

MUSIC WEEK

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Classical 45s to boost LP releases

by REX ANDERSON

TWO RECORD companies have taken the unusual step of releasing a single to promote a classical album. The method of using a single to obtain airplay and chart publicity and then promoting the album on the basis that it contains the hit single is tried and tested in the pop field but it is a most unusual step in classical marketing.

The two companies are Decca and RCA. The singles are God Save The Queen by Sir Georg Solti and the London Philharmonic on Decca (F 13713) and Tambourin by James

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BPI urges war on counterfeiters

by ADAM WHITE

COUNTERFEIT RECORDS and tapes are fast becoming a new headache for Europe's music business, already pained by pirates and bootleggers. The problem is now so serious, says British Phonographic Industry director-general, Geoffrey Bridge, in his annual report to member companies, that the industry should give it "urgent attention" on an international basis.

The new enemy is much more difficult to trace than pirate product, its predecessor, for

counterfeit records and tapes are usually identical in every way to the legitimate originals — down to the sleeve cover and design, label and even the company trademark.

Such material began appearing in Britain towards the end of last year, says Bridge. "It seems that counterfeits, as we have suspected for several years, will take up the trend for 1977." This appears to be confirmed, adds the BPI director-general, by recent developments in the US, which is one of the major sources of counterfeits. "Our own enquiries show that Europe has, and will be having, more than its fair share of counterfeiting."

It is very difficult to assess the exact scale of counterfeit business in the UK, Bridge explains. There is no evidence as yet of printing and pressing of the records and tapes in Britain, but a certain amount of illegal product is coming in from the Continent.

The investment required to set up counterfeit production facilities is greater than for pirate and bootleg material — printers prepared to forge existing sleeve artwork need to be recruited, for example — but the outlets are much the same, including market stalls, certain retailers and direct mail.

Targets of the illegal handiwork are generally mainstream pop titles by big name artists, with demand which can be guaranteed over a period of time. Compilations of the television-backed type have also come in for attention, it seems.

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JOHNNY MATHIS adds to his collection of gold and silver discs with a clutch of new awards, presented recently on the eve of his return to the U.S. after a sell-out tour of Britain. For his I Only Have Eyes For You and Mathis Is albums, he received silver discs; for his chart-topping 45, When A Child Is Born, a gold disc. Pictured at the presentation are (left to right) Peter Robinson, CBS international a&r manager, Ray Haughn, Mathis' manager, Mathis, Tony Woolcott, CBS marketing director, and Norman Stollman, CBS senior director. The singer's latest LP, the television-backed Mathis Collection, debuts in the top ten this week.

Fifth Avenue launches single-play cassette

THE FIRST single-play cassette version of a 45 disc hits the marketplace this Friday (17) when a budget tape company, Fifth Avenue Records, in Harlow, Essex, releases Salud Amor Mallorca by Midlands nightclub singer, Ricki Disoni, in both configurations. The company's project follows tape industry speculation about the possibility of '45 cassettes, and pre-empt the plans of at least one other company which was scheduling ten single-play cassette titles for late May.

Fifth Avenue has made a distribution deal with Selecta for both the single (FTA 1001) and cassette (CFTA 1001), which retail at 70p each. Fifth Avenue's creative

consultant, Don Dive — previously with Precision Tapes — told *Music Week*: "Selecta has had a good response from the trade so far, and everyone involved is excited about the prospect of single-play cassettes released concurrently with 45 discs. It has to be admitted, though, that initially we are hoping to get by purely on novelty value; it is difficult to predict whether the marketplace is ready for such product, and it is inevitable that other record companies will be watching this experiment closely."

Fifth Avenue Records was started a year ago by Len Collins and Sam

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Oord leaves RCA as Glancy rejoins

by BRIAN MULLIGAN

SPECULATION CONCERNING the future European responsibilities of former RCA president Ken Glancy was put to an end on Monday with the disclosure that Glancy was returning to Britain to head the RCA Records division. This will be in addition to responsibilities as vice-president of RCA's European marketing organisation, a new appointment.

Thus, three and one-half years and three managing directors later,

RCA UK is back to square one, under the control of one of the industry's most able and respected executives and under whose previous direction the company enjoyed its greatest UK success.

The return of Glancy, the Curzon Street staff were told at a meeting on Monday evening, takes place immediately, following the resignation after only nine months in charge of Gerry Oord, the former

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PRS group backs Lyttleton plan

by JOHN HAYWARD

AN UNOFFICIAL committee of writer and publisher members of the Performing Right Society has been formed to lobby support for an independent review of the PRS.

The news comes less than three weeks before the annual meeting of the body on June 30, and follows the High Court set-back of Trevor Lyttleton's attempts to force the PRS to reveal its list of voting members so that he can canvas them on the same issue.

In this new bid to persuade voting members to press for a review, a committee headed by Doug Flett and

Guy Fletcher (both voting members) together with Bob Newby and Peter Barnes, has taken a double page advertisement in the current edition of *Music Week* canvassing for proxy votes, under the banner "Campaign for Independent Review".

The spread urges members to support Lyttleton's resolutions that will go to the vote at the June 30 annual meeting. Among other things, his resolutions want an enquiry into the accountability of the society to its members.

Lyttleton also wants a review to consider the extent to which

members should be entitled to be told what has been deducted from the society's gross royalties with regard to administration expenses, staff benefits and emoluments, loans to executive officers and exceptional items of expenditure not incurred in the normal course of business.

He is asking that constitutional changes should be made in the PRS to secure adequate representation of the interests of all members, and an enquiry into the service contracts of society officers earning upwards of £20,000 per annum.

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Charly moves to Pye

CHARLY MUSIC has signed a new distribution deal with Pye. The agreement includes the company's back-catalogue of 50-plus albums.

Charly was previously with President and its departure is the subject of a legal action which will be heard in the High Court today (Wednesday).

Charly Records managing director, Joop Visser, has also announced several price increases. The CR album series goes up to £2.99 from £2.25, with the CRL album series increasing by 1p to

£3.50. Charly singles will remain at 70p, but will have a new CYS prefix, while the Charly Jukebox Giants CEP series still retails at 99p. First albums released through the new Pye deal include Sun Gold by Various Artists (CR 30119), The Blues Came Down From Memphis (CR 30125), Roots Of Rock, Volume II (CR 30126), Volume 12 (CR 30127) and Volume 13 (CR 30128).

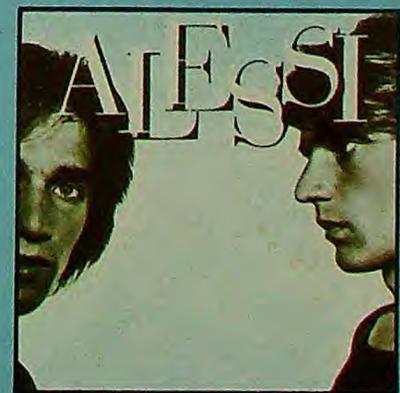
In addition, during August the company will be launching a new series of seven LPs, called The Legendary Sun Performers.

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NEWS

Voucher offer for WEA Sugar Puffs record

WEA RECORDS has linked up with a major cereal manufacturer, Quaker Oats, to promote a disc by a popular character of television commercials, the Honey Monster.

The Monster is associated with Quaker's Sugar Puffs, and next month, approximately two million packets of the cereal will carry a "10p off" voucher for the three-track record, redeemable at record retailers until June 30, 1978. The special packs will be distributed to over 150,000 grocery stores and supermarkets throughout the UK.

The disc features Sugar Sugar, an adaptation of the Archies' 1969 million-seller which is incorporated into one of Quaker's tv commercials for its cereal; other tracks are Disco Doreen and The Honey Monster Story. The record is issued on July 1 in a special coloured bag, with a 99p recommended retail price.

A Honey Monster browser box will be installed in 300 leading record store accounts, with window

displays in selected stores. Other merchandising aids include posters, badges and glove puppets.

WEA's promotion department is planning 'in person' appearances for the Honey Monster at radio stations and supermarkets. Press advertising will centre on teenage magazines and children's comics.

The Honey Monster is one of the most successful advertising creation of 1976-77. After only one year in small screen commercials, the Sugar Puffs character is widely recognised by, and popular with, children. A vigorous spin-off promotional programme includes Honey Monster kites, soft toys, glove puppets and wall posters.

July 14 sees the start of another burst of Honey Monster tv advertising: a four-week national campaign features four different commercials, transmitted to a level of a minimum eight peak equivalent spot weekly.

Strike drops curtain on Rock Follies

THE LINGERING uncertainty surrounding the second Rock Follies' series ended last week with a decision by Thames TV to abandon the present run and screen all six programmes again in the autumn. At the same time, the Polydor Rock Follies' album has entered the *MW* chart at number 13.

The show had been disrupted after three programmes by a dispute involving production staff over the use of new editing equipment and the four-week delay had affected both the show's continuity and topicality.

Deputy managing director Tom Parkinson commented that Polydor was disappointed by events when they had been geared up to go through the series but felt that the re-scheduling would be a welcome bonus. Polydor took a few tv spot advertisements last week "because we owe it to the album to give it a boost," Parkinson added.



A SILVER disc for Romeo — the hit single of that name by Mr. Big — was presented to the band recently by disc jockey Kid Jensen (centre). Pictured with him and Mr. Big is their manager, Bob Hirschman (first left), and the group's former drummer, John Burnip, now Hirschman's assistant.

Blyth post in Transatlantic staff reshuffle

IN A reorganisation at Transatlantic Records, following the departure of Jack Boyce and Martin Lewis (*Music Week*, June 4), Barbara Blyth takes over advertising and marketing functions for all labels. Previously licensed label manager, she now becomes creative services manager.

The company's press department, now comprising Karen Jacobs (press officer) and Angus Margerson (international press and promotion assistant), reports to Blyth. Peter Misson assumes responsibility for Malcolm Fisher and Chris Williams (radio and television promotion), adding to his duties as general sales manager.

Ann Branson, formerly assistant to Martin Lewis and Barbara Blyth, becomes assistant to Ray Cooper, international sales and promotion manager; Elaine Sinnott, previously secretary to Jack Boyce, is named assistant to Blyth. Boyce's administrative responsibilities are taken on by John Braund, director of finance and administration.

Blyth, Cooper, Misson and John Whitehead (a&r) will report to managing director Nathan Joseph, while production, distribution, administration and accounting will report to John Braund.

KEN GRIGGS has been named financial controller and company secretary for the Gaff group of companies, effective June 1. He was previously with RCA Records.

MARK RYE has been appointed repertoire manager in EMI's group pop repertoire division, a&r department. He will report to Nick Mobbs. Rye joined EMI in 1974, spent six months doing radio and tv promotion, before becoming Harvest label manager. His new role will include searching for new acts, and seeing them through from signing to recording.

LYNNE KENTISH has been named manager of Private Stock's newly-established export department, with Becky Haviland appointed assistant export and international manager. Both previously held similar posts at WEA.

RICHARD ZUCKERMAN has joined Precision Tapes as tape product co-ordinator, reporting to Gary Mann, tape marketing manager. Zuckerman was previously with Pye studios as an assistant engineer and his responsibilities at Precision will be to liaise on third party labels and masters, artwork, timings and progression of all tape product through the Precision factory. He replaces Alex Kinder who has left the company to concentrate on his group.



ANDREW PRYOR has been named senior pop marketing manager at CBS Records, one of a number of appointments just announced. His priorities include close liaison between product management, press and artist relations and other departments. Pryor, who joined CBS in 1972, was previously pop product marketing manager; he reports to Tony Woolcott, director of marketing.

Jerry Turner has been appointed senior product manager, reporting to Pryor. He was formerly product manager. He brings the department up to full strength, and reporting to him are Brian Yates and Peter Evans.

Derek Witt becomes artist and public relations manager, a new post. He was previously artist relations manager. Elly Smith, senior press officer, becomes manager of press and publicity, another new post. Both Witt and Smith report to Pryor.

RON O'SHEA has resigned as promotions director of Charly Music UK, to set up his own management, production and publishing companies. He joined Charly in April last year from Alaska Records, where he was promotions manager. No replacement has been named.

ANGELA MORTIMORE has been appointed head of public relations for the Ember group of companies, which embraces Ember Records, Sparta Florida Music Group, Ember Film Distributions and the Ember concert division. She will be responsible for all aspects of press liaison, and reports to company chairman, Jeffrey Kruger.

JOHN WILKES, who has been employed as international manager at Chappell's, has been appointed to the newly created post of international manager at MCA, reporting to managing director Roy Featherstone. During recent months, Wilkes has been setting up his own international licensing operation, but this will be discontinued.

COLIN JONES, formerly with NEMS, has joined Friarmier Music Management, reporting to David Beale. He will be in charge of live appearances by the company's three major artists, Oscar, Jenny Darren (who both record for DJM Records), and new Manchester band, the Beaver Brothers, who go into the recording studios this month with Beale's Friarmier partner, Geoff Gill.

Ted Nugent

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Polydor to extend TV for Connie Francis LP?

BUOYED BY the chart appearance this week of Connie Francis' 20 All Time Greats — largely attributable to television advertising in the Granada area — Polydor is "seriously considering" a further small screen boost for the album.

It may move into other TV markets, though a decision about precisely which ones has yet to be taken, and if the response is sufficiently strong, will roll out a national campaign. The LP carries a 25 percent dealer margin to finance just such a promotion.

Test-marketing 20 All Time Greats in one region is something of a new experience for Polydor, which usually enters the TV promotion stakes with a national commitment from the start. Nevertheless, it sold the record into retail outlets with the hint of big support.

If the firm does go ahead with its

plans, says pop marketing manager Gareth Harris, the commercials will probably screen in late June or early July.

Polydor has also lifted a single, Vacation (2066 824), from Connie Francis' 20 All Time Greats, as an extra sales device. The song was originally released in 1962, and was the artist's last Top 20 hit in Britain. Current sales action on Francis is the most substantial she has enjoyed in these past 15 years.

TWO CAMPAIGNS for one album are being mounted by Pye to back the singles success it has already had with the Muppets. The Muppet Show album is to be initially promoted with 3,000 in-store displays, 600 window dressings, and 500 special window displays. Advertising is being taken in the national papers and in the music



PICTURED AT the signing of Gull Records to Pye (story below) are, left to right, Pye general manager, Robin Taylor, Gull director, Dave Howells, and managing director, Derek Everett, and Pye's operations director, Terry Stanley.

Gull flies to Pye

FIRST RELEASES under a new pressing and distribution deal for Gull Records with Pye are two singles by new artists, If I Had Wings by Harrison Jones and Captain Morgan by Bluebeard. Two albums are also scheduled, both debut LPs, by Gary Boyle, and Chain Reaction, a three-piece comprising Bruce Ruffin, Bobby Davis and Dave Collins. The existing Gull catalogue will still be available from Selecta for a sell-off period of six months, and will be gradually integrated into the Pye deal; product prefixes remain unchanged. Gull also brings to Pye the projected album from new signing, Turning Point, which features bassist Jeff Clyne and vocalist Pepi Lemer. Managing Director Derek Everett said the new deal would give "extra freedom in promoting Gull artists".

PHONOGRAM HAS concluded a production contract with Musicmark S.A. involving six artists including Billie Davis, Al Mathews and Tim Rose.

Pierre Tubbs, with over nine million record sales to his credit as a writer and producer, is contracted exclusively to Musicmark in a production capacity. He will record all the company's artists at Eden Studios, a modern 24-track facility in Chiswick, London.

Andrew Tribe, John Colette and Graham Nolder, who form Ostrich Management, act as managers for the three artists named, plus Ronji Southern and Steve Flanagan.

THE MANCHESTER-based band, Sad Cafe, has signed a long-term contract with RCA. The debut

single, now released, is Black Rose, and an album entitled Fanx Tara should be ready in September. The band, which comprises Tony Creswell, Vic Emerson, Ashley Mulford and John Stimpson (all ex-Mandalaband) with Ian Wilson and Paul Young, one-time backing vocalist for Wayne Fontana, on rhythm guitar and lead vocals respectively. The producer of Black Rose is Harvey Lisberg.

THE MOTORS, a new band formed by former Ducks Deluxe members Nick Garvey and Andy McMaster has been signed globally to Virgin Records on a long-term contract. Other group members are Bram Tchaikovsky (guitar) and Richard Wernham (drums), and following the guest spot on the recent Heavy Metal Kids tour the band will have a single in the shops in the near future.

AMERICA'S WESTBOUND Records has signed an exclusive worldwide distribution deal with Atlantic, and the first UK release under the agreement is the Detroit Emeralds re-recording of the hit Feel The Need, with Devils Gun by C. J. & Co. to follow. Albums scheduled include The Detroit Emeralds' Feel The Need; the Ohio Players' Early Years; Dennis Coffey's Back Home, and LPs from the Funkadelics and C. J. & Co. Picking up on the 12" single action (Music Week, June 11), the Detroit Emeralds' 45 has appeared in that format with a seven-minute version of Feel The Need for disco promotion in advance of the album. Other Westbound artists include Denise LaSalle and King Errison.

CAMPAIGNS

press, and a series of competitions will be run with Kermit the Frog puppets as prizes. Much of the campaign will be concentrated in the London area, because it is only London which is still receiving repeats of the first Muppet TV series. Also, many sales to tourists are expected. Four hundred bus sides and 1,000 tube station posters are being taken in London, but the rest of the country is being covered by radio advertisements. A new and separate campaign for the same album is being planned for the pre-Christmas period — to give an extra boost to its seasonal sales potential.

A LIMITED EDITION of 15,000 of the new Horslips single, Power And The Glory, is to be pressed in green vinyl by DJM, and will bear specially printed green versions of the DJM label. The single, which is taken from the Irish folk/rock band's chart LP for DJM, The Book of Invasions, is released on July 15, and the band is expected to be in England for a tour in the autumn. The collectors' edition of the 45 will be the first pressings into the dealers, and thereafter the single will be pressed in black.

FIRST BRITISH compilation album featuring punk rock music is planned for release by EMI via the Harvest label. The LP, called Roxy, London WC2, January-April 1977, (SHSP 4069) includes live recordings by eight new wave bands made at the Roxy punk venue in London's Covent Garden. Amongst the bands featured are The Unwanted, Wire, The Adverts, Johnny Moped, X-Ray Spex, and Buzz Cocks. The full-price album has been designed as a retrospect look at the origins of punk rock in the UK. Among the promotion lined up for the LP are radio spots, 500 window displays and full-page adverts in the music press. The LP is released on June 24.

MUSIC DEALS

SUE MANNING Music has been completely restructured, with the non-renewal of several writer's contracts and the departure of all the office staff from the London-based firm. The changes, which have reportedly been carried out by mutual and amicable agreement, are intended to inject "new ideas and talent" into the company.

Elaine Knight, who has been with Sue Manning Music since its start five years ago, and Susie Davis, who joined as production controller last year, will both be leaving at the end of the summer, when all the current productions are completed. Successors have not been named.

Mike D'Abo, who has also been with the firm since its inception, is another on the farewell list, though he will finish all current work to which he is contracted. After five years, Sue Manning has decided not to renew his contract, although Mike Smith — who has worked with D'Abo over the past year — will be staying. Their collaboration includes all the jingles used on Birmingham's BRMB commercial radio station. Smith is relatively new to the jingle business, and teamed up with D'Abo a year ago.

Another recent signing who stays is Richard Myhill; his current jingles include those for Kentucky Spare Ribs, L'Oreal Shampoo and Samson cigarettes.

MAFALDA HALL, Tracks Records m.d., has concluded a deal with RCA Italiana for the label. First release is Chinese Rocks/Born To Lose.

DOOLEY

WHEN THE joint Arista-Chrysalis sales force hits the road in July will the American company be funding another record label specialising in the new wave? despite denials, reason to believe that Granada would be interested in an offer for Transatlantic, provided the price is right in U.S. Dusty Springfield's signing to United Artists confirmed and release of her first single for three years, Let Me Love You Once Before You Go — but in the UK she remains with Phonogram three companies interested in securing local representation for French Barclay label whose deal with RCA expires this month, particularly since international best-selling disco LP Love And Kisses, made in London, remains unreleased here.

AT A marketing conference in Helsinki, Stig Anderson's audio-visual presentation involved a mere 22 diapositive projectors, six film projectors, three assistants, a mini-computer, rock music and a firework display — inside the conference hall a second son, Jamie, for music publisher Andrew Heath and wife Angela sales gimmick for Dutch group Melody is that its Negram single, Steppin' Stone, is strawberry-scented — at concerts group pumps a strawberry-coloured cloud into the audience after Daffyd Rees' Star File paperback comes Record Hits from Omnibus Press, charting progress of all Top 50 entries between 1954-76, compiled by Clive Solomon this Sunday, Ensign Nigel Grainge splices mainbrace and marries Yvonne Berzac from Rhodesia.

PERSONAL STATEMENT awaited from Anchor general manager Mike Hutson of his appointment to a plum American position new broom sweeping clean at Island, where press officer Rob Partridge and assistant Don Mousseau seen hard at work on a Saturday morning following unsuccessful attempts to stage a Jubilee weekend gig at Wembley, Robert Paterson aiming for an open-air show on July 30, with Beach Boys, Dr. Hook, Outlaws and possibly Santana for his Howlin' promotion company, Howard Marks has signed a six-month contract with Magnet to handle Guys 'n' Dolls releases recent deaths of promoter Maurice King and songwriter Lally Stott whose hits included Chirpy Chirpy Cheep Cheep strange but true — Les Reed still waiting for first Album Of The Week spot on Radio-2.

WITH RELEASE of Rain Rain Go Away, Dorothy Squires back with Decca for the third time in her career — it also marks her fifth label in as many years to compete with his revived version for Pentagom, EMI reissued Gerry Marsden's original You'll Never Walk Alone no mean achievement that promotion man Roger Bolton should secure TOTP new-release spots for consecutive Bronze releases by Uriah Heep and Osibisa on June 21 Lovelight, first laser-beam musical opens at Metropole, Victoria, three days before Europe's first Cosmic Laser Light Concert starts a season at Planetarium.

Best Rock 'n' Roll record of 1977

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NEWS

CBS package tour for new signings

IN A determined effort to chart albums by three recent signings, CBS is to sponsor a 20-date nationwide tour package in July.

Under the banner *The Heat On The Street Tour*, Moon, Crawler and Boxer will be on the road together from July 2 running through July 23 to push their new product. Moon's album is already on release and the other two LPs are out on July 10.

Promoted by CBS in association with Harvey Goldsmith, ticket prices for all concerts are being restricted to £1 and anyone arriving before 7.30 pm at the venues will receive a free EP featuring material by all three acts.

"It is a good time to put on a tour like this, when there is very little else going on around the country," said senior CBS pop marketing manager, Andrew Pryor. "We will be offering a good summer evening out listening to quality rock acts."

"We don't know how much it is

going to cost as yet, but although it is an expensive business, we think it is a good investment, because we want to put in a strong marketing push on these albums. This is the best way to do it."

The acts will share top billing and the EP will not be available on retail, being an exclusive offer to concert goers. CBS also hopes the event will be filmed for possible TV transmission at a later date.

Promotional visits will be paid to local radio stations, and on the retail front, point of sale material including specially designed window displays featuring the *Heat On The Streets* logo will go out to dealers in areas visited by the tour. Advertisements in the consumer rock press are already appearing and will continue throughout the tour period.

"We are putting an enormous marketing effort behind the package," said Pryor. "We believe we will chart all three albums."

Promus rings jubilee bells with debut EP

A NEW record company based in North London and concentrating on EP releases featuring m-o-r product has started its release schedule with a Jubilee-inspired disc. Promus International Records, operated by Production Music of 127 High Street, East Finchley, N.2, releases a four-track extended-play record of *Ring Out The Bells Of Jubilee*. God Save The Queen, The World Belongs To Everyone and O Lovely Peace (Promus M771) this Friday.

The new disc features the Wimbledon Girl Singers, who have broadcast on Radio Two as well as several commercial radio stations.

Promus' policy is to specialise mainly in three or four-track EPs, with illustrative sleeves, introducing new m-o-r material and artists. Retailing price of the records is £1 plus VAT.

Len Carrington, managing director of Promus, explained: "I started Production Music about four years ago and since then we have specialised in sheet music for schools, choirs and various organisations such as Oxfam and Christian Aid. Promus International has been started because we feel that there is a demand for the records that we will be releasing; despite the debut release, the company is on the look-out for new performers and songwriters and at the moment can claim a catalogue of at least 200 songs. In addition to British material, we also have a regular source of music from Europe, particularly Germany and Holland."

At present, Promus' distribution is direct from the company's headquarters (01-883-9848/9) although Carrington is currently talking with several majors about a deal. Future releases include an EP featuring excerpts from a concert given by the combined Wimbledon Girl Singers and the Oytten Junior Choir from Germany.

Ken Glancy to RCA UK

FROM PAGE 1

managing director of EMI Records. Oord who made his decision to resign after a meeting with Glancy and Bob Summer, RCA's international chief, in the south of France on Sunday, told *Music Week* "I am returning to the south of France later this week and will take it easy for the rest of the month while I decide what I am going to do." Asked if he would now contemplate retirement, the 63-year-old Oord commented, "I am too energetic and active for that. I will be back somewhere."

Oord explained that when Glancy had indicated his desire to work again in Europe, he had told him, "You take my job. If I would leave it to anyone it would be you. I am a much older man and I don't mind stepping back and leaving it to you."

Stressing that he had taken the RCA post only on an interim basis, Oord added: "I don't think I have finished the job I came here to do. I wish this had happened six months later."

