

# MUSIC WEEK

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## TV costs force campaign cuts

by JOHN HAYWARD  
SOARING RATE cards and over exploitation of the market are forcing tv merchandisers to re-think their early summer campaigns. One of the most successful companies in the field — Multiple Sound Distributors which handles Warwick Records said it has postponed several star packages until the Autumn, while others say they are cutting back on tv air time and concentrating efforts on radio. In April *Readers Digest* Records withdrew its plans for national tv promotion of a Jubilee double album.

Managing director of MSD, Ian Miles, admitted that returns on advertising investment were well down compared to this time last year. He estimated that it now costs about £1 for every record that is sold and a £140,000 television campaign could only expect to sell the same amount of units.

"There's a great amount of overkill with tv-promoted records," he said. "Far too many companies are now jumping on the bandwagon and doing no-one any good."

"Another factor is that there are probably a lot of similar television packages around, for instance the three albums all featuring piano music, and K-Tel's rock 'n' roll package is not unlike our own Everley Brothers compilation.

"The soaring rate cards have not helped either — costs have increased tremendously in the last 12 months. A year ago a tv campaign which cost £150,000 now costs £220,000, and a promotion which cost £200,000 in

1974 cannot now be done for less than £417,000."

Miles admitted that the tv market had gone softer earlier this year. Usually it is July or August before the seasonal wane.

"I've postponed several Warwick star packages until the Autumn because I know they will do better then. One LP was due to go on the box last week, but the demand for it will be much higher in September or October. The tv market is much

TO PAGE 4



SONET RECORDS arranged for members of its group, Pussycat, whose No. 1 single, *Mississippi*, has sold more than 500,000 copies in the UK, to receive individual gold discs at a special presentation made during a personal appearance at Woolworth's Oxford Street store. Pictured with the act are Robert Jordan, general manager of the branch, and Laurie Freeman, Woolworth's area supervisor for records.

## RCA warns dealers on Tomita LP

HIGH COURT legal action has forced RCA to warn retailers and radio stations not to sell or broadcast an album by the Japanese artist Tomita entitled *The Tomita Planets*.

Imogen Holst, daughter of Planets Suite composer Gustav Holst, was entitled to object to the sale of an electronic version of the work, which she felt 'mutilated' her father's composition, said Mr. Justice Oliver on May 17.

He granted an interim injunction in favour of G and I Holst Ltd., the copyright owners of the Planets, against RCA, which manufactures the Tomita version.

The judge's order is effective until the trial of a copyright action by G and I Holst, and restrains RCA, its servants and agents from manufacturing or selling, authorising the manufacture or selling, or otherwise infringing the copyright of the Planets until trial.

The court heard that RCA had produced 40,000 copies of the Tomita disc and a further 6,000 cassettes, despite strenuous objections from the Holst family. The record reached number 47 in the *Music Week* Top 60 chart.

Miss Holst said she was anxious to preserve her father's reputation and the judge commented: "I do not think it would be right for the courts to ignore the artistic susceptibilities of the copyright owners."

"Miss Holst feels, and I think she is entitled to entertain such feelings, that the sort of recording which the

TO PAGE 4

## Full festival calendar planned

ROCK PROMOTERS are heading into their busiest summer festival season for some years with up to 11 open air events already planned.

The crowded August period has thrown up a potential conflict of dates when two giant Hertfordshire concerts — one at the established Knebworth site and the other a projected festival at the Wrotham Park stately home less than 20 miles away — will be vying for local authority licenses in the same month.

But probably the most innovative event of the summer will be the erection of a massive tented auditorium opposite the Tower of London on the south-bank of the river Thames.

The specially-designed big top will hold 6,742 and is described by Richard Wrigley in Danny O'Donovan's office, which is

organising the operation, as the eighth wonder of the world. It has full staging facilities, and assuming local authority permissions come through in time, it will open on July 21 for three months.

It is hoped to run about 50 concerts of all types of entertainment from ballet to rock.

In addition, the tent that Queen and the Rolling Stones used at recent open air events has been hired for use as a 2,000 seater beer garden with views over the Thames.

Wrigley told *Music Week*: "We will be promoting some of the concerts ourselves, and I expect other people to come in, too. The event is designed to tie in with the Silver Jubilee, and charity concerts will be promoted in aid of three good causes."

The total cost of designing and building the site with all its shopping

TO PAGE 4

## UK pair pen German Mallorca '77 winner

from BRIAN MULLIGAN  
PALMA — The West German entry, written by two Englishmen and performed by an American, won the third Musical Mallorca international song contest which ended here on Saturday (28).

Against competition from 18 countries, *You and I*, composed by Les Reed and Tony Macaulay, and sung by Peggy March, American-born but domiciled in Germany for eight years, was awarded the golden trophy and the first prize of 10,000 dollars by a jury of screen

personalities and music industry celebrities under the chairmanship of Lalo Schiffrin. The second place silver trophy and 2,500 dollars went to Les Petits Matins, the French entry, written by Michel Legrand and Jacques Lanzman and sung by Soula Markisi.

In third place and the recipient of a bronze trophy was the Japanese contender, *Simple Love* written by Ken Satch and Takashi Matsumoto and sung by Junko Ohashi. The fourth and fifth placed songs, which each won 500 dollars and a plaque, were *You Gotta Move* sung for the U.S. by Etta Cameron and *Rien N'A Change*, written by Claude Carmone, Michelle Jouveaux and Pascal Auriant and sung by Caroline Grant.

A plaque and 500 dollars was also won by Les Reed for the best arrangement. The personality prize, chosen by a ballot of media representatives, went to one of the two Spanish entries *Tony Frontiera* who sang *La Ultima Vez*, written by Ray Girardo. The winning song was a typically classy exercise by Reed and Macaulay, with its strong, lilting

TO PAGE 4

## Transatlantic, Pye, Island cut back on personnel

TWO MORE record companies have implemented staff cutbacks, and a third has added to redundancies already announced.

Reorganisation at Transatlantic has resulted in the departure of ten people, including general manager, Jack Boyce, and Martin Lewis, marketing manager, domestic product. Other exits mainly involve the sales force, with five representatives and one field promotion man having been made redundant.

Managing director Nat Joseph told *Music Week*: "Along with most other companies, we have been suffering from the market recession, and have reluctantly been forced to make redundancies to slim the company down to meet the requirements of the future". Joseph denied current industry speculation that Granada TV, owners of the company, were considering disposing of Transatlantic. "There is absolutely no question that

TO PAGE 4

# ELKIE BROOKS

Two Days Away

A brilliant new album which includes the classic "Pearl's A Singer," "Saved," "Love Potion No. 9" and "Mojo Hannah," Produced by Leiber & Stoller.

AMLH/CAM 68409

**MUSIC WEEK**

Issue dated

JUNE 11

Because of the Jubilee Bank Holiday break, MW will be published two days later than usual.

The Top 50 will be available on Thursday, June 9.

# NEWS

## Virgin shops explain 'early' Pistols single

CONSIDERABLE DEMAND from the public, retailers and wholesalers was blamed by Virgin's retail managing director Nick Powell for the mistakes which led to copies of the Sex Pistols' first Virgin 45, God Save The Queen, being on sale in two of its London shops before the official release date.

Stephen Riddett, chief supervisor of Our Price Record Shops told *Music Week* that two days before the May 27 release date one of his employees had been able to buy several copies of the single in the Marble Arch Virgin shop. He had called Virgin to complain about this, and had received the assurance that it was a mistake which would be rectified at once. The following day Riddett checked with the Virgin warehouse in New Oxford Street, and found the single on sale there. "I believe in healthy competition", Riddett remarked, "but obviously if record shops linked with record companies are going to sell records prior to release date that is not

healthy. What if HMV shops started doing it?"

Powell said that in fact, because Virgin shops order Virgin product from head office — which has previously obtained stocks from CBS — they usually received them slightly later than other retailers who order direct from CBS. On this occasion pre-release demand for the single had been so enormous that "we were rather thrown into a state of chaos". Virgin shops were sent their initial stocks of the 45 with orders not to put it on sale until release date, but inadvertently these two shops had done so.

### MOVES

THE ARTIST management, production and publishing company, Arnakata has moved to new premises at 74/78 Seymour Place, W.1. phone 01-723 8424.



THE JAM paid a visit to the Phonodisc warehouse in Chadwell Heath and the factory in Walthamstow to witness production and distribution of their hit single and album, both titled *In The City*. The band (foreground, left to right) Bruce Foxton, Rick Buckler and Paul Weller, are pictured here answering questions from Phonodisc's telephone sales team.

## Jubilee songbook

ONE HUNDRED titles which span the 25 years of the Queen's reign are to appear in Jubilee Songbook which will cross normal copyright barriers to bring the music of a number of different publishers together in one edition. Dick James, while chairman of the MPA set up the project with the Association. Available from June 4, the book is in £4.95 (soft back) and £7.50 (hardback), DJM has underwritten all expenses, and the proceeds from sales will go to the Jubilee Appeal.

A GLOUCESTERSHIRE company previously specialising in the manufacture of blank cassettes is entering the pre-recorded tape market with a Silver Jubilee release, A Musical Medley from the British Isles. James Yorke of Fossebridge, Cheltenham (028-572423) will be retailing the tape at 99p through record outlets including gift shops, confectioners and newsagents, and airport shops.

The Jubilee tape features 12 tunes from all quarters of the UK.

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## Frankie Laine signed to Polydor

POLYDOR RECORDS has signed Frankie Laine, in a deal which calls for two albums. The veteran singer visits London next week to begin work on the first, with producer Ken Barnes. It will be entitled *Memories In Gold*, to showcase the title track and 19 of Laine's best-known songs. September release is planned.

Laine will be appearing in concert on June 19 at the Drury Lane Theatre, and also record a number of television shows. Later in the year, he will return to Britain to record the second album, and make further in-person appearances.

EX-BAY CITY Rollers founder member Alan Longmuir, who quit a year ago because he felt that at 26 he was too old, is making a solo comeback. His debut single *I'm Confessing* (Arista 113) was written by Russ Ballard, and is backed with *I've Got Songs*, one of Longmuir's first solo compositions. He and manager Tam Paton are considering tv and film offers which might give the single, and Longmuir's solo career, a boost.

PRECISION TAPES has licensed for release on tape the album by former Genesis guitarist Anthony Phillips, called *The Geese and the Ghost*. The LP, on which Genesis men Phil Collins and Mike Rutherford are among the musicians, is licensed from Hit and

## MUSIC DEALS

Run Music, and is to be released by Precision on June 10.

POLYDOR HAS reached an agreement with Chyme Tape Productions of Dublin to distribute a special double cassette package titled *The Queen's Royal Jubilee*. The tapes are being manufactured in Ireland and will be available from Polydor over the next 12 months. They feature music used at royal occasions over the last 25 years, played by the Coldstream and Welsh Guards Bands, and have an rrp of £4.99.

AS A RESULT of interest from the a&r department of EMI Australia Satril's Swedish group, Stardust, has completed a three-year licensing deal with EMI for that territory. EMI has made a strong commitment to break the band there via films and tour support, plus a guarantee to use tracks on forthcoming EMI compilations.

FABULOUS POODLES, a blues rock band formed in 1974, has signed to Pye. While their work has been confined to clubs, with five tours so far, they have been picked up by Radio One several times and have a well-established reputation. After over three years as working professionals they will make a first album as a result of this deal. Previous product amounts to one single on Private Stock, now deleted.



RIVA RECORDS has signed *Window*, a five-piece English band, in a worldwide deal. They also mark the first signing to the publishing company, sessions next month. Pictured at the pact are Riva Records' managing director, Mike Gill, and general manager, Bill Stonebridge, *Window's* manager, Oliver Mills, and the group.

## UA soundtracks push with movie releases

LOCAL PROMOTION campaigns involving record dealers and cinemas have been arranged by United Artists to tie-in with the release of five album soundtracks. The LPs include the score for *Bound For Glory*, featuring David Carradine in a singing role; *A Bridge Too Far*; the new James Bond film, *The Spy Who Loved Me*; *Rocky*; and *New York, New York*, the musical starring Liza Minnelli.

Two of the LPs, *Rocky* and *Bound For Glory*, have already been issued, but the campaigns are planned to tie-in with general release of the films. The score for *A Bridge Too Far* is issued on June 17 and the promotion will run in conjunction with UA's film division and Coronet Books which is publishing a paperback. There will be local record dealer and cinema window display competitions utilising material provided by UA; cinema proprietors are also being sent a special single, featuring the film theme and voice-over, for playing in the cinema. In addition, there will be point of sale material and competitions on local radio stations.

The *Rocky* soundtrack album will be given similar local promotion, and Shirley Bassey has recorded one of the film's songs, *You Take My Heart Away*, as the title track of her new LP. There will be window displays in all towns where the film is showing at least two weeks beforehand. The new Liza Minnelli film is not premiered until September, but the album soundtrack is released in July and

there will be a promotional tie-in with the *New York, New York* paperback, published again by Coronet. The film score includes five new numbers from the Kander-Ebb songwriting team, responsible for Minnelli's previous Academy Award-winning film, *Cabaret*.

The *Bond Movie*, *The Spy Who Loved Me*, features Marvin Hamlisch and the title song main theme, *Nobody Does It Better*, composed by Hamlisch and Carole Bayer Sager, has been recorded by Carly Simon. WEA Records is issuing the song as a single but it will also feature on UA's soundtrack album (UAG 30098). UA Records' sales promotion manager, Howard Berman, said: "The promotion for all five album soundtracks is very much on a local level, involving dealers and cinema proprietors, as well as local media and the consumer. We believe that is the strongest way of promoting LPs such as these."

UA's soundtrack albums follow the success of CBS' *A Star Is Born*, which has currently sales in excess of £150,000. In addition, an album released by Pye, featuring the score of the TV film *Jesus of Nazareth*, also charted.

Arista is also set to release the soundtrack album for *The Greatest*, the film featuring the life-story of boxer Mohammed Ali, and which has its UK premiere in August. The LP, featuring singer/composer Michael Masser and Mandrill, is set for July issue and there will also be a single, *Ali Bom-baye*, issued.

## CAMPAIGNS

### Radio, press backing for Young & Moody

MAGNET IS implementing an extensive marketing campaign to the end of June on behalf of the new album by Young & Moody (MAG 5015). Involved is a series of radio commercials on rock shows transmitted by 11 stations: Capital, Piccadilly, Clyde, City, BRMB, Metro, Forth, Trent, Pennine, Beacon and Hallam. Backing these up will be press advertising in *Melody Maker*, *New Musical Express*, *Sounds*, *Record Mirror*, among other publications. Four-colour posters and display material will be available, and 100 in-store window displays are being mounted this week.

A tour of local radio stations, combined with local newspaper interviews, is being set up for Bob Young and Nick Moody, while a promotional visit to the US is scheduled to coincide with the album's release there.

POSTERS AND booklets will promote the June supplement of album releases from the Verve catalogue. The label's release schedule has undergone a rationalisation policy — instead of the usual four supplements a year, issued through Polydor, there will now be only three release schedules. Existing albums in the catalogue will all be assessed for the market potential. Certain LPs will remain available but others will be deleted and then reissued in another format. Amongst the new Verve Select albums are titles by Harry Edison, Dizzy Gillespie and Stan Getz, Ben Webster, Oscar Peterson, Ella Fitzgerald and Bill Evans. In addition there will also be a double album, retailing at £4.49, by Wes Montgomery called *A Small Group Recording*. Pablo label manager Dennis Munday said that the new Verve policy was partly to combat the problem of albums being imported, and also to tailor LPs to individual markets.

UNITED ARTISTS is launching two regional television campaigns during May; there will be tv advertising for the new Shirley Bassey Album, *You Take My Heart Away*, on Granada and Trident. Dealers in those two regions will be given a 25 percent margin and the LP will not be available nationally until July when it will be offered at the usual mark-up. The tv campaign is the fifth such for Bassey product — her last LP, *Thoughts of Love*, also received regional promotion and sold in excess of £300,000.

The new UA Kenny Rogers album will be the subject of 15-second tv spots in various parts of the UK from May 30. The campaign has been planned to coincide with the peak of success for Rogers' current top ten hit *Lucille*, and the tv advertising will be carried out in areas notable for strong support for country music — the whole of Scotland, Border, East Anglia and Granada. UA marketing manager Dennis Knowles said that the promotion was designed to establish Rogers as a regular album selling artist.

### Rubettes

DESPITE THE move of the State label from Polydor to WEA (*Music Week*, May 14), current product by the Rubettes remains available from Phonodisc. This includes the group's single, *Ladies Of Laredo* (STAT 44), and their upcoming album, *Baby I Know* (ETAT 12).



secretary and assistant to the Soho Square personnel department.

CLIVE SELWOOD this week left his position as marketing director of Pye Records, which he joined in February last year. Announcing his decision Selwood who was formerly CBS marketing director, said he felt that "the time has come for a career change." He intends to announce his plans in due course.

KEITH LEWIS has been appointed director of marketing, sales and production of Chrysalis Records, effective immediately. He was formerly marketing director of A&M Records, with whom he had been associated for seven years.

JOHN COLGROVE has been appointed works manager of Multiple Sound Pressings, Leicester. He was formerly production controller at the CBS plant in Aylesbury. At Multiple Sound Distributors, London, Francesca Mackie has joined as production controller for the Warwick label, having previously been assistant production controller at Arista, and Brian Cox has joined as a management accountant from Spectra, the tv rentals firm.

BOB GRACE has been appointed managing director of Rondor Music (London) following Derek Green's resignation of that position, due to his increasing responsibilities as managing director of A&M Records. Grace was formerly the general manager of Rondor Music in the UK and has appointed Kevin Eade to succeed him in that position. The new appointments are part of an overall expansion of the Rondor group's activities.

## Smith GM as Spark label re-shaped

SPARK RECORDS has announced new appointments following the departure of Bob Kingston, Barry Kingston, and Mike Walker, who are planning to set up an independent company. Jon Smith, formerly head of promotion for the south, has been appointed general manager of the label. Brenda Bellerby, previously assistant head of administration, becomes label manager.

The US parent company, Peer-Southern has changed the structure of the UK and Italian Spark outlets. Rather than being a local subsidiary of Southern Music, Spark Records UK now comes under Peer-Southern Productions, Inc., worldwide. This means that UK product will automatically be released world wide. International Special Projects Manager Gene Clark is in the UK for the next few weeks listening to product and formalising the new arrangements. First release under the new structure is US artist Duane Clark's *Gettin' It*.

GODFREY RUST has joined MW as Broadcasting Editor. He was previously radio editor at *Radio and Records Magazine*.

JOHN FIELD has been appointed CBS Records' new financial director, replacing Farrell Bushing, who returns to the US for a new post. Until recently, Field was at Rank Xerox as controller of the UK manufacturing operations.

Elizabeth Ryder has been named personnel officer at CBS' Barlby Road location. Previous experience includes a stint at the company's Soho Square personnel department, and at the British Standards Institute. Lorraine Gold has joined CBS from the Lex Service Group as

# DOOLEY

BPI EXPECTING to hear long-delayed result of January enquiry into mechanical copyright royalties this week ..... possible that UK may finally follow the European lead and stage a seaside song contest next year, with Blackpool and Jersey being investigated as possible venues ..... speculation gathering strength of likely summer visit by **Bob Dylan** following meeting of European promoters at **Harvey Goldsmith** offices last week ..... **Paul McCartney** and **Wings** being tipped as Knebworth headliners ..... **George Martin** named as musical director of forthcoming *Sgt. Pepper* film and will also produce soundtrack 2LP ..... statement awaited regarding return to record business of former Polydor sales manager **Mike Hitches** .....

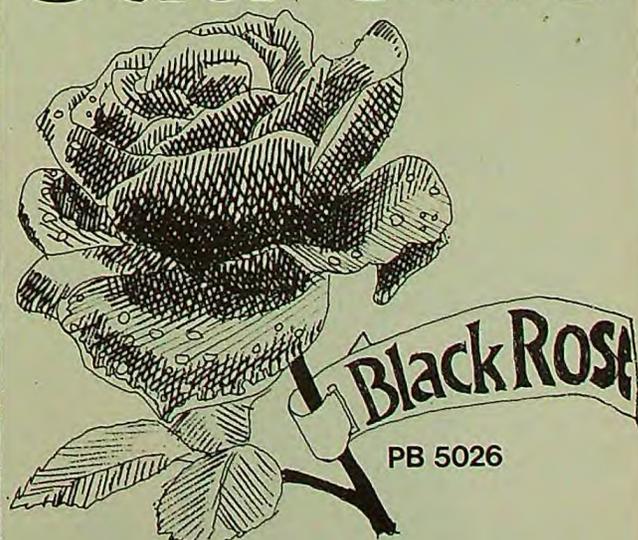
DISAPPOINTMENT FOR industry guests at Brands Hatch on Sunday when Formula 3 racing car sponsored by EMI International and the rock group **Starz** stalled at the start and took no further part in race ..... with 100 Liverpool schoolchildren's choir, **Joe Brown** re-recording his early hit *All Things Bright And Beautiful* for Power Exchange releases .....

**Ray Davies** plans to mount his Preservation rock musical on West End stage later this year — not involving **Kinks** ..... just released through RCA on Klik label, *Nobody But Me Baby* by **Henry Buckley**, an inspector who is bandmaster of Jamaican police band ..... wedding bells in June for media consultant **Gloria Bristow** and submariner **Tony Saunders** .....

WITH *Muppets Halfway Down The Stairs* halfway up the charts in hot pursuit of *Mah Na Mah Na*, *Pye* releasing show's theme as a 45 on June 10 ..... a son **Matthew** for *ATV Music* director **Len Beadle** and wife **Beverly** ..... also for *Bus Stop-Intune* m.d. **Ronald Cole** and wife **Jenny** ..... and **David Mackay** and wife **Brenda** — but despite the arrival date (May 22) he's not changing the name of his company from *June Productions* ..... frog croaks at beginning of **Brendon's** *Rock Me* on TOTP provided by EMI promotion man **Eric Hall** ..... new wave misses folk — encouraged to dance, *Drury Lane* audience for **Fairport Convention** called back "We're not allowed to" .....

SEEN SAMPLING the acquired taste of *Cafe Royal* champagne cocktails at *FD&H Centenary* party last week were, among many others, **Edward Heath**, **Rita Rosa**, **Dennis Lotis**, **Russ Conway**, **Joe Loss**, the **Victor Sylvesters** snr. and jnr. **Vivian Ellis**, **Tolchard Evans** and **Joan Turner** who imparted a touch of *Aida* to the singing of *Happy Birthday* ..... reworking of *Eleanor Rigby* is latest by ex-Tremelo **Chip Hawkes** for RCA ..... new addition to *Little Ladies* in *Rock Follies* is **Sue Jones-Davis** of *Decca* act **The Bowles Brothers** ..... MW offices the scene of an elf invasion last week, all part of **Tony Secunda's** accelerating campaign for *King Of Elfland's Daughter* multi-media venture — he's also advertising in *The Stage* for many midgets ..... from Phonogram press office **Mac McIntyre** leaving to go independent, also **Maggie Wells** ..... recent departure from *Radio and Records Magazine* is **Debbie Wheelhouse** — Greg Thain takes over as editor.

## Sad Café



PB 5026

The first single, and a great one

RCA

# Industry meet postponed

AFTER ONE postponement and a change of venue, the £245-per-head music industry management conference due to be held at London's Dorchester Hotel this week, has been postponed again.

London representatives of the organisers, Chantry, spent today (30) telephoning registrants that the change was brought about by the hospitalisation of company president, Jack Reiley, for a kidney complaint requiring immediate operative treatment.

Vice president Michael Botman told *Music Week* that Reiley had gone into the Wilhelmina Hospital in Amsterdam on Friday (May 27) for observation, and had been advised to have immediate treatment. The postponement followed because, Botman said, "Jack Reiley is not replaceable. He is the key person in this whole thing. We would have considered it with any other person on the panel of speakers, but with Jack it is impossible".

# Rock festivals boom

FROM PAGE 1

and is aiming for a 15-20 per cent reduction in the 100,000 attendance he achieved with the Rolling Stones last year. He is currently negotiating for a world-headlining star to top the bill there.

Mel Bush's office agreed that it was applying for local authority permission to stage a one-day festival at Wrotham Park near Barnet in August, although no firm date was available, and neither was a bill-topping act. However, industry speculation points to Led Zeppelin if the concert goes ahead.

Harvey Goldsmith's name is being linked with a planned festival at the Longleat stately home in the West Country, in addition to his usual participation in the Crystal Palace

Garden Party events with Michael Alfandary.

Cardiff Castle has now established itself as a regular summer festival site and the promoters there are currently bidding for big names to play both there and at a new site near Bradford.

It is thought there is a possibility of these two events linking up with a major London promoter to tour a big bill of visiting American stars through a major London football stadium, and then to Cardiff and Bradford.

Among the acts being sought by the big promoters for festival appearances are Led Zeppelin, Paul McCartney, Santana, Chicago, the Beach Boys, The Who and Bob Dylan.

# Transatlantic, Pye, Island cut back on personnel

FROM PAGE 1

Transatlantic is going to continue to function under Granada's ownership, and hopefully in a better and more profitable way as a result of the reorganisation," he said.

Pye has trimmed its field promotion force by three people, effective Friday last (27). General manager, Robin Taylor, denied that it was as a result of the current recession in record sales, however. "There has been some reorganisation within the company, and we simply decided that we had a few too many people". He added that no further redundancies were

envisaged at present.

Island made five members of its sales force redundant last week, managing director, Tim Clark, told *Music Week*, as a result of a rethink of "our whole selling and marketing procedures". Island had already reduced its field sales team in May (*Music Week*, May 28), but, like Pye's Taylor, Clark would not attribute the latest departures to the current stagnation in disc business. No further redundancies at Island are planned, he added.

Last month, Decca cut its New Malden factory staff by between 90-100 people, representing about ten per cent of the total workforce.

The new date would have to be set soon — the decision definitely to postpone having been taken only on Monday morning — but would probably not be until the end of the summer, partly to make sure that Reiley was completely recovered and partly because so many who wish to attend would be on holiday during the next couple of months. The venue is still to be the Dorchester, and Botman said that the plan at present is first to seek confirmation from speakers, who include Derek Taylor former joint deputy managing director of WEA UK and now director of creative services for Warner Brothers in the US, that they are still willing to take part, and then to offer those registered two or three possible dates.

Botman said that Chantry had filled all the 100 places available. It was this deliberate limitation on the number of registrations that had, Reiley had previously stated, made the cost so high; the small number present still had to cover the normal overheads of any music industry conference. Bookings had come he had added from key executives in major record companies as well as from artists' managers, promoters and independent producers.

# UK pair pen German Mallorca '77 winner

FROM PAGE 1

melody and sensible lyrics about an extra-marital affair. It was impeccably sung by Peggy March who brought all her 14 years of experience to bear — in 1963 as Little Peggy March she had an international hit with *I Will Follow Him*. It was undoubtedly the outstanding song in a contest which ran smoothly throughout, but which was not notable for the standard either of performance or song-writing. The Japanese song, for instance, came across as an unconvincing attempt to match the Munich disco-sound and was a surprise choice for third place, particularly since the English entry, *You Should Have Listened To Mama* by Geoff Stephens and Don Black and sung with considerable emphasis on the dramatic by Terese Stevens was unplaced after securing a place in the final 12. There was considerable anger within the British camp that it should be ignored — but judging in these international song festivals does not always run on predictable lines.

The Reed-Macaulay song, strong enough to provide Peggy March with an international hit again, will be recorded in London by the end of next week. Its release, however, poses a minor problem, for she is contracted for German-speaking territories only to EMI-Electrola and is free for other parts of the world. However, in order to secure international release it is likely that EMI will be offered first refusal. The strange involvement of Reed with the West German entry arose from seeing Peggy March sing at a FIDOF gala at Midem, when he was asked to write for her. Rules of the contest permitted him to do so and Reed, delighted at his first win after taking part in some 20 festivals, told *Music Week*, "The UK and I were becoming a little complacent and not getting on too well together, so I decided to look elsewhere." An additional honour for Reed was his election as president of FIDOF, the association of festival organisers, during the event.

As festivals go, the Majorcan event is undoubtedly one of the best organised and presented and deserved its special award for excellence made by FIDOF. As well as the international shows, on two

# TV costs force campaign cuts

FROM PAGE 1

more cut-throat now and the trade has become resistant to stocking any product in real depth unless it is a sure seller." Arcade Records tv promotions manager Bert Herman agreed that rates had risen 40 per cent this year and were running well ahead of inflation.

"Even the majors are going to catch a cold if they don't have the right product because the record market is at a pretty low ebb at the moment. I think there is too much rubbish on the market."

"At Arcade we are picking our product very carefully and tailoring our spending to our sales potential. For instance we might now be taking 30 tv spots instead of the 40 we might previously have taken."

"Our Mamas and Papas collection is more of a Summer album, so we are taking radio airtime to promote it. We are lucky because we have 35 girls on the road who feed back exactly how each record is doing on a weekly basis," he commented.

Brian Berg at EMI's tv

merchandising department told *Music Week*: "Although we have not gone below 700,000 on any of our tv product, I think we are getting frightened at the way our costs are going up."

"And although rates are high now, they are going to be even higher in the Autumn. The increases are running way ahead of inflation or any record price increases that may be in the pipeline. Even so, the merchandisers will be spending more on tv in the Autumn than they are now to get on tv."

Phonogram's marketing director Ken Maliphant agreed that a meaningful national tv campaign was now costing in the region of £140,000 and that retailers were now so used to such merchandising that they wanted to see a lot of money being spent before they would stock in quantity.

"An accumulation of tv albums that amounts to near saturation plus a traditionally sluggish period for the record market has made the situation worse than usual," he said.

# Humperdinck sues Mills

CLAIMING THAT his contract is "oppressive", Engelbert Humperdinck is suing his manager, Gordon Mills. Under their 1969 management contract, which the singer now claims is invalid, Mills is said to be entitled to nearly one-third of Humperdinck's earnings.

A High Court writ has been obtained alleging "oppression and inequality of bargaining power". Under his real name of Arnold George Dorsey Humperdinck challenges the contract as an unreasonable restraint of trade.

As well as Mills, who also manages Tom Jones and Gilbert O'Sullivan, he is suing Engelbert Humperdinck Ltd of New Bond Street, and Ebostrail Ltd of Holborn. Both the singer and his manager are living in California.

# Goddard Leiberson dies

GODDARD LEIBERSON, formerly President of Columbia Records and the man who pioneered the LP record, has died in New York. He was 66.

Leiberson, English by birth, joined Columbia in 1939 as a studio recording director after an early career as a pianist and composer. While building up Columbia's classical catalogue and engaging modern composers like Schoenberg and Stravinsky, in 1948 he developed, with Peter Goldmark, the long-player. A year later he became an Executive Vice-President and in 1956 President. He persuaded CBS to invest \$400,000 in a little-known musical based on Bernard Shaw's *Pygmalion*: *My Fair Lady* earned Columbia millions and started the fad for "show" albums. Leiberson himself produced *The Sound of Music* and *South Pacific*, among others. His range broadened to embrace country and pop, and in the Sixties the signings of Simon and Garfunkel, Dylan and the Byrds helped boost Columbia's rock output to half of its total product. He was President for 19 years, but throughout his career there was often to be found back at the control panel in his shirtsleeves, "as vibrant", remarked former *New York Times* Drama Critic Brock Atkinson, "as a fiddlestring."

# Tomita LP writ

FROM PAGE 1

defendants are producing is one which vulgarises and mutilates her father's work.

"She very much regrets that through some oversight, permission was given to reproduce the recording in the United States and Japan, but sees no reason why it should be further disseminated in this country."

The judge said that his order did not prevent the offending records being sold in the USA or Japan. If this were done, it would mitigate the company's losses as a result of the injunction and it would minimise any damages the Holst company might be ordered to pay if it lost the action.

G and I Holst has issued a writ against RCA claiming a permanent injunction, damages for infringement of copyright and conversion, or alternatively, an account of profits and delivery up of the offending material.

It claims that no licence was ever given to make an arrangement of the *Planets*, to record it, make a record of it or sell it.

# Chit Steaks

(REMEMBER THE DAYS OF THE)

## OLD SCHOOLYARD

A new single from the album "IZITSO"

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**Meal Ticket - Code Of The Road.  
A sure route to success.**



# NEWS

## Competing with a staff sales shop

HAVING BEEN in the retail business for over 30 years I am convinced that manufacturers' ethics having reached the lowest point can only improve. Who but a manufacturer would put a Staff Sales shop in a public road and allow access by the public? Who but other manufacturers would supply that shop with a wide variety of domestic electrical equipment, cosmetics and knitting wool? Who but a manufacturer would supply this shop with records via Record Merchandisers when more could be made by selling direct to retailers? Who but a manufacturer would sell his records at 47½ per cent discount, more on some singles, and all other makes at 33 per cent discount?

I have to compete with a shop selling singles at 31p-48p and LPs at the following prices — Shadows EMTV at £1.76 inc. VAT, Johnny The Fox (£2.24), David Soul (£1.87), Carpenters (£2.40), Abba Arrival (£2.53), Atlantic Crossing (£2.53).

The GRRC managed to persuade this staff sales shop to ask to see works passes before making a sale. This happened for about one month and things now appear to be back to

normal. The GRRC is planning to have another talk, but how can anybody really stop people going into this shop which is so strategically placed to attract all and sundry. It is worth noting that no less than one-fifth of all the shops in the centre of the town are unoccupied. So many owner-occupied shops are in the hands of estate agents that no For Sale notices are displayed, but I understand that the owners are prepared to offload stock at any price if they can sell the premises. **J. ROWLEY**, Rowley's Electrical, Coldharbour Lane, Hayes, Middlesex.

An EMI spokesman commented: "We are conscious of the problems that Mr. Rowley faces, but we would like to make the following points: (1) All companies in a position to do so provide their own products on favourable terms to their own employees, i.e. motor industry discount on cars, British Airways on air travel and miners who receive concessionary coal. (2) It is quite usual for staff sales schemes to include other firms' products. (3) EMI Staff Sales is aware that there are occasions when members of the

public are able to purchase goods, but EMI intends to establish a more secure system in the near future and as soon as this has been implemented it will be strictly adhered to.

I WOULD like to praise the speed and efficiency shown so far from WEA considering the short time they have been in operation. The delivery, packaging and assistance on the phone really inspires confidence and the bonus with prices on delivery notes is great. Thanks; keep it up. **S. GUTTERIDGE**, Record Manager, Owen Owen Ltd, Union St., Bath.

A WORD of praise for the new WEA distribution operation. Always friendly reps are now backed up with efficient telephone sales girls, 24-hour delivery, excellent clear and practical paperwork, a returns system that eliminates the soul-destroying business of putting a sticker on all faulties. Congratulations to all concerned. **BRIAN WILSON**, Sounds Around, Swan Centre Precinct, Kidderminster.

## Earthshaking disc buying advice

I WAS very interested to see Tony Jasper's item in *MW* (May 14) about a retail outlet in Twickenham. I see *MW* because a colleague takes it professionally and although I bought £200-£300 worth of LPs in the last 12 months I use another Twickenham outlet, Earthshaker. Discounts don't greatly interest me as a retail buyer, though I doubt that I'm typical. My record buying goes from good jazz imports to Latin America to classical and I prefer service to a few bob discount — that's not a knock at Parlour Sounds which I don't use and couldn't comment on. Two blokes who really understand service, what's new and take an interest in their customers' preferences run Earthshaker. Time and again they suggest an LP and months later I find it has become a hot item in reviews and on radio. Maybe it helps that these two are music "nutters" also and one is a professional musician. Earthshaker steers me on to particular LPs and there is no way I would have bought anything like the number I have done recently merely for discount. I buy because interesting items are drawn to my attention in an interested, friendly way — and freely demonstrated.

Twickenham is a pretty dead area for retailing, but for my money it is Woolworths and Smiths that are degrading service, choice, availability and genuine retailer interest. If the good small retailer goes down under this price competition record buyers will be stuck with a lousy situation they will deserve. Hope it never happens. **DEREK WESTON**, 52 Lebanon Park, Twickenham.

# LETTERS

## MUSIC DEALS

BUZZ CASON, the Nashville-based producer/songwriter has signed a long-term, worldwide recording and publishing deal with DJM. A successful producing career and ownership of one of the most luxurious recording studios in Nashville were followed by Cason's own publishing concern. He has been responsible for such hits as Everlasting Love, and Rainbow Valley. His first DJM release on June 10 will be a single, It's Me That You're Leaving, which had been taken from his first LP — to have an autumn release here. Forthcoming under the publishing agreement will be a series of songs Cason is writing with Glen Campbell.

PLAYBOY RECORDS Inc president Tom Takayoshi this week signed a long-term licensing agreement with RCA UK. The terms call for RCA to distribute the complete Playboy catalogue in the UK and Ireland for three years, with the first releases planned for this summer. Playboy artists include Barbi Benton, Al Wilson, Weapons of Peace, Hamilton, Joe Frank and Dennison and Mickey Gillery, and Bobby Borchers, who both currently have albums in the US c&w charts. Playboy will have a separate label identity, and will be managed by Phil Dexter, US label manager.

KEITH POTGER, long associated with the Seekers, has concluded a long-term, worldwide administration deal with Malcolm Forster and Bob Newby of Panache Music for his companies Lodge Music and Larkworth Music (previously with Heath Levy and Carlin.) 1977 sees the formation of the Seekers once again with Louisa Wisseling coming in as the only replacement.

## MCA RECORDS

# R E L E A S E S

## NEW RIDERS OF THE PURPLE SAGE 'LOVE HAS STRANGE WAYS'

MCA 299

FROM THE ALBUM 'WHO ARE THOSE GUYS' MCF 2793

## ROSE ROYCE 'I'M GOING DOWN' c/w 'YO YO'

MCA 301

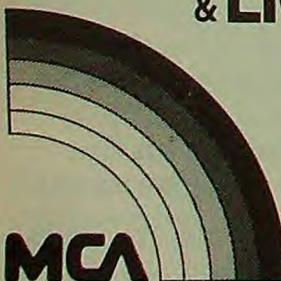
TAKEN FROM THE ALBUM 'BEST OF CAR WASH' MCF 2799

## ROD ARGENT 'GYMNOPÉDIES NO.1' & 'LIGHT FANTASTIC'

MCA 294

A well known classical piece by Erik Satie rearranged for synthesizers, along with Rod Argent's own inspired composition Light Fantastic.

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THE FIRST artist signed by the newly re-launched Ring-O label is Graham Bonnet (MW May 28). He is with Ring O — which has signed a new marketing and distribution deal with Polydor for the UK, and with Phonogram International for the rest of the world. Bonnet's first single on the label is to be It's All Over Now Baby Blue.

## JUKE BOX Top 20

- 1 (4) TELEPHONE LINE, Electric Light Orchestra, United Artists
- 2 (2) CALENDAR SONG, Trinidad Oil Company, Harvest
- 3 (3) LIDO SHUFFLE, Boz Scaggs, CBS
- 4 (7) PEACHES, The Stranglers, United Artists
- 5 — YOU'RE MOVING OUT TODAY, Carole Bayer Sager, Elektra
- 6 (8) TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS, Heatwave, GTO
- 7 (17) A STAR IS BORN (EVER-GREEN), Barbra Streisand, CBS
- 8 (12) FEEL LIKE CALLING

- 9 — HOME, Mr. Big, EMI
  - 10 — O.K., Rock Follies, Polydor
  - 11 — THE BIRD & THE CHILD, Marie Myriam, Polydor
  - 12 — BABY DON'T CHANGE YOUR MIND, Gladys Knight & The Pips, Buddah
  - 13 — DON'T LET GO, Manhattan Transfer, Atlantic
  - 14 — MAH NA MAH NA, Piero Umiliani, EMI
  - 15 — OH LORI, Alessi, A&M
  - 16 (6) TOKYO JOE, Bryan Ferry, Polydor
  - 17 (1) HELLO STRANGER, Yvonne Elliman, RSO
  - 18 (10) RENDEZVOUS, Tina Charles, CBS
  - 19 (11) THE WHOLE TOWNS LAUGHIN' AT ME, Teddy Pendergrass, CBS
  - 20 (16) DISCO INFERNO, Trammps, Atlantic
  - 21 (5) GOT TO GIVE IT UP, Marvin Gaye, Motown
- Courtesy of Laren for Music

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(Includes his new single 'Hold On')

BTC 1032.



BTH 526.

**NOEL EDMONDS  
ALBUM OF THE  
WEEK.**

IMIC 77

# 'Record industry needs closer dealer contact'

UNLESS THE record industry continues to have a good distribution system, it may well go the same way as its motion picture counterpart, claimed Sam Sniderman, president of the Sam The Record Man chain of stores in Canada. Discussing the evolution of retailing, Sniderman added that it was essential to everyone that there was a sound foundation at the source of product.

He claimed that record retailing was still very much misunderstood by the industry generally. "The manufacturers have never understood the dealer — they have tended to create more problems than they have solved. If there is going to be a lot of success during the next five years then the record companies must work much closer with the people at retail level. One of the most important things is that there must be a good distribution system."

On an international basis, Sniderman suggested that there should be a return to the old US record industry practice of appointing dealers on a franchise basis. Such a system, he said, would protect the industry from a great deal of piracy because all sources of sales would be known. "It would also protect the business from unfair pricing at retail level, and protect various sales areas."

Sniderman also put forward several other suggestions to protect the record industry in the future. There should be more control of over-runs and deletions, a problem particularly rife in North America, he said, and which was now beginning to creep into the UK and European markets. Cost-pricing should also be looked into — it was often the case that records and tapes sold at different prices in different

territories, and it would be better for everyone if there was a uniform price level. This would probably also go a long way towards cutting back on the transshipping of product.

His other points included a universal return percentage — "there should be a ceiling on returns" — more quality control, simultaneous worldwide release of known hit product, and the education of the consumer. The public should realise he said that radio playlists did not always reflect actual record sales but more often reflected that particular station's musical tastes.

Ian Miles, chairman of Warwick Records, the tv-merchandising company, said that during the last seven years in the UK the overall growth of the record had come in three directions — the Woolworth store chain entering the record market, the advent of tv-promoted product, and the growth of tape. Those three ingredients represented £130 million at retail level, he said. Miles added, however, that there was lack of good record stores in Britain. "The multiples can always stand up on their own, because they represent other consumer goods, but there is a danger that they can dominate the record industry by refusing to take product. In addition the record companies still wait for people to beat a path to their doors, and one of the areas of least concern is how to get the best possible method of distribution."

Miles called for an end to the "almost-sleazy" back-street record retail business which allowed the multiples to dominate the marketplace. "We are one of the largest single-product industries in the world, and we could all do much more to promote it. The tv merchandiser I believe has done

From  
CHRIS WHITE  
in Amsterdam

good work but he cannot always get hold of good strong product, because of the record companies' attitude towards him. The multiple stores don't treat the record as a serious commodity — of the three major chains, only Woolworth actually bother to do chart returns."

"The record industry doesn't always understand what is happening in the High Street," claimed Bob Egerton, record buyer for Woolworth stores throughout Britain. "We had publicity for placing a ban on all punk rock music in our outlets, and refusing to stock a Silver Convention album because of its cover — in both cases we did not want to offend the consumer. I am convinced that punk is not entirely offensive but as a major chain we do have a responsibility to the public, and we certainly can't allow a bunch of kids to go around offending everyone."

Egerton also pointed out that the High Street retailing operation in Britain was getting more costly, because of inflation, rates and wage bills. "There is, though, a changing pattern of trade and people have more spare time. It is important that we change with these trends. If the record companies don't control price-cutting, then margins will get less and less, and the practice of introducing US cut-outs will probably creep in. I have already been offered two million this year alone, and it is after all, my responsibility to keep up Woolworth's share of the market."



TAKING PART in the president's panel at the opening session of IMIC, the Billboard-sponsored industry conference held at the Okura Hotel in Holland: (left to right) Irwin Steinberg, president of the Polygram Records Group in the US; Monti Luftner, Ariola group president, West Germany; George Struth, president of Quality Records, Canada; Misa Watanabe, president of Watanabe Music, Japan; Leslie Hill, EMI Records UK md, Peter Gallo, president of Gallo in South Africa; and Guido Rignano, md of Ricordi in Italy.

## The problems of marketing new acts

MARKETING IS much more than the promotion, distribution and merchandising of records and tapes, but rather the use of these and other techniques to persuade the consumer to buy, RCA's UK managing director, Gerry Oord, told the IMIC conference. Discussing marketing and promotion, country by country, he added that it was important record companies to be able to identify each market that they were seeking and known how to penetrate it.

Bob Mercer, EMI's director of repertoire and marketing, said that the difference between marketing and promotion was that marketing was what record companies were invoiced for, and promotion was what they hadn't been invoiced for — "The effect of promotion is not entirely within a record company's control although when we are

planning a campaign, and trying to break a new artist, then we should remember the techniques that are open to us."

Radio promotion in the UK had changed dramatically with the advent of the 19 commercial stations, Mercer added. It was still not an easy task to break a record via such stations but it was certainly not impossible — "If you take the combined listening audiences of all the stations then you have a public which is larger than for Radio One," he pointed out. "However, by being able to advertise on radio stations, record companies have a far better chance of persuading the listener to buy a particular product."

So far as tv promotion was concerned, Mercer said that it was becoming more and more difficult to break new talent because of the shortage of suitable programmes, the high rate of new and established talent, and various restrictions enforced by the Musicians' Union. So far as advertising was involved, he felt that the television medium was too blunt an instrument for breaking new artists and in general terms he described the tv market as being 'a high risk area' in promoting any album.

Siegfried Loch, managing director of WEA in Germany, said that the German market represented about 30 percent of the total US market. At least 43 percent of records released in Germany were also domestic, he said. "The problem is that there is so much product being released that the record companies are constantly overpowering the market. Obtaining exposure for new talent is very hard to get, as a result."

## Call for more tape promotion

CASSETTES AND cartridges are the unpolished jewels of the music industry but there is a danger that they are already being taken for granted, claimed Stan Gortikov, president of the Recording Industry Association of America at the IMIC conference. Discussing areas of growth on which the record industry should concentrate in the future, he added that people were too addicted to the record.

Gortikov told the conference: "Although cassettes and cartridges are less than 15 years old, we take them too much for granted. In the US for example, the energy and merchandising resourcefulness demonstrated when they were first launched has already gone. Most of what the industry does in its marketing priority today is still geared towards the disc. We fail to push the adult market potential inherent in tapes but it is important that we should do."

The conference was also reminded by Gortikov that there were more people who didn't buy records than did; more could buy than would buy. "We miss many sales when young people move into the upper age bracket and find other priorities for their time and money. It is important that this market should be carefully investigated and there must be research to break through the blue denim curtain — it is a gigantic opportunity area, but at the moment the future prospects are rather forbidding."

Gortikov also called for more concentration on speciality music. Most Western countries effectively

marketed records with mass appeal, skillfully selling the hits and major catalogue items, but there was not enough intelligence, energy or cleverness applied to penetrating the fragmented markets for specialised music.

Home taping continued to be a major problem, with millions of phantom competitors at home in their living rooms and bedrooms recording on cheap blank cassettes and cartridges. "Nobody gets paid, particularly the industry — I call it rape-a-tape, and we are all the helpless victims. The problem is getting worse all the time and although one possible solution is

technological, the electronic geniuses so far have said that there is no technological way to stop it. We must step up our effort on the scientific front and every country in the world must make efforts to get a royalty from sales of both recording equipment and blank tape.

"Home taping is a direct form of piracy which robs rights and income from musicians, recording artists, record companies, composers and publishers, and it is only fair to expect some form of payment from those who tape for pleasure."

Gortikov added: "Our greatest moment of growth in the next

century is an exciting mystery but I predict that it will be rooted in some technological change. Our greatest surges have come from technological contributions, the long-play record, the advent of stereo, and the cassette and cartridge. At the moment though we don't seem to be trying too hard in that direction and we have let the dust gather on one function that is imperative for growth — research and development. We must encourage more technological developments — and at the same time foster songwriters, encourage musical education, and develop electronic music and sounds."

## UK sales the worst for five years, says Hill

AT ONE time there was a theory that the record industry was immune to economic recession but this had been proved wrong in recent years, Leslie Hill, EMI Records managing director, told IMIC. In the last year alone in Britain, prices had increased by 16½ percent while earnings were up by only 10 percent in the same period he said — the result was that the public's disposable income had been seriously affected.

"The retail sales generally are the worst we have had for five years in the UK," Hill added, "and the situation must only get worse while people's incomes are still being suppressed. The situation may be better next year if inflation is brought down to its predicted target of 10 percent, and there are wage

increases or tax concessions. We are looking to a growth rate of between one and one-half percent."

Among the various market categories particularly affected by the economy had been classical, budget, mail-order and m-o-r music, Hill claimed. This was because the 31 to 40 year-old age category had been particularly affected by the wage freezes and their incomes had been stunted. "If it had not been for the rising level of marketing and promotion expenditure, then the situation would have been even worse," he said. "We came into this crisis after both the US and Japan and I am confident that we will follow them out of it."

He added, however: "Perhaps record companies are trying to do



Leslie Hill

too many things on their own. We must aim more for the older

consumer — at the moment we tend to cater for the tastes of the young people. That of course does not mean that we should stop fostering new talent. It is perhaps notable though that the only area where we can expect any growth is in the blank tape field. If there was a more orderly growth in unit sales for blank tape, then it would be better for us all."

His remarks were endorsed by Monti Luftner, president of the Ariola group in West Germany, who estimated that in that country more than one-third of the potential record market was lost each year to the home recorder. It was a problem, he claimed, which was not taken seriously enough by the music industry.

# NEIL DIAMOND

*Three very special reasons for stocking  
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He has a sell-out tour lined up for the  
**LONDON PALLADIUM** in June  
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He is appearing on a scheduled  
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And 'Love at the Greek' is  
unquestionably his  
definitive album.

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Includes his new single  
'I've Been This Way Before'  
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# 'BROOKLYN'S BURNIN'

to the sound of

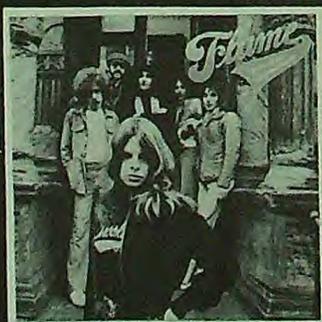
*Flame*  
Queen of the Neighbourhood

and

# 'Queen Of The Neighbourhood'

PL 12160

A diamond hard, white hot slice of Brooklyn Rock n' Roll at its best, 'Queen Of The Neighbourhood' is the exciting debut album from Brooklyn's hottest new band - Flame.



Rock N' Roll For The 70's-It'll Make The 80's Too!

RCA

## AUDIO

### Garrard launches new music centre

by CLEMENT BROWN

A MAJOR British-designed and made product launched at the recent hotel-style London Radio Show is Garrard's GA200 music centre, outstanding feature of an audio range progressively introduced by the company during the past year. Garrard claims hi-fi performance — the centre surpasses DIN requirements — and has kept convenience and appearance firmly in mind.

This new outfit is an upward-facing integrated unit incorporating a belt-driven player, a cassette section with Dolby, VHF and AM radio, an amplifier rated at 25 watts per channel, and a pair of three-way speakers. Control facilities are comprehensive, and the centre is housed in a veneer-trimmed cabinet with polished acrylic top panel.

Introduced at the same time are a somewhat smaller music centre, model GA155, and a Mark 5 version of the famous SP25 player. Since its introduction in 1964, two million of Garrard's economy-class player have been sold. Now this unit goes belt-drive, benefits from restyling and sports a low-mass pickup arm of revised design.

#### Leak speakers for French Radio

Radio France has selected the Leak 3020 loudspeaker from among eight other companies' products for use as programme monitors in its Maison de la Radio in Paris. The

## NEW PRODUCTS

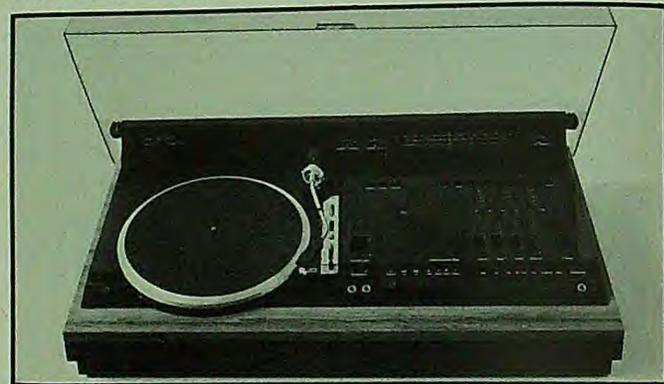
French network has four channels on VHF/FM, and of these France Musique broadcasts in stereo. This initial order relates to the Paris station but is expected to lead to more substantial orders for the station's satellites.

#### QED audio aids catalogue

An attractive and informative new catalogue from QED is available free to the trade and at 10p per copy to the public. Products described include surround-sound adaptors, brackets for wall mounting speakers, mains distribution boxes and connecting devices for audio units. Address is QED Audio Products Ltd, 112 Windmill Road, Sunbury-on-Thames, Middlesex.

#### Updated Tandberg cassette unit

Tandberg is introducing a Mk2 model TCD-310 cassette recorder, an updated version of the widely acclaimed original 310 which has been rated among the best cassette decks by international test laboratories. Tandberg has given the machine a facelift with styling changes and design improvements aimed at reliability and easier servicing. Mechanical stability and sturdy construction are claims made for the Mk2, which can be used flat, upright or wall-mounted. Frequency response has been improved and control facilities revised.



The Garrard GA200 music centre

### Questions and answers

WITH UP to £450 — perhaps more — to spend I am thinking of buying a music centre for the sake of compactness and convenience. Is this the best way to minimise complication? Or is it true that "separates" are best?

We acknowledge that music centres are compact and reduce complication for those who feel strongly that separate units are not for them. That is the whole idea, of course. But the main appeal is to those who are not deeply interested in hi-fi, and in particular to listeners who do not intend to spend very much or bring a very critical attitude to bear.

In general, hi-fi remains very firmly a world of specialised separates — and for a variety of good reasons. In view of your budget we think you should seek a demonstration of unit systems at this stage, asking for an explanation of the way in which these would fit into your room (quote the size of this when you seek advice). If you still feel that a music centre is the solution, sample one of the more ambitious models — Yamaha or Garrard, for example.

THE PROBLEM is a "sharp" or hissy sound quality with emphasis on "sibilance" effects which I find wearisome, especially on vocals. It happens to radio programmes too,

but is more obvious on discs. The gear includes a Pioneer PL-112D with a Pickering cartridges, a Technics 3500 amplifier and a pair of Leak 3000 series speakers. What's wrong?

Assuming that the pickup is properly adjusted and not in any way faulty, the effect of emphasis in the upper mid-range area may be attributable to a combination of pickup and speaker characteristics. While each may be judged by average listeners to be an acceptable item of good quality, the combination may accentuate part of the frequency range in a way that a particular listener — you for instance — will not find palatable. It is a matter of taste, and some listeners might not consider anything was amiss.

If the effect is noticed on radio to some extent, it is likely that the speakers are somewhat bright in character for your requirements. However, it makes us wonder whether you sampled the sound before you bought it. It's essential to do so.

Apart from any adjustment you can make with tone controls or filters, the solution is only to be found in trying different speakers or a different cartridge — or both. In your case it is evident that a flatter or smoother sound is wanted. Since it is simplest and cheapest, try a change of cartridge first. Hear a few in action on familiar records and note the differences for yourself. You will have to be the judge.

TO BE CONTINUED

(Remember the days of the)

**OLD  
SCHOOLYARD**

the new single by....cat stevens



ISLAND

WIP 6387

# EUROPE

## Blackwood to push Greek titles to world

ATHENS — Greek composers have the ability to write for markets other than Greece but so far have had only limited opportunities to have their material heard abroad. With the aim of putting right that situation, Blackwood Music has set up an operation in Greece.

Manager George Kyvelos says: "Until now there have been a couple of publishers operating here with a basic interest of representing big publishing names for the Greek territory. Now we've set up Blackwood/Greece to try to push Greek repertoire through the world."

"We are in the process of signing agreements for local composers in different countries. But it has to be admitted it is not an easy business, because Greek composers and lyricists know little about publishing matters and so are very cautious when asked to deal with a major

publishing company."

On the vexed subject of piracy, Kyvelos says: "This exists all over the world, but some countries, such as Greece, suffer more than others. The one real solution is for the government to pass really strong laws to wipe out the pirates."

"At present piracy does not seriously hurt international repertoire in Greece, because the pirates are only interested in selling the big names which are only Greek names. One or two international names must have suffered but since the sales of international repertoire in Greece are increasing on a day to day basis, then it is only natural."

## Promotion for vocalists

PARIS — A youth hostel in Anzin, in the north of France, is organizing (June 5-11) a general meeting of singers, composers, producers and anyone else interested in vocal music.

It is an effort to promote vocal music in the country, offering an opportunity to forge new friendships and exchange views. Media representatives will also attend to help find talent and give an impetus to French song. It is all part of a general nationalistic feeling that far too many English-language songs are penetrating the French market.

PARIS — French singer Charles Aznavour has publicly explained his reasons for living outside France and laid bare his disappointment in French government attitudes to entertainers.

Writing to the French newspaper Le Figaro, he refutes any suggestion that he has tried to avoid paying his taxes and asserts that money he transferred to Switzerland had the sanction of the French National Bank. He adds: "I am getting out of France because after 25 years I do not want to feel that I have worked for nothing."

"Artists in France are more or less treated as pariahs. We receive no subsidies but we have to put up with all kinds of aggravations. When an industrialist exports goods, he receives help. When an artist sells his



CAT STEVENS was presented with a gold disc for his LP Numbers by Sonet's Lars Helan. The artist was in Sweden to promote his new Island album *Izitsa*. He is expected back in the summer for concerts.

## State merit award for Karel Gott

PRAGUE — Karel Gott, top Czechoslovakian pop singer, has received the title "Artist of Merit" from the Minister of Culture. This high state-endowed award has until now been given mostly to artists in the classical music field, Gott being the first pop artist to receive it.

At a series of concerts in the Lucerna Hall here, following his nomination for the award, he received great ovations from packed-house audiences. His Supraphon LP Karel Gott's 1977 Hits is expected to hit a 200,000 sales mark. For his next album he has used the Neil Diamond title Beautiful Noise. Among the first to congratulate Gott on the award was U.S. publisher Ivan Mogull, on a short visit to Prague. Mogull also secured for Supraphon the sub-publishing rights to Beautiful Noise for Czechoslovakia.

## Aznavour our explains tax status

work abroad he is taxed."

Aznavour is insistent that artists who work hard are simply punished. He believes that no account is taken of the foreign currencies they earn and stresses that professional expenses are not allowed. By way of example, he says he spent £7,000 organizing his first professional visit to Japan. Since then he has returned seven times and earned £100,000 for France, but his expenses have never been allowed.

Referring to Johnny Hallyday, a top French artist recently fined for tax evasions, Aznavour agrees that the singer spent a great deal of money but that it was necessary expenditure in order to present himself to the public in the manner expected. He spent so much that he was unable to meet taxes and had to

borrow.

In his letter, Aznavour refuses to admit that Switzerland is simply a fiscal paradise, certainly for those who live in the country, as he has since 1972 — though he still has to wait for certain papers to come through to permit him to reside fully in the country. He says he has quit French copyright society SACEM and joined the Swiss equivalent. He will in future use only British musicians and will remain under contract with Barclay only for his French recordings.

He adds that in future when he sings in France the earnings will be paid into a foreign bank. He ends by saying he hopes the French public will now understand his various moves and also take notice of the big expenses faced by top-class professional entertainers.

## Hampton dates in Prague

PRAGUE — The Pragokonzert Agency booked the Lionel Hampton orchestra into Prague for two concerts (May 30) — the first time in the 1970s that a major jazz attraction has been brought into Czechoslovakia other than for the bi-annual Prague International Jazz Festival.

Both shows at this 3,500-seater hall were sold out in very fast time. Hampton follows on a visit by Benny Goodman for the festival last fall and is in line with local policy to concentrate on the older generation of jazz artists.

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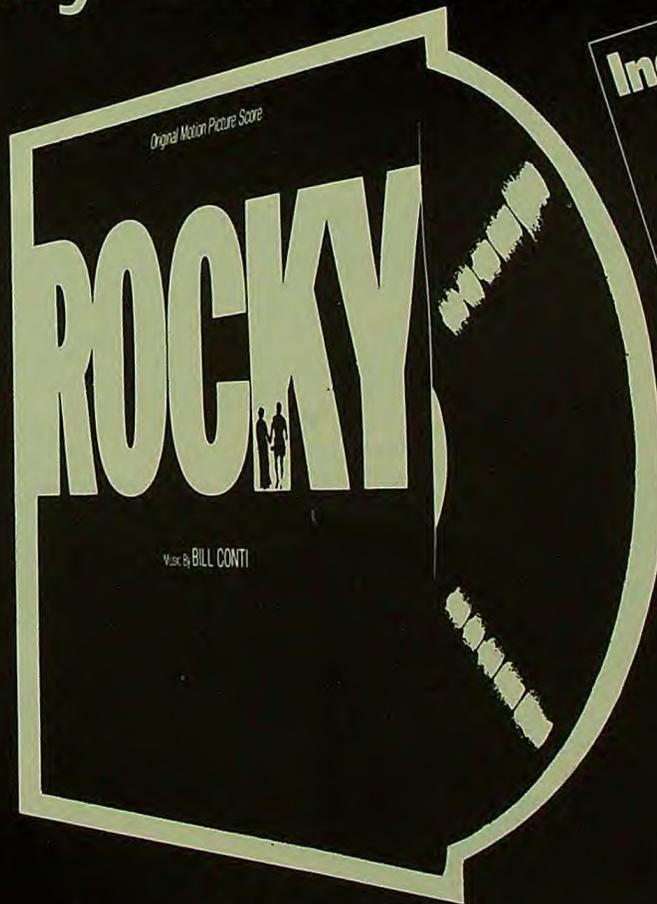
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# EUROPE

## Europe's top sellers

### Switzerland

(Courtesy of Musikmarkt)

- 1 SWISS LADY, Pepe Lienhard, EMI
- 2 LIVING NEXT DOOR TO ALICE, Smokie, Rak/EMI
- 3 KNOWING ME KNOWING YOU, Abba, Polydor
- 4 AUF DEM MOND DA BLUHEN KEINE ROSEN, Vicky Leandros, CBS
- 5 UNDER THE MOON OF LOVE, Showaddywaddy, Arista/EMI
- 6 DUE RAGAZZI NEL SOLE, Collage, Ariola/Musikvertrieb
- 7 DON'T CRY FOR ME ARGENTINA, Julie Covington, MCA/Polydor
- 8 LAY BACK IN THE ARMS OF SOMEONE, Smokie, RAK/EMI
- 9 MY LOVE, Rosy and Andres, Telefunken/Musikvertrieb
- 10 MORE THAN A FEELING, Boston, Epic/CBS

### West Germany

(Courtesy Musikmarkt)

- 1 LAY BACK IN THE ARMS OF SOMEONE, Smokie, RAK/EMI-Electrola
- 2 PORQUE TE VAS, Jeanette, Polydor/DGG
- 3 ORZOWEI, Oliver Onions, RCA
- 4 KNOWING ME KNOWING YOU, Abba, Polydor/DGG
- 5 LOST IN FRANCE, Bonnie Tyler, RCA

- 6 DON'T CRY FOR ME ARGENTINA, Julie Covington, MCA/Metronome
- 7 OH SUSI, Frank Zander, Hansa/Ariola
- 8 DON'T LEAVE ME THIS WAY, Thelma Houston, Motown/EMI Electrola
- 9 WHEN, Showaddywaddy, Arista/EMI Electrola
- 10 ANOTHER FUNNY HONEYMOON, David Dundas, Chrysalis/Phonogram
- 11 GO YOUR OWN WAY, Fleetwood Mac, Warners
- 12 TARZAN IST WIEDER DA, Willem, Ariola
- 13 AUF DEM MOND DA BLUHEN KEINE ROSEN, Vicky Leandros, CBS
- 14 CINDY, Peter Sue and Marc, Philips/Phonogram
- 15 LIVING NEXT DOOR TO ALICE, Smokie, RAK/EMI Electrola

### Italy

(Produced by Germano Ruscitto)

- 1 AMARSI UN PO', Lucio Battisti, Numero Uno
- 2 BELLA DA MORIRE, Homo Sapiens, Rifi
- 3 TU MI RUBI L'ANIMA, Collage, SAAR
- 4 ALLA FIERA DELL'EST, Angelo Bradiardi, Polydor
- 5 SOLO, Claudio Baglioni, RCA
- 6 BLACK IS BLACK, La Belle Epoque, EMI

- 7 HONKY TONK TRAIN BLUES, Keith Emerson, Manticore
- 8 MA PERCHE', Matia Bazar, Ariston
- 9 I WISH, Stevie Wonder, Motown
- 10 MIELE, Il Giardino Dei Semplici, CBS-MM
- 11 LOVE IN C MINOR, Cerrone, WEA-MM
- 12 MONICA, Santo California, YEP
- 13 DISCO INFERNO, The Trammps, Atlantic-MM
- 14 BLOOD AND HONEY, Amanda Lear, Polydor
- 15 SOMEBODY TO LOVE, Queen, EMI

### Spain

(Courtesy of El Gran Musical)

- 1 GAVILAN O PALOMA, Pablo Abraira, Movieplay
- 2 IF YOU LEAVE ME NOW, Chicago, CBS
- 3 DADDY COOL, Boney M, Ariola
- 4 ENSENAME A CANTAR, Micky, Ariola
- 5 LLUVIA DE PRIMAVERA, Bebu Silvetti, Hispavox
- 6 LOVE IN C MINOR, Cerrone, Hispavox
- 7 SOUL DRACULA, Hot Blood, Movieplay
- 8 NEW KID IN TOWN, Eagles, Hispavox
- 9 DON'T CRY FOR ME ARGENTINA, Julie Covington, Fonogram
- 10 SI ... Jose Luis Perales, Hispavox



HUNGARY's star of the year award for 1976 went to the Benko Dixieland Group. The award was presented by Music Week correspondent Paul Gyongy.

## Disc value to music

PARIS — In an interview published by SNEPA journal *Sonore*, Jean Maheu, director of music and dance for the Secretariat of Cultural Affairs, outlined his views of the value to music of discs.

He said that a survey showed that 66 per cent of French homes had record or cassette players and 61.3 per cent had collections of songs. Further statistics on personal preferences showed: dance music (45.3 per cent), classical (37.8 per cent), contemporary classics (18 per cent), pop (35.1 per cent), jazz (30.4 per cent), operetta (2.9 per cent) and opera (12.9 per cent).

Referring to concerts and recitals, Maheu said he was satisfied that discs encouraged the public to attend

concerts. It was evident, he said, that there were great increases both in concerts and in people attending them — mainly due to the sale of records.

And he stressed the importance of discs in musical education was evidenced by the sale of jazz and pop records, these areas of music now part of French daily life. What is called "serious" music did not enjoy the same audience because recordings available were that much fewer. To this end, Maheu has set up a working party within the committee for the diffusion of contemporary music, with J. L. Tournier, director-general of copyright agency SACEM, as president.

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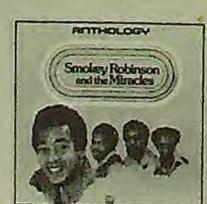
MARTHA REEVES AND THE VANDELLAS STML 12060 1 Album Set



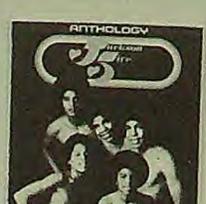
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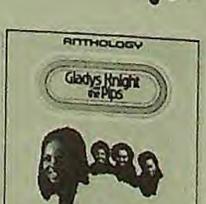
DIANA ROSS AND THE SUPREMES TMSP 6001 2 Album Set



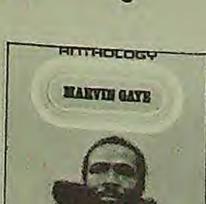
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| <b>Supertramp</b> "Give a Little Bit"<br>No. AMS7293 | <b>Rita Coolidge</b> "We're All Alone"<br>No. AMS7285        |   |
| <b>Elkie Brooks</b> "Saved"<br>No. AMS7296           | <b>Garland Jeffreys</b> "35 Millimetre Dream"<br>No. AMS7290 | <b>Peter Frampton</b> "I'm In You"<br>No. AMS7298                       |

*Not bad for a label that's only supposed  
to be successful with albums*



# SCOTLAND

## Music stars turn out for Clyde '77 spectacular

DESPITE A sudden heavy shower Radio Clyde's Clyde 77 festival kicked off to a warm start at Glasgow's Custom House Quay with a large crowd watching reporter George Montgomery being rescued from the rather polluted river by an Air Sea Rescue Service helicopter and stunt man Don Lindbergh diving from a 60 foot platform into a blazing tank of oil. In many ways the event typified the difference between last year's festival and this one. Although there are still a great number of musical events there has been an equal emphasis this year on providing other types of entertainment.

The non-music events ranged from Sportshow, a sporting spectacular drawing on athletes from all over the Strathclyde region, and Clyde Spectacular, a mixture of a carnival, the Modern Homes exhibition and a military tattoo, right through to individual events like orienteering. Nevertheless the on-air promotion was centred on the music, with the other events expressed to draw audiences by their size.

The first show of the festival featured Sydney Devine in a rare concert (as opposed to the variety-type format usually adopted). Utilising a sizeable orchestra Devine

took a capacity audience through all his old favourites and a few new numbers. The audience seemed able to consume — in equal quantity — prodigious amounts of alcohol and the more maudlin C & W numbers which they seemed particularly to revel in. Their enthusiasm and knowledge of Devine's repertoire could leave no doubt as to his superstar status on his home ground.

That Clyde had gone to the trouble of bringing Side By Side By Sondheim from London was a mark of the import they place on the festival. It was unfortunate that the show did not get the capacity audience it deserved, although the sophisticated revue format had a great impact on those who did attend. Enough has already been written about the show in London to make any critical remarks redundant, suffice it to say the small cast — Georgia Brown, Liz Robertson, Mark Wynter and Bernard Braden — took only one curtain call when the audience was prepared to give them dozens.

Clyde, as already reported in *Music Week*, made an innovation this year with a season of in-person appearances at the Glasgow Film Theatre. The first presentation of the series had producer-writer Tom Manckewitz talking, but the second

EDITED  
by  
IAN McFADDEN

featuring Atlantic Records Dave Dee was cancelled when the audience response was so poor. However, word had obviously permeated the outside world when Barbara Dickson appeared on the Tuesday. Despite competition from the Queen (and assorted others) at the King's Theatre, and Joe Loss in the second of a four night series of sell-out dances, a fair sized audience turned out to listen to Ms Dickson talking about her career from folk singer to "opera" star. An articulate and enthralling talker she made the three hours disappear with only a little help from videotapes of her performances.

Among others making the chat show a new live medium were Alexis Korner and Alan Stivell although Dory Previn created a great deal of discontent by cancelling both her chat show and the following evening's concert because of illness. The concert is now rescheduled for June.

Meantime other musical tastes were catered for with sell-out shows by Cousin Joe from New Orleans, Jean Pierre Wallez, and Johnny Mathis, while the Glenn Miller Orchestra revived their famous repertoire at Kelvin Hall.

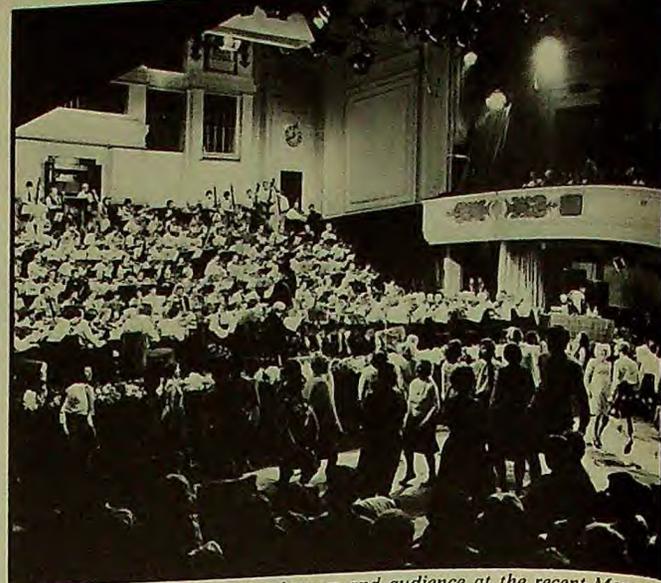
At the time of going to press concerts are still scheduled from as varied a collection of talents as Neil Sedaka, the Scottish National Orchestra and Steve Hillage, and in-person appearances from Tim Brooke Taylor, Bill Martin, and Tim Rice and Andrew Lloyd Webber, with a finale on Glasgow Green which is expected to attract even more than the 30,000 of last year. Radio Clyde m.d. James Gordon still hopes that the festival will not lose more than the £15,000 budget which it considers an investment in audience relations although several thousand more pounds have been kept aside for contingencies.

### Windjammer tours with Above The Hill

THE SCOTTISH jazz promotion organisation Platform presented a mini-tour of Scotland for the new work *Above The Hill* commissioned from composer Graham Robb. Robb took the 14-piece group Windjammer on dates in Glasgow, Edinburgh, Aberdeen and Inverness.

The network was based on poems Anne Whitaker, and the vocal role was taken by Elspeth Mack, a trained operatic performer, is currently working with an early music group. Graham Robb who plays with the BBC Scottish Symphony Orchestra is also a member of the Head jazz group, and recently finished a large scale work using the Clydebank Burgh Brass Band along with Head.

Windjammer utilises mainly conventional instruments and falls somewhere between an extended small combo and a big band. The claim influences ranging from Mike Gibb to Mahler.



The 340 Golden Fiddlers plus dancers and audience at the recent Mountain Records award concert.

## More massed fiddle LPs from Mountain

THE VOGUE for massed fiddle albums in Scotland shows no signs of abating with the release of two new items in late May and early June.

Mountain Records, following the startling success of the Golden Fiddle Awards albums (Parts 1 and 2) last year, once again presented the Awards in conjunction with the *Scottish Daily Record*. This year's finals were staged at the Caird Hall in Dundee on May 21, and the winner of the solo title was Angus Cameron of Kirriemuir, and the Elgin Strathspey and Reel Society took the honours as best group. Last year's total of 251 fiddlers participating in the final orchestra was bettered as 340 took the stage under the baton of Jimmy Moir. The record of the event will be available on June 3rd and will once again receive strong promotion from the

newspaper and Mountain.

Rush jobs seems very much the order of the day as another album is ready to hit the streets, and is already available in cassette form, of The Scottish Fiddlers Welcome To The Clans recorded at Usher Hall at the beginning of the Clan Gathering early in May. Douglas Gray of Scottish Records claims that the tape was available in Edinburgh within three days of the concert. Scottish Records have already had considerable success with The Scottish Fiddlers Welcome to Edinburgh, and, despite the fact that the Clan Gathering has not resulted in the expected upturn in business, forecasts good sales for the new album.

Mountain's album is available through EMI, Scottish Records are distributed by Clyde Factors.

## Retail stores report low March figures

SCOTTISH RECORD shops report poor trade over March with April showing little improvement. Typical comment was: "January was excellent and February good — but March was abysmal." April sales have been slightly better but not much.

Other retail trades have a similar story and it would appear that at long last the Scottish economy is facing the full impact of the nation's economic problems, sheltered until now by the money flowing in to the North Sea oil industry. But even that has eased off with rigs laid up and supply boats awaiting business, to such an extent that oil no longer seems the answer to Scotland's future. Easter was cold and wet in Scotland and there was not the expected invasion of tourists, which cut off yet another potential source of extra spending. Check in record shops in various parts of Scotland over the past month show that this is substantially the situation irrespective of district but it is little consolation to the dealer to know that others are suffering too. Price cutting is becoming more prevalent.

Readers Digest has opened another Scottish unit at Buchanan Street, Glasgow, occupying a ground floor site in the Frasers quality store and covering the full range of recordings and publications sponsored by the company. TV star Magnus Magnusson performed the opening on April 9. In Aberdeen, R.

Alexander (Sound and Vision) Limited opened at 10 Chapel Street. This is a locally owned business, with Donald Mackie as the sales director, and with 25 years of trade experience. Co-director is Gordon Rattray and Les Geddes is in charge of the big first floor audio department.

### SNO chorus recording for tour fund

A NEW album featuring the Scottish National Orchestra chorus was recorded at a concert in Glasgow last week. The show, which featured the Orchestra and chorus with singing star Peter Morrison, was attended by Scots Secretary of State Bruce Millan and sponsored by Dundee Whisky company Stewart and Son.

The company is also sponsoring the record which will be entitled Great Scottish Songs, although release details are not yet available. Both the subsidy and record royalties will be ploughed back into the chorus's fund for international touring, which received a blow when it suffered a withdrawal of regional government finance under the cutback measures.

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## PUBLISHING Famous—Chappell re-organisation

A FACE-LIFT, in terms of organization and image, is being given Famous Chappell at international level, with general manager Ivan Chandler, recently appointed, and his deputy Bruno Kretzschmar at the centre of the action in the UK.

In New York a few weeks ago, Marvin Cane, company president, decided on a complete restructuring of the foreign affiliate network. Part of the deal is that Chappell is paying Famous \$1 million a year over a five-year contract, making it one of the biggest foreign money deals in publishing history. Famous, a division of Paramount Pictures, is setting up its own operations throughout the world.

In the past, Famous had partnership companies overseas with Chappell/Intersong, but these are being dissolved, with all songs and rights reverting to Famous. Famous is to operate, apart from the UK, in Argentina, Australia, Belgium, Brazil, Canada, France, Greece, Holland, Italy, Mexico, New Zealand, South Africa, Spain, Sweden and Switzerland.

Under the new administration deal, Famous is to gradually add staff of its own in the territories covered by the links with Chappell/Intersong.

Famous plans to use some of the cash advance from Chappell to purchase additional catalogues.

In London, Chandler and Kretzschmar describe the new policy as an "open door and open window" approach — "an open door for new talent and an open window to let in fresh air on promotional efforts for contemporary and standard catalogues.

Recent activity stresses the point. The company earned a silver disc for Side Show, the Barry Biggs single which sold more than 400,000 copies. The sub-publishing rights

EDITED  
by  
PETER JONES

outside the US for Trammpps has been acquired, which involves the trans-European hit Disco Inferno. A six-piece group Grand Theft — "something special" according to Chandler and Kretzschmar — has been signed for publishing and is to record for a major label.



Ivan Chandler

There is current contemporary strength through Kraftwerk's Trans Europe Express, and there is a rush-release single Bound To Explode coming from the Bellamy Brothers, tying in with a Theatre Royal, Drury Lane concert (May 22). The tv series Happy Days is being taken by seven regions, and the record from it is by Pratt and McClain. Recent successful movie scores for the company have been Marathon Man, Emmanuelle 2 and The Big Bus.

And upcoming films include Islands In The Stream, with music by Jerry Goldsmith; and Black Sunday, with a John Williams score.

## Buddy Kaye sets production unit

BUDDY KAYE, noted songwriter and publisher for many years, is in London to set up a production company, Honest Pleasure Productions, with Chrysalis Music.

He has several million sellers to his credit and won a Grammy Award in 1976 for Little Prince, which starred Richard Butson, Jonathan Winters and John Carradine. In London he is meeting with producers and artists. He said: "I'm sure Britain has a lot to offer in terms of talent, so that apart from my bringing in material which I want produced here, I'm looking for producer-artist teams, or singer-songwriters, and also self-writing groups.

Kaye, working from the Chrysalis

office for several weeks, has some 400 published and recorded songs to his credit, including million sellers Till The End Of Time (Perry Como), Full Moon And Empty Arms (Frank Sinatra), A-You're Adorable (Como), I'll Close My Eyes (Sarah Vaughan), Speedy Gonzales (Pat Boone), Little Boat (Cleo Laine) and Quiet Nights (Tony Bennett).

Among his British gold disc awards were The Next Time (Cliff Richard), In The Middle Of Nowhere (Dusty Springfield), Boys Cry (Eden Kane), Christmas Alphabet (Dickie Valentine) and Little By Little, also by Dusty Springfield.

## Gas movie tracks

MORE ACTION reported from Gas Songs, the company run by Ray Williams along with songwriter Roger Cook, with Doreen Chanter of the Chanter Sisters and singer/writer Simon Bell writing five songs to be included in the score of the new Hemdale movie Tintorera, starring Susan George, Fiona Lewis, and Hugo Stiglitz.

Both Chanter Sisters and Simon

Bell perform the song in the soundtrack and the title track is written by Carol Connors, Oscar-nominated for the theme from Rocky, and Basil Paulandouris, who has many contemporary scores to his credit.

The film is to be released worldwide through Hemdale. It opened in Mexico where it grossed \$1.5 million in the first two weeks on show. It is a story of two men fighting with man-eating sharks and was shot in the Yucatan Peninsula.

Simon Bell has also written the main theme of the new Lyndsey Shonteff film No. 1 Of The Secret Service, starring Richard Todd and Nicky Henson. Song title is Giving It Plenty, produced by Bill Kimber and Colin Frechter for Gas Productions.



## Bob Gaudio signs to ATV Music

ATV Music has signed an exclusive agreement with Bob Gaudio, writer of most of the Four Seasons' hits and the first product under the deal is the group's single Rhapsody and the album Helicon.

The agreement was negotiated by Peter Phillips, managing director of ATV Music, and Trudi Meisel of Edition Into Meisel on behalf of the United European Publishers co-operative of which ATV is a member.

ATV has also the publishing on Iain Sutherland's theme for the new BBC-TV series The Mackinnons, which started on May 2. Sutherland recorded a single under the direction of Len Beadle, ATV creative director, and it has been released through Pye.

## Cooper new EMI Music business man

ROBIN COOPER has been appointed business affairs manager of EMI Music Publishing by managing director Ron White. He goes into publishing from a firm of city solicitors, Herbert Oppenheimer Nathan and Vandyke.

Prior to joining that company, he was with Joynson Hicks the firm of solicitors which acted on behalf of several music publishers in the recent reversionary rights legal case.

New copyright manager of EMI Music is Gareth Perkins, who takes over from Dennis Sinnott, who has left the company. He is 29 and originally joined the Screen Gems-Columbia publishing house in late 1975 in a similar role. He transferred to the EMI group earlier this year, following its purchase of Screen Gems. Now he is to be in charge of all aspects of EMI's copyright affairs.

His film successes include Hurry Sundown, for the Otto Preminger movie at Paramount; Chubby Checker's Twist Around The Clock (MGM); Treasure Of Sierra Madre, a Warner Brothers film directed by John Huston. He has been a publisher since 1959, operating out of New York, London and Los Angeles.

And in his "spare" time he is an instructor in songwriting, with his writer's workshop approach at the University College, Los Angeles, and at Pierce College and Los Angeles Valley College. His career-long record sales top the 50 million mark.

## Kenny Young's Lazy Lizard to Heath Levy

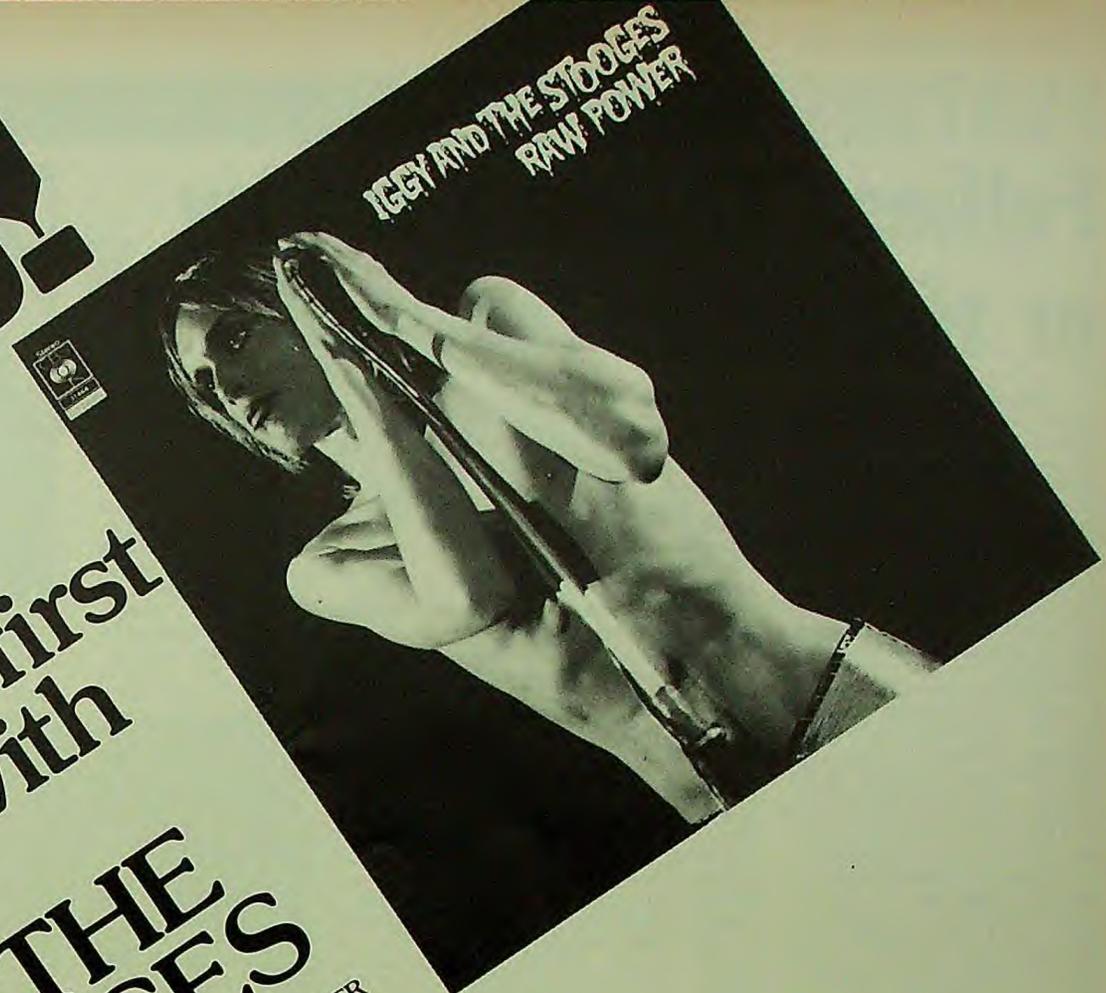
HEATH LEVY Music has signed Kenny Young's Lazy Lizard Music for the world, excluding the US and Canada. His previous hits have been with Fox, Ben E. King and Clodagh Rodgers and he also wrote Under the Broadwalk, recorded by the Rolling Stones and the Drifters.

Young has recently launched a brand new band, Yellow Dog, with a debut album and single on Virgin. Heath Levy is to publish, with Lazy Lizard, the next Fox single, My Old Man's Away, which Young wrote with Herbie Armstrong.

# STOP PRESS!

## Embassy charts its first album with IGGY AND THE STOOGES

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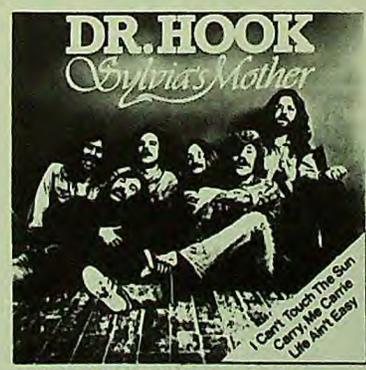
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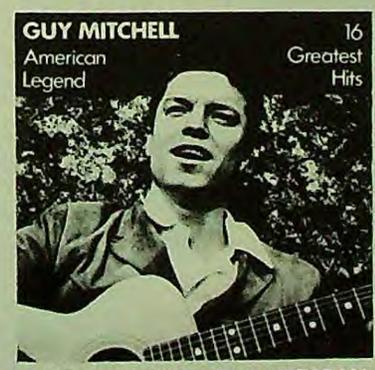
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# FEATURE

## Follies '77—rock reality or television fantasy?

by TERRI ANDERSON

ROCK FOLLIES, now half-way through its second series on Thames TV has entertained some of the public and shocked others; has been welcomed as an idea by much of the music business and roundly criticised by the same people and many more for its failures as a tv reality. On thing Rock Follies has not been, it seems, is ignored. That, in the tub-thumping world of media and pop entertainment, is no mean feat in itself.

Rock Follies came to the screen as a result of producer Andrew Brown's enthusiasm for writer Howard Schuman's idea, an enthusiasm shared in turn by Verity Lambert, head of entertainment at Thames. Andy McKay, who has his own fund of experience of a rock band on the road with Roxy Music, was brought in to write the music. "I had been saying that I wanted to expand out of playing in a group," McKay recalls, "because Roxy had proscribed my activities in the business for five years. I wanted to move into writing for tv. I met Howard and we had an immediate rapport; I loved the idea, it was something I could relate to. The fact that it was going to be written for female voices fascinated me, having written only for a male voice — and a unique one at that — for years. Howard and I started writing songs about two years ago for Rock Follies, and stopped only a couple of months ago, having written 48 songs." With the release of the second Rock Follies LP 24 of those songs are now on record, and all but a few of the others have been, or will be, televised — disputes permitting — by the end of the series.

Schuman and McKay, working together recently at Air London studios recording and remixing tapes for the new LP, clearly had a healthy mutual admiration. They regard Rock Follies as a joint venture of which each is proud, both for his own contribution and that of the other. They cannot be accused of smugness, but whatever the critics say they feel they brought off the effect they were aiming for.

The second series contains much more music than the first. "This was a conscious decision," Schuman explains. "As well as the Little Ladies performance songs we now

have other people singing to show what is inside their heads." Both agree that many of the numbers — even, they concede, much of the plot — are show business pastiche, the tawdry empire outlined by the new character of the group's hard bitten lady manager in her first song.

The first series had seen McKay, Schuman and Brown sometimes unsure of themselves, because they were trying-out things which had not been done on tv before. But, McKay insists, "We were not experimenting for its own sake, we were genuinely trying to see what would work."

To this end the writing of the music and revising of the lyrics tended to go on until the last possible minute, and even with this second series the style and form and amount of music was decided as they went along, as the plot and the mood seemed to demand. One thing borne in mind always was that songs work best on tv if they are short. "We had to hone things down so that they worked strongly and made an impact right away," McKay explains. The treatment was revised for the records, to suit the needs of the listener who is not visually following a plot but just wants an album of music and who needs a much higher standard of recording.

Writer and composer are both delighted that the albums have been accepted as pop LPs in their own right: the criticism or praise has been for a record, not for a soundtrack. For McKay, who regards the LPs (and a third is planned) as his best work today, "one of the most spectacular developments was the way the girls sang together, and each individually — developed tremendously". He has also enjoyed writing for such a range of female voices, "from Sue Jones-Davies who can get as high as the human ear can hear, through the purity of Julie Covington's voice to Rula Lenska's terribly low notes".

To those who argue that a female rock group simply would not sing like that, or do an act like that, Schuman would say that this story, and the characters, are parodies; the whole thing is a satire, and a pretty brash satire at that — the flavour of Barnum and Bailey rather than TW3. Schuman does believe that "it has developed into something unique". Out of the fiction have

come a few facts, like the welding of the three actresses into a singing group.

"It is really a 12 hour musical, in which we wanted to recreate the energy that rock has," explains Schuman, who describes himself as having always wanted to be a lyricist back home in New York, but as having been "spectacularly unsuccessful" at it there. "I knew a lot of sleazy publishers, and lived by turning out 'hamburger songs' — copies of whatever was currently selling well which each paid for a meal or two. I saw a lot of the music business from the underside." He came to England, and again found himself struggling — as a playwright. "A lot of my friends at that time were actors and actresses obsessed with being recording stars. I wanted to write about this."

Andrew Brown had produced a couple of Schuman plays, and admired his work. This led to discussion of musical plays and the production of pilot scripts (which had to be savagely revised before the feel was right). Brown, who clearly found his involvement with the programme a period of intense personal interest and demanding work schedules, believes that Rock Follies broke new ground in tv entertainment, because "it combined drama, music and satire in a stylish and witty way never tried before". He, like the series' creator, sees it as "very much rooted in the reality of the old music hall, but very



COMPOSER, WRITER and producer of the Thames Television series Rock Follies are seen here. They are, respectively (left to right), Andy McKay, Howard Schuman and Andrew Brown.

much of the Seventies from a musical point of view".

The references and the plot are of the moment; so much so that the delay in screening the last three episodes of this second series, caused by the technicians' rumblings of internal dispute, will mean that they will soon become dated. For example, the last programme was scheduled to go out in the June week in which the plot is set. Among other time reference points it contains a musical mention of the Jubilee, although not of the pious variety likely to be coming from other sources at this time.

Some fascinating off-screen situations have arisen at times. McKay talks of how Schuman's hitherto unsuspected powers of clairvoyance were revealed. "He wrote about a punk band a month before the Sex Pistols were heard of, and before Carter's election he wrote a country song which could have been his campaign theme", he recalls. More recently Peter Fiddick, writing in the *Guardian* about a hilarious surrealist situation in which the press met the Muppet voices without the puppets to look at: "I begin to think that Howard Schuman must have seen it all in a dream before he wrote that deadly send-up of the Capital Teenseen girl's interview with the Little Ladies."

Apart from the prescience, which has in the past cropped up in some police drama series and a few Doomwatches, Brown recalls some amusing ironies which arose out of making the series. The musicians who back the girls are experienced sessions men, whose job in fiction is the same as their job in fact. Some viewers so strongly associated them with the plot that there were queries as to why they never spoke. In this

series Schuman obligingly brought them into the dialogue, and Brown found that he had the reverse of the common problem of 'how do you make an actor sound like a convincing musician?': he had to coach musicians through a few lines until they sounded like convincing actors... playing musicians.

The trio of writer, composer and producer agrees that Rock Follies style is for the most part "heightened reality", and undisguised surrealism for the rest of the time, but they believe that they have created a rock group which is more plausible than fictional bands usually manage to be. This is chiefly because the actresses playing the Little Ladies have become a female rock group, even if they have the good sense never to actually want to go on the road together as such. When the developing plot required a fourth lady, Brown knew "it had to be an actress/singer because no-one else could hold her own against the other three, who had come to work together completely as characters and as singers".

Both Rock Follies series have taught Brown, who is a drama producer, the value of combining what is normally kept apart by tv companies under the headings drama and light entertainment.

Each series had its production problems. Brown and his colleagues saw the chief hurdle in preparing the second series as "advancing what we had done in the first". The doubling of the music content was one advance, but it made schedules even tighter. They had to fit writing, arranging, endless rehearsals, teaching the girls and everyone else who had to sing their songs, then pre-recording them, arranging

to page 38



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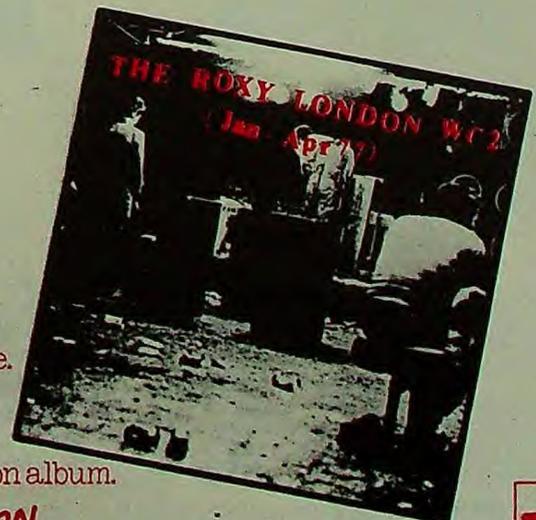
Marketed by EMI Records Limited, 20, Manchester Square, London W1A 1ES. Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex. Tel: (01) 759 4532/4611 8 548 9811

# THE ROXY LONDON WC2 (Jan - Apr 77)



Slaughter & The Dogs  
The Unwanted  
Wire  
The Adverts  
Johnny Moped  
Eater  
X-Ray Spex  
Buzzcocks

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## CLASSICAL Nureyev debut in The Soldier's Tale

by SUE REGAN  
RUDOLPH NUREYEV and Glenda Jackson make their Decca debuts on a recording of Stravinsky's *The Soldier's Tale*. For Nureyev who speaks the role of the soldier it is his first venture as an actor adding yet another new dimension to his talents which now include film making. Musicians include Erich Grunberg, Gervase de Peyer and Tristan Fry and is directed by Gennady Zalkowitch (ZNF 15).

LP of brass music played by the Philip Jones Brass Ensemble including music by Richard Rodney Bennett, Malcolm Arnold, Elgar Howarth and the first recording of Andre Previn's 4 outings for brass (ZRG 851).

In the more standard repertoire Decca has the fourth album in its project of the complete Beethoven Violin Sonatas with Itzhak Perlman and Vladimir Ashkenazy (SXL 6790), Eden and Tamir perform Schubert's Grand Duo for two pianos (SXL 6794) and Zubin Mehta embarks on the complete Schumann symphonies with No. 1 and No. 4 played by the Vienna Philharmonic Orchestra (SXL 6819).



Jean-Claude Malgoire, CBS artist of the month making a personal appearance at Collet's music store in London recently.

## Montreux dates

THE 32ND Montreux-Vevey Music Festival will take place this year between August 30 and October 6. Three separate events take place during the Festival: an extensive programme of concerts, the selection of the Montreux Record Awards and the Clara Haskil Piano Competition.

Grammophone will gather in Montreux between September 19-22 to select the three best albums of the year. The 7th Clara Haskil Competition will take place earlier in September and entrants will be judged among others by fellow pianists Mikita Magaloff and Vlado Perlemuter.

For the Record Awards an international jury including a representative from the

Orchestras and artists appearing in concert at the Festival include the Vienna Symphony, Zagreb Philharmonic, Prague Symphony Orchestras, I Solisti Veneti, the Beaux Arts Trio and conductors Lovro von Matacic, Kenneth Klein, Claudio Scimone and Michel Plisson.

## Aldeburg post for Rostropovitch

CELLIST MSTITSLAV Rostropovitch has become an artistic director of the Aldeburgh Festival. Although Rostropovitch is not taking part in this year's festival he will be involved in planning the 1978 event and will also be appearing in it. Rostropovitch first appeared at Aldeburgh in 1961 and both he and his wife, soprano Galina Vishnevskaya have since taken part in many festivals. In 1976 they were joined in performance by their pianist daughter, Elena.

## Warburton appointment

DR. ERNEST Warburton has been appointed BBC Radio's Head of Music Programmes to succeed Leonor Warren. Warburton, who earned his doctorate at Oxford for his work on J. C. Bach, joined the BBC's North Region music staff becoming its head three years later. He is particularly well known to listeners to Radio 3 for his opera productions which have included Janacek's *Mr Broucek's Excursions* and Henze's *King Stag*. He also mounted the first complete performances of Wagner's Early operas *Die Feen* and *Liebesverbot*.

## Tortelier conducts SCO Bach

PAUL TORTELIER is the conductor on a new album by the Scottish Chamber Orchestra (EMI - ASD 3321) which features works by Bach and Couperin. On the first side Tortelier and the orchestra accompany Roderick Brydon on harpsichord and John Wilbraham on trumpet playing Bach's Suite No. 3 (including the Air on a G String) and Couperin's Concert En Sol Majeur. On the other side of the

album Tortelier is featured on cello playing a collection of Couperin Pieces en Concert.

Another EMI release, obviously aimed at the gathering of the clans in Edinburgh is *A Taste Of Tartan* (NTS 121) is very much that, with Pipe Bands, accordions, and haggis bashers galore on a compilation of some of the most tartan Scottish material to be heard in a long time.

# MUSIC WEEK

## ALBUM RELEASES

### JUNE



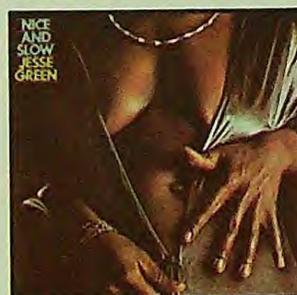
CLASSIC ASH  
Wishbone Ash MCA MCF 2795



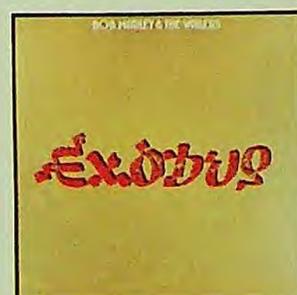
I DON'T WANT TO PUT A HOLD ON YOU  
Berni Flint EMI EMC 3184



SCORE  
Duncan Mackay EMI EMC 3168



NICE AND SLOW  
Jesse Green EMI EMC 3164



EXODUS  
Bob Marley & The Wailers Island ILPS 9498



SEASONS  
The Four Seasons Warner Bros. K 56350



FOREIGNER  
Foreigner WEA K 50356

### POP INDEX

ABYSSINIANS	29
ADAMS, Andy & Egg Cream	28
ALDRICH, Ronnie	11
ASHRA	32
ATTITUDES	35
BAND OF H.M. ROYAL MARINES	15
BARBIERI, Gato & Dollar Brand	18
BATT, Mike	17
BAY CITY ROLLERS	3
BEATLES	15
BEST, Martin	15
BEST OF IRISH FOLK	24
BILL BLACKS COMBO	11
BLUE, Jimmy Dance Band	28
BOGUSH Jnr., Paul	27
BRAXTON, Anthony	18
BRETT, Vicki	26
BROWN, Andy	15
BROWN, Vicki	26
BYGRAVES, Max	8, 28
CANNONBALL ADDERLEY	23
CARTER, Valerie	9
CENTRAL BAND OF THE ROYAL AIR FORCE	16
CHAMPS	11
CHARLES, Ray	11
CHOIR OF WINCHESTER CATHEDRAL	28
COLE, Freddie	11
COLOSSEUM II	22
CONWAY, Russ	15
CRAWLER	17
CRAZY CAVAN AND THE RHYTHM ROCKERS	10
CROCE, Jim	21
CROISILLE, Nicole	11
CRUSADERS	2
DINGOES	1

DEE, Graham	28
DIRTY ANGELS	27
DUKE, George	17
DUNCAN, Johnny	9
FIVEPENNY PIECE	15
FLAME	29
FLINT, Berni	15
FOGELBERG, Dan	17
FRAMPTON, Peter	1
FRANKLIN, Aretha	35
FROMHOLZ, Steven	7
GALE, Eric	9
GARBAREK, Jan	14
GIBSON, Don	29
GREAT COUNTRY HITS VOL. 2	11
GUTHRIE, Woody	35
HACKETT, Bobby	33
HAGOOD, Hardy	7
HARVESTERS	11
HERMAN, Keith	29
HILLBILLY ROCK	12
HINGE AND BRACKET	24
HUMMING BIRD	1
JANUS, Noel	12
JARRETT, Keith	14
JET	6
KELLY MARIE	28
KIRKLAND, Bo & Ruth Davis	15
KLAATU	7
LEWIS, Ramsey	9
LOBO	26
MAKEN, Tommy & Liam Clancy	17
MANDRELL, Barbara	2
MANGIONE, Chuck	23
McCALMANS	31
M.C. 5	35
MEAL TICKET	15
MENDES, Sergio	35
METHEHENY, Pat	14
MILLS, Mrs	13
MOON	17
MONTGOMERY, Wes	23
MOORHOUSE, Alan & His Bond Street Brigade	24

MOSS, Andre	24
MOXY	26
NAVARRO, Fats	23
NEW YORK MARY	18
O'JAYS	25
ON THE HALLS	36
ORLEANS	2
PABLO MOSES	29
PARDON, Walter	30
PARLIAMENT	8
PEACHES AND HERB	22
PLAID POPS ORCHESTRA	26
PRIDE, Charlie	29
PRIESTER, Julian	14
QUEEN VICTORIA SCHOOL PIPE BAND	34
ROSE ROYCE	22
RUSSELL, Ray	12
SAINTS	20
SCHAFFER, Janne	9
SHAND, Jimmy	13
SHAW, Marlena	9
SHEPP, Archie	18
SILVER JUBILEE	36
SMALL FACES	11
SONGS OF THE SILVER JUBILEE	36
SOUL TRAIN GANG	29
SQUIRES	11
STARR, Will	24
STARZ	7
STEWART, Gary	29
STYX	1
SUMMER, Donna	19
THE PHASE 4 WORLD OF COLOURS	11
THOMPSON, Hank	2
U-BOAT	5
VAUGHAN, Frankie	28
VOCAL GEMS FROM LILAC TIME	15
WEBB, Jimmy	35
WEBSTER, Ben	4
WELSH, Alex & Humphrey Lyttelton	4
WHALES	7
WYNETTE, Tammy	17

### POP LISTING

1 A&M	
DIAMOND NIGHTS	
Humming Bird	AMHL 64633
DINGOES	
Dingoes	AMHL 64636
GRAND ILLUSION	
Styx	AMHL 64637
I'M IN YOU	
Peter Frampton	AMLK 64704
2 ANCHOR	
BEFORE THE DANCE	
Orleans	ABCL 5224
FREE AS THE WIND	
Crusaders	ABCL 5226
LOVERS, FRIENDS & STRANGERS	
Barbara Mandrell	ABCL 5228
THOMPSON TOUCH	
Hank Thompson	ABCL 5227
3 ARISTA	
IT'S A GAME	
Bay City Rollers	Sparty 1009
4 BLACK LION (TRANSATLANTIC)	
MIDNIGHT AT THE MONMARTRE	
Ben Webster	BLP 30173
SALUTE TO SATCHMO	
Alex Welsh & Humphrey Lyttelton	BLPX 12161/2
5 BRONZE (EMI)	
U-BOAT	
U-Boat	BRON 501 (TC-BRON 501)
6 CALENDAR	
GOLDEN ROCK & ROLL GREATS	
Jet	DALP 100
7 CAPITAL (EMI)	
DEEP VOICES	
Whales	E-ST 11598
FROLICKING IN THE MYTH	
Steven Fromholz	E-ST 11611
KLAATU	
Klaatu	E-ST 11542 (TC-E-ST 11542)
MAYBE TOMORROW	
Hagood Hardy	E-ST 24139
VIOLATION	
Starz	E-ST 11617 (TC-E-ST 11617)

8 CASABLANCA (PYE)	
PARLIAMENT LIVE	
Parliament	CALD 5502
SING A LONG PARTY SONG	
Max Bygraves	VIP 002
9 CBS	
GIN SENG WOMAN	
Eric Gale	CBS82058
JOHNNY DUNCAN	
Johnny Duncan	CBS82021
JUST A STONE'S THROW AWAY	
Valerie Carter	CBS81958
KATHARSIS	
Janne Schaffer	CBS81733
LOVE NOTES	
Ramsey Lewis	CBS82024
SWEET BEGINNINGS	
Marlena Shaw	CBS81844
10 CHARLY	
OUR OWN WAY OF ROCKING	
Crazy Cavan And The Rhythm Rockers	CRL 5004
11 DECCA	
REMEMBERING HEINZ	
Small Faces	REM 7
WOMEN IN YOUR ARMS	
Nicole Croisille	SKL 5272
THE BEST OF THE CHAMPS	
The Champs	ZGH 141
RAIN RAIN GO AWAY	
Dorothy Squires	TZS 122
WITH LOVE AND UNDERSTANDING	
Ronnie Aldrich	PFS 4406
THE PHASE 4 WORLD OF COLOURS	
Various	SPA 484
WHAT HAVE I DONE TO THEIR SONGS	
Ray Charles	ZGU 139
IT'S HONKIE TONK TIME	
Bill Blacks Combo	ZGU 140
FREDIE COLE SINGS	
Fredie Cole	SKLR 5279
GREAT COUNTRY HITS VOL. 2	
Various	GES 1165
TALKING ABOUT THE LOVE OF GOD	
The Harvesters	GES 1166
12 DJM	
HILLBILLY ROCK	
Various	DJM 22069
NOEL JANUS	
Noel Janus	DJS 20509
READY OR NOT	
Ray Russell	DJS 2050
13 DOUBLE-UP (EMI)	
JUBILEE PARTY	

Mrs. Mills	DUO 124
THE JIMMY SHAND STORY	
Jimmy Shand (TC2-DUO 110) (8X2-DUO 110)	
Disc version DUO 110 issued December 1973	
14 E.L.M. (VIRGIN)	
DIS	
Jan Garbarek	ECM 1093
WATERCOLOURS	
Pat Meteheny	ECM 1097
POLARIZATION	
Julian Priestler	ECM 1098
STAIRCASE/HOUR GLASS/SUNDIAL/SAND	
Keith Jarrett	ECMD 1090
15 EMI	
BO AND RUTH	
Bo Kirkland and Ruth Davis	INS 3007
CODE OF THE ROAD	
Meal Ticket	INS 3008
COME BACK ROMANCE ALL IS FORGIVEN	
Andy Bown	EMC 3176 (TC-EMC 3176)
CROWN IMPERIAL	
Band of H.M. Royal Marines	NTS 123 (TC-NTS 123)
I DON'T WANT TO PUT A HOLD ON YOU	
Berni Flint	EMC 3184 (TC-EMC 3184) (8X EMC 3184)
KNIGHT ON THE ROAD	
Martin Best	EMC 3185 (TC-EMC 3185)
TELLING TALES	
Fivepenny Piece	EMC 3183 (TC-EMC 3183)
THE BEATLES AT HOLLYWOOD BOWL	
The Beatles	EMTV 4 (TC-EMTV4) (8X-EMTV4)
THE VERY BEST OF RUSS CONWAY	
Russ Conway	(TC-EMC 3126) Disc version EMC 3126 issued May 1976
VOCAL GEMS FROM LILAC TIME	
Various Artists	NTS 124
16 EMI STUDIO TWO	
WINGS	
Central Band of the Royal Air Force	TW0X 1059 (TC-TW0X 1059)



SNEAKIN' SUSPICION  
Dr. Feelgood United Artists UAS 30075



TELLING TALES  
5 Penny Piece EMI EMC 3183



SECRET DAMAGE  
Strapps EMI SHSP 4064



THRILLINGTON  
Percy Thrillington EMI EMC 3175



SHE'S JUST AN OLD LOVE TURNED MEMORY  
Charley Pride RCA PL 12261



NEW HARVEST FIRST GATHERING  
Dolly Parton RCA PL 12188



FOR A THAT  
Five Hand Reel RCA PL 25066

TO PAGE 24



## DEALER GUIDE TO AIRPLAY ACTION

### TOP ADD-ONS

- 1 REMEMBER THE DAYS OF THE OLD SCHOOL YARD — Cat Stevens (Island WIP 6387) BR, RC, H, O, P, PR, S, T, RT, V.
- 2 KYRILA — Demis Roussos (Philips DEMIS 002) RC, F, O, P, PR, S, T.
- 3 YOU'RE GONNA GET NEXT TO ME — Bo Kirkland / Ruth Davis (EMI INT 532) R1, CR, RCMP.
- 4 ALL YOU GET FROM LOVE IS A LOVE SONG — Carpenters (A&M AMS 7294) R1, C, M, P, T.
- 5 = HEAVEN ON THE SEVENTH FLOOR — Paul Nicholas (RSO 2090 249) RL, B, D, P, T.
- 5 = SUNFLOWER — Glen Campbell (Capitol CL 15926) BR, C, D, M, PR.
- 7 = SAVED — Elkie Brooks (A&M AMS 7296) CR, F, H, O, P.
- 7 = YOU'RE MOVING OUT TODAY — Carole Bayer Sager (Elektra K 12257) B, C, P, RT, V.
- 9 LIVING IN THE WORLD TODAY — Chris Rainbow (Polydor 2058 878) C, F, H, S, 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: YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI International 532)  
 Tony Blackburn: ALL YOU GET FROM LOVE IS A LOVE SONG — Carpenters (A&M AMS 7294)  
 Paul Burnett: BLACK ROSE — Sad Case (RCA PB 5026)  
 David Hamilton: GET A LITTLE SAND BETWEEN YOUR TOES — New Edition (Epic SEPC 5236)

## Radio 2

### ALBUM OF THE WEEK

SONGS OF KRISTOFFERSON — Kris Kristofferson (Monument MNT 82002)

## Luxembourg

### HOT SHOTS

Barry Alldis: DREAMIN' — Liverpool Express (Warner Brothers K 16933)  
 Stuart Henry: BE GOOD TO YOURSELF — Frankie Miller (Chrysalis CHS 2147)  
 Tony Prince: STAY WITH ME — Faces (Riva 8)  
 Peter Powell: HEAVEN ON THE SEVENTH FLOOR — Paul Nicholas (RSQ 2090 249)  
 Mark Wesley: GOOD OLD FASHIONED LOVER BOY — Queen (EMI 2623)  
 Bob Stewart: AFTER MIDNIGHT — J. J. Cale (Island WIP 6393)

**POWER PLAY:** I THINK I'M GONNA FALL IN LOVE WITH YOU — Dooleys (GTO GT 95)

## Beacon Radio

### ADD ONS

MATCH OF THE DAY — Genesis (Charisma GEN 001)  
 YOU'RE MOVING OUT TODAY — Carole Bayer Sager (Elektra K 12257)  
 BABY DON'T CHANGE YOUR MIND — Gladys Knight & The Pips (Buddah BDS 458)  
 DON'T LET GO — Manhattan Transfer (Atlantic K 10930)  
 JOIN THE PARTY — Honkie (Creole CR 137)  
 HEAVEN ON THE SEVENTH FLOOR — Paul Nicholas (RSO 2090 249)  
 THE PRIDE PART 1 — Isley Brothers (Epic 5105)  
 THE BIRD & THE CHILD — Marie Myriam (Polydor 2056 634)

## BRMB

### ADD ONS

BACK IN THE OLD ROUTINE — Strawbs (Polydor 2066 818)  
 DREAMIN' — Liverpool Express (Warner Bros. K 16933)  
 REMEMBER THE DAYS OF THE OLD SCHOOL YARD — Cat Stevens (Island WIP 6387)  
 SHOW YOU THE WAY TO GO — The Jacksons (Epic EPC 5266)  
 SLOW DANCING — Unicorn (EMI HAR 5126)  
 IT'S ALL OVER NOW BABY BLUE — Graham Bonnet (Ringo 2017 105)  
 SOUTHERN COMFORT — Berni Flint (EMI 2621)  
 WE'RE ALL ALONE — Rita Coolidge (A&M AMS 7295)  
 SUNFLOWER — Glen Campbell (Capitol CL: 15926)

## Capital Radio

### CLIMBERS

SO YOU WIN AGAIN — Hot Chocolate (RAK 259)  
 YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI International IMT 532)  
 SAVED — Elkie Brooks (A&M AMS 7296)  
 GIVE A LITTLE BIT — Supertramp (A&M AMS 7293)  
 EASY — Commodores (Motown TMG 1073)  
 WHERE WERE YOU TODAY — Blue Mink (Target TGT 133)

## Radio City

### HIT PICKS

Roger Blythe: SO YOU WIN AGAIN — Hot Chocolate (RAK 259)  
 Norman Thomas: WHERE WERE YOU TODAY — Blue Mink (Target TGT 133)  
 Dave Lincoln: I'M IN YOU — Peter Frampton (A&M AMS 7298)  
 Phil Easton: DON'T LOOK NOW — Quantum Jump (Decca WOT 15)  
 Mark Joenz: BACK IN THE OLD ROUTINE — Strawbs (Polydor 2066 818)  
 Chris Jones: WE'RE ALL ALONE — Rita Coolidge (A&M AMS 7295)

**ADD ONS**  
 GOOD OLD FASHIONED LOVER BOY — Queen (EMI 2623)  
 FOR A WHILE — Mary McGregor (Ariola AA114)  
 SUNFLOWER — Glen Campbell (Capitol CL 15926)  
 THIS IS THE WAY I FEEL — Marie Osmond (Polydor 2066 793)  
 REMEMBER THE DAYS OF THE OLD SCHOOL YARD — Cat Stevens (Island WIP 6387)  
 KYRILA — Demis Roussos (Philips DEMIS 002)  
 YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI INT 532)

## Radio Clyde

### HIT PICKS

Dave Marshall: SAM — Olivia Newton John (EMI 2616)  
 Steve Jones: FANFARE OF THE COMMON MAN — Emerson Lake & Palmer (Atlantic K 10946)  
 Richard Park: BORN A WOMAN/SHAKE THAT RAT — Nick Lowe (Stiff LAST 1)  
 Tom Ferrie: AIRPORT SONG — Magna Carta — (Philips 6006 570)  
 Brian Ford: GIVE A LITTLE BIT — Supertramp (A&M AMS 7293)  
 Bill Smith: MARGARITAVILLE — Jimmy Buffett (ABC 4179)

### CURRENT CHOICE

LIVING IN THE WORLD TODAY — Chris Rainbow (Polydor 2058 878)

### ADD ONS

SLOW DANCIN' — Unicorn (EMI HAR 5126)  
 BABY DON'T CHANGE YOUR MIND — Gladys Knight & The Pips (Buddah BDS 458)  
 FEEL THE NEED — Detroit Emeralds (Atlantic K 10945)  
 ALL YOU GET FROM LOVE IS A LOVE SONG — Carpenters (A&M AMS 7294)  
 I'M IN YOU — Peter Frampton (A&M AMS 7298)  
 SNEAKIN' SUSPICION — Dr. Feelgood (United Artists 36255)  
 O.K. — Rock Follies (Polydor 2001 714)  
 THE CRUNCH — Rah Band (Good Earth GD7)  
 YOU'RE MOVING OUT TODAY — Carole Bayer Sager (Elektra K 12257)

## Downtown Radio

### HIT PICKS

John Paul: SPIRIT OF A WOMAN — American Flyer (United Artists UP 36253)  
 Trevor Campbell: CAN'T STOP DANCING — Captain & Tennille (A&M AMS 7287)  
 Michael Henderson: SUNFLOWER — Glen Campbell (Capitol CL 15926)  
 Brian McSharry: SOUTHERN COMFORT — Berni Flint (EMI 2621)  
 Candy Devine: FOR A WHILE — Mary McGregor (Ariola AA114)  
 Cherry McIlwaine: SO HIGH — Dave Mason (CBS 5140)  
 Eddie West: BLESS MY SOUL — Hot Rocks (RAK 257)  
 Lawrence John: OH LORI — Alessi (A&M AMS 7289)  
 Engineers: HEAVEN ON THE SEVENTH FLOOR — Paul Nicholas (RSO 2090 249)

## Radio Forth

### ADD ONS

FARTHER ALONG — Spirit (Mercury 6167 519)  
 SOUTHERN COMFORT — Berni Flint (EMI 2621)  
 LOVELY LADY — Shabby Tiger (RCA PB 5029)  
 WE'RE ALL ALONE — Rita Coolidge (A&M AMS 7295)  
 THE SOUND OF SUMMER — Starbreaker (AIR CHS 2133)  
 LIVING IN THE WORLD TODAY — Chris Rainbow (Polydor 2058 878)  
 KYRILA/I'M GONNA FALL IN LOVE — Demis Roussos (Philips DEMIS 002)  
 SAVED — Elkie Brooks (A&M AMS 7296)  
 TIN SOLDIER — Small Faces (Immediate IMS 110)  
 FOR A WHILE — Mary McGregor (Ariola A 114)  
 MARGARITAVILLE — Jimmy Buffet (ABC 4179)

## Radio Hallam

### HIT PICKS

Keith Skues: REMEMBER THE DAYS IN THE OLD SCHOOL YARD — Cat Stevens (Island WIP 6387)  
 Roger Moffat: LIVING IN THE WORLD TODAY — Chris Rainbow (Polydor 2058 878)  
 Johnny Moran: BE GOOD TO YOURSELF — Frankie Miller (Chrysalis CHS 2147)  
 Colin Slade: DANDY IN THE UNDERWORLD — T. Rex (EMI MARC 17)  
 Ray Stewart: EVERYBODY HAVE A GOOD TIME — Archie Bell & The Drells (Philadelphia PIR 5179)  
 Brenda Ellison: SAVED — Elkie Brooks (A&M AMS 7296)  
 Bill Crozier: SOUTHERN COMFORT — Berni Flint (EMI 2621)

## Metro Radio

### ADD ONS

SUNFLOWER — Glen Campbell (Capitol CL 15926)  
 SAM — Olivia Newton John (EMI 2616)  
 BABY I LOVE YOUR WAY — Walter Jackson (United Artists UP 36250)  
 ALL YOU GET FROM LOVE IS A LOVE SONG — Carpenters (A&M AMS 7294)  
 YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI INT 532)  
 OH LORI — Alessi (A&M AMS 7289)

## Radio Orwell

### ADD ONS

TOO MUCH TOO SOON — Rogue (Epic 5326)  
 REMEMBER THE DAYS OF THE OLD SCHOOL YARD — Cat Stevens (Island WIP 6387)  
 KYRILA — Demis Roussos (Philips DEMIS 002)  
 GIVE A LITTLE BIT — Supertramp (A&M AMS 7293)  
 SAVED — Elkie Brooks (A&M AMS 7296)  
 AIRPORT SONG — Magna Carta (Philips 6006 570)

## Pennine Radio

### HIT PICKS

Roger Kirk: DANDY IN THE UNDERWORLD — T. Rex (EMI MARC 17)  
 Stewart Francis: SO YOU WIN AGAIN — Hot Chocolate (RAK 259)  
 Julius K. Scragg: YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI INT 532)  
 John Drake: TOO MUCH TOO SOON — Rogue (Epic EPC 5326)  
 Paul Needle: FOR A WHILE — Mary McGregor (Ariola America 114)

### PENNINE PICK

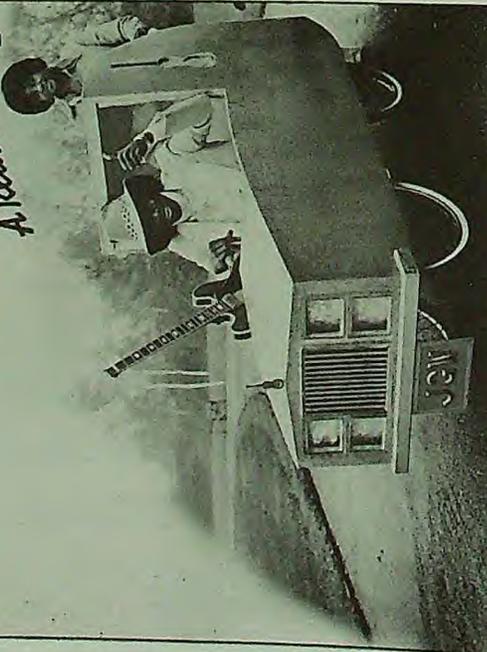
REMEMBER THE DAYS OF THE OLD SCHOOL YARD — Cat Stevens (Island WIP 6387)

# MUSIC WEEK TOP 50 SINGLES

WEEK ENDING 4th JUNE 1977

*Johnny Guitar Watson*

*A Real Mother*



*Johnny Guitar Watson*  
A REAL MOTHER  
DJF 20505

Two Hot Singles!  
UNICORN  
SLOW  
DANCING

1	1	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	OR Stewart Riva 7
2	4	LUCILLE	Kenny Rogers United Artists UP 36242
3	2	AIN'T GONNA BUMP NO MORE	Joe Tex Epic EPC 5035
4	3	A STAR IS BORN (EVERGREEN)	Barbra Streisand CBS 4855
5	6	THE SHUFFLE	Van McCoy H&L 6105 076
6	5	GOOD MORNING JUDGE	10cc Mercury 6008 025
7	9	GOT TO GIVE IT UP	Marvin Gaye Motown TMG 1069
8	24	HALFWAY DOWN THE STAIRS	Muppets Pye 7N 45698
9	8	MAH NA MAH NA	Piero Umiliani EMI International INT 530
10	13	O.K. Rock Follies	Polydor 2001714
11	NEW	GOD SAVE THE QUEEN	Sex Pistols Virgin VS 181
12	10	HOTEL CALIFORNIA	Eagles Asylum K 13079
13		LIDO SHUFFLE	Boz Scaggs CBS 5136
14	41	SPOT THE PIGEON	Genesis Charisma GEN 001
15	23	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS	Heatwave GTO GT 91
16	15	WE CAN DO IT	Liverpool Football Team State STAT 50
17	45	YOU'RE MOVING OUT TO-DAY	Carole Bayer Sager Elektra K 12257
18	28	TELEPHONE LINE	Electric Light Orchestra Jet UP 36254
19	7	FREE	Deniece Williams CBS 4978
20	12	WHODUNIT	Tavares Capitol CL 15914
21	14	SOLSBURY HILL	Peter Gabriel Charisma CB 301
22	33	BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips Buddah BDS 458
23	NEW	SHOW YOU THE WAY TO GO	The Jacksons Epic EPC 5266
24	16	IT'S A GAME	Bay City Rollers Arista 108
25	18	DISCO INFERNO	Trammps Atlantic K 10914
26	20	TOKYO JOE	Bryan Ferry Polydor 2001 711
27	36	PEACHES GO STEADY	The Stranllers United Artists UD 36208

Best Rock'n'Roll record of 1977

**STANLEY**

**SOOL DASKS**

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Player Exchange PX 241

ONES TO WATCH

Alan O'Day  
'Undercover Angel'



George Benson  
'Nature Boy'

# DANCING WITH ME

HAR 5126  
**JESSE GREEN  
COMIE**

EMI 2615



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## Status Quo

BD 103

Down The Dustpipe Mean Girl  
In My Chair Gerdundula

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- 26 20 TOKYO JOE Bryan Ferry
- 27 36 PEACHES GO STEADY The Stranglers United Artists UP 36248
- 28 19 GONNA CAPTURE YOUR HEART Blue Rocket ROKN 522
- 29 22 SHEENA IS A PUNK ROCKA Ramones Sire RAM 001
- 30 26 NAUGHTY NAUGHTY NAUGHTY Joy Sarney Alaska ALA 2005
- 31 43 JOIN THE PARTY Honky Creole CR 137
- 32 30 UPTOWN FESTIVAL Shalamar RCA FB 0885
- 33 11 SIR DUKE Stevie Wonder Motown TMG 1068
- 34 37 CALENDAR SONG Trinidad Oil Company Harvest HAR 5122
- 35 42 FEEL LIKE CALLING HOME Mr. Big. EMI 2610
- 36 NEW GOOD OLD FASHIONED LOVERBOY Queen EMI 2623
- 37 27 RENDEZVOUS Tina Charles CBS 5174
- 38 50 DON'T LET GO Manhattan Transfer Atlantic K 10930
- 39 31 HELLO STRANGER Yvonne Elliman RSO 2090 236
- 40 47 IN THE CITY The Jam Polydor 2058 866
- 41 NEW BE GOOD TO YOURSELF Frankie Miller Chrysalis CHS 2147
- 42 NEW NATURE BOY George Benson Warner Bros K 16921
- 43 46 L'OISEAU ET L'ENFANT Marie Myriam Polydor 2056 634
- 44 48 THE WHOLE TOWNS LAUGHIN' AT ME, Teddy Pendergrass CBS 5116
- 45 NEW THE FACES E.P. The Faces Riva 8
- 46 NEW YOU'RE GONNA GET NEXT TO ME Bo Kirkland/Ruth Davis EMI International INT 532
- 47 NEW I CAN PROVE IT Tony Etoria GTO GT 89
- 48 NEW FANFARE FOR THE COMMON MAN Emerson Lake & Palmer Atlantic K 10946
- 49 NEW DREAMIN' Liverpool Express Warner Brothers K 16933
- 50 NEW WE'LL GATHER LILACS (ALL MY LOVIN') Simon May Pye 7N 45688

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)  
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'Nature Boy' K16921

Four Seasons  
'Rhapsody' K16932

Hot

'Angel In Your Arms' BIG TREE K10927

# John Miles

with the 1977  
discosensation

## Slow Down

F13709

5105

# STILEY BROTHERS

# THE PRIDE

The New Single

# NEEDLETIME

**ADD ONS**  
**SNEAKIN' SUSPICION** — Dr. Feelgood (United Artists UP 36255)  
**YOU'RE MOVING OUT TODAY** — Carole Bayer Sager (Elektra K 12257)  
**I CAN PROVE IT** — Tony Etoria (GTO GT89)  
**ALL YOU GET FROM LOVE IS A LOVE SONG** — Carpenters (A&M AMS 7294)  
**ELIZABETH R** — Gabby & Kase (President PT 467)  
**KYRILA** — Demis Roussos (Philips DEMIS 002)  
**SAVED** — Elkie Brooks (A&M AMS 7296)  
**HEAVEN ON THE SEVENTH FLOOR** — Paul Nicholas (RSO 2090 249).

Jon Hawkins: **AIRPORT SONG** — Magna Carta (Philips 6006 570)

**ADD ONS**  
**REMEMBER THE DAYS OF THE OLD SCHOOL YARD** — Cat Stevens (Island WIP 6387)  
**HOLLYWOOD** — Rufus (ABC 4175)  
**NEW COUNTRY** — Jean-Luc Ponty (Atlantic K 10839)  
**KYRILA** — Demis Roussos (Philips Demis 002)  
**LET'S GO STEADY AGAIN** — Neil Sedaka (RCA PB 9109)  
**UNDERCOVER ANGEL** — Alan O'Day (Atlantic K 10926)  
**THE SOUND OF SUMMER** — Starbreaker (Air CHS 2133)  
**GIVE A LITTLE BIT** — Supertramp (A&M AMS 7293) — I'M GOING DOWN — Rose Royce (MCA 301)

Steve Wood: **KENNY NOLAN** — Kenny Nolan (Pye BT 532)  
 Fifi: **WHEN I NEED YOU** — Albert Hammond (Epic EPC 8193)  
 Vera: **TORN BETWEEN TWO LOVERS** — Mary McGregor (EMI AAS 1504)

## Piccadilly Radio

ADD ONS

**REMEMBER THE DAYS OF THE OLD SCHOOL YARD** — Cat Stevens (Island WIP 6387)  
**SO HIGH ROCK ME BABY & ROLL ME AWAY** — Dave Mason (CBS 5140)  
**KYRILA** — Demis Roussos (Philips DEMIS 002)  
**I'M IN YOU** — Peter Frampton (A&M AMS 7298)  
**FANFARE FOR THE COMMON MAN** — Emerson Lake & Palmer (Atlantic K 10946)  
**SUNFLOWER** — Glen Campbell (Capitol DL 15926)  
 Plymouth Sound — **HIT PICKS**  
 Brian Day: **PROMISES PROMISES** — Rags (RAK 255)  
**I'M IN YOU** — Peter Frampton (A&M AMS 7298)  
**LE REVE** — Ricky King — (Epic EPC 4688)  
 Carmella McKenzie: **EXTRA EXTRA** — Svenne & Lotta (Pye 7N 25744)  
 Peter Grieg: **LOVE TRANSFORMATION** — Nolan Sisters (Target TGT 132)  
**I CAME TO DANCE** — Nils Lofgren (A&M AMS 7288)  
**JUST TELL HER JIM SAID HELLO** — Robin Sarstedt (Decca 13705)

## Radio Tees

HIT PICKS

Tony Gilham: **HEAVEN ON THE SEVENTH FLOOR** — Paul Nicholas (RSO 2090 249)  
 David Hoare: **KYRILA** — Demis Roussos (Philips DEMIS 002)  
 Dave Gregory: **REMEMBER THE DAYS OF THE OLD SCHOOL YARD** — Cat Stevens (Island WIP 6387)  
 Alastair Pirrie: **IT'S ALL OVER NOW BABY BLUE** — Graham Bonnet (Ringo 2017 105)  
 Ian Fisher: **ALL YOU GET FROM LOVE IS A LOVE SONG** — Carpenters (A&M AMS 7294)  
 Brian Anderson: **GROWING UP** — Alvin Stardust (Magnet MAG 88)

**ADD ONS**  
**SO YOU WIN AGAIN** — Hot Chocolate (RAK 259)  
**BE GOOD TO YOURSELF** — Frankie Miller (Chrysalis CHS 2147)

## Thames Valley

ALBUMS

Tony Fox: **LET IT GO** — Rouge (Epic EPC 81987)  
 Mike Matthews: **SAY YOU'LL STAY UNTIL TOMORROW** — Tom Jones (EMI EMC 3178)  
 Paul Hollingdale: **BARRY BIGGS & THE INNER CIRCLE** — Barry Biggs & The Inner Circle (Trojan TRL 8142)  
 Tony Holden: **MISSISSIPPI** — Barbara Fairchild (CBS 82020)  
 Steve Wright: **DAVID DUNDAS** — David Dundas (Chrysalis CHR 1141)  
 David Addis: **ORIGINAL MASTERS** — Steeley Span (Chrysalis CJT 3)  
 Neil French Blake: **LET'S GET TOGETHER** — Tammy Wynette (Epic NE 34694)

## Radio Trent

ADD ONS

**HALFWAY DOWN THE STAIRS** — Muppets (Pye 7N 45698)  
**REMEMBER THE DAYS OF THE OLD SCHOOL YARD** — Cat Stevens (Island WIP 6387)  
**LOVING YOU LOSING YOU** — Johnny Mathis (CBS 5146)  
**YOU'RE MOVING OUT TODAY** — Carole Bayer Sager (Elektra K 12257)  
**MATCH OF THE DAY** — Genesis (Charisma GEN 001)  
 O.K. — **Rock Follies** (Polydor 2001 714)

## Radio Victory

HIT PICKS

Glen Richards: **FANFARE FOR THE COMMON MAN** — Emerson, Lake & Palmer (Atlantic K 10946)  
 Chris Pollard: **UNDERCOVER ANGEL** — Alan O'Day (Atlantic K 10926)  
 Nicky Jackson: **REMEMBER THE DAYS OF THE OLD SCHOOL YARD** — Cat Stevens (Island WIP 6387)  
 Dave Christian: **IF I HAVE TO GO AWAY** — Jigsaw (Splash CP 11)  
 Andy Ferriss: **LOVE HAS STRANGE WAYS** — New Riders of the Purple Sage (MCA 299)  
 Chris Rider: **AT FIRST SIGHT** — Lobo (Power Exchange PX 258)  
 Anton Darby: **LIVING IN THE WORLD TODAY** — Chris Rainbow (Polydor 2058 878)  
 Howard Pearce: **MARGARITAVILLE** — Jimmy Buffet (ABC 4179)

**ADD ONS**  
**GIVE A LITTLE BIT** — Supertramp (A&M AMS 7293)  
**GIVE ME LOVE YOUR WAY** — New Seekers (CBS 5235)  
**DREAMIN'** — Liverpool Express (Warner Bros. K 16933)  
**DON'T LET GO** — Manhattan Transfer (Atlantic K 10930)  
**MATCH OF THE DAY** — Genesis (Charisma GEN 001)  
**YOU'RE MOVING OUT TODAY** — Carole Bayer Sager/Bette Midler (Elektra/Atlantic K12257/K10909)  
**HALFWAY DOWN THE STAIRS** — The Muppets (Pye 7N 45698)

## Swansea Sound

HIT PICKS

Phil Fothergill: **SOME FOLKS NEVER LEARN** — Lou Rawls (Philadelphia SPIR 5232)  
 Bob McCord: **FANFARE FOR THE COMMON MAN** — Emerson Lake & Palmer (Atlantic K 10946)  
 Mike Hooper: **LIVING IN THE WORLD TODAY** — Chris Rainbow (Polydor 2058 878)  
 Dave Bowen: **MARGARITAVILLE** — Jimmy Buffett (ABC 4179)  
 Colin Mason: **I CAN PROVE IT** — Tony Etoria (GTO GT 89)

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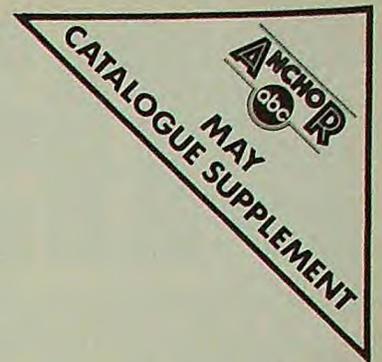
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**abc Records**


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**THE CRUSADERS** FREE AS THE WIND

Free As The Wind, I Felt The Love, The Way We Was, Nite Crawler, Feel It, Sweet N' Sour, River Rat, It Happens Everyday

Album: **ABCL 5226** Cassette: **CAB 5226**

**BARBARA MANDRELL** LOVERS, FRIENDS AND STRANGERS

She's Loved Me Out Of You, Married But Not To Each Other, This Is Not Another Cheatin' Song, How Long Does It Take?, Bedroom Reunion, Hold Me, We Are The One, After The Lovin', Lovers, Friends And Strangers, Let My Man Go, Jesus

Album: **ABCL 5228**

**ORLEANS** BEFORE THE DANCE

Let's Have A Good Time, Dance With Me, Wake Up, Let There Be Music, The Last Song, Sweet Johanna, Sunset, Money, The Breakdown

Album: **ABCL 5224** Cassette: **CAB 5224**

**HANK THOMPSON** THE THOMPSON TOUCH

Don't Get Around Much Anymore, She's Just A Whole Lot Like You, Simple Simon, Simple Heart, It Gets More Like Monday Everyday, Just An Old Flame, Bummin' Around, Just One Step Away, When You've Seen One Broken Heart, Absent Minded Me, Comin' In For Rye

Album: **ABCL 5227**

**SINGLES**


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**abc Records**


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Cat. No.	Artist/Title
<b>ABC 4178</b>	<b>POCO</b> Indian Summer Find Out In Time
<b>ABC 4179</b>	<b>JIMMY BUFFETT</b> Margaritaville/Miss You So Badly
<b>ABC 4180</b>	<b>HANK THOMPSON</b> Honky Tonk Girl/ Another Shot Of Toddy
<b>ABC 4181</b>	<b>AUGUST &amp; DENEEN</b> We Go Together/ <b>THE REFLECTIONS</b> Like Adam & Eve

# CLASSICAL INDEX

FROM PAGE 24

20th CENTURY BRITISH PIANO CONCERTOS

VASARY, Tamas	3
VON KARAJAN, Herbert/Berlin Philharmonic Orchestra	5
WALE, Roy/The London Chorale	5
YEPES, Narciso	1
ZINMAN, David/Netherlands Chamber Orchestra	6

# CLASSICAL LISTING

**1 ARCHIV PRODUKTION (POLYDOR)**  
BACH Cantatas  
Karl Richter/Munich Bach Orchestra  
2533 355 (3310 355)

BACH Motets  
Hanns-Martin Schneidt/Regensburg Cathedral Choir  
2533 349 (3310 349)

BACH Works for Lute  
Narciso Yepes 2533 351  
MOZART String Quartet No. 16 in E flat major, K.428  
Melos Quartet of Stuttgart  
2530 800 (3300 800)

**2 DECCA**  
ALBINONI Adagio; Concerto for oboe, Op. 9/2  
Richard Hickox/The Richard Hickox Orchestra  
ZRG 866 (KZRC 866)

BEETHOVEN Violin Sonatas  
Itzhak Perlman & Vladimir Ashkenazy  
SXL 6790 (KSXC 6790)

BIZET Symphony in C  
Ernest Ansermet/L'Orchestra de la Suisse Romande  
ECS 801

BRIDGE Novelletten for string quartet  
The Gabrieli String Quartet with Janet Craxton  
SDD 497

BRITTEN Diversions for piano & Orchestra  
Julius Katchen/London Symphony Orchestra Benjamin Britten/Symphony Orchestra  
ECS 799

BRITTEN Folk song arrangements  
Peter Pears Osian Ellis  
SXL 6793

BRITTEN Phaedra, Op.93  
Janet Baker/English Chamber Orchestra/Steuart Bedford - Benjamin Britten  
SKL 6847 (KSXC 6847)

BUXTEHUDE Organ Works Vol.4  
Michael Chapuis at the organ of the Church at Aurich, Ostfriesland  
EK 6.35309

DIVERTIMENTO  
Philip Jones Brass Ensemble ZRG 851

JOHANN STRAUSS Die Fledermaus (highlights)  
Karl Bohm/Vienna Philharmonic Orchestra  
SET 600 (KCET 600)

MOZART Piano & Wind Quintet, K.452  
Walter Panhoffer & members of the Vienna Octet  
ECS 796

NIELSEN Concerto for flute & orchestra  
Gilbert Jespersen Ib Erikson  
ECS 800

PAGANINI 24 Caprices Op.1  
Ruggiero Ricci  
ECS 803

REUBKE Sonata in B flat minor  
Hamish Milne DSLO 21

RIMSKY-KORSAKOV Capriccio Espagnol  
Atauro Argenta/London Symphony Orchestra  
ECS 797

ROSSINI The Barber of Seville  
Alberto Erede/Chorus & Orchestra of the Maggio Musicale Fiorentino  
D38D 3

SCHUBERT Grand Duo sonata in C  
Eden & Tamir SXL 6794

SCHUMANN Symphonies No.1 'Spring' and No.4  
Zubin Mehta/Vienna Philharmonic Orchestra  
SXL 6819 (KSXC 6819)

SIBELIUS King Christian 11 suite  
Jussi Jalas/Hungarian State Symphony Orchestra  
SDD 506

STRAVINSKY The Soldier's Tale  
Various with instrumental ensemble by Gennady Zalkowitsch  
ZNF 15

TIMOTHY WALKER GUITAR RECITAL  
Various  
ZRG 866 (KZRC 866)

**3 DEUTSCHE GRAMOPHON (POLYDOR)**  
BRUCKNER Symphony No.7 in E major/Symphony No.8 in C minor  
Karl Bohm/Vienna Philharmonic Orchestra  
2709 068 (3371 027)

CHOPIN Piano Works  
Tamas Vasary 2740 163

STRAVINSKY Petrouchka

Charles Dutoit/London Symphony Orchestra  
2530 711 (3300 711)

**4 HELIODOR (POLYDOR)**  
BRAHMS Concerto for Violin and Orchestra in D major, Op.77  
Rene Defossez/Grand Orchestre Symphonique de la RTD/BRT  
2548 263 (3348 263)

FRENCH OVERTURES  
Louis Fremaux/Monte Carlo Opera Orchestra  
2548 260 (3348 260)

ITALIAN OVERTURES  
Louis Fremaux/Monte Carlo Opera Orchestra  
2548 265 (3348 265)

RACHMANINOV Concerto for Piano and Orchestra No.3 in D minor, Op.30  
Rene Defossez/Orchestre National de Belgique  
2548 262 (3348 262)

RESPIGHI The Pines of Rome  
Lorin Maazel/Berlin Philharmonic Orchestra  
2548 267 (3348 267)

SIBELIUS Concerto for Violin and Orchestra in D minor, Op.47  
Rene Defossez/Grand Orchestre Symphonique de la RTD/BRT  
2548 264 (3348 264)

TCHAIKOVSKY Concerto for Piano and Orchestra No.1 in B flat minor, Op.23  
Rene Defossez/Orchestre National de Belgique  
2548 261 (3348 261)

WILHELM KEMPF PLAYS  
BEETHOVEN  
Wilhelm Kempff  
2548 266 (3348 266)

**5 HMV (EMI)**  
BLISS Cello Concerto  
Paavo Berglund/Bournemouth Symphony Orchestra  
ASD 3342 (TC-ASD 3342)

BRAHMS A German Requiem  
Herbert von Karajan/Berlin Philharmonic Orchestra  
SLS 996 (TC-SLS 996)

BRITTEN Four Sea Interludes  
Carlo Maria Giulini/Philharmonia Orchestra  
SXL 30240 (TC-SXL 30240)

BRUCKNER Symphony No.7  
Herbert von Karajan/Berlin Philharmonic Orchestra  
SLS 5086 (TC-SLS 5086)

DELIUS Violin Concerto  
Meredith Davies/Royal Philharmonic Orchestra  
ASD 3343 (TC-ASD 3343)

ELGAR Caractacus  
Sir Charles Groves/Royal Liverpool Philharmonic Orchestra  
SLS 998 (TC-SLS998)

ELGAR Cello Concerto  
Sir Adrian Boult/BBC Symphony Orchestra  
HLM 7110

ELGAR Chamber Music  
The Music Group of London SLS 5084

ENGLISH ORGAN MUSIC  
Herbert Sumsion/Christopher Dearnley/Robert Joyce/Herrick Bunney/Allan Wicks  
HQS 1376

GAY The Beggar's Opera  
Sir Malcolm Sargent/Pro Arte Orchestra and Chorus  
ESDW 704 (TC-ESDW 704)

GREENLEEVES TO A GROUND  
David Munrow/The Early Music Consort of London  
CSD 3781 (TC-CSD 3781)

MALCOLM ARNOLD Symphony No.2  
English Dances  
Sir Charles Groves/Bournemouth Symphony Orchestra  
ASD 3353 (TC-ASD 3353)

PAUL PATTERSON Kyrie & Gloria  
Roy Wales/The London Chorale  
CSD 3780

RULE BRITANNIA  
Sir Charles Groves/Royal Liverpool Philharmonic Orchestra  
ASD 3341 (TC-ASD 3341)

THOMAS TALLIS The Lamentations of Jeremiah  
The King's Singers  
CSD 3779 (TC-CSD 3779)

20TH CENTURY BRITISH PIANO CONCERTOS  
Various SLS 5080

VAUGHAN WILLIAMS Choral Music  
Sir Adrian Boult, David Willcocks, Meredith Davies  
SLS 5082

WAGNER Scenes from 'Tristan und Isolde'  
Herbert von Karajan/Berlin Philharmonic Orchestra  
ASD 3354 (TC ASD 3354)

WALTON Gloria  
Louis Fremaux/City of Birmingham Symphony Orchestra  
ASD 3348 (TC-ASD 3348)

**6 PHILIPS**  
HAYDN "La vera Costanza"  
Antal Dorati/Lausanne Chamber Orchestra  
6703 077

SCHUMANN Frauenliebe und-leben Op. 42  
Jessye Norman, Irwin Gage  
9500 100

TCHAIKOVSKY Sextet in D minor Op. 70  
VERDI String Quartet in E minor  
David Zinman/Netherlands Chamber Orchestra  
9500 104

VIVALDI Gello Concertos  
Kurt Redel/Netherlands Chamber Orchestra  
9500 144

**7 PRIVILEGE (POLYDOR)**  
BEETHOVEN Symphony No.5 in C minor, Op.67  
Wilhelm Furtwangler/Berlin Philharmonic Orchestra  
2535 810

BEETHOVEN Violin Concerto in D major, Op. 61 (1953)  
Wilhelm Furtwangler/Berlin Philharmonic Orchestra  
2535 809

SCHUBERT Symphony No.8 in B minor 'Unfinished' (1952)  
Wilhelm Furtwangler/Berlin Philharmonic Orchestra  
2535 804

SCHUBERT Symphony No.9 in C major (1951)  
Wilhelm Furtwangler/Berlin Philharmonic Orchestra  
2535 808

**8 UNIVERSO (PHILIPS)**  
BEETHOVEN Symphony No.7 in A Op. 92  
Eugen Jochum/Concertgebouw Orchestra, Amsterdam  
6580 176

CHOPIN Etudes Op.10  
Nikita Magaloff 6580 119

HAYDN Symphony No.96 in D "Miracle"  
Bernard Haitink/Concertgebouw Orchestra, Amsterdam  
6580 151

STRAVINSKY The Rite of Spring  
Antal Dorati/Minneapolis Symphony Orchestra  
6582 021

TCHAIKOVSKY Nutcracker Suites 1 and 2  
Antal Dorati/Minneapolis Symphony Orchestra  
6582 018

**9 WORLD RECORDS (EMI)**  
RICHARD STRAUSS Oboe Concerto/VAUGHAN WILLIAMS Concerto for Oboe and Strings  
Alceo Galliera & Walter Susskind/Philharmonia Orchestra  
SH 243

**10 UNICORN (TRANSATLANTIC)**  
EUGENE GOOSSENS/DIVERTISSEMENT, OBOE CONCERTO, ETC  
Leon Goossens & The Philharmonic Orchestra  
RHS 348

KAROL SZYMANOWSKI/SYMPHONIE CONCERTANTE OP 60  
Felicja Blumental  
RHS 347

# PERFORMANCE

## Johnny Mathis

THE APPEAL of Johnny Mathis remains timeless — his songs are aimed straight at the heart and his unique vocal style, while unchanging during the years, is a lesson for any aspiring ballad singer. He also has the happy knack of being able to handle contemporary material as comfortably as he renders his hits of yesteryear, *Misty*, *The Twelfth Of Never*, and *A Certain Smile*.

At his London Palladium season recently Mathis once again succeeded in captivating a capacity audience, and for some 60 minutes proved his worth as one of the world's top song stylists. He lacks perhaps the musicianship of Sinatra, and the showmanship of Sammy Davis or Bing Crosby, but as a purveyor of love songs he has no peer. His renditions of *It's A Beautiful Evening* or *Feelings* brought out every nuance of the songs' lyrics, while his *West Side Story* tribute, interpolating *Tonight and Maria*, brought fresh meanings to two rather overplayed songs.

It was an evening with several musical highlights — the brilliant orchestral arrangement which dominated *Till Love Touches Your Life*, the subtlety of Michel Legrand's *Pieces of Dreams*, and the romanticism of *Stoned In Love With You* and *Life Is A Song Worth Singing*. There was also the poignancy of Mathis' most recent chart record, *When A Child Is Born*, which despite its maudlin sentiments defies criticism.

Johnny Mathis has been a major record seller for 20 years now and there is no reason why he should not continue to be among the leaders during the next 20 years. His stage act is deceptively simple — and

between-song chat is virtually non-existent, his manner is decidedly shy, and the vocal style is in a class of its own. Surprisingly this was his first Palladium season for many years, although he has made annual one-night concerts there — and it proved that he can still teach the youngsters a trick of two in vocal mastery.

CHRIS WHITE

## Mr Big

MR BIG, still with the lingering glow of a top five hit with *Romeo* upon them, managed somehow to win every battle as *Sound Circus* headliners, and yet lose the war. Musically and vocally the band has never been in better shape.

Refusing to be thrown by an opening when total darkness reigned on stage and amps failed to function, the band roared into an act which was exciting, extremely loud but in no way distorted, and a piece of highly-polished, sharply-faceted driving rock. At least, the act was all those things while the band was actually into a number.

Taking material from the latest album, *Mr. Big*, and the previous 1975 release, they whirled them round, wrapped them up and hurled them accurately at an audience which, although clearly not made up of sycophantic devotees was prepared to take the group on its merits and show appreciation accordingly. In between these musical triumphs — *Wonderful Creation*, *Photographic Smiles*, *Feel Like Going Home*, *Romeo* and the rest — the act fell flat on its face.

Lead vocalist and guitarist Dicken shared what must be referred to as *The Chat* with new member, ex-Hustler Mick Llewellyn. Each is as gauche, garbled and gangling as the other when it comes to stage

presentation, and the impromptu demonstrations of how to be inarticulate in one easy lesson did nothing to build any sense of forward movement into the act. They had to win the audience afresh each time with the song, and at the end were wise enough to ignore the front row minority call for an encore. That said, it is possibly worth suggesting that Eddie Clark, a neat guitarist who shares the highly distinctive harmony vocals with Dicken, might be groomed as spokesman. He moves very well and has an air about him which might be worked on.

*Mr Big* is a band which has paid its dues, and the songs and performance have reached a standard which should take this six-piece — with its spectacular and impressively co-ordinated pair of drummers egging the other four on to greater heights of pace and volume — to the top, both live and on record. But sometime soon the live gigs have got to acquire the well-turned finish of the recorded version; and while no-one is asking for the slick insincerity which often marks big-time showbiz, it is time the live act matured.

TERRI ANDERSON

## Dr Feelgood

THE NEW Doctor Feelgood, minus the dynamic guitar antics of Wilko Johnson and complete with replacement John Mayo went through its paces at Hammersmith on Thursday with the force and confidence of a band that knows it will carry the loss of a founder member without undue trauma.

There were those who believed that the Feelgoods WERE Wilko, and that without him they would die

a slow death. Those doubters were proved wrong from the moment the band sauntered out on stage and cracked into the first dose of high energy rhythm'n'blues with which the band made its name.

As the set progressed, and Feelgood standards like *Ain't Nothin' Shakin'* But *The Leaves On The Tree* and the classic *Back In The Night* were dusted off and fired at the crowd, it became clear that John Mayo ought to have been a name guitarist a long time ago.

He resembles nobody so much as the young Eric Clapton caught reading the *Beano* on the cover of that seminal John Mayall and Eric Clapton *Bluesbreakers* album, and he plays with a combination of driving rhythm riffs and sudden screaming solos, being able to seize anything resembling a mid-place 12-bar and turn it into a tour-de-force.

Lee Brilleaux on vocals and harmonics put in a bravura performance too. He chose *Sonny Boy Williamson's Checkin' Up On My Baby* to charge around the stage, making with the frenzied semaphore signals and naughty microphone poses, and generally getting the crowd going.

One of the striking things about the Feelgoods is that although at the time they were launched, their music seemed supercharged and super-fast, their pace is positively pedestrian compared to the new wave bands they influenced like Eddie and the Hot Rods. What is certain is that this was a catalyst act which did much to shake the lethargy out of the rock scene and encourage new groups into the arena. Their continuing box-office strength shows that the band is destined for many more years of success, and as new guy Mayo finds his feet in the group, things may even get better for them.

JOHN HAYWARD

## Lake

BREAKING CONTINENTAL bands in this country is n't the easiest thing in the world, but CBS look to have a better than average chance with Lake, a German band that played very competently at the Marquee last week. Inevitably the place wasn't full, since the band is virtually unknown here, but each number was greeted with that encouraging yell of surprised appreciation that promises good word of mouth and better crowds next time.

Lake is a six-piece, pretty much in the rock mainstream, with a sound based round four voices, two keyboards and the guitar of Alex Conti. Despite or because of a very strange technique he produced some interesting solo lines at considerable velocity. The vocal harmonies weren't as accurate as on record — an album was released last month — but this could charitably be blamed on indifferent monitoring or the like. Lead singer is Scotsman James Hopkins-Harrison who is as substantial as his name. With his buckskin shirt, tambourine, golden hair and head thrown sideways in pain he was the very picture of the Sixties band-hero.

The bulk of the material came from the LP, two tracks from which appeared as a single in February, with *On the Run*, probably, to follow soon as another. There is nothing especially stunning or innovative about the songs, but they are adequately tuneful and allowed the band to roll along convincingly and with a tightness that betokened months of rehearsal. In the live situation some were perhaps stretched beyond their natural length. An entertaining debut though.

NICK ROBERTSHAW

# TALENTSCENE

spotlighting the music makers and management

## Shaw starts management company

A NEW pop management company has been set up by David Shaw, the impresario who has been responsible for the current West End musical Lionel, based on the works of composer Lionel Bart, and who until last year had been in partnership with Robert Stigwood for ten years. The company, Finchshaw Management Limited, based at Abbott House, 1-2 Hanover Street, W.1. (734-4742), has been launched with three new pop acts, all signed to Decca.

The roster of artists includes Robert Campbell, a young singer from Scotland, who has already recorded an album scheduled for release in early summer. A single is also due. Peter Vaughan Clarke, 19-year-old star of the popular television series Tomorrow's People, has also been signed to Shaw's management and recordings are planned. Clarke is claimed



David Shaw

to have a fan-club of more than 10,000 members and this is going to be used as one of the springboards for his launch as a singer.

Third signing to the management company is a rock band called Kite,

EDITED  
by  
CHRIS WHITE

who were first spotted by Shaw in a public house in the Old Kent Road area of London. Shaw is a working band, has won a New Faces TV show, appearing on the all-winners edition. Lead singer and guitarist of Kite is Andy Skelton who also writes a lot of the band's material.

Partnering Shaw in the new company is Barbara Finch Turner who previously worked with Tam Payton, manager of the Bay City Rollers. Shaw was a chartered accountant in the City; he became involved with Robert Stigwood in the mid-Sixties when Stigwood decided to start his own pop management company. Amongst the acts the two were involved in initially were the Cream and the Bee Gees. Shaw sold out his shares 12 months ago when the Stigwood company was taken over by the Phonogram group.



## England launches agency

FOLLOWING A lengthy period as the head of Good Earth Management, promoter and manager Bob England has launched his own company, Towerbell. Initially the company will concentrate on management and England's first signings are rock revival band Darts, one of the UK's doo-wop specialists. To complete contracts, England, his personal assistant Natasha England, and other members of the band visited Griff Fender in hospital, where he was recovering from a shoulder operation. Left to right: Nigel Trubridge, George Curry, Rita Ray, Bob England, Thump Thomson, Natasha England, Den Hegarty and Hammy Howell; (seated) Griff Vender and kneeling, Bob Fish and John Dummer.

## Alan Horseman of Anchor

ALAN HORSEMAN joined Anchor Records in May 1974, his first appointment within the record industry. Working with Martin Wyatt at that time, he is now a&r manager with a particular interest in Anchor's domestic roster of acts. He was involved with the signing of both Ace and Cado Belle to the company.

1. **Silk Degrees, Boz Scaggs (CBS).** A great album. Scaggs has a very distinct voice and seems to choose his material well, probably because he keeps his album output down to one a year.
2. **Royal Scam, Steely Dan (ABC).** Becker and Fagin are the modern masters of lyrics, taking over where Dylan left off in the Sixties, involving the listener in getting to their message like a crossword puzzle. Musically every time you hear their albums you always discover new things in them.
3. **Hotel California, The Eagles (Elektra).** The Eagles took a long time to really make it in England but despite three great albums and changes in line-up, they still have some of their best to come. This album shows all the songwriting strength and with Joe Walsh on lead they seem to have had an injection of enthusiasm which is hard to find in millionaires.

## EARPIECE

4. **Face The Music, ELO (Jet).** ELO have always been fascinating masters of plagiarism but seem to be able to add to any ideas that they borrow. Jeff Lynne is some kind of a genius in the studio.

5. **Rattus Novgericus, The Stranglers (United Artists).** The Stranglers' success was a great shot in the arm for British music generally. Their potential is enormous — I hope that they are given the opportunity to develop.

6. **Cado Bell, Cado Belle (Anchor).** I just love them; they're a single away from being enormous with the musical capability to be around a very long time.

7. **I Came To Dance, Nils Lofgren (A&M).** He gets better and better all the time. Lofgren now seems to be able to capture the live excitement on record.

8. **Buffalo Springfield Again, Buffalo Springfield (Atlantic).** This album still sounds great after ten years — which should be the goal for any band going into a recording studio.

9. **Really, J. J. Cale (Shelter).** I love J. J. Cale — he makes me feel energetic.

10. **Greatest Hits, Beach Boys (Capitol).** I have to include this as it should be a constant companion on all long-distance car journeys, although some compilations are in danger of breeding a generation of lazy ears. Definitely sounds better when the sun is out!



TWO NEW acts with singles out on the Air label — which is with the Chrysalis group of companies — have been added to the roster that already includes David Dundas, Starbreaker and Sassafras. They are singer-songwriter Jacqui Sullivan and the songwriting team Stonebridge/McGuinness. Pictured here at their signing lunch are (left to right) Lou Stonebridge, Tom McGuinness, Jacqui Sullivan and Air Records managing director John Burgess.

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# TALENTSCENE

by JOHN HAYWARD

NEARLY SIX months ago in a *Music Week* News Analysis, Polydor's a&r chief, Chris Parry, posed four questions about the then embryo new wave scene that would have to be answered in the affirmative before it could be said that the music was really the spearhead of a whole new substantial movement.

He asked: Will punk's popularity ever be translated into record sales? Will the music ever be granted daytime airplay? Have the punk bands got a following anywhere north of Watford? And finally, are the current bands the ones to sign or will a second wave of new young bands playing a more direct form of pop music with airplay and general acceptability to their advantage be the ones to go with?"

At that time Polydor had not yet signed a new wave act, and it seemed as if the company, along with many another majors, was sitting on the fence awaiting the appearance of a firm trend.

As the end of May nears, it can be seen that the resounding answer to Parry's first two questions has been YES and the required firm trend has definitely emerged.

Every major company that has released new wave product has been rewarded with a degree of chart action, and a fortnight ago Polydor's own The Jam appeared on Top Of The Pops (surely the ultimate sign of mass acceptance?) with its new single In The City.

The new wave market is now a national phenomenon, and although airplay is hard to come by, the continuing support of the consumer rock weeklies and brave efforts of disc jockeys like John Peel and Dave Lee Travis have brought the music as much exposure as it needs. It cannot now be ignored as a fad that will go away.

Jake Riviera of Stiff Records makes a cogent point, harking back to the late Sixties when artists like Cream and Hendrix were denied access to the airwaves but still managed to become worldwide superstars.

A glance through the list of acts just beginning to make public waves in December now reads like a roll call of success. Debut albums by Eddie and the Hot Rods, the Damned, the Clash, the Stranglers and the Jam have all hit the *Music Week* chart, and fears that their sojourn in the Top 60 would be short and sweet have been dispelled by the

# Punk: a definite 'yes' to the industry's questions

six-week stays already achieved by the Stranglers and the Clash, high in the top 20.

Both acts have shipped the sort of figures with first attempts that are the envy of many an established second division heavy rock band.

By definition, a chart entry means widespread national sales, so the new wave market is definitely not restricted to the south-east. "We have researched the demographics of our market," said Jake Riviera, "And our investigations show that where people bolt things together, the Damned sell records. Where they grow things, the band don't sell."

But it is true that London is the centre of the whole movement — a strange fact, since the music is inspired by an original New York rock style formulated by Velvet Underground and the New York Dolls, among others.

The bands are leaving New York in droves to make their name over here. This month alone, outfits including the Ramones, the Talking Heads, Blondie, Johnny Thunders' Heartbreakers, Television and even the offbeat Wayne County are in London, contributing to the lively atmosphere.

Just back from a busman's holiday in the Big Apple is Island's a&r manager Howard Thompson and he has this to say of his visit: "Most of what I saw in New York was horrendous garbage. The bands had no street sense or imagination and it was just depressing. I saw 13 groups there and only one of them was any good."

"But the London scene is carrying on in a very healthy way and it is very exciting to see groups from the provinces getting involved and making good music. Manchester seems to be a breeding ground for new wave bands and Swindon has produced an astonishingly good act called XTC."

"In the marketplace, chart success already achieved by the new wave has meant that its attitudes are beginning to filter into mainstream pop. It is very pleasing to see some real, committed rock and roll in the



The Clash: one of the successful new wave bands, high in the charts.

charts for a change."

For new wave to really gain credibility, the style has got to make some impression in America, but so far reaction from New York industry figures has been bemused and somewhere around six months behind what is going on here.

The new wave is still covered with the 'shock, horror, outrage' attitude which is seen in the British national daily press. A fine example of this was the recent tactic of the London *Evening News* running a feature on the rise of National Front popularity among young people, using a picture of the Sex Pistols as illustration. The Sex Pistols have worn Nazi regalia but the fascist philosophy runs directly against their beliefs by linking the swastika with punk rock, the mass media have smeared the music to the older generation very effectively.

New wave is now something parents love to hate — Johnny Rotten is the newspapers' new 'Wild man of Pop' — and this has served to make the new wave fans close ranks and become even more fanatical than before. To create a youth cult it is very useful to have adults dislike it.

Said Howard Thompson: "A lot of people in New York were interested in what the Damned were doing and the whole scene is being talked about a lot."

"I think bands like the Stranglers and Eddie and the Hot Rods, with no real political stance and much more accessible style than the Clash or Sex Pistols type of band, will have a strong chance of breaking through in the United States, however."

"The left-wing politics and the very idea of dole-queue rock will make few inroads into the market there, because the country is so rich. There is no working class there to relate to the 'no future' message."

At one stage it was felt that lack of live gigging opportunities for the punk bands was going to be a big drawback in their campaign for mass acceptance in the UK. The Sex Pistols tv furore effectively knocked out every local authority hall from the usual concert circuit, while few college audiences seemed broad-minded enough to turn the music into a campus cult in the way that progressive rock was taken to the students hearts back in the late sixties.

But the initial lack of venues has actually started to work in the new wave's favour. The club circuit is beginning to perk up again after years in the doldrums, with places like the Affair in Swindon and the Rock Garden in Middlesbrough putting on regular new wave nights.

The music is ideally suited to the sweaty club atmosphere. Putting punk into concert halls means that the audience is on its feet from the first chord, with seats becoming

early casualties from the onslaught of the fans.

A good example of what is happening in the provinces at the moment is highlighted by Jake Riviera. He tells of a recent Damned gig booked for a Southampton local authority hall. At four hours notice the council banned the concert and hasty arrangements were made to stage it at the local polytechnic.

When the bar staff and porters there found out, they immediately called a lightning strike, so the college was dry for the night, but the gig was a sell-out, seemingly made all the more attractive to the young fans by the difficulties put in its way by authority.

"They can't stop it," said Riviera. "The kids were really grooving on the gig still going ahead despite opposition. These people are just building a wall for the fans to kick against, and in a way, helping to promote the music."

So the scenario for big business and the mass acceptance of new wave has been set up over the last six months. The music now has enough record buyers to make it a viable proposition for the major companies. It has support all over the country and its own venues to tour. It even has the magic anti-establishment factor that all good rock 'n' roll trends seem to need. But how is the industry adjusting to the new generation's music?

Over to Chris Parry, who posed the original questions in December: "I don't think the new music has proved itself 100 per cent yet, but it is inevitable that it will. There are now around 40,000 avid fans who will buy any product released by the well-known bands."

"The British scene seems to be a more album-orientated market. LP sales for debut product have been phenomenal, with the Jam going into the album chart at 43 on two days' sales, and a strong re-ordering pattern emerging."

"It could be that until the new wave music can transfer to the daytime strip radio shows, singles will be weaker than albums."

"But there are four bands out there selling product which have only come up in the last six months. This sort of thing is extremely rare and we have not had this sort of excitement in the industry for years."

"I see the new wave as a much more viable type of music than disco, and it is not music that appeals to the intellectual late teens and early 20's market. It is more geared to the 14-18 year old age-group and is very much a working class street movement."

"I would certainly like another new wave band, but it has got to be good. With the Jam we have come one hell of a way in a very short time, and I don't want to be tempted

into an overkill job, which could get very boring."

At CBS, managing director Maurice Oberstein sees the new wave as having already proved itself. "The situation is levelling out on a musical basis. The media are now taking it seriously rather than treating it as yet another marketing device."

"At the moment the bands are not really making suitable records for daytime airplay, but we have passed the point where radio producers would just turn off when they heard the product was from a punk band."

"The producers are now prepared to listen, and it is up to the bands to record the singles."

"But in America we still have a long way to go. The Clash album will be released there at the right time, but the climate will have to be right for it. We have advanced six months in Britain, but we have left the U.S. behind. European sales are very strong, though, with top 20 positions for the Clash in Sweden and France."

Nigel Grainge at Ensign Records, which has recently signed the Boomtown Rats sees some danger in the all-embracing 'new wave' tag. "It's great that young bands are being accepted again, but I hope that we are not just going to see a long succession of more and more outrageous images and artwork. A lot of the albums out now are very thinly-produced too." He rates the Ramones' Sheena Is A Punk Rocker single alongside the Archies as a great pop single.

"The weekly English music papers have done more to promote new wave than any radio station," comments Andrew Lauder, UA's a&r man. "The way things are going for the Stranglers at the moment, I can see them building into a band of world stature. It is going to be a battle in the States, but here, bands are just springing up the whole time."

"I am really enjoying myself, and I would say I will definitely be looking for something new in a few months time and I am very interested in what is going on in the provincial scene."

When Mike Noble at A&M's a&r department was interviewed in December, he expressed strong doubts about the musical qualities of the new wave, and was not convinced of its longevity. Since then, of course, the company has signed and sacked the Sex Pistols.

"We at A&M are in the market for anything that looks as if it can be interesting and we can get involved in on a long term basis. Success will come in the States when the Americans see the music taking off in a big way here."

"One of the best things about the new wave is that it is giving new bands a chance to get their foot in the door of a&r departments which would have been closed to them six months ago."

"We are in the market to sign new wave bands or indeed any kind of act and we are looking for something to which to commit ourselves fully."

In December Dave Robinson of the then totally independent new label Stiff Records told *Music Week*: "From now on there will be an expansion in the new wave that will take people by surprise."

His partner Jake Riviera makes this update: "We had a lot of reluctance on the part of the dealers to take the Damned album, which was the first LP available of this sort of music. Now the Island sales men tell me that they are finding the selling much easier as the whole scene expands, and sales are still very strong on the Damned album, and building up and up."

"This country has a wonderful record for throwing up great rock groups and has a bigger proportion of rock bands per head of population than anywhere else on earth. All the big trends of the last 15 years have started out here, and I think the new wave is the new biggie."

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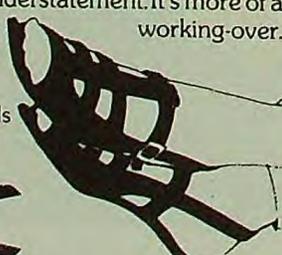
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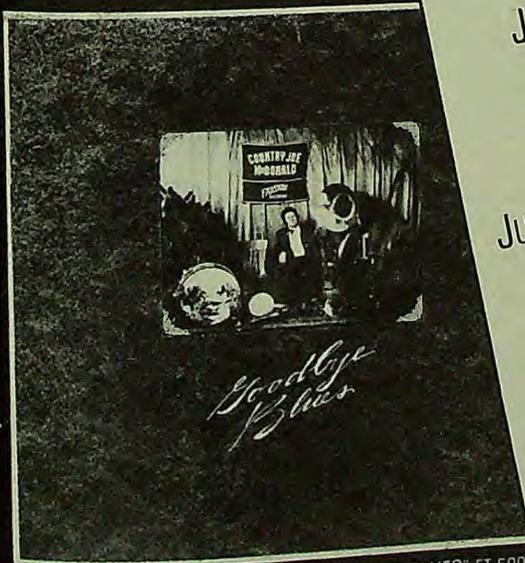
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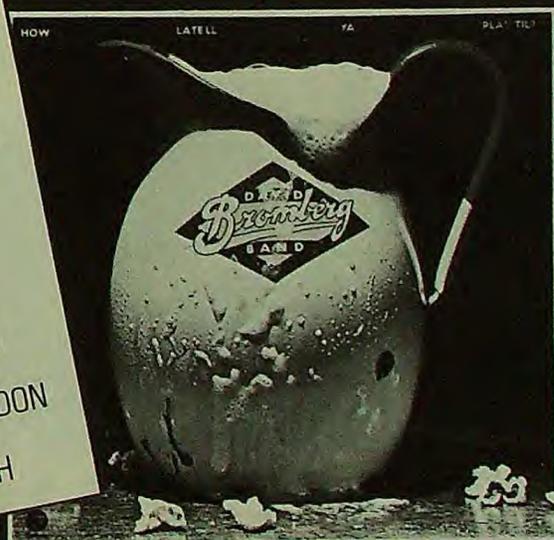


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**TALENTSCENE**

**Yesterday man makes comeback**

by  
**CHRIS WHITE**

CHRIS ANDREWS is the songwriter who during the Sixties provided Sandie Shaw with a string of Top Ten hits, including *Girl Don't Come*, *Long Live Love*, *Message Understood* and *I'll Stop At Nothing*. At the same time he wrote a number of big-selling records for Adam Faith, as well as providing himself with a rather illustrious, if short-lived career as a solo performer, reaching the upper echelons of the chart with *Yesterday Man* and *To Whom It May Concern*.

Now after an absence of nearly seven years, Andrews has returned to the British recording scene with a single for Epic called *Rainstorm* and an album, appropriately enough entitled *Who Is This Man?* His comeback marks another ironic coincidence — Adam Faith, the man who first discovered Andrews on the TV show *Oh Boy*, during the late Fifties, is now managing the business affairs of his former protege. The renewed partnership resulted from a chance meeting between the two men at MIDEM, the international music industry gathering in the South of France.

Andrews explains: "It was Adam Faith who persuaded me to make a comeback as a recording artist — in recent years we hadn't seen too much of each other, but after our meeting we decided that maybe we should work together again. Adam persuaded me that there was still a market for my music in the UK, and it was he who decided that the LP should be recorded in the US."

Chris Andrews' career in music started at the age of 11 when he was playing in clubs in his hometown of Romford, Essex. Five years later he was a regular on Jack Good's *Oh Boy* TV show. At 17 he went to Germany, appearing in Frankfurt and Hamburg nightclubs, the breeding ground for many other big British pop names.

"I first met Adam Faith when we both appeared on the *Oh Boy* show — at that time he was singing a lot of John Barry songs like *What Do You Want?* I was introduced to his manager Eve Taylor and later I was asked to write a couple of songs for Adam. The first hit we had was called *The First Time* in 1963 and the following year there was *We Are In Love*. Later, in 1964, Adam told me about this new girl singer he had discovered — she had visited him in his dressing room, and he had been so impressed by her singing that he had introduced her to Eve Taylor."

The young singer was of course Sandie Shaw and during the Sixties their partnership proved to be extremely lucrative, and matched only by that of Petula Clark and Tony Hatch. The first record was called *As Long As You're Happy Baby* which sold 700 copies. "That record was made for about £40 and that included the cost of the food and champagne with which we celebrated its release," Andrews recalls. "Sandie broke through with her next record, Hal David and Burt Bacharach's *(There's) Always Something There To Remind Me*, and then I wrote *Girl Don't Come* for her third record. Strangely enough, that song was originally only the B-side but the record was flipped, and went to number three in the charts. That started a whole string of successes."

"*Girl Don't Come* was covered by Cher (of *Sonny and Cher* fame) for the US market but her version just didn't work — it had the typical poor man's Spector-sound to it, and the song didn't need that kind of arrangement. I think that despite some of the big hits, a lot of our best collaborations only made

appearances as B-sides or album tracks. There were also some good singles which I'm still proud of today — for instance, *Think Sometimes About Me*, which had a waltz flavour, and *Nothing Comes Easy*."

Andrews' last song for Sandie Shaw was *You've Not Changed* which followed-up her *Monsieur Dupont* hit in 1969. It was also the singer's last hit record, although she has recently signed with CBS Records and is currently working with producer Barry Blue. "I haven't seen Sandie for years, and to be honest I don't think that we could ever have that winning formula again," Andrews says. "A few months ago a mutual acquaintance mentioned that Sandie wondered if I would write a song for her, but the idea never got any further. She should do very well with Barry Blue though because he is such a hot producer at the moment."

Ironically, it was Sandie Shaw who in a backhanded way launched Andrews on his first recording career. "I'd written a song for her which she turned down as unsuitable — it didn't even have a title at that stage, but it formed the basis of *Yesterday Man*. Someone suggested that I record the song myself, which I did for Decca, and it went to number two, and was only kept from the top spot by the Rolling Stones. The follow-up was *To Whom It May Concern*, which was also Top Ten, and then there were a couple of minor hits, *Something On My Mind* and *Whatcha Gonna Do Now*."

It was then that Andrews drifted away from the recording scene in Britain. He split with producer Mike Smith and had difficulties finding another producer with whom he could work. However in 1969 he recorded a song called *Pretty Belinda* for Pye and that record, although never a hit in the UK, outstripped the sales of his previous singles worldwide. Since then, he has consistently recorded songs for the European market which have never even seen the light of day in Britain.

For several years Andrews lived on the Continent, first in Germany, then Spain, and more recently in Holland. "It is rather disheartening when you're not a success in your home country and it seemed logical to live in the countries where my records were doing well," he says. "However now I'm back in England and taking my recording career seriously. We spent more than two years making the new album at Kendun Studio in Burbank, California, working with Larry Cox who had previously produced Jefferson Starship. It was Adam Faith's idea that Cox should produce the LP."

Andrews' songs have also continued to be recorded by other artists — Virgin Records' has just released Robert Wyatt's version of *Yesterday Man*, a recording which has been 'on ice' for more than two years, although Andrews has yet to hear it himself. "People in Britain think that I disappeared completely during the last seven years but I have been kept busy in Europe, with both recording and performing commitments," he adds. Adam Faith warned me not to give away any of the songs on the new LP — he told me that the number I gave to someone else would probably be the song which could be a hit for me."

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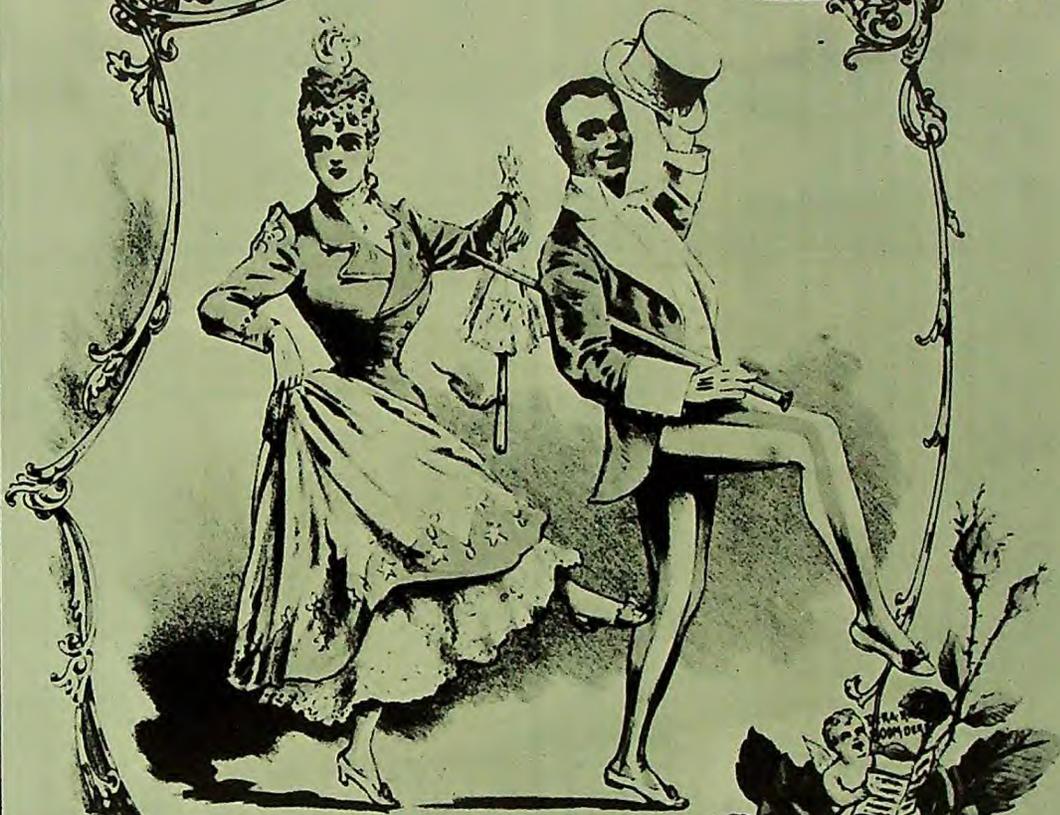
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## TALENTSCENE

by CHRIS WHITE

CAROLE BAYER Sager is a former member of the Don Kirshner "school of songwriting" — her Sixties contemporaries there included Gerry Goffin, Carole King and Neil Sedaka. "The building where we worked was nicknamed the house of hits, and basically we all wrote in cubicles next to each other," she recalls. "I was the lowest writer on the totem pole — there was just sufficient room for me and my piano. If you were big though, like the Goffin and King team, you actually got a window too!"

Now, 11 years after her first composing success — with Groovy Kind Of Love, which she co-wrote with Toni Wein in 1966 — Carole Bayer Sager has embarked upon her own recording career — and this week had her first solo hit with You're Moving Out Today.

Despite her collaborations with such names as Peter Allen, Bette Midler, Marvin Hamlisch and Melissa Manchester, and the fact that her songs have been recorded by the likes of Leo Sayer, Liza Minnelli, Dusty Springfield and Shirley Bassey, this is the first time that she has ever sung on record.

"I never even sang on any of the demo discs for the songs we wrote, probably because the people I have collaborated with have all been performing artists themselves, as well as musicians, so my job was always to sit to the right of the piano with a pencil and paper. When I did attempt to sing I was told to keep quiet because I was putting them off. It didn't exactly instill great confidence in myself as a vocalist."

She admits, however, to nursing a long secret ambition to make an album of her own. "I often had the desire to try and record myself but it wasn't until my friend, Richard Perry, the producer, mentioned the idea that it finally came about. He

## Sager — writing her own ticket

said that what was unique about me as a lyricist was that he could think of no one else who had had as many collaborators and on such a success level — why didn't I make an LP, taking all the songs that I liked most? "Elektra thought that the idea was very good and the initial agreement was made without them even having heard me sing! That was when the terror set in for me because I realised that I probably could not sing properly and thought that I was taking advantage of the record company, I was certainly no Barbra Streisand or Melissa Manchester, and my singing practice had always been strictly confined to the shower."

Nevertheless, her first LP — produced by Brooks Arthur — has been released in the US, from which the chart single was taken. Plans are also being formulated for a follow-up album. "I had nothing to fall back on in terms of vocal tricks, I just had to do it very naturally and I still think that my voice is an acquired taste," she adds. "It took more than three months, working full-time, to complete the album and I ended up caring much more about it than I thought I would. It was quite an emotionally charged experience watching the single's progress — and I still get excited if I turn the radio on and hear one of the songs I've co-composed sung by someone else. Even now it is still a thrill to hear Leo Sayer singing When I Need You."

"I'm planning to do some touring when I return to the US and at the moment I'm in the process of getting some musicians together. I always said that I would never perform — but then I always said that I would never sing, so I'm not to be taken at my word too seriously. The main

problem is that I don't play any instrument so I can't use a piano or a guitar as a prop onstage, and hide behind them."

Her other worry is that working so much on the promotion of her album and single has meant that she has not been able to concentrate on composing.

However she has still found time to co-write with Marvin Hamlisch the next James Bond film theme which has also been recorded by Carly Simon. "It is the first motion picture theme that I have been involved in and both Marvin and I were agreed that Carly Simon should be the artist to record it but, because she usually only sings her own material, we didn't expect her to do it. Because of my respect for her as a composer I was really pleased when she said that she would do the song. Richard Perry produced the records and it is not at all characteristic of the other Bond themes like Goldfinger, it is more subtle."

"Some of the recording sessions were held at the CTI studios in Wembley. There is a huge difference between scoring a film and in making a record. It made me feel guilty because in terms of a Top 40 record we are very self-indulgent in the way that we record. Hamlisch scored the entire Bond film — in three days, and that included the rhythm section, horns, everything. We spent more time than that just doing Carly Simon's number!"

Going back to those Kirshner days, Carole Bayer Sager recalls that because everyone sat in small cubicles, you could literally hear your next door neighbour bashing out his or her next hit on the piano. "Of course no one would deliberately take someone else's ideas but those chords did probably



Carole Bayer Sager

filter into the subconscious. Apart from Toni Wein, one of my first collaborators was Neil Sedaka. We worked for Screen Gems during the middle Sixties, and it was a very cold period for Neil.

"He made an album called The Hungry Years and those were the hungry years. We did some writing and producing for the Monkees, and Sedaka was also recording himself but with little success. However he was always so musical and had an exuberant personality — he was never doubtful about what he was writing — and there were times when he managed to be thrilled when there was really nothing to be thrilled about. He has an infectious joy for composing songs and it shows in his work even now."

Sager has her own favourites among the artists who have recorded her songs. "Dusty Springfield did a song of mine for an LP which probably won't be released now because she's in the middle of litigation. It's sad because it was a wonderful rendition. Dusty has been one of my favourite singers since the mid-Sixties when she did You Don't

Have To Say You Love Me — the last I heard about her was that she was going into the studios with Gus Dudgeon, but I believe even that fell through.

"I was present when Aretha Franklin recorded Break It To Me Gently and my mouth literally fell open, it was such a great thrill. In my estimation she is the Queen of Soul. I was also very happy with Leo Sayer's When I Need You although if Otis Redding had been alive I would have loved to have heard him sing it. I wrote the song with Albert Hammond and it was originally intended for Hammond's album. Often when I write songs for a particular artist, they never get to that person anyway."

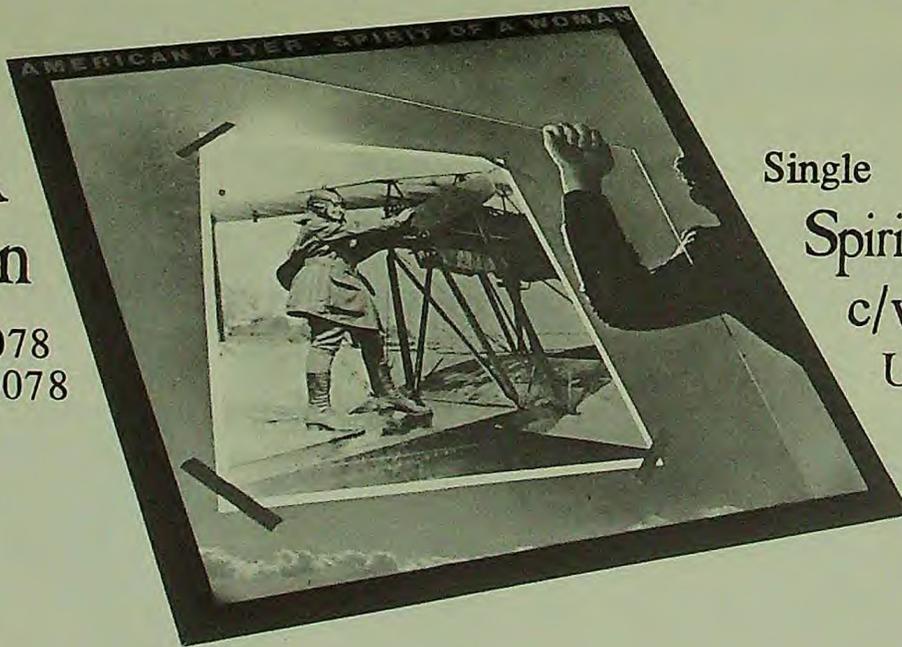
She adds: "Before the success with A Groovy Kind Of Love, Screen Gems had not signed me up fulltime but rather were giving me a trial period. There were some very cold periods as a song-writer and the nature of the music industry has changed immensely since those days. In 1966 most artists recorded songs by other people — by the Seventies they tended to sing their own. That is probably why I started writing with people I believed in as artists. I never found much support from friends when it came to recording myself, until the actual sessions took place, and then everyone turned up!"

"Melissa Manchester did some background vocals and Albert Hammond wanted to help out by writing a song. Bette Midler also sang on some of the songs. When Peter Allen heard that I was making an album, he asked who was singing for me, and Melissa Manchester wondered what instrument I would be playing! Bette Midler even suggested that I give her the advance, then she would do the vocals for me. Her theory was that people didn't know what I sounded like anyway so they'd never know the difference!"

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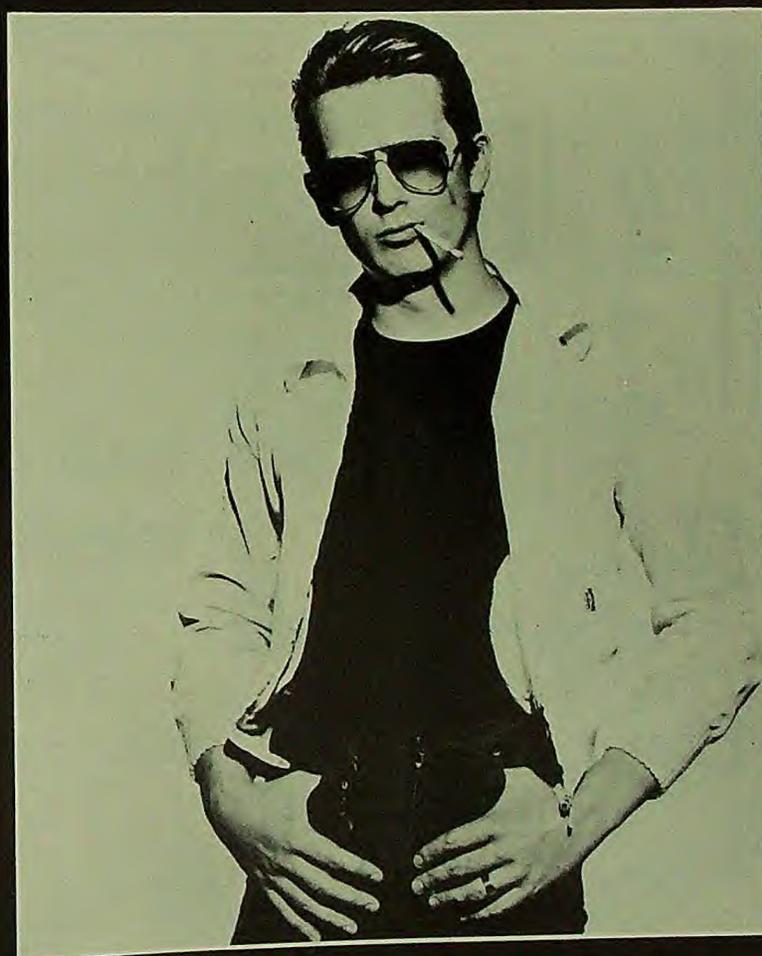


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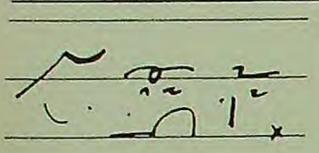
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# TALENT SCENE

## The history of Mah Na Mah Na

I READ with great interest your article, under the heading Mah Na Mah Who? (*Music Week*, May 14) and, as publisher of Mah Na Mah Na, I am deeply gratified that at last this great novelty copyright is gaining the recognition that I had for many years anticipated.

Perhaps I can fill in a new details to you. Mah Na Mah Na and You Tried To Warn Me were featured in the soundtrack of the film Sweden — Heaven And Hell, which originated in Italy and was released with an X certificate in the UK and the US in 1969. Mah Na Mah Na for



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## LETTER

the last few years has been used as the signature tune of BBC Radio Two's very popular programme, Radio Top Tunes, and has been recorded by the following artists: Mah Na Mackay (Parlophone), the Baker Street Philharmonic (Pye), The Great Unknowns (Major Minor), Leroy Holmes (United Artists), Hugo Winterhalter (CBS), Frank Barber Percussion (Polydor), Arthur Fiedler Boston Pops Orchestra (Polydor), Hot Butter (Pye), the Norrie Paramor Orchestra (BBC Records), the Ray McVay Orchestra (Transatlantic) and Kermit of the Muppets (Pye).

Mah Na Mah Na was also featured as background music in the Benny Hill Show for several series and I would agree with you that this renewed interest was sparked off by the wonderful Muppet show performance. I sincerely hope that Keith Peacock's prediction of a Top Three hit proves to be the case and certainly the progress of the Umilani record so far would certainly indicate a strong possibility. ALAN PARAMOR, Managing director, Lorna Music, 36 Golden Square, London, W.1.

# First UK tour for Rush

## QUICK SPINS

CANADIAN HEAVY metal trio Rush, who have had five albums released by Phonogram during the last two years, are currently undertaking their first major UK tour. The band have already played dates at Manchester, Birmingham, Sheffield and the Hammersmith Odeon in London. Other dates include Newcastle City Hall (June 11), Glasgow Apollo (12), and Liverpool Empire (13).

GUITARIST AND composer Paul Brett, whose last two albums have been released on his own privately distributed record label, has signed with RCA and his Earth Birth album, Brett's suite for a solo 12-string guitar, is reissued this week. The LP has been conceived as the



THE DEBUT album from Hudson Ford, *Daylight*, was celebrated by CBS with a reception at the Thumb Gallery in London's West End. It was there that Hudson and Ford first saw the work of Lyn Moore (centre) which eventually led to her designing the sleeve for the album.

first part of a trilogy and Earth Birth is claimed to be the first ever suite for a 12 string guitar.

JOHNNY MATHIS set up an all-time record for ticket sales during his record week at the London Palladium — he outsold any other show at the regular price of £5.

FOLLOWING HIS recent concert appearances with the Three Degrees, David McWilliams has been chosen as support act to the current UK tour by 10CC. Amongst the cities McWilliams will be playing are Newcastle, Sheffield, Liverpool, Manchester, Cardiff, Southampton and London (the Hammersmith Odeon). McWilliams' first EMI album was issued recently.

GILBERT O'SULLIVAN, who has just completed a sell-out nationwide tour, is performing at a special Jubilee concert at London's Drury Lane Theatre on June 5. The entire performance is being recorded by Capital Radio and will be broadcast afterwards. O'Sullivan's new single, My Love And I, has just been released and is one of seven new songs which he has written for a new album, to be released by MAM later this year.

## Rock reality or television fantasy?

FROM PAGE 20

choreography, and finally tele-recording the episodes, all into a frighteningly short space of time. Everyone began to feel that there were literally not enough hours in the day.

The sheer worry and effort, Brown recalls, was one reason why all concerned said "never again" when it was all at last in the can. No suggestion has actually come from Thames that a third series should be made. A position in the ratings this time — something it failed to get for the first series — might have changed that, but surveys have revealed a disappointing drop of over a million in an inherited audience of over eight million.

Also, despite the closeness which developed personally and professionally between all the cast and production teams, each has gone on to other things. Getting back together to face the task of doing it all again, and attempting to do it better, would be asking too much. Brown hopes a film will come out of it, and Schuman is thinking along those lines. McKay is considering another stint on the road, perhaps with Roxy, and each of the Little Ladies has her own separate career to pursue.

Brown was plainly emotionally and professionally committed to the series; he very much wanted to see it make the ratings to show that the new, young, audience it had brought to that evening "middle-class, middle-brow and middle-aged" slot had grown to a really big size. He had written support from that audience, but there were some "yours, disgusted", letters as well. Despite all the effort put into making a fantasy-cum-satire of the pop business, these people had

clearly completely missed the point: it was akin to the problems Johnny Speight had had in creating the monster Alf Garnett only to find the public agreed with every bigoted thing he said.

Other criticisms have inevitably come from the pop industry itself. Recently notable was an attack by Suzi Quatro, denouncing the plot and characterisation for being nothing like her experiences on the road with a female group. Other adverse comment has been on the stilted Little Ladies act: on the fact that none of the clubs or colleges they played bore any relation to the real venues in atmosphere; on the caricatured music press; and on the overall feeling that the image projected of the music business was painted too garishly and simplistically, so reinforcing the melodramatic picture the public already has of it. As one record company executive added, that image is also held by authority, including the MPs who will soon be asked to ratify a United Nations resolution recommending that records be regarded as "cultural objects", like books and paintings. It is a ratification that the sober, unseen businessmen of the business devoutly hope for.

Through all this Brown, McKay and Schuman may be heard protesting that it is after all a fantasy, an entertainment — mass entertainment. Final judgement on Rock Follies must be deferred until the last episode is eventually screened, and perhaps even until the business actually comes up with a real lady vocal rock group of the type the Little Ladies claim to be, so that a comparison can be made. Until then they and their creators can take some satisfaction in being a topic about which everyone seems to have an informed opinion.

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# ALBUM REVIEW

## POPULAR

### THE MUPPET SHOW

**Pye NSPH 19. Producer: Jim Henson.** Released when the much-acclaimed show is off the screen except in the London area, where repeats are being shown — but better late than never, and just right to ride in tandem with the Halfway Down The Stairs hit single, and also the Mahna Mahna best-seller. The album is presented as a Muppet musical, with links and intros by Kermit, Fozzie Bear et al and comprises the best moments, among them such gems as Pachalafaka, Lydia That Tattooed Lady, Tit Willow, the excruciating Tenderly and Hugga Wugga which sounds like the natural follow-up to Mahna Mahna. With two chart singles to pave the way, the album is a certain Top 60 contender.

### ELKIE BROOKS

**Two Days Away. A&M AMLH. Production: Leiber and Stoller.** A&M has done it again — last year they gave us Joan Armatrading, this year it's Elkie Brooks. Both are artists who have "paid their dues", Elkie Brooks more than Armatrading, both, of course, in different categories, but both determinedly answering the question: when is Britain going to produce a world-class singer? Well, here she is — Elkie Brooks, darling of the jazz clubs, hard-working tour singer with bands such as Vinegar Joe, and some years ago, pin up for Our Boys Overseas. Elkie Brooks sings, basically, blues. She is unique in this country with her raw vocals, her Billie Holiday/Bessie Smith delivery, her range and her expression. Her voice is now mature, her style is firmly set. Pearl's A Singer, the single which was firmly

promoted into the singles charts, is not representative of her style. With Lieber and Stoller contributing material and backing including the Muscle Shoals Horns, a great deal has been put into this LP, and a great deal has come out. The songs were all done "live", so there's a gutsy, immediate feeling throughout. The opening track, an earthy re-working of Love Potion No.9 sets the tone for the rest, which include gospel, blues, soul, a bit of jazz-rock. The LP is receiving heavy radio promotion, mass press advertising, and of course Pearl's A Singer was a chart single. A second 45, Saved, is out now. Expect huge sales.

### O. C. SMITH

**Together. Caribou CRB 81848.** CBS was disappointed that the hit single Together didn't enter the top 20, but hovered around the bottom of the thirty, although with the wealth of good material on this album, from which to choose, there is every possibility that another chart entry can be achieved. Sweet Lov'liness at the end of side one is a fine song, which builds to a strong crescendo, and Wham Bam (Blue Collar Man) on side two — which tells the story about his mother-in-law coming to stay for the summer — is another strong possibility (and vaguely similar to Clarence Carter's Patches). Empty Hearts is another possible chart contender, a soulful ballad. A welcome return to the recording scene for this talented singer.

### SERGIO MENDES

**Sergio Mendes And The New Brasil '77. Elektra K 52056. Producer: Sergio Mendes.** After last year's not overly successful attempt to rejuvenate Mendes & Co, here is a new line-up and a brand new sound.

Though this set still has that distinctive Latin touch and happy feel that was once frequently in the charts and sold his product by the millions, Sergio Mendes has gone funky. This was perhaps inevitable — he was never a man to let a trend pass him by. He's contributed some of his own material, and there are two Stevie Wonder titles, The Real Thing (the current single) and Love City plus new titles from several other writers. The music is much tighter, warmer and funkier. Soul suits Sergio, grouping him perhaps in the Salsa category, which makes his material much more accessible to a younger audience without losing the m-o-r appeal. Mendes toured here earlier this year — not an outstanding event, but one which must add sales to this enjoyable set.

### OUTLAWS

**Hurry Sundown. Arista. SPARTY 1010. Producer Bill Szymczyk.** Rich, tight, stylish country rock. It starts strongly with Gunsmoke, and gets even better. The vocals often evoke the Eagles, and the bands are neck and neck for quality and sales potential. Repertoire, arrangements, performance and production are all impossible to fault, but at no time does the album come across as merely slick — it has warmth as well as gloss. Best of a great collection are Hearin' My Heart Talkin' and the title track. A tour here would probably clinch a chart entry, but that is not in the band's plans until late summer. Tracks have been playlisted for major rock shows on Radio One, and several commercial stations including Capital.

### SWEET BIRD

**Lani Hall. A&M AMLH 64617 — Producer: Herb Alpert.** After a terrible version of Send In The Clowns, this album improves, until at the end, it is apparent that Alpert has stumbled on a sizeable talent. It

took the company two albums to realise the potential of Kim Carnes, another young lady from the West Coast who writes a lot of her own songs. For Miss Hall, the future will probably start to bloom with a second album, although she does enough here to merit some attention. Her vocals are similar at times to Streisand, which in itself isn't a bad recommendation, and the production work is tight and accomplished. Dolphin's Lullaby, with some excellent harmonies, and The Moon Is All Alone are two songs worth a special listen.

### JIMMY WEBB

**El Mirage. Atlantic K 50370. Production: George Martin.** Little needs to be said about Webb the composer — titles such as MacArthur Park, By the Time I Get To Phoenix, Wichita Lineman, Galveston and many more now household sounds. Webb guested the recent Glenn Campbell tour; his contribution to that singer's career need not be documented. Few successful composers resist the temptation of eventually recording their own titles. Webb joined the throng some years ago, but on his debut LP for this label, his voice becomes one of the instruments. It is the songs that are showcased, with Martin's impeccable touch on arrangement as well as production well in evidence throughout. The result is excellent background music, with romance and some touches of drama. Webb is not a tremendous vocalist, but with songs like this, who's going to mind?

### STEVE MILLER BAND

**Book of Dreams. Mercury 9286 455. Producer: Artist.** Another quality album from a quality band, but while Fly Like An Eagle had a song strong enough to be a single every other cut, this follow-up has fewer obviously commercial numbers. But

it has the unmistakable Miller stamp — good, melodic rock, inventively arranged and tightly performed. This time there is a rather spacey feel to some of the music. Three tracks are reference points for the width of talent displayed here. Threshold — mellow rock; Electro Lux Embroglio — a touch of the mystic electronics; and Babes In The Wood — a quick simple dance tune with an almost Elizabethan form. Miller is anything but an unknown, and has an enthusiastic following among radio music programmes.

### THE BROTHERS JOHNSON

**Right On Time. A&M AMLH 64644. Producer: Quincy Jones.** The Brothers' superb Look Out For No.1. was a U.S. smash, but disappointingly failed to make much impact here. The duo had a solid soul sound with plenty of disco-appeal numbers, tight playing and a touch of gloss. On this set, also entirely written by the Brothers, the sound has changed and unfortunately some of the raw excitement has got lost in the process. This put them in a class with the fledgling Temptations/Stylistics groups such as Tavares, which though certainly not a bad thing, inches them away from grass-roots soul into the m-o-r/sophisti-soul bracket. Stevie Wonder is a big influence and this album will doubtless win them a new, wider audience a little older than the disco crowd. So many black soul bands are doing this now and that spontaneity and gut-thumping funk has been replaced by smooth, almost jazz-tinged music. Artistically it is highly creditable, but it doesn't tell it like it is any more. The planned tour has been postponed but will take place later this year, and any promotion will probably wait for a single (no obvious title on this set) and the concerts.

TO PAGE 42

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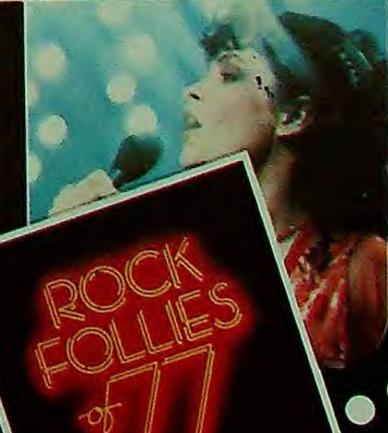
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# ALBUM REVIEWS

## POPULAR

### STEELEYE SPAN

**Original Masters. Chrysalis CJT 3. Time Span. Mooncrest CRD 1. Producers: Sandy Robertson & Terry Brown.** Both of these albums are doubles, and are released within a week of each other, with the other salient point being that each package is a collection of re-releases. On the whole, the Chrysalis album, compiled by Chris Stone, is the better of the two, with the Mooncrest release being a collection of tracks from the group's later albums with the company. The Chrysalis album is better, not only in terms of track selection, with all of the recent chart successes (Gaudete, All Around My Hat and Fighting For Strangers), but also in terms of sleeve design. The packaging is a collection of portraits of the members of the group, and every track is also depicted by a painting, with works by Rubens, Turner and Constable. If a historic release is wanted, the Mooncrest release is ideal, but if the public want more of a quality product, then it is the Original Masters which must get the vote. The group's two biggest hits with Mooncrest, including Skewball, are included on the Chrysalis album. \*\*\*

### DORY PREVIN

**One A. M. Phonecalls. United Artists UAS 30070. Producer: Nikolas Venet.** Admired for long enough from afar, Dory Previn is finally here for her first concert appearances which will hopefully give a sales lift to the critically acclaimed albums she has been making for years. This sampler comes from her spell with UA from 1970-73 and covers some of her best songs, Mary C. Brown and The Holly Wood Sign, Mythical Kings and Iguanas, Lady With The Braid,

Twenty Mile Zones and Scared To Be Alone which she delivers with humour, compassion, candour and insight whether she is examining personal relationships, the problems of the world, or the impersonality of the film and capital. TV and press attention to her visit will further stimulate consumer interest. \*\*\*

### YELLOW DOG

**Yellow Dog. Virgin V2083. Producer: Kenny Young.** The first pop signing to Virgin since the label was launched four years ago, Yellow Dog was formed around the song-writing partnership of Kenny Young and Herbie Armstrong, who readers might recognise from the credits on Fox's string of hit singles. Young's pedigree also includes a spell at the Brill building writing factory in the early sixties when he came up with Under The Boardwalk and other classics. This debut set is replete with easy melodies and singalong lyrics that look natural for radio play. Indian Summer Rain conjures up the atmosphere of the great drought of '76, and the lightweight funk of Nobody Got Much Soul has some pleasant moments. Classily produced, the record will get a lot of attention if airplay is forthcoming. \*\*\*

### THE BAND

**Islands. Capitol EST 11602. Producer: The Band.** Now retired from live work, the Band are still beavering away in the studio, coming up with new material that is as strong in a countrified funk sort of way as anything that has gone before in its distinguished career. Robbie Robertson's Let The Night Fall is a classic in its genre while Islands, the title track is a quirky instrumental that glides through the changes in a way that many British bands would like to emulate. A slow, soulful treatment of Georgia On My Mind makes a nice contrast

### CHART CERTAINTY

Sales potential within respective market

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

in amongst other more normal Band-type material on side two. A strong album which compares well with previous Band LP's. \*\*\*

### U.F.O.

**Lights Out. Chrysalis CHS 127. Producer: Rod Nevison.** An excellent example of British mainstream heavy rock, the sort of thing the American market lusts after, but seems strangely out of date in these new wave times. The production is just right for this band which has worked so hard in different parts of the world with Phil Mogg's vocals brought well to the fore and Michael Schenker's metallic guitar given the right amount of prominence. The band's version of Love's Alone Again Or is the right side of heavy to attract a '77 listener and the eight minute Love To Love outing shows of everyone's skill to great effect. It would be pleasant to predict chart status for UFO, but the market just may not be buoyant enough to stand big sales for this one, however much it deserves success. One can only hope for airplay to bring it to the fan's attention. Meanwhile Chrysalis is putting in a big sales push which may yield results. \*\*\*

### THE TUBES

**Now. A&M AMLH 64632. Producer: John Anthony.** Album number three from Los Angeles' favourite band, and possibly the best yet. Where artists like the Eagles put the icing on the cake, the Tubes really give a picture of the frenetic

life to be experienced in L.A. and while the album is not quite as rock orientated as the previous Young And Rich, it might be more accessible as its audience gets to know tracks like Cathy's Clone — a futuristic expedition, or Golden Boy which says what we all know about what happens to guys who turn to the blues to make a living. For those who are prepared to give this one a fair hearing, Now will give a lot of satisfaction, but to expect what is an L.A. cult to translate into giant sales here is a bit optimistic. \*\*\*

### ALJARREAU

**Look To The Rainbow. WB K66059. Production: Al Schmidt and Tommy LiPuma.** Double live album taped during Jarreau's European tour last year. The venues are not specified, but the patter suggests Berlin and Paris for starters, and Jarreau visited several other German cities plus Vienna, so this is a best of the dates selection. The artist has received critical appraisal during his two UK visits and his albums are well received. This set contains new material penned by the singer which should please his growing appreciation society. Basically a jazz singer, Jarreau has an impressive range and vocal flexibility, adding funk to his swinging singing style. Rather than being an instant smash, this is the sort of LP that will grow on buyers, gently and insistently like the tide coming in. Jarreau is destined for long-term popularity as he appeals to strick jazz markets as well as the sophisti-soul lovers. A few more dates here should consolidate his reputation. \*\*\*

### JENNIFER WARNES

**Jennifer Warnes. Arista SPARTY 1006. Producers: Jim Price & Jim Ed Norman.** Although known in the U.S. via television work, Jennifer Warnes is a completely new name in the British marketplace — and Arista's task to make it otherwise will be difficult unless it can arrange for her to visit. This album offers sincere, straightforward singing in a mould which might be described as Melanie-cum-Mitchell (Joni), with some startling heights and an attractive handling of the middle range. Flavour of the material is generally mournful (perhaps introspective is a more diplomatic description) as exemplified by Daddy Don't Go and a new reading of the Everly Brothers' Love Hurts. Highspots are the more imaginative Shine A Light, boasting a gospel feel, and the climactic You're The One I Love. Best hopes for the LP lie with Warnes' current single, Right Time Of The Night (here included), and whatever promotion Arista undertakes. \*\*

### NANCY SINATRA

**Greatest Hits. Private Stock PVLV 1018. Producer: Lee Hazelwood.** From Nancy Sinatra came some of the earliest cries on behalf of emancipated woman, beginning with the cynical stomping of These Boots Are Made For Walking and continuing through such anthems of the liberated female as How's That Grab You Darling, Friday's Child and Jackson, the latter accompanied by the 80-a-day voice of Lee Hazelwood. Add in the cute duet with dad, Somethin' Stupid, and Things with Dean Martin, plus other good duets with Lee Hazelwood and you have some of the best pop from the 1966-71 period, most of it blessed with enduring style and illuminated by one real classic. An earlier EP featuring some of the songs did well enough to encourage Private Stock to put together this more than useful package. \*\*

### JERRY LEE LEWIS

**Nuggets: 16 Rare Tracks. Charly CR 30121.** Charly is at its best when repackaging rock and roll, and this 16-track selection of vintage Jerry Lee — containing many rarities —

should perform well for specialist, and perhaps even general, stockists. Among the cuts are a couple of lively instrumentals, I Get The Blues When It Rains (Lewis' key-pounding has honky-tonk echoes on this one), and In The Mood, plus top-line vocal workouts in the idiosyncratic style of this top rocker, including a fine version of Ubangi Stomp, the name-dropping It Won't Happen With Me and the morbid Ballad Of Billy Joe. Other highspots are It'll Be Me, once a hit for Cliff Richard, and The Return Of Jerry Lee, a Dickie Goodmanesque piece featuring excerpts from various Lewis oldies. Another proper Charly release. \*\*

### CHARLENE

**Charlene. Prodigal PDL 2004. Producer: Ron Miller.** A new signing to Motown's Prodigal offshoot is Charlene, a vocalist of no small ability. Her style is attractively plaintive, simple but subtle, and her material (mostly written by Motown's 'standard' composer, Ron Miller, with Ken Hirsch) is excellent. Listen to the melodic It Ain't Easy Coming Down, the melancholy I've Never Been To Me, and the gentle Hey Mama. The arrangements are imaginative, without being distracting; Charlene's style is distinctive, without being dominating. Best tracks are probably the melodic, midtempo Rings (worthy of single status) and the Jim Webb-like I Want To Come Back As A Song. Some strong promotion is needed to get Charlene across to UK audiences, but the potential for stardom is definitely here. \*\*

### TOM WAITS

**Small Change. Asylum K 53050. Producer: Bones Howe.** The lugubrious Waits has now visited these shores twice, picking up a cult following for his grating vocals and whore-house piano playing. For the casual listener, however, Waits' growling low life lyrics can be heavy going as he explores the world of the burlesque dancer and the bar-room lounge. Titles like The Piano Has Been Drinking (Not Me) and Bad Liver And A Broken Heart gives an indication of the subject material. His monologues with piano accompaniment — they can rarely be called songs — are rich in intriguing metaphors, though, and as he keeps working away on tour here, his following will grow. \*\*

### THE BRECKER BROTHERS

**Don't Stop The Music. Arista SPARTY 1007. Production: Jack Richardson.** Time has caught up with the Breckers and their style of exciting, tight and fast playing allied with tough, punchy productions has become the easy listening of the Americanburger generation. They haven't really moved on at all, essential to survival as creative musicians. As record sellers, however, they no doubt are surviving and whilst not setting any charts alight they have a consistent cult following ensuring steady demand. \*\*

### JOHN MAYALL

**Lots Of People. ABC ABCL 5216. Producer: John Mayall.** Now fronting a 13-piece band, Mayall works out for the people at Los Angeles' Roxy club in the way that he has done for the last five years. The performance is frankly lacklustre, although plenty of band members sound good like the guitarist Gary Rowles and old faithful baseman Larry Taylor. Can anybody seriously still be interested in Mayall's umpteenth re-jig of Room To Move or his harmonica virtuoso spot of Play That Harp? Where the five-piece brass section attempts to add more muscle to the arrangements the production lets it down, so that the overall effect is bland and for Mayall collectors only. \*\*

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# RELEASES MUSIC WEEK

## INDEX

ARGENT, Rod	G	MAURIAT, Paul	L
ASHMAN, Aiki	A	MOON	T
BAKER, George	B	OSIBISA	T
BANDIT	L	OUR KID	T
BILK, Acker	D	PETER SUE & MARC	C
BOSTON	P	PHILIPS, Jeff	H
BROOKS, Elkie	S	PRYSOCK, Arthur	A
CARPENTERS	A	QUINN, Brendan & The Blue Birds	D
CELI BEE & THE BUZZY	A	ROSE ROYCE	I
BUNCH	S	ROGERS, Clodagh	P
CHOSEN FEW	T	RED	T
C. J. & CO	D	21ST CREATION	T
CLAYTON, Obie	B	SHAW, Sandie	O
COCK SPARROW	R	SHOWDOWN	W
COWARD, Noel	E	SOUL TWINS	Q
CROSBY STILLS & NASH	J	SULLIVAN, Iain & His Orchestra	M
ELOISE LAWS	L	SUMMER WINE	W
ENID	J	SUPERTRAMP	G
FACTS OF LIFE	S	SVENNE & LOTTA	E
FAT LARRYS BAND	C	TWIGGY	A
FRAMPTON, Peter	I	WILLIE, Richard "Popcorn"	R
FRANK, Stanley	S	XANADU	B
GABRIEL, Peter	M	WOODRUFF, Stan & The U.S. Trio	W
HAWKES, Chip	E	YOUNGBLOOD, Lonnie	G
JOHN, Elton & Kiki Dee	B	ZAMFIRI, George	E
JIGSAW	I		
KIRWAN, Danny	H		
LITTLE RIVER BAND	H		
LATIMORE	A		
MacGREGOR, Mary	F		

### 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 - Enterprize, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream - C, W - Wyndup.

## EF

ELEANOR RIGBY, Save Your Pity, CHIP HAWKES, RCA Victor PB 5033 (R).  
ETE D'AMOUR, Serenissime, GEORGE ZAMFIR, Philips 6042 152 (F).  
EXTRA EXTRA (READ ALL ABOUT IT), Rockin' Rudolf, SVENNE & LOTTA, Pye 7N 25744 (A).  
FOR A WHILE, Why Did You Wait (To Tell Me), MARY MacGREGOR, Amola America 114 (E).

## GH

GIVE A LITTLE BIT, Down Stream, SUPERTRAMP, A&M AMS 7293 (CW).  
GONNA FLY NOW, Sweet Sweet Tootie, LONNIE YOUNGBLOOD, All Platinum 6146 323 (F).  
GYMNOPEDIES, Light Fantastic, ROD ARGENT, MCA 294 (E).  
HELP IS ON ITS WAY/CHANGED AND DIFFERENT/L. A. IN THE SUNSHINE, Highlight/California/Growing Circles, LITTLE RIVER BAND, EMI 2632 (E).  
HERE YOU COME AGAIN, Lone Dancer, JEFF PHILIPS, Nems NES 106 (R).  
HOT SUMMER'S DAY, Love Can Always Bring You Happiness, DANNY KIRWAN, DJM DJS 10783 (CW).

## IJ

IF I HAVE TO GO AWAY, One More Time For Love, JIGSAW, Splash CP 11 (E).  
I'M GOING DOWN, YoYo, ROSE ROYCE, MCA 301 (E).  
I'M IN YOU, St. Thomas (Know How I Feel), PETER FRAMPTON, A&M AMS 7298 (CW).  
I'VE BEEN THIS WAY BEFORE, Surviving The Life, NEIL DIAMOND, CBS 6350 (CW).  
JUBILEE (DAMBUSTERS MARCH/POMP & CIRCUMSTANCE MARCH NO. 1), Omega, THE ENID, EMI International INT 534 (E).  
JUKE BOX MUSIC, Sleepless Nights, KINKS, Arista 114 (E).  
JUST A SONG, Dark Star, CROSBY STILLS & NASH, Atlantic K 10947 (CW).

## LM

LETS GO STEADY AGAIN, Titch, OUR KID, Polydor 2058 885 (F).  
L'OISEAU ET L'ENFANT (THE BIRD AND THE CHILD), A Music Lesson, PAUL MAURIAT, Power Exchange PX 260 (ZLHR).  
LONDON PRIDE, Mad Dogs and Englishmen, NOEL COWARD, EMI 2631 (E).  
LOVE & UNDERSTANDING, Dance When You Boogie, BANDIT, Arista 115 (E).  
LOVE GOES DEEPER THAN THAT, Camouflage, ELOISE LAWS, Victor IMV 5247 (CW).  
MACKINNON COUNTRY, Silver Sands, IAIN SULLIVAN & HIS ORCHESTRA, Pye 7N 45683 (A).  
MODERN LOVE, PETER GABRIEL, Charisma CB302 (F).

## OP

ONE MORE NIGHT, Still So Young, SANDIE SHAW, CBS 5371 (CW).  
PEACE OF MIND, Foreplay, BOSTON, Epic EPC 5288 (CW).  
PUT IT BACK TOGETHER, Lay Me Down, CLODAGH ROGERS, Polydor 2058 887 (F).

## QR

QUICK CHANGE ARTIST, Give The Man A Chance, SOUL TWINS, Grape Vine GRP 101 (R).  
ROSEMARY WHAT HAPPENED, Rosemary (Instrumental), RICHARD "POPCORN" WILLIE, Grape Vine GRP 100 (R).  
RUNNING RIOT, Sister Suzie, COCK SPARROW, Decca FR 13710 (S).

## S

SAVED, Night Bird, ELKIE BROOKS, A&M AMS 7296 (CW).  
SC'OOOL DAYS, On A Line, STANLEY FRANK, Power Exchange PX 247 (ZLHR).  
SHE WAS ALRIGHT/I REALLY DIDN'T LOVE HER AT ALL, Almost American/Love Street, GLITTER BAND, CBS 5223 (CW).

SOMETIMES, Love Is The Final Truth, THE FACTS OF LIFE, T.K. XB 2180 (R).  
SUPERMAN, Hurt Me, Hurt Me, CELI BEE AND THE BUZZY BUNCH, T.K. XB 2185 (R).

## T

TAILGATE, Mr Disco Radio, 213ST CREATION, Motown TMG 1075 (E).  
THANK YOU PART 1, Thank You Part 2, CHOSEN FEW, Polydor 2058 872 (F).  
THE NAME OF THE GAME, White Paper Tie, MOON, Epic EPC 5327 (CW).  
THE WARRIOR, Saxabo, OSIBISA, Bronze BRO 41 (E).  
THRASH/GOING GOING GONE, Rider In The Sky, RED, Decca Wot EP 1 (S).

## W

WHAT TOOK YOU SO LONG, Now Is Forever, STAN WOODRUFF & THE U.S. TRIO, Grape Vine GP 102 (R).  
WHATS YOUR NAME, Impulse, SHOWDOWN, State STAT 52 (CW).  
WHY DO FOOLS FALL IN LOVE, The Sound of Summers' over, SUMMER WHITE, EMI 2634 (E).

## LISTINGS

### AB

ALL MY LIFE, This Is What You Mean To Me, ARTHUR PRYSOCK, Polydor 2121 323 (F).  
ALL YOU GET FROM LOVE IS A LOVE SONG, I Love You, CARPENTERS, A&M AMS 7294 (CW).  
A SIMPLE LOVE SONG, Got To Be You, ALIKI ASHMAN, Decca Wot 16 (S).  
A SOMETHIN' 'BOUT 'CHA, Sweet Vibrations, LATIMORE, T.K. XB 2152 (R).  
A WOMAN IN LOVE, I Lie Awake & Dream Of You, TWIGGY, Mercury 6007 138 (F).  
BABY FACE, Jungle Boogie, XANADU, Velvet VEL 100 (H).

BEAUTIFUL ROSE, Jimmy, GEORGE BAKER, Warner Brothers K 16945 (CW).  
BITE YOUR LIP (GET UP AND DANCE), Chicago, ELTON JOHN/KIKI DEE, Rocket RU 1 (E).  
BLUE EYES, Uncle Sam, OBIE CLAYTON, Good Earth GD 13 (R).

### CD

CENTRE CITY, Night Time Boogie, FAT LARRYS BAND, Atlantic K 10951 (CW).  
CINDY, Mooley Mooley, PETER SUE & MARC, Baal BDN (A).  
DADDY'S LITTLE GIRL, Too Soon To Tell, BRENDAN QUINN & THE BLUE BIRDS, Decca MD 1196 (S).  
DANCING IN THE DARK, Missing You, ACKER BILK, Pye 7N 45697 (A).  
DEVILS GUN, Free To Be Me, C. J. & CO, Atlantic K 10956 (CW).

## TOTAL ISSUED

Singles issued by major manufacturers for week ending June 3rd, 1977.

	This Week	This Month	This Year
EMI	12 (8)	12 (8)	223 (114)
Decca	4 (4)	4 (4)	50 (68)
Pye	3 (3)	3 (3)	71 (80)
Polydor	4 (7)	4 (7)	104 (128)
CBS	6 (7)	6 (7)	118 (107)
Phonogram	3 (3)	3 (3)	65 (61)
RCA	7 (2)	7 (2)	99 (78)
WEA	5 (7)	5 (7)	86 (63)
Others	11 (17)	11 (17)	331 (379)
<b>Total</b>	<b>56 (57)</b>	<b>55 (57)</b>	<b>1147 (1102)</b>

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01-278 1457

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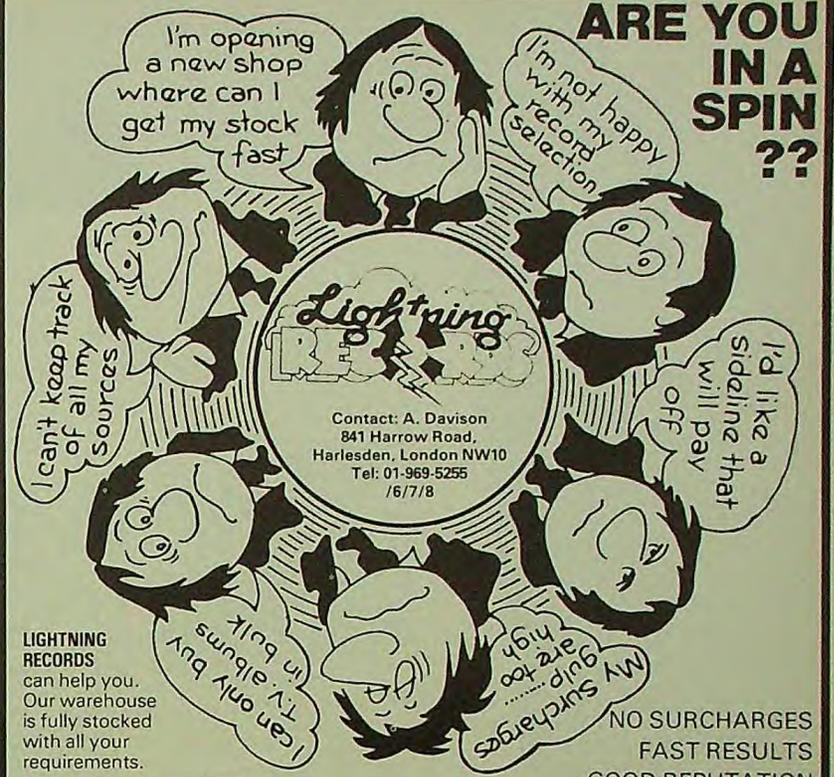
### TOP 20

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'BACK IN THE OLD  
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**PAUL  
NICHOLAS**  
'HEAVEN ON THE  
7TH FLOOR' 2090 249

**ROCK FOLLIES**

'O.K?' 2001 714

**THE JAM**

'IN THE CITY' 2058 866

**MARIE MYRIAM**

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CHART FOR PERIOD MAY 14-20

# 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.
1	1	27	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (CW)
2	2	23	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (CW)
3	4	4	DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)
4	5	9	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (CW)
5	3	3	THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4(E)
6			SHEER MAGIC Acker Bilk	Warwick WW 5028 (M)
7	6	6	STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045(E)
8	10	15	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (CW)
9	8	3	TIME LOVES A HERO Little Feat (Ted Templeman)	Warner Bros K 56349 (CW)
10	13	3	ALL TO YOURSELF Jack Jones	RCA Victor TVL 2 (R)
11	26	25	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)
12	11	17	20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)
13			BOOK OF DREAMS Steve Miller Band (Steve Miller)	Mercury 9286 455 (F)
14	7	20	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)
15	14	59	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (CW)
16	9	6	GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (E)
17	12	26	THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (CW)
18	21	6	THE CLASH The Clash (Micky Foote)	CBS 82000 (CW)
19	25	15	ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)
20	15	5	HIT ACTION Various	K-Tel NE 993 (K)
21	18	33	SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)
22	27	7	EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (CW)
23	17	13	PETER GABRIEL Peter Gabriel	Charisma CDS 4006 (F)
24	32	4	IZITSO Cat Stevens (Stevens/Kirshenbaum)	Island ILPS 9451 (E)
25			TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers (Denny Cordell)	Island ISA 5014 (E)
26	43	2	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
27	28	6	ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Bros. K 56151 (CW)
28	23	4	SIN AFTER SIN Judas Priest (Roger Glover/Judas Priest)	CBS 82008 (CW)
29	22	12	PORTRAIT OF SINATRA Frank Sinatra (-)	Reprise K 64039 (CW)
30	30	20	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	35	3	THIS IS NIECY Deniece Williams (M. White/C. Stepney)	CBS 81863 (CW)
32	19	4	A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	RIVA RVLP 1 (CW)
33	29	3	SOME OF MY BEST FRIENDS ARE SONGS Val Doonican	Philips 6641 607 (F)
34	31	9	LIVING LEGENDS Everly Brothers (-)	Warwick WW 5027 (M)
35	20	16	VISION Don Williams (Don Williams)	ABC ABCL 5200 (CW)
36	24	3	THE BEST OF THE FACES Faces	RIVA RVLP 3 (CW)
37	48	14	IN MY MIND Bryan Ferry (Bryan Ferry/Steve Nye)	Polydor 2302 055 (F)
38	37	13	LIVE Status Quo	Vertigo 6641 580 (F)
39	51	3	MOROCCAN ROLL Brand X (Dennis Mackay)	Charisma CAS 1126 (F)
40	-	1	I CAME TO DANCE Nils Lofgren	A&M AMLH 64628 (CW)
41	42	5	A PERIOD OF TRANSITION Van Morrison (Van Morrison/Mac Rebennack)	Warner Bros. K 56322 (CW)
42	44	10	WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
43	-	1	LOW David Bowie (David Bowie/Tony Visconti)	RCA Victor PL 12030 (R)
44			RAW POWER Iggy & The Stooges (David Bowie)	Embassy 31464 (CW)
45			ONE OF THE BOYS Roger Daltrey (Roger Daltrey)	Polydor 2442 146 (F)
46	33	2	LACE & WHISKEY Alice Cooper (Bob Ezrin)	Warner Bros. K 56365 (CW)
47	36	18	BOSTON Boston (John Boylan/Tom Scholz)	Epic EPC 81611 (CW)
48	34	2	SHE'S JUST AN OLD LOVE TURNED MEMORY Charley Pride (Jerry Bradley/Charley Pride)	RCA Victor PL 12261 (R)
49	40	11	LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (CW)
50			SNEAKIN' SUSPICION Dr. Faegood (Bert de Coteaux)	United Artists UAS 30075 (E)
51	39	20	EVITA Various (Andrew Lloyd Webber/Tim Rice)	MCA MCX 503 (E)
52	56	21	WINGS OVER AMERICA Wings (Paul McCartney)	Parlophone PCSP 720 (E)
53	52	11	MARQUEE MOON Television (Andy Johns/Tom Verlaine)	Elektra K 52046 (CW)
54			LIGHTS OUT UFO (Ron Nevison)	Chrysalis CHR 1127 (E)
55	49	12	HOLLIES LIVE HITS Hollies	Polydor 2383 428 (F)
56	46	2	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (CW)
57	38	2	SILK DEGREES Boz Scaggs (Joe Wissert)	CBS 81193 (CW)
58	-	1	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (CW)
59	-	1	HEAVY WEATHER Weather Report (Zawinul/Jacko Postorius/Wayne Shorter)	CBS 81776 (CW)
60	50	3	HOLST: THE PLANETS Isao Tomita (Plasma Music)	RCA Victor RL 11919 (R)

ARTISTS  
A-Z

ABBA	1,15	ELECTRIC LIGHT ORCHESTRA	11	LOFGREN, Nils	40	STEVENS, Cat	24
ALICE COOPER	46	EVERLY BROTHERS	34	MILLER BAND, Steve	13	STEWART, Rod	27, 32
BEATLES	56	EVITA	51	MORRISON, Van	41	STRANGLERS	7
BENSON, George	6	FACES	37	OLDFIELD, Mike	58	SUPERTRAMP	22
BILK, Acker	47	FERRY, Bryan	8	PETTY, Tom & The Heartbreakers	25	TELEVISION	53 = 3
BOSTON	43	FLEETWOOD MAC	8	PINK FLOYD	19, 30, 42	10CC	3
BOWIE, David	39	GABRIEL, Peter	23	PRIDE, Charlie	48	TOMITA, Isao	60
BRAND X	18	HIT ACTION	20	SAYER, Leo	14	UFO	53 = 3
CLASH	45	HOLLIES	55	SCAGGS, Boz	57	WEATHER REPORT	59
DALTREY, Roger	49	IGGY & THE STOOGES	44	SHADOWS	12	WILLIAMS, Deniece	31
DIAMOND, Neil	49	JAM	26	SINATRA, Frank	29	WILLIAMS, Don	35
DOONICAN, Val	50	JONES, Jack	10	STAR IS BORN	16	WINGS	52
DR. FAEGOOD	50	JUDAS PRIEST	28	STRANGLERS	4	WONDER, Stevie	21
EAGLES	2,17	LITTLE FEAT	9	STATUS QUO	38		

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

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SLAVE Slave (Jeff Dixon)	K50358 Cotillion Cotillion (CW)	WHAT'S WRONG WITH THIS PICTURE? Andrew Gold (Peter Asher)	K53052 Asylum Asylum (CW)
GET IT Dave Edmunds (Dave Edmunds)	SSK 59404 Swan Song Swan Song (CW)	HELICON The Four Seasons (Bob Gaudio)	K56350 Warner Bros. Warner Bros. (CW)

# ON THE WAY UP

# It's here!

## The first great sound of summer '77



Danny Kirwan has done it again! The ex-Fleetwood Mac star emerges once more from his self-imposed seclusion with a perfectly timed single. "Hot Summer's Day" on DJM.

It's one of those great summertime hits. Cool, catchy and compelling – with the special sound that this enigmatic perfectionist has made his own.

After notching up hits on both sides of the Atlantic as a singer-songwriter with Fleetwood Mac, Danny virtually went into hiding. Only to reappear triumphantly last year on DJM with two superb albums – "Second Chapter" and "Midnight in San Juan."

Heatwave or not, Danny Kirwan has to be one of this summer's hottest properties.

# Danny Kirwan

## Hot summer's day.

B/W Love can always bring you happiness. DJS 10783

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RECORDS  
AND TAPES



# TOP 50 SINGLES

○ = FORECAST  
 ● = MILLION (PLATINUM)  
 ○ = 1/2 MILLION (GOLD)  
 ○ = 1/4 MILLION (SILVER)  
 ○ = SALES INCREASE  
 £ OVER LAST WEEK  
 MUSIC WEEK, JUNE 3

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

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
○ 1	1	7		I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	Rod Stewart	Riva 7	Rondor/Cat	Tom Dowd	EVERYBODY HAVE A GOOD TIME, Archie Bell & The Drells, Philadelphia PIR 51719
2	4	6		LUCILLE	Kenny Rogers	United Artists UP 36242	Campbell Connelly	Larry Butler	REMOTE CONTROL, The Clash, CBS 5293
3	2	7		AIN'T GONNA BUMP NO MORE	Joe Tex	Epic EPC 5035	London Tree	Buddy Killen	WHAT IS IT, Garret Minis & Truckin' Co., Arista 109
4	3	9		A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855	Warner Bros.	B. Streisand/P. Ramone	SNEAKING SUSPICION, Dr. Feelgood, United Artists UP 36255
5	6	19		THE SHUFFLE	Van McCoy	H&L 6105 076	Warner Bros.	Van McCoy	THE PRIDE, Isley Bros., Epic 5105
6	5	8		GOOD MORNING JUDGE	10cc	Mercury 6008 025	St. Annes	10cc	CHINESE ROCK, The Heartbreakers, Track 2094135
7	9	5		GOT TO GIVE IT UP	Marvin Gaye	Motown TMG 1069	Jobete	Art Stewart	OH LORI, Alessi, A&M AMS 7289
8	24	2		HALFWAY DOWN THE STAIRS	Muppets	Pye 7N 45698	Ascherberg/Chapels	Jim Henson	COME WITH ME, Jesse Green, EMI 2815
9	8	6		MAH NA MAH NA	Piero Umiliani	EMI International INT 530	Lorna Music	-	RHAPSODY, Four Seasons, Warner Bros K16932
£ 10	13	3		O.K. Rock Follies		Polydor 2001714	E.G. Music	Andy Mackay	YOUR SONG/ROCKET MAN, Elton John, DJM DJR 18001
11	NEW ENTRY			GOD SAVE THE QUEEN	Sex Pistols	Virgin VS 181	Copyright control	Chris Thomas	
12	10	8		HOTEL CALIFORNIA	Eagles	Asylum K 13079	Copyright Control	Bill Szymczyk	
13	17	4		LIDO SHUFFLE	Boz Scaggs	CBS 5136	Heath Levy	Joe Wissert	
14	41	2		SPOT THE PIGEON	Genesis	Charisma GEN 001	Fuse Music	David Hentschel/Genesis	
15	23	5		TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS	Heatwave	GTO GT 91	Rondor/Tincabell	Barry Blue	
£ 16	15	2		WE CAN DO IT	Liverpool Football Team	State STAT 50	A.T.V. Music	Bickerton & Waddington	
17	45	2		YOU'RE MOVING OUT TO-DAY	Carole Bayer Sager	Elektra K 12257	Chappell/Copyright Control	Brooks Arthur	
18	28	3		TELEPHONE LINE	Electric Light Orchestra	Jet UP 36254	UA/Jet	Jeff Lynne	
19	7	10		FREE	Deniece Williams	CBS 4978	Kee-Drick	M. White/C. Stepne	
20	12	9		WHODUNIT	Tavares	Capitol CL 15914	ATV Music	Freddie Perrin	
21	14	9		SOLSBURY HILL	Peter Gabriel	Charisma CB 301	Hit + Run Music	Bob Ezrin	
22	33	2		BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips	Buddah BDS 458	Warner Bros.	Van McCoy/Charles Kipps	
23	NEW ENTRY			SHOW YOU THE WAY TO GO	The Jacksons	Epic EPC 5266	Carlin	Kenneth Gamble/Leon Huff	
24	16	5		IT'S A GAME	Bay City Rollers	Arista 108	Chappell/Charisma	Harry Maslin	
25	18	4		DISCO INFERNO	Trammps	Atlantic K 10914	Famous Chappell	Baker/Harris/Young	
26	20	4		TOKYO JOE	Bryan Ferry	Polydor 2001 711	E. G. Music	B. Ferry/S. Nye	
27	36	3		PEACHES GO STEADY	The Stranglers	United Artists UP 36248	Albion/April	Martin Rushent	
28	19	6		GONNA CAPTURE YOUR HEART	Blue	Rocket ROKN 522	Rocket	Elton John/Clive Franks	
29	22	3		SHEENA IS A PUNK ROCKA	Ramones	Sire RAM 001	Chappells	Tony Bongiovi/T. Erdely	
£ 30	26	5		NAUGHTY NAUGHTY NAUGHTY	Joy Sarney	Alaska ALA 2005	Alaska/Heath Levy	John Schroeder/Nick Ryan	
31	43	2		JOIN THE PARTY	Honky	Creole CR 137	Aristocrat Music	Ken Gold	
32	30	4		UPTOWN FESTIVAL	Shalamar	RCA FB 0885	Jobete	Simon Soussan	
33	11	9		SIR DUKE	Stevie Wonder	Motown TMG 1068	Jobete	Stevie Wonder	
£ 34	37	3		CALENDAR SONG	Trinidad Oil Company	Harvest HAR 5122	Negram	Black Hand Prod.	
£ 35	42	3		FEEL LIKE CALLING HOME	Mr. Big.	EMI 2610	EMI/T-Bone Music	Val Garay	
36	NEW ENTRY			GOOD OLD FASHIONED LOVERBOY	Queen	EMI 2623	EMI/Queen Music	Queen	
37	27	4		RENDEZVOUS	Tina Charles	CBS 5174	Mautoglade	Biddu	
38	50	2		DON'T LET GO	Manhattan Transfer	Atlantic K 10930	Campbell Connelly	Richard Perry	
39	31	5		HELLO STRANGER	Yvonne Elliman	RSO 2090 236	Warner Bros	Freddie Perrin	
40	47	5		IN THE CITY	The Jam	Polydor 2058 866	And Son Music	Vic Smith/Chris Parry	
41	NEW ENTRY			BE GOOD TO YOURSELF	Frankie Miller	Chrysalis CHS 2147	Island	Chris Thomas	
42	NEW ENTRY			NATURE BOY	George Benson	Warner Bros K 16921	Chappells/Morris	Tommy Lipuma	
43	46	2		L'OISEAU ET L'ENFANT	Marie Myriam	Polydor 2056 634	Warner Bros.	J. Gracy/J. P. Cara	
44	48	3		THE WHOLE TOWNS LAUGHIN' AT ME	Teddy Pendergrass	CBS 5116	Carlin	Sherman Marshall	
45	NEW ENTRY			THE FACES E.P.	The Faces	Riva 8	W.B./Jewel	Various	
46	NEW ENTRY			YOU'RE GONNA GET NEXT TO ME	Bo Kirkland/Ruth Davis	EMI International INT 532	Sunbury	Bo Kirkland	
47	NEW ENTRY			I CAN PROVE IT	Tony Etoria	GTO GT 89	Fast Western	Don Schroeder	
48	NEW ENTRY			FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	Atlantic K 10946	Boosey & Hawkes	Greg Lake	
49	NEW ENTRY			DREAMIN'	Liverpool Express	Warner Brothers K 16933	Warner Brothers	Carter/Liverpool Express	
50	NEW ENTRY			WE'LL GATHER LILACS (ALL MY LOVIN')	Simon May	Pye 7N 45688	Chappells/Northern	Barry Leng	

DISTRIBUTORS A - Z

Ain't Gonna Bump No More	3CW
A Star Is Born	4CW
Baby Don't Change Your Mind	22A
Be Good To Yourself	41E
Calendar Song	34E
Disco Inferno	25CW
Don't Let Go	38CW
Dreamin'	49CW
Faces E.P.	45CW
Fanfare For The Common Man	48CW
Feel Like Calling Home	35E
Free	19CW
God Save The Queen	11CW
Gonna Capture Your Heart	28E
Good Morning Judge	6F
Good Old Fashioned Loverboy	36E
Got To Give It Up	7E
Halfway Down The Stairs	8A
Hello Stranger	39F
Hotel California	12CW
I Can Prove It	47F
I Don't Want To Talk About It	1CW
It's A Game	24E
In The City	40F
Join The Party	31ECR
Lido Shuffle	13CW
L'Oiseau Et L'Enfant	43F
Lucille	2E
Man Na Mah Na	9E
Nature Boy	42CW
Naughty Naughty Naughty	30LHR
O.K.	10F
Peaches	27E
Rendezvous	37CW
Sheena Is A Punk Rocka	29F
Show You The Way To Go	23CW
Sir Duke	33E
Solsbury Hill	21F
Spot The Pigeon	14F
Telephone Line	18E
The Whole Towns Laughin'	44CW
The Shuffle	5F
Tokyo Joe	26F
Too Hot To Handle/Slip	15F
Your Disc To This	32R
Uptown Festival	16F
We Can Do It	50A
We'll Gather Lilacs	20E
Whodunnit	46E
You're Gonna Get Next To Me	45E
You're Moving Out To-day	17CW

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TOP 50 WRITERS

1 Danny Whitten/Cat Stevens, 2 R. Bowlinger/R. Bynum, 3 B. L. McGinty/B. Killen, 4 B. Streisand/Paul Williams, 5 Van McCoy, 6 Stewart/Gouldman, 7 Marvin Gaye, 8 A. A. Milne and F. Simpson, 9 Umiliani, 10 Shuman/Mackay, 11 Sex Pistols, 12 Felder/Henley/Faery, 13 B. Scaggs/B. Paich, 14 Collins/Banks/Rutherford/Hackett, 15 Rod Temperton, 16 Bickerton & Waddington, 17 Sager/Midler/Roberts, 18 Jeff Lynne, 19 D. Williams/N. Nedd/N. Watts, 20 St. Louis/Ferren, 21 Peter Gabriel, 22 Van McCoy, 23 Kenneth Gamble/Leon Huff, 24 Lewis, 25 Green/Kersey, 26 Bryan Ferry, 27 Andrew Gold, 28 Hugh Nicholson, 29 Ramones, 30 N. Ryan/R. Slater, 31 C. Cummings, 32 Various, 33 Stevie Wonder, 34 Traditional, 35 Dicken, 36 Freddy Mercury, 37 J. Robinson/R. Bolden, 38 J. Stone, 39 Lewis, 40 Paul Weller, 41 Andy Frazier, 42 Eden Abbez, 43 J. Gracy/J. P. Cara, 44 S. Marshall/T. Wortham, 45 Various, 46 Kirkland/Davies/Powell, 47 Tony Etoria, 48 Copland, 49 Craig/Kinsley, 50 Ivor Novello/Lennon/McCartney.

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

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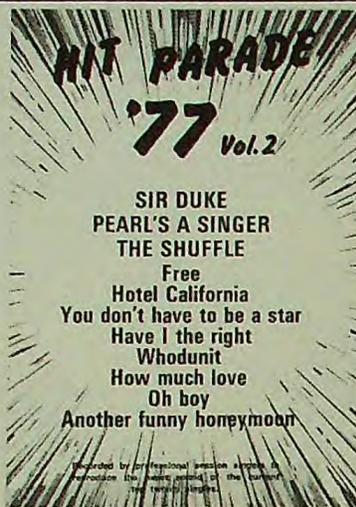
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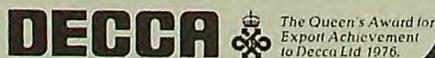
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## PERFORMANCE

## Four Tops

THE FOUR Tops may have been together for 20 years, but it is the hits of the Sixties for which they are remembered. This fact was powerfully demonstrated at the London Palladium on Sunday when Baby, I Need Your Lovin' was almost drowned by applause on its opening. (The applause died quickly as the sound balance was not quite right yet, and the orchestra almost smothered the vocals.) The same thing happened with every hit — Bernadette, Same Old Song, Reach Out I'll Be There, Walk Away Renee, Standing In The Shadows Of Love. The Four Tops probably sum up a minor phenomenon, too widespread to be called a subculture, which is that of older recording stars still resting on the laurels of decade-old success. A few have reached the younger market too, but judging by the Palladium audience, the young were those brought along by their parents, re-living the glorious days of the early Motown sound. New songs were listened to silently, applauded politely, even the Grammy medley (I Write The Songs and Masquerade) was greeted with slightly puzzled clapping. The Stevie Wonder selection (Isn't She Lovely, Sir Duke) received more response, but it was I Can't Help Myself, which followed these, that was greeted with roars of welcome.

The Four Tops have, of course, released several LPs on the ABC label but little of this material was used, the group being well aware of what the people had come for. It must be gratifying for artists to

know that fans have remained loyal throughout a revolution in music; one wonders, though, if such a polished outfit doesn't get a little bored singing the same old songs, year in, year out. If they were, the Four Tops certainly didn't show it — they're much too professional to do that. Levi Stubbs, still an astounding lead vocalist, put his heart and soul into every number, working solidly throughout the set. Larry Payton, who occasionally took lead, and now and then played a little keyboards, didn't seem quite as enthusiastic as the rest, but Abdul Fakir and Obie Benson are still showmen, making the most of what are really only background vocals. Backed by a five-man rhythm unit and a local, often ragged, orchestra, Stubbs fronted a pacy, funky hour, and his warmth of personality and enjoyment of it all was evident throughout. The little happening at the end of the show added weight to the nostalgic mood of the evening — some members of the audience rushed up to the front of the stage to reach out and shake hands with the group, something that never happens now (perhaps because of the lines of bouncers at rock concerts) but was commonplace at many Fifties and Sixties dates.

As long as they can sell records (and they still do) the Four Tops will not retire. It is good to see such talent and hear such good sounds, which will probably still be played in another ten years' time. Does it really matter if it has little relevance to the music of today? The Four Tops have many successors, but they were

the first. Perhaps this is why they'll never be forgotten.

VAL FALLOON

## Fairport Convention

THE FAIRPORT Convention formula of traditional folk songs performed with rock bass and drums has lost little of its energy over the years. The band, led by the Pan figure of Dave Swarbrick, has lost absolutely none.

With and without Sandy Denny, through many experiments in choice of song and styles of arrangements, the Fairports have never failed to turn a concert into an event, and to send their audience out glowing with appreciation for the warm musical past of Old England. The pace throughout the Drury Lane gig was fast and lilting, except for the odd narrative ballad.

Of these, Swarbrick's slow and much-decorated rendition of the Bonny Bunch o' Roses, was possibly the only song which would have taxed the attentive powers of the dilettante folkies present. The narrative ballad — and this one gives a blow-by-blow account of Boney's Moscow campaign with some interwoven mystic romance themes — is the acid test for the ethnic folk fan. Only he whose attention to the unaccompanied voice delivering the same verse and chorus melodies over and over again can hold out to final nasal inflection can call himself fully blooded into the Folk praesidium.

That said, Swarbrick, Dave Pegg, Bruce Rowland and

Simon Nicol came close to providing that skilfully applied doses of rock can bring even Napoleon into the Seventies. A set of American dance tunes which followed was a sampler for this groups instrumental virtuosity, with Swarbricks brilliant fiddling carrying the others along at his pace. The clouds of smoke wreathing up from the cigarette he always lights before beginning a fiddle set, and which then remains firmly clamped in the corner of his mouth away from the chin rest, aided the impression that he was a human power station. Much of the repertoire will be on the new Fairports album — their first for Phonogram — due out in July. While a folk rock bank is inevitably a most to be enjoyed at a live performance, the Fairports have always given their moneysworth on record as well as on stage.

The May 29 show, which was one of Capital Radio's Sunday Night At The Lane series, closed with the usual burst of brilliance in a jig and reel set and an encore of the shanty General Taylor, which gave the audience the chance to show its huge appreciation of the band, and its own talents, by joining in lustily.

TERRI ANDERSON

## Television

IF THE packed house at Hammersmith Odeon was expecting the new great white hope of rock then it wasn't entirely disappointed. The mantle may not yet fit snugly around Tom Verlaine's scrawny shoulders, but he and his band Television are

working very hard to fill it.

This first London date by New York's premier new wave band, on the heels of their Marquee Moon Elektra release, proved beyond doubt for those who didn't already know it that any comparison with London's current brood of angry young men is a waste of time.

Television were loud, polished and pleasantly uncompromising, as proficient live as on vinyl. They ran straight through a dozen songs, punctuated with hasty and barely audible introductions, aware that having swallowed the media sell the audience wanted to hear the evidence. Verlaine is the centrepiece, so much so that drummer Billy Ficca and bassist Fred Smith spent the Television set in almost total darkness. Guitarist Richard Lloyd picked up the occasional tardy spotlight.

Verlaine, preceded in Britain by rumours of megalomania and a bootleg Ork-single Little Johnny Jewel that has become a collector's item, was true to reputation as a picture of restless, bisexual malnutrition, most of which is true to his past.

On this occasion his urgent vocals were indistinct, something that was only partly his own fault, but his songs are anyway rarely explicit so little of their emotional impact was lost. Carefully structured numbers like Venus and elevation were precisely executed, with Verlaine's guitar cutting icily through any preconceptions that this was just another rehash of a well-worked hard rock mixture.

As time went on Television allowed the twin lead guitars

more time to expand, and the longer the breaks the longer was the applause that greeted them. The best came at the end, with their version of Dylan's Knocking On Heaven's Door and the single release Marquee Moon getting the audience on their feet for an encore, Satisfaction.

A glance round the hall showed that a lot of people with very different tastes are going to find this band satisfying.

GODFREY RUST

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## EMI splits sales force in blueprint for success

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

With effect from July 1, the major is splitting its supplement and singles sales forces between the Group Repertoire and Licensed Labels divisions, giving greater attention to classical repertoire and bringing in

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

companies with less releases. total justification for this in that half the dealers we questioned believed that EMI salesmen had much to handle. There were problems at first in recognising responsibilities of the salesmen but the trade generally welcomed the plan and sales have two months to acquaint dealers with its operation," commented Hill. The back-up from the Music Centres is seen as a force on Music Centres is seen as a readjustment of the balance of sales responsibility which will give the salesmen more opportunity to

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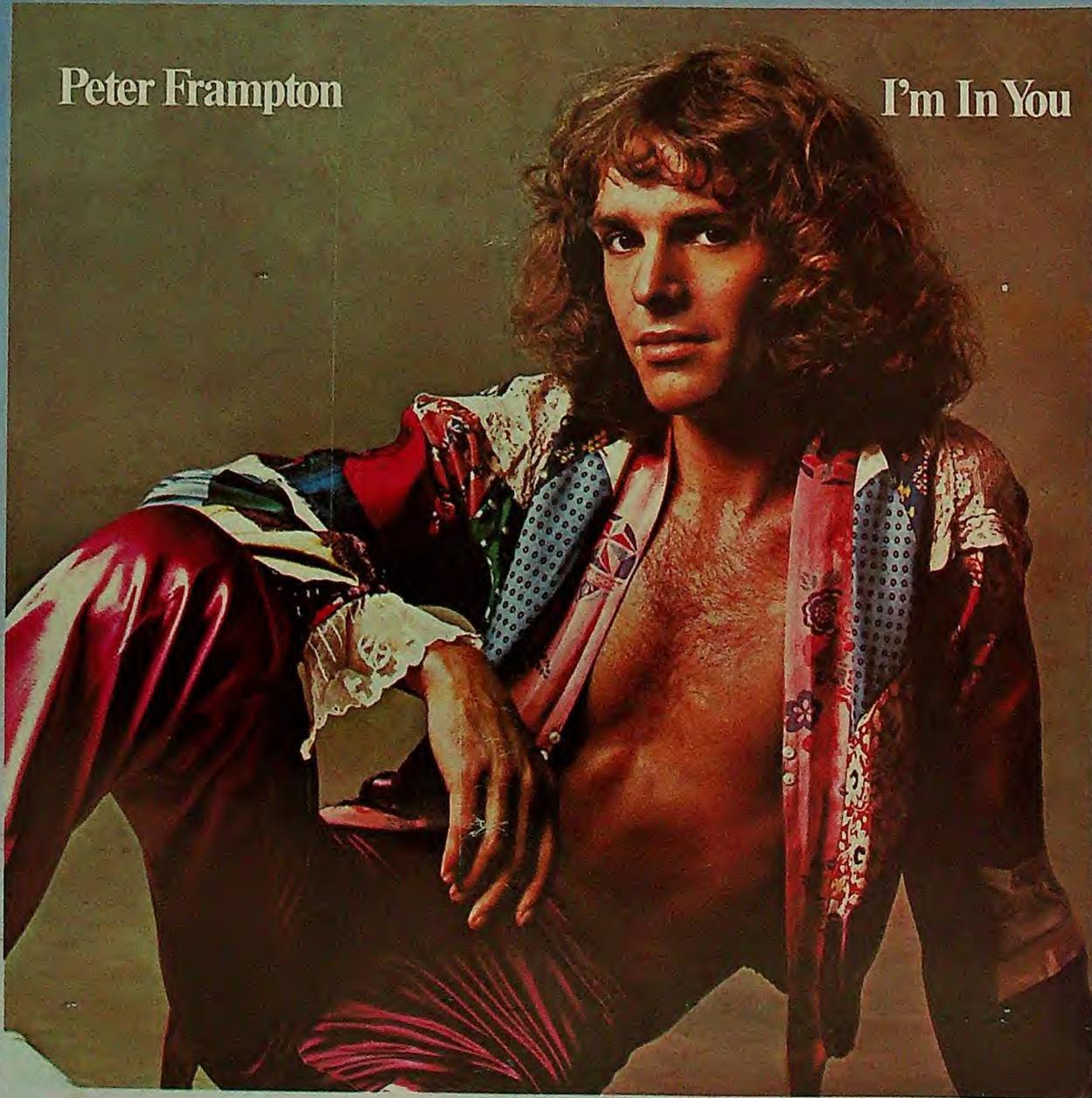
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