of Culture.

In fact Dynacord-quality equipment is rather expensive by local standards and lesser pop acts go for BEAG, the Hungarian-made amplifiers, reverbs and boxes which are less costly, though Dynacord items are most coveted.

On the Luft, Maack and Co. stand, lines of DUAL product were presented to Russian visitors and the stand, with modern turntables, cassette decks and music centers, was always surrounded by dense

crowds. In Russia, DUAL equipment is much respected by expert music buffs for its high manufacturing standards and technical precision.

Stand manager Bernd Kempke said batches of DUAL product is regularly sold to Russian companies, with some 6,000 units in the latest batch. It is possible the DUAL turntable chassis and components will be supplied for use by Russian consumer electronics manufacturers in the Delux Russian record players and music centers.

A surprise at Communication Equipment 77 was a stand for Bulgarian company Elektroimpex, featuring lines of tv sets, radios, hi-fi systems and record players. The Bulgarian consumer electronics industry is relatively young but the modern product showed its growing maturity.

The other consumer electronics showcase was at the VDNKH exhibition site at Radio-Electronics Pavilion, where models of radios, record players and cassette hardware were introduced by Russian companies and plants. Some 20 models are currently being developed or are in the pre-production stages.

Two trends showed through. One is a strong emphasis on cassette instead of open-reel, though an exception is in high-quality stereo recorders, with a big demand for stereo tape hardware. The other is the wide variety of quality models of stereo record players, a remarkable progress when compared, say, with 1972.

Only one car stereo cassette player is marketed for 1978, the Proton 301. But car stereo or mono tape players are new to the consumer electronics market here. Initial steps forward have been made, with two models of car tape hardware on sale, but more time is needed for proper development in the industry to find reliable, technically precise and low-cost car stereo.

A consumer electronics wholesale fair is scheduled for Moscow this summer and that will provide a good showcase of customers' tastes and requirements.

## Another radio pirate jailed

ATHENS — An employee of the Greek Telecommunications Organization was given an 11-month jail sentence by a court here for illegally operating a private radio station.

The sentence, imposed without the right to "buy off" the prison term, comes within the framework of a policy clampdown on numerous pirate stations in the Athens area and which interfere with telecommunications as well as the official radio stations.

## Selection guidelines

PARIS — The French triumph at this year's Eurovision Song Contest, through Marie Myriam's *L'Oiseau et l'Enfant*, is regarded as a triumph for copyright agency SACEM and the way the selection of the entry was handled.

From the original entry of several hundred new songs, 20 were picked with a final selection made by the public, through a series of television shows with viewers telephoning in votes for the winner.

This year's win has underlined several music industry guidelines believed essential for a success. One is that if the singer is not a girl, then

## France

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

- 1 LES CHANSONS FRANCAISES, La Bande A Basile, Vogue Melba
- 2 LE COEUR EN DEUX, Johnny Hallyday, Philips/Phonogram
- 3 L'ARCHE DE NOE, Sheila, Carrere
- 4 KNOWING ME KNOWING YOU, Abba, Vogue Melba
- 5 JE VAIS A RIO, Claude Francois, Carrere Fleche
- 6 HEUREUSEMENT QUE LA MUSIQUE EST LA, Dave, CBS
- 7 SUNNY, Boney M, Carrere
- 8 DRAGUE PARTY, Martin Circus, Vogue
- 9 OOH LA LA, Rubettes, Polydor

## Italy

Produced by Germano Ruscitto

- 1 IO, TU, NOI, TUTTI, Lucio Battisti, Humero Uno
- 2 ALLA FIERA DELL'EST, Angelo Branduardi, Polydor
- 3 SOLO, Claudio Baglioni, RCA
- 4 ANIMALS, Pink Floyd, EMI
- 5 LOVE IN C MINOR, Cerrone, WEA
- 6 SONGS IN THE KEY OF LIFE, Stevie Wonder, EMI
- 7 WORKS, Emerson Lake & Palmer, Manticore
- 8 DISCO INFERNO, Trampms, Atlantic
- 9 DIESEL, Eugenio Finardi, Cramps
- 10 LIFE IS MUSIC, The Ritchie Family, CBS
- 11 HOTEL CALIFORNIA, Eagles, Asylum
- 12 FOUR SEASONS OF LOVE, Donna Summer, Durium
- 13 VERITA' NASCOSTE, Le Orme, Phonogram
- 14 CHICAGO X, Chicago, CBS
- 15 ZODIAC LADY, Roberta Kelly, Durium

## Finland

Courtesy Help! and Seura magazines

- 1 RAKAS/MELINA, Tapani Kansa, Scandia
- 2 DADDY COOL, Boney M, Hansa
- 3 KAKSI LENSII TLI, Freeman, Love
- 4 LAPPONIA, Monica Asplund, RCA
- 5 KNOWING ME KNOWING YOU, Abba, Polar
- 6 ONNESTAIN ON POULET SUN, Kisu, EMI
- 7 SUNNY, Boney M, Hansa
- 8 IF YOU LEAVE ME NOW, Chicago, CBS
- 9 MYRSKYLUODON MAIJA, Martensson, Compass
- 10 TERYLEENIA, Urpo, Hi-Hat

the vocal group backing up the artist has to include girls. Another is that the song has to be of medium tempo, the orchestral score featuring "answering" phrases between brass and strings. Fresh-colouring should feature in the artists' costumes, preferably a rose-tint.

And lyrics have to be intelligent, but not extravagant, with an uncomplicated arrangement.

At a party here, Jean-Loup Tournier, SACEM director-general, said there had been enquiries from other countries as to how the French entry had been organized.

Every week, 10 million men, women and children watch The Muppet's Show on television.

Now, Pye Records, have answered their overwhelming call.

By capturing all the fun and songs of Kermit the Frog, Fozzie Bear, Miss Piggy and all the others, on record.

It's the only original Muppet's Show album.

Plus it includes the double sided hit single by Kermit's Nephew Robin, "Halfway Down the Stairs" and "Mahna Mahna."

As you can imagine, the demand will be enormous.

So, to avoid crowds of frustrated Muppet maniacs breaking up your store, you better stock up now.

Particularly as we're backing the album with national advertising, colour posters and special in-store and window displays.

And, as if that wasn't enough, consider this for a moment, how many other albums have a thirty minute television commercial, every week.



Album NSPH 19. Cassette ZCP 19. Cartridge Y8P 19.

**It's not every week that an album gets 10 million potential customers.**

# PERFORMANCE

## Clash/ Jam

THE RAINBOW had its first taste of a capacity punk audience on Monday night, and after 170 smashed seats and other damage totalling more than £1,000, pronounced itself ready to accommodate more of the same.

It was a night when upwards of 500 young new wave fans in their graffiti-daubed, safety-pinned clothes were turned away because every seat was filled. The pulling power of punk rock really proved itself, but for courageous promoters only.

Three bands of young hopefuls, the Prefects, The Buzzcocks and the Subway Sect had opened the show and were given a respectable amount of applause, but on Monday the sight of Johnny Rotten's braces would have cued in a standing ovation.

A lengthy interval preceded the entrance of The Jam, a three-piece from Woking clad in black suits, white shirts and, gasp, ties. The band has a contract with Polydor and a single at 45 in the chart so they really caused a stir. From then on nobody in the whole audience, including the circle, remained seated.

The uncertain sound balance made the lyrics well nigh inaudible, but the Jam proved to have an all-action approach with good-looking Paul Weller leaping around like a man possessed. The songs were short, snappy and to the point with all the chord changes down pat. Apart from the usual new wave posturings about inner city life, Weller's songs have the feel of early Who about them, while the band throw in supercharged versions of Wilson Pickett's *Midnight Hour* and

an incongruous stab at the Batman theme which proves popular with the crowd.

With their aggressive good looks and professional tightness, the Jam look set to join the Clash and the Damned as leading lights in the rapidly expanding new wave scene.

During the Jam's set, the pogo dancing in the stalls had begun to get a little out of hand, but when the fire curtain went up on the Clash all previous action paled into insignificance.

"Welcome to the Red Cow," sneered Clash leader Joe Strummer from a stage dominated by a blown up backdrop scene from the Notting Hill Carnival riots of last summer, and the band crashed menacingly into London's Burning.

Guitarist Mick Jones and Paul Simonon on bass combined in a super-loud frenzy of howling sound, while Strummer belted through most of the new CBS album, his caustic between-numbers sloganising raising the crowd to new heights of abandon.

From merely dancing on the seats, the massed blank generation began ripping them out of their moorings and tossing them up on stage, Strummer all the while orchestrating the rising hysterics. Seats were flattened as far back as row O, and large chunks of upholstery rained down from the circle as the ticket holders up there got in the act.

For the Clash, the reaction of the audience was a justification of their chart position, and certainly the adrenalin rush and almost tangible electricity that brooded over the Rainbow showed just how painful new wave music can be when 2,500 fans are packed into one location.

But one can't help thinking that scenes like Monday's can only take out even more venues from the dwindling ranks around the country, which might have put on punk gigs.

JOHN HAYWARD

## Simon May

A DELAYED start, some sound difficulties, and nerves — understandably due to the fact that it was his first solo performance before a concert audience — failed to dampen the impression that in Simon May there lies one of Britain's more promising singer-songwriter talents. Appearing as support to Acker Bilk at London's Sound Circus venue last Thursday, May demonstrated that his recent Top Ten record, *Summer Of My Life*, was no fluke and that we can expect to hear a lot more from him in the future.

It has in fact been as a songwriter that May has made his name in the past. Previously one third of Stephanie De Sykes' backing group Rain, he was responsible for her two major hits, *Born With A Smile On My Face*, and *We'll Find Our Day* (which he reprised during his performance) and the musical *Smike!*, which apart from being made into a BBC television special, is also performed by more than 200 UK schools, as part of their drama and music curriculum, at any one time.

Simon May's speciality is to write songs dedicated to love, a popular basis for singing success, and with his own boyish charm, combined with a lightish singing voice, the ingredients add up to a potent product. His recent Pye single, *The Closest Thing To Heaven* — co-written with producer Barry Leng, and runner-up in the Tokyo Song Festival — ideally showcases his style, as indeed does *The Summer Of My Life*, *Never Ever Could I Leave You* (from his debut album) and his current single, dedicated to three famous composers, Lennon, McCartney and Novello — *We'll Gather Lilacs/All My Loving*.

May's appeal probably lies with

those people past their first flush of youth. His work has many reminders of the songs of yesteryear, in that they combine a good melody with lyrics which, while basically simple, carry a universal meaning. He also has the image to attract a young audience. As such, we can probably expect to hear much more from him in the future especially following his chart success with *We'll Gather Lilacs*.

CHRIS WHITE

## Split Enz

IN THE six months since this New Zealand band last performed in London, Split Enz has worked around the UK and toured the US, hoping to break the Chrysalis album *Mental Notes*. Judging by the performance at the Victoria Palace last Sunday, the band has taken note of reviews that accused the stage act of being too theatrical and too audience-alienating, a style which didn't warm record buyers to them and their highly original type of rock.

Split Enz have loosened up a great deal. Gone is the white make up, the song announcements in rhyming couplets, the stiff stage mannerisms. Gone, also, are two of the seven band members (the bass and guitar players are new). New crowd-pleaser songs have been written, the costumes have altered from the definitely bizarre to the punkily acceptable — ripped, singed suits, coats half on, baggy trousers, and grey-smudged faces. The band has obviously not yet found a niche that demonstrates its musical investiveness but still has wide appeal.

Something of a cult outfit now, and adopted by the punk movement — for their attitudes, if not their music — Split Enz had an

uproarious welcome from the Victoria Palace audience, with LP tracks cheered on the opening notes, new songs greeted with approval, and stage tricks such as the clacking spoons finale welcomed as old favourites. All this indicates that the fans are buying the albums and following the gigs; the important thing is whether Split Enz can appeal outside their cult following and translate this appeal into big record sales. The sort of reception given to watered indicates that they have the potential to do this; what they need now is a chart-aimed single and a new album. The band is totally in command on stage and musically, judging by the *Mental Notes* album, has a great deal to contribute to rock. It would be a shame if in the interests of commercialism they watered down their music; but if there's no other way to get across the great divide, that's what they must do, and save the melodic tricks and quirky vocals for the next album but one. It would be an ever greater shame if they went back to New Zealand without a hit. Split Enz needs careful marketing and an even harder look at the material for live dates. They will eventually find the right formula.

VAL FALLOON

**MORE**

**PERFORMANCE**

**PAGE 43**

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# PUBLISHING

## Music sales rushes Beatles Bowl book

MUSIC SALES has provided one half of a unique double-release event centering round the Beatles. The company has ensured that the printed album companion to the LP Live At The Hollywood Bowl is in book and music shops simultaneously with the record.

Bob Wise, Music Sales chief, says: "This is the first time ever that the printed album and counterpart record album have come out together. For us, it heralds the start of a new phase.

From now on everything possible will be done to ensure that records and words-and-music albums come out together. Arrangers, music editors and processors have now

## Ambassador 'is thriving'

THERE IS absolutely no truth in publishing industry rumours that Ambassador Music, the long-established Greek Street publishing house, is to be sold.

Misunderstandings arose through a news release stating that John Beecher, general manager of Ambassador for 13 years until he left in February this year, was setting up his own Asterisk Music with producer Tony Atkins. Ambassador continues to function as before and is having an extremely good year with tv compilation albums, including tracks on the million-seller Portrait Of Sinatra, the Shadows' 20 Golden Greats, Bert Weedon's 22 Guitar Golden Greats, The Best of Tony Bennett and Rock On.

reached the point where simultaneous releases are feasible, not only of printed albums but also of sheet music.

"We're working closely with record companies who can see the pounds and pence sense in co-operating. Sales of words-and-music albums boost those of records, and the other way round. Stockists will reap higher than usual profits, specially those taking both records and printed albums."

In another move which calls for exclusive representation of the Valentine Music catalogue for the world, outside North America, Music Sales is producing sheet music and books of Valentine copyrights. Two early projects are books on Kris Kristofferson and Dave Brubeck.

John Nice, managing director of Valentine, had first links with Music Sales when he was with Burlington Music.

And Music Sales has won exclusive rights to represent all Walt Disney music in the UK. Immediate production has started on a wide selection of handsome and colourful books. The agreement takes in the Wonderland Music catalogue and when the Music Sales schedule is complete, every Disney "star" will be included, including Mary Poppins, Alice In Wonderland, Dumbo, Peter Pan and Cinderella.

Another important Music Sales link is with Bocu Music, to represent the catalogue in the UK and Eire. This makes the company exclusive distributors of Abba sheet music and words-and-music books involving about 20 publications between now and Christmas.

EDITED  
by  
PETER JONES

## Dave Toff joins LDB

DAVE TOFF, former secretary of the Music Publishers Association, has been appointed consultant to the London Document Bureau and will operate from the company office at 6/7 Pollen Street, London W1 (01-408 1588).

The LDB is a centrally co-ordinated clearing house from which members' representatives deliver and collect documents, packages and letters instead of making numerous trips to deliver or pick up. It already has a large number of music publishers and record companies as members. It also operates the controversial new international photo-link system.



CARLIN MUSIC has signed a three-year deal with Cambridge-based rock-folk group Spriguns to handle, worldwide, the group's publishing outlet Spriguns Music. The Decca-signed band is coming out soon with a single, with an album to follow in the autumn. Carlin creative manager Mike Hawker says: "The group is fresh, different and we certainly don't have an act like them on the roster." Picture shows Paul Rich, Carlin vice-president, seated with, left to right: Mike Morton, Mandy Morton (lead singer), Wayne Morrison, Dennis Dunstan, Dick Powell and Mike Hawker.

## Mister Mellow signs Levine

A NEW publishing company, Mister Mellow Music, has been set up jointly by Music Farm and Peterman and Co., the Carlin Music associate. It is to specialise in disco and soul-orientated music and the first exclusive writing deal is with Ian Levine, whose previous pact with Music Farm has just run out.

Levine produced and co-wrote British hits by the Exciters, L. J. Johnson and Evelyn Thomas and is now finding initial breakthrough success in the US where 24 Hours A Day by Barbara Pennington, on United Artists, has been on the disco chart for several weeks and just

made the Hot 100.

Next step for Levine is to write and produce the first Barbara Pennington album, working in collaboration with Chicago producer Danny Raye Leake. All tracks are to be published by Mister Mellow. Current releases written by Levine include I'm In Wonderland, by Carol Woods (RCA) and Parting Is Such Sweet Sorrow by James Wells (Polydor).

And Levine has recently signed US soul singer Doris Jones to a worldwide deal with United Artists and all tracks on her new album go through Mister Mellow as are

recently laid down tracks by Tyrone Ashley, for whom a label deal is to be set. Levine is also writing songs for Evelyn Thomas and he is producing for her this month — she had previous UK hits with Weak Spot and Doomsday.

Links on the new company were finalised between Craig Baguley and Dave McAleer of Music Farm and Mike Collier, representing Peterman. Mister Mellow catalogue is to be sub-published in the US by Freddy Bienstock's Fort Knox Music, but other territories have yet to be fixed.

**SULLIVAN Plays O'SULLIVAN**

A great guitarist expresses himself through his music. When Big Jim Sullivan plays you know that he has a lot to say. Big Jim Sullivan has had a varied musical career, gaining respect first as an extremely competent session guitarist, and later with his own rock outfit, Tiger. His position as one of the most proficient guitarists in the country is indisputed.

"Sullivan Plays O'Sullivan" MAME 3003 contains imaginative instrumental renderings of ten of Gilbert O'Sullivan's international hits £2.20 rrp. Includes the single "Out Of The Question" b/w "Alone Again (Naturally)" MAM 162.

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Portrait

# RADIO

## The 27 year-old radio veteran

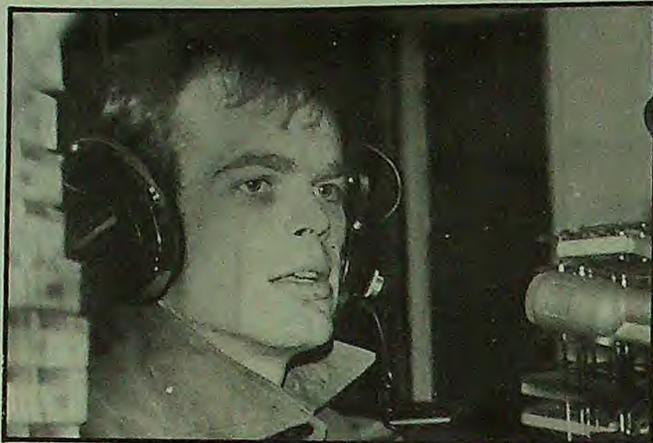
by DAVID LONGMAN

MARC DRISCOLL, at the age of 27, has worked at a total of 17 radio stations since he started in the business at 16. In America, as everybody knows, the way in for a young man to become a d-j is fairly easy. Despite this, he says that he was one of the lucky ones.

Currently, he is back in his home town of Tulsa, Oklahoma, where he started out by helping one of the disc jockeys on station KELI, collecting the news telexes from the newsroom, and graduated to painting posters and generally acting as an odd-job man. Now Driscoll is the programme director.

One of the ways to get a grounding in radio, says Driscoll, is to go to one of the many radio schools in America, or alternatively go to university. The school in Dallas, Texas, that Driscoll attended was run by Charlie Van Dyke, who is now programme director at KHJ in Los Angeles. "I did an electronics course, and achieved a degree in Federal Communications. That gave me a licence which would allow me to be the only person at a radio station. The law in the States says that at all times, there has to be someone at a station who knows about the electronics, and can take transmitter readings, and can correct faults."

The name of the establishment was the Alpen School of Broadcasting. In recent years a huge number of such places have set themselves up, and Driscoll recognises that the bulk of them are rip-offs, taking students' money without any regard to the available openings that might be suitable for them. "When I was starting out, all you really needed was a good voice,



Marc Driscoll during his days with WNOE AM.

but the competition has become so hot, that even now, it isn't unusual to find top disc jockeys without a job. There are plenty of stations wanting disc jockeys, but the money they pay is terrible. If you really want to make money in today's world of broadcasting, you either have to be a programme director at a major station in somewhere like New York, or otherwise be taken on by one of the syndication companies."

Driscoll's first intention was to be a musician, but he found that he hadn't got the will power to study his piano and guitar playing. So, with a good voice, he set out on the road that was to lead him to be programme director at some of the top stations. At 19 he was working in major market radio at WRKO in Boston, and graduated to be assistant programme director at 13Q

in Pittsburg, WWDJ in New York, and KRIZ in Phoenix where he was made programme director.

In the last 10 years, Driscoll says that the shape of American radio has changed quite dramatically, and the reason for that being the American involvement in the Vietnam war. "People didn't want to hear the usual trivia, and there was a sudden humanisation which took over the business, and people didn't want to hear the fake voices of the past. I was at WPOP in Hartford Connecticut at the time of Woodstock, and there was really a revolution in radio."

Woodstock also came at a time when radio people were becoming engrossed in research, discovering such things as psychographics. Research pointed to the fact that musical trivia such as bubble-gum wasn't wanted by the audiences, and

a more intelligent brand of music was required.

Now when Driscoll is appointed to run a radio station, the first thing he does is 'hit the town.' That includes everything from taking bus rides to the suburbs, to spending late nights crawling from bar to bar talking to the people, finding out what makes them tick. Research it may be, but the few days spent listening to different points of view are not enough to programme the station says Driscoll. That is why listeners are encouraged to phone the station with their complaints and congratulations.

Favourite records are asked for, as well as the records which are hated most. From this, and sales reports from stores, the chart is compiled. On a playlist where Kiss, Rod Stewart, Burton Cummings and Boston could feature, the surprise for many UK music programmers is that the Bay City Rollers are also regarded as rock music by the American public.

Due to an absence of needletime regulations, there is no need for stations to pad out their programmes with phone programmes and recipes. The result is a torrent of music, all on disc, and Driscoll's attitude is to keep the flow of programming constant throughout the day. "Consistency is extremely important, not only for the listeners, but also the advertisers. They play a major role in the life of a station, and if you find that they are trying to reach the 25+ market, then that's the target audience for the station. It's no good having a teenybop station if your advertiser is trying to sell a car or a holiday in Bermuda."

# LAND LINES

GOOD LUCK wishes are due to Richard Findlay, who has been appointed acting managing director of Radio Forth. The hope is that the appointment will become permanent now that Christopher Lucas, the outgoing managing director, leaves this week. The news comes at a time when Forth announced profitable trading during March, April and May.

Duncan Johnson and Tommy Vance are two of the first speakers to be announced for the Flashback 67 radio conference, being held in August at the Centre Airport Hotel. More details from PO Box 400, Kings Langley, Herts. . . Richard Bliss saying that despite his departure from Pennine, he is still keen to remain in the radio business. He wishes to thank all his friends who have been so helpful and kind to him since he left the station two weeks ago.

A memo from J. R. Airs of the radio frequency section at the IBA to all staff at Crawley Court is asking if anyone can lend a stereo tuner for a few days so that the IBA can test its own quadruphony system. "In order to ascertain the effects of this extra channel on domestic stereo tuners," states the memo, "this section would like to obtain as many types of tuner as possible." Anyone living in the Winchester area of Hampshire, and has a tuner to lend, should ring Winchester 823434 and ask for extension 521.

# 'SLOW DANCING'

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is by

## Lorna Wright

### A new single on Rocket Records



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'The best record so far this year!'  
Dave Cash - Capital Radio

# ELKIE BROOKS

Take "Two Days Away" and start a queue.

Three months ago we launched Elkie Brooks' new single, "Pearl's a Singer."

Our ad told you, quote, "You're going to hear a lot more about Elkie Brooks this year. Get in on the ground floor now and you won't be sorry."

We're now telling you that Elkie's new album "Two Days Away" is going to be a real queue former.

It's got "Pearl" on it. It's got tracks written by Leiber and Stoller on it. And it's produced by Leiber and Stoller too.

From here on in we can quote our last ad again: "We think so much of it we're pushing it with full page ads in the music press and radio commercials." Plus a nationwide window display campaign, flyposting and bus posters too.

"Two Days Away" is going to be big. We believe it's the album which will establish Elkie as a major international artist.

Stock up now and you won't be sorry.



AMLH/CAM 68409

# AUDIO

## Sansui Matrix-H decoder

by CLEMENT BROWN  
**HEIGHTENED INTEREST** in surround-sound due to BBC experiments with their Matrix H system (*Music Week*, May 14) seems likely to stimulate more work on decoder and receiver design. Sansui say that equipment available for decoding the broadcasts will now include the QRX-777 four-channel receiver as well as the QRX-9001 already reported. Models of these reaching dealers from May will have the Matrix H modification incorporated, but previous models can be converted at moderate cost. Generally, other makes of receiver can be adapted by the same means.

**Toshiba's new hi-fi units**  
**MOST POWERFUL** amplifier to date in Toshiba's UK range, the SB-820 is rated at 82 watts per channel into 8 ohms and has a suggested VAT-inclusive price of £339.50. Second of the new amplifiers is the

SB-620 rated at 62 watts per channel, and there is also a smaller model with a 42-watt rating. This company's new stereo tuner, the ST-420, features an upward-angled extra-wide tuning scale, enabling this unit to be stacked below the amplifier if required. Suggested VAT-inclusive price is £139.50.

**Turntables from Trio**  
**AMONG THE** latest Trio hi-fi products is the KD2055 turntable, which features a belt-drive system designed to combat motor vibration. Features include auto return and auto cut control with variable return speed for the pickup. Bias correction adjustment is provided. Then there is the KD550 direct-drive turntable, a two-speed unit with servo control, wide-angle strobe and precision pickup arm. These turntables are mounted in a new type of moulded plinth, forming a structurally rigid anti-resonance base.

## NEW PRODUCTS

### Laboratory style control unit

A NEW range from Lux, known as the Laboratory Reference Series, includes an equaliser, an amplifier rated at 100 watts per channel, and a control unit that provides an unusual degree of operating flexibility as well as ultra-low distortion. This latter unit, the 5C50, features an adjustable subsonic filter and a d.c. offset indicator to warn of any potentially damaging d.c. signals, whether externally or internally generated. An unusual facility is adjustable input impedance for pickups. Units in this new Lux range are equipped with removable rack-mounting hardware. UK distributors are Howland-West Ltd, 3-5 Eden Grove, Holloway, London N7.

### Tandberg's Scottish development on schedule

A £1 million extension to Tandberg's Scottish factory at Haddington is expected to be completed in June. Work, which is on schedule, will add 4,200 square metres to the existing production facility, and by mid-1978 may have led to a doubling of the company's Scottish workforce. The Norwegian company started only two years ago in an existing small factory on a rural site, but growth in activities in the UK has resulted in a five-phase development of which the present extension is the first part.

## Ready reference of audio terms

**Loudness.** Figures for measured sound intensity are often quoted in specifications but loudness, as judged subjectively, is not at all the same thing. Human sensitivity to sounds declines at low and high frequencies as the volume is reduced. It is in the mid-range that we have particularly good sensitivity. Because of this behaviour of hearing, manufacturers sometimes include "loudness" controls on amplifiers, and these are intended to boost the extremes of the range when reproduction is at low volume. The objection to such controls is that they cause excessive boost, and in any case the normal tone controls can do what is needed.

**Hertz.** Unit of frequency measurement, abbreviated to Hz. It is the same as "cycles per second" which formerly was the term used. Thus if the specification says 100Hz, the signal or voltage or sound is alternating a hundred times per second.

**Gap.** The feature of a tape recording or replay head that few people ever see. The magnetic field of the head is focused in an extremely fine gap between the poles — it is likely to be measured in microns. The finer the better, since frequency response depends on it. Fine particles of foreign matter entering the tape deck or shed by the tape itself can affect gap and head performance. Hence the great importance of regular head cleaning, for example by a cassetted cleaning tape in the case of cassette machines.

**Moving-coil.** Refers to a principle commonly encountered in hi-fi. For instance, the conventional loudspeaker drive unit is a moving-coil device in which the coil, fed with the input and coupled to a diaphragm, vibrates in the field set up by a magnet. Moving-coil microphones are also familiar. There is a new interest in pickup cartridges of this type in which the stylus is coupled to the coils, the latter being moved in relation to a magnet system.

**High-pass, low-pass.** These terms refer to filters on hi-fi amplifiers. A high-pass filter operates at the low end of the frequency range and may sometimes be called a "rumble" filter. It passes signals above a certain frequency and attenuates those lower down. Conversely, a low-pass filter lets through everything below a certain frequency. This may be required to lessen the audible effects of high-frequency distortions.

**Suppressor.** Usually this means an audio or radio suppressor designed to filter interference. For example, a simple suppressor to deal with electrical switch-clicks consists of a suitable resistor and capacitor in series and wired across the switch terminals. More elaborate networks of components may be needed to suppress motors and machines. In any case the idea is to filter the noise and prevent it travelling on the mains wiring.

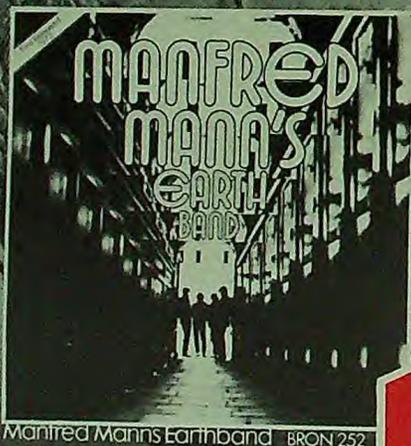
TO BE CONTINUED



LUX 5C50 control unit

# MANFRED MANN'S

Glorified Magnified BRON 257



Manfred Mann's Earthband BRON 252



Messin' BRON 261

# EARTH BAND

Three star albums, now ready for re-entry



# Pop star dies in car crash

**STOP PRESS**

Quirk of fate. Pop Star  
dies of heart attack.

Don't worry just a bit of kitsch. Look at the sleeve of the new Heavy Metal Kids album and you'll understand why.

More important, hear the album and know that good time Rock 'n' Roll is still alive and well.



## Heavy Metal Kids

Alive and well and on tour

Mon. 6th June 1977 GLASGOW, Apollo  
Tue. 7th June 1977 NEWCASTLE, City Hall  
Thurs. 9th June 1977 MANCHESTER, Free Trade Hall  
Fri. 10th June 1977 LIVERPOOL, Empire  
Sat. 11th June 1977 BIRMINGHAM, Odéon  
Sun. 12th June 1977 LONDON, Rainbow



SRAK 523

**RAK**

Manufactured by EMI Records Limited, 25 Massachusetts Avenue, London W9 1EE

FEATURE

# Rock graffiti drives home the message

by JOHN HAYWARD

IT IS no great secret that much of the spray-painted graffiti that appears around London's builder's hoardings, and even great public buildings, is not the work of young fans seized with the spontaneous desire to scrawl, "Whatever happened to Slade?", for instance.

The sudden appearance of a rash of pro-band slogans usually happens a month or so before a record release date, and is often a carefully-orchestrated publicity stunt — done on a street level — organised by the act itself.

The first of these campaigns came in 1974 just prior to the release of the Rolling Stones' *It's Only Rock 'n' Roll*. A team of young men had been armed with spray cans and few pounds and told to get on with it. Rumour has it that the mastermind and chief instigator was Mick Jagger himself from an upstairs room in London's Wardour Street.

Since then many bands have followed suit and it seems that the feedback from these efforts has proved that the play works.

Now London is seeing the next logical step in the development of

unorthodox wall-painting, and this one promises not only to be successful, but environmentally beneficial too.

Around three months ago, motorists negotiating the giant traffic roundabout at Shepherd's Bush in West London saw a mural beginning to take form, on a tatty gable end of a terraced block.

Within days the unsightly wall had turned into a full colour artwork proclaiming *The King Of Elfland's Daughter*, featuring Christopher Lee, Frankie Miller, Mary Hopkin, Alexis Korner, Derek Brimstone, Chris Farlowe and P.P. Arnold.

A month or so later, on the same island, another gable end was transformed into a giant cartoon design bearing the legend *Steeleye Span, Original Masters*... At this stage it did not take a music industry genius to realise that one Tony Secunda was at the bottom of the scheme.

Enquiries at Wizard Records in Westbourne Grove revealed that it was indeed Secunda, manager of *Steeleye Span* and mastermind of the forthcoming *King Of Elfland's Daughter* folk-fantasy blockbuster

who had commissioned the murals.

"The idea grew out of the spray paint campaigns that have gone out recently," he admitted. "We found that messages like 'Steeleye Span — OK Mothers?' were really getting feedback, and that if one concentrated on builder's hoardings and things like that, nobody really minded."

"It was while I was driving around that island at Shepherd's Bush that I got the feeling that a mural would be good. I'm always looking for ways of getting the message across."

"This was at the time that *Elfland* was beginning to come together, I had seen some good murals around and I thought it was time something was done about that tatty wall."

"So I chatted up the owner of the wall, a cafe owner, and in return for a small rent he agreed to let us go ahead until the wall fell down. In fact we snowed the whole thing so it wouldn't leak any more, so everybody benefited."

Next Secunda contacted students from Chelsea Art College, discussed ideas and came up with a design. Payment for them and for materials

did not come to a great deal, the most expensive item in the first budget being the scaffolding hire and insurance for the painters.

So for the cost of just a little more than a page advertisement in one of the music consumer weeklies, *Elfland* was being seen by upwards of 80,000 motorists and passengers per day.

"The idea was to make the mural a work of art, pleasing to the eye, much more than a hard sell. Notice we don't even give the record company information, just the title and the performers. It intrigues the viewer and generally brightens up the scene on the island which was pretty bare before."

Reaction from the local council was favourable, so when *Steeleye Span's Original Masters* compilation came up, it too was committed to mural form on the adjacent gable end by the same process.

Another *Elfland* mural has appeared on a wall on Paddington Green, seen by many thousand of drivers as they approach the West End via the Westway.

"The secret is to keep things tasty and simple. If you try to cram too much information on to the design, it detracts from the pleasant appearance and just looks like another advertisement, which people would either complain about or ignore," said Secunda.

"The beauty of it is that once it is up there, a mural will last up to six months, we think, and after the initial investment there is nothing more to pay."

"As such it beats a press ad in many ways. You can probably equate it more with tv or radio, and at that stage it begins to look a very economic proposition indeed."

Of course, hoardings alongside major roads are hardly a new idea. The big sites alongside the Cromwell Road, leading in from Heathrow Airport are often used by record companies to greet arriving American superstars.

Both Warner Brothers and CBS have used the hoardings on these prime sites at costs of up to £2,000 per month for acts like Fleetwood Mac and Chicago.

WEA was enterprising enough to take a Cromwell Road site last year

advertising a Frank Sinatra concert residency at a lake Tahoe night-spot, especially appealing to American tourists on their easy back to the States via Heathrow.

Leading hoarding company More O'Farrell explained how the more usual poster and large-scale displays are set up.

"Rates for the sites are calculated in proportion to the amount of traffic that passes them," said a spokesman. "Thus a heavily-used road like the Cromwell Road is a prime site costing up to £2,000 for a back-lit sign."

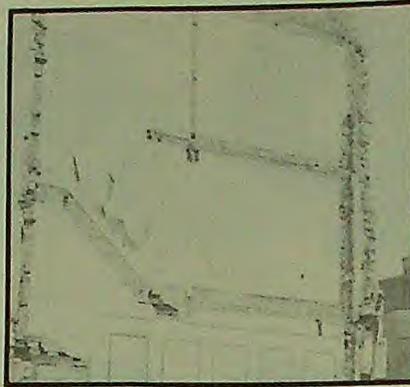
"The Shepherd's Bush roundabout is another expensive proposition, costing around £600-£1,000 per month. But those sites are booked far into the future and it would be difficult to secure a place there. We would say that around 40,000 cars pass through there every day, with approximately two people in each car, so you can see that the posters are valuable exposure for any product, including records."

Artwork for the giant hoarding advertisements is not cheap either. More O'Farrell said artwork was hand-painted by a subsidiary company which charged £500-£600 per job, working from photographs and using airbrushes to give printed effect.

Chrysalis, which used this form of advertising for a while, told *Music Week* that rent on the sites was round £350 per month and that up to £1,000 per time could be spent on the artwork.

Back to Tony Secunda who expects to be using his murals for more exposure in the future. "I already have several sites in mind for more designs," he said. "Now I have done a couple I am beginning to see huge things like gasometers which could do with a little brightening up, but obviously that's out of the question."

"However, watch out for a few more murals. Now I have got the team together and the costing worked out, I feel that we can not only advertise our new products and get our message across, but maybe brighten up some of the less attractive parts of London and the rest of the country for that matter."



Before and after — The run-down gable end of a terraced block facing the busy Shepherd's Bush roundabout, and the end result after a team of students from Chelsea Art College transformed the wall into a colourful mural.

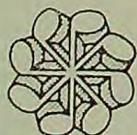
## "OH BOY"

Didn't they do well!

International Hit of the Year  
Most Performed Work  
and  
Best selling 'A' side  
"Save Your Kisses For Me"

Congratulations to Tony Hiller, Martin Lee,  
Lee Sheridan, Sandra Stevens and Nicky Stevens  
from all at ATV Music

P.S. Watch for their new single "Angelo"



ATV MUSIC

24 Bruton Street, Mayfair, London W1X 7DA



The second Secunda-inspired-mural which appeared a couple of months later heralds the *Steeleye Span Original Masters* collection. Note the big, bold design and lack of advertising copy.

# T. REX

NEW MAXI SINGLE  
IN SPECIAL BAG  
1ST 25,000 ONLY



**EDDIE DANDY IN THE UNDERWORLD**  
GROOVE A LITTLE TAME MY TIGER

MAR 17



TALENT

## WEA: backing Benson for a gold

From Val Falloon, in New York

WEA is planning one of its biggest promotional campaigns to back WB artist George Benson, whose European tour starts here on May 24. Benson, a guitarist whose *Breezin'* made him the first jazz artist to sell double platinum — let alone platinum — in the US, has successfully crossed over into the m-o-r — soul market without losing his original fans.

The UK market looks promising — *Breezin'* charted and the second LP, *In Flight*, is in at 46 this week. The Albert Hall concert sold out within four hours, so an extra date has been added at the London New Victoria. His popularity is not so marked in the provinces, so WEA is not taking any chances. The tour, operated by Harvey Goldsmith, will be jointly promoted by the radio stations — Piccadilly in Manchester, BRMB in Birmingham and Capital in London. Warner Brothers US helped by playing host to European representatives of the company and visiting press at Benson's recent New York event.

The artist, now a hot property in anyone's terms, gave four concerts in New York featuring some of today's — and yesterdays — top names. His across-the-board leap to superstardom has captured the imagination of the US press and spurred other jazz artists to follow in his footsteps. The idea of the New York concerts was to show what Benson could do. His style is so versatile it's impossible to categorise, a fact that was demonstrated in his Tommy Lipuma-produced LP *Breezin'*. He

signed to Warner Brothers just over a year ago on a longterm contract at the same time as several other jazz artists, little thinking he would be so successful. His potential was spotted at once and the LP, went to Number One in the US, a rare occurrence for an instrumental LP and an unheard of one for a jazz artist. Just to press the point home further, the LP claimed four Grammy awards — *This Masquerade* (the single and the album's only vocal track) was record of the year, *Breezin'* (also a single) was best pop instrumental, r&b instrumental and the LP was the best engineered. Apart from the Grammy awards, *Breezin'* swept away all competition in the *Record World* and *Billboard* polls in the jazz, instrumental, male artist and album sections.

New York being New York, one concert, however prestigious, was not enough to celebrate all this success. The event, over a long weekend, was six months in the planning, and was conceived by the artist's managers, Dennis Turner and Ken Fritz. All dates were sell-outs.

The venues were as varied as the guest artists: with Les Paul, a long standing hero of Benson's, plus jazz guitarists Bucky Pizzarelli and Gabor Szabo, Benson and his band performed at the Metropolitan Museum of Art, so the audience could peer at Russian costumes and Egyptian mummies during the interval. At the funkier Palladium, a Downtown r&b venue, Minnie Riperton warmed up, and did a guest spot in the second half.

The music became more progressive as the weekend wore on. At the prestige Lincoln Centre's Avery Fisher hall Benson had worked out routines with the Dance Theatre of Harlem, a risky combination by London standards, but one which worked perfectly a few miles from Harlem, and music fans who have never seen ballet were awestruck. The final night was the best. Benson was joined by George Duke band bassist Alphonso Johnson, and the Crusaders keyboardman Joe Sample, with Grover Washington Jnr the featured guest. Benson's own band is superb, but with these premier jazz-rock musicians he really showed what he could do. With the coverage the event was given, WB is hoping that his second LP *In Flight* will top the sales of the first one — it is in its 16th week in the *Billboard* top LP chart.

All this is, of course, beyond Benson's wildest dreams. A quiet, serious man despite his understandable superconfidence, he is, at the age of 34, not letting it go to his head too much. *The New York Times* has dubbed him the most gifted jazz guitarist of his generation, though there are many who would argue with that including the guitarist concerned.

"To be called a jazz guitarist is the best compliment for me," he said. He first played professionally at the age of eight and like most, started singing pop then r&b, concentrating on the guitar later. "My greatest experience was with jazz, which I got into at the age of 19." He played in various bands and watched the greats at work. "Jazz, to me, was the tops. To make it in that area carried the greatest prestige, but unfortunately no money. To hope for the sort of acceptance gained by the Oscar Petersons and Errol Garner would have meant sticking it out and waiting, maybe for years. The most you could hope for was a place in the history books."

Benson has recorded for several labels, including RCA and CTI. Under the guidance of Creed Taylor, who perhaps saw him as a successor to Wes Montgomery, Benson experimented with jazz pop, learned

to work with strings, but he says, disliked the layered approach to recording, a standard jazzman's complaint. He recorded his first WB album in a few days, enjoying the opportunity for spontaneity.

How does Benson explain his success? "All I can say is that I thought versatility would pay off in the end", he told *Music Week*, "but nothing like this entered my mind." For those who claim his new material proves he's sold out, he has this to say:

"I wouldn't take a chance cutting a jazz album now. I'm not here to prove anything or increase the status of jazz. I'm like everyone else, just trying to make it. The public who love jazz don't seem to buy records, so some of the greatest musicians of our generation are starving in the Village. The creative artists are vital to the art — as the public keeps pulling us back, the jazz men inspire us to go forward. I try to keep integrity in our music, but still make it fun." Benson claims he is ahead of the game, not playing rock or soul, but what he feels is right for him. "My definition of jazz", he said "is when a musician takes a melody and makes it all his own, improvising from the first note." He doesn't do that now, he says, so he doesn't play jazz, despite all those jazz awards.

Jazz pop, about the closest possible category for Benson, may prove to be the least compromising way a jazz artist can gain acceptance. Young US buyers have welcomed the jazz-rock performers, such as The Crusaders, Weather Report Chick Corea, and Grover Washington Jnr, and Benson's style appeals to all age groups. However, he was at pains to point out that today's artists can't really be said to be playing jazz.

"We don't live in the jazz age now," he said. "The musicians today don't have the same conviction as those who knew no other type of music. Now the kids play r&b first, they discover and admire the jazz greats — all older men now, family men — and learn from them. They may pick up a jazz style later, but they don't play jazz. It's what you're exposed to from the first that counts. I grew up with jazz, I knew nothing else." His heroes were Benny Goodman, Wes Montgomery, Art Tatum and Charlie Christian, and Nat King Cole the vocalist he most admired (His current single is *Nature Boy*, from the *In Flight* LP). Benson says he doesn't like loud music, and every concert means a thorough sound check resulting in a highly professional sound and secure cardrums. It will be interesting to see how he copes with the Albert Hall, the least favourite venue for sound perfectionists.

Benson's style of music will appeal to those who like their soul glossy, their jazz easy-listening and their r&b gutsy but melodic. His instrumental ability is stunning. When asked why he took the risk of playing ballads such as *Here Comes The Sun* and *Nature Boy* to a predominantly r&b audience at the Palladium show he said: "I wanted to give them something special — they can hear straight rock or r&b any day."

He plays, as one critic put it, funk in a three piece suit and he can impress rock audiences with his dazzling guitar technique. His dates here may not have the same emotive reaction as in New York, where the black population took the opportunity to dress up to the nines and let some of his glamour wear off on them.

He will be judged here on his performance, his album material and his style, and it is anticipated that his appeal will go right across the board as it has in the US.



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# COMMENTARY



## Memo to the marketing director

by BOB PAYTON

To: Managing Director, Zonk Records.

From: Marketing Director, Zonk Records

Ref: New Wave/Punk Rock

**THE PURPOSE** of this memo is to bring you up to date with regard to new wave/punk rock and give you my recommendations regarding this record company's potential involvement with this new craze.

**Background**

About eight months ago the industry thought punk rock was going to be big because of groups like the Sex Pistols. About four months ago the business thought punk rock may not last because of groups like the Sex Pistols. Our latest reports from the field are that record companies think the new sound is alive and well, although the charts are showing only modest successes.

**Capital Investment**

Although EMI and A&M were slightly burned with large up-front offers to the Pistols, new groups in this category shouldn't cost too much. The groups are young, their equipment is fairly basic, there are no great props required like Alice Cooper or Pink Floyd, their costumes are quite reasonably priced, and finally recording time is quite cheap because there isn't much overdubbing or necessity for additional horns and strings.

**Image**

If we can find some kids that wear leather jackets and straight legged jeans, who can pose as if they're staring through you, then we may be in business. We also need to find a brick wall where we can photograph the group. Brick walls are going to feature very predominantly in this new music. The boys downstairs aren't sure why, but aside from the jackets and jeans, that is the most common element in the packaging of the groups.

**Talent**

The library came up with information regarding the Damned from a profile in *Melody Maker*. It appears that all members of that group had little or no formal

musical training. Previous experience includes grave digging, warehousing, and sweeping up. In other words, we shouldn't have too much trouble finding new groups. All they need to do is be able to yell loud and fast into a microphone and play about three chords to a very fast beat. Little else matters.

A&R has listened to the Clash, Eddie and the Hot Rods, Stranglers, the Damned, the Jam, Ultravox! and Blondie. They all sound pretty much alike with the exception of the last two.

Please recall my note of a couple of weeks ago where the Damned album was printed with a photograph of Eddie and the Hot Rods on the back. As you know, this was a clever and very successful publicity gimmick by Island. However, the fact of the matter is that it's difficult to tell the difference between any of these groups. But listen to Ultravox! and Blondie. Ultravox! play at a speed other than fast and Blondie have a girl singer who might be OK.

**Name/Logo**

We need a really good memorable logo for the group. Ultravox! and the Jam have made some headway in this area. If all these groups are going to look alike and sound alike, we're going to have to have something that sets them apart. If only we can inject a little feeling of quality in all this noise.

**Advertising**

I guess we'll have to do some, everybody else is. The easy way out is just to run photography from the album covers. The Stranglers had a good ad with lots of quotes (both favourable and unfavourable) from various sources. Unfortunately for us, they've pre-empted using that style again. Again, Ultravox! have come up with an interesting approach of advertising. We need to look at them in much more detail. (See samples attached).

**Recommendations**

If Zonk Records can find a group that has some musical talent, a style which can be made to be unique and

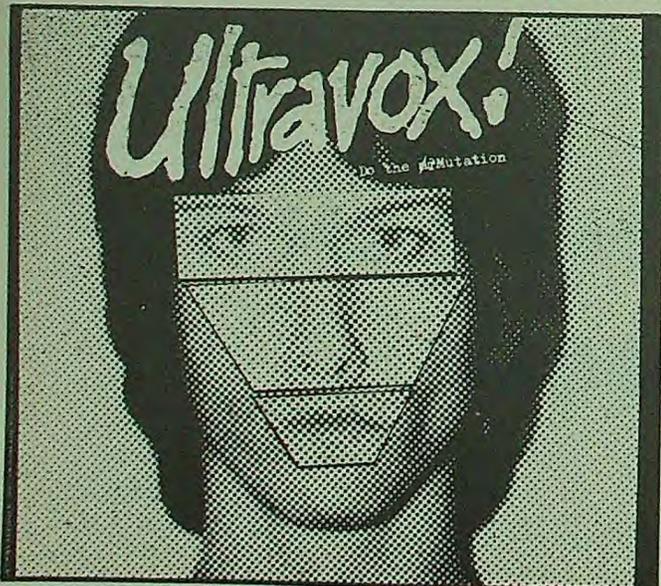
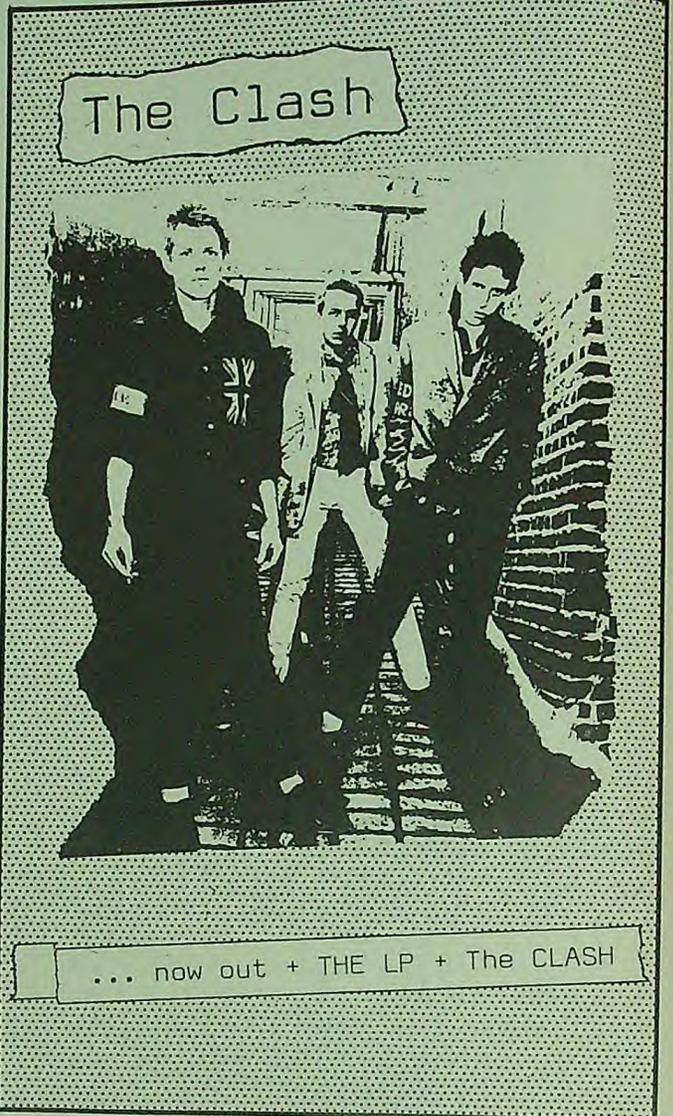
we don't have to spend much money producing them, we ought to start thinking about signing them. Everybody in the industry thinks they're going to miss out on the next Beatles. The Beatles may have sounded like this in the beginning, but it's what they grew into that made them rich and famous. If we are to believe all this punk rock philosophy, they reject the end result. If that's the case, there's not a whole lot of future in going with the punk groups because they're going to continue to sound like 1962 for a long time. And if you listen to all these records, they can get really boring. If you have any questions or comments about my memo, may we please have a chat in the near future.

**Miscellaneous Comments**

The press release for Eddie and the Hot Rods claims that punk is "a reaction against all the fashion that has become de rigueur at such watering holes as Tramps and Mortons". Remember boss, it's only the record people who go to these places. Our punters are still going to the Speakeasy, Upstairs at Ronnie Scotts, Crackers, etc. I worry about it becoming the hot thing in the record industry for the record industry rather than the people who buy records. So far the masses aren't flocking to this sound.

P.S. Would you please return my South Side Johnnie and the Asbury Jukes album. If we're going to re-invent rock music, we might as well use some of the things we've learned over the last 20 years. I wonder if they're available. I'd really like to have a go at marketing them. It isn't punk rock, but it sure is good. If only punk could get to be that good someday.

The Marketing Director



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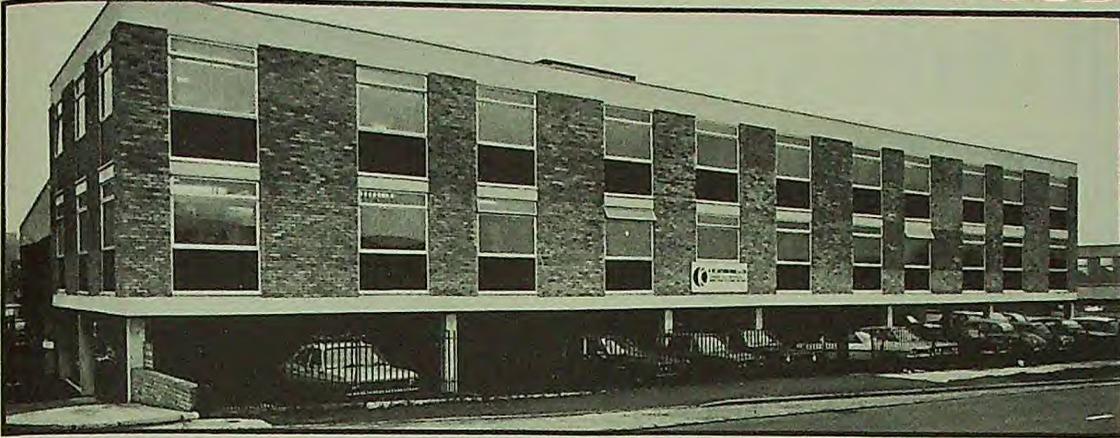
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## K-TEL 5TH ANNIVERSARY



# Innovation, teamwork and energy equals success — Howard

IAN HOWARD's view of K-Tel's five years of establishment and spectacular growth in Britain is in every way a complete one. He started the company from its infancy: having nurtured it, ruled it and in many ways been ruled by it, to the present time, this fifth happy anniversary marks his departure from the UK operation, leaving to join the company's head office as vice-president, housewares division, a new K-Tel development. He will be handing over to Tony Johnson the general managership of a well-grown, healthy and mature company, which has achieved not only great financial success but also great goodwill for itself, in the business which at first viewed it with no little suspicion.

It is interesting to realise that in 1971 K-Tel's office was, as Howard recalls it, "One room that could accommodate two desks comfortably and four desks with difficulty." Today K-Tel employs more than 70 people, and occupies an office and warehouse complex of 36,000 square feet. The establishment of the UK firm has been during these past five years a springboard from which Phillip Kives has headed for Europe. Successful offices are now established in Germany, Holland and France, and an overall administration office is planned soon for Brussels.

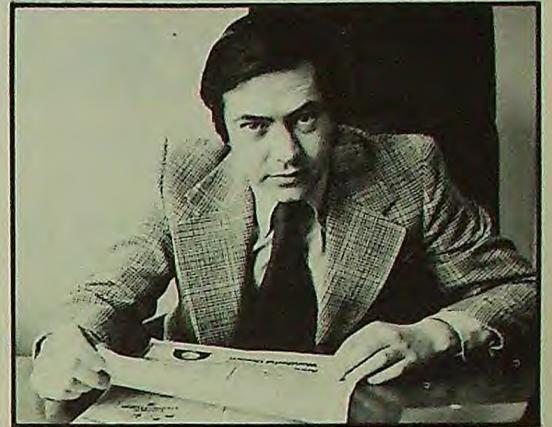
Kives' came in 1970 equipped to sell, and his foothold here was the Brush O Matic clothes brush. The retail trade gave him the go-ahead, and he completed his negotiations with Ian Howard, then in Canada, to run his first European company. Mark Rosenfield was

shortly afterwards brought in as marketing director from K-Tel US. Hard work and growing knowledge of how to use British tv brought financial success, and the time became ripe for the UK company's entry into the record market — less than 12 months after the company came here.

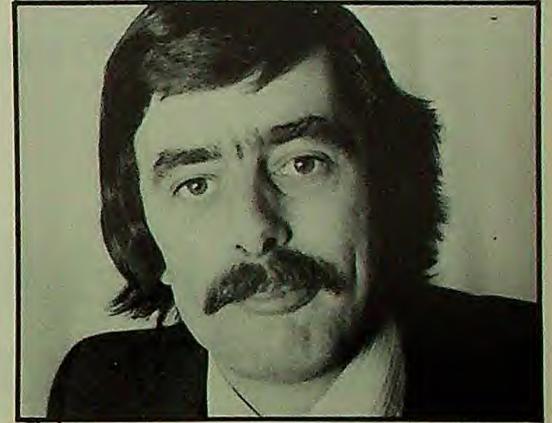
Phillip Kives came over to Britain and he and Howard began trying to get record companies to talk to them, and to lease product to them. No-one wanted to know, until EMI and CBS agreed to provide enough repertoire for the first album. This was 20 Dynamic Hits, from such as Deep Purple and Cilla Black. It was a success, and the whole project took off.

Howard, reflecting on the five years of achievement, sincerely and humbly believes that "K-Tel's contribution to the British record industry has been very positive, and the benefits have been far more wide-reaching than people can see on the surface. Apart from just increasing sales, we have re-awakened people's thoughts on marketing, and in that way many record companies have benefited. We are glad, because their strength is our strength.

"Our ability to have had great sales increases has stemmed from good co-operation from suppliers, record companies, and our own staff. But all this success would not have been possible if it had not been for three far-sighted individuals — Maurice Oberstein of CBS and Ron White of EMI, who made the first album possible, and Phillip Kives, whose own personal determination to make this a success in the UK saw him sitting here with me for months before we got the first



Ian Howard



Tony Johnson, the new general manager.

agreements. Our subsequent success has come from the endeavour and energy of people like Mark Rosenfield and Jon Chawner in the sales and production side, Bob Stevens in distribution, and Peter Walker in media."

Howard happily recalls the historically notable fact that the first three K-Tel albums were so successful that they occupied the one, two and three chart positions for weeks. Never afraid to do things on a grand scale, when demand for pressings became so great that UK factories being used could not cope, K-Tel flew in supplies on five 747 jets to satisfy customers. Apart from the spectacular moves now and then, K-Tel — as Howard stresses — survives and grows on a day-to-day pattern of teamwork. The close co-operation within the company has remained the same as the team has grown.

"As we continued to build on our early successes we found it necessary to bring an expert into the company to acquire repertoire, and we were fortunate to find one of the most knowledgeable men in the business — Don Reedman. With his inclusion in the team we grew faster and releases became more frequent. Early and mid-1974 brought the need to develop our management team, and we took on one of CBS' bright young men, Alan Jones, to head up our sales force.

"We have never been a company for resting on our laurels; as we expanded and consolidated we looked for more growth, and by mid-1975 were in a position to handle much greater volume; we made an approach to RCA for promotion of Perry Como, which sold in excess of a million. This kind of volume could never, however, have been put through our company without great efforts of our people here, and the back-up of the American people. Again it was a time we had to bring in records from the US.

"More recently, we have continued developing, with increased sales and profits, and we in the UK have now a solid claim to being one of the strongest management teams in the K-Tel group."

Digressing for a moment Howard points out that with growth in the record side of the business has been very strong, so has that in the product division, even though many people forget that we have a number of other successful products which are important to the company. Talking again of the record company Howard can say of the future, "I am personally very confident that we will continue to grow and expand. We have witnessed the entry of others into the business, but despite this K-Tel has managed to acquire very strong product and continued successful sales. For this coming year we believe that our packages are as strong as ever, and we get better as an organisation backing those packages."

Anticipating his farewell to the UK company, Howard says, "I believe I am leaving my 'baby' in good hands with our new general manager, Tony Johnson. I must say that it is definitely with reluctance that I look forward to going back to Canada, as I have enjoyed working with each and every executive in the UK Record Industry, and I wish them and everyone in K-Tel UK both personal and collective success."



Ian Howard with Franki Valli and The Four Seasons, who were awarded platinum discs for sales of their Greatest Hits album last year.

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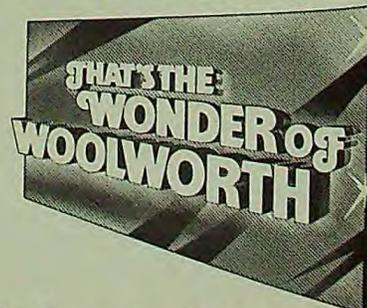


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## K-TEL 5TH ANNIVERSARY

# How Kives built the K-Tel world

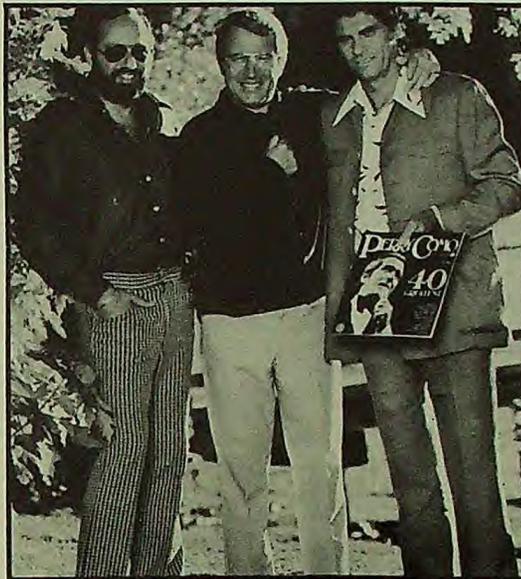
FIVE YEARS ago the tv compilation album made its debut in Britain. It had taken vision to establish it first in the mind of the UK music industry, and then it had taken marketing expertise and more vision — in the shape of a cathode ray tube — to establish it with the public.

Five years before that much the same process had been needed for the first serious, businesslike effort to establish the idea, first in Canada and then in America. Phillip Kives, now chairman and president of the vast worldwide concern K-Tel has become, was regarded almost as a commercial eccentric when he changed from using tv to advertise inexpensive kitchen gadgets to using it for promoting albums.

The idea had been worked on by others before, but not on the scale on which K-Tel was soon to push it. The transatlantic music industry tended for some time to regard Kives' venture as a short-lived innovation, and certainly not as the 300 million dollar industry it was in a relatively few years to become. In 1976 the company moved, worldwide, over 15 million units through 50,000 retail outlets, and K-Tel International Inc. of Minnetonka, Minn. continues today to dominate the fastest growing sector of the whole 2.8 billion dollar world record market. The proven successful formula is in essence very simple, and remains now what it was in the beginning — Kives leases singles from different record companies, puts them together on compilations of 20 or so tracks, backs the product with massive tv and radio advertising — to a total last year of around 33 million dollars — and distributes through merchandisers and discount stores.

The public last year resoundingly indicated its approval by buying 115 million dollars-worth of the albums. The whole pattern of operation, and of subsequent near-staggering success, is obviously a winner and with hindsight can be seen as having had winning quality from the start.

The successful process which began in Canada and then the US (springing from the marketing of household products with startling effectiveness) was repeated in the UK. There have been similarities of



*K-Tel founder and president Philip Kives with Perry Como and Frank Mancini (right) vice-president for artists relations at RCA. The Como compilation sold over a million in Britain alone.*

birth and growth between the British and US operations, and of course the last five years has also seen a steady expansion into Europe — to a point where K-Tel is now the biggest recorded music marketer ever.

When Kives started he was almost alone in the field. Then, by the time the UK company was putting down its roots here, the parent company had gained around a dozen competitors. Now there are some 50 companies doing the same thing in America. Relatively speaking, K-Tel in Britain has found itself with much the same amount of competition, but — because the success of the US company was there for all to see — it had to face

such competition earlier in its existence. However, Kives' philosophy is that well-becoming the head of a company which has not only seen a single good idea become the foundation of a fortune for itself, but has also watched the rewards accrue to those who followed it into the field: "If we weren't so successful at this we wouldn't have all the competitors". The US compilation market, including export sales, has trebled in the past five years.

Despite the flood of competition in the US — which has inevitably led to some albums for some companies being failures — K-Tel still controls about a third of the world market for compilation packages. Part of the reason for this is the imaginative approach by parent company, UK company, and all other affiliates, to the whole operation, and the willingness to take some risks and to make generous arrangements for securing the rights to desired tracks. More and more record companies are willing to lease successful singles by big artists and to do so sooner after release or chart entry, instead of six months off chart as used to be the case.

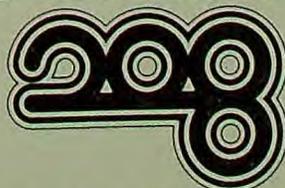
The solid success of the tv compilation as a concept and as a commercial reality, which has brought healthy returns to everyone — K-Tel itself, the record companies leasing out the masters, the artists and writers and publishers, and the retail trade — has contributed to this now wide enthusiasm for the product.

K-Tel foresaw, as did the few record companies who were willing to make the operation possible by going with the company, that its compilations would not reduce the sales of the original recordings. Far from it; they would in fact widen the market for those tracks, to embrace those people who were unable or unwilling to buy the originals, but were happy to get a meaty selection of different artists and good hit songs on one record. So it has proved to be.

Lessons on how and where to market the records, what to put on them and how best to obtain the material, have all been learned well, and K-Tel UK has applied the knowledge to its own and everyone else's benefit during these five lively years.

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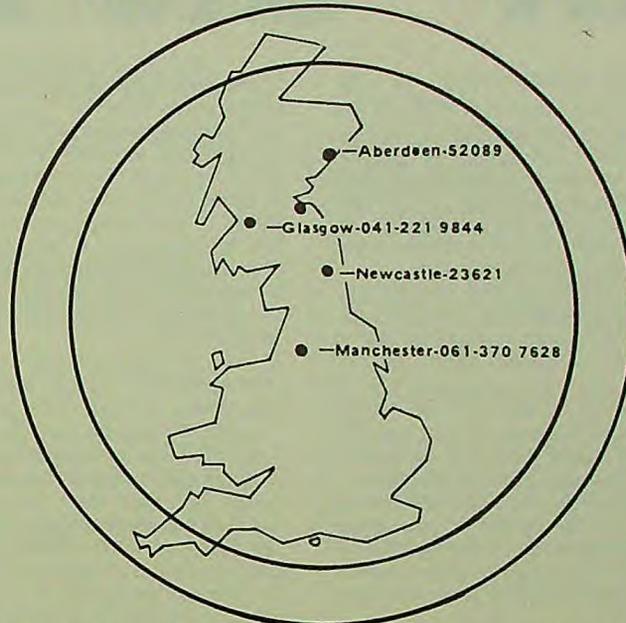
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## K-TEL 5TH ANNIVERSARY

## A&amp;R - the barometer

A&R — ARTISTS AND REPERTOIRE, the vital factors in any record company's existence. Where K-Tel is concerned these factors are as important as they are for any other company, but what is needed is not the ability to spot promising newcomers and break them — although in its early days the company often used lesser-known artists and songs, or one-hit wonders, to flesh out compilations because record companies were chary about handing over hit singles by big names.

Now the co-operation from the record companies is assured because the tv compilation has proved itself, but the a&r job means the careful watching of charts and all other barometers of public popularity for sufficiently early signs of a hit, so that albums can be planned far enough ahead to get all the vastly complicated contractual and licensing details squared away before release. And release must take the public while it is still in the mood for that selection of singles.

Even on the K-Tel LPs with the least specialised repertoire — those right in the middle of the broad spectrum of rock and pop successes — the question of which tracks go to make up an LP is given careful consideration, as is the order in which they run once they are selected.

K-Tel UK has — as do all the 14 affiliates of the parent company — complete autonomy in a&r selection in its own country. In Britain Don Reedman has the task of listening to albums put together in the US. The British company can utilize the title and/or the selection of tracks, or it can make its own selection of current hits and devise its own title.

Everywhere in the world the a&r work is similar (with more changes predictably occurring in non-English-speaking countries). From an original list of 30 or 40 possibles the job is to narrow the selection down, bearing in mind such factors as peak chart position, length of time in the chart, how long a single has been off the chart, the cost of licensing the song, and so on. The mere fact that a song has been a hit is not alone enough reason to include it on any compilation. It must be right for the overall pattern and sound of that particular selection.

The end product is always successful for K-Tel, because each of its albums is an album in the true sense of the word; with a feel and identity which, in that mysterious and hard-to-define way, is "right" and satisfying for the listener.

In the UK a&r is under Don Reedman. Talking through the sequence of activity which regularly results in a British K-Tel package, Reedman sets it out as "album conception" which means ideas from himself mainly ("because that is officially part of my job") and from others, about what the new album should be about; discussions of the idea with the marketing side of the company — vital in compilation a&r at a much earlier stage than in other record companies; decision on a title, also more vital to a compilation than a solo album; then the all important decision on suitable repertoire and Reedman's approaches to the record

companies to get the tracks he wants, and to sort out the negotiations involved.

"Certainly we are not required to break new bands — except in the rare cases where, if we are getting four or five good tracks from a company we may use one from a lesser known band we think are good to give them a break — and we have a very big choice of hit material for any proposed LP. But the choice must be just right. For example, the Heartbreakers album was all Sixties hit material, but the tracks had to be not any Sixties hit — just those with the right mood to go together and to match the title."

The considerable knack of putting the right selection of well-known titles together and pitching the advertising correctly is the basis for most K-Tel output — and 90 per cent of the releases in the UK are originated and put together here by the British team — but sometimes what is considered right is to compile the songs, but have them recorded by one group. This formula was decided upon, for example, in the case of the Christmas LP which used pop hits of a very particular kind — acceptable to those wanting a moral or religious theme but not religious songs — but had them all recorded by the Nigel Brook singers. They were not chart successes but had the right image from their tv appearances.

Reedman has in his time with K-Tel worked to develop good relationships with all those he has to deal with in record companies, and he is happy to say he has succeeded. "They are very good relationships, and very profitable to both sides. There is an exchange of ideas, as well as our leasing repertoire. Sometimes K-Tel, being outside the normal album business, can do things which record companies would like to do themselves but cannot — because they cannot combine their product with someone else's. We can then be an outlet for their ideas, and help their product. The music business here has completely accepted K-Tel and tv compilations — and now they are doing it as well, with the cream of their own artists and repertoire. In a way, that makes things difficult for us now because we have to keep coming up with concepts and advertising ideas which they will not use. We are not in competition with them, and are regarded by most record companies as partners, extending the business.

"My a&r job means continually coming up with the concepts, and crossing over also to the marketing side; I must from the beginning picture the product as a finished record, to be seen on tv."

What has been produced to suit the UK market speaks for itself.



An informal moment during a K-Tel general management meeting. Peter Walker, advertising manager; Tony Johnson, general manager.

## The vital part of the



Once the repertoire is set, the next job is the television campaign. Ian Howard is pictured here with the two key men he has worked with during his general managership of K-Tel — Ian Duncan, commercials producer (left) and a&r manager Don Reedman.

THE COMMERCIALS. These sell the records, and are a vital part of the whole operation. The K-Tel tv advertisements today are full of life, colour, interest and impact — they have matured with the company and with the discernment of the public, which today demands that the commercials should entertain as well as inform, and should not treat the viewers as simpletons.

Making that correct mix of factors is the job of Ian Duncan. He uses actors, animators, photographers, production and post-production companies, but the ideas and the final shape — and the all-important music content — are his responsibility.

K-Tel has always, from its early days in the US, made its own advertisements, never putting the task in the hands of an agency. "We work directly with production companies and sound companies, and with live talent in the studios. Before we start making the commercial we discuss the type of ad we need for that particular record at a creative meeting. It's not easy, and the decision depends on about ten different factors. If the product is American-instigated, we look at their commercial, and follow their ideas and techniques — if we think they will work here. But we always re-make the ad for British audiences; we may cannibalise some of the visuals, but we always do a completely new soundtrack."

Animation may be chosen if, for example, the material being used is old, and record companies'

## DEALER GUIDE TO AIRPLAY ACTION

### TOP ADD-ONS

- 1 ALL YOU GET FROM LOVE IS A LOVE SONG — Carpenters (A&M AMS 7294) RL, BR, F, PR, S,
- 2 YOU'RE MOVING OUT TODAY — Carole Bayer Sager (Elektra K 12257) BR, C, M, PS,
- 3 I JUST WANNA BE YOUR EVERYTHING — Andy Gibb (RSO 2090 237) R1, RL, O, PR,
- 4 SHOW YOU THE WAY TO GO — Jacksons (Epic EPC 5266) B, C, PR, T,
- 5 REMEMBER THE DAYS OF THE OLD SCHOOL YARD — Cat Stevens (Island WIP 6387) R1, CR, D,
- 6 FARTHER ALONG — Spirit (Mercury 6167 519) BR, D, V,

The above list of records is intended as a dealer guide to new releases which are receiving heavy radio support. Key to station abbreviations: RI: Radio 1; RL: Radio Luxembourg; B: Beacon Radio; BR: BRMB; CR: Capital Radio; RC: Radio City; C: Radio Clyde; D: Downtown Radio; F: Radio Forth; H: Radio Hallam; M: Metro Radio; O: Radio Orwell; P: Pennine Radio; PR: Piccadilly Radio; PS: Plymouth Sound; S: Swansea Sound; T: Radio Tees; TV: Thames Valley; RT: Radio Trent; V: Radio Victory.

## Radio 1

### RECORDS OF THE WEEK

Noel Edmonds: REMEMBER THE DAYS OF THE OLD SCHOOL YARD — Cat Stevens (Island WIP 6387)  
 Tony Blackburn: SAM — Olivia Newton John (EMI 2616)  
 Paul Burnett: LIGHTS OUT — Dr. Feelgood (United Artists UP 36255)  
 David Hamilton: I JUST WANNA BE YOUR EVERYTHING — Andy Gibb (RSO 2090 237)

## Luxembourg

### HOT SHOTS

Barry Alldis: OH LORI — Alessi (A&M AMS 7289)  
 Stuart Henry: O.K. — Rock Follies (Polydor 2001 714)  
 Tony Prince: GROWING UP — Alvin Stardust (Magnet MAG 88)  
 Peter Powell: SHOW YOU THE WAY TO GO — Jacksons (Epic EPC 5266)  
 Mark Wesley: SLOW TALKIN' BOY — Mud (RCA PB 5024)  
 Bob Stewart: DON'T LET GO — Manhattan Transfer (Atlantic K10930)

### POWER PLAY

ON AND ON — Stephen Bishop (ABC 4171)

## BRMB

### ADD ONS

YOU'RE MOVING OUT TODAY — Carole Bayer Sager (Elektra K 12257)  
 SIMPLE LIFE — O.C. Smith (Caribou CRB 5325)  
 LOVING YOU-LOSING YOU — Johnny Mathis (CBS 5146)  
 SWEET TALKIN' — Stonebridge and McGuinness (Chrysalis CHS 2148)  
 ALL YOU GET FROM LOVE IS A LOVE SONG — Carpenters (A&M AMS 7294)  
 LIVING IN THE WORLD TODAY — Christopher Rainbow (Polydor 2058 878)  
 FARTHER ALONG — Spirit (Mercury 6167 519)

## Capital Radio

### CLIMBERS

FANFARE FOR THE COMMON MAN — Emerson, Lake & Palmer (Atlantic K 10946)  
 REMEMBER THE DAYS OF THE OLD SCHOOL YARD — Cat Stevens (Island WIP 6387)  
 HALF WAY DOWN THE STAIRS — Muppets (Pye 7N 45698)  
 FIRST E.P. — Queen (EMI 2623)  
 ALL YOU GET FROM LOVE IS A LOVE SONG — Carpenters (A&M AMS 7294)  
 LOVE AT YOUR CONVENIENCE — Alice Cooper (Warner Bros. K 16935)

## Radio City

### HIT PICKS

Roger Blythe: LIVING IN THE WORLD TODAY — Christopher Rainbow (Polydor 2058 878)  
 Norman Thomas: MY LOVE AND I — Gilbert O'Sullivan (MAM 165)

Dave Lincoln: ALL YOU GET FROM LOVE IS A LOVE SONG — Carpenters (A&M AMS 7294)  
 Phil Easton: GIVE A LITTLE BIT — Supertramp (A&M AMS 7293)  
 Mark Joenz: COME WITH ME — Jesse Green (EMI 2615)  
 Chris Jones: BOUND TO EXPLODE — Bellamy Brothers (Warner Bros. K 16963)

### ADD ONS

YOU'LL NEVER WALK ALONE — Gerry & The Pacemakers (Pentagon 2)  
 I JUST WANNA BE YOUR EVERYTHING — Andy Gibb (RSO 2090 373)  
 FEEL LIKE CALLING HOME — Mr. Big (EMI 2610)  
 OOH CHILD — Valerie Carter (CBS 5108)  
 GIVE ME LOVE YOUR WAY — New Seekers (CBS 5235)

## Radio Clyde

### HIT PICKS

Dave Marshall: JULIE DO YA LOVE ME — Moone Brothers (Target TGT 129)  
 Steve Jones: O.K.? — Rock Follies (Polydor 2001 714)  
 Richard Park: THE CRUNCH — The Rah Band (Good Earth GD 7)  
 Tom Ferrie: INDIAN SUMMER — Poco (ABC 4178)  
 Brian Ford: YOU'RE MOVING OUT TODAY — Carole Bayer Sager (Elektra K 12257)  
 Bill Smith: SHEENA IS A PUNK ROCKA — Ramones (Sire RAM 001)

### CURRENT CHOICE

EVERYBODY BE DANCIN' — Starbuck (Private Stock PVT 104)

### ADD ONS

HEAVEN ON THE 7TH FLOOR — Paul Nicholas (RSO 2090 249)  
 HALFWAY DOWN THE STAIRS — The Muppets (Pye 45698)  
 YOUR SONG/ROCKET MAN — Elton John (DJM 18001)  
 MEMPHIS/YOU CAN MAKE ME DANCE — The Faces (RIVA 8)  
 JAILHOUSE ROCK — Elvis Presley (RCA 2695)  
 SLOW DANCIN' DON'T TURN ME ON — Addrissi Brothers (Buddah BDS 456)  
 BE GOOD TO YOUR SELF — Frankie Miller (Chrysalis CHS 2147)  
 WALK RIGHT IN — Dr. Hook (Capitol CL 15924)

## Downtown Radio

### HIT PICKS

John Paul: JUSTICE OF THE PEACE — Ian Hunters Overnight Angels (CBS 5229)  
 Michael Henderson: FARTHER ALONG — Spirit (Mercury 6167 519)  
 Brian McSharry: MY BROKEN SOUVENIRS — Pussycat (Sonet SON 2107)  
 Candy Devine: SHOW YOU THE WAY TO GO — Jacksons (Epic EPC 5266)  
 Cherry McIlwaine: REMEMBER THE DAYS OF THE OLD SCHOOL YARD — Cat Stevens (Island WIP 6387)

Eddie West: CALENDAR SONG — Trinidad Oil Company (Harvest HAR 5122)  
 Lawrence John: SAY GOODBYE TO HOLLYWOOD — Ronnie Spector (Epic EPC 5185)  
 Engineers: AT FIRST SIGHT — Lobo (Power Exchange PX 258)

## Radio Forth

### ADD ONS

Mike Scott: FEEL LIKE CALLING HOME — Mr. Big (EMI 2610)  
 Mike Gower: BOOM BOOM BOOMERANG — Schmetterlinge (Pye 7N 25743)  
 Tom Bell: HEAVEN ON THE 7TH FLOOR — Paul Nicholas (RSO 2090 249)  
 Chris John: SLOW DANCING — Lorna Wright (Rocket ROKN 525)  
 Steve Hamilton: RUNAWAY — Bonnie Rait (Warner Bros. K 16953)  
 Jay Crawford: ALL YOU GET FROM LOVE IS A LOVE SONG — Carpenters (A&M AMS 7294)  
 INDIAN SUMMER — Poco (ABC 4178)  
 RHAPSODY IN BLUE — Walter Murphy (Private Stock PVT 103)  
 YOU LOVE — Mac And Katie Kissoon (State STAT 1088 062)

## Metro Radio

### ADD ONS

BABY DON'T CHANGE YOUR MIND — Gladys Knight & The Pips (Buddah BDS 548)  
 THE BIRD AND THE CHILD — Marie Myriam (Polydor 2058 634)  
 OH LORI — Alessi (A&M AMS 7289)  
 FIND EM FOOL EM FORGET EM — Dobie Gray (Capricorn 2089 047)  
 YOU'RE MOVING OUT TODAY — Carole Bayer Sager (Elektra K 12257)

## Pennine Radio

### HIT PICKS

Roger Kirk: FEEL THE NEED — Detroit Emeralds (Warner Bros. K 10945)  
 Stewart Francis: FOUR FROM FOUR EYES/ROCKET MAN — Elton John (DJM DJR 18001)  
 Julius K. Scragg: IF YOU GONNA DO IT — Peoples Choice (Philadelphia PIR 5237)  
 John Drake: I JUST WANNA BE YOUR EVERYTHING — Andy Gibb (RSO 2090 237)  
 Paul Needle: PIGEONS — Genesis (Charisma GEN 001)

### PENNINE PICK

OH LORI — Alessi (A&M AMS 7289)

### ADD ONS

HALFWAY DOWN THE STAIRS — Muppets (Pye 7N 45698)  
 O.K.? — Rock Follies (Polydor 2001 714)

## Piccadilly Radio

### ADD ONS

LIVING IN THE WORLD TODAY — Christopher Rainbow (Polydor 2058 878)  
 SNEAKIN' SUSPICION — Dr. Feelgood (United Artists UP36 255)  
 BABY I LOVE YOUR WAY — Walter Jackson (United Artists UP36 250)  
 I JUST WANNA BE YOUR EVERYTHING — Andy Gibb (RSO 2090 237)  
 MATCH OF THE DAY — Genesis (Charisma GEN 001)  
 O.K.? — Rock Follies — (Polydor 2001 714)  
 SHOW YOU THE WAY TO GO — Jacksons (Epic EPC 5266)  
 ALL YOU GET FROM LOVE IS A LOVE SONG — Carpenters (A&M AMS 7294)  
 BLACK ROSE — Sad Case (RCA PB 5026)  
 GIVE A LITTLE BIT — Supertramp (A&M AMS 7293)  
 GOOD OLD FASHIONED LOVER BOY — Queen (EMI 2623)

# MUSIC WEEK TOP 50 SINGLES

WEEK ENDING MAY 28th 1977

## John Miles

with the 1977  
discosensation

Slow Down  
F 13709



"Still Available"  
as a 12" record"

## Status Quo

BD 103

Down The Dustpipe Mean Girl

In My Chair Gerdundula

1	1	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	R Stewart Riva	7	Epic EPC 5035
2	3	AIN'T GONNA BUMP NO MORE	Joe Tex		
3	6	A STAR IS BORN (EVERGREEN)	Barbra Streisand		CBS 4855
4	5	LUCILLE	Kenny Rogers		United Artists UP 36242
5	10	GOOD MORNING JUDGE	10cc		Mercury 6008 025
6	4	THE SHUFFLE	Van McCoy		H&L 6105 076
7	2	FREE	Deniece Williams		CBS 4978
8	11	MAH NA MAH NA	Piero Umiliani		EMI International INT 530
9	12	GOT TO GIVE IT UP	Manvin Gaye		Motown TMG 1069
10	9	HOTEL CALIFORNIA	Eagles		Asylum K 13079
11	8	SIR DUKE	Stevie Wonder		Motown TMG 1068
12	7	WHODUNIT	Tavares		Capitol CL 15914
13	48	O.K.	Rock Follies		Polydor 2001714
14	13	SOLSBURY HILL	Peter Gabriel		Charisma CB 301
15	NEW	WE CAN DO IT	Liverpool Football Team		State STAT 50
16	21	IT'S A GAME	Bay City Rollers		Arista 108
17	20	LIDO SHUFFLE	Boz Scaggs		CBS 5136
18	23	DISCO INFERNO	Trammps		Atlantic K 10914
19	24	GONNA CAPTURE YOUR HEART	Blue		Rocket ROKN 522
20	29	TOKYO JOE	Bryan Ferry		Polydor 2001 711
21	18	PEARL'S A SINGER	Elkie Brooks		A&M AMS 7275
22	35	SHEENA IS A PUNK	ROCKA Ramones		Sire RAM 001
23	19	TOO HOT TO HANDLE/SUP YOUR DISC TO THIS	Heatwave		GTO GT 91
24	NEW	HALFWAY DOWN THE STAIRS	Muppets		Pye 7N 45698
25	14	HAVE I THE RIGHT	Dead End Kids		CBS 4972
26	27	NAUGHTY NAUGHTY	NAUGHTY Joy Sarney		Alaska ALA 2005

## ONES TO WATCH

Four Seasons  
'Rhapsody'



K16932

George Benson  
'Nature Boy'



K16921

Liverpool Express  
'Dreamin''



K16883

Hot

'Angel In Your Arms'



BIG TREE  
K10927

# NILS LOFGREN'S

NEW SINGLE

"I CAME

In My Chair Gerdundula

4 Hits. 4 Tracks.  
12" Records. 45 R.P.M.



# JET AIRLINER

the new single from  
**STEVE MILLER**

is about to soar into the charts

introduced by  
Mercury

6078 811

- 27-34 RENDEZVOUS Tina Charles CBS 5174
- 28-42 TELEPHONE LINE Electric Light Orchestra Jet UP 36254
- 29-22 WHERE IS THE LOVE Delegation State STAT 40
- 30-38 UPTOWN FESTIVAL Shalamar RCA FB 0885
- 31-26 HELLO STRANGER Yvonne Elliman RSO 2090 236
- 32-25 SMOKE ON THE WATER Deep Purple Purple PUR 132
- 33-NEW BABY DON'T CHANGE YOUR MIND Gladys Knight & The Pips Buddah BDS 458
- 34-28 LET 'EM IN Billy Paul Philadelphia PIR 5143
- 35-15 LONELY BOY Andrew Gold Asylum K 13076
- 36-37 PEACHES GO STEADY The Stranglers United Artists UP 36248
- 37-45 CALENDAR SONG Trinidad Oil Company Harvest HAR 5122
- 38-40 LET YOUR BODY GO DOWN TOWN Martyn Ford Orchestra Mountain TOP 26
- 39-32 DON'T STOP Fleetwood Mac Warner Brothers K 16930
- 40-16 HOW MUCH LOVE Leo Sayer Chrysalis CHS 2140
- 41-NEW SPOT THE PIGEON Genesis Charisma GEN 001
- 42-43 FEEL LIKE CALLING HOME Mr. Big. EMI 2610
- 43-NEW JOIN THE PARTY Honky Creole CR 137
- 44-50 LOVE AT YOUR CONVENIENCE Alice Cooper Warner Bros. K 16935
- 45-NEW YOU'RE MOVING OUT TO-DAY Carole Bayer Sager Elektra K 12257
- 46-NEW L'OISEAU ET L'ENFANT Marie Myriam Polydor 2056 634
- 47-41 IN THE CITY The Jam Polydor 2058 866
- 48-47 THE WHOLE TOWNS LAUGHIN' AT ME, Teddy Pendergrass CBS 5116
- 49-36 YOU KEEP ME HANGING ON STOP IN THE NAME OF LOVE Roni Hill Creole CR 138
- 50-NEW DON'T LET GO Manhattan Transfer Atlantic K 10930

Chart compiled for Music Week and the BBC by British Market Research Bureau  
MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)  
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# "I CAME TO DANCE"



AMS 7288



## Lucille

c/w Till I Get It Right  
UP36242

No.1 BILLBOARD HOT  
COUNTRY SINGLES CHART,  
USA



5105

# THE ISLEY BROTHERS

NEW SINGLE

# 'THE PRIDE'

# NEEDLETIME

## Plymouth Sound

HIT PICKS

Brian Day: SAILIN' — Plaid Pops Orchestra (Power Exchange PX 257)  
 LITTLE GIRL — George Chandler (RCA PB 5020)  
 Peter Grieg: GIVE ME LOVE YOUR WAY — New Seekers (CBS 5235)  
 WALK RIGHT IN — Dr. Hook (Capitol CL 15924)  
 YOU'RE MOVING OUT TODAY — Carole Bayer Sayer (Elektra K 12257)

## Swansea Sound

HIT PICKS

Phil Fothergill: ALL YOU GET FROM LOVE IS LOVE — Carpenters (A&M AMS 7294)  
 Bob McCord: JET AIRLINER — Steve Miller Band (Mercury 6078 811)  
 Mike Hooper: HELLO TO ROMANCE — Hollies (Polydor 2058 880)  
 Dave Bowen: BOUND TO EXPLODE — Bellamy Brothers (Warner Bros. K 16963)  
 Colin Mason: HOW CAN I SAY GOODBYE — Jacquine Sullivan (Air CHS 2149)  
 Jon Hawkins: LOVING YOU-LOSING YOU — Johnny Mathis (CBS 5146)

LIMBO LOVE — Supercharge (Virgin VS 178)  
 MY LOVE AND I — Gilbert O'Sullivan (MAM 165)  
 STORM RIDER — Ricky King (CBS 4688)  
 FEEL THE NEED — Detroit Emeralds (Atlantic K 10945)  
 I BELIEVE IN MIRACLES — Engelbert Humperdinck (EMI 2622)  
 YOU'LL NEVER ROCK ALONE — Tata Vega (Motown TMG 1072)

## Thames Valley

ALBUMS

Tony Fox: HOLD ON — Dan Hill (20th Century BTC 526)  
 Mike Matthews: CAUGHT LIVE PLUS FIVE — Moody Blues (Decca MB 3/4)  
 Paul Hollingdale: BANDS OF GOLD — Various (MFP 50325/6)  
 Tony Holden: SONGS OF KRISTOFFERSON — Kris Kristofferson (Monument MNT 82002)  
 Steve Wright: DAVID DUNDAS — David Dundas (Chrysalis CHR 1141)  
 David Addis: ORIGINAL MASTERS — Steeleye Span (Chrysalis CJT 3)  
 Neil French Blake: NASHVILLE ALBUM — Chip Hawkes (RCA PL 25044)  
 Steve Wood: ISLANDS — The Band (Capitol E-ST 11602)  
 Fifi: GREATEST HITS — Mac and Katie Kissoon (State ETAT 11)

## Radio Trent

ADD ONS

LOVE HAS COME TO ME — Detroit Emeralds (Atlantic K 10945)  
 HELLO TO ROMANCE — Hollies (Polydor 2058 880)  
 BE GOOD TO YOURSELF — Frankie Miller (Chrysalis CHS 2147)  
 PROMISES PROMISES — Rags (Rak 255)  
 SHOW YOU THE WAY TO GO — Jacksons (Epic EPC 5266)  
 WHY MUST A GIRL LIKE ME — Claudia Barry (Mercury 6198 126)  
 ALL YOU GET FROM LOVE IS A LOVE SONG — Carpenters (A&M AMS 7294)  
 THE PRIDE — Isley Brothers (Epic EPC 5105)  
 THE WHOLE TOWNS LAUGHIN' AT ME — Teddy Pendergrass (Philadelphia PIR 5116)  
 GIVE A LITTLE BIT — Supertramp (A&M AMS 7293)  
 SHENNA IS A PUNK ROCKA — Ramones (Sire RAM 001)  
 IN THE CITY — The Jam (Polydor 2058 866)

## Radio Tees

HIT PICKS

Tony Gilham: LOVELY LADY — Shabby Tiger (RCA PB 5029)  
 David Hoare: TIGER — Promises (CBS 5239)  
 Dave Gregory: SHOW YOU THE WAY TO GO — Jacksons (Epic EPC 5266)  
 Alastair Pirrie: EVERYBODY BE DANCIN' — Starbuck (Private Stock PVT 104)  
 Ian Fisher: SOME FOLKS NEVER LEARN — Lou Rawls (Philadelphia PIR 5232)  
 Brian Anderson: BOUND TO EXPLODE — Bellamy Brothers (Warner Bros. K 16963)

NEVER GONNA LEAVE YOU — Al Sharp (GTO GT 92)  
 LET'S GO STEADY AGAIN — Mud (RCA PB 5024)

## Radio Victory

HIT PICKS

Glenn Richards: FARTHER ALONG — Spirit (Mercury 6167 519)  
 Chris Pollard: GIVE ME LOVE YOUR WAY — New Seekers (CBS 5235)  
 Nicky Jackson: KISS IN THE DARK — Hudson-Ford (CBS 5202)  
 Dave Christian: DANCIN' MAN — Q (Epic EPC 5137)  
 Andy Ferriss: INDIAN SUMMER — Poco (ABC 4178)  
 Chris Rider: YOU'LL NEVER ROCK ALONE — Tata Vega (Motown TMG 1072)  
 Anton Darby: ALL YOU GET FROM LOVE IS A LOVE SONG — Carpenters (A&M AMS 7294)  
 Howard Pearce: WERE ALL ALONE — Rita Coolidge (A&M AMS 7295)

COUNTY LINE — Pousette Dart Band (Capitol CL 15920)  
 WALK RIGHT IN — Dr. Hook (Capitol CL 15924)  
 THE PRIDE — The Isley Brothers (Epic EPC 5106)  
 FEEL LIKE CALLING HOME — Mr. Big (EMI 2610)  
 LUCILLE — Kenny Rogers (United Artists UP 36242)  
 BABY DON'T CHANGE YOUR MIND — Gladys Knight & The Pips (Buddah BDS 46 458)

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If you are a new subscriber, tick the appropriate box and fill in your name and address below. Remember: MUSIC WEEK is the UK's No.1 music trade weekly. Music Week reaches every segment of the industry... record companies, music publishers, record dealers, radio and TV producers, disc jockeys, tour promoters, etc. etc. It's packed with news and views and its TOP 50 charts are the most authoritative in the business — the backbone of the record trade. This is your scene, so MUSIC WEEK is your magazine.

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**Please tick nature of business**

- 1. Record and tape dealer
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- 3. Artists, managers
- 4. Audio Hi-Fi retail specialist
- 5. Music publishers, song writers
- 6. Broadcasting and TV
- 7. Publications and publicists
- 8. Libraries and official organisations
- 9. Halls, hotels, discos, studios
- 10. Miscellaneous

## CHANGE OF ADDRESS

If you are moving, please tick the appropriate box. Do remember to let us know at least 3 weeks in advance, indicating your new location below.

Please stick your old address label in the space provided

From (date) \_\_\_\_\_  
 our new address will be:

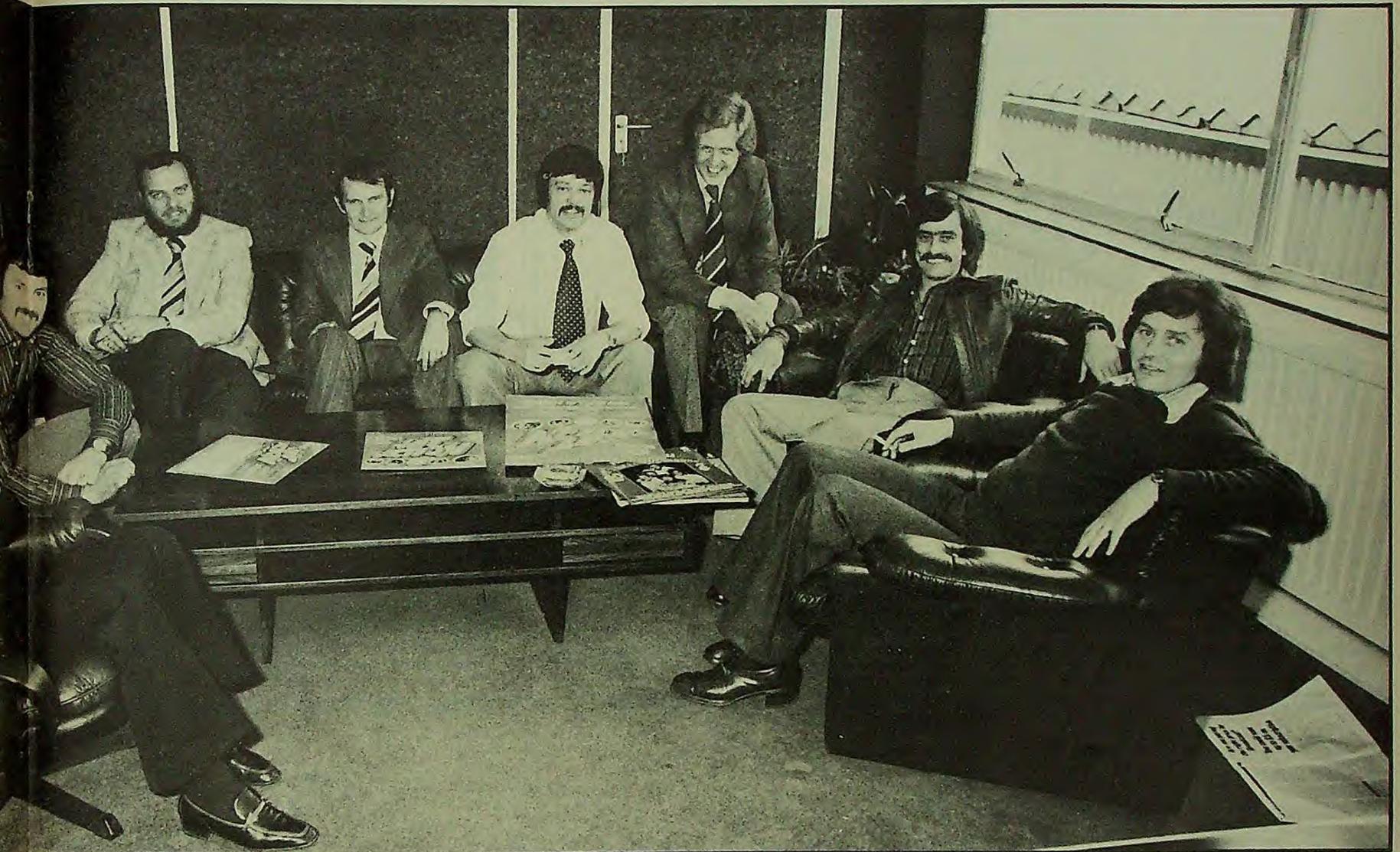
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 Company \_\_\_\_\_  
 Address \_\_\_\_\_

Signature \_\_\_\_\_

Attach your current address label here

## K-TEL 5TH ANNIVERSARY

## of compilation potential



ment meeting. Left to right are Don Reedman, a&r manager; Jon Chawner, marketing manager — records; Michael Wright, financial controller; Colin Ashby, national sales manager; general manager, and Ian Duncan, commercials producer.

## operation

photographs of artists are likely to be unsuitable, or in too bad a condition to re-photograph. Shots of the bands concerned in performance are used whenever possible. Where a series of still pictures is being used, Duncan chooses and/or obtains them, then works first with an optical house which does the photography, then with a post-production company which, under his personal supervision, edits and completes the commercial. Another successful idea used by K-Tel last year was for the Superstars LP, where the commercial was shot as a live disco situation. Duncan made the sound bed — that vital patchwork of what can be heard on the record — and approached Kid Jensen to take the part of the dj.

That commercial, like most others, was with the tv companies within a few days of completion, and out on air immediately after that. The commercials themselves take two, or sometimes three weeks to make, but K-Tel likes to keep to a quick turn-round.

Duncan came to K-Tel from a background in films, and feels that his work as a cameraman and an editor has been of great use in allowing him to be fully in command of every stage of making the commercials. He says, "I do them all with the K-Tel philosophy". This, he thinks, must account for what can be described as an identity shared by K-Tel's advertisements. "We do like to make things directly, and our success with the public may well have something to do with that."

## K-TEL'S TOP 50

- |                                      |                              |
|--------------------------------------|------------------------------|
| 1. 20 ALL TIME GREATS OF THE FIFTIES | 26. 44 SUPER GREATS          |
| 2. PERRY COMO — 40 GREATEST          | 27. 20 TOWN & COUNTRY GREATS |
| 3. 25 ROCK 'N' ROLL GREATS           | 28. JUKE BOX JIVE            |
| 4. 22 DYNAMIC HITS                   | 29. ELECTRIFYING HITS        |
| 5. MUSIC EXPLOSION                   | 30. DANCE TO THE MUSIC       |
| 6. POWER HITS                        | 31. COUNTRY COMFORT          |
| 7. 20 DYNAMIC HITS                   | 32. HIT MACHINE              |
| 8. DYNAMITE                          | 33. 44 SUPER STARS           |
| 9. GET DANCIN'                       | 34. GOOFY GREATS             |
| 10. FLASBACKS OF THE SIXTIES         | 35. SOUNDS SPECTACULAR       |
| 11. SUPER BAD                        | 36. MUSIC POWER              |
| 12. DISCO ROCKET                     | 37. BRITISH GOLD             |
| 13. SOULED OUT                       | 38. PUB SONGS                |
| 14. CLASSICS 100                     | 39. PETULA CLARK             |
| 15. FRANKIE VALLI & THE FOUR SEASONS | 40. 24 REGGAE GREATS         |
| 16. EVERLASTING MEMORIES             | 41. BING CROSBY              |
| 17. SOUL MOTION                      | 42. ARMCHAIR MELODIES        |
| 18. 24 GOLDEN GREATS                 | 43. SUMMER CRUISIN           |
| 19. SONGS OF JOY                     | 44. EUROVISION FAVOURITES    |
| 20. BELIEVE IN MUSIC                 | 45. SHANANA                  |
| 21. 20 EXPLOSIVE HITS                | 46. BRIGHT & BEAUTIFUL       |
| 22. HEARTBREAKERS                    | 47. PAT BOONE                |
| 23. MUSIC EXPRESS                    | 48. BLACK SOUL MUSIC         |
| 24. STORY OF POP                     | 49. BEST OF REGGAE           |
| 25. ITALIAN LOVE SONGS               | 50. HIT ACTION               |

Sales now in the UK are in excess of twelve million units.



**Congratulations  
from  
PRIVATE STOCK RECORDS  
and Friends**

32 OLD BURLINGTON STREET · LONDON W1X 1LB TELEPHONE (01) 439 7011  
40 WEST 57th STREET · NEW YORK · NY 10019

*To Ian and his  
Team at*

**K-TEL U.K.  
Park Royal**

*on your 5th Birthday  
You're a Geat Company  
to press for . . .  
press on!*

**CONGRATULATIONS  
AND  
BEST WISHES**

from all at

**ORLAKE LIMITED**  
Custom Pressers, Dagenham  
01-592 0242/3/4

**HAPPY  
5TH ANNIVERSARY  
TO ALL AT**

**K-TEL**

FROM

**PHONODISC  
MANUFACTURING**

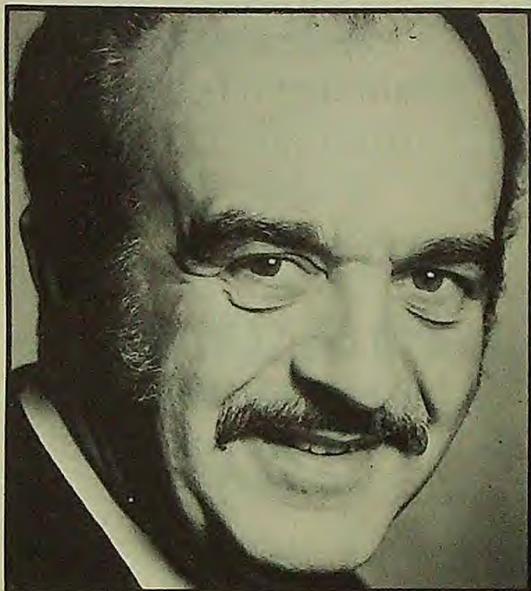


**MANUFACTURERS AND DISTRIBUTORS  
FOR PHONOGRAM AND POLYDOR**

## K-TEL 5TH ANNIVERSARY

# K-Tel 'changed the face of record marketing'

MAURICE OBERSTEIN, managing director of CBS UK, recalls the decision five years ago, when he was director of sales and marketing, to go with K-Tel. This despite the fact that K-Tel's efforts to establish its record operation here had been meeting with a fairly solid wall of indifference from the British music industry until then.



Ron White

"Our approach to K-Tel was to some extent conditioned by the fact that K-Tel had relationships with a number of our companies around the world, and particularly successful relationships with CBS in Canada and Australia. So we knew K-Tel, and our attitude in the UK company was also conditioned by the fact that for a long time before K-Tel came on the scene our special projects were at a premium on the marketing scene. We saw repertoire as a marketable commodity which could make money for the artists and the record company. We knew it could be successful, because we were doing it. The resistance K-Tel met stemmed from the fact that there is always an attitude that to change the status quo is dangerous. But we have always looked for new markets. It was a two-edged attitude, because our philosophy was also 'Let K-Tel see if tv is cost effective. They are spending their money and it could benefit us both,' and it proved to be successful. Goodness knows, we helped them but they have helped us. Our investment in being one of the first to go with them has been repaid to us many many times, as in our selling of Abba. It's been great." The other UK industry stalwart who was prepared to give K-Tel a start — and who had the foresight to back the newcomer's vision of a new market and a new style of marketing — was Ron White, now managing director of EMI Music. He was at the crucial time five years ago deputy m.d. of EMI Records.

"We felt that it was a new approach to selling in this country, which had not been tried here at all until then and I am always in favour of anything that looks new and different. We were, of course, taking a big chance; we could have upset a lot of people in the industry if it had gone wrong. But we saw it as an opportunity to expand the LP market, which at that time was, we felt,



Maurice Oberstein

growing too slowly. And it was a means of giving additional exposure to our product. Ian Howard and Philip Kives came to see me. They believed they could persuade CBS — and of course they did — and we also agreed to go along with them. EMI and CBS each gave them the masters for one side of their first compilation; and we also shared the pressing. All our faith in this up-to-date method of marketing was justified. It did expand the market, and it was indeed a completely new concept in selling records; it revolutionised things. Even on that first LP the pressings required exceeded all our thoughts. When I saw Philip Kives' figures of estimated pressings needed I thought they were a typical salesman's exaggeration. But the actual requirements far exceeded even his estimates, and from that point onward the total LP market was carried along on this wave of enthusiasm created by K-Tel — and by their tv advertisements, which were completely new to the public here. K-Tel can be said to have changed the face of record marketing."

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on your 5th Anniversary  
from*

*Garrod & Lofthouse International Ltd.*



K-Tel International (UK) Ltd.



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*Happy  
6th. Birthday!*

Everyone at Border Television congratulates K-Tel on their five years in the U.K. record market.

Border's association with K-Tel dates back to the successful Pilot Test of Brushomatic in 1971. Over the last six years Border's media and marketing expertise has helped K-Tel launch many other products, including several records.

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- Lady Willpower - Viva Music/DJM Ltd
- Wild Thing - Blackwood/DJM Ltd (Lost rights July 75 - released Mar 73)
- Young Girl - Viva Music/DJM Ltd - control till Dec 77 - released Dec 76
- Hey Rock and Roll - Bailey Music/DJM
- With a Girl Like You - DJM

**COOKAWAY**

- There Goes My First Love - Cookaway
- I'd Like To Teach The World To Sing - Shada Music Inc/Cookaway
- Hello Happiness - Les Reed Music/Cookaway
- Down On The Beach Tonight - MacCaulay Music/Cookaway

**THIS RECORD CO.**

- Rocket Man - DJM
- Crocodile Rock - DJM
- Bennie and the Jets - DJM
- I Need It - Vir-Jon/DJM
- Honky Cat - TRC Imperial
- Saturday Night's Alright - TRC Imperial
- Philadelphia Freedom - TRC Imperial
- PAGE ONE
- Wild Thing -
- A Girl Like You -
- Hitchin' A Ride -
- I Live For The Sun -



RECORDS AND TAPES



RECORDS AND TAPES



RECORDS AND TAPES

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## K-TEL 5TH ANNIVERSARY

## 'K-Tel brought record advertising to TV'

LOOKING AT it from the other side of the tv screen in some senses, Jim Shaw, director of sales and marketing at Thames Television, says "K-Tel really got record advertising going in the country."

The use of television for advertising records was previously unheard of here, and its success Shaw feels, is due to a combination of K-Tel's expertise in record packaging and Media Buying Services' expertise in buying time; "K-Tel introduced the concept, and Media Buying Services introduced K-Tel to the public, because buying time at good competitive prices is an essential ingredient in the process."

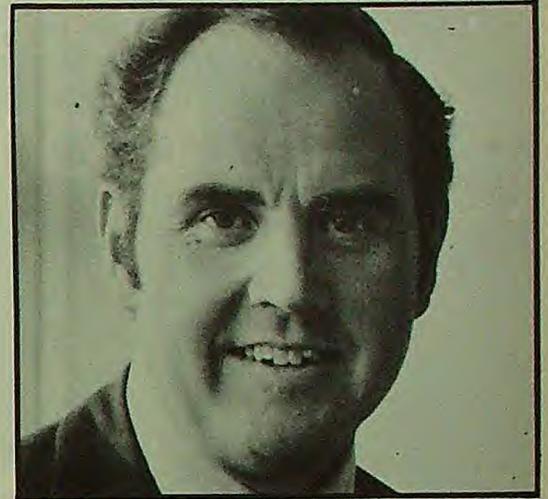
Not only did K-Tel's use of tv — with advertisements which, Shaw can now recall with wry amusement, were "terribly strident, with a list of stores read at the end by someone who could talk faster than anyone else on earth" — bring sales for its own product; Shaw sees it as having revolutionised the attitudes to selling held both by record companies and by many retailers, particularly big multiples.

"Those early advertisements were crude compared to the good, sophisticated and entertaining ads they do now, but they worked. And the effect they had on the

advertising coming to television can be seen in the fact that this quarter our record advertising has increased 300 per cent on this time last year. Until K-Tel came there was no record advertising, and this year we hope to be making £1 million gross from record company ads."

Looking back, Shaw recalls that "the reaction K-Tel's compilations received just showed that until then the originals had not been properly sold. The tracks were already hits — putting them together was a masterstroke. The originals had been undersold because no-one was using, or knew how to use, tv. They made other record companies more astute in their use of advertising, and now of course K-Tel has been followed not only by similar companies like Ronco, but by record companies using tv to advertise original albums by solo artists. It has been a process of evolution.

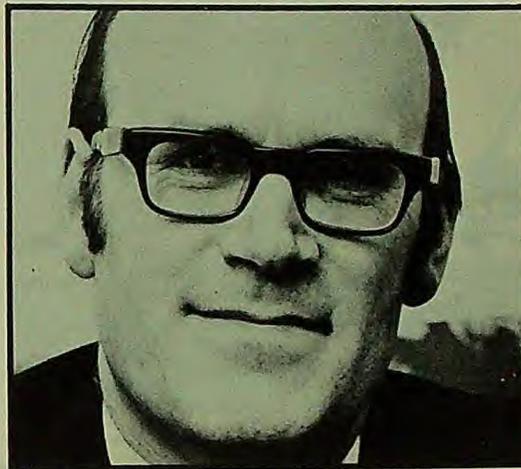
"Another thing that had to go along with this was the recognition by buyers in stores of the new way records were being sold. In-store display and promotion had to catch up with what K-Tel was bringing about, and dealers had to think about much bigger initial orders when an album was getting tv promotion."



Jim Shaw

## 'I like collecting money from them'

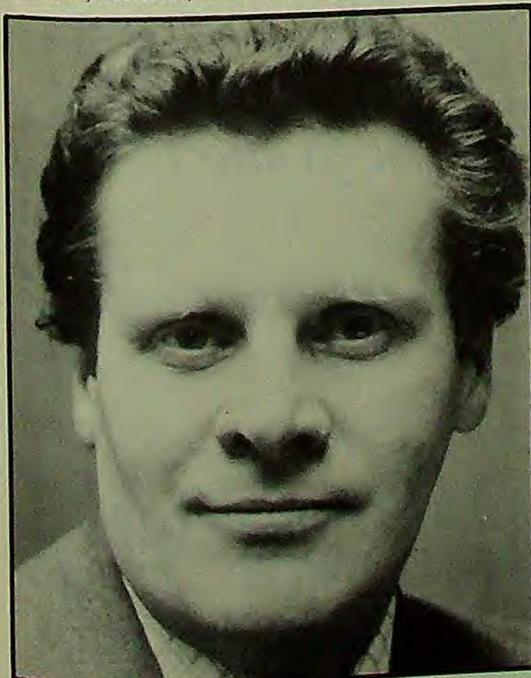
"IT'S A GREAT company — and I like collecting money from them!" was the honest and enthusiastic reaction from Bob Montgomery, managing director of the Mechanical Copyright Protection Society. As someone with a background in publishing and now holding the responsibility for collecting mechanical royalties for publishers, he regards K-Tel in the same light as other major record companies, but adds that "as pioneers of the tv compilation album in Britain they have certainly done a lot of good," and the volume of royalty payments which the MCPS collects from them shows just how much good — for publishers and writers.



Bob Montgomery

## 'Tailor-made for the multiples'

BOB EGERTON, record buyer for F.W. Woolworth, sees K-Tel's output of tv compilations as virtually tailor-made for multiples. "We have an enormous customer flow, and have always merchandised on the impulse buy," and clearly a compilation — in any kind of record store — is more likely to be an impulse buy than is a solo or band album. "When K-Tel commenced in this country," Egerton added, "they brought to it a form of music marketing which can only have had beneficial effects for the music industry. The repertoire they have promoted on tv has always been, as far as Woolworth's is concerned, to the benefit of the customer, ourselves, and K-Tel itself."



Bob Egerton

JIMMY HENNEY of Chappells has had long experience of working with K-Tel, during which his enthusiasm has grown. "From a publisher's point of view they are doing a tremendous job. Chappell's is one of the biggest and best publishers of standard material in the world, and over the past five years K-Tel has brought to light a lot of standard material and nostalgia songs — and I know more such albums are on the way. They are bringing to light songs which have not been heard enough, and it's nice to know that these are probably reaching a younger audience.

## 'Widening the writers market'

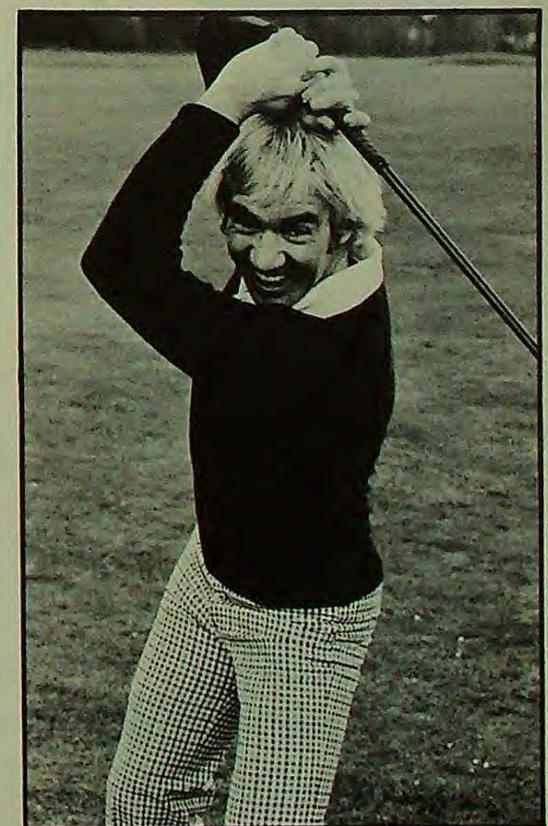
"A publisher's chief job is to offer writers mileage on copyright, and these albums widen the market for writers. It's also nice to know that you can talk to Don Reedman and others at K-Tel, and make suggestions, and — if they are good ones — they will be followed up. It is a pleasure to work with a company like that."



Jimmy Henney

## 'They brought the show back into the business'

BILL MARTIN, Scotsman and producer extraordinary, was also one who saw what K-Tel had to offer early, and who became and remains a friend to the company. "The nicest thing about K-Tel was the people it brought in — Ian Howard, Don Reedman, Gary Kives, all of them. They brought fun back into the business, and at the same time made money for people. I think they have the best album packages for the punter. For many record buyers, and for the business, they were a necessity. And they have been great earners for the whole writer producer/artist/publisher combination. Their LPs and the way they promote them are fun; they brought the show back into the business."



Bill Martin

Congratulations **K-Tel**  
from one star sign  
to another



Arista Records, 9 Upper Brook Street, London W.1.

1972 : 1977

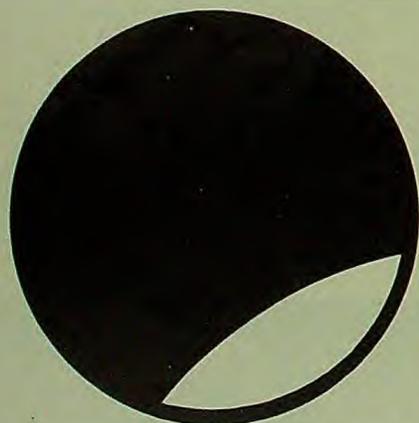
*Graham Burbeck*  
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*Congratulations*



*on 5 successful  
years in the  
record industry*

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LONDON W1R 3FW  
TELEPHONE 01-437 3208/9

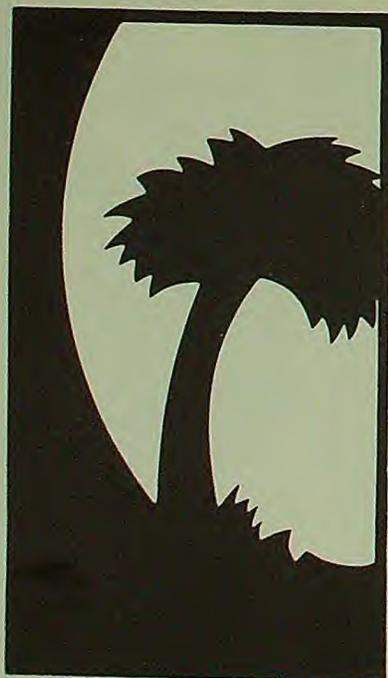


## Island Records Manufacturing

*Congratulate K-TEL on their 5th Birthday  
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opportunity to prove that we are the most  
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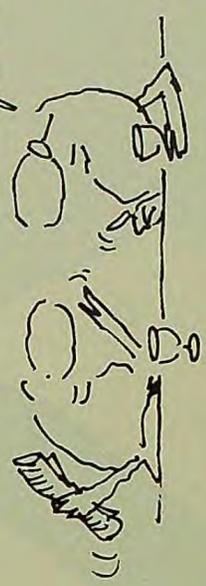
*HAPPY BIRTHDAY K-TEL from all at  
West Drayton*

**FOR CUSTOM PRESSING PHONE WEST DRAYTON  
48531 — EDDIE CHILVER OR NICK FLOWER**



Dancing in the streets... parties... Everyone knows it's been a tough job and that they've carried it through with amazing success!

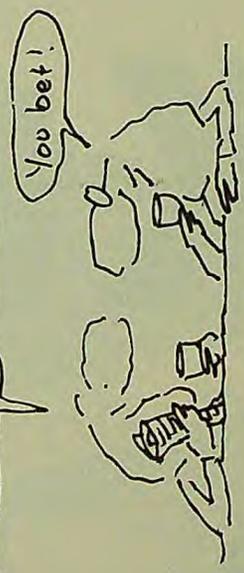
Absolutely true!



I'm talking about K-Tel, dummy!



Well, '77 sure is a year for celebrating in Britain!



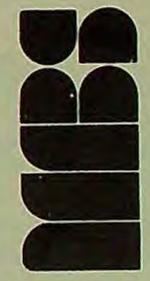
You bet!

What's more, everybody loves em because of it. There's no denying it's been five years successful reign!



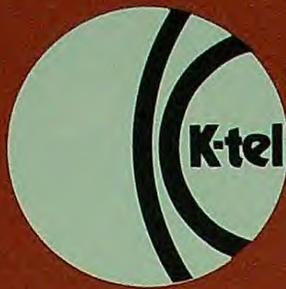
Five years? Hang on... I thought it was twenty-five...

MBS would like to congratulate K-Tel on 5 years brilliant operation in the U.K.



Media Buying Services (UK) Limited  
84 Grosvenor Street, London W.1. Tel: 493 1616

**1972**



**1977**

**SWEDEN**

**BRAZIL**

**FRANCE**

**CANADA**

**HOLLAND**

**NEW ZEALAND**

**UNITED STATES**

**UNITED KINGDOM**

**WEST GERMANY**

**SWITZERLAND**

**AUSTRALIA**

**DENMARK**

**AUSTRIA**

**IRELAND**

**JAPAN**

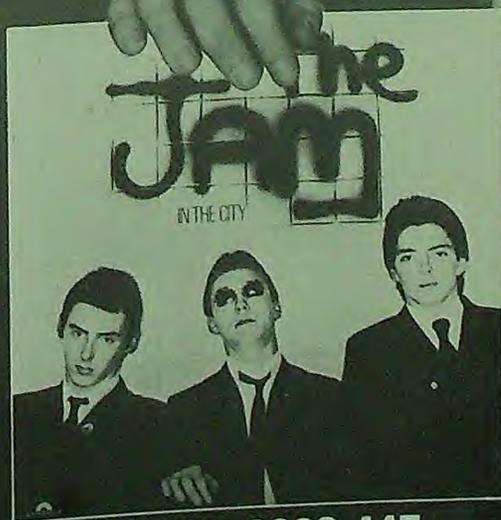
**K-tel**

# The JAM

IN THE CITY



INTO THE ALBUM CHARTS AT NO. 43



**ALBUM 2383 447**  
**CASSETTE 3170 447**  
**SINGLE 2058 866**

### THE JAM ON TOUR

#### JUNE

- 7th Birmingham, Barbarellas
- 8th Twickenham, Winning Post
- 9th Eastbourne, Winter Gardens
- 10th Cambridge, Corn Exchange
- 11th Bristol, Polytechnic
- 12th Chelsea, F.C.
- 13th Reading, Top Rank
- 14th Portsmouth, Locarno
- 15th Bournemouth, Village Bowl
- 16th Leeds, Town Hall
- 17th Sunderland, Seaburn Hall
- 18th Tower Hamlets, London-U.C.L.U.
- 19th Manchester, Electric Circus
- 20th Doncaster, Outlook
- 21st Cardiff, Top Rank
- 22nd Wolverhampton, Lafayette
- 23rd Huddersfield, Polytechnic
- 24th Swindon, Brunel Rooms

- 25th Malvern, Winter Gardens
- 26th Croydon, Greyhound
- 27th Battersea, Town Hall
- 28th Lincoln, Drill Hall
- 30th Birmingham, Rebeccas

#### JULY

- 1st Newcastle, Mayfair
- 2nd Middleton, Town Hall
- 4th London, (to be confirmed)
- 5th Brighton, Top Rank
- 6th Plymouth, Top Rank
- 7th Birkenhead, Mr. Digbys
- 8th Middlesbrough, Town Hall
- 9th Harrogate, Lounge Hall
- 10th Sheffield, Top Rank
- 14th Falkirk, Maniqui
- 15th Edinburgh, Clouds
- 16th Liverpool, Erics

Order from Polydor's own distribution company: Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex, RM6 4QR. Telephone: 01-590 7766





**Composer/Arranger/Producer GABRIEL-OLU-GEORGE**

# SIDNEY GOLD AND SONS

# From groceries to gramophone

THE SUCCESS story of S. Gold and Sons Ltd sounds more like a novel plot that a slice of real commercial life. It all started when Sidney Gold, now the managing director of the company, decided he would like to go into business for himself after working for 30 years in the same grocery shop — and enduring the same old British weather, because the shop was an open-fronted one.

He found that setting up on his own was not that easy. Capital was the chief necessity, and this he did not have. Nor did he have the

securities to put up against that loan he needed. Months of searching for a sympathetic ear in the money world, ended when he was fortunate enough to meet a bank manager who decided that he liked him, and was prepared to take a chance. He arranged a £1,000 loan without security.

This gave Sidney Gold the chance of buying his own first business — a grocery shop in Ilford. This was 1955, when his two sons Barrie and Tony were aged 15 and eight years. Barrie, who was at Grammar school at the time studying for his GCE

examinations was able to help out by using his mathematical training after school hours, checking invoices and doing the accounts for the shop. He enjoyed his involvement with the trade so much that when he left school he abandoned his original ideas of going on to train as an accountant, and instead joined his father in the business.

Five years later, when about to marry, he realised that the grocery shop was not a big enough concern to support himself and his wife. He decided to branch out, and at the same time to go for "something completely different".

A second shop was opened in Barkingside, the neighbouring district to Ilford, but it was not a grocery store, it was a confectioner and tobacconist shop. By this time Sidney Gold's second son, Tony, had left school, and he took his brother's place in the first shop.

The tobacconist business prospered, but not enough to satisfy Barrie. He needed to be able to buy in greater bulk, and so opened up another similar shop — in Leytonstone, on the eastern edge of London — selling the first one, the grocer's business to provide capital for this bigger venture.

The situation by now was that each brother was managing one shop, with their parents lending a hand in whichever premises needed it at any time. One again, expansion in the Gold family led to expansion of the business; Barrie's first son was born, and Barrie decided to diversify in order to make a better living. Looking around the Barkingside area where the first tobacconist business still thrived, he noticed that there were three schools. With all those youngsters and teenagers around, records seemed like a promising line of country.

Wholesalers were then much in evidence, and Selecta was approached. Their advice was sought, but proved rather discouraging. They said: "don't bother, it's a waste of time". The Golds went ahead undaunted. Their first order was for £126 worth of



Sidney Gold behind the counter of his shop.

stock — and the first week's takings amounted to the princely sum of £12. Things could only improve. They did, slowly and steadily. The next step was to introduce record stock into the Leytonstone shop. The improvement in the record business was for a time so slow that to bulk the takings the Gold brothers took a stall in London's famous (or perhaps a little notorious!) Petticoat Lane market. They spent every Sunday there for four years. It turned out to have been a good move; it helped the sale of records enormously and their knowledge of the business improved by leaps and bounds.

Meanwhile another line of business was taking shape of its own accord. Many of Barrie's friends were coming to him saying they were interested in selling records, but could not face the expense of buying large initial quantities from the individual record companies. Barrie was pleased to supply them in reasonable amounts, and inevitably realised that these large-scale customers were probably only a few of those who would come to him if

they knew what he could offer. This was the birth of the Gold wholesale business, one of the first of its kind, in 1974.

Once started it grew over the next couple of years to such an extent that the shop at Barkingside was no longer big enough to house it. It was decided to transfer this side of the business to the empty flat above the Leytonstone shop. This move was made earlier this year and the results have been beneficial all round. Working conditions are easier, more telephone lines are installed, there is more stock because there is more space for it, and most important the whole thing has become a more efficient unit. So much so that the company has now been able to start business in the one field it had not yet entered — export. After just two months in this new area the Golds are finding reaction most favourable and promising.

Staff has increased; as well as Alan Mason and Bob French who have both been with the firm for two-and-a-half years, Ken King has just joined to manage the Barkingside shop, and Paul

*Congratulations  
to*

**S. GOLD &  
SONS Ltd.**

on the expansion  
of their business and  
every best wish  
for continued success  
in the future



**S. Gold & Sons**

**Best wishes  
in your  
new move**

from all at  
**wea**

**Congratulations**

to

**S. Gold &  
Sons Ltd.**

on the opening of  
their new premises



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**&**

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*Our new Cash & Carry and  
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Ireland, Holland, Belgium,  
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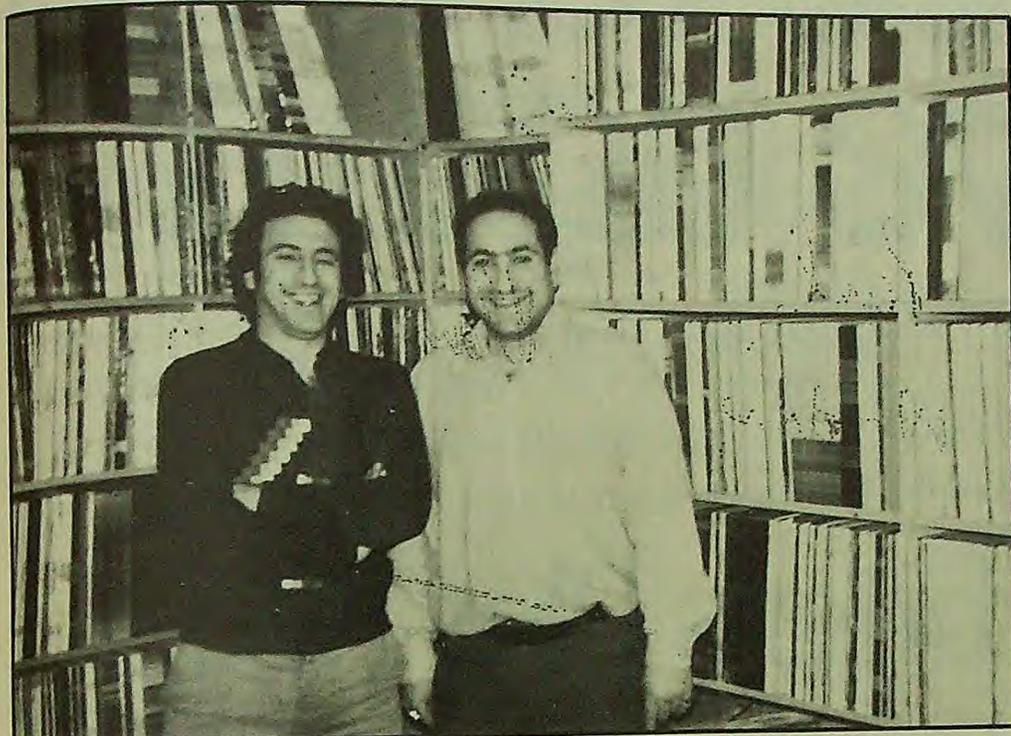
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weekends

# SIDNEY GOLD AND SONS

# phone records

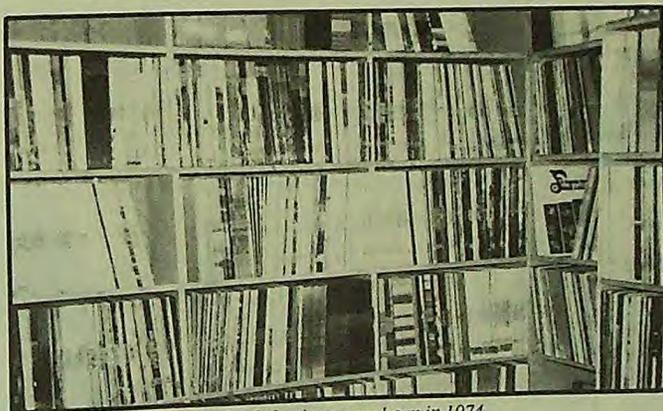


Barrie (left) and Tony Gold: when business was slow in the early days the brothers took a stall in Petticoat Lane.

Wooding has come in as assistant manager of the Leytonstone shop.

The family interest in the business continues to be as strong as ever — with Barrie's two eldest sons Jonathan and Michael already showing an interest and helping out on Saturdays. Their grandparents, the company's senior directors, Sidney Gold and his wife Sarah, also still do the occasional stint in the shops. Somehow they cannot seem to get around to retiring completely!

The Gold business is not only holding its own in the face of competition, but is increasing in size and depth. Already, after three months in their latest venture they are thinking of moving — to bigger premises again!



The stock room: the wholesale business was born in 1974.



As well as the wholesale business there are two shops — and Gold is thinking of expanding even more.



Cassettes provide additional business for the Golds.

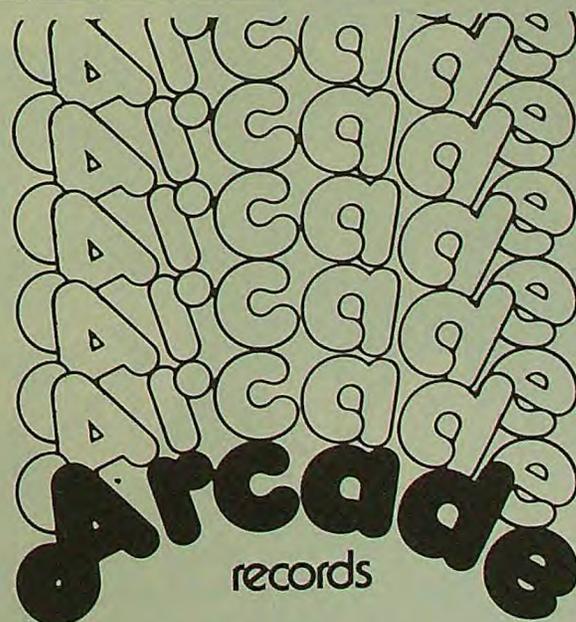
Congratulations

to

## S. GOLD & SONS Ltd.

on the opening of their new premises and we wish them every success for the future

DIM RECORDS (LIMITED) JAMES HOUSE 71-73 NEW OXFORD STREET LONDON WC1A 1DF  
TEL: 01-638 4844 CARLES DE JARVIS LONDON SW11 7EX TEL: 01-232 6144 HAMILTON LONDON  
CORPORATED IN GREAT BRITAIN



Wish S. Gold & Sons Ltd;  
Every Success  
In Their New Premises

# "It's nice to be, in love again"

EMI 2606

Britain's top vote at this year's Eurovision Song Contest went to Ireland's entry "It's Nice To Be In Love Again" by The Swarbriggs Plus Two.

This lovely song by Ireland's top group is already at the top of the Irish charts, and is destined for the same success in Britain.

## The Swarbriggs Plus Two



Extensive radio and press advertising,  
plus T shirts, badges and  
other promotional material.

# STUDIOSCENE

covering the professional recording studio world

## Bacon's studio prophecy

by TERRI ANDERSON

READING AN ESSAY written in 1624 by Francis Bacon, Brian Hodgson and John Lewis, of Electrophon studio in London's West End, realised that what was being prophetically described was an electronic recording studio like their own.

In his essay New Atlantis Bacon envisions "sound houses" were produced and demonstrated all varieties of sound, from reproductions of voices and animal sounds, to harmonies, quarter sounds and slides "which do you not have" (and in fact the sounds produced on today's equipment would have been totally alien to the seventeenth century ear). Also there are "bells and ringings" not to mention "diverse tremblings and warblings"; and "artificial echoes" whereby the sound can be returned to the listener either stronger, or harsher or lower than the original; finally, the description of sounds "in tracks and pipes" which made the Electrophon men feel that Bacon was certainly writing about their own arrangement of equipment.

Fascinated by the visions the writing conjured, they decided to use it as the basis for their third album as Wavemaker — the name they have given to the composing and record making side of their work together. The new album, recently released on Polydor. Hodgson describes as having more in common musically with their second—Where Are We, Captain? — than with the first — In a Convent Garden. It has an intricate melodic theme, and Hodgson and Lewis have used the digital recording techniques made possible by equipment they have added to the already impressive barrage of sound making and recording devices. The facility for coding all information on tape digitally while retaining the sound and performance, and for thereafter altering sound to improve performance, has widened the scope of Wavemaker, and of Electrophon.

**Buzzes**  
**Page 30**

## Olms: 25 years at Polydor

POLYDOR STUDIO manager Carlos Olms recently celebrated his 25th anniversary with Polydor, which includes his years with the parent company Deutsche Grammophon and two years in Venezuela.

Olms, who is both designer and inventor as well as audio engineer, has had numerous achievements in his years in London. His computer-automated mixdown system is now patented in five countries; and other inventions include a real time audio analyser, and an analogue delay line. Also his Supersound Projection system has won him two awards — for Sugar Baby Love by the Rubettes and for All Night by Christopher Rainbow.

To mark Olms anniversary Polydor London threw a party for him, and presented him with cheques and gifts from the companies in London and Hanover.

## Mayfair: refit and 24-track

MAYFAIR STUDIOS in London's West End have now officially reopened after an upgrading of facilities to 24-track, and redecoration. Co-inciding with this event is the success of a single, made by the studio's in-house production company — to which no-one has as yet had time to give a name. The single, It's A Real Shame, has been issued by MCA and is already earning itself some coveted airplay.

The group includes both Mayfair chief engineer Trevor Vallis and producer Tony Richard, who are the production company. They have in that capacity also been working with Sandy Davis.

The Mayfair re-fit followed the appointment of Kate Hudson — formerly working for a long association with the studio as a customer — as studio manager, supported and advised by her husband John. His association with Mayfair also goes back some way:

he started there as an engineer in 1969, but later decided to freelance — working a great deal with Martin and Coulter and their acts.

Mayfair suffered various problems towards the end of last year, and John and Kate Hudson were asked to take over the management. It was very soon necessary to decide what was going to happen to the studio. It could either remain 16-track or be upgraded to 24-track to meet today's mastering needs. The hudsons decided that the latter was necessary. Hudson, with Dave Maynerd, designed, and then with maintenance engineer Mark Amit built, the new 28-in, eight-out console; the studio already had its own-designed and built 24-track monitoring. The new facilities have already been used by Gary Glitter, and Peter Skellern, who was dubbing and mixing his new LP there with Vallis.

**FOLK** **HARD ROCK**  
**SOUL** **Melody**

**Londons Number 1 Recording Studio**  
**Lansdowne Studios, contact Adrian Kerridge on 727-0041**  
**Lansdowne House, Lansdowne Road, London W11 3LP.**

# STUDIOSCENE

## Berg opens studio and launches Jubilee tape

IVAN BERG Associates (Audio Publishing) opened their new studio in Hampstead with a celebration which also marked their release of Elizabeth, 25 Years A Queen — a special Silver Jubilee tape programme with recordings of royal events and speeches. The studio is designed as a general purpose set-up but with a bias to voice recording; designers were Peter Sarony and Associates in consultation with Keith Rose. It has 450 square feet of studio space and full air conditioning. The control room, of floating construction, is equipped throughout with Tascam/Teac machines and mixers plus Allen and Heath ADT and Lockwood Academy II monitors in the control room with KEF 104 speakers for studio playback. There is also an acoustically treated transfer room. Although about half the capacity is used by Ivan Berg for the company's own programme material, the rest of the time is available for hire, and the number to call is 624 7785.

SWEDEN HAS gained its first computerized mixdown facility with the re-opening of Marcus Osterdahl's studio, Marcus Music AB. The manager, musician, arranger, bandleader and producer was also first with 24-track in the country, and his ex-cinema studio has been attracting artists from all over Scandinavia. For his refit he chose a Harrison 4032, 40-in, 32-out console, with an Allison programmer for automated mixdown. The studio, one of the very few independents in Sweden, also had a cassette copying department.

TONY VISCONTI, who produced the new Caravan album, paid tribute when it was released to Utopia Studios' efficiency. The LP Better By Far was recorded there in only two and one half days.

IN A SCENE which might have looked like a spectacularly impudent burglary, Barry Ainsworth — chief engineer of the Vineyard studio in South London — was dismantling parts of the 16-track desk, with a Neve man as accomplice, while the new band Clayson and the Argonauts were actually using it for recording. This was not however an audio electronic Topkapi but a move towards upgrading the studio to 24-track, and the Neve man was checking out the conversion problems. When apologies were offered to the band for the inconvenience, leader and vocalist Alan Clayson rather airily replied that they only really needed one track to put down their material — and that was the vocal track. The reaction of his band was not noted. Other users of this fairly new studio have been Stephanie de Sykes, AC/DC, Pussycat, Salena Jones, the Settlers and the re-formed Foundations.

A DESPATCH from the Jackson recording company about the forthcoming APRS exhibition — where Malcolm Jackson threatens to occupy stand 16 — states that the exhibits will include "the world's first automated Record Producer". This prototype machine, despite "exacting laboratory tests where the Rec Pro Bug has been seated behind many types of console" will, for safety's sake, be lashed to a 24-track

### STUDIO BUZZES

equipment and engineers, and 20 Bose 800 speakers. Spaceward is also offering — free of charges other than tape cost — a 15 ips Dolby A recording facility for the folk artists on the bill. Depending on response at Cambridge the studio may offer similar facilities at other festivals through the summer, including Bromsgrove, Bracknell, Durham, and Newark. Spaceward guarantees that the tapes are of broadcast quality, and in fact last year Belgian radio used several of them for programme on the Cambridge festival.

BURNING INDIFFERENCE to quadrasonic recording, which has been reported by most studio managers whose outfits offer the facility, continues unabated in this country. While quadrasonic hard and software is reasonably readily available in Britain, it is not exactly sought after, and the catalogue of records — in whichever of the available systems one favours — is still comparatively small.

In America, however, the idea seemed to have taken root more successfully, and some two million sets of equipment are estimated to be installed in homes there. But following on the news that CBS, one of the most impressive advocates of the system and producers of records in their own SQ system, had cut back on production of quadrasonic releases has come an announcement that it is to run a nationwide marketing campaign for the quad catalogue. This will be the first major promotion for SQ-ed product for over 18 months, and among the artists featured in the pre-packs of titles which CBS is trying to place with record retailers are Pink Floyd, Simon and Garfunkel, Neil Diamond, the Manhattan, and other big sellers. For all this renewed effort CBS is stressing that it is not a reaction to increased demand, but to a need they feel people have to be informed of where they can get the records if they want them. It is interesting to speculate on when, if ever, any record company is going to consider that pushing quad in Britain will be worthwhile.

RECENT HAPPENINGS at Sarm Studios included Gary Lyons leaving the Sarm group of companies to concentrate on freelance engineering and production; and John Sinclair taking over as managing director of Sarm Studios as well as Sarm Productions. The latter company has scored an American Top 30 entry with the debut album from the Atlantic band Foreigner. Freddie Mercury, whose band is not celebrating its silver jubilee this year, has been in the studio co-producing Peter Straker's new album with Roy T. Baker. Gary Lyons engineered those sessions and did the same for Tyrone Ashley and producer Ian Levine. He also recently finished mixing the new Crawler LP for CBS. More New Wave activity — David Hall engineered for Clash, with producer Lem Lubin. Producer Mike Stone, who like Lyons was a full time Sarm engineer before branching out on his own, was in mixing for the Norwegian band Popal Ace, and for Roger Taylor on his first single Queenie. Sarm wishes to emphasise that the artist played and sang everything himself!



LAUNCHED WITH an impressive bow wave the Pebble Beach record label celebrated its marketing and distribution deal with Transatlantic Records at a Berkeley Square reception. The party appears to have spilled out onto the pavement, and the group of revellers pictured here are (left to right) John Whitehead, Transatlantic a&r manager; Martin Lewis, Transatlantic marketing manager; Andy Caven, Lucy Vernon — two Pebble Beach artists; Andy Cowan-Martin, Pebble Beach m.d. Sue Wilkinson and Chas Jankel of Pure Gold (also signed to the label) flanking Adam Sieff, Pebble Beach chairman; and Bill Henderson, Transatlantic press officer.

## First label product from Pebble Beach

PEBBLE BEACH Sound Recorders studio of Worthing in Sussex, which has over the past 18 months or so built up a strong clientele and a good reputation in its own sphere, has now taken the logical step of expanding into the record business.

The Pebble Beach label, which is backed by a full-scale record company set-up, was signed by Pebble Beach founder Adam Sieff and Andy Cowan-Martin to Transatlantic Records for marketing and distribution. Pebble Beach House productions — such as Sonny Worthing's European hit La Bele France last year — have been gratifyingly successful abroad, although less notably so here. Their promise was sufficiently strong however for the new company to be set up.

Although the first three singles to be released on the new label are all pop, the label is intended to cover all kinds of music, and any acts signed will retain their individuality as much as possible. The company is

looking to offer artists long-term development, and the availability of the studio and its living accommodation are likely to mean a closer association between artists and record company than is usual. Proving its broad-based musical outlook, Pebble Beach has announced that forthcoming releases will include Flying Easy, an album by jazz/funk guitarist Mitch Dalton; an LP and a single from New Wave band The Depressions; and a country album from Jack Hudson.

The three singles already released are Can You Dig It, by boy/girl vocal duo Pure Gold — Chas Jankel, formerly of Byzantium and Sue Wilkinson, once a founder member of the all-girl group Hollywood; Dance Lady Dance, by Andy Caven, who has a folk music background; and 'L'amour Est Mort, by Lucy Vernon, who was talent spotted when she appeared on Granada's Get It Together Show, by Muriel Young.



POLYDOR STUDIO manager Carlos Olms is pictured here (right) receiving his own silver jubilee card from Polydor deputy managing director Tom Parkinson.

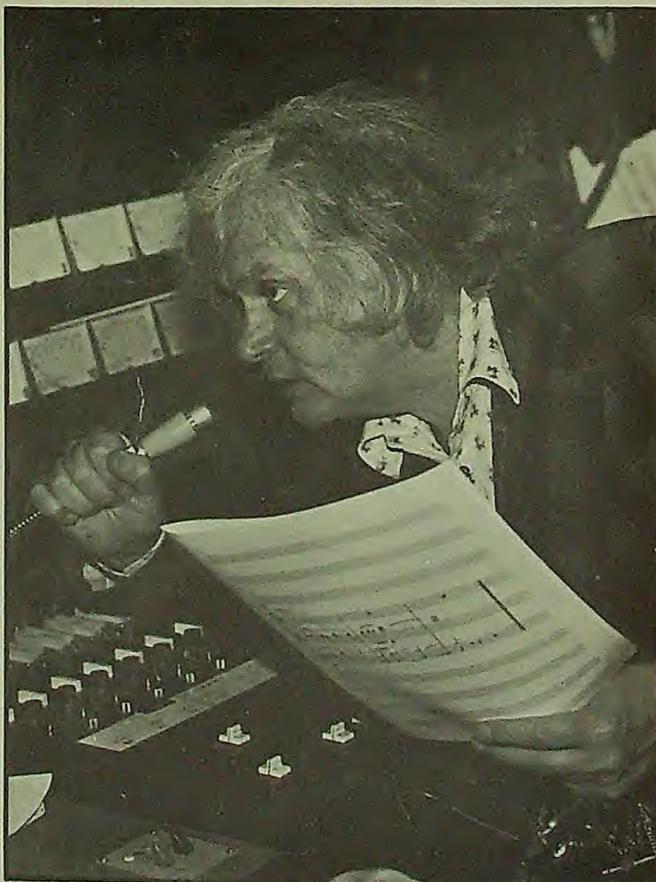
A CUSTOM-BUILT transportable mixing console for the concert hall has been supplied by Neve to the Sidney Opera Trust. The 20-channel desk will also, when required, be used in the opera theatre and the recording hall, and the deal was done in conjunction with Neve's Australian agents, Magna-Techtronics Property Ltd.

SINGLES, JINGLES and albums have been worked on at Berwick Street Studios in Soho recently by Monty Python musician Neril Innes — making his Lady Mine single for Arista; Peter Skellern recording a new LP with Mayfair Studios engineer Trevor Vallis; Hugh Murphy producing Joanna Carlin's first LP, released this week by DJM, with John Middleton and Gwyn Mathias engineering; John Brand — mixing his new single; producers Whitehouse and Finesilver doing overdubs on the new Childs Play single for Magent; Richard Myhill and Mike D'Abo making jingles for Sue Manning Music.

with masking tape. Jackson promises that it is not dangerous — it is not even a good record producer — but if it should escape all personnel visitors and equipment should be removed from the hall as quickly as possible. The invention would be easily recognisable in the crowd, Jackson concludes, having one bionic ear, one normal, and third which is cauliflower.

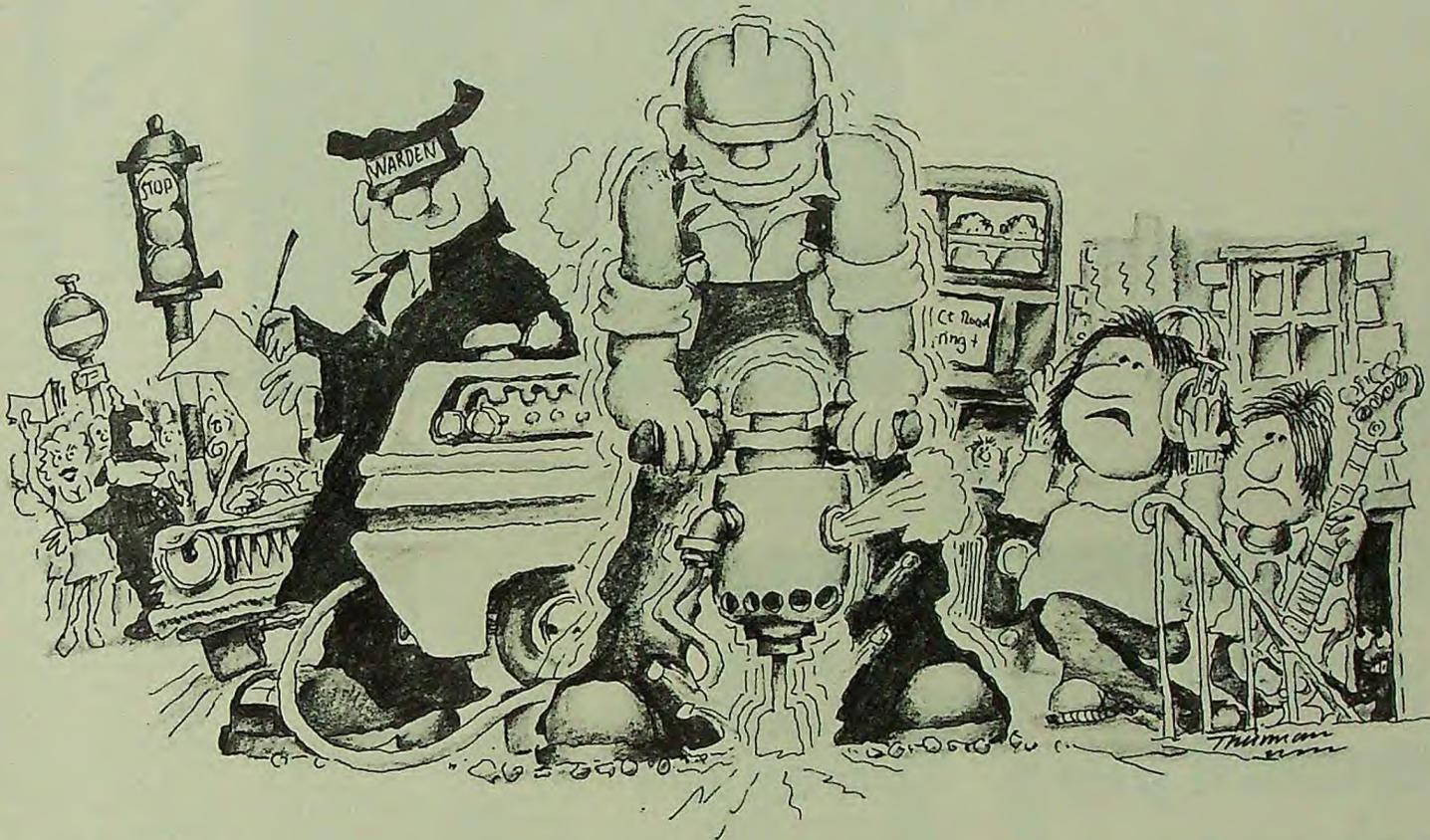
• STAND 81 at the APRS exhibition will be the Music Week stand. Studioscene is to produce a special, extra-length editorial and advertisement feature for the Music Week edition which coincides with the exhibition, where copies will be available to exhibitors and visitors.

SPACEWARD STUDIOS, of Victoria Street, Cambridge, is providing master recording facilities at the Cambridge folk festival which begins on July 29. They are providing PA for main stage two at the festival, using their own desk,



KEN RUSSELL, director, in action during the recent recording of the score for his film Valentino at Anvil Studios, at North Orbital Road, Denham, Middlesex. Another film score to have been recorded at around the same time there was John William's music for Star Wars.

# The trouble with a lot of studios is not what's inside, but what's outside.



There's any number of little things that drive you slowly insane when you work in a London Studio. Like the pneumatic drills in the demolition site next door. Like the traffic wardens who wallpaper your windscreen the instant you manage to find a place to park. And traffic and traffic lights to make you late for sessions.

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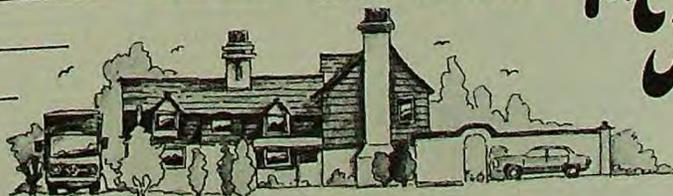
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## CLASSICAL

UNTIL 1975 James Galway was solo flute in the Berlin Philharmonic Orchestra, respected as a very fine player but virtually unknown beyond the limits of the musical world. Now, only two years later, he has become something of a celebrity in Britain with several records to his credit which according to RCA are selling well, and his name is rarely off concert hall posters and television programme credits.

In a recent chat which took place in Luton Parish Church where he was about to give a concert, Galway, a merry-eyed Irishman, explained how it all came about: "I got a bit fed up of taking orders and being one of the crew so I left the Berlin Philharmonic and got myself an agent, Michael Emerson. We decided first of all that the only way to get a career going well was to make use of modern means of communication in addition, obviously, to concerts and recitals. The first thing was to get a recording contract and we approached one company who messed around for a long time and then said "No" and so we went to RCA who fixed up a contract within a week. We began making records immediately and RCA put their publicity machine in motion which helped enormously. Michael and I also agreed that the one sure way to reach the biggest possible audience and to become widely known was through television because with one five-minute appearance on TV I could get the size of audience it would take four weeks of concerts to achieve. I've now done about 20 appearances on shows of all kinds — I think it's nice if a classical musician plays with

# Galway makes use of the media, takes no more orders

popular artists. Heifetz and Kreisler did it so why not Galway?"

There are six Galway albums on the market now and he has given hundreds of concerts throughout England and Holland but in the next couple of years he will be travelling further afield playing in America, Canada, Spain, Switzerland, Japan and Germany as well as two Caribbean Cruises, but although Galway may give a great deal of the credit, as he does, to the many people who have helped him in his career, none of it would have happened without that indefinable amalgam of personality and talent which goes to make a soloist.

Galway was brought up in Belfast playing in the local drum and fife band on an instrument smaller than the flute and with fewer keys. He soon graduated to the flute proper with his father then his Uncle Joe as teachers and from the age of 11 played the flute from morning till night. "My parents didn't mind — it was better than breaking windows and beating up old ladies!" Even so his first inclination was not to be a professional flautist but a book-binder. "I wanted to make books, leather bound with gold inscriptions



James Galway

because I used to be quite good at it at school and it captured my imagination." But his ambition was thwarted and he took a job in a

piano shop instead. He also took lessons from the local flute player who one day brought along John Francis, Professor of Flute at the Royal College of Music in London to hear him. "John got me organised at the college and I went to London where I lived with John and his family and studied at the college. From there I went to the Guildhall to study with the one person who really inspired me in England, Geoffrey Gilbert who used to be Beecham's flautist. To complete my education I went to the Conservatoire in Paris and had some private lessons with Jean-Pierre Rampal. Here I encountered a more fluid and elegant style of playing. I discovered that in flute playing you're a bread and cheese man like an Englishman or you are a champagne like a Frenchman. I suppose I'm a bit of both."

Galway began his orchestral career in London as principal flute of the London Symphony Orchestra and then the Royal Philharmonic Orchestra. But he had itchy feet and decided to try his luck with the Berlin Philharmonic Orchestra, arguably the finest orchestra in the world. "The Berlin Philharmonic didn't ask me for an audition until 18 months after I'd written to them and then I was late because I didn't receive a telegram changing the time of the audition. When I arrived in Munich they told me I was too late but I was really bolshie and refused to leave without being heard. Finally, Stresemann, the orchestral manager came in and said the Maestro would hear me. The Maestro. The only maestro I'd met was a cook in Park Lane. Then Maestro Karajan asked me to play from memory all the most difficult bits in the flute orchestral repertoire. As if that wasn't enough he then lined four of us up on the stage and went from right to left, left to right making us each play the really fiendish sections. Whew! After a while Stresemann came to me and said I was now solo flute of the Berlin Philharmonic. He was horrified when I said I didn't know whether I wanted the job because I had been treated so badly. He then offered me the job for a year to see if the orchestra liked me and I said I would come for a month to see if I liked the orchestra! So I did that and it was just sensational; the orchestra was terrific and I stayed for six years. I got on very well with Karajan. I thought he was great in every respect. He was

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REGAN

temperamental now and then with pressure of work but who isn't? But the one thing Karajan has that no one else has is absolute genius and you can't beat that."

Now Galway is a soloist in his own right and has won the independence he yearned for. "There are many things that make a solo player and one of them is stamina. I can play the flute for nine hours a day if necessary and not everyone can do that. Another thing I realised was that breathing had to go — I mean you can't keep taking breaths all the time like people usually do. I used to do all sorts of nutty things to practise breath control. When I was a kid I would get on the tube at Maida Vale and see if I could hold my breath until the next station and it used to annoy the hell out of me when I had to let it out just before that next station but you see I thought I might die if I didn't! Now when I'm studying a piece I leave one breath mark out and practise that and then the next and so on. You get used to taking deep breaths and letting it out very slowly."

In repertoire Galway plays both natural and transcribed music. "People come to me and say such-and-such would sound nice on the flute and so I try it out. There is a lot of natural repertoire as yet unexplored but it's a question of educating the public to enjoy the flute first and you do this by playing popular, appealing pieces. Apart from a few works I'm not interested in doing the modern stuff. Half of it is head music and I'm not too interested in that. If you want to enjoy music by some of today's composers you have to ask them to explain it. If you want to enjoy music by Chopin, for example, all you have to do is listen. I want to play music which will make people smile in enjoyment — that's a reward in itself."

Galway describes himself as basically unambitious and is basically happy so long as he can continue playing his flute but there are certain things he dreams of doing: "One of these days I'm going to hold the world to ransom and make them listen to my first symphony. I'm not a composer but I do want to write a symphony. I have five months free in 1979 and I'm going to write it then. Then I want to write some books. I grew up in an exceptional neighbourhood — a Belfast slum. Not many people actually make it out of there and I want to describe the people, how they lived, worked and fitted together. Then I want to write a book on the flute and two books of tunes from my albums so that kids can play along with them. And I have one dream which is hardly likely to happen — to conduct all the Mahler symphonies. His music reaches right into me and I'd like to be able to express that."

Galway has been dubbed The Man with the Golden Flute — he does in fact have four flutes made of 14-carat gold — but the adjective gold applies equally to the sound he makes on the flute and the phenomenal talent, spontaneity and imagination he brings to all the music he plays.

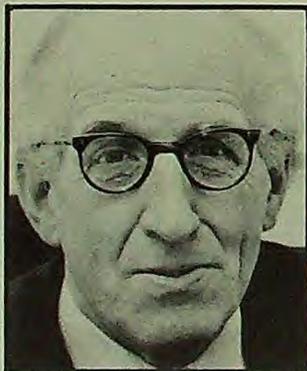
## NEWS

## Abbey embarks on development plan in tenth year

ABBEY RECORDS, founded by Harry Mudd, celebrates its tenth anniversary this month by embarking on an ambitious development programme. To date exactly 100 records have been produced with total sales of almost 750,000, but as from this year Abbey will now receive additional financial backing from Kirkhill Investments. Kirkhill is a private investment group which specialises in backing enterprises in any field which shows adequate potential and its contribution to Abbey should considerably strengthen a company which has already built up a fine reputation for recordings of choral, organ, instrumental and vocal music.

To celebrate the anniversary Abbey is adopting a brand new house style. The new distinctive Abbey design is being launched on this month's five new releases, the new Abbey catalogue and the Abbey range of display aids, leaflets etc. In addition Abbey aims to strengthen its sales operation by more extensive advertising in the record magazines and the national newspapers. A consistent release pattern will be maintained, while dealers customers will be kept informed of Abbey activities by regular information sheets and give-away handbills in retail shops.

Abbey will also be doubling its annual output of records from ten to 20 a year. This month's five releases include an album of church music by Britten (LPB 753), French Church Music (LPB 780), songs performed by treble Andrew Wicks (LPB 778), organ music of Bach played by



Harry Mudd

David Lumsden (LPB 760) and five centuries of recorded music performed by the Dolmetsch Consort (LPB 765).

## Radio stimulates Haydn interest

AS FOR last month, Phonogram's major project for June is in the field of opera. The first complete recording of Haydn's La Vera Costanza is being released and interest has no doubt already been stimulated by a programme on the making of the opera broadcast on Radio 3 last month. The cast includes Helen Donath, Kari Lovaas, Jessye Norman, Wladimiro Ganzaroli and Anthony Rolfe Johnson with the Lausanne Chamber Orchestra conducted by Antal Dorati. Phonogram has already issued La Fedelta Premiata

## DG artists in London May and June

DG ARTISTS are visiting London in strength in May and June; Carlos Kleiber will be conducting at the Royal Opera House and Carlo Maria Giulini, Claudio Abbado, Daniel Barenboim Herbert von Karajan and Maurizio Pollini are all appearing at the Royal Festival Hall. DG are providing strong promotional back-up for this DG 'Festival'. Dealers will receive two full-colour posters with record and tape new release product, a black and yellow streamer for windows and leaflets on all the artists. DG are also investing heavily in national promotion in addition to advertising in record magazines. The June record review page of The Times will feature new releases and the Sunday Times colour supplement of June 12 will carry a full colour page featuring the artists with another full page carrying details of their most recent recordings. In addition the Sunday Times, Observer and Daily Mail will carry ads over a three week period from the beginning of June.

and a third Haydn opera, Orlando Paladino will be issued in the autumn.

Phonogram's three other full-price releases include Verdi and Tchaikovsky chamber music played by the Netherlands Chamber Orchestra (9500 104), soprano Jessye Norman singing Schumann's Frauenliebe und Leben and Liederkreis (9500 110) and young cellist Christine Walevska performing Vivaldi Cello Concertos (9500 144). On Universo Nikita Magaloff continues his series of Chopin piano music with Etudes Op. 10 and Op. 25 (6580 119).

# Paul Nicholas



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## ALBUM REVIEWS

## POPULAR

**S.A.H.B.**  
**Big Hits and Close Shaves.** Vertigo 6360 147. Production: Alex Harvey—Dave Batchelor/Phil Wainman. Harvey and his band have had so many hits, and this enduring 'older' rocker had legions of fans, it's hard to see this set going anywhere but up. The band toured without him earlier this year, a successful but rather sad event. Perhaps he'd had enough, and who can blame him? A S.A.H.B. LP is always a welcome event and the last set was a winner. There must be life in the old boy yet. These cuts (which include the nasty Gang Bang — just as well record buyers may have a sense of humour) date from 1972, peaking with last year's smash Delilah, a 'tribute' to Tom Jones who, he claims, once played harmonica on an early Harvey LP. Listen to Action Strasse, a reminder of his days in Hamburg, Sergeant Fury, I Just Want To Make Love To You or Faith Healer. Harvey band — let's hope still has — a vital quality so often lacking in rock: a sense of humour. Long live camp rock.

## THE JAM

**In The City.** Polydor CHS 1127. Producer: Vic Smith, Chris Parry. Strong debut album from this new wave trio from Woking, who snapped their first single — In The City — into the singles chart on the first week of release. They were also the first punk band to make it on to Top Of The Pops and the cross-over chances from pure new wave to teen stardom look good. Song writer in chief Paul Weller has plenty of fresh ideas and does not pose too far to the political extremes so mass acceptance may be easier than for most new wave outfits. Look at the

success that the Stranglers and the Clash have achieved in the album chart recently and it looks as if the Jam album is well worth stocking. Apart from a re-tread of the rock'n'roll classic Slow Down and the kitsche Batman theme, Bricks And Mortar and Away From The Numbers show a degree of social consciousness that will appeal to all inner-city zone dwellers.

## ALICE COOPER

**Lace and Whiskey.** Warner Brothers K 56365. Producer: Bob Ezrin. Despite the Raymond Chandler pulp fiction cover concept, Cooper has not delivered a concept album in Lace and Whiskey. The songs contained here are entirely unconnected outings, in styles ranging from heavy riffing numbers like Road Rats (a tribute to roadies) to almost romantic ballads like the new single Love At your Convenience. Side one track one, It's Hot Tonight, is full of menace, but gone are the rampant teenage hymns with which the man made his name in the early seventies. However, Bob Ezrin's production, songwriting and keyboard contributions make sure the whole thing rattles along with style and on past glories alone, the set ought to make the chart.

## BLACK AND WHITE CONNECTION

**Valer VRTV 1.** This 40-track 2LP compilation marks the first tv campaign through non-mail distribution of the Manchester-based company. Initially promotion is limited to the Granada area, but other areas will follow if sales are adequate. Caution may well be the wise course, for Valer is making its pitch with a multi-artist compilation, a concept which has lost favour among the consumers in face of the single-artist LPs. The £4.99 price also makes it an

expensive purchase, although there is no argument that the package represents value for money, with titles drawn from CBS repertoire and including such winners as Dancing Queen, Howzat, Dance Little Lady, Play That Funky Music, Love Train, Wonderful World and others equally well known — and some neither so recent nor so well known. It's been designed as a dancing collection and since the tracks are all linked by moog fill-ins there's no reason for listeners to return to their seats once they have started to boogie. Retail distribution is through Wynd Up Records (061 773 9242).

## DR. FEELGOOD

**Sneakin' Suspicion.** United Artists UAS 30075. Producer: Bert De Coteaux. Dr. Feelgood hit a groove from the title track opener, a compulsive mid-tempo groover with Wilko Johnson's menacing guitar well to the fore, and maintain the tension throughout. The group don't believe in straying far from routine variations on the 12-bar blues format, and it is possible to discern certain pitching flaws even within such basic simplicity, but such a powerful flow of energy is communicated on tracks like Lucky Seven and Walkin' On The Edge that such considerations are unimportant. Later something more subtle may be demanded — but for the time being this is what Feelgood fans are wanting and a best-seller — possibly a number one album again, is strongly in prospect.

## VARIOUS ARTISTS

**A Special Motown Disco Album.** Motown STML12059

Once upon a time this would have been called a sampler album, but times change and a mere eight tracks (but only one of less than four and one-half minutes duration) by different artists is delineated as a disco album, but the original LPs

from which the collection was compiled are carefully detailed. Thelma Houston's 5 minutes 39 seconds Don't Leave Me This Way and the full version of Diana Ross's Love Hangover, lasting 12 seconds short of eight minutes, are the standout tracks, and contributions from the Supremes, Jermaine Jackson and Eddie Kendricks are also likely to be relatively familiar. But watch out for a vintage piece of soulful excitement from a new name Tata Vega, who sounds like a formidable future prospect.

## WISHBONE ASH

**Classic Ash.** MCA MCF 2795. With a unique blend of pretentiously overblow arrangements of practically non-existent songs and weak, well-back-in-the-mix vocals, Wishbone Ash brilliantly captured the mood of the early part of this decade when rock music didn't know which way to turn. This album, a charter for sure, tracks their progress from early uncertain blandness through their rise to fame and fortune affording them the luxury of displaying the same blandness with a degree of authority. It's a Best Of, in fact, and in light of that and the fact that the '70s still don't know where they are going, it would be advisable to stock up.

## DONNA SUMMER

**I Remember Yesterday.** GTO GTLP 025. Producer: Giorgio Moroder & Pete Belloste. Yet again, this talented lady has come up with another fine album, crammed full of strong, mainly up-tempo material. There are a couple of possible singles included, especially I Feel Love, although this might suffer in the editing for radio use — it lasts nearly six minutes. With one exception, all material has been written by Summer and the production team, as has been the case with her previous albums. The odd one out is

a beautiful Tony Macaulay song, Can't We Just Sit Down (And Talk It Over.) Released in the middle of June, this is the last album under the GTO deal with Polydor.

## IAN HUNTER

**Overnight Angels.** CBS 81993. Producer: Roy Thomas Baker. By far the strongest track here is the title track, wrought by the band of Earl Slick, Peter Oxendale, Rob Rawlinson and Dennis Elliot into a song of rare lyrical exuberance and instrumental power. The links between the tracks are also good enough to warrant a mention, with sudden segues into new tunes taking the listener by surprise and making him sit up and take notice of each new track. Hunter is well-liked by the record consumer and has carved himself out a market with previous albums. This one heralds a return to a more commercial sound and as such is extremely successful helped along by Baker's showy production.

## SILVER CONVENTION

**Greatest Hits.** Magnet 6001. If the German threesome had won Eurovision, then sales prospects would have that much greater. However that was not the case and the album will depend for its impetus on the breadth of Warwick's tv promotional back-up. Silver Convention have had some useful action in the Top 50 singles chart, notably with Fly Robin Fly, but have not established any personal reputation here. Maybe such a factor is no longer an essential requirement of LP sales and the Convention's reputation for disco-funk of a particularly relentless, yet eminently danceable type, will be sufficient to generate adequate in-store activity. But the album sounds less than a certainty for supersales.

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# RELEASES MUSIC WEEK

## INDEX

BELL, Archie & The Drells ..... E  
 ARGENT, Rod ..... G  
 BECKIES ..... R  
 BELLAMY BROTHERS ..... B  
 BONNETT, Graham ..... I  
 CAMPBELL, Glen ..... S  
 CHARTREUSE ..... Y  
 CONTEH, Mike Band ..... J  
 COMMODORES ..... E  
 CRAVEN, Andy ..... D  
 CROSBY, Stills & Nash ..... J  
 DAVID, Alan ..... G  
 DUNDAS, David ..... W  
 EDMONDS, Dave ..... B  
 EMERSON, Lake & Palmer ..... F  
 FLINT, Berni ..... S  
 GERRY & THE PACEMAKERS ..... Y  
 GLITTER, Gary ..... L  
 GREENGAGE ..... T  
 HARVEY, Alex ..... C  
 HILL, Dan ..... H  
 HILL, Vince ..... T  
 HODGES, James, Smith ..... S  
 JANUS, Noel ..... W  
 JOHN, Elton ..... F  
 KAPLAN, Kaye ..... Y  
 LACOSTA ..... I  
 LAW ..... L  
 LOBO ..... A  
 MEAL TICKET ..... O  
 McWILLIAMS, David ..... L

MIRACLES ..... W  
 MILES, John ..... S  
 NEW EDITION ..... G  
 NICHOLAS, Paul ..... H  
 MASON, Dave ..... S  
 ONE HUNDRED TON ..... C  
 AND A FEATHER ..... T  
 OSMOND, Marie ..... J  
 PARROTT, Del ..... C  
 PURE GOLD ..... O  
 QUANTUM JUMP ..... L  
 RAINBOW, Chris ..... T  
 ROGUE ..... G  
 ROSS, Alan ..... K  
 ROUSSOS, Demis ..... M  
 SANGANAS FIVE ..... T  
 STARBREAKER ..... C  
 SLAUGHTER AND THE DOGS ..... F  
 STEVENS, Terese ..... L  
 STILGOE, Richard ..... B  
 STRAWBS ..... D  
 T. REX ..... F  
 VAUGHAN, Sarah & Billy Eckstine ..... L  
 VERNON, Lucy ..... R  
 WORTHING, Sonny ..... S  
 WRIGHT, Lorna ..... D  
 ZOE ..... D

**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 - Creolo, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream - C, W - Wyndup.

## LISTINGS

**A**  
 AT FIRST SIGHT, One More Time, LOBO, Power Exchange PX 258 (ZLHR).

**B**  
 BACK IN THE OLD ROUTINE, Burning For Me, STRAWBS, Polydor 2066 818 (F).  
 BACK TO SCHOOL DAYS, I Knew The Bride, DAVE EDMONDS, Swan Song SSK 19411 (CW).  
 BOUND TO EXPLODE, Can Somebody Hear, BELLAMY BROTHERS, Warner Bros K 16963 (CW).

**C**  
 CAN'T GET IT OUT OF MY HEAD, Double One, ONE HUNDRED TON AND A FEATHER, Pye 7N 45695 (A).  
 CAN YOU DIG IT, Whatever Happened to Romantic Evenings, PURE GOLD, Pebble Beach PBR 1 (T).  
 CHEEK TO CHEEK, Jungle Jenny, ALEX HARVEY, Vertigo 6059 173 (F).  
 CRANKED UP REALLY HIGH, The Bitch, SLAUGHTER AND THE DOGS, Rabid Records TOSH 101 (W).

**D**  
 DANCE LADY DANCE, Out On A Cloud, ANDY CAVEN, Pebble Beach PBR 2 (T).  
 DANDY IN THE UNDERWORLD, Grove A Little/Tame My Tiger, T. REX, EMI Marc 17 (E).  
 DON'T STOP FOR ME (DANCIN'), Dance With Me, ZOE, EMI 2627 (E).

**E**  
 EASY, Machine Gun/I Feel Sanctified, COMMODORES, Motown TMG 1073 (E).  
 EVERYBODY HAVE A GOOD TIME, I Bet I Can Do That Dance You're Doing, ARCHIE BELL & THE DRELLS, Philadelphia PIR 5179 (CW).

**F**  
 FANFARE FOR THE COMMON MAN, Fanfare For The Common Man, EMERSON, LAKE & PALMER, Atlantic K 10946 (CW).  
 FOOL, Imagine, TERESE STEVENS, Pinnacle P 8444 (P).  
 FOUR FROM FOUR EYES/ROCKET MAN, Saturday Night's Alright (For Fighting)/Whenever You're Ready, ELTON JOHN, DJM DJR 18001 (CW).

**G**  
 GET A LITTLE SAND BETWEEN YOUR TOES, Homemade Sunshine, NEW EDITION, Epic EPC 5236 (CW).  
 GET THE GUNS, Baby Please, ALAN ROSS, Good Earth GD 14 (R).  
 GET YOUR LOVE RIGHT, Stranger, ALAN DAVID, EMI 2626 (E).  
 GYMNOPEDIES, Light Fantastic, ROD ARGENT, MCA 294 (E).

**H**  
 HEAVEN ON THE SEVENTH FLOOR, Do You Want My Love, PAUL NICHOLAS, RSO 2090 249 (F).  
 HOLD ON, Rain, DAN HILL, 20th Century BTC 1032 (A).  
 I SECOND THAT EMOTION, We're All Alone, LACOSTA, Capitol CL 15925 (E).  
 ITS ALL OVER NOW, BABY BLUE, Heros Of My Picture Wall, GRAHAM BONNET, Ringo 2017 105 (F).

**JK**  
 JULIE FROM AFRICA, Girl Of The Island, DEL PARROTT, Target TGT 131 (E).  
 JUMP THE GUN, Jump The Gun, THE MIKE CONTEH BAND, Contempo CS 2121 (A).  
 JUST A SONG, Star, CROSBY STILLS & NASH, Atlantic K 10947 (CW).  
 KYRILA/I'M GONNA FALL IN LOVE, I Dig You/Sister Emilene, P DEMIS ROUSSOS, Philips Demis 2 (F).

**L**  
 L'AMOUR EST MORT, Friday's Child, LUCY VERNON, Pebble Beach PBR 3 (T).  
 LAYIN' DOWN THE LAW, Winning Hand, LAW, MCA 300 (E).  
 LAY IT ON ME, A Little Boogie Woogie In The Back Of My Mind, GARY GLITTER, Arista 112 (E).  
 LILLIAN THOMPSON, The Minute Waltz, RICHARD STILGOE, EMI 2628 (E).  
 LIVING IN THE WORLD TODAY, Middle Man, CHRIS RAINBOW, Polydor 2058 878 (F).  
 LOVE WALKED IN (WHEN YOU WALKED OUT TODAY), Don't Need Your Blues, DAVID McWILLIAMS, EMI 2617 (E).

**MO**  
 MAMA (BATUTONDELE), Hey Hey (Tunuluzi Fuma), SANGANAS FIVE, EMI 2630 (E).  
 (OH MY LORD) DON'T LOOK NOW, The Seance (Too Spooky), QUANTUM JUMP, Decca WOT 15 (S).  
 OUT OF THE BLUE, Day Job, MEAL TICKET, EMI International INT 533 (E).

**PR**  
 PASSING STRANGERS, Always, SARAH VAUGHAN & BILLY ECKSTINE, Philips 6168 018 (F).  
 RIVER BAYOU, Run Jenny Run, BECKIES, Sire 6078 605 (F).  
 RUN FOR COVER, Sally, SONNY WORTHING Transatlantic BIG 564 (T).

**S**  
 SITUATION, People Needing People, HODGES, JAMES, SMITH, Decca HLU 10548 (S).  
 SLOW DANCING, Fires Of Love, LORNA WRIGHT, Rocket ROKN 525 (E).  
 SLOW DOWN, Manhattan Skyline, JOHN MILES, Decca F 13709 (S).  
 SO HIGH (ROCK MY BABY AND ROLL AWAY), You Just Have To Wait Now, DAVE MASON, CBS 5140 (CW).  
 SOUTHERN COMFORT, Sad To Leave My Lady, BERNIE FLINT, EMI 2621 (E).  
 SUNFLOWER, This Is Sarah's Song, GLEN CAMPBELL, Capitol 15926 (E).

**T**  
 THE SOUND OF SUMMER, Arizona Lost And Gone, STARBREAKER, Chrysalis CHS 2133 (E).  
 THIRTY PIECES OF SILVER, Small Town Girl, GREENGAGE, RCA PB 5034 (R).  
 THIS IS THE WAY THAT I FEEL, Play The Music Loud, MARIE OSMOND, Polydor 2066 793 (F).  
 THIS SONG'S FOR YOU, Where Are All The Children, VINCE HILL, CBS 5314 (CW).  
 TOO MUCH TOO SOON, Bending, ROGUE, Epic 5326 (CW).

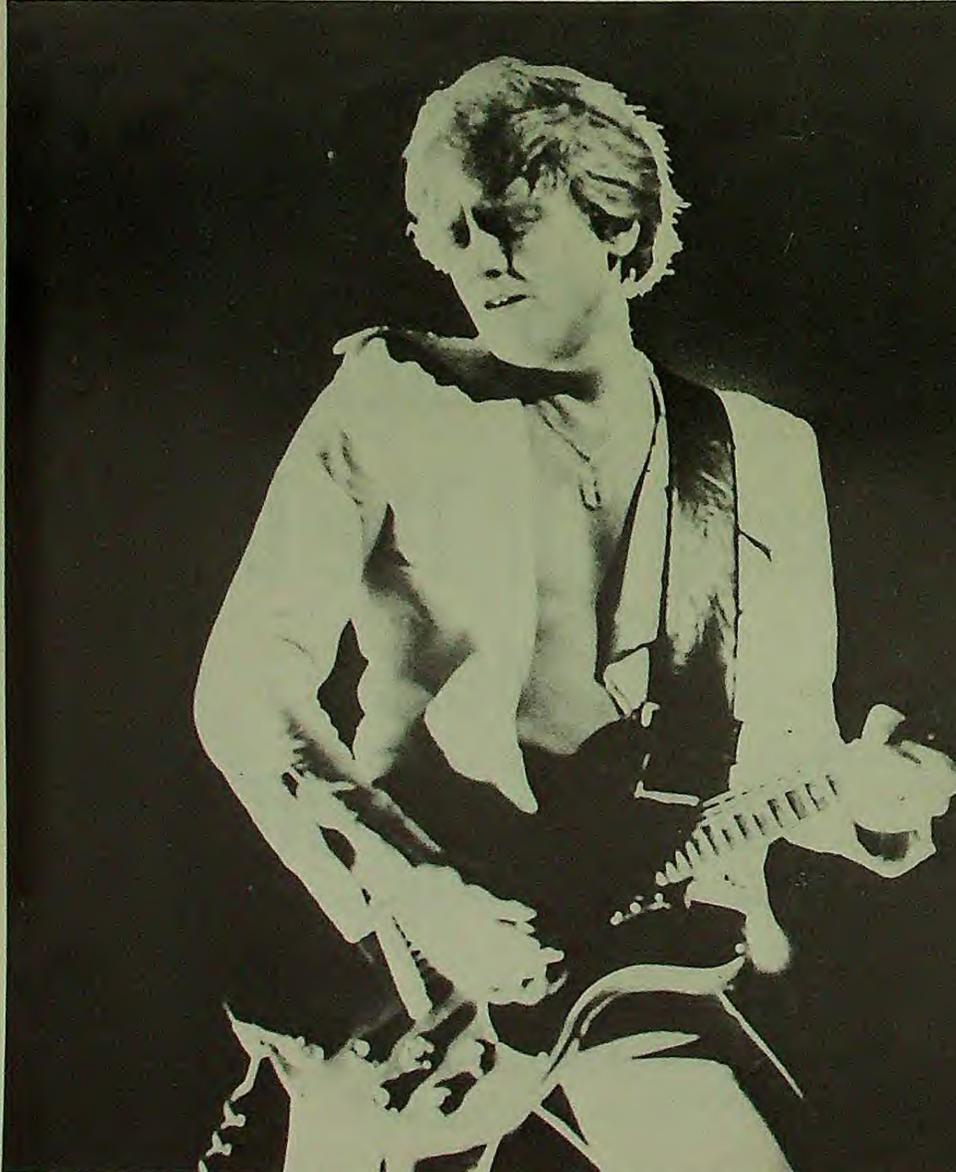
**W**  
 WHAT HAPPENED TO NOEL JANUS, Stoney Broke, NOEL JANUS, DJM DJS 10781 (CW).  
 WHERE WERE YOU TODAY, New York Doll, DAVID DUNDAS, Chrysalis CHS 2154 (E).  
 WOMEN (MAKE THE WORLD GO ROUND), I Can Touch The Sky, THE MIRACLES, CBS 5200 (CW).

**Y**  
 YOU'LL NEVER WALK ALONE, Here I Go Again, GERRY AND THE PACEMAKERS, Pentagon PENT 2 (S).  
 YOU REALLY GOT ME, Rock And Roll Rules, CHARTREUSE, Klick KL 634 (R).  
 YOU TOOK MY BREATH AWAY, When I Get Down, KAPLAN KAYE, DJM DJS 10780 (CW).

## TOTAL ISSUED

Singles issued by major manufacturers for week ending May 28th, 1977.

	This Week	This Month	This Year
EMI	15 (6) 53 (22) 211 (136)		
Decca	3 (2) 8 (11) 46 (64)		
Pye	3 (2) 14 (11) 68 (77)		
Polydor	5 (5) 19 (24) 100 (121)		
CBS	6 (23) 23 (20) 112 (100)		
Phonogram	4 (3) 15 (10) 62 (58)		
RCA	3 (2) 21 (6) 92 (76)		
WEA	4 (1) 21 (4) 81 (56)		
Others	15 (40) 65 (103) 320 (362)		
<b>Total</b>	<b>58 (61) 239 (203) 1092 (1045)</b>		



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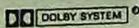
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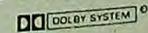
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When  
Sunny

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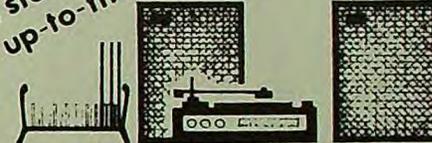
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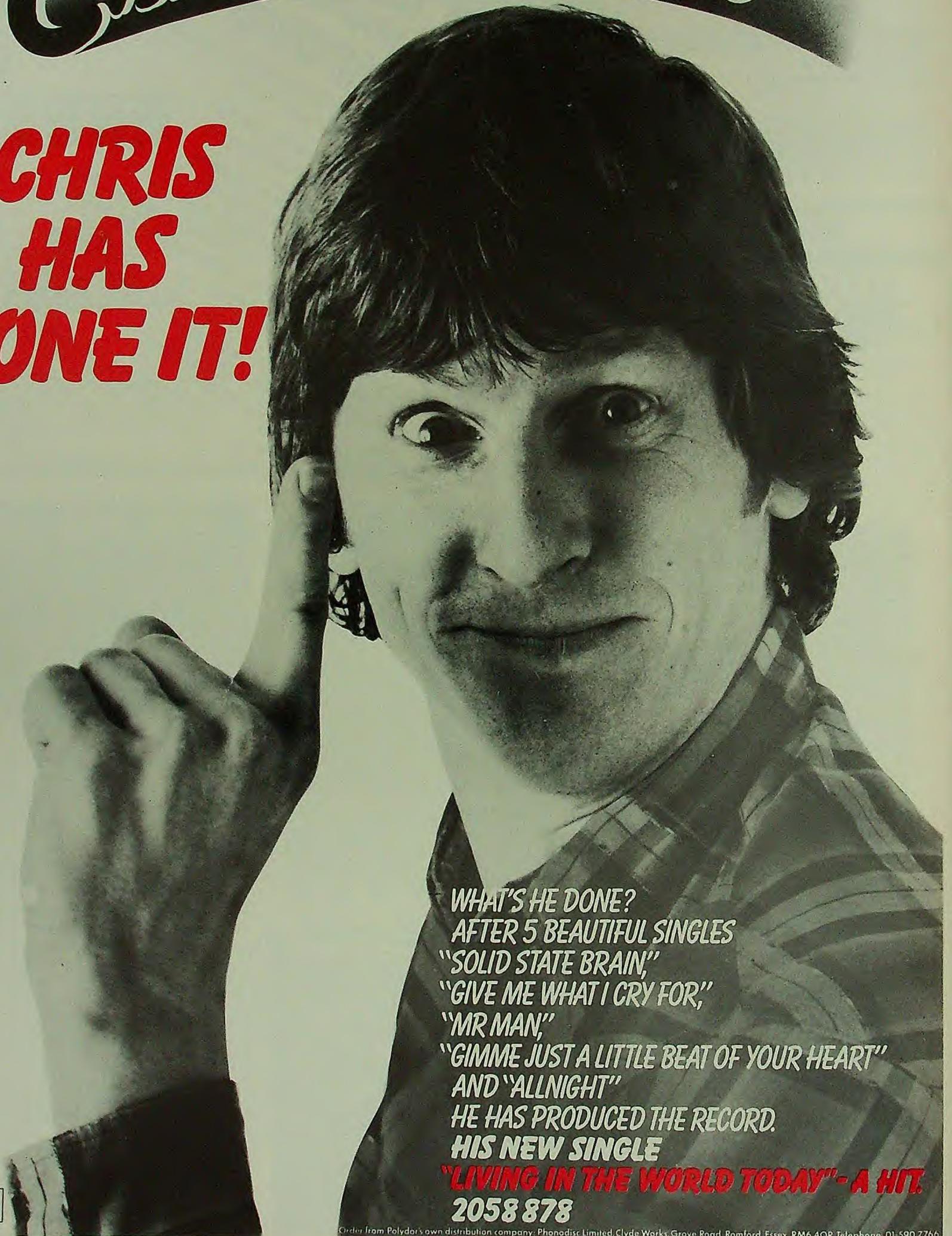
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CHART FOR PERIOD MAY 7-13

# 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	26	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (CW)	31	17	8	LIVING LEGENDS Everly Brothers (-)	Warwick WW 5027 (M)
2	2	22	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (CW)	32	18	3	IZITSO Cat Stevens (Stevens/Kirshenbaum)	Island ILPS 9451 (E)
3	8	2	THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4 (E)	33	-	-	LACE & WHISKEY Alice Cooper (Bob Ezrin)	Warner Bros. K 56365 (CW)
4	3	3	DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)	34	-	-	SHE'S JUST AN OLD LOVE TURNED MEMORY Charley Pride	RCA Victor PL 12261 (R)
5	4	8	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (CW)	35	49	2	THIS IS NIECY Deniece Williams (M. White/C. Stepney)	CBS 81869 (CW)
6	11	5	STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045 (E)	36	45	17	BOSTON Boston (John Boylan/Tom Scholz)	Epic EPC 81811 (CW)
7	5	19	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)	37	27	12	LIVE Status Quo	Vertigo 8641 580 (F)
8	34	2	TIME LOVES A HERO Little Feat (Ted Templeman)	Warner Bros K 56349 (CW)	38	-	1	SILK DEGREES Boz Scaggs (Joe Wissert)	CBS 81193 (CW)
9	7	5	GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (E)	39	38	19	EVITA Various (Andrew Lloyd Webber/Tim Rice)	MCA MCX 503 (E)
10	12	14	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (CW)	40	32	10	LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (CW)
11	6	16	20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)	41	30	8	THE UNFORGETTABLE GLENN MILLER Glenn Miller	RCA Victor TVL1 (R)
12	13	25	THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (CW)	42	47	4	A PERIOD OF TRANSITION Van Morrison (Van Morrison/Mac Rebennack)	Warner Bros. K 56322 (CW)
13	53	2	ALL TO YOURSELF Jack Jones	RCA Victor TVL 2 (R)	43	-	-	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
14	9	58	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (CW)	44	60	9	WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
15	20	4	HIT ACTION Various	K-Tel NE 993 (K)	45	31	22	GREATEST HITS Showaddywaddy (Mike Hurst)	Arista ARTY 145 (E)
16	22	5	ROCK ON Various	Arcade ADEP 27 (D)	46	-	1	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (CW)
17	10	12	PETER GABRIEL Peter Gabriel	Charisma CDS 4006 (F)	47	55	10	EVERY FACE TELLS A STORY Cliff Richard (Bruce Welch)	EMI EMC 3172 (E)
18	16	32	SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)	48	39	13	IN MY MIND Bryan Ferry (Bryan Ferry/Steve Nye)	Polydor 2302 055 (F)
19	44	3	A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	RIVA RVLP 1 (CW)	49	24	11	HOLLIES LIVE HITS Hollies	Polydor 2383 428 (F)
20	25	15	VISION Don Williams (Don Williams)	ABC ABCL 5200 (CW)	50	41	2	HOLST: THE PLANETS Isao Tomita (Plasma Music)	RCA Victor RL 11919 (R)
21	21	5	THE CLASH The Clash (Micky Foote)	CBS 82000 (CW)	51	48	2	MOROCCAN ROLL Brand X (Dennis Mackay)	Charisma CAS 1126 (F)
22	14	11	PORTRAIT OF SINATRA Frank Sinatra (-)	Reprise K 64039 (CW)	52	50	10	MARQUEE MOON Television (Andy Johns/Tom Verlaine)	Elektra K 52046 (CW)
23	23	3	SIN AFTER SIN Judas Priest (Roger Glover/Judas Priest)	CBS 82008 (CW)	53	-	-	FLY LIKE AN EAGLE Steve Miller Band (Steve Miller)	Mercury 9286 177 (F)
24	33	2	THE BEST OF THE FACES Faces	RIVA RVLP 3 (CW)	54	37	3	DETROIT SPINNERS SMASH HITS Detroit Spinners (Thom. Bell)	Atlantic K 50363 (CW)
25	15	14	ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)	55	36	4	THE MOTOWN STORY Various	Motown MS 5726 (WSC)
26	28	24	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)	56	43	20	WINGS OVER AMERICA Wings (Paul McCartney)	Parlophone PCSP 720 (E)
27	19	6	EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (CW)	57	35	8	WORKS Emerson, Lake and Palmer (Various)	Atlantic K 80009 (CW)
28	29	5	ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Bros. K 56151 (CW)	58	-	1	GO FOR YOUR GUNS Isley Brothers (Isley Brothers)	Epic EPC 86027 (CW)
29	58	2	SOME OF MY BEST FRIENDS ARE SONGS Val Doonican	Phillips 6641 607 (F)	59	50	8	20 GOLDEN GREATS Glen Campbell (-)	Capitol EMTV 2 (E)
30	26	19	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)	60	46	26	DAVID SOUL David Soul (Elliot Mazer)	Private Stock PVLP 1012 (E)

ABBA	1, 14	EVERLY BROTHERS	31	MILLER, Steve	53	A STAR IS BORN	5
ALICE COOPER	33	EVITA	39	MORRISON, Van	42	STATUS QUO	37
BEATLES	3	FACES	24	THE MOTOWN STORY	55	STEVENS, Cat	32
BENSON, George	46	FERRY, BRYAN	48	PINK FLOYD	25, 30, 44	STEWART, Rod	19, 28
BOSTON	36	FLEETWOOD MAC	10	PRIDE, Charlie	34	STRANGLERS	6
BRAND X	51	GABRIEL, Peter	17	RICHARD, Cliff	47	SUPERTRAMP	27
CAMPBELL, Glen	59	HIT ACTION	15	ROCK ON	16	TELEVISION	52
THE CLASH	21	HOLLIES	49	SAYER, Leo	7	10cc	4
DETROIT SPINNERS	54	ISLEY BROTHERS	58	SCAGGS, Boz	38	TOMITA, Isao	50
DIAMOND, Neil	40	JAM	43	SHADOWS	11	WILLIAMS, Deniece	35
DOONICAN, Val	29	JONES, Jack	13	SHOWADDYWADDY	45	WILLIAMS, Don	20
EAGLES	2, 12	JUDAS PRIEST	23	SINATRA, Frank	22	WINGS	56
ELECTRIC LIGHT ORCHESTRA	26	LITTLE FEAT	8	SMOKIE	9	WONDER, Stevie	18
EMERSON, LAKE & PALMER	57	MILLER, Glen	41	SOUL, David	60		

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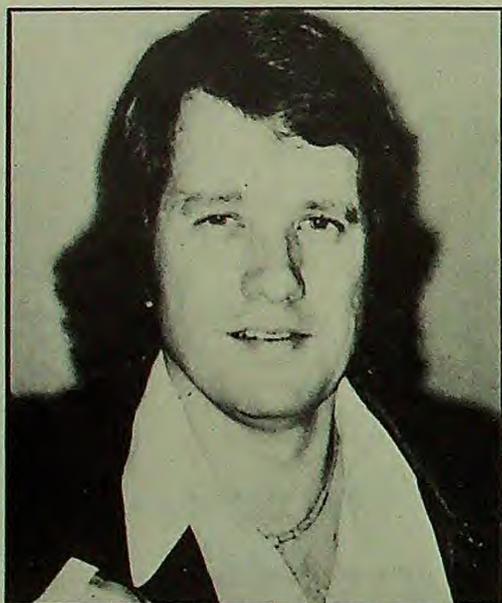
Songwriter.



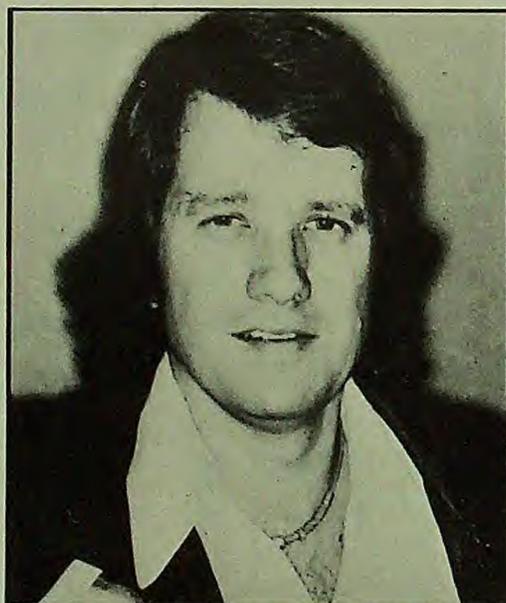
Producer.



Session Singer.



Publisher.



Recording Studio Owner.



Solo Artist.

Debut singles were never like this before! Buzz Cason's "It's me that you're leaving" (DJS 10784) has so much built-in chart potential, it's almost beyond belief. Until you realise just who Buzz Cason is.

Remember "Love on a Mountain Top" and "Everlasting Love"? Buzz co-wrote them. Heard of Roy Orbison, Billy Swan and Kris Kristofferson? Then you've

probably heard of Buzz too. He's sung sessions with them all.

As a producer, he's just put together the new Steve Gibb album. He's a publisher. He even runs his own recording studio - and numbers Elvis amongst his artists.

With a past like that, the future sounds so good for this multi-talented Nashville man - Buzz Cason.

## **Buzz Cason** **It's me that you're leaving.**

B/W Heartquake. DJS 10784. Produced by Buzz Cason.

DJM RECORDS LIMITED, JAMES HOUSE, 71/75 NEW OXFORD STREET, LONDON WC1A 1DP.  
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*We're going to the top*



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AND TAPES**



# TOP 50 SINGLES

○ = FORECAST  
 ● = MILLION (PLATINUM)  
 ○ = 1/2 MILLION (GOLD)  
 ○ = 1/4 MILLION (SILVER)  
 £ = SALES INCREASE  
 £ = OVER LAST WEEK  
 MUSIC WEEK, MAY 28

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 - Entertain, 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	6	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	Rod Stewart	Riva 7 Rondor/Cat		Tom Dowd	THE FACES E.P., The Faces, Riva 8
£	2	3	6	AIN'T GONNA BUMP NO MORE	Joe Tex	Epic EPC 5035	London Tree	Buddy Killen	DREAMIN', Liverpool Express, Warner Bros. K 16933
£	3	6	8	A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855	Warner Bros.	B. Streisand/P. Ramone	WE'LL GATHER LILACS, Simon May, Pye 7N 45688
£	4	5	5	LUCILLE	Kenny Rogers	United Artists UP 36242	Campbell Connelly	Larry Butler	GOOD OLD FASHIONED LOVERBOY, Queen, EMI 2623
£	5	10	7	GOOD MORNING JUDGE	10cc	Mercury 6008 025	St. Annes	10cc	WRITTEN ON THE WIND, Roger Daltry, Polydor 2121 319
£	6	4	18	THE SHUFFLE	Van McCoy	H&L 6105 076	Warner Bros.	Van McCoy	BE GOOD TO YOURSELF, Frankie Miller, Chrysalis CHS 2147
○	7	2	9	FREE	Deniece Williams	CBS 4978	Kee-Drick	M. White/C. Stepne	I CAN PROVE IT, Tony Etorio, GTO GT 89
£	8	11	5	MAH NA MAH NA	Piero Umiliani	EMI International INT 530	Lorna Music	-	SLOW TALKING BOY, Mud, RCA Victor PB 5024
£	9	12	4	GOT TO GIVE IT UP	Marvin Gaye	Motown TMG 1069	Jobete	Art Stewart	SNEAKING SUSPICION, Dr. Feelgood, United Artists UP 36255
£	10	9	7	HOTEL CALIFORNIA	Eagles	Asylum K 13079	Copyright Control	Bill Szymczyk	THE PRIDE, Isley Bros., Epic EPC 5106
○	11	8	8	SIR DUKE	Stevie Wonder	Motown TMG 1068	Jobete	Stevie Wonder	
£	12	7	8	WHODUNIT	Tavares	Capitol CL 15914	ATV Music	Freddie Perrin	
£	13	48	2	O.K. Rock Follies		Polydor 2001714	E.G. Music	Andy Mackay	
£	14	13	8	SOLSBURY HILL	Peter Gabriel	Charisma CB 301	Hit + Run Music	Bob Ezrin	
£	15	NEW ENTRY		WE CAN DO IT	Liverpool Football Team	State STAT 50	A.T.V. Music	Bickerton & Waddington	
£	16	21	4	IT'S A GAME	Bay City Rollers	Arista 108	Chappell/Charisma	Harry Maslin	
£	17	20	3	LIDO SHUFFLE	Boz Scaggs	CBS 5136	Heath Levy	Joe Wissert	
£	18	23	3	DISCO INFERNO	Trammps	Atlantic K 10914	Famous Chappell	Baker/Harris/Young	
£	19	24	5	GONNA CAPTURE YOUR HEART	Blue	Rocket ROKN 522	Rocket	Elton John/Clive Franks	
£	20	29	3	TOKYO JOE	Bryan Ferry	Polydor 2001711	E. G. Music	B. Ferry/S. Nye	
£	21	18	9	PEARL'S A SINGER	Eikie Brooks	A&M AMS 7275	Carlin	Leiber/Stoller	
£	22	35	2	SHEENA IS A PUNK ROCKA	Ramones	Sire RAM 001	Chappells	Tony Bongiovi/T. Erdely	
£	23	19	4	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS	Heatwave	GTO GT 91	Rondor/Tincabell	Barry Blue	
£	24	NEW ENTRY		HALFWAY DOWN THE STAIRS	Muppets	Pye 7N 45698	Ascherburg	Jim Henson	
£	25	14	10	HAVE I THE RIGHT	Dead End Kids	CBS 4972	Campbell Connelly	Barry Blue	
£	26	27	4	NAUGHTY NAUGHTY NAUGHTY	Joy Sarney	Alaska ALA 2005	Alaska/Heath Levy	John Schroeder/Nick Ryan	
£	27	34	3	RENDEZVOUS	Tina Charles	CBS 5174	Mautoglade	Biddu	
£	28	42	2	TELEPHONE LINE	Electric Light Orchestra	Jet UP 36254	UA/Jet	Jeff Lynne	
£	29	22	6	WHERE IS THE LOVE	Delegation	State STAT 40	Screen Gems/EMI	Ken Gold	
£	30	38	3	UPTOWN FESTIVAL	Shalamar	RCA FB 0885	Jobete	Simon Soussan	
£	31	26	4	HELLO STRANGER	Yvonne Elliman	RSO 2090 236	Warner Bros	Freddie Perrin	
£	32	25	7	SMOKE ON THE WATER	Deep Purple	Purple PUR 132	B. Feldman/Hec	Deep Purple	
£	33	NEW ENTRY		BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips	Buddah BDS 458	Warner Bros.	Van McCoy/Charles Kippis	
£	34	28	5	LET 'EM IN	Billy Paul	Philadelphia PIR 5143	McCartney/ATV	Gamble/Huff	
£	35	15	9	LONELY BOY	Andrew Gold	Asylum K 13076	Warner Bros.	Peter Asher	
£	36	37	2	PEACHES GO STEADY	The Stranglers	United Artists UP 36248	Albion/April	Martin Rushent	
£	37	45	2	CALENDAR SONG	Trinidad Oil Company	Harvest HAR 5122	Negram	Black Hand Prod.	
£	38	40	3	LET YOUR BODY GO DOWN TOWN	Martyn Ford Orchestra	Mountain TOP 26	Chappell/Robinson/Sparkle	Ford/Punter	
£	39	32	5	DON'T STOP	Fleetwood Mac	Warner Brothers K 16930	Intersong	Fleetwood Mac/Dashut/Laillat	
£	40	16	8	HOW MUCH LOVE	Leo Sayer	Chrysalis CHS 2140	Chrysalis/Screen Gems	Richard Perry	
£	41	NEW ENTRY		SPOT THE PIGEON	Genesis	Charisma GEN 001	Fuse Music	David Hentschel/Genesis	
£	42	43	2	FEEL LIKE CALLING HOME	Mr. Big.	EMI 2610	EMI/T-Bone Music	Val Garay	
£	43	NEW ENTRY		JOIN THE PARTY	Honkie	Creole CR 137	Aristocrat Music	Ken Gold	
£	44	50	2	LOVE AT YOUR CONVENIENCE	Alice Cooper	Warner Bros K 16935	Warner Bros	Bob Ezrin	
£	45	NEW ENTRY		YOU'RE MOVING OUT TO-DAY	Carole Bayer Sager	Elektra K 12257	Chappell/Copyright Control	Brooks Arthur	
£	46	NEW ENTRY		L'OISEAU ET L'ENFANT	Marie Myriam	Polydor 2056 634	Warner Bros.	J. Gracy/J. P. Cara	
£	47	41	4	IN THE CITY	The Jam	Polydor 2058 866	And Son Music	Vic Smith/Chris Parry	
£	48	47	2	THE WHOLE TOWNS LAUGHIN' AT ME	Teddy Pendergrass	CBS 5116	Carlin	Sherman Marshall	
£	49	36	4	YOU KEEP ME HANGING ON/STOP IN THE NAME OF LOVE	Roni Hill	Creole CR 138	Jobete	David Allen	
£	50	NEW ENTRY		DON'T LET GO	Manhattan Transfer	Atlantic K 10930	Campbell Connelly	Richard Perry	

DISTRIBUTORS A-Z

Ain't Gonna Bump No More	2CW
A Star Is Born	3CW
Baby Don't Change Your Mind	33A
Calendar Song	37E
Disco Inferno	18CW
Don't Let Go	50CW
Don't Stop	39CW
Feel Like Calling Home	42E
Free	7CW
Gonna Capture Your Heart	19E
Good Morning Judge	5F
Got To Give It Up	9E
Halfway Down The Stairs	24A
Have I The Right	25CW
Hello Stranger	31F
Hotel California	10CW
How Much Love	40E
I Don't Want To Talk About It	1CW
It's A Game	16E
In The City	47F
Join The Party	43ECR
Let Your Body Go Down Town	38E
Lido Shuffle	17CW
Lonely Boy	35CW
L'Oiseau Et L'Enfant	46F
Love At Your Convenience	44CW
Lucille	4E
Let 'Em In	34CW
Mah Na Mah Na	8E
Naughty Naughty Naughty	26ZLHR
O.K.	13F
Peaches	36E
Pearl's A Singer	21CW
Rendezvous	27CW
Sheena Is A Punk Rocka	22F
Sir Duke	11E
Smoke On The Water	32E
Solsbury Hill	14F
Spot The Pigeon	41F
Telephone Line	28E
The Whole Towns Laughin' At Me	48CW
The Shuffle	6F
Tokyo Joe	20F
Too Hot To Handle/Slip	20F
Your Disc To This	23F
Uptown Festival	30R
We Can Do It	15F
Where Is The Love	29F
Whodunnit	12E
You Keep Me Hanging On	49ECR
You're Moving Out To-day	45CW

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TOP WRITERS

1 Danny Whitten/Cat Stevens, 2 B. L. McGinty/B. Killen, 3 B. Streisand/Paul Williams, 4 R. Bowlinger/R. Bynum, 5 Stewart/Goldman, 6 Van McCoy, 7 D. Williams/N. Nedd/N. Watts, 8 Umiliani, 9 Marvin Gaye, 10 Felder/Henley/Faey, 11 Stevie Wonder, 12 St. Louis/Ferren, 13 Shuman/Mackay, 14 Peter Gabriel, 15 Bickerton & Waddington, 16 Lewis, 17 B. Scaggs/B. Paich, 18 Green/Kersey, 19 Hugh Nicholson, 20 Bryan Ferry, 21 Leiber/Stoller/Dino/Sambello, 22 Ramones, 23 Rod Temperton, 24 A. A. Milne and F. Simpson, 25 Howard/Blakely, 26 N. Ryan/R. Slater, 27 J. Robinson/R. Bolden, 28 Jeff Lynne, 29 Ken Gold/Micky Deanne, 30 Various, 31 Lewis, 32 Deep Purple, 33 Van McCoy, 34 Paul & Linda McCartney, 35 Andrew Gold, 36 The Stranglers, 37 Traditional, 38 Lynsey de Paul/Mike Moran, 39 Christine McVie, 40 Leo Sayer/Barry Mann, 41 Collins/Banks/Rutherford/Hackett, 42 Dicken, 43 C. Cummings, 44 A. Cooper/D. Wagner/B. Earin, 45 Sager/Midler/Roberts, 46 J. Gracy/J. P. Cara, 47 Paul Weller, 48 S. Marshall/T. Wortham, 49 Holland/Dozier/Holland, 50 J. Stone.

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



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**ANDREA TRUE CONNECTION — N.Y. You've Got Me Dancin'**  
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## Neil Sedaka

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For those who were unaware of his early compositions for artists such as Clyde McPhatter the first half was absorbing. He took the audience through the Connie Francis period (Stupid

### IMPORTANT JUBILEE BANK HOLIDAY COPY DATES

Please note that bookings for Classified advertising for week-ends 11th June and 18th June must be with us by 1st June 1977

Copy for 11th June must be in by 1st June and sent to Felicity Briski at Music Week, 40 Longacre, Covent Garden London WC2. Tel: 836 1522.

Cupid, Where the Boys Are) to the time he gave up writing for other people, removed his glasses and the braces from his teeth, and became Neil Sedaka, pop star.

The Palladium audience lapped up Calendar, Girl, Happy Birthday Sweet Sixteen — which had its debut at the Palladium — and the story of how he gave up in 1963 and went on writing for others. Solitaire, and touring again, started in 1970 when he wrote for this first time with a lyricist other than Howard Greenfield and Love Will Keep Us Together. Then came the Rocket album and Laughter in the Rain, we have Elton John to thank for Sedaka's enormously successful performing comeback.

After more than ten years off the charts, Laughter In The Rain went to Number One and Sedaka was, indeed back. After this, his hits roll off the tongue — The Immigrant, Lonely Nights, Standing On The Inside, Queen Of 1964. Sedaka was getting a little hoarse by this time, and gave his voice a break to explain how he'd written his own lyrics for Lonely Nights. That's Where The Music Takes Me, Standing On The Inside, and Betty Grable.

And through all this cosy talk and pleasant nostalgia, the fact that it was all done to piano accompaniment only became irrelevant. Nobody missed the 70-piece orchestra, the lighting and timing were superb, the sound was excellent. At the end of the evening he emerged, not only as Mr Nice Guy, but as a genius in his own way, a pure pop writer who achieves exactly the effect he envisages.

His week at the Palladium is being recorded for "rush-release album by Polydor. Now that Elton John, Gilbert O'Sullivan and Sedaka have conquered the one-man stakes, will this mean a return to the basics pop was built on — good, tuneful songs, and easily identifiable lyrics? Artists such as Sedaka are really what popular music is all about.

VAL FALLOON

## Nils Lofgren

IT WAS a big night for the little skinny guys with guitars and nasal voices at the Hammersmith Odeon on Monday last week, the last night of a three-concert run for Nils Lofgren and new darling of the rock media Tom Petty.

# PERFORMANCE

The first little skinny guy on stage was Petty, shaking his long blond hair and prowling around the stage as if he was stalking a bear, then bursting into fits of frenzied activity when the music dictated.

On record, he and his band the Heartbreakers are noted for the clean and precise lines of their songs and the no-nonsense hard edge they add to numbers about small town life and loves in middle America.

The stage show has these attributes, but pointed up with a heavier and more brooding guitar feeling that the more mainstream British rock fan finds to his taste. The snappy Hometown Blues, for instance and the melodramatic Breakdown, were taken at a faster pace than on record, and space was left for some good guitar interplay between Petty and his lead player.

His set closed with a long instrumental, but the enthusiastic crowd, bigger and louder than for any support band in a long time, called him back for an encore. Petty re-emerged wielding a Flying Vee guitar and proceeded to steam through a strong treatment of the classic Route 66, climaxed by leaping out on to the boardwalk over the photographer's pit and throwing his guitar strap to the crowd and holding his Flying Vee high in the air in triumph.

This reception proved that plans for a series of solo dates in June for Petty and his band are based on solid commercial thinking.

It looked as if Logren might have some trouble following Petty, but a lengthy change-over made sure that excitement had died down just enough by the time he made the stage with his four-piece group.

English rock fans have taken the diminutive Logren to their hearts, approving of his worship of Keith Richard and his snarling songs which are more often than not couched in the first person.

His A&M albums have consistently charted and he has always been meticulous in his choice of musicians. However, on Monday Logren was almost let down by his choice of material, which was too often based around the same key and chord structure.

Thus when he cut loose on guitar, of which he is a real master, the audience was in raptures, but during a slow patch two-thirds the way through the set, he was beginning to lose his impact,

and only just saved himself by throwing in a hot and topical rendering of Keith Don't Go (To Toronto) and the title track of his latest album I Came To Dance.

Earlier he had executed some of his strongest material from the last three records. The guitar playing on Cry Tough was beautiful and the changing rejection of Incidentally It's Over worked up plenty of gut reaction. For the encore he delivered a rocky Back It Up, his well-loved single from two years back, and left the stage amid bellows for more.

This well-thought-out double bill served both artists well.

JOHN HAYWARD

## Shadows

FOLLOWING ON from their 20 Golden Greats release last autumn, the Shadows have just completed a tour, which predictably enough, went under the banner of 20 Golden Dates. This was their first set of appearances as a group for two years.

With John Farrar now living and working in America, the job as bass guitarist went to Alan Jones, an accomplished session man. The fact that Jones rarely took the spotlight, with the exception of Nivram, meant that Bruce Welch and Hank Marvin had to work harder, and to some extent they fell short with their talk between numbers, but when it came to the actual job of performing, they rarely put a foot wrong.

The group performed a total of 32 songs, and inevitably there was padding, but even the padding was good. There was Marmaduke from the Marvin, Welch and Farrar album, and Don't Throw It All Away from Specs Appeal. Most of the other material was on the hits package, with Apache, Atlantis, Peace Pipe, Foot Tapper and Stars Over Stockton each being well received.

A Cliff Richard medley was slotted in during the first half, and was a good reminder to the audience at the Albert Hall, that the group had written many of the singer's hits. Before the finale of Wonderful Land and FBI, the Eurovision hit Let Me Be The One was included, and received rapturous applause.

With a new album set for the autumn, the Shadows have not yet reached the end of the road.

DAVID LONGMAN

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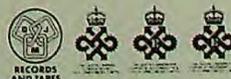
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