Glancy commented: "Europe is something we have missed and we decided now was an opportune time to return. Most people knew how I felt about it."

In an official statement, Louis Coutolenc, the new RCA president said, "RCA is most grateful for the splendid contribution Gerry Oord has made to the continuing growth of our UK record company."

PRS group supports Lyttleton

FROM PAGE 1

The advertisement has been paid for by 60 writers and publishers and states: "We the undersigned, in view of the apparent acrimony between the society and Trevor Lyttleton; the resultant rumours and speculation; the cost of ensuing law suits and the cost of the society's canvassing efforts, are astonished that the council does not welcome the independent review requested by over 1100 members."

"Demand an independent review now," it goes on, and urges members to give their votes in favour of Lyttleton's resolutions.

Those who cannot attend the annual meeting are asked to give their proxy votes to the 'campaign for independent review.'

Said voting member and prime mover Doug Flett: "This is our only means of canvassing support for an independent review of the PRS."

"By no means do we have all the answers to the questions, and indeed, we don't even know all the questions. But there is a definite groundswell of sympathy in favour of an enquiry into the PRS and I think we will get a wide body of support for an independent review."

He said that a meeting of the committee members would be taking place this week to work out exactly how they would like the planned review body set up.

"I think we support about 85 per cent of what Trevor Lyttleton is asking for. In broad terms we want to elect in a democratic way the body which looks after our interests. At the moment the PRS is spending a lot of money fighting one of its own members and if they lose it is going to cost us £10,000. It object to that."

"I am doing this whole thing very reluctantly. We may come out with egg on our faces, and I don't mind if we do."

"But there has been increasing concern over the way the PRS is run. We think the PRS ought to welcome an independent review of its activities, and if that review finds nothing amiss, then nobody would be more pleased than the supporters of this campaign."

Meanwhile, in the High Court, no date has yet been fixed for the PRS appeal against an earlier ruling that it should supply Trevor Lyttleton with a list of all voting members. Until the appeal is heard, a stay has been granted on the other.

Classics 45 boost LPs

FROM PAGE 1

Galway on RCA (RCA 2760).

Of the two, the Decca release is perhaps the more remarkable since not only is it a new marketing departure for the company, but it is also a maxi-single with a recommended retail price of 70p.

The A-side contains the National Anthem followed by the very well loved *Nimrod* from Elgar's *Enigma Variations*. For this recording Solti conducts the Chicago Symphony Orchestra and on the B-side is the fourth of Elgar's rousing *Pomp and Circumstance Marches*.

The tracks have been taken from Solti's complete recording of the *Enigma Variations* on SXL 6795 and from a new recording of the *Pomp and Circumstance Marches* which includes the National Anthem as a fill-up and which is yet to be released. The single was timely released in Jubilee Week but with many Jubilee Year activities still to

BPI urges war on counterfeiters

FROM PAGE 1

To counter this latest threat to industry sales and prosperity, the BPI is employing many of the tools it has used against pirates and bootleggers, including company representatives and alert dealers. "All we need is the feedback to set us on their trail," comments Bridge.

Adequate funding is an essential part of the battle, too, and at last week's annual general meeting, the BPI council requested — and was granted — powers to approach PPL for up to £75,000 for use against counterfeiters, pirates and others over the next two years.

During 1976, a total of 92 cases (80 in 1975) were reported to the BPI solicitors, 34 involving piracy (46 in 1975) and 58 centring on bootlegging records or tapes (34 in 1975). Of the piracy cases, 14 were taken to court; of the bootleggers, the BPI successfully brought a private prosecution in the case of Lee Alan Wallace, who was fined £385 for making and selling bootleg tapes and for possessing master tapes of live performances.

Comments Geoffrey Bridge: "We consider that piracy and bootlegging is still under control, and that not more than five per cent of the UK tape market, and one per cent of the disc market, is involved."

In other business at the BPI meeting, the council requested, and was granted, a move for PPL finance towards the industry's costs over the recent royalty tribunal, to the tune of £70,000. The issue, somewhat controversial in 1976, sparked no fuss at this year's meeting.

RCA sets off in disco direction

DISCO DIRECTION, an RCA scheme to win backing from disco disc-jockeys around the country, has been launched with three receptions to which every dj on the mailing list was invited. Disco promotion manager Greg Lynn and his assistant Sally Ormsby organised the London event last week and the previous two, in Birmingham and Newcastle.

With disco-oriented product from four American labels coming in for release here — on the TK, Salsoul, Soul Train and RCA US labels — the aim of *Disco Direction* is to prove that in that area of music "RCA means business", said Lynn. The concept, which was his own, is intended as an improvement on the usual record company dj mailing list and, Lynn feels, has already justified itself. "During the three launch receptions I met three-quarters of the djs on our mailing list — more than I would normally hope to meet in a year — and it was clear from what they said that they are with us all the way."

After a presentation of what the scheme offers, including discount offers on records which will trim RCA's profit on those units but is expected to generate greater sales overall, the djs were able to question Lynn and a RCA regional promotions executive, among other panelists, during an open forum.

Lynn intends to aim further disco product promotion schemes at dealers and local radio. He commented that the "increasing importance" of the disco in selling singles had been talked about around the record companies for a couple of years, but the RCA scheme was the first to accept that the growth in importance has already taken place, and to act on that.

In the election of BPI council members, Chris Wright (Chrysalis) was elected in place of Stephen James (DJM).

Nine gold awards and 49 silver awards were made during 1976 for singles sales; there were eight platinum, 62 gold and 143 silver accolades presented for album sales.

Closing the meeting, the BPI screened for the first time in public the pre-recorded tape promotional film, *Beyond The Sound Barrier*, produced by the British Recorded Tape Development Committee. Copies will be available to member companies which did not participate in its financing for screening at sales conventions and other events, on a scale of charges still to be determined. BRTDC chairman, John Deacon, added that there will be film library distribution of the movie as part of a continuing programme to promote pre-recorded tapes to the general public. A television screening was also hoped for.

Cassette 45s launched

FROM PAGE 1

Cordell as an outlet for Music Maker budget cassettes, which retail in traditional and non-traditional outlets in various parts of the UK. Collins, owner of several record shops in North London, has his own tape duplicating plant in Harlow and has many private tape duplicating orders, including the Wilde Rock promotional cassettes. Cordell, who has lived in Majorca for the last six years, is a songwriter and has his own music publishing company, Piesca. The entire operation employs about 50 people.

Collins claimed: "By financing the factory and duplicating equipment privately, Fifth Avenue has been able to bring down the cost of product. Our costings reveal that we can produce a cassette single to retail at the same price as a single record. There are plans to follow through with other cassette single releases and also EP cassettes, although there will not be any more issued for three or four months."

The Disoni tape comes packaged in a cardboard box featuring a photograph of the artist on the front, and relevant notes and credits on the back. There will be 12 minutes of music on the cassette and in fact both the A-side and the B-side song, *Why Should I Care*, are on both sides of the tape. The tape will play on any cassette machine.

Tempest, Robson leave BBC

ROY TEMPEST, general manager, and Richard Robson, marketing manager, both left their positions with BBC Records on Friday. "We were asked to leave because we were told that our outside interests were in breach of contract," commented Tempest, who is involved in songwriting. Robson, an ex-journalist, has undertaken freelance writing assignments. Tempest has been with BBC Records for four years and Robson for three. Until their replacements are appointed, Alan Billyard, business manager, has taken over the running of the label.



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FEATURE

by CHRIS WHITE

FOR MANY years press receptions in the music industry, seemingly attended by all the world and his son, were thought to be the ideal way of introducing a new, or even established pop name to the media, and via them to the public at large. All too often, however, the event turned out to be no more than a fullscale food and drinks binge, with the actual artist or band meeting only a fraction of those present, and his recorded music in the background being drowned out by a cacaphony of chinking glasses and idle industry gossip.

The last couple of years have witnessed a change in these trends. As the economic depression has spread its mantle over the record industry, so record companies have started to tighten their promotional budget belts and there is much more likelihood now that instead of the old-type full-scale "lig", a relatively small group of key industry and press people will be invited to an after-the-show party, album playback session or a meet-the-artist luncheon party.

An industry veteran so far as organising press receptions is concerned is Rodney Burbeck, public affairs officer at RCA, and whose promotional events have ranged from a day in Nice for 40 journalists, where they met Charles Aznavour, to the more intimate receptions which are held in the company's own penthouse flat at the top of RCA House in Curzon Street. Burbeck admits that there is some doubt about the value of press receptions, particularly in terms of journalists' copy which is probably the ultimate aim of many such events. "Receptions probably fall into two distinct categories — the launch of a new band where they can play and be seen by the media, and which can be very useful, particularly if it proves to be too expensive for the band to actually go on the road. Then there is the reception for the artist or band in town for a concert or the start of a tour, and there is a percentage of particular recording artists who expect to be given such an event as a matter of course. So far as the former category is concerned, I don't really expect to get copy direct from that, but we do expect people to go away with a copy of the album, listen to it and maybe review it."

He also points out the fact that if a recording act is engaged in a nationwide tour, quite often a press reception is the only occasion that journalists — and record company personnel — can actually meet the artist. He describes it as a case of "everybody wants but nobody gets".

Burbeck adds: "Ten years ago there was probably a reception every night but the economic squeeze and the high cost of catering have resulted in the record industry coming to its senses. RCA probably has no more than 12 major receptions a year, and several smaller ones. One of the most recent was for the group Hunter which was held at Ronnie Scott's Club and we achieved quite good press out of that, including a *Melody Maker* two-page spread. There is a problem though with finding suitable live venues — Scott's club is ideal because it is central and has a good stage — unfortunately the Marquee is not much good because people have to stand all the time. The Speakeasy and Dingwalls at Camden Lock are also popular choices but really there are few good venues. Hotels are sometimes chosen but they tend to have a very cold atmosphere".

According to Burbeck, the costs of a reception can vary from between £300 for a small cocktail party to £5,000 for a full-scale event. The full invitation list includes about 200 to 250 names and among the people who can expect to be present are journalists, record company personnel, publishers, tour

Pop receptions: chinking glasses and idle gossip, or valuable promotion?

promoters, and management and agency representatives. Television and radio people are also usually invited.

The most memorable RCA reception, he says, was the Nice trip when the press met Barclay recording artist Charles Aznavour — who had just broken in the UK with *She* — at the St. Paul de Vence Villa. "Aznavour did interviews in the garden and the media coverage was enormous," Burbeck adds. "However, we could not do that everytime and not many artists warrant that kind of reception. It really all boils down to the artist — a successful reception depends upon whom it is for, and if the artist has a good personality then it makes all the difference."

So far as Polydor is concerned, the senior press officer, David Hughes, said that the company had never actually cut back on receptions, because it has never held too many anyway. "The greatest thought does go into those that we do organise," he says. "Usually if we sign a new act, the first thing that the manager expects is a reception for his artist or band but I turn down many suggestions because they are just not worthwhile. It is a fallacy that a reception is the magic way of launching a hit record — I much

assured of getting good copy. Our most recent ones have been for the Atlanta Rhythm Section in Pittsburgh, US, and the Marshall Tucker Band in Germany. In both cases they were bands who had had a lot of American success but had still to attain UK acceptance. Those particular trips served to gee up interest in them."

One of EMI's trends in recent months has been towards the album playback receptions, when members of the media — and usually some dealers — are invited to listen to a band or artist's new LP, while also enjoying some record company hospitality. There have been particularly successful playbacks for both Cliff Richard LPs, *I'm Nearly Famous* (held at Abbey Road Studios) and *Every Face Tells A Story*, Pink Floyd's *Animals* LP (at Battersea Power Station) and Queen's *A Day At The Races*. "It's a way of allowing people to celebrate the release of a new album while also listening to the music," says pop division press officer Tom Nolan. "We have also had smaller playbacks in the basement studio at EMI House, and another idea is to invite individual journalists to the offices and play them the album several times in comfortable surroundings."



Rodney Burbeck, RCA's public affairs officer: Receptions fall into two distinct categories.

Ronnie Scott's was very useful because it introduced him to a lot of people who had probably never heard of him before, and we got good publicity from that occasion without much actually being written," she added.

Although Bell Records used to hold quite a number of press receptions, there has been quite a severe cutback since the name change to Arista. In recent weeks there have only been three major ones: an after-the-show party for the Kinks, a Ronnie Scott reception for Neil Innes, and a pre-concert dinner for journalists to introduce Burlesque. Says press officer Howard Harding: "Parties have to be thought of in terms of an overall marketing plan for any artist or record. The economics of every single project have to be looked upon very seriously otherwise they can cost a lot of money."

"There are probably not many situations where receptions can do artists or records a lot of good. It is much more efficient to invite a handful of people, say a maximum of 20, to an event where we know everyone. For instance the recent

Burlesque reception for us was very effective because it was a specific occasion and we had virtually a 100 per cent turnout of those invited, and it served as a good prelude to the show. The event had been very carefully costed beforehand and the attack was also pinpointed — on the other hand we could have spent £5,000 on a reception which was attended by the world and his neighbour, and boasted an impressive celebrity list, but it would not have necessarily invited any particular attention," Harding added.

Norman Divall, Phonogram press officer, admitted that his company did not hold many receptions as a matter of policy. "What we do prefer is have small after-show parties, either at first or last nights, or invite journalists to luncheons where they can have the chance to meet the artist and talk to them in some depth — which isn't usually possible at a crowded reception. For instance we recently had a series of Twiggy lunches when individual journalists were invited along. It was much more satisfying for everyone concerned."

One of the most memorable WEA receptions in the memory of Moira Bellas, WEA's senior press officer, was about five years ago when Alice Cooper arrived in town. The company hired Chessington Zoo for the day, including the fairground and a circus, and in the evening there was an entertainment by some of the animals. The proceedings came to rather a rapid end however when a certain lady and gentleman stole the proceedings with an unscheduled strip! "I think that everyone has rather affectionate memories of that event but in those days there was so much competition from the other record companies that we had to think up outrageous gimmicks for receptions," she said.

"There certainly has been a change in trends, towards the smaller more intimate type of press event, but I don't think that it was so much from a financial point of view, but rather because we just were not getting the coverage that we would expect to get. The journalists had so many receptions to go to that often they never even bothered to write about them."

She added: "We never hold a reception just because someone is in town, and it is the thing to do. There has to be a good reason and generally we do get the kind of coverage that we hope for."



Moira Bellas of WEA: There has to be a good reason.

prefer to hold one by way of a celebration, for instance for a hit record, as opposed to trying to make a hit.

"For instance a couple of years ago we had such events for both Johnny Bristol and Gloria Gaynor, after they had broken as recording acts. They co-incided with the release of follow-up singles and albums, and the result was that the new product did well. I do expect to get copy from a reception however, and I know that there will be journalists who come along and expect to find a story."

Hughes admits that costs can vary — "We had a river trip, involving two Thames pleasure cruisers, a tugboat, barbecue, fireworks and water cannons, to celebrate Jonathan King's tenth anniversary in the music business and also the launch of the Kursaal Flyers' first LP. Altogether that probably cost in the region of £10,000. One of the cheaper ones, but by no means less effective, was a Barclay James Harvest reception in the crypt of St. Peter's Church, Eton Square, when people invited brought along harvest gifts for charity."

"Polydor has had few press trips abroad because there is no point in doing them unless you can be



EMI's Sue Baker: the m.o.r. division goes for smaller-scale events.

"The big receptions can be impersonal and it is not very satisfactory if the journalists can't meet whoever it is they have come to hear and see. The only drawback with a playback is that sometimes a journalist will review a record from what he has heard and that is not always the best policy. There will probably always be a place for both big and small receptions, depending upon what the occasion is; my personal feeling though is that the smaller, more intimate affair is more useful in launching an album."

M-o-r division press officer Sue Baker also plumped for the small-scale event. "The large receptions tend to be less worthwhile than a small well-conducted lunch, but by the very nature of our artist roster we don't really have to resort to using gimmicks which can add a lot of expense," she said. "For instance a Vera Lynn reception hardly requires extra trimmings and our press lunches tend to be very workmanlike. There are several reasons why we might decide to hold a press reception — because it is political, and the artist expects it, because there's a good story, for public relations and by way of celebration."

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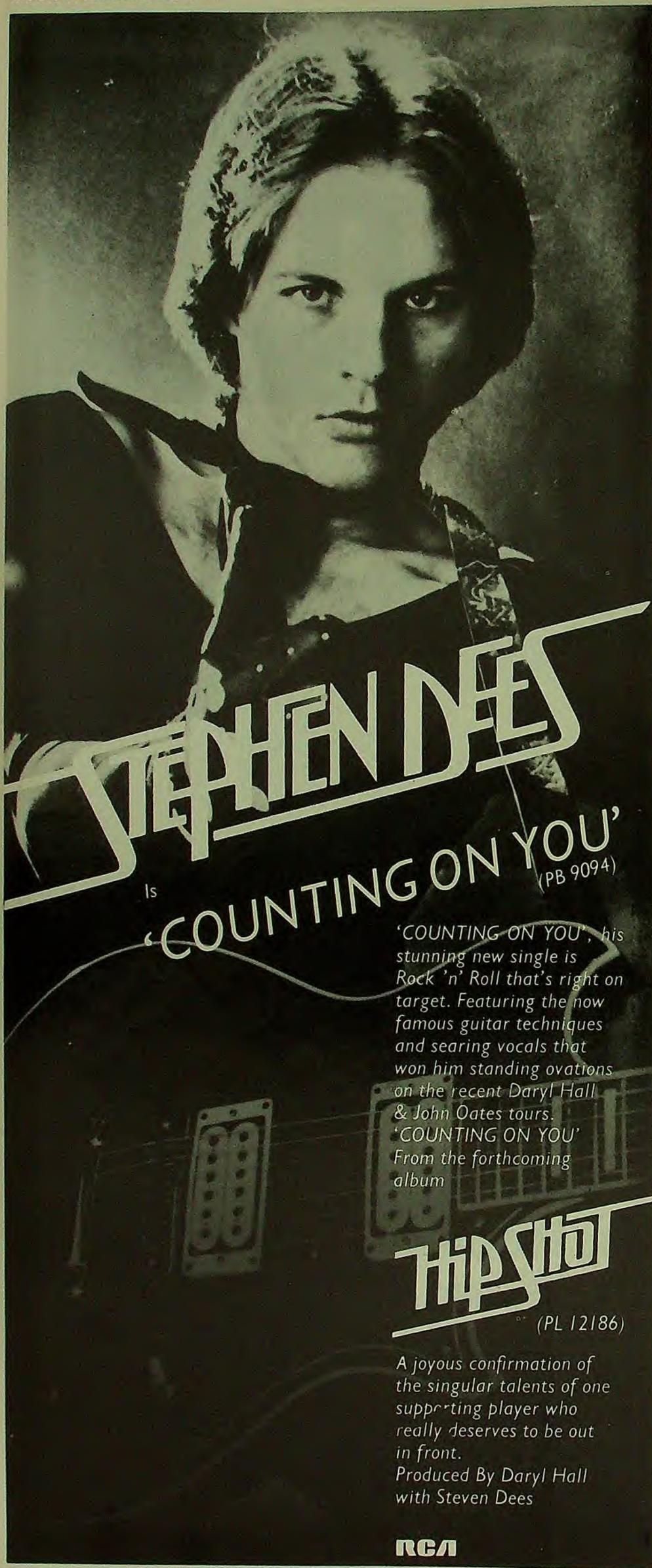
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EUROPE

Major EMI push for Capitol

COLOGNE — EMI Electrola is in the middle of a massive expansion campaign on behalf of the Capitol label in Germany with the aim of doubling sales of the US company inside two years.

Helmut Fest, EMI Electrola international a&r general manager, says a first step was setting up a Capitol repertoire division inside Germany, headed up by Heinz Henn. He adds: "It is an all-out effort to build up the Capitol market share here — and fast."

Friedrich Wottawa, EMI Electrola managing director, says: "We plan to sell not only current repertoire but to work on Capital back catalogue, a policy we're following anyway for all our licensed product. Biggest sales prospects are for the group Tavares and for Dr. Hook, in the local charts for some weeks now. And we have started individual campaigns for Natalie Cole, Glen Campbell and Bob Seger."

In the more traditional rock market in Germany, Wottawa sees big sales prospects for Sammy Hager and Starz. EMI Electrola sold

around 30,000 copies of the Klaatu album *Mystery Group*, highlights being available by telephone for a five-minute play. With ten phone answering services available, EMI Electrola had more than 10,000 calls to hear the "clip", regarded by Wottawa as the company's best promotion yet."

15th Nordic marketing conference

HELSINKI — With a main theme of Scandinavian competitiveness in the world market, the 15th Nordic marketing conference, HEL-FIN-'77, was staged here, with guest lecturers including Rupert Murdoch, head of World News Corporation, and Stig Andersson, president of Sweden Music and Polar Records.

Andersson, master-mind behind Abba, the group which has sold more than 50 million albums and singles in four years, grossing £38 million, prepared an impressive half-hour presentation, *The Stig Anderson Story*.

According to Andersson, his success really started when he got his first guitar at the age of 14, with a turning-point in 1959 when one of his songs *Are You Still In Love With Me*, Claes-Goeran, was a hit, leading to the development of Sweden Music in 1960 and Polar Records four years later.

His basic message was simply: nothing is impossible in the record industry if personal faith and belief is allied to hard work.

Marketing was also vital and he believed in creative use of imagination and of acting on instinct. He rarely gets involved in long-range planning and stresses he has no commercial business background.

He says upcoming moves within his empire include completion of the first Abba movie and its soundtrack album.

Holland Music moves to Hilversum

HILVERSUM — Holland Music BV, one of the most prominent Dutch publishing companies, has moved here from Amsterdam. The company represents in Holland the New York-based Peer-Southern Organization.

Monique I. Peer, president, and Ralph Peer, vice-president, of the Peer-Southern complex, attended the opening party in the new building, 159 Larenseweg, Hilversum (phone: 035-31214).

Composer-lyricist Han Dunk, who has been managing director of Holland Music over the last 25 years, is to be succeeded by Peter van Epen at the end of the year.

New Barclay label as company expands

PARIS — Eddie Barclay believes he has concrete proof that a top-class disc can sell without the back-up of radio exposure and promotion. *Accidental Lover*, by the Love And Kisses group, sold 30,000 album units in three days, before the album was played on radio.

Most of the initial promotion was based on discs and demand was so great from the start that the LP was rush-pressed in West Germany and several other countries to enable the

Gold disc for Marie Myriam

PARIS — Jean Cazeneuve, president of the First French TV programme, made an on-screen presentation of a gold disc to Marie Myriam, for sales of her Eurovision Song Contest winner *L'Oiseau et l'Enfant*.

But the Myriam record was selected via television viewers and therefore heard prior to the contest. It originally went in the chart at number 15, then dropped off before shooting to second place once the contest had been decided.

Barclay company to cope.

Barclay was heavily involved with Europe No. 1 Radio went to Marrakesh, Morocco, to promote French songs over a full week of on-air programmes. As Barclay is the only international distributor with a permanent base in Morocco, the venture was well worth his while.

As a further expansion, he has launched a new label under the title EGG, devised for artists not yet well known and the logo, showing a spoon hovering over an eggshell, is intended to suggest imminent birth of a new talent.

First release schedule includes Ignacio, by Vangelis Papathanassiou, former keyboard player with the group Aphrodite's Child, which also spawned Demis Roussos, and the record is being released in France, Switzerland and Benelux.

Others to be given the EGG treatment include Jean Paul Verdier and a German electronic ensemble Popal Vuh, a group which provided the music for the science fiction movie *Coeur de Verre*. One other name awaiting release product is guitarist Alain Markusfeld.

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TALENT

Australia enters the punk stakes

by CHRIS WHITE

CHRIS GILBEY is not your average punk rock manager — British born but domiciled in Australia for the past five years, he has the genial appearance of a younger Rolf Harris, and a personality to match. Yet in Australia he is manager of the Saints, the country's foremost new wave band, and whose debut UK album (*I'm Stranded*) on EMI has recently been causing a stir in the music press.

On his own admission, Gilbey admits to leaving Britain because his work as a record producer and songwriter was not bringing forth the recognition he believed that he deserved. "I got fed-up of the constant refusals from record companies and music publishers in London but if I had known then what I know now things would have been very different. When I arrived in Sydney I managed to get a job working for one of the larger independent publishers there — for four and one-half years I continued working as a producer until January this year when I started a production company, Together Enterprises, in partnership with Rod Thomas, a&r manager for Phonogram in Australia."

Until little over nine months ago, the Saints were hardly known outside of Brisbane in Australia. On their own initiative the band recorded and pressed 500 copies of the single (*I'm Stranded*) and sent copies to the UK music papers. Following various enthusiastic reviews, Glyn Evans of EMI in London cabled EMI Australia for information about the Saints, and within six weeks the outfit had been signed for worldwide release. Gilbey's involvement with the group

on a management level followed a telephone call from Michael Browning, manager of AC/DC.

"He told me about the Saints, what kind of a reaction they had been getting in Britain, although they had never been outside of Australia, and asked would I be interested in hearing them," Gilbey says. "I did see the band and was immediately interested — what really impressed me though was that the first time I met them and asked what they wanted to do, instead of saying that they wanted to make money they replied that they wanted to make good music."

"Several telephone calls and telegrams later, we signed the band to Together Enterprises, but in no way was there an instant rapport between myself and the band. They decided that they wanted to be managed by me because they felt I would be able to do things for them from within the music business that they on the outside could not achieve. I wasn't a representative of the establishment record industry, but I was prepared to believe in the Saints and make some commitment to their future."

According to Gilbey, the market for punk rock in Australia is beginning to wake up. He claims that it has been held back so far because many of the reasons for new wave music emerging in the UK are due to environmental pressures, including housing problems and racial problems, which don't exist to such a degree in Australia. "Australia is always months behind Britain in terms of what is happening musically but there are quite a few new wave bands there now, although not on the same scale as in the UK. I think that the music

will happen worldwide — there are those who think that it will soon be finished but I think that they are wrong. We have been waiting a long time for an independent new direction in music."

He adds: "To be honest, I'm not too worried about the Saints' success in their homeland — what matters much more is the British market. The UK's economic background has much closer identification with punk and of course it is such an important market. The band are coming over during June, to play some live dates, including the Round House in North London and I'm confident that they will be a success."

Gilbey admits that the British market is gradually awakening to the fact that there is a lot of good pop music emerging from Australia. "In fact there has been a great European acceptance too, thanks to bands like AC/DC and Sherbet — the whole music scene has become more international, and there is now a great exchange of music between countries and continents. Australian music is becoming part of that international trend and although it is a relatively small territory, with a total population amounting to no more than that of London, there is some terrific talent there. For too long people have thought only in terms of Rolf Harris, Frank Ifield and the Mixtures when it came to Australian music, and the continent has been a joke really in terms of what it has exported musically. The good things, like the Bee Gees, aren't regarded as coming from Australia!"

Gilbey puts forwards various reasons for this new musical quality. "For one thing the standard of record production has gone up



PICTURED AT the signing of the Saints to ATV Music are, left to right: Owen Sloane, representing the Saints; Peter Phillips, managing director, ATV Music; Chris Gilbey, manager of the Saints; Len Beadle, creative director, ATV Music.

tremendously in the last couple of years, particularly thanks to the work of Harry Vanda and George Young, who were both members of the Easybeats. There are other names who are beginning to bubble and as a talent source Australia is beginning to happen. Additionally a lot of international talent is now passing through Australia, mainly thanks to the promoter Paul Dainty, and recent weeks have seen tours by Status Quo, Cliff Richard and Alice Cooper.

"US artists have become very important there, and bands like the Eagles and Kiss have made major inroads into the marketplace. Abba are phenomenally big, and have sold something like one million copies of *Greatest Hits* in a territory with a total population of 13 million! Bryan Ferry is also enormous, particularly in terms of concert ticket sales, and is second only to

Abba. With so much musical talent visiting Australia, the effect has worn off on to the local bands and artists — they have sat up and noticed what is happening musically, with the result that their own music has improved considerably."

Gilbey adds: "What Australia has not got on an international level yet is new wave music, because that is a word-of-mouth situation and it operates on a low budget anyway. The record industry as a whole is relatively depressed which is probably another good reason why punk should happen. The major record companies like EMI, Festival, RCA and Phonogram dominate the market and there aren't too many independents around to break new acts. However there is a lot of undiscovered musical talent there and it can only be a matter of time before it breaks through."

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Dated this day of June 1977,

Signature of Member

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TALENT

Manhattan Transfer: 'we are not nostalgic'

by BRIAN MULLIGAN
IN THE current climate of pop, it is likely that any country other than America, with its total catholicity of taste, could have allowed so sophisticated an act as Manhattan Transfer for form and develop as record sellers.

But America having granted the group an opportunity to slot its nostalgic recreations of the Big Band era into the contemporary scene is now lagging behind Europe in its appreciation of their considerable talents. While Chanson d'Amour, with its pungent whiff of Gallic passion, became a major hit in many European countries, it fared nothing like as well in America.

"It bombed out completely," admitted Laurel Masse, the redhead with the most eloquently swinging hips in pop. "There is no question in my mind that we are now better known in Europe. By and large Americans are not as well educated musically — that is one of the reasons why so many jazz musicians live on this side of the Atlantic. Take Singers Unlimited, possibly the greatest vocal group in the world — they can't sell a record in the States, so they record in Germany where they are stars."

As a result they plan to spend more time in Europe and a further concert visit is planned for July.

One of the reasons for lack of American appreciation, she thinks, is that there Manhattan Transfer is "dismissed" as a nostalgia act. It is not a description to which they answer readily, although with a repertoire that relies to a large extent

on music from the Forties and Fifties, the problem of persuading people to think otherwise may not be that easy. "The group is not nostalgia any more than Eric Clapton, say, is nostalgia just because his music is rooted in the blues," she pointed out. "We just happen to like the music of Glenn Miller, but many of the people who listen to us never heard the originals, so they take us for what we are. We want to be recognised just as a vocal group and to extend the boundaries of what we do, whether we are singing Tahitian love songs, Scottish folk ballads or John Coltrane."

What they are not likely to be heard singing is r&b. There was a change in management over a previous attempt to go in that direction and wear clothes to fit the role. "There are 500 groups better at r&b than us — so why bother," she commented. "We wanted to sing Big Band music, for after all our first appreciation came through jazz."

It's noticeable in their current act that their vocal arrangements of Count Basie's You Can Depend On Me or Woody Herman's Four Brothers are delivered with impressive technical skill, but also with sensitive appreciation of the texture of the originals. More material of this nature may be anticipated in the future. But it will take time, for such is the complexity of something like Four Brothers that it took the Transfer one year from the time they began to study and rehearse it to the point at which it was introduced into the act. You Can Depend also caused problems,



Manhattan Transfer

for while there were lyrics to the melody, the group had to devise their own to fit the solos. Writing lyrics is about as far as they go in the way of composition.

"We stand poorly talented and meagre gifted," said Laurel Masse. "Clap Your Hands, our only effort so far, was not a work of genius. I think there is a virtue in knowing what you can't do. It hurts with royalties — but it helps with art."

As mentioned, Miss Masse's hip-swinging on stage indicated an uninhibited person. The reverse appears to be true. She explained: "What you see on stage is but a fragment of my personality, a piece not safe to let loose in social situations. On stage it is quite safe and if the music behind me stopped making me want to move, then I'd find another job. I used to get into trouble at school for walking that way. I had a bad reputation for three years before any of my dates touched me below the neck."

Shining a light on Kossaga

by PAUL PHILLIPS
AVY SHINE is either going to cock a very successful snook at the record industry in the next few months or else burn a lot of money to no end.

In an astonishing series of moves which have cost him in the region of £30,000 over the past 10 weeks 31-year-old Shine has run a series of baffling advertisements in *Billboard* and *Music Week*, used 40 hours of AIR London's recording time and hired London's Sound Circus at the Royalty Theatre for a lavish reception and concert.

The entire operation has taken a nine-piece band called Kossaga from obscurity to the dubiously enviable position of being a question-mark on the lips of the many people who puzzled as expensively gold-embossed full-page adverts unfolded week by week here and in America, ultimately telling nobody anything.

When 500 people gathered at the Sound Circus on May 31 most of them had no idea what they were there for. Those few who had heard any music talked of a group somewhat in the style of Osibisa via Chicago.

In the event, this proved a fairly accurate description, although Shine will not hear of it. "This is going to be Osibisa episode two," muttered one wit as the band filed onstage. Not so, says Shine. He refuses to accept that a nine-piece (eight Africans, one British) in colourful Afro-gear playing Afro rhythms underpinned by rock with touches of Latin bears comparison to anything which has gone before it.

He has earned the right to this slightly eccentric opinion through his wholly unconventional approach to the launch. For a start he has spent his own money, something normally to be avoided. And he'll spend more. "I'll print up two million copies of the first record and give them away if I have to, if that's the only way to get them to the public. I could do that."

The first record, in keeping with Shine's buccaneering spirit, will be a flashy affair. It will be printed on gold vinyl, a 12-inch disc with five tracks. Shine has been planning a one-sided album but is now considering splitting the five songs between the two sides in order to obtain a hotter cut specifically for the disco market.

"What we're doing here is trying to sell records. I'd match this band against any in the world you care to mention. Kossaga would come out on top."

"But there's no point making a musically brilliant record which the public can't understand. So we've picked five songs, all a little bit different but specifically aimed at the charts. There's no doubt in my mind that these songs are going to go racing up the charts and stay there."

"They're better than anything the record industry has to offer at the moment because all the companies have their doors closed to real musical talent."

The extravagance of these claims is born out of a degree of musical naivete. Kossaga is his first venture into the music business and away from his bread-winning property company.

But he believes time will prove him right and he believes it with such an unshakable faith that the harshest and most persistent criticism of the band's ability will not sway him.

Not that he is impervious to opinion, just that every single other person who has heard the product, he claims, has heard the same opinion of it as he does.

Certainly after the performance at Sound Circus bear him out. As he

stood patiently dealing with each criticism, one after another people walked up to shake his hand and tell him what a monster band Kossaga will be.

Inside the hall, during the performance, was a different story, however. Downstairs, particularly, where the sound was not of the best (neither would it have been a real barrier to enjoyment however) the end of each number saw several people leave and the general comments that could be heard were of the "what's all the fuss about" variety.

Upstairs, according to reports, the sound was better and the audience more responsive. Even though there were doubters.

Curiously, the audience was not, as might have been expected, comprised of industry heavies from radio, TV, press and record companies. The expensive gold-embossed, heavy card invitations had been handed out in an indiscriminate fashion and the attendance seemed to be made up largely of unimportant people.

Faced with this information the following day Shine was unconcerned. "I'm not interested who those people were. All I care about is that 500 people turned up and enjoyed the band. They were in at the start of something big."

He is quite serious in his assertion that he could take on the entire record industry and win. "Of course we're in the business to sell records. But if it is the music industry then let it be music that we sell, not nonsense."

"When the industry decides that money is not the predominant factor and opens its doors to more real talent it will find it actually makes more money through having better product."

On certain matters he is vague, for instance where and how he met Kossaga's leader/composer/arranger/producer (and onstage drummer) Gabriel-Olu-George is "my secret".

More importantly, questions such as retail price for the first record, who will press and distribute and how radio/TV promotion will be handled remain unanswered. Clearly there is a lot for him to learn about selling records, even given his apparent determination to do it differently.

He seemed surprised to learn that there were lines of communication between record companies and radio stations and his attitude is "If they want to play it let them, if they don't I'm not going to worry".

He was also unaware that pressing and distribution required a non-creative involvement for the manufacturer and that for the company to get creatively involved there would have to be at the very least a licensing deal which could mean him getting a royalty rate of as little as 10 percent on his own product.

"If the record companies want to sit down and talk and one of them wants to do a deal with me I'll be willing to listen. But the record goes out with them or without them."

However one views the undoubted eccentricity of Avy Shine two things are very clear. He has the kind of faith in his band that made Brian Epstein and the Beatles the biggest force in musical history, a faith that money cannot buy. And if it could be bought, Shine appears to be one of the few people left who could afford it.

His determination is such that he cannot be ignored. Like Kerry Packer and his cricket circus, Avy Shine won't just go away because the industry doesn't like him.

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The acceptable face of pop

THIRTEEN IS a difficult age. Every parent has to face the problem of how much their adolescent offspring should know about forbidden things.

When the 13-year-old is a television programme, it seems the answer is no easier. As sex and punk rock have laid siege to the singles' chart, Top Of The Pops is finding life a little less than straightforward. The Sex Pistols, of course, could hardly be expected to be welcomed with open arms, but in the same week that they rocketed embarrassingly to number 11 the Rock Follies' single OK — already shown on ITV to an audience larger than TOTP's — was edited out of the show at the last minute after producer Robin Nash had listened more closely to the words.

TOTP, which will have its 700th showing this September, is the most-maligned, most-plugged and most popular music programme on television. It is also, Robin Nash claims, not too well understood even by some who come into close and regular contact with it.

He has been producing TOTP on and off for four years, and believes in changing nothing when you're on to a winner. TOTP's audience goes from about eight million to fifteen million between summer and winter, and Nash is responsible for deciding what they see. Yet he could justly claim he is more sinned against than sinning.

The week's line-up is picked when the charts arrive on Tuesday morning. Nash is hemmed in by a multitude of restrictions imposed by the availability of artists, union agreements, himself and the great British public. His policy is to take as much as possible from the Top 30, exclude anything that has peaked or that was shown the week before, and supplement that from the bottom half of the chart and never to play anything outside the Top 30 twice.

It is never, of course, as easy as that. The current glut of non-British success in the singles' market has not

A look at the problems of running Top Of The Pops, now in its 13th year.

helped. TOTP is currently running for 40 minutes, featuring 13 records. A local staff agreement limits the number of externally-produced videotapes to three a week, though Nash can use old TOTP tapes on top of that. Even if foreign artists are willing to fly in for a tv appearance they are hampered by union agreements, or lack of them (although in fairness to the MU it was their initiative in the Fifties that enabled any sort of musicians' exchanges to take place).

The greatest pressure is that of time. The show is born on Tuesday morning and laid to rest on Wednesday night. Even pre-planning the dance routines can come unstuck: twice last month Legs & Co had to scrap a week's work because a record took a drop in the chart.

Nash is adamant about his objectivity. "I've tried to stick to a policy, to be desperately fair. Sometimes we'll go away from the rules, for instance if it needs an up-tempo opening number. Nobody actually understands the problems: people write and say 'Why don't you have Stevie Wonder' and so on. I have to think of what I can and can't do. In the end you're left with what you've got."

What he has got is often short of what he needs, and that is where a certain amount of discretion creeps in: but if some artists appear more often than others it is hardly sinister. A good track record, a television face and a good agent or plugger can work wonders. Nash also keeps an ear tuned to Radio One and if they're going with a record he may, too.

He gets annoyed about people who misinterpret TOTP. Commenting on one of its weakest links — the canned applause that

masks a fade-out during a live performance — he says: "Records often just don't end, and companies want the records to be copied as much as possible. But TOTP is a visual show. If you make a track then you have to think sometimes of the visual — if for example the voices are laid-back on a record it might look strange on TOTP. People get fussy about innuendos on the record but I think the performance is most important. I think companies are beginning to latch on to the idea that more time and preparation should be put into a tv appearance."

Stan Hibbett at the Musician's Union argues a similar point: "People complain that records can't be recreated in a three-hour session, but then tv isn't gramophone recording. The consequence would be that if it takes 90 hours to make a record you should just allow them to mime it. We don't want people always appearing as dictated by record companies."

TOTP Director Stanley Appel underlined it on June 1st when Elkie Brooks muffed the lyric of her gospel single, Saved: "It's more important to get the atmosphere." (Elkie apparently hadn't noticed anyway).

The show can only be as good as the singles chart, and every camera angle has been used hundreds of times. "What can you do to make it anything else?" asks Nash. "You have to have sets that would fit anything. I'd love to spend more time developing ideas for each act but I can't." Given the chance he would like to make it a real Top Ten show, though he dislikes having a monopoly on peak-time pop and would welcome some competition.

TOTP has done no more than change with the times. When studio audiences stopped dancing they just took the cameras off them, though both Nash and Appel are concerned at their inertness and a designer is preparing a model for a set that would feature the audience more.

Nash is sceptical about TOTP's



Robin Nash

influence on the market — which by its nature it merely reflects — and doubts claims of massive sales on days following tv appearances. "It doesn't guarantee sales. Records have made it without BBC exposure. Some may be helped by appearing but it can also detract if the visual is bad. I've seen records drop after TOTP appearances." There is, he adds, a psychological moment for tv to boost sales.

The BBC rarely bans a record. Unless it is inconsiderate enough to chart, a doubtful disc will just not be played in the hope that it will go away. But while radio can argue that a record just does not fit in with its programming, TOTP is there to put on the hits and if it does not, it will at some stage have to say why not.

Roughly speaking, for every one person who buys a number one record, 15 watch TOTP, many of them very young. The principle "If it sells, play it" therefore only applies as far as it doesn't excessively offend the 14 who didn't buy it. As the Sex Pistols, for example, clearly have the power to offend some people merely by existing there was a case for discretion with God Save The Queen — aside from which TOTP was only following suit in the 'blacking' by other media.

The Rock Follies single OK, however, had been played — admittedly rarely — by Radio One and had already been shown on ITV to an audience about the size and range of TOTP's. Having failed to secure either the performers or the Thames TV film, Nash had set choreographer Flick Colby and Legs & Co to work out a routine for the song a week before screening.

At 6pm on Wednesday (June 1)

EDITED
by
GODFREY RUST

Nash had decided to take the song out, having listened at someone's suggestion more closely to the words and checked that Radio One had received complaints. A combination of this, the Sex Pistols' ban and the fact that the performers were ladies (the song begins "You want to do me") had persuaded him to "hold off for a week".

Polydor accepted it stoically, but Rock Follies writer Howard Schuman remarked: "As an American I find it sad that taste in pop music here can be decided by so few people. I don't understand what justification there is — it's a lyric about someone saying 'I don't want to be a victim' and if someone wants to read a sexual meaning into it then it's rather tawdry." Thames TV hadn't, as far as he knew, received any complaints.

Nash's problem in arbitrating between good and bad taste is complicated by the fact that sex stares out from all over the Top 50. Kenny Rogers' easy-listening Lucille is quite openly adulterous, Carol Bayer Sager lives with someone who has a rubber hose and nasty bedtime habits and Joy Sarney's Naughty Naughty is just that, if you want to think that way. All have appeared on TOTP.

Nash admits and everyone knows that if Legs & Co ever fail to appear, the BBC will be inundated with calls and letters, and Legs & Co's appeal is quite plain. The rule seems to be that if it is implicit or sufficiently ambiguous then it is acceptable.

The new wave bands pose a similar problem, though as they are rarely anything but explicit the line is easier to draw. Nash booked the Jam and the Stranglers "when they came up with a lyric that was inoffensive", and will do so with other new wave acts.

In the end, TOTP's producer is responding to public taste the way the programme responds to musical taste, with the problem that there is no chart to instruct him so guidance tends to take the form of outraged letters and pressure from above. Nash himself is loth to criticise anyone, saying it is easy to destroy but hard to suggest improvement. He stresses that he is there not to sell records, but to put together a tv show. "If I knew what made successful records I wouldn't be sitting here: I'd be out earning a lot of money."

Blackmore to join Capital

TIM BLACKMORE, Radio One producer for ten years, joins Capital Radio as an executive producer at the beginning of July. He will replace the departing Peter James, also taking on part of the responsibilities of recently-promoted programme controller Aidan Day.

Blackmore joined the BBC as a producer in 1967, co-incidentally on the same day as both James and Day. He was involved in writing and producing the mammoth Story Of Pop series and most recently the Dave Lee Travis programme.

Peter James, once named by *Music Week* as the man who has done most to make classical music listenable to, leaves to further his radio career in the USA.

Beacon airs punk

BEACON'S AUDIENCE likes punk rock — or at least two-thirds of them do. In a week when the west Midland station hosted six nights at Birmingham's Barbarellas club which included appearances by the Ramones and the Rejects, it broadcast an hour of new wave sounds and canvassed opinion. Two to one were in favour, though presenter Mike Baker wasn't so sure about being held up at knife-point for not playing the record of his assailant's choice.

Radio Tees has placed its Fun 40 in Teesside's record shops. Every week a poster featuring the station's top sounds goes to about 60 local outlets for the benefit of sellers and buyers. Radio Forth once tried and scrapped a similar promotion when CBS, whose advertisements were carried at the bottom of the chart, backed out of the scheme. Tees are footing their bill themselves.

Wanderer's returning to the fold. Ex-Pennine managing director Richard Bliss has joined ex-Luxembourg sales director Godfrey Morrow at the fast-expanding radio arm of the Marden-Kane group. Len Groat (via Metro and Piccadilly) and Steve Merike (via Pennine and a great deal else) are now on Trent's books and Billy Bingham is enjoying a freelance honeymoon there following Chris Baird's recent departure. Jack McLaughlin returns to Radio Victory next month to take over as programme controller.



Exits include that of Brenda Ellison, one of Hallam's original on-air team, who is leaving with her husband for the USA at the end of July to be replaced by former Settlers' singer Cindy Kent, currently hosting a weekend show on LBC and no stranger to the Sheffield station where she has worked as a relief presenter. Dougie King, hailed as Scotland's heaviest dj while at Radios Forth and Clyde, is still out in the cold at 0356-745590.

The first national RSGB audience figures, due for publication next month, will confirm Radio Orwell's massive 73% reach in the Ipswich area.

BBC2 has scheduled four music shows for Tuesday evenings in July packaged as *Rhythm on 2*. The 25-minute outside broadcasts feature trad jazz, country, modern jazz and a rock and roll programme featuring Freddie 'Fingers' Lee, Mike Berry and Dart shot on a hand-held camera without the aid of the zoom lens which wasn't of course, around at the time of Haley and Holly.

April revenue for the 19 independent local radio stations was a record £1,897,073, bringing the total for the first four months of 1977 to £6,231,006 — more than 50% better than the same period last year.

Startel to handle 208 merchandising

RADIO LUXEMBOURG has signed a two-year contract with Startel to handle specialised promotion for the station in the field of product merchandising.

Startel have built up a merchandising reputation with their handling of Rod Stewart, the Beach Boys, Hanna-Barbara productions and, through an associate company, the Wombles. They also work closely with BBCtv in character promotion of top tv cartoons.

They plan to have a number of 208 products available in the shops

covering everything from annuals to cosmetics. Startel's David Bickers, who was himself with Luxembourg for two years, admires the efforts of ILR stations in local promotion but adds that Luxembourg has unique possibilities for promotion on a national scale.

The agreement coincides with the 're-launch' of the station with new programme schedules featuring a chart show each night of the week. Luxembourg claim their listening has already increased.

EBU members hear quadraphonic tests

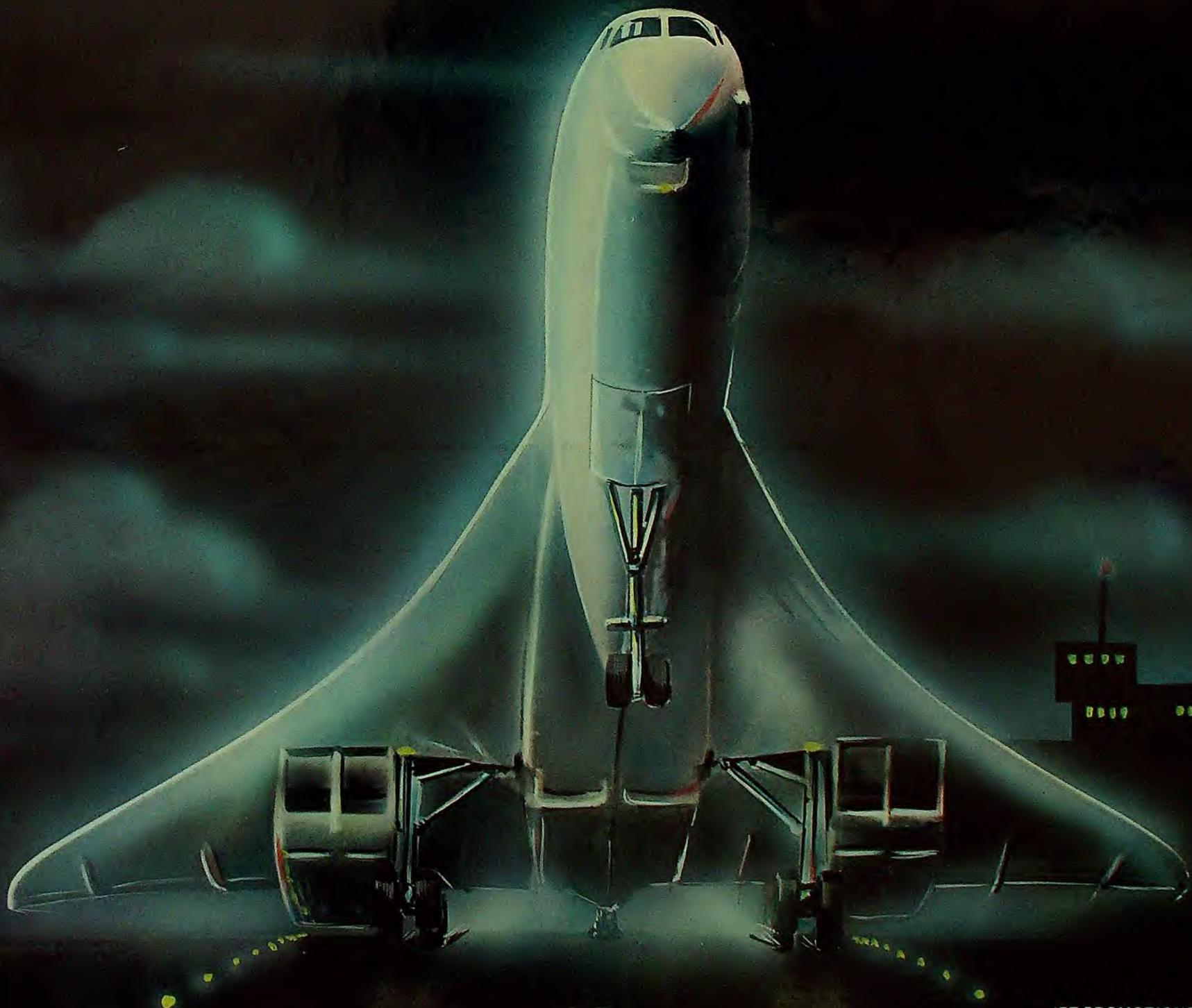
THE RESULTS of two years of development in quadraphonic broadcasting will be demonstrated to members of the European Broadcasting Union at the IBA's Crawley Court headquarters this week, followed by a public quad experiment by Radio City on June 24th.

The EBU will consider a comprehensive range of demonstrations and experiments

following investigations into a variety of systems using many types of programme material, though no recommendation on which system to adopt will be made.

Radio City will use the Ambisonics (or 45J) system to broadcast a performance of Mahler's 8th symphony, involving a choir of 1000 voices as part of Liverpool's celebration of the Queen's visit to the city.

JUNE IS THE JET MONTH



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JET MONTH

Jet Month: countdown to '77 take-off

JET MONTH is a statement about Jet Records, made in the characteristically firm and expansive way of the man who in so many ways and to so many people is the personification of the tightly-knit collection of music businesses he formed overseas.

Jet Records has reached the point where it is no longer a new company but has crossed into adulthood — and has a roster and a balance sheet which proves it. "We want", states Arden, "to establish this record company without any doubt in the industry. The time is right to say something about ourselves because we have achieved something from our success recently. We want the music business to know that we are introducing new talent, and that they can expect new stars from Jet. Business is terrific on worldwide sales, it's just tremendous what our product is doing, with an interest being shown everywhere in the Jet label which has amazed even us.

"Atlantic was no bigger than we are when it started, and look at the heights that reached before becoming part of WEA. We have a team together here that most record companies anywhere would be glad of, and we now have a beautiful roster of artists — with our new stuff showing that we are going for record-selling artists."

The Jet roster now also includes Alan Price, although for the moment only for the US and Canada. The addition of such an artist, who has through both hard work and enormous talent earned the affection and respect of the public through the Sixties and into the Seventies, is an indication of where Jet is going as a company — which is forward.

The pedigrees of all the artists now signed are impeccable, but more important in the tough commercial terms of the music business is the fact that they are on the roster because they sell records; or have what Don Arden and everyone at Jet believes is the firm potential to sell records in great quantities when properly managed, supported and produced.

Kingfish, a very new signing, is another example of this Jet aim for a leaner, commercially successful, family of bands and individual performers. Just around time of going to press Kingfish were roaring away in America, with a hit to their credit, and showing every sign of fulfilling Jet's high expectations of them.

To arrive at this situation Jet has parted company with several artists over its period of development, but within the last year two who have been associated with the company and with Don Arden's management — in one case for over ten years — have perhaps represented the most noticeable departures. To emphasise his point about Jet's hard-hitting attitude to commercial expansion in the future, Don Arden states that he wants to make clear the reasons why such artists of long standing with him have gone, and why the new roster is as it now stands. Simply, it was a matter of number of records sold.

Lynsey de Paul, whose early career and hits were part of the Jet first chapter, has left at the end of record and management contracts.

"My association with Roy Wood", Arden says, "goes back a long way. In the last few he has had his



Don Arden

own particular idea of music, as many who saw his last tv show realise — his music has changed direction. There was no hope of my directing him any more. It was far better for both of us that he moved to another company than to have a battle of wills that neither could win."

Don Arden is not known for mincing words. "The people we have now are with Jet because they want direction — that built-in management that our record company gives them. Even those who are not with our management company still look to us for guidance. I believe that unless there is 100 percent agreement between record company and artists there is no hope."

Arden stresses that the combination of management and record company care, with the added advantage of a firm foothold in America — where the company office is run by his daughter Sharon — means very few chances of commercial success with an artist are ever missed.

As a man who has remarked that "it always seems necessary in the music industry to shout things from the rooftops", Arden returns again to why he, with UA's support and co-operation in a concentrated re-release of important Jet product through this month, has decided to make June 1977 Jet month. "When we started we figured we would have to give ourselves two or three years to establish ourselves — not thinking financially but in terms of establishing a label. As a business you cannot lose too much in starting out even though everyone must lose something initially in backing a new label. But you must prove after that initial period that your label is established; and Jet, we are proving, is established."

Jet Records, he believes, is of necessity always conscious of the need to get as good a return on investment as is possible, but — and he admits to a rather sweeping statement — "I still think that Jet

Records ploughs more money back into the business than any other company of our size in the world has ever done." Hence, for example, the plans to spend considerable sums on making the justly famed ELO live concerts even more visually and musically spectacular than ever.

The three years which have culminated in the success to be celebrated by the Jet/UA Jet Month have been extraordinarily eventful — even by the standards of extra-ordinarily eventful — in a highly competitive business. Within one period of 18 months Don Arden took his company through two licence deals and two distribution deals, and was able to say, on deciding finally and firmly that UA was the best company for Jet to be with — "It has all paid off."

However, the bold moves are characteristic of a man who fully agrees that he has always disliked letting things take their course if that course does not suit him or his company. UA, he feels, shares his attitude to artists. "Martin Davis was not interested in the number of artists he signed, but in the quality. He did for us everything that could be asked of an md, and then some. With Denis Knowles, who must be one of the best marketing men in the business today and general manager Cliff Busby, they just make sure that the records are in the shops when people want them — and I have a fine promotion team under Ronnie Fowler."

Don Arden has been in a way building towards this 1977 position with his own organisation ever since he started in the business 38 years ago. "I was an artist for 20 years, and I'm proud of it. I have got the grounding to give artists what they need personally and professionally. I moved into promotion and then management — I handled Brenda Lee here for five years. My first Jet office was in Los Angeles and then I decided to open up in the UK because I still believe that British talent is the backbone of rock and roll."

Jet is, both literally and in a wider sense, what Don Arden and his management team describe it as — a family concern. "Everyone does get on together. There is no-one here who thinks about time. Nine to five means nothing to them — there are days when the work will only really be starting at five and people are ready, if necessary, to work all round the clock. That is the secret of our success."

"The staff and I tend to think alike — especially on such matters as not promoting inferior records. We have a programme this year — we are going to break two major new acts. Widowmaker are going to happen everywhere this year, and Trickster, a London band which has only just been signed and which is musically the best new group I have heard in the past five years. They have the makings of an overnight success. What will probably not happen this year is that Jet will acquire a "new wave" band... unless Ronnie finds one he believes is musically good. I can put up with sensationalism if there is talent as well, but otherwise, no!"

The family side of the family concern brings in son and daughter David and Sharon.

Sharon, whose father and company chairman speaks with as much admiration of her business acumen as he talks with personal affection of herself, is seldom in the UK, having as she does the American operation to run from the LA office. She and Don Arden keep in close telephone contact, but much of the time she is out and about the US, leaving the UK operation in the hands of the main office and its team here.

David Arden, who has been in the business since he was 15, again clearly has his father's professional respect as well as personal involvement. Each agrees that he is very different from the other, and that that is no bad state of affairs. David Arden, like Don, appreciates the closeness of the whole Jet operation. He remarks: "We are all together here in this lovely house — all parts of the company, although expansion and re-organisation may cause us to move into premises in the centre of London. Lovely as it is here, going into town on one appointment can take an hour of the working day just for travel. We would hope if we move to have a small studio incorporated in the offices — adding one more way in which we can be self sufficient."

As a final word on the boss, David Arden describes Don as "a very powerful personality, but even he has his areas of lesser strength, and there I complement him. In fact we complement each other in our work within Jet; I'm fortunate enough to be part of his business and I want to make the best of it. We have always been in the same profession. I could not be in any business other than the music business, and it would prove nothing at all to start out on my own away from Don."

David Arden: born into the business

HE MAY not actually have fulfilled showbiz legend by being born in a skip, but, as David Arden says; "I'm not a musician myself, but pop artists have filled my life for as long as I can remember. Don was himself an artist when I was a small child, and I went on the road with him. Then when he was a promoter I knew the artists he worked with. Then came the agency, the management and production company and now the record company. I've seen every aspect of the pop business through being with my father."

That David should have come into Don's organisation was inevitable, but — after stage school and some acting experience — it was also what David himself wanted. He is the first to admit wryly that being the son of a well-known father and apparently following in his professional footsteps could look like a difficult row to hoe.

He is certainly well aware that his father's personality and reputation are wide and forceful, potentially overpowering to "the boy in the business". He is equally aware, however, that his relationship has always in some strange way been a professional as well as a personal one. He recalls having always partly regarded his father as a friend who was in a fascinating business, and from whom he was learning that business. Also, David Arden knows that he is a different,

separate, personality from Don, and works therefore with, and not against, his father's characteristics.

Within Jet, where he is advisor both to Jet Records and to Jet Music, he describes himself as possibly filling an age, or attitude, gap. He does not really think that gap is the word, since there is no significant gap between Don Arden and the staff and artists whom he regards as an extension of his family management triangle of himself, David and Sharon. "Don is an important man, even if he does not make a heavy thing about it here. I am there to listen to the small problems, to talk things through; and then I, or anyone else concerned, can take the matter to Don."

He has been surrounded by music and musicians all his life, and most of the influences he names are in the rock and pop fields, with some light classical works and — most powerful of the musical attractions for him — jazz. The first records he bought were on the Blue Note and Riverside labels.

For the future David Arden intends to spend much more time behind his desk in the UK offices. "With Sharon in LA and Don to-ing and fro-ing across the Atlantic we need someone home at the office more, so I am going to tour less and concentrate on expanding the company and building the artists we have, the newest of which are Alan Price and Kingfish."

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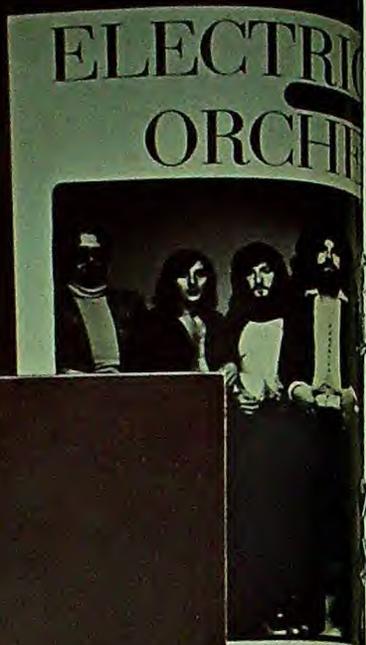
Making tracks.....together

THE JET

E.L.O.
ELDORADO
UAG 30092
Cassette TCK 30092



E.L.O.
ON THE
THIRD DAY
UAG 30091
Cassette
TCK 30091



Electric Light Orchestra
A NEW WORLD RECORD



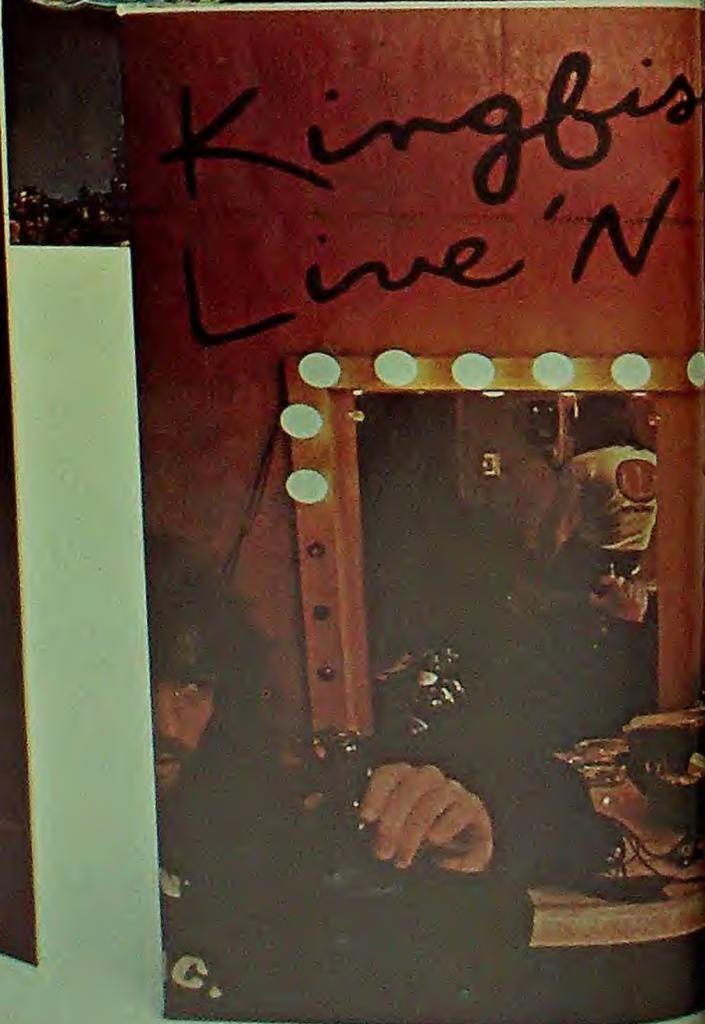
E.L.O.
A NEW WORLD RECORD
UAG 30017
Cassette TCK 30017

KING
LIVE
UAG
Cassette



NEW
ALBUM

QUARTZ
UAG 30081
Cassette TCK 30081



Jet product marketed by

DEALER GUIDE TO AIRPLAY ACTION

TOP ADD-ONS

- 1 BITE YOUR LIP/CHICAGO — Elton John/Kiki Dee (Rocket RU 1) R1, CR, RC, C, H, O, P, T, V.
- 2 JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947) BR, C, D, M, O, PS, TV, V.
- 3 MEET YOU ON A RENDEZVOUS — Bruce Johnson (CBS 5324) BR, CR, RC, O, PR, V.
- 4 CONVERSATION — Morris Albert (Decca FR 13714) B, RC, D, H, O.
- 5 EXODUS — Bob Marley & The Wailers (Island WIP 6390) CR, H, O, S, V.
- 6 BACK IN THE OLD ROUTINE — Strawbs (Polydor 2066 818) C, F, T, V.

The above guide lists new releases gaining heavy radio support this week.

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: SO HIGH — Dave Mason (CBS 5140)
 Tony Blackburn: RHAPSODY — Four Seasons (Warner Bros K 16932)
 Paul Burnett: I KNEW THE BRIDE — Dave Edmunds (Swan Song SSK 19411)
 David Hamilton: BITE YOUR LIP — Elton John (Rocket ROKN 526)

Radio 2

ALBUM OF THE WEEK

1 REDDY COLE SINGS — Freddy Cole (Decca SKLR 5279)

Luxembourg

HOT SHOTS

Barry Alldis: SAVED — Elkie Brooks (A&M AMS 7296)
 Stuart Henry: SNEAKIN' SUSPICION — Dr. Feelgood (United Artists UP 36255)
 Tony Prince: IF I HAVE TO GO AWAY — Jigsaw (Splash 11)
 Peter Powell: PEACE OF MIND — Boston (Epic EPC 5288)
 Mark Wesley: IT'S ALL OVER NOW BABY BLUE — Graham Bonnet (Ringo 2017 105)
 Bob Stewart: INDIAN SUMMER — Poco (ABC 4178)

POWER PLAY

CALIFORNIA — Hightlight (EMI 2629)

Beacon Radio

ADD ONS

LOVE GONE BY — Dan Fogelberg (Full Moon Epic 5379)
 SLOW DOWN — John Miles (Decca 13709)
 FANFARE FOR THE COMMON MAN — Emerson, Lake & Palmer (Atlantic K 10946)
 I CAME TO DANCE — Nils Lofgren (A&M AMS 7288)
 FARTHER ALONG — Spirit (Mercury 6167 519)
 GET UP AND DANCE NOW — Rokotto (State 51)
 CONVERSATION — Morris Albert (Decca FR 13714)
 ROCK ME — Brendon (Magnet MAG 94)
 PROMISES PROMISES — Rags (RAK 255)
 LIVING IN THE WORLD TODAY — Chris Rainbow (Polydor 2058 878)

BRMB

ADD ONS

IN EVERYTHING YOU DO — David Parton (Pye 7N 45700)
 I CAN'T BELIEVE IT'S OVER — Fortunes (Target TGT 135)
 NEVER GONNA LEAVE YOU — Al Sharp (GTO GT 92)
 COUNT ME OUT — The Foster Brothers (Rocket RU1)
 JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947)
 (MEET YOU ON A) RENDEZVOUS — Bruce Johnston (CBS 5324)

Capital Radio

CLIMBERS

SUNFLOWER — Glen Campbell (Capitol CL 15926)
 TULANE — Steve Gibbons Band (Polydor 2058 889)
 (MEET YOU ON A) RENDEZVOUS — Bruce Johnston (CBS 5324)

EXODUS — Bob Marley and the Wailers (Island WIP 6390)
 TIN SOLDIER — Small Faces (Immediate IMS 110)
 BITE YOUR LIP — Elton John (Rocket RU1)

Radio City

HIT PICKS

Roger Blythe: I CAN'T BELIEVE IT'S OVER — Fortunes (Target TGT 135)
 Norman Thomas: CONVERSATION — Morris Albert (Decca FR 13714)
 Brian Cullen: DO YOU WANNA MAKE LOVE — Pete McCann (20th Century)
 Mark Honenz: JUKE BOX MUSIC — Kinks (Arista 114)
 Chris Jones: GYMNOPEDIS NO 1 — Rod Argent (MCA 294)
 Dave Eastwood: IT'S ALL OVER NOW BABY BLUE — Graham Bonnet (Ringo 2017 105)

ADD ONS

CHICAGO — Kiki Dee (Rocket RU 1)
 (MEET YOU ON A) RENDEZVOUS — Bruce Johnston (CBS 5324)

Radio Clyde

HIT PICKS

Dave Marshall: PICTURES & MEMORIES — Marlena Sha (CBS 5246)
 Steve Jones: JUKE BOX MUSIC — Kinks (Arista 114)
 Richard Park: IT'S ALL OVER NOW BABY BLUE — Graham Bonnet (Ringo 2017 105)
 Tom Ferrie: BITE YOUR LIP — Elton John (Rocket RU 1)
 Brian Ford: GYMNOPEDIS NO 1 — Rod Argent (MCA 294)
 Bill Smith: SO GLAD I GOT YOU GIRL — O Jays (Philadelphia PIR 5337)

CURRENT CHOICE

WE'RE ALL ALONE — Rita Coolidge (A&M AMS 7295)

ADD ONS

I SECOND THAT EMOTION — La Costa (Capital CL 15925)
 WATCH CLOSELY NOW — Kris Kristofferson (CBS 5336)
 I CAN PROVE IT — Tony Etorria (GTO GT 89)
 REMEMBER THE DAYS OF THE OLD SCHOOLYARD — Cat Stevens (Island WIP 6387)
 CHICAGO — Kiki Dee (Rocket RU 1)
 BACK IN THE OLD ROUTINE — Strawbs (Polydor 2006 818)
 APPLEJACK — Dolly Parton (RCA 7059)
 I KNEW THE BRIDE — Dave Edmunds (Swan Song SSK 19411)
 JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic 10947)
 SLOW DOWN — John Miles (Decca F 13709)
 YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI INT 532)

Downtown Radio

HIT PICKS

John Paul: CALIFORNIA — Hightlight (EMI 2629)
 Trevor Campbell: WE'RE ALL ALONE — Rita Coolidge (A&M AMS 7295)
 Michael Henderson: HELP IS ON THE WAY — Little River Band (EMI 2632)
 Brian McSharry: DADDY'S LITTLE GIRL — Brendon Quinn & The Bluebirds (Emerald MD 1196)

Candy Devine: SO GLAD I GOT YOU GIRL — O Jays (Philadelphia SPIR 5337)
 Cherry Mellwaine: NOTHING BUT A BREEZE — Jesse Winchester (Bearsville K 15535)
 Eddie West: MINE IS THE SUNLIGHT — Zippy (Magnet MAG 92)
 Lawrence John: JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947)
 Engineers: CONVERSATION — Morris Albert (Decca FR 13714)

Radio Forth

ADD ONS

SO GLAD I GOT YOU GIRL — O Jays (Philadelphia SPIR 5337)
 CAVATINA — John Williams (Cube BUG 65)
 SHE'D RATHER BE WITH ME — Pat McGlynn & Scottie (Decca F 1371)
 THE POSTMAN'S KNOCK — Albion Dance Band (Harvest HAR 5128)
 DON'T LOOK NOW — Quantum Jump (Electric WOT 15)
 BACK IN THE OLD ROUTINE — Strawbs (Polydor 2066 818)
 SAYING GOODBYE AIN'T EASY — David Cassidy (RCA PB 90921)
 ANGELO — Brotherhood of Man (Pye 7N 45699)

Radio Hallam

HIT PICKS

Keith Skues: BITE YOUR LIP/CHICAGO — Elton John/Kiki Dee (Rocket ROKN 526)
 Roger Moffat: CONVERSATION — Morris Albert (Decca FR 13714)
 Johnny Moran: ONE STEP AWAY — Tavares (Capitol CL 15930)
 Colin Slade: EXODUS — Bob Marley & The Wailers (Island WIP 6390)
 Ray Stewart: MA BAKER — Boney M (Atlantic K 10965)
 Brenda Ellison: IT'S YOUR LIKE — Smokie (RAK 260)
 Bill Crozier: IN EVERYTHING YOU DO — David Parton (Pye 7N 45700)

Metro Radio

ADD ONS

GET A LITTLE SAND BETWEEN YOUR TOES — New Edition (Epic EPC 5236)
 MARGARITAVILLE — Jimmy Buffett (ABC 4129)
 WE'RE STILL TOGETHER — Peaches & Herb (MCA 297)
 JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947)
 FEEL THE NEED — Detroit Emeralds (Atlantic K 10945)
 THIS IS THE WAY THAT I FEEL — Marie Osmond (Polydor 2391 270)

Radio Orwell

ADD ONS

JUST A SONG BEFORE I GO — Crosby, Still & Nash (Atlantic K 10947)
 SAVED — Elkie Brooks (A&M AMS 7296)
 THE POSTMANS KNOCK — Albion Dance Band (Harvest HAR 5128)
 LOVE GONE BY — Dan Fogelberg (Full Moon Epic EPC 5379)
 A WOMAN IN LOVE — Twiggy (Mercury 6007 138)
 EXODUS — Bob Marley & The Wailers (Island WIP 6390)
 (MEET YOU ON A) RENDEZVOUS — Bruce Johnston (CBS 5324)
 CONVERSATION — Morris Albert (Decca FR 13714)
 ANYTHING THATS ROCK AND ROLL — Tom Petty & The Heartbreakers (Shelter WIP 6396)
 LADY — Brownsville Station (Private Stock PVT 107)
 GET OUT OF DENVER — Bob Seger (Reprise K 14476)
 MY BABY THINKS SHE'S A TRAIN — Asleep At The Wheel (Capitol CL 15928)
 BITE YOUR LIP/CHICAGO — Elton John/Kiki Dee (Rocket RU 1)

Pennine Radio

HIT PICKS

Roger Kirk: IT'S YOUR LIFE — Smokie (RAK 260)
 Stewart Francis: PUT IT BACK TOGETHER — Clodagh Rodgers (Polydor 2058 887)
 Julius K. Seragg: ANYTHING THATS ROCK AND ROLL — Tom Petty & The Heartbreakers (Shelter WIP 6396)
 John Drake: WATCH CLOSELY NOW — Kris Kristofferson (CBS 5336)
 Paul Needle: MODERN LOVE — Peter Gabriel (Charisma CB 302)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING 18th JUNE 1977

ONES TO WATCH

Crosby Stills Nash
'Just A Song'



K10947

Dave Edmunds
'I Knew The Bride'



SSK19411

Hot
'Angel In Your Arms'



K10927

Detroit Emeralds
'Feel The Need'



K10945

GENESIS

E.P.

Spot The Pigeon

Produced by David Hentschel and Genesis

1	3	LUCILLE Kenny Rogers	United Artists UP 36242
2	1	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	R Stewart Riva 7
3	6	SHOW YOU THE WAY TO GO The Jacksons	Epic EPC 5266
4	2	GOD SAVE THE QUEEN Sex Pistols	Virgin VS 181
5	4	A STAR IS BORN (EVERGREEN) Barbra Streisand	CBS 4855
6	7	YOU'RE MOVING OUT TO-DAY Carole Bayer Sager	Elektra K 12257
7	10	HALFWAY DOWN THE STAIRS Muppets/Jerry Nelson	Pye 7N 45698
8	13	TELEPHONE LINE Electric Light Orchestra	Jet UP 36254
9	5	AIN'T GONNA BUMP NO MORE Joe Tex	Epic EPC 5035
10	8	THE SHUFFLE Van McCoy	H&L 6105 076
11	9	GOOD MORNING JUDGE 10cc	Mercury 6008 025
12	11	GOT TO GIVE IT UP Marvin Gaye	Motown TMG 1069
13	14	LIDO SHUFFLE Boz Scaggs	CBS 5136
14	21	BABY DON'T CHANGE YOUR MIND Gladys Knight & The Pips	Buddah BDS 458
15	17	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS Heatwave	GTO GT 91
16	22	SPOT THE PIGEON Genesis	Charisma GEN 001
17	25	FANFARE FOR THE COMMON MAN Emerson Lake & Palmer	Atlantic K 10946
18	12	O.K. Rock Follies	Polydor 2001714
19	23	PEACHES/GO BUDDY GO The Stranglers	United Artists UP 36248
20	NEW	SO YOU WIN AGAIN Hot Chocolate	RAK 259
21	29	GOOD OLD FASHIONED LOVERBOY Queen	EMI 2623
22	26	YOU'RE GONNA GET NEXT TO ME Bo Kirkland/Ruth Davis	EMI International INT 532
23	33	SAM Olivia Newton-John	EMI 2616
24	15	TOKYO JOE Bryan Ferry	Polydor 2001 711
25	24	HOTEL CALIFORNIA Eagles	Asylum K 13079
26	16	DISCO INFERNO Trammps	Atlantic K 10914
27	32	OH LORI Alessi	AT&T AWS 7269

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Pat McGlynn



Shed rather be with me

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- 27-32 JH LDR Alessi
- 28 30 JOIN THE PARTY Honky Creole CR 137
 - 29 27 BE GOOD TO YOURSELF Frankie Miller Chrysalis CHS 2147
 - 30 38 NATURE BOY George Benson Warner Bros K 16921
 - 31 45 I CAN PROVE IT Tony Etoria GTO GT 89
 - 32 34 DON'T LET GO Manhattan Transfer Atlantic K 10930
 - 33 31 SHEENA IS A PUNK ROCKA Ramones Sire RAM 001
 - 34 18 GONNA CAPTURE YOUR HEART Blue Rocket ROKN 522
 - 35 19 WE CAN DO IT Liverpool Football Team State STAT 50
 - 36 20 MAH NA MAH NA Piero Umiliani EMI International INT 530
 - 37 49 BITE YOUR LIP/CHICAGO Elton John/Kiki Dee Rocket ROKN 526
 - 38 47 COME WITH ME Jesse Green EMI 2615
 - 39 39 CALENDAR SONG Trinidad Oil Company Harvest HAR 5122
 - 40 44 DREAMIN' Liverpool Express Warner Brothers K 16933
 - 41 41 THE FACES E.P. The Faces Riva 8
 - 42 36 RENDEZVOUS Tina Charles CBS 5174
 - 43 42 L'OISEAU ET L'ENFANT Marie Myriam Polydor 2056 634
 - 44 46 EVERYBODY HAVE A GOOD TIME Archie Ball & The Dreils PIR 5179
 - 45 NEW RHAPSODY Four Seasons Warner Bros. K16932
 - 46 NEW DO WHAT YOU WANNA DO T Connection TK XC9109
 - 47 NEW FEEL THE NEED Detroit Emeralds Atlantic K 10945
 - 48 NEW SLOW DOWN John Miles Decca F13709
 - 49 50 SNEAKIN' SUSPICION Dr. Feelgood United Artists UP 3655
 - 50 NEW KYRILA Demis Roussos Philips DEMIS 002

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
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3 NEW TRACKS

Match Of The Day

Pigeons

Inside And Out

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SLOW DANCING

HAR 5126

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Frankie Miller

CHS 2147

Chrysalis

The CLASH

Remote control

and

London's Burning

live version in mono

CBS 5293

NEEDLE TIME

PENNINE PICK

BITE YOUR LIP/CHICAGO — Elton John/Kiki Dee (Rocket RU1)

Piccadilly Radio

ADD ONS

MODERN LOVE — Peter Gabriel (Charisma CB 302)
 (MEET YOU ON A) RENDEZVOUS — Bruce Johnson (CBS 5324)
 LOVE STOP — Airway (UA 36267)
 RAINSTORM — Chris Andrews (Epic EPC 5248)
 WATCH CLOSELY NOW — Kris Kristofferson (CBS 5336)
 ONE STEP AWAY — Tavares (Capitol CL 15930)

Plymouth Sound

HIT PICKS

Ian Calvert: LOVE WALKED IN — David McWilliams (EMI 2617)
 AIRPORT SONG — Magna Carta (Philips 6006 570)
 JUST A SONG BEFORE I GO — Crosby Stills & Nash (Atlantic 10947)
 Peter Crieg: EVERYBODY HAVE A GOOD TIME — Archie Bell & The Drells (Philadelphia PIR 5179)
 LIVING IN THE WORLD TODAY — Chris Rainbow (Polydor 2058 878)
 JUKE BOX MUSIC — Kinks (Arista 114)

Swansea Sound

HIT PICKS

Phil Fothergill: EXODUS — Bob Marley & The Wailers (Island WIP 6390)
 Dave Bowen: I KNEW THE BRIDE — Dave Edmunds (Swan Song SSK 19411)
 Colin Mason: CENTRE CITY — Fat Larry's Band (Atlantic K 10951)

Jon Hawkins: WHERE WERE YOU TODAY — Blue Mink (Target TGT 133)
 Stuart Freeman: SO YOU WIN AGAIN — Hot Chocolate (RAK 259)

ADD ONS

COUNT ME OUT — Foster Brothers (Rocket ROKN 524)

Radio Tees

HIT PICKS

Tony Gilham: DANCIN' MAN — Q (Epic EPC 5137)
 David Hoare: I'M IN HEAVEN — Touch Of Class (GTO GT 93)
 Dave Gregory: CHICAGO — Kiki Dee (Rocket RU1)
 Alastair Pirrie: BACK IN THE OLD ROUTINE — Strawbs (Polydor 2066 818)
 Ian Fisher: OH LORI — Alessi (A&M AMS 7289)
 Brian Anderson: GIVE A LITTLE BIT — Supertramp (A&M AMS 7293)

ADD ONS

ROCK ME — Brendon (Magnet MAG 94)
 SAM — Olivia Newton John (EMI 2616)

Thames Valley

ADD ONS

CALIFORNIA — Highlight (EMI 2629)
 ONE MORE NIGHT — Sandie Shaw (CBS 5371)
 A WOMAN IN LOVE — Twiggy (Mercury 6007 138)
 I'VE GOT YOU (TO COME HOME TO) — Don King (Sonet 2110)
 JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic 10947)
 GOOD MORNING ENGLAND — Rhyme & Reason (Decca 13711)
 NOTHING BUT A BREEZE — Jesse Winchester (Bearsville K 15535)
 GET YOUR LOVE RIGHT — Alan David (EMI 2626)
 FARMER BILL'S COWMAN — Wurzels (EMI 2637)

Radio Trent

ADD ONS

FANFARE FOR THE COMMON MAN — Emerson, Lake & Palmer (Atlantic K 10946)
 COME WITH ME — Jesse Green (EMI 2615)
 I CAN PROVE IT — Tony Etoria (GTO GT 89)
 THE SOUND OF SUMMER — Starbreaker (Air CHS 2133)
 A WOMAN IN LOVE — Twiggy (Mercury 6007 138)
 KYRILA — Demis Roussos (Philips DEMIS 002)
 ALL I THINK ABOUT IS YOU — Harry Nilsson (RCA PB 9104)
 IT'S WHAT YOU VALUE — George Harrison (Dark Horse K 16967)
 MA BAKER — Boney M (Atlantic K 10965)
 HEAVEN ON THE SEVENTH FLOOR — Paul Nicholas (RSO 2090 249)
 I'M IN YOU — Peter Frampton (A&M AMS 7298)

Radio Victory

HIT PICKS

Glenn Richards: HELP IS ON THE WAY — Little River Band (EMI 2632)
 Chris Pollard: HEAVEN ON THE SEVENTH FLOOR — Paul Nicholas (RSO 2090 249)
 Nicky Jackson: JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947)
 Dave Christian: BACK IN THE OLD ROUTINE — Strawbs (Polydor 2066 818)
 Andy Ferriss: EXODUS — Bob Marley & The Wailers (Island WIP 6390)
 Chris Rider: SLOW DOWN — John Miles (Decca F 13709)
 Anton Darby: FEEL IT — The Crusaders (ABC 4183)
 Howard Pearce: (MEET YOU) ON A RENDEZVOUS — Bruce Johnston (CBS 5324)

ADD ONS

BE GOOD TO YOURSELF — Frankie Miller (Chrysalis CHS 2147)
 RHAPSODY — Four Seasons (Warner Brothers K 16932)
 COME WITH ME — Jesse Green (EMI 2615)
 EVERYBODY HAVE A GOOD TIME — Archie Bell & The Drells (Philadelphia PIR 5179)
 SAM — Olivia Newton-John (EMI 2616)
 BITE YOUR LIP — Elton John (Rocket ROKN 526)

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 our new address will be:

Name _____

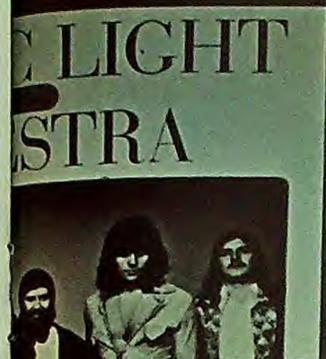
Company _____

Address _____

Signature _____

Attach your current address label here

ET SET

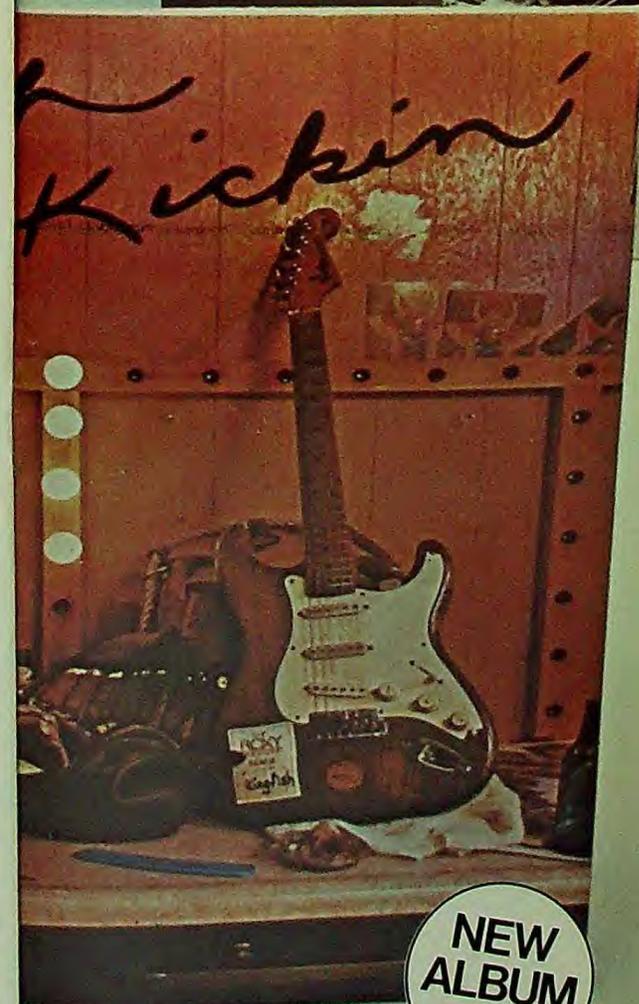


E.L.O.
FACE THE MUSIC
UAG 30034
Cassette TCK 30034

Widowmaker
Too Late To Cry

WIDOWMAKER
TOO LATE TO CRY
UAG 30038
Cassette TCK 30038

H
KICKIN'
80
TCK 30080



NEW
ALBUM



NEW
ALBUM

ROY WOOD
THE WIZZARD
UAS 30095
Cassette TCK 30095

y United Artists Records

JET MONTH

The members of the Jet family

Ronnie Fowler

A DEEP WORKING involvement in almost every facet of the music business over 12 years and more has amply qualified Ronnie Fowler for the position of general manager and label manager of Jet Records. He has had experience in agency work — as a tour manager — and he gained insight and experience in publishing while working for one of the best-known UK publishers, Carlin Music.

The day-to-day workings and problems of a record company were his responsibility when he joined EMI Records as label manager for Motown, and he later became head of promotion for all the labels in that company's UK division. Then came a stint in the general manager's chair at Elektra/Asylum.

Liaising with David Arden as well as working alone, Ronnie Fowler is regarded by both David and Don Arden as a lynchpin of the organisation.

Of Ronnie Fowler, his boss Don Arden, says, "He is my label manager, and I think I should say why I chose Ronnie. He has always been promotion-oriented, always powerful in the promotion field. I think you cannot be a label manager unless you are thinking first and foremost about how to promote artists on the label. He is the sort of man who can be sympathetic with the artists and at the same time consider all the economics of running a company — which is a most difficult thing to do today. But Ronnie seems to have the knack."

Tony Wiggins

A BACKGROUND in tour management, working on major tours with acts such as Cat Stevens, Gilbert O'Sullivan and Linda Lewis was the route Tony Wiggins, who now looks after artists liaison for tours for Dartbill, took to joining the Jet Organisation. His opposite number in some ways is Bernie Boyle, who is based in Los Angeles, and who is responsible for arranging all ELO tours, among others. Wiggins is happy to agree that his coming to Jet was a case of "being in the right place at the right time", and he feels he has settled into a job worth doing.



The Jet family: from left to right (seated) Ronnie Fowler, David Arden and Don Arden. Standing: Steve Russell (Jet Music), Alan Cunningham (Jet Records field promotion), Bernie Boyle (Jet records promotion U.S.), Arthur Sharp (Dartbill Management), Adrian Williams (Jet Promotion manager), Tony Wiggins (Dartbill Management) and secretary Margaret Hewitt.

Adrian Williams

NOW PROMOTION manager for Jet, Adrian Williams is the second member of the organisation to have come to the business side of the business through being under Don Arden's management as an artist. He was with a band called Judas Jump in 1970, signed to Dartbill for management, but when the band split in 1972 he joined the staff of Dartbill. The following year Jet Record plans began to take off, and when the record company was formed in 1974 Adrian Williams moved over to look after tv and radio promotion — based at the Wimbledon house. It was not his first work with a record company; he had, before his artist days, worked for some time for Warner Brothers as a salesman. That experience and the following period of learning what it is like to try and make it as a performer have both contributed to his ability to promote Jet product.

Arthur Sharp

AS WITH several key members of the Jet Organisation Arthur Sharp's association was with Don, David and Sharon Arden before there was a Jet Records company. He says himself; "I'm more like a family retainer than an employee, and I was at 44 Parkside before Jet Records emerged, working at Dartbill with the family before they decided to expand and employ other people."

He came into the business, where he is now Dartbill artists liaison manager, through being managed himself by Don Arden. In the early Sixties a band called the Nashville Teens — still remembered with affection by many — came under Don Arden's management. As the Arden business grew and the family had to travel more often and to farther flung places it became obvious that someone with the right kind of experience was needed to hold the fort in between times, to liaise between artists and management. As someone who had seen so many miles of road while gigging himself, Arthur Sharp was co-opted on to the management side by Don Arden, and has been using his experience to keep bands happy ever since. The artists he has worked with have gradually changed in name and number, apart from the towering and seemingly eternal presence of ELO first at Dartbill and now at Jet as well.

Stephen Russell

MAKING THE hat trick, Stephen Russell, general professional manager of Jet Music, the Arden publishing concern, is the third senior member of the staff to have originally been managed by Don Arden, although he dismisses his brief career as an artist with — "In 1974 I joined as an artist but the records I made were so terrible that they thought they had better give me a job in the company instead!" When Jet Music was set up in 1975 Stephen Russell's own previous experience in the field — gained by running his own publishing company at one time — was called upon. He soon found himself looking after a great deal of very good material, as Jet Music started where many a new publishing company could only hope to arrive after an appreciable time, with all the Roy Wood, Wizzard, Jeff Lynne and ELO compositions.

Jet Music is always looking and listening out for new material, and as Stephen Russell points out, its close association with Jet Records (both as a sister company and as a sharer of the same house) means that "much of what comes through the door which the record company cannot handle, we can pick up on if we hear material that we like".

Plans for the coming months and years include a steady movement towards giving Jet Music "its own identity" while retaining the close links with the rest of the organisation, and Stephen Russell promises "a major expansion on the publishing side", including bringing in writers who, unlike those mentioned above, are not performers but have songs which Jet can place successfully for them, and continuing to pick up on such lucrative lines as watching for foreign material which makes an impression here on record but needs British publishing.

The Sky's The Limit

International Talent Booking
representing, for European Agency
Jet Recording Artists
Electric Light Orchestra, Widowmaker,
Alan Price

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Building up ELO's career

INVOLVED WITH Jet Records since its inception in 1974 and with the production company before that, David Arden has also been involved with the Electric Light Orchestra, Jet's head-of-roster band, since its own formation in 1970. "In Jet I have always been concerned with the career of ELO; my duty within the firm was to advance their career as much as possible, which included touring with them in America, overseeing the publicity and the way the group was in general promoted."

The management situation which existed when ELO was signed to EMI, before Jet Records was formed, continues, and David Arden's role has not changed but widened in scope, to embrace other Jet signings. He remarks incidentally, that his education in the business has also widened dramatically with experience over the past three years. "Since starting with Jet I have found there are so many facets of running a record company that I did not know existed before." The sheer number of people directly and indirectly involved in making a record and releasing it still staggers him slightly, from studio through pressing, sleeving, distribution.

He, like everyone else at Jet, is delighted with the increase in sales performance of ELO product since the last Jet switch to UA. Looking at the 300,000 UK sales of *A New World Record*, David Arden tempers his delight with the observation that he believes that far greater numbers of the last album would have sold here but for the fact that Jet was with different majors in the US and Canada, and Britain. Simultaneous release on both sides of the Atlantic is, he is convinced, essential for huge sellers like ELO. Early US release leads to demand for imports in Britain, and UK sales are siphoned off in this way.

He has been to almost every one of ELO's spectacular stage gigs, and watched the new LP break into top five positions all over the world — barring Japan and some South American countries.

With commitment to ELO of such great extent David



Arden nevertheless is involved with the other Jet major act, *Widowmaker* — assisting in planning their direction with Jet, taking care of their business as far as the US is concerned, planning tours and sometimes going on them with the band.

"Ronnie Fowler was responsible for bringing them to Jet about six months after they had formed. I am pleased with the success they have achieved so far, but I'm not content as yet. Their popularity and artistic worth has increased. Their third LP planned for January '78 will be the one to really break them."

Of the signing of Alan Price, David Arden — expressing his admiration for the artist himself from his early days with the *Animals* through his own band to various stages of a solo career — says: "He has built up a following in the US and Canada which I feel other record companies have not exploited fully. Having a Jet base in Los Angeles and taking the Jet managerial view, is going to help break Alan in the States."

The Jet base

DARTBILL, THE management company, works at present with only a handful of artists. But it was, with the original production company founded by Don Arden, the basis for Jet. Dartbill handled various Jet artists before there was a Jet for them to be contracted to as a record company, and it is still very much geared to management of any artist who is right for the company and who wants the near-unique combination of management guidance and opportunity which comes from association with a record company and a publishing company under the same umbrella.

At present all the Dartbill energy and management expertise is concentrated on ELO and *Widowmaker*, but Dartbill is rightly regarded by the Ardens as a very important part of the Jet operation — ready and able to provide a management service to Jet Records artists.

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JET MONTH

ELO — Jet Records' ten million dollar superstars

TO CALL the ELO superstars is no idle compliment. They have, in the years since their debut album in 1972, built a reputation for being an exciting, entertaining and innovating force in rock music. A few statistics add to the picture: their new LP *A New World Record* is the fourth gold album in a row and the first platinum; the last tour was a sell-out across the US; and they generated more than ten million dollars worth of business in the last year alone.

Begun as an experimental attempt to use strings and some classical influence in the context of a rock band, ELO has become one of the giants of today's music scene, both commercially and artistically. Forsaking formula rock ELO developed, under the leadership of guitarist, composer, vocalist and songwriter Jeff Lynne, a distinctive and complex musical style. Critical acclaim has been great, and it has been said that the band is "educating their audiences musically", sending them away from concerts smiling and alive rather than dazed and drained.

Jeff Lynne characteristically will not let ELO be pigeonholed as "classical rock", and insists that the music borders upon a lot of styles — although the ELO string section are all former members of English symphony orchestras, and he has even used an operatic singer in one song on the new LP. Lynne points to the Beatles rather than Beethoven as his great influence.

The ELO's first album was *No Answer* (apparently so named by mistake by UA in America; a secretary told to call Don Arden in England and ask for the LP title left a note to say she had got "no answer"). However, drummer Bev Bevan believes that the second LP — *ELO II* — marked the real beginning for the group, with the addition of Richard Tandy on keyboards and Moog. His contributions are vital in the studio in producing the majestic, complex and unique ELO albums. Best-known from the *ELO II* album was *Roll Over Beethoven* starting with the composer's *Fifth Symphony*, and becoming the Chuck Berry classic. The most obvious idea in the world, as Bev Bevan remarks — except that no-one had ever done it before. It was the band's first hit and remains a high point of concerts. It must be admitted that early attempts to combine strings and rock instruments on stage were pretty terrible. The idea was a totally new one, and getting the right sound out of the violins and cellos seemed impossible. A



Ronnie Fowler, Jet Records general manager

dramatic turn for the better came when Don Arden brought some Barcus-Berry pickups from America, and the string instruments could be directly amplified.

On the third LP — *On The Third Day* — songs were for the first time linked conceptually and musically, but it was the fourth, *Eldorado*, which really broke the group worldwide. Two big hits — *Can't Get It Out Of My Head* and *Boy Blue* — came of the LP, which for the first time used an actual orchestra instead of a few strings dubbed many times.

After this album the ELO line-up settled as Kelly Groucutt on bass; Bev Bevan, Richard Tandy and Jeff Lynne; with Melvyn Gale, Hugh McDowell and Mik Kaminski on cellos and violin. McDowell and Kaminski, very different in personality, each contribute dramatic solos on stage.

After *Eldorado*, ELO released *Face The Music*, which included their biggest hit ever, *Evil Woman*, and its strong follow-up, *Strange Magic*. The album followed *Eldorado* into gold status, and was in turn followed by the band's hits compilation *Ole ELO*, released in the US last summer.

Widowmaker

IN A WORD association test most reviewers for the British pop press when given "Widowmaker" would immediately come up with "boogie". As *Sounds* once put it so succinctly: "They are gonna be right up in front. So if it's boogie you seek, take 'em in, 'cos it's boogie they got."

Reaction to the band's debut album, called *Widowmaker*, and to their first tour was definitely better than average, and the new LP — *Too Late To Cry* — which coincided with the recent British headlining tour, keeps up the standard.

It has been an eventful year for *Widowmaker*. They have successfully toured Britain and the US, won good placings in International and British sections of *Melody Maker* pop polls, and both lost and found a vocalist. He is John Butler, the youngest member of the band, and he was the first choice of the others to replace the original vocalist Steve Ellis.

Ariel Bender, a fine and experienced guitarist (ex-Spooky Tooth, Stealer's Wheel and Mott) and "a bit of a hell-raiser" was responsible for the formation of *Widowmaker*, and continues to be the driving force. Huw Lloyd Langton is second lead guitarist — and *Widowmaker* manages to have two without any problems between them. He has been with several bands, including Hawkwind and Batti Mamzelle, and has recently taught himself both classical and jazz guitar styles. Bob Daisley, the bass man, joined *Chicken Shack* when he came here from his home in Australia, and later joined the infant *Widowmaker*. Ariel Bender's first recruit was Paul Nicholls.

The band's US tour last August began as support for ELO, but solo dates were added after healthy reaction; and a chart entry resulted.

The latest album, *Too Late To Cry* was produced by Chris Kimsey, who recently did the new album by *Bad Company*. Now touring the US again, with Ted Nugent, *Widowmaker* is looking for new fans, and the fans are certain to be there.

Quartz

THIS FIVE-PIECE outfit, whose roots are in the musically fertile soil of Birmingham, has been together for going on three years. Then in November '75 and again in January '76 they were asked to join the Black Sabbath tour. They gained not a few fans.

The vocalist, Taffy Taylor formed *Quartz* with Malcolm Cope, Mike Hopkins and Derek Arnold from *Copperfield*, a band which he rejoined.

Geoff Nicholls, was with *The World of Oz* when it had a huge U.S. hit with *Muffin Man*.

Although all the members of *Quartz* write, Geoff Nicholls is the chief contributor.

He joined *Quartz* near Christmas 1973, and played a concert with them for the first time on the following New Year's Eve.

Koffee 'n' Kreme

WHERE MOR and Pop meet and sometimes mingle, one focus of attention these days is the sophisticated boy and girl vocal duo *Koffee 'n' Kreme*. Discovered singing with a South Coast band of a jazz temperament they moved fast through two remarkably fine performances on the *New Faces* tv show into the *Gala Final* last month — which took place not long after they were snapped up by *Jet Records*, and released their first single. The song is written by Neil Sedaka and titled *My World (Keeps Getting Smaller Every Day)*.

Their polished and classy performance of it was a taste of what audiences who have been watching them as support on the *Johnny Mathis* tour would be soon enjoying. The duo is Lance Ellington and Bet Hannah.

With an area of musical appeal which spans sophisticated cabaret to pop concert, *Koffee 'n' Kreme* have enormous potential, and they have only just started.

Jet
Propelled

Carlin Music
Corporation
representing
Widowmaker music.
Ariel Bender,
Huw Lloyd-Langton,
John Butler,
Bob Daisley,
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MUSIC WEEK

STUDIOSCENE

covering the professional recording studio world

GLC honours
Alan Blumlein

LONG-OVERDUE recognition of the brilliant professional life of Alan Blumlein was proffered by the GLC on June 1, when one of the Council's commemorative blue plaques was unveiled at 37 The Ridings, Ealing. This was the home of the legendary engineer, who died in 1942 — aged only 38 — when testing one of his own inventions. This was airborne radar, which together with another development — the low level altimeter which made it possible for British planes to fly beneath German radar — in the opinion of Blumlein's biographer and one-time colleague Francis Thompson, probably won World War II.

Blumlein, commemorated in the professional recording world by the Blumlein lectures was one of the most outstanding technologists of his generation. He is known best among audio engineers as the man who, as early as 1931, filed a patent setting out the techniques basic to stereo and quadrophonic recording, and something the technical manufacturers have yet to develop, the even more sophisticated ambisonics system.

But Blumlein, who has remained almost unknown generally and is ignored in the current British Genius exhibition, also filed 128 patents which have since been developed into modern devices. Among them are some which quietly revolutionised work in telephone engineering, the 405 line television system used by the BBC, and gramophone recording. Most of his work was done at EMI's Central Research Laboratories at Hayes, Middlesex.

Blumlein's death during experiment was kept very quiet so that the Axis powers should not know of the setback British radar technology was thereby likely to



Alan Blumlein

suffer, and it has taken nearly 35 years for the authorities to rectify that initial lack of homage to a great engineer.

Nobel prize-winner Sir Alan Hodgkin, at a reception given by EMI at Canarvon Hotel in Ealing before the unveiling ceremony, described how Blumlein's radar pioneering helped to win the battle of the Atlantic, and touched on the early life of the man — who did not learn to read until he was 12 but then went on to obtain a first class honours B.Sc. in just over half the normal time.

Francis Thompson also spoke, after an introduction by Dr Percy Allaway, chairman of EMI Electronics.

Among those invited to attend the ceremony were relatives of Alan Blumlein, and twelve young engineers, chosen from various organisations in both private and public sectors of industry and from universities. They were present as possible Blumleins of the future, and among them were four EMI technicians.

Cox concentrates on Rockbottom

REORGANISATION AT the Sawmill Studio in deepest Cornwall has resulted in chief engineer Jerry Boys assuming the mantle of studio manager, and taking over all day-to-day running of that side of the operation. Sawmill owner — producer, arranger and musician Tony Cox — is concentrating on running the hitherto under-publicised production company, Rockbottom Records.

The studio has been well-used this year, with Alan Stivell and Michael Chapman making their latest LPs there. Cox remarks that Sawmill represents a healthy invisible export, as about 75 percent of its bookings come from Europe.

Rockbottom has recently produced a single by Obie Clayton, called Blue Eyes, which has been leased to Tony Visconti's Good Earth label. Cox has also produced, and much enjoyed producing, an album by an Irish folk/rock band called Spud, for Sonet.

SLIGHTLY BELATED congratulations to Sue Manning, owner of Berwick Street Studios in

EDITED
by
TERRI ANDERSON

STUDIO
BUZZES

Soho, on the birth of her daughter, Lucy, early last month. Normal service at the studio remained uninterrupted during the event, and for the next three weeks work will be going on there on mixing live performance tapes for Streetwalker.

ENTRIES FOR the 1977 Vitavox Live Sound Award are now being accepted and the closing date is July 31. Entry is by taped recording made at a live performance, and this year there is no restriction on the size of tape or the length of the recording. As usual there is no restriction as to category of music. The first award last year was won by Landscape, a London based jazz-rock group. The prize package this year has been extended to include more equipment and professional opportunities for the winners, and an innovation this year is a system of nominations from people in the music business, which should ensure a high quality of entrants.

THE COMMERCIAL march of Neve's Necam system continues, and a stride has taken it to America.

Capitol Records and Neve have signed a formal agreement in Hollywood for Neve to supply the first Necam console in North America to Capitol's studio.

Here at home the company has recently fulfilled exacting specifications for supplying a 40-channel desk for 24-track recording at the Who's Rampart studios. Special features required included a real leather buffer, rosewood side pieces, a high specification all-black finish, and all controls silk-screened for ultra-violet light. Neve regards it as the most luxurious console it has built to date, and pictured using it are (left to right) David Courtney, producer of Roger Daltry's new solo LP, Cy Langston, chief engineer; Tony Meehan, producer and one-time Shadows drummer; and July Szekely, chief assistant engineer at Rampart.

JOHN ANDREWS, until recently technical director of Emison, EMI's audio visual services division, has joined the management team of Alice Stancoil as an executive director. Before his period with EMI he spent 11 years with the BBC. He is pictured here (right) with Ted Fletcher, Alice managing director.

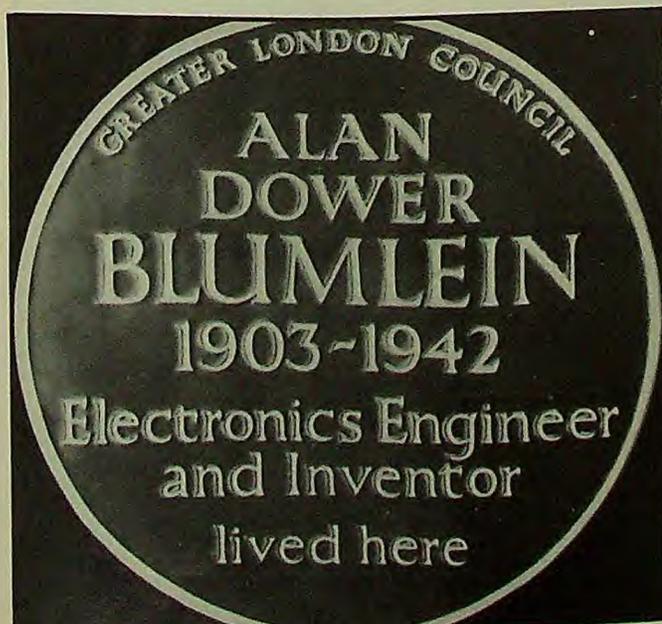
APRS PREVIEW
Pages 30-32



The new Neve console (see Buzzes).

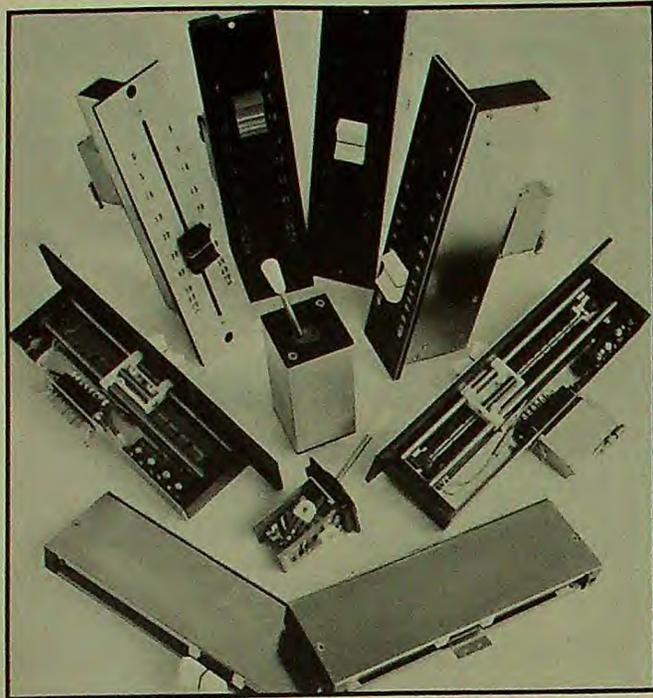


John Andrews, new executive director of Alice Stancoil (right) with Ted Fletcher, Alice m.d.



The GLC Plaque.

STUDIOSCENE



FAMILY GROUP of Penny and Giles products; conductive plastics faders and pan pots.

APRS 1977 set for

ONCE AGAIN the APRS exhibition in London's Connaught Rooms has broken its own record for number of exhibitors, and hopes to do the same with attendance figures. The exhibition has now grown in stature, and more companies are using it as a launching pad for equipment. Here Studioscene editor Terri Anderson previews the 10th APRS trade show, in particular the British firms exhibiting, though many US and European names are represented.

THAT THE APRS event has grown not only in size but in stature is evidenced by the fact that companies are happy to use it to announce new developments. One notable such instance at this year's exhibition is that BASF has chosen the 10th APRS for the first public showing and demonstration of the Unisette professional cassette system in conjunction with its purpose-built Unimatic machine. The machine has been developed by Nordisk Tape Systems of Denmark, and is fully compatible with BASF's Unisette system. That system has in the past two years attracted quite a lot of interest in the professional studio world, and so has the promise of this machine.

Alone of the APRS exhibitors who has nothing to exhibit is Tom Hidley, but with a name that is linked to the acoustic design of numerous studios in the US and Europe which bear either the Westlake or Eastlake trademark, he is unlikely to find himself without a conversational commitment for very long at any one time.

In the preview on these pages particular note has been taken of British companies and their new developments, but of course all the best known US and European names will be represented on the 101 stands. Several of these names —

Studer, Revox, Neumann, EMI UREI, ARP and Klein and Hummel are among the 15 firms represented through F.W.O. Bauch on its stand.

An interesting record is claimed by AKG — the record for headphone wearing. AKG was presumably providing the headphones, not wearing them, and the inference must be positive proof of the company's claim to make some of the most comfortable cans in the professional world.

During the exhibition Helios has promised an announcement about a new range of consoles of interest to theatrical sound engineers.

Dolby noise reduction serving the industry

1976 TOP SELLING SINGLES

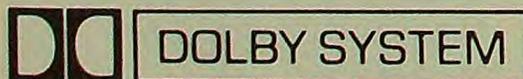
TITLE	Artist	LABEL/NO	PUBLISHER	PRODUCER		
1	SAVE YOUR KISSES FOR ME	Brotherhood of Man	✓	Pye 7N 45669	Hiller/ATV	Tony Hiller
2	DON'T GO BREAKING MY HEART	Elton John & Kiki Dee	✓	Rocket ROKN 512	Big Pig Music	Gus Dudgeon
3	MISSISSIPPI Pussycat	✓	Sonet SON 2077	Noon/Britico	Eddie Hilberts	
4	DANCING QUEEN	Abba	✓	Epic EPC 4499	Bocu Music	B. Andersson/B. Ulvaeus
5	A LITTLE BIT MORE	Dr. Hook	✓	Capitol CL 15871	Sunbury	Ron Haffkine
6	IF YOU LEAVE ME NOW	Chicago	✓	CBS 4603	Island	James William Guericco
7	FERNANDO	Abba	✓	Epic EPC 4036	Bocu Music	B. Anderson/B. Ulvaeus
8	I LOVE TO LOVE	Tina Charles	✓	CBS 3937	Mautroglade	Biddu
9	THE ROUSSOS PHENOMENON	Demis Roussos	✓	Philips DEMIS 001	Mam/Britico	Demis Roussos
10	DECEMBER '63	Four Seasons	✓	Warner Brothers K 16688	Jobete London	Bob Gaudio
11	UNDER THE MOON OF LOVE	Showaddywaddy	✓	Bell 1495	Carlin	Mike Hurst
12	YOU TO ME ARE EVERYTHING	Real Thing	✓	Pye 7N 25708	Screen Gems	Ken Gold
13	FOREVER AND EVER	Sik	✓	Bell 1464	Martin Coulter	Bill Martin/Phil Coulter
14	No noise reduction used					
15	YOUNG HEARTS RUN FREE	Candi Staton	✓	Warner Brothers K 16730	Warner Bros.	Dave Crawford
16	COMBINE HARVESTER	Wurzels	✓	EMI 2450	KPM	Bob Barrett
17	WHENEVER FOREVER HAS GONE	Demis Roussos	✓	Philips 6042 186	Barry Mason Music	Peter Sullivan
18	Pre-Dolby					
19	CAN'T GET BY WITHOUT YOU	Real Thing	✓	Pye 7N 45618	Screen Gems/Columbia	Ken Gold
20	No noise reduction used					

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

✓ = Dolby system used

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

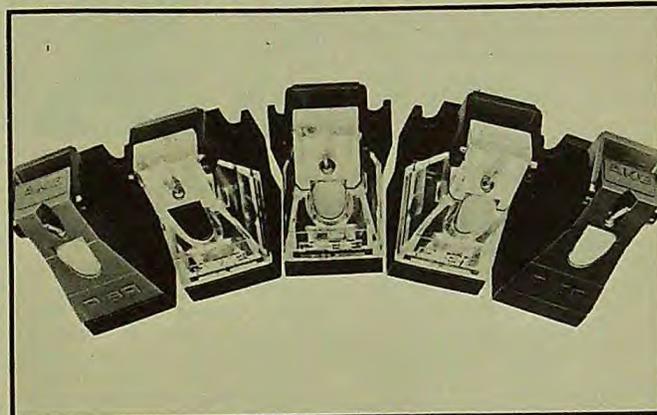
Almost invariably, though, a common ingredient is Dolby noise reduction — serving the world recording industry since 1966.



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What's on show



THE NEW AKG cartridge range.

A LOOK AT innovations, renovations and alterations on view around the stands will take in an array of refined and complex consoles for which the various sets of specification details have reached indigestible proportions.

Soundcraft Electronics expects to demonstrate the new Series Three modular console. Standard features on this include sweepable frequency equalisation, eight auxiliary sends on each channel, auto/solo pre/post, patch bay, LED Vu/PPM metering and Penny and Giles faders. Following now established policy the Soundcraft console has an extraordinarily low price tag of £10,000 with a standard format of 24-in. 16-out. Examples of the already successful Series Two range will also be on the stand.

Prized possession on the Allen and Heath stand will be Syncon, modestly described by its creators as "a new concept in multi-channel recording" and a likely "focal point for the whole exhibition". With a build-up like that this Synergetic Console — so called because the total capability of the desk is actually greater than the sum of the individual input/output modules — will need to justify its claims among the many other exhibits with similar if slightly less bold self-descriptions. A&H claim to produce the quart from the pint pot by an ingenious routing and status switching system which allows each module to perform a variety of functions. Also on the stand is the latest one-inch, full logic, eight-track deck from Brennell Engineering.

Lennard Developments has been rushing through English-language literature on its two latest units — the ME201 flutter classification unit and the ME401 automatic distortion

meter. However, if by some mischance the leaflets are delayed, the actual equipment will be on show, as well as meters which have been seen in previous years.

On the Lockwood stand, and new to its range, are three models of professional disc reproducing equipment, models LPDR 1, 2, and 3; also a new portable loudspeaker monitor, and the already familiar SPD (speaker protection device).

Tweed Audio's P104 portable mixer has been selling abroad for some time, but is making its APRS debut. It offers metering and monitoring on all channels and is expandable. During the last year Tweed has designed a new high speed limiter, Type CL603 — some of which have been bought by Yorkshire TV — and this will also be on show. The company has followed up last year's decision to go into the test instrument market by producing some hardware, and their first microvoltmeter is being shown here.

With a long experience of developing and producing instruments for analysis and measurement, Bruel & Kjaer is showing the new distortion measurement control unit 1902. Together with the heterodyne analyser 2010 it can perform swept measurements of harmonic, difference frequency and intermodulation distortion. Also new is the psophometer 2429 a special development for noise measurement, and a new two-channel response test unit 4416, which automatically starts the B&K level recorders and can be used in conjunction with the equally new 1623 tracking filter.

Central to the Audix display is the announcer-operated version of the MXT 1000 wraparound console —

record attendance

incorporating turntables, cartridge and tape machines — which was introduced at APRS last year. But a new exhibit is a section of a flexible-design mixer for larger studios.

Still a little too new for promotional literature to be completed is the **Audio Kinetics Series 4000** console. Aiming squarely at the highest point of the up-market, AK director Ian Southern refers to his console as being for "those who can afford quality". Modules of this solid state logic console will be on show, as will a new range of Sonaplan Sonapanel designed in conjunction with acoustic expert Ken Shearer for permanent studio sound treatment.

Audio & Design Recording again presents the SCAMP system, a range to which new modules are regularly added. The words which were chosen to go with the initial letters — ADR thought of "scamp" first and liked it so had to find a title to go with the letters — are Standardised Compatible Audio Modular Package. On this traditionally well-stocked stand is also the new E950-RS parabolic equaliser, which was unveiled at the May AES in Los Angeles but appears at APRS for the first time.

Zoot Horn is exhibiting a new series of mixers designed for multi-track use, of which the 16-track version is on the stand. Among the features are the conductive plastic faders which since they earned Penny & Giles a Queen's Award two years ago have found their way into so many console designs.

AKG Equipment is directing interest towards a newly-introduced series of mixers, equalisers,

expanders and stereo reverb systems, and towards the recently-announced **AKG TS** system, comprising a range of five models of stereo cartridge, incorporating a unique single pivot point "transversal suspension stylus" system.

There are two new products from **H. H. Electronics** — a transportable console for recording and PA use, named the Stereo 12; and the S500D professional power amplifier capable of up to 500 watts output per channel, and of lighter and smaller construction than similar conventional models.

Neve, in the century year for recorded sound, has history in mind. As illustration of the company's long association with the professional recording of sound the very first Neve console (10 channels, two groups, with thermionic valves and rotary faders) stands beside the latest Neve development, Necam. This computer assisted mixdown system has been in use in several London studios since the last APRS, and managers or engineers from said studios who are recognised in the throng are likely to be closely questioned on the matter by anybody thinking of making the necessarily large investment of acquiring a Necam system.

Ampex is showing a new audio-video synchronising system — the latest development of EECO, for whose products Ampex has worldwide distribution. It is shown operating with an Ampex broadcast quality video recorder, and AIR-100 and MM-1200 audio recorders in a three-machine system.

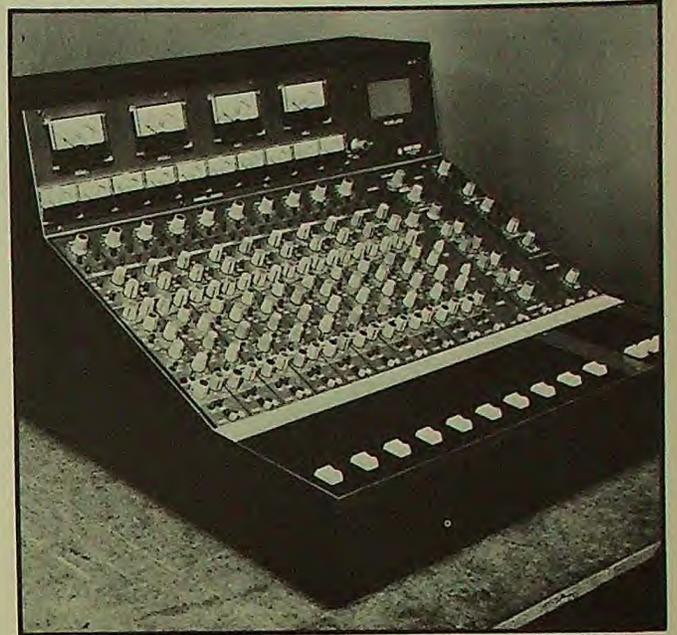
The full range of **Beyer Dynamic** headphones, microphones and

accessories are on the Beyer stand, and the new infrared Sound System is being demonstrated. This new method uses infrared light as a sound carrier, and among its many applications is that of a domestic leadless headphone. Sound output from tvs, radios, tape recorders and record players can be distributed by this method while the listener can be at the farthest end of his home away from the source and as mobile as he wishes. The miniature transmitter and headphone/receiver (ISS77 and DT 444S respectively) are on display.

The colourful and by now familiar shape of the **Trident Audio Developments** Felxmix system of portable modular mixer is again on view, and among its fellow exhibits is the newly-developed low-distortion, audio oscillator/frequency counter, and a new compressor/limiter.

Alice (Stancoil Ltd) is introducing a new modular system — M series —

TO PAGE 32



TWEED AUDIO P104 small portable mixer.

CADAC A 505 V-Cat limiter-compressor.



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STUDIOSCENE

What to see at the APRS

FROM PAGE 31

mixer, available in two four or eight group format. As a hint of price, Alice promise that the full price tag "will look like a downpayment". There is also an updated version of the Alice "Baby" mixer.

New to the Shure range are the M615 AS equalization analyser system and the SR 107 audio analyser.

In these impoverished days, almost every console maker is emphasising versatility and / or low cost in literature, and **Raindirk** is no exception. The newly-introduced Series III consoles are described as having both the aforementioned virtues. Also on show is a 40 input Quantum console, which is also available in frames for 24 or 32 inputs.

Cadac's stand does not offer sight of an example of the new Care automated mixdown system, but full descriptions and explanations are on

offer from the company's APRS representatives. The Cadac V-Cat limiter/compressor will however be on the stand, and of its seven salient points listed in literature the last is worth quoting in full: "any characteristic between brick wall and easy rider is simply selectable." An unwired model of the Compact Automatic console and a pair of bi-amplified studio monitors are also on view.

Leavers-Rich is showing for the first time in the UK the Proline 2000TC, a sophisticated twin servo capstan recorder, and a transportable version of the Proline 1000 series recorder.

Calrec Audio is featuring the new CM10C — a 7.5 to 50 volt phantom powered talk-back microphone on non-drop flexible stem along with its full range of condenser microphones.

Another stand which regularly offers a wide range of shapes, sizes

and applications in things guaranteed not to go bump in the night or at any other time is **Scenic Sounds**. The largest single item on show is the Harrison 40/32 console, to which is coupled an Allison 65K automation programmer. Less bulky but equally worthy are examples from the ranges of Amber, APSI, dbx, Marshall, Micmix, Mayer, Orban Schoeps and White Instruments Inc products.

Perry & Giles Conductive Plastics is using APRS to introduce two entirely new products — a twin conductive plastics linear motion fader, each channel having its own control knob and separate input-output facilities, all in a body width of 25mm; and a short stroke fader of only 65mm electrical stroke in a 12.5mm body. The full range of faders, including the joystick quadrophonic pan pot is also to be exhibited and demonstrated.

Dolby Laboratories, a household



LOW-DISTORTION meter newly-developed by Trident Audio.



THE MINIATURE transmitter for the new Beyer Dynamic infra-red sound system.

(or more accurately studiohold) name since long before many of the other companies exhibiting at this APRS were twinkles in their directors' eyes, reinforces its commitment to improving cinema sound quality by showing its full current range of such equipment, and the new CP 50 unit which enables existing cinema sound systems to play Dolby encoded sound tracks which are being increasingly used on major film releases.

The unveiling of the new Telefunken M154 multi-track machine takes place on the **Hayden Laboratories** stand. It is a completely new, unusually compact machine offering facilities for eight,

16, 24 or 32-track operation.

Helios is showing photographic examples of its latest custom-built consoles which have been delivered recently to studios in the US, Scandinavia and here at home. The Helios policy and method of custom building is illustrated by a series of working models.

New from **Klark Teknik** is the DN 36 analogue time processor. It is the first of a range of reverb systems to be introduced during this year. Effect variations available are described by the makers as infinite, but among those most likely to be wanted are reverb, phasing, flanging, vibrato, chorus, Doppler shift, ADT and enhancement.

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Those Dance Band Years 1936-1938 — featuring Billy Ternent/Maurice Winnick/Billy Cotton etc. SH.365
Those Dance Band Years 1938-1939 — featuring Joe Loss/Jack Harris/Reginald Williams etc. SH.366
Bands Across The Sea — featuring Paul Whiteman/Fred Rich/Noble Sissle/Rudy Vallee etc. SH.367
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CLASSICSCENE

by SHIRLEY HARRIS
THE TERM 'early music' is awkward. Oxford University Press in its excellent quarterly journal *Early Music*, goes backwards from around 1750, the end of the Baroque era.

A conference entitled "The Future of Early Music" was held during May in London. This was the first such event of its kind, and had been proposed by Anthony Rooley, director of The Consort of Musicke. It brought together musicians, scholars, writers, and critics. In an atmosphere which was benign and enthusiastic, the early music world demonstrated to itself that it is alive to the various problems concerning standards, interpretation, rehearsal time, and most crucial, financial. The Gulbenkian Foundation gave financial assistance for this conference. Potential Arts sponsors might well follow suit, since it was quite clear that early music has good organization, and can look after itself very well, given sufficient financial backing.

Inevitably record companies, concert promoters, and the public who were shocked and saddened by the death of David Munrow, a year ago, have been nervous about the future. They have no need to be. David Munrow, who did so much to popularize early music, both as Pied Piper and with Early Music Consort of London, has left a wealth of

Early music: a wealth of repertoire still untapped

marvellous recordings. No serious collector should be without Instruments Of The Middle Ages and the Renaissance (SLS 988). With the album goes a superb book, with beautiful illustrations, written by Munrow, which is, incidentally a masterpiece of scholarship. Also for EMI Early Music Consort made Music of the Netherlands (SLS 5049). Among many other fine early music recordings Archiv has Munrow's Music Of The Gothic Ear (2723 045). There are two more posthumous releases to come from EMI — Greensleeves To A Ground and Monteverdi And His Contemporaries. Decca will also assemble its Munrow records in a boxed-set, to be released in September.

However it is worth noting that the enthusiasm for early music did not start with David Munrow. Arnold Dolmetsch set up his Haslemere workshop at the end of the first World War, where he did his pioneering work on the recorder.

Back in 1937 Nadia Boulanger introduced Monteverdi to the musical world. She may have used cello and piano accompaniment, but it caused quite a stir. The very first record I bought, a 78 was of Alfred Deller the counter tenor, still greatly cherished. The Festival Of Britain generated a fair amount of interest in early music.

Ray Crick of Decca points out that Gregorian Chant is the bed rock of all early music, and it was in the late fifties that Decca recorded the monks of St Pierre de Solesmes singing the authentic Gregorian Chant. There followed some fine recordings with New York Pro Musica Antiqua under Noah Greenberg, and some with Musica Reservata.

Michael Morrow's passionate belief and flair led to the formation of Musica Reservata, who to their amazement were able to fill the Queen Elizabeth Hall in the early Sixties. They still do — even though they do not make strenuous efforts

to be commercial. Michael Morrow's aim is absolute authenticity, the result a robust, uncompromising sound. He has been the inspiration for many groups which Musica Reservata has spawned. Mention should also be made of the London Consort of Viols, the Jaye Consort of Viols and the London Cornett and Sackbutt Ensemble who all maintain the excellence of the tradition. The Concentus Musicus under Nikolaus Harnoncourt concentrates mostly on Baroque music, it is foremost in its field and is scrupulous in its use of correct instruments.

With this solid foundation, there should be no concern that the enthusiasm will diminish. So what of the future? The future lies securely in the past.

RCA is so confident that it is breaking new ground by going into early music. It has signed James Tyler and the London Music Group. The intention is to examine individual composers 'in depth' starting with William Byrd.

Oiseau Lyre is extending its excellent Florilegium series, which features original instruments or authentic copies. The performances are based on the most recent scholarship of the period. Christopher Hogwood is now an exclusive Oiseau Lyre artist, and has made an impressive start with My Ladye Nevell's Booke D29 D4.

For a dazzling display of sheer variety, illustrating music in Europe during the 15th and 16th centuries, it is worth recommending Anthony Rooley's 6LP set *Sundry Kindes of Musicke* (12BB 203-6). An early music highlights record is planned by Decca, which will draw on this set. There is a projected Penguin book called *Domestic Music*, the Consort of Musicke will illustrate Renaissance domestic music to tie in with the book. Rooley's cycle of Dowland records on the Florilegium label underlines the serious and scholarly commitment to his subject. Rooley goes further, he is director of the Early Music Centre, 68 Princedale Road W.11. The centre runs courses, publishes, teaches and dispenses information — it even has small children dancing pavaens on a Saturday morning. He is a dedicated man, with vision and integrity, who gives to early music stability and direction.

John Boyden of Enigma has concept albums. St. George's Canzona has a quite different approach. It is tackling a series

called A Tapestry Of Music, in an earthy and ebullient manner, and makes it all seem great fun. The first two of the series Robin Hood And His King (VAR 1020) and Columbus And His Crew (VAR 1024) have both sold well.

The London College of Furniture has a fine course in musical instrument making, and the quality of some of the student work is most praiseworthy. There is keen interest in the reproduction of early instruments, and restoration. *Early Music* magazine carries an amazing number of advertisements of instrument makers. This journal started in January 1973 with 64 pages and by January 1977 had 144 pages. It has a very high standard of erudition, and is noticeable for the number of overseas correspondents and advertisers. They also publish the Register of Early Music, giving names and addresses of performers and their approximate standard.

It might be interesting to discover what attracts people to early music. The original stimulus may hit the heart or the gut. Whatever — there is a direct and simple appeal which does much to restore and raise the spirit. This is, of course, a paradox, since much early music is exceedingly complex — try delving into iso-rhythms, or sorting out Tallis's 40-part motet *Spem in alium*. The complexities, however do not stand in the way of pleasure and satisfaction. There is something for everyone, because of the enormous variety. The English choral tradition has always been particularly strong, therefore choirs are responsive to a widening repertoire. Anybody seeking diversity could try a Troubadour song, an English madrigal, a Palestrina Mass or an estampie for a primitive rhythmic response.

Perhaps it is the rhythmic response more than anything which has accounted for the emergence of several more commercial pop-orientated groups, such as Pentangle, Steeleye Span, Gryphon, and City Waites. Against the case for authenticity, great licence is sometimes taken. Some groups plunder the folk and early music tradition to manufacture their own particular sound. This may often be exciting, ingenious, profitable but there are many free adaptations which are represented as the real thing, and they upset the conservationists. One often hears about the boom or explosion in early music with a hint of the end being in sight. If interest flags it is more likely to be in the popular sector.

It is a fact that taste does not stand still, therefore it must go forwards or backwards. "Forwards" must have a place, but in music it is frequently not very comfortable, and much less certain. In going backwards there are "new" delights being discovered constantly. The well would seem to be far from dry.

Decca confirms early music boom

DECCA REPORTS a sales increase of 150 per cent for its early music repertoire on L'Oiseau-Lyre in 12 months which reflects the increasing interest in this sort of music.

In response, the company has scheduled four important recordings for July release headed by Matthew Locke's *The Tempest*, thought by many to be the first English Opera. This recording (DSLO 507) also features Locke's Music For His Majesty's Sackbuts & Cornetts, his best known work.

Of all the Shakespeare plays it is perhaps surprising that *The Tempest* has most frequently been made into an opera. There are in fact some 30 operas on the subject. This one was produced in London in 1674 and is reproduced here by the Academy of Ancient Music directed by Christopher Hogwood.

Hogwood is now exclusively signed to Decca, and is Anthony Rooley who directs The Consort of Musicke in a recording of Dowland's *Second Booke of Songs* (DSLO 528/9) also scheduled for July release. The first *Booke of Songs* was released last October and the Consort is working through the entire Dowland output.

Dowland rather conveniently wrote his *Bookes* in such a way that they now fit neatly onto a double

album. Included in this set is *Flow My Tears*, certainly Dowland's most popular song in his day and in fact it would have charted above Greensleeves had singles been available at that time.

The other releases are Hummel Piano Sonatas played by Malcolm Binns at the fortepiano (DSLO 530), an instrument with a sound entirely distinct from the modern grand piano and Spanish Dances by Sarasate (DSLO 22) played here by the 71-year-old Alfredo Campoli on violin making his first recording for Decca for some years.

Also of note is the upcoming mid-price releases on Argo among which are two early-music albums, *Music To Entertain Henry VIII* by The Purcell Consort of Voices directed by Grayston Burgess and *Musica Reservata* directed by Michael Morrow (ZK 24) and *Music To Entertain Elizabeth I — The Triumphs Of Oriana* by the Purcell Chorus of Voices, London Cornett and Sackbutt Ensemble and the Elizabethan Consort of Viols directed by Grayston Burgess (ZK 25).

These are both reissues and the second is a vivid recreation of the scene at a tournament at Windsor in 1593 in celebration of the anniversary of Elizabeth's accession

to the throne. It includes crowd noises, cheers, horses hooves and a feast of superb music.

Remaining Argo mid-price releases for July are Bach and Mozart organ music by Simon Preston at the Organ of Westminster Abbey (ZK 13) and a re-issue of the Haydn String Quartets Nos 3 and 4 by the Aeolian String Quartet (ZK 16).

The *Ace Of Diamonds* release for July is the first Decca recording by the Vienna Wind Soloists (SDD 523) who have performed some modern pieces by Ibert, Janacek, Hindemith and Ligeti, none of which are difficult to enjoy, specifically for *Ace Of Diamonds*.

The *World Of ...* releases for next month are Brahms Second Piano Concerto performed by Julius Katchen with the LSO conducted by Ferencsik (SPA 458), Volume Four in the *World of Opera* series, (SPA 490), a coupling of Haydn's two most popular Symphonies, the *Surprise* and the *Clock* performed by the Philharmonica Hungarica conducted by Antal Dorati (SPA 494), and Mozart's Clarinet and Flute and Harp Concertos featuring Alfred Prinz on clarinet, Werner Tripp on flute and the Vienna Philharmonic Orchestra conducted by Karl Munchinger.

Phonogram Gold Cassette for I Musici

THE ITALIAN ensemble, I Musici, has been presented with a specially produced golden cassette for becoming the first classical group ever to achieve sales of 250,000 cassettes.

The presentation by Phonogram International President Pieter Schellevis comes appropriately enough not only in Jubilee year but in the year that I Musici too celebrate 25 years in concert and on record. In making the presentation in Amsterdam Schellevis cited the steadfast commitment of I Musici to the music of Vivaldi in particular, "with the result that they now provide the yardstick by which all other Vivaldi performances are judged". (See photograph on opposite page.)

I Musici now has 60 records available (including 21 albums

devoted entirely to Vivaldi) and 13 cassettes. In preparation are three further Vivaldi albums, the Oboe Concertos, Concertos for Strings and Continuo and an album of concertos for strings and harpsichord.

The 12-strong group began its career in 1952 when the musicians, all students at the Academy of Santa Cecilia in Rome, who had often met to play for their own pleasure, gave their first public concert together. They were an overnight success, which came as something of a surprise to the members of I Musici.

By the end of the same year they had toured Spain, Portugal, France and Italy. By the end of three years they had appeared throughout the whole of Western Europe and Hungary and soon their fame had become world-wide.

I Musici is a chamber music orchestra, an unusual ensemble in these times made the more unusual by the absence of a conductor and by the combination of 11 strings with one harpsichord, which means that every performance they give is an expression of the talents of 12 individuals with respect for each other's abilities.

New York Times critic Robert Sherman wrote: "One is constantly impressed by their ability to achieve the full sonority of a string orchestra, without sacrificing the clarity and utter precision of a string quartet."

Conductorless, I Musici achieve the most delicate nuances of shading, of balance, of phrasing."

In 25 years there have been changes of leader — Felix Ayo, Roberto Michelucci, Salvatore

Accardo, Pina Carmirelli — and of course changes in personnel although eight of the original members are still with the group — Anna Maria Cotogni, Walter Gallozzi, Luciano Vicari and Italo Colandrea (violins), Carmen France (viola), Mario Centurione (cello) Lucio Buccarella (double-bass) and Maria Teresa Garatti (harpsichord).

Their success is also due to programme content. They have been pioneers taking something of a hazardous gamble in the climate of the early Fifties with the renaissance of Italian Baroque music; particularly the concerto literature.

In a tribute to I Musici published as part of their silver jubilee, Ekkehard Kroher points out that at this time the richness and beauty of this music was known more by repute than in performance. He

says: "The basic postulate was that I Musici, while fully conscious of their historical responsibility, should regard this music not as museum fodder, but as an artistic challenge demanding not only careful and stylistically faithful performances, but spontaneity, realism, even topicality."

At the same time, I Musici have won equal praise for their recordings of such composers as Bartok, Britten, Barber and Frank Martin. They have won virtually every international recording award available to them including the Grand Prix de l'Academie Charles Cros, the Grand Prix International du Disque, the Grand Prix des Discophiles (twice), the Edison Award and the Dentscher Schallplattenpreis (twice).

Decca revives one-act L'Oracolo

AN OBSCURE one-act versimo opera, which has not seen the stage since it was first performed in 1905, heads up Decca's classical releases for July. The recording is remarkable in that the music is particularly accessible and it has an all-star cast.

The opera, Leoni's L'Oracolo (D34D2) is described as a gripping story of love and violent death in San Francisco's Chinatown. This

world premiere recording features Tito Gobbi as the villain, who is finally strangled by his own pigtail, and Joan Sutherland as a 16-year-old Chinese virgin.

The probable reason for the opera's lack of exposure on stage is the shortage of suitable works with which to pair it to make up a full programme. The opera was discovered by conductor Richard Bonyngue in his unceasing search for neglected masterpieces.

On this recording, Bonyngue conducts the National Philharmonic Orchestra and the John Alldis Choir. This is the first versimo role for Sutherland who appears here with Gobbi, Ryland Davies, Richard Van Allan, Huguette Tourangeau, Clifford Grand and Ian Caley.

The two discs and two cassettes are issued boxed with notes and translations. The fourth side features more music by Leoni.

Huguette Tourangeau and Richard Bonyngue, this time on piano, also appear on another important July release of Massenet songs (SXL 6765). Despite the current interest in Massenet his songs have so far been neglected. He wrote some 260 and this selection of 20 includes 16 not previously recorded.

Also much in the public eye at present is Zubin Mehta who has performed in Britain several times recently, notably in the Royal Opera House production of Fanciulla. Decca is releasing Schubert's Ninth Symphony by the Israel Philharmonic conducted by Mehta who was brought up in the Viennese classical tradition so should be well at home here. The album (SXL 6729) is expected to be the first in a series of Schubert recordings by Mehta and the Israel Philharmonic.

The remaining full-price Decca releases for July are in the highly successful Beethoven series; a splendid pairing of the Piano Sonatas 28 and 30 by Vladimir Ashkenazy (SXL 6809) and the Symphony No. 4 in B flat (SXL 6830) taken from the 1975 released box set of symphonies by the Chicago Symphony Orchestra conducted by Sir Georg Solti. This last is coupled with Weber's Oberon Overture.



Italian Chamber Ensemble, I Musici, being presented with a gold cassette by Phonogram international president Pieter Schellevis. (See story previous page.)

Dealer incentive for RCA scores

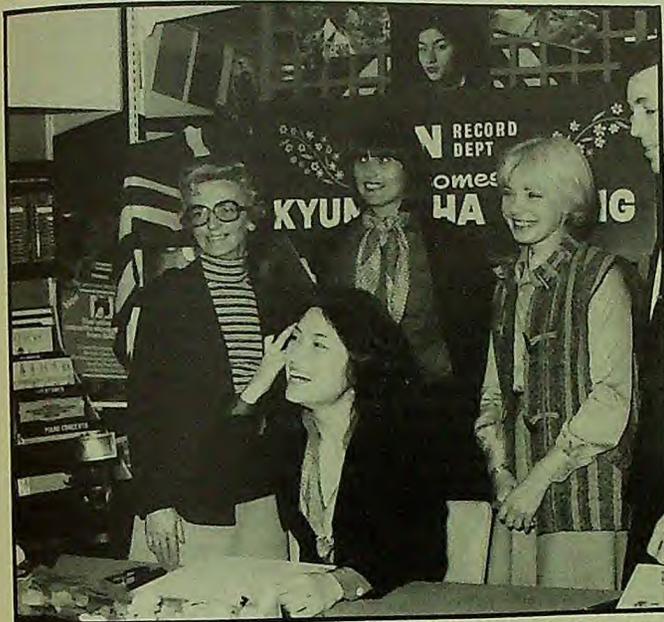
A DEALER incentive is part of a major push by RCA on its classic film score series. The campaign revolves around a sampler album, priced at £1.99 which includes six previously unissued items with Charles Gerhard and the National Philharmonic.

The dealer incentive falls into the "buy a pack and get some free" category and is to be fully explained to retailers during the course of the June sell-in period. It is being supported by window displays, consumer leaflets and browser cards and strong promotion through both the classical and film specialist press.

RCA is also scheduling two modern works for July. The first is

by Messiaen titled Quartet For The End Of Time and recorded by American chamber group, Tashi. The other is tied in with an Omnibus film due for screening during the month and features the music of Berio which is conducted by him and by Pierre Boulez making his first appearance on RCA.

Also of considerable historical value is a five record box set of previously unreleased Toscanini material recorded in 1942 with the Philadelphia Orchestra and two Prokofiev pieces, his incidental music for Romeo and Juliet and his Fifth Symphony recorded by Koussevitzky with the Boston Symphony Orchestra.



DECCA artist Kyung-Wha Chung was at the London Army & Navy stores' record department last week autographing albums. Pictured with the Lorean violinist are (left to right) Betty Hanes (record buyer) Virginia Hodgson (A&N publicity) Pat Syms (record department manager) and Ray Crick, (Decca classical promotion manager).

New from Decca's exclusive artists

Zubin Mehta

with The Israel Philharmonic Orchestra

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SXL 6830

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Symphony No. 2: SXL 6761

Symphony No. 3: SXL 6829

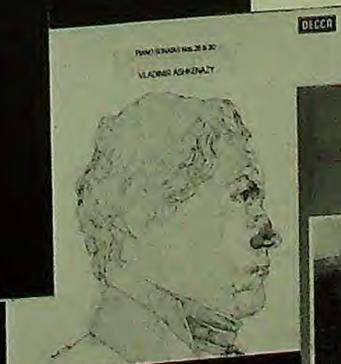
Symphony No. 5: SXL 6762

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ALBUM REVIEW

POPULAR

MAMAS AND THE PAPAS

The Best Of. Arcade ADE P30. The Mamas and the Papas had one of the most distinctive sounds of the mid-Sixties, and even now, ten years later, their recordings still receive frequent airplay. Despite several previous repackagings, including two budget albums which have reached gold disc status, this latest TV-promoted compilation should still fare well. Their music is ideal for summer and with such gems as Monday Monday, Creeque Alley, I Saw Her Again Last Night, California Dreamin' and Dedicated To The One I Love included, and some lesser-known but still highly acceptable recordings providing the padding, sales should be more than reasonable.

BOB JOHNSON & PETE KNIGHT

The King of Elfland's Daughter. Chrystalis. CHR 1137. Producers: Johnson and Knight. A delightful and fascinating work from two of the longest-serving members of Steeleye Span. They have spent over two years condensing Lord Dunsany's famous fantasy into the narrative, which is mysteriously and impressively spoken here by Christopher Lee, and writing the songs which are sung by Mary Hopkin, Frankie Miller, P. P. Arnold, Derek Brimstone, Alexis Korner and Chris Farlowe. The result is an LP which, being quite outside any current musical pigeonhole, is commercially an unknown quantity as much as it is lyrically and musically a triumph for all involved. However, it will have the Steeleye faithful as a sales launching pad, with many more to be drawn by the big-name cast. Each track stands firmly as a song on its own merits, but the whole is a musical and verbal fantasy which has the makings of a cult object if all goes well. The writers' confidence in it in any event has resulted in their sudden departure from Steeleye to pursue more of such projects. The tracks to catch the passing ear are the two Mary Hopkin songs, Frankie Miller's contributions in the part of the young prince, and Derek Brimstone's hilariously grumpy one-man vox pop, who yearned for magic to come into his life and then, when it did, decided he did not like it after all. This cut is a single now receiving radio advertising, and the album has been given a big initial boost with mural advertisements in London, and approving journalistic notice in national and music press.

JAMES BROWN

Solid Gold. Polydor Select Double 2679 044. One of the main attributes of this historical collection is that there is no padding, but just a collection of 30 stone r&b tracks which have been hits on either side of the Atlantic. Malcolm Jones and sleeve note writer Cliff White have put this release together well. As is the current trend with hit collections, the sleeve has been adorned with memorabilia of the artist's career. The string of hits begins with Please Please Please from 1956, and they keep flowing until Get Up Offa That Thing from last year. Those who argue that Brown has made a major impact on the development of soul/r&b, are supported by the credits of his 30 offerings here. Only five of them have not been written or co-written by him.

GEORGE DUKE

From Me To You. Epic EPC 81850. Production: George Duke. Duke's style of black jazz-rock has caught on much more in the States than here, and though audiences flock to concerts when the band occasionally visits these shores, huge record sales don't automatically follow. The George Duke band is up there with The Crusaders and a little

way ahead of Weather Report: the band leans more to jazz than rock though it can get heavy. However, the appreciators of this style of very American music are increasing and new product is always welcome. More concerts would help, of course, but as CBS don't seem to expect huge sales, stock it in jazz and soul and be prepared for slow, but sure results.

RAY CHARLES

What Have I Done To Their Songs. London ZGU 139. Producer: unlisted. There are those who mourn the passing of the days when Charles was producing such great blues classics as I Can't Stop Loving You, Hit The Road Jack and What'd I Say, but he still possesses one of the most distinctive voices in the history of popular music. This album features his versions of some of the major pop hits of the last six or seven years including Something (inevitably), Take Me Home Country Roads, What Have They Done To My Song Ma, and Witchita Lineman. Maybe the die-hard rhythm and blues purists won't rush out to buy this, but Charles' following is still large enough to command fair sales for the LP.

YOUNG & MOODY

Young & Moody. Magnet MAG 5015. Producer: Roger Glover. This release from Magnet, a new signing, represents something of a diversification for the company. The two musicians have a long track record behind them, and they teamed up after a Status Quo/Snafu tour. Young had been the roadie and fifth member of Quo and had been responsible for writing of several of their hits. The music created by this partnership is rather commercial pop or rock music. For this reason, they may find it difficult to appeal to fans of their music with their other groups. Roger Glover has worked hard on the production of this album, but even so, it is hard to see it being taken too seriously in the music world. They would have done better to have been more positive in their choice of songs.

U-BOAT

Woody Woodmansey's U-Boat. Bronze BRON 501. Producer: Gerry Bron. First album from Woodmansey's new band and it confirms the promise shown in their frequent live gigs. The music is raw and loud, but manages to combine originality with the necessary excitement — apart from Woodmansey's own songs, vocalist Phil Murray and keyboards player Frankie Marshall have contributed a couple of tracks. The band are gaining a following on the live entertainment scene, so sales should be reflected accordingly.

JOANNA CARLIN

Fancy That. DJM DJF 20508. Producer: Hugh Murphy. Miss Carlin is one of the brighter new female pop talents to emerge in the last few months, and from an inauspicious start as the support act to Jasper Carrott she could well be one of the major talents of tomorrow. Her debut DJM album has been carefully put together and the songs reflect her wide style. She includes her latest single Valentino, a high commercial number, adds the novelty song Anyway My Guru Says No!, rehashes the Dietrich classic Laziest Girl In Town, and virtually sizzles through Bessie Smith's Sugar In My Bowl. Promotion is obviously going to be important but Miss Carlin makes frequent live performances, and she is a natural for TV and car radio guest spots.

ATTITUDES

Good News. Dark Horse K56385. Producer: Jay Lewis and Attitudes. Attitudes is the other name on this label's roster which moved from A&M to WB last year. This is the band's second release and is very obviously the result of

experienced session men getting together. The sound is tight, funky, soulful and smooth and, as is usual with this type of band, falls into the trap of being too good for the charts. Danny Kootch, for example has guitar credits on albums with Carole King, James Taylor and others; drummer Jim Keltner is reportedly never out of work. This outfit probably doesn't care about chart status and life on the road would probably pall after a while as the challenge of session work beckons. So it has to be taken as it is — good music, professionally performed, a pleasure to hear but for a limited audience.

WOODY GUTHRIE

Original Recordings (1940-1946) WB K56335. The movie Bound For Glory, titled after his book and based on the life of Woody Guthrie is bound to re-awaken some interest in the father of folk. These old recordings are scratchy, of course, and are released on WB by arrangement with Folkways, the tentative recording efforts. The most tentative recording effort. The most obvious track on this set is This Land Is Your Land, his equal-rights flagwaver. Others are Gypsy Davey, Hard Travellin, Better World, and, inevitably, So Long, It's Been Good To Know You. Guthrie's appeal was based on his ability to write simple, singalong tunes with quickly-learned choruses. Few people now would read the message in his lyrics, but messages is what Guthrie was all about. He sang about the plight of the unemployed, discrimination, poverty, and law for the poor. His contribution to socialism in song is paralleled only by Dylan, who, indeed, honoured Guthrie on his first album. Sales of this will be limited, and may be overtaken by the soundtrack LP when it is released, but it's worth reserving a corner of the shelves.

SONNY WORTHING

Teenage Dream. Transatlantic, TRA 344. Producer: Ritchie Gold. For those to whom Sonny Worthing is just a gangling youth in striped jersey and beret whose odd little pop singles La Belle France had some impact on the Continent, this LP will be a pleasant surprise. Jon Kennett — whose adoption of the Sonny Worthing name was a punning reference to his association with Pebble Beach studio in Worthing — under the guiding hand of producer Gold and in close cooperation with some excellent musicians, here proves that he can do more and better than one was led to suspect. With among others Isaac Guillory on guitar, Pete Willsher on pedal steel, Elliot Randell on guitar and mandolin and Pete Wingfield on keyboards, good pace and high quality behind the lead vocals are assured. This was commissioned as an m-o-r LP, and it is, but the flavour is of American m-o-r. It leans to the meatier, more rock-orientated style, and Kennett's songs are strong. Overall a very commercial offering. Good prospect for in-store play.

TIM MOORE

White Shadows. Polydor Super 2310 512. Producer: Michael J. Jackson. Polydor has the occasional knack of finding excellent new rock singers, usually from the US, completely unknown here and with faint possibility of touring or making much impact on UK buyers. Tim Moore is one such artist, who is gradually building a reputation in the States and writes convincing aware lyrics and produces a Seventies soft-rock-with-a-hard-edge music. His tunes grow on you, his words need a second spin, but at the end, Tim Moore is under your skin. He's a sort of solo Hall and Oates or Seals and Crofts, but with a heavier touch, therefore avoiding dismissal as yet another West Coast artist cashing in on a popular sound. He could be accused of following in Jackson Browne's footsteps, but

there is more to him than that. He will need heavy promotion, though, and that is not on the cards yet this will be a slow mover. But look out for more product.

BARRY BIGGS

Barry Biggs And The Inner Circle. Trojan TRIS 142. Barry Biggs is a star at home in Jamaica. Here his fame is mainly based on his hit, Side Show, a non-reggae number from an otherwise pure reggae artist. This set is something of an oddity; it features Biggs alone, Biggs with Inner Circle, his touring band, and Biggs with Byron Lee's Dragonaires, the group with which he paid his dues. As such it is an oddly ill-matched selection, though it will pick up some sales as a result of the inclusion of Side Show. Some numbers jar, such as the reggae version of Stone In Love With You, but in the early days of any band other people's hits are played. There is even a Marley song here — Natty Dread. To really establish Biggs' reputation as more than a one-hit wonder, Trojan will have to come up with something a little more immediate than this set.

PEGGY LEE

Live in London. Polydor Super 2383 448. Producer: Ken Barnes. Time seems to have stood still for Peggy Lee. She has not aged at all, her songs sound as good as they did in her heyday, her delivery is still faultless and she can still swing when it is called for. Her London Palladium season was successful, and had fine reviews. Whether this success will be reflected in record sales is another matter. However, here is a not-to-be-missed selection of old hits (Fever, Love For Sale, Is That All There Is, Mack The Knife,) chatty patter and newer pop numbers, which Miss Lee makes sound as if they are already standards such as Touch Me In The Morning, and Everything Must Change (recently popularised by George Benson). She doesn't live up to her reputation as first lady of white jazz on this set, but as a singer who puts a different touch on concert/cabaret favourites, Peggy Lee tops the lot. This should be a slow, but steady seller. Polydor have released it not quite quickly enough to cash in on the singer's appearance here in March.

LINDA LEWIS

Woman Overboard. Arista SPARTY 1003. Production: Cat Stevens, Allen Toussaint, Jim Cregan and Bert De Coteaux. Linda Lewis receives rave reviews at concerts, she has had hit singles, but she is yet to come up with a worthwhile album. This is a great shame as her talents are limitless and with the right guidance and the right material, she would surely be a winner. She also writes nice songs herself, but they are usually of the little girl variety. What she needs is rock, jazz, some blues. Some of the tracks on this set sound as if they were recorded two years ago, so inconsistent is her voice and the quality of her delivery. This time, Arista has really tried, with top producers, different studios in the US and here, various writers. But it doesn't gell. The album has no cohesion, nothing to make the listener sit up halfway through side 1 and say: this is Linda Lewis. Cat Stevens has supplied numbers here; none of them is another Schoologyard. The Moon and I (from Dick Deadeye), once a potential single, is weak. But Miss Lewis must not give up — she'll find the right touch sooner or later. Look what happened to Elkie Brooks. Better luck next time.

JOHN GORMAN

Go Man Gorman. DJM DJS 20491. Producer: Peter Jenner. Debut album by the one on the right with the funny eyes singing Lily The Pink. After Scaffold's brief success Gorman became one of the more

permanent members of Grimms and thence performed in his own PC Plod revue, which forms the basis of this record. Sadly, Gorman is living on former glories, and other people's glories at that. It's a notably unfunny mish-mash of musical ditties and lavatory humour trading on the obsolete reputations of the Liverpool poets and the diminishing currency of the rude word. Excellent musical support from Fatso (who more normally back Gorman's Grimm colleague Neil Innes) and Andy Roberts fail to raise this above the undergraduate level of the sleeve notes, and it serves as a salutary reminder of what might have happened if Monty Python and Rutland Weekend had gone horribly wrong.

MISCELLANEOUS

PAT BOONE

Country Love. DJM 22064. A mid-price release which with 14 tracks represents good value for Boone fans. These recordings are taken from the US Lamb And Lion catalogue and are all in the Gospel vein, which may somewhat restrict sales of the album. A collection which should please many Boone fans, though.

EDWARD WOODWARD

Love Is The Key. DJF 20495. Producer: Stephen James. A great favourite of the mums, and a frequent inclusion on the Open House type of radio show, TV actor Edward Woodward gives passable versions of What I Did For Love, Send In The Clowns, Feelings and If You Go Away amongst others. A good stock item.

COUNTRY

CHET ATKINS

The Best of Chet Atkins and Friends. RCA PL 11985. A legend among exponents of electric country guitar, Atkins has here come up with a cheerfully self-indulgent album which is fully justified on several grounds. The chief of these are that Atkins has all the experience and musical background to make his own choice of tracks an entertaining one, and that the friends he strums along with are all famous talents in their own right. They include Les Paul and Jerry Reed — both guitarists who have earned the respect of a fellow expert; Dolly Parton and Johnny Gimble — big time country stars; and Arthur Fielder and the Boston Pops Orchestra, which is an unlikely combination but one which works nicely. Good ole songs too — Sweet Georgia Brown, Avalon, Battle of New Orleans, I'll See You In My Dreams to name but a few. No c&w browser should really be without it.

POZO SECO SINGERS

Best of the Pozo Seco Singers with Don Williams. CBS 31455. An Embassy budget compilation which in its sleeve notes places the vocal trio in the "middle of the road country/folk bag". The line-up which works its pleasant and neatly harmonised way through such songs as I Can Make It With You, If I Were A Carpenter, Guantanamo, Morning Dew, Louisiana Man and Green Grass Of Home comprises Susan Taylor, Lofton Kline and Don Williams, of whom the last only is still recording, and doing so pretty successfully for the country music market. This is the easiest of easy listening; good quality aural chewing gum, for which — as James Last and Ray Conniff have proved frequently and conclusively — there is a sizeable market.

RELEASES MUSIC WEEK

JUNE 18th

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

LISTINGS

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 ANGELO, All Night, BROTHERHOOD OF MAN. Pye 7N 45699 (A)
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 BABY, BABY, Into The Future, THE VIBRATORS. Epic EPC 5302 (CW)
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- D**
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- THUNDER IN THE AFTERNOON, Plastic Saddle, MAC DAVIS. CBS 5157 (CW)
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- TULANE, Now You Know Me, STEVE GIBBONS BAND. Polydor 2058 889 (F)
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- WHEN TWO WORLDS DRIFT APART, That's Why I Love You, CLIFF RICHARD. EMI 2633 (E)
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- YOU'RE SO GOOD TO ME, Rockin' In The U.S.A., JOHNNIE RICCO. Pinnacle P8445 (P)

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CHART FOR PERIOD
MAY 28-
JUNE 3

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	3	5	THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4(E)
2	4	2	THE MUPPETT SHOW The Muppets	Pye NSPH 19 (A)
3	1	29	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (CW)
4	2	25	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (CW)
5	6	11	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (CW)
6	5	3	SHEER MAGIC Acker Bilk (Terry Brown)	Warwick WW 5028 (M)
7	7	6	DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)
8	8	8	STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045(E)
9			THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (CW)
10	9	27	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)
11	22	2	EXODUS Bob Marley & The Wailers	Island ILPS 9498 (E)
12	13	22	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)
13			ROCK FOLLIES OF '77 Rock Follies	Polydor 2302 072 (F)
14	21	28	THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (CW)
15	11	17	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Calllat)	Warner Brothers K 56344 (CW)
16	28	6	A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	RIVA RVLP 1 (CW)
17	15	19	20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)
18	26	17	ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)
19	12	3	BOOK OF DREAMS Steve Miller Band (Steve Miller)	Mercury 9286 455 (F)
20	20	4	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
21	23	15	PETER GABRIEL Peter Gabriel (Bob Ezrin)	Charisma CDS 4006 (F)
22	14	8	GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (E)
23	36	8	ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Bros. K 56151 (CW)
24	27	6	IZITSO Cat Stevens (Stevens/Kirshenbaum)	Island ILPS 9451 (E)
25	19	5	ALL TO YOURSELF Jack Jones (Various)	RCA Victor TVL 2 (R)
26	34	4	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (CW)
27	29	9	EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (CW)
28	17	61	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (CW)
29	16	5	TIME LOVES A HERO Little Feat (Ted Templeman)	Warner Bros K 56349 (CW)
30	25	35	SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	24	3	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers (Denny Cordell)	Island ISA 5014 (E)
32			KENNY ROGERS Kenny Rogers	United Artists UAS 30046 (E)
33	30	8	THE CLASH The Clash (Micky Foote)	CBS 82000 (CW)
34	18	7	HIT ACTION Various	K-Tel NE 993 (K)
35	33	22	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
35	42	2	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (CW)
37	43	5	MOROCCAN ROLL Brand X (Dennis Mackay)	Charisma CAS 1126 (F)
38	31	14	20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
39	10	3	I'M IN YOU Peter Frampton	A&M AMLK 64039 (CW)
40	35	4	PORTRAIT OF SINATRA Frank Sinatra (-)	Reprise K 64039 (CW)
41			SNEAKIN' SUSPICION Dr. Feelgood (Bert de Coteaux)	United Artists UAS 30075 (E)
42	32	5	SILK DEGREES Boz Scaggs (Joe Wissert)	CBS 81193 (CW)
43		1	THE BEST OF THE MAMAS & PAPAS Mamas & Papas	Arcade ADEP 30 (D)
44	48	15	SOME OF MY BEST FRIENDS ARE SONGS Val Doonican (Tony Ayres)	Philips 6641 607 (F)
45	44	13	RAW POWER Iggy & The Stooges (David Bowie)	Embassy 31464 (CW)
46		1	IN MY MIND Bryan Ferry (Bryan Ferry/Steve Nye)	Polydor 2302 055 (F)
47	40	5	MARQUEE MOON Television (Andy Johns/Tom Verlaine)	Elektra K 52046 (CW)
48	38	18	GREATEST HITS Showaddywaddy (Mike Hurst)	Arista ARTY 145 (E)
49	41	12	THIS IS NIECY Deniece Williams (M. White/C. Stepney)	CBS 81869 (CW)
50			VISION Don Williams (Don Williams)	ABC ABCL 5200 (CW)
51		1	WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
52	50	2	TWO DAYS AWAY Elkie Brooks	A&M AMLH 68409 (CW)
53	45	5	BOSTON Boston (John Boylan/Tom Scholz)	Epic EPC 81611 (CW)
54	52	3	FLY LIKE AN EAGLE Steve Miller	Mercury 9286 177 (F)
55		1	THE BEST OF THE FACES Faces (Various)	RIVA RVLP 3 (CW)
56			HEAVY WEATHER Weather Report (Zawinul/Jacko Postorius/Wayne Shorter)	CBS 81775 (CW)
57	54	5	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (CW)
58	53	13	MORNING COMES QUICKLY Barbara Dickson	RSO 2394 188 (F)
59			HOLST: THE PLANETS Isao Tomita (Plasma Music)	RCA Victor RL 11919 (R)
60			LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (CW)

ARTISTS
A-Z

ABBA	3, 28	EMERSON, LAKE & PALMER	35 =	MATHIS, Johnny	9	A STAR IS BORN	5
BEATLES	1	FACES	55	MILLER BAND, Steve	19, 54	STEVENS, Cat	24
BENSON, George	26	FERRY, Bryan	46	MUPPETS	2	STEWART, Rod	16, 23
BILK, Acker	6	FLEETWOOD MAC	15	OLDFIELD, Mike	57	STRANGLERS	8
BOSTON	53	FRAMPTON, Peter	39	PETTY, Tom & The Heartbreakers	31	SUPERTRAMP	27
BRAND X	37	FRANCIS, Connie	38	PINK FLOYD	18, 35 =	TELEVISION	47
BROOKE, Elkie	33	GABRIEL, Peter	21	ROGERS, Kenny	32	10cc	7
CLASH	60	HIT ACTION	45	ROCK FOLLIES	13	TOMITA, Isao	7
DIAMOND, Neil	58	IGGY & The Stooges	20	SAYER, Leo	12	WEATHER REPORT	56
DICKSON, Barbara	44	JAM	25	SCAGGS, Boz	42	WILLIAMS, Deniece	49
DOONICAN, Val	41	JONES, Jack	29	SHADOWS	17	WILLIAMS, Don	50
DR. FEELGOOD	4, 14	LITTLE FEAT	29	SHOWADDYWADDY	48	WONDER, Stevie	30
EAGLES	4, 14	MAMAS & PAPAS	43	SINATRA, Frank	40		
ELECTRIC LIGHT ORCHESTRA	10	MARLEY, Bob & The Wailers	11	SMOKIE	22		

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

	MANHATTAN TRANSFER Manhattan Transfer (Ahmet Ertegun & Tim Hauser)	K50138 Atlantic	Atlantic (CW)		IN FLIGHT George Benson (Tommy Lipuma)	K56327 Warner Bros	Warner Bros (CW)
	COMING OUT Manhattan Transfer (Richard Perry)	K50291 Atlantic	Atlantic (CW)		BREEZIN' George Benson (Tommy Lipuma)	K56199 Warner Bros	Warner Bros (CW)

ON THE WAY UP

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OSCAR. Moonbeam

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 OVER LAST WEEK
 MUSIC WEEK, JUNE 18

TOP 50 SINGLES

DISTRIBUTORS CODE
 A - Pye, CW - CBS/WBA, 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	3	8		LUCILLE	Kenny Rogers	United Artists UP 36242	Campbell Connelly	Larry Butler	WE'LL GATHER LILACS, Simon May, Pye 7N 45688
2	1	9		I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	Rod Stewart	Riva 7	Rondor/Cat	Tom Dowd	OLD SCHOOL YARD, Stevens, Island WIP 6387
3	6	3		SHOW YOU THE WAY TO GO	The Jacksons	Epic EPC 5266	Carlin	Kenneth Gamble/Leon Huff	WHAT IT IS, Garnet Minis and Truckin' Co., Arista 109
4	2	3		GOD SAVE THE QUEEN	Sex Pistols	Virgin VS 181	Copyright control	Chris Thomas	AROUND MY HEAD, Naviede, Bull Dog BD 11
5	4	11		A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855	Warner Bros.	B. Streisand/P. Ramone	ALL YOU GET FROM LOVE IS A SONG, Carpenters, A&M AMS 7294
6	7	4		YOU'RE MOVING OUT TO-DAY	Carole Bayer Sager	Elektra K 12257	Chappell/Copyright Control	Brooks Arthur	ANYTHING BUT ROCK AND ROLL, Tom Petty & The Heartbreakers, Island WIP 6396
7	10	4		HALFWAY DOWN THE STAIRS	Muppets/Jerry Nelson	Pye 7N 45698	Ascherberg/Chapels	Jim Henson	WOMAN (MAKE THE WORLD GO ROUND), The Miracles, CBS 5200
8	13	5		TELEPHONE LINE	Electric Light Orchestra	Jet UP 36254	UA/Jet	Jeff Lynne	ROCK ME, Brendon, MAG 94
9	5	9		AIN'T GONNA BUMP NO MORE	Joe Tex	Epic EPC 5035	London Tree	Buddy Killen	A WOMAN IN LOVE, Twigg, Mercury 6007138
10	8	21		THE SHUFFLE	Van McCoy	H&L 6105 076	Warner Bros.	Van McCoy	GIVE A LITTLE BIT, Supertramp, A&M AMS 7293
11	9	10		GOOD MORNING JUDGE	10cc	Mercury 6008 025	St. Annes	10cc	DISTRIBUTORS A-Z
12	11	7		GOT TO GIVE IT UP	Marvin Gaye	Motown TMG 1069	Jobete	Art Stewart	Ain't Gonna Bump No More... 9CW
13	14	6		LIDO SHUFFLE	Boz Scaggs	CBS 5136	Heath Levy	Joe Wissert	A Star Is Born... 5CW
14	21	4		BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips	Buddah BDS 458	Warner Bros.	Van McCoy/Charles Kipps	Baby Don't Change Your Mind... 14A
15	17	7		TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS	Heatwave	GTO GT 91	Rondor/Tincabell	Barry Blue	Be Good To Yourself... 29E
16	22	4		SPOT THE PIGEON	Genesis	Charisma GEN 001	Fuse Music	David Hentschel/Genesis	Bite Your Lip/Chicago... 37E
17	25	3		FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	Atlantic K 10946	Boosey & Hawkes	Greg Lake	Calendar Song... 39E
18	12	5		O.K. Rock Follies		Polydor 2001714	E.G. Music	Andy Mackay	Come With Me... 38E
19	23	5		PEACHES/GO BUDDY GO	The Stranglers	United Artists UP 36248	Albion/April	Martin Rushent	Disco Inferno... 26CW
20	NEW ENTRY			SO YOU WIN AGAIN	Hot Chocolate	RAK 259	Island Music	Micky Most	Do What You Wanna Do... 46R
21	29	3		GOOD OLD FASHIONED LOVERBOY	Queen	EMI 2623	EMI/Queen Music	Queen	Don't Let Go... 32CW
22	26	3		YOU'RE GONNA GET NEXT TO ME	Bo Kirkland/Ruth Davis	EMI International INT 532	Sunbury	Bo Kirkland	Dreamin'... 40CW
23	33	2		SAM	Olivia Newton-John	EMI 2616	Rondor/Blue Gum/Carlin/DJM	John Farrar	Everybody Have A Good Time... 44CW
24	15	6		TOKYO JOE	Bryan Ferry	Polydor 2001 711	E. G. Music	B. Ferry/S. Nye	Faces EP... 41CW
25	24	10		HOTEL CALIFORNIA	Eagles	Asylum K 13079	Copyright Control	Bill Szymczyk	Fanfare For The Common Man... 17CW
26	16	6		DISCO INFERNO	Trammps	Atlantic K 10914	Famous Chappell	Baker/Harris/Young	Feel The Negd... 47CW
27	32	2		OH LORI	Alessi	A&M AMS 7289	Alessi Music	Bones Howe	God Save The Queen... 42CW
28	30	4		JOIN THE PARTY	Honky	Creole CR 137	Aristocrat Music	Ken Gold	Gonna Capture Your Heart... 34E
29	27	3		BE GOOD TO YOURSELF	Frankie Miller	Chrysalis CHS 2147	Island	Chris Thomas	Good Morning Judge... 11F
30	38	3		NATURE BOY	George Benson	Warner Bros K 16921	Chappell/Morris	Tommy Lipuma	Good Old Fashioned Loverboy... 21E
31	45	3		I CAN PROVE IT	Tony Etoria	GTO GT 89	Fast Western/Andrew Heath	Don Schroeder	Got To Give It Up... 12E
32	34	4		DON'T LET GO	Manhattan Transfer	Atlantic K 10930	Campbell Connelly	Richard Perry	Halfway Down The Stairs... 7A
33	31	5		SHEENA IS A PUNK ROCKA	Ramones	Sire RAM 001	Chappell	Tony Bongiovi/T. Erdely	Hotel California... 25CW
34	18	8		GONNA CAPTURE YOUR HEART	Blue	Rocket ROKN 522	Rocket	Elton John/Clive Franks	I Can Prove It... 31F
35	19	4		WE CAN DO IT	Liverpool Football Team	State STAT 50	A.T.V. Music	Bickerton & Waddington	I Don't Want To Talk About It... 2CW
36	20	8		MAH NA MAH NA	Piero Umiliani	EMI International INT 530	Lorna Music		Join The Party... 28E
37	49	2		BITE YOUR LIP/CHICAGO	Elton John/Kiki Dee	Rocket ROKN 526	Various	Elton John/Clive Franks	Kyrila... 50F
38	47	2		COME WITH ME	Jesse Green	EMI 2615	Red Bus	Ken Gibson	Lido Shuffle... 13CW
39	39	5		CALENDAR SONG	Trinidad Oil Company	Harvest HAR 5122	Negram	Black Hand Prod.	L'Oiseau Et L'Enfant... 43F
40	44	3		DREAMIN'	Liverpool Express	Warner Brothers K 16933	Warner Brothers	Carter/Liverpool Express	Lucille... 1E
41	41	3		THE FACES E.P.	The Faces	Riva 8	W.B./Jewel/Island	Various	Mah Na Mah Na... 36E
42	36	6		RENDEZVOUS	Tina Charles	CBS 5174	Mautoglade	Biddu	Nature Boy... 30CW
43	42	4		L'OISEAU ET L'ENFANT	Marie Myriam	Polydor 2056 634	Warner Bros.	J. Gracy/J. P. Cara	Oh Lori... 27CW
44	46	2		EVERYBODY HAVE A GOOD TIME	Archie Bell & The Drells	PIR 5179	Carlin Sigler/J. Whitehead/G. McFadden/V. Carstarphen		O.K... 18F
45	NEW ENTRY			RHAPSODY	Four Seasons	Warner Bros. K16932	A.T.V.	Bob Gaudio	Peaches... 19E
46	NEW ENTRY			DO WHAT YOU WANNA DO	T Connection	TK XC9109	Sunbury Music	Cory Wade/Alex Sadkin	Rendezvous... 42CW
47	NEW ENTRY			FEEL THE NEED	Detroit Emeralds	Atlantic K 10945	M.C.P.S. A.	Brim Tilmon	Rhapsody... 45CW
48	NEW ENTRY			SLOW DOWN	John Miles	Decca F13709	Velvet/Rak	Rupert Holmes	Sam... 23E
49	50	2		SNEAKIN' SUSPICION	Dr. Feelgood	United Artists UP 36255	United Artists/Venice	Music Bert de Coteaux	Sheena Is A Punk Rocka... 33F
50	NEW ENTRY			KYRILA	Demis Roussos	Philips DEMIS 002	Leo Leandros	Burlington/Britico	Show You The Way To Go... 3CW

WE'LL GATHER LILACS, Simon May, Pye 7N 45688
 OLD SCHOOL YARD, Stevens, Island WIP 6387
 WHAT IT IS, Garnet Minis and Truckin' Co., Arista 109
 AROUND MY HEAD, Naviede, Bull Dog BD 11
 ALL YOU GET FROM LOVE IS A SONG, Carpenters, A&M AMS 7294
 ANYTHING BUT ROCK AND ROLL, Tom Petty & The Heartbreakers, Island WIP 6396
 WOMAN (MAKE THE WORLD GO ROUND), The Miracles, CBS 5200
 ROCK ME, Brendon, MAG 94
 A WOMAN IN LOVE, Twigg, Mercury 6007138
 GIVE A LITTLE BIT, Supertramp, A&M AMS 7293

DISTRIBUTORS A-Z
 Ain't Gonna Bump No More... 9CW
 A Star Is Born... 5CW
 Baby Don't Change Your Mind... 14A
 Be Good To Yourself... 29E
 Bite Your Lip/Chicago... 37E
 Calendar Song... 39E
 Come With Me... 38E
 Disco Inferno... 26CW
 Do What You Wanna Do... 46R
 Don't Let Go... 32CW
 Dreamin'... 40CW
 Everybody Have A Good Time... 44CW
 Faces EP... 41CW
 Fanfare For The Common Man... 17CW
 Feel The Negd... 47CW
 God Save The Queen... 42CW
 Gonna Capture Your Heart... 34E
 Good Morning Judge... 11F
 Good Old Fashioned Loverboy... 21E
 Got To Give It Up... 12E
 Halfway Down The Stairs... 7A
 Hotel California... 25CW
 I Can Prove It... 31F
 I Don't Want To Talk About It... 2CW
 Join The Party... 28E
 Kyrila... 50F
 Lido Shuffle... 13CW
 L'Oiseau Et L'Enfant... 43F
 Lucille... 1E
 Mah Na Mah Na... 36E
 Nature Boy... 30CW
 Oh Lori... 27CW
 O.K... 18F
 Peaches... 19E
 Rendezvous... 42CW
 Rhapsody... 45CW
 Sam... 23E
 Sheena Is A Punk Rocka... 33F
 Show You The Way To Go... 3CW
 Slow Down... 48S
 Sneakin' Suspicion... 49E
 So You Win Again... 20E
 Spot The Pidgeon... 16F
 Telephone Line... 8E
 The Shuffle... 10F
 Tokyo Joe... 24F
 Too Hot To Handle/Slip Your Disc To This... 15F
 We Can Do It... 35F
 You're Gonna Get Next To Me... 22E
 You're Moving Out To-Day... 6CW

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TOPWRITERS
 1 R. Bowlinger/R. Bynum, 2 Danny Whitten/Cat Stevens, 3 Kenneth Gamble/Leon Huff, 4 Sex Pistols, 5 B. Streisand/Paul Williams, 6 Sager/Midler/Roberts, 7 A. A. Milne and F. Simpson, 8 Jeff Lynne, 9 B. L. McGinty/B. Killen, 10 Van McCoy, 11 Stewart/Gouldman, 12 Marvin Gaye, 13 B. Scaggs/R. Paich, 14 Van McCoy, 15 Rod Temperton, 16 Collings/Banks/Rutherford/Hackett, 17 Copland, 18 Shuman/Mackay, 19 Andrew Gold, 20 Russ Ballard, 21 Freddy Mercury, 22 Kirkland/Davies/Powell, 23 Farrar/Marvin/Black, 24 Bryan Ferry, 25 Felder/Henley/Faay, 26 Green/Kersey, 27 Billy & Bobby Alessi, 28 C. Cummings, 29 Andy Frazer, 30 Eden Ahbez, 31 Tony Etoira, 32 J. Stone, 33 Ramones, 34 Hugh Nicholson, 35 Bickerton & Waddington, 36 Umiliani, 37 Elton John/Berni Taupin/Conrad/Goodman, 38 Yellow Stone/Gibson, 39 Traditional, 40 Craig/Kinsley, 41 Various, 42 J. Robinson/R. Bolden, 43 J. Gracy/J. P. Cara, 44 Sigler/J. Whitehead/G. McFadden/V. Carstarphen, 45 Gaudio/Parker, 46 T. Coakley, 47 Tilman, 48 Bob Marshall/John Miles, 49 Wilko Johnson/S. David/M. Rebennack, 50 Ekamki/Britat/Sour

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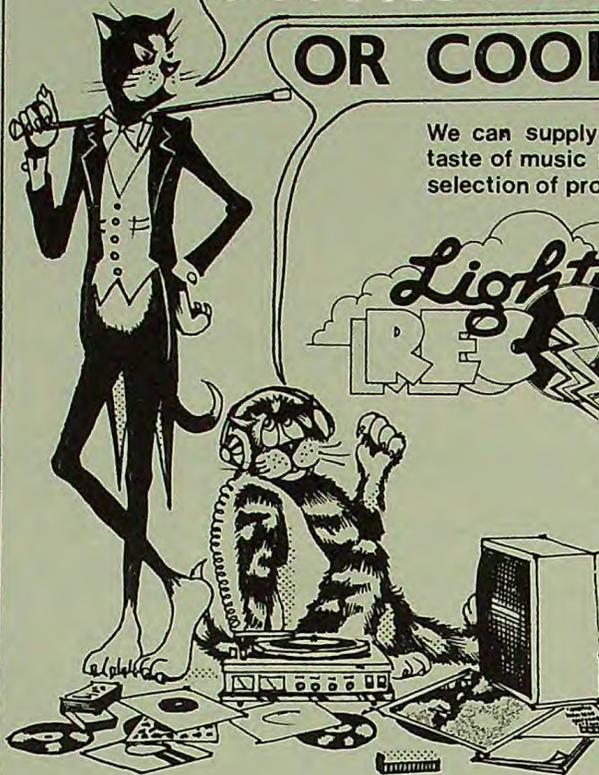
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PERFORMANCE

Heavy Metal Kids

AFTER WORKING its way slowly up the ranks and becoming a bigish concert draw on the strength of Gary Holton's maniac singing antics, the Heavy Metal Kids broke up last summer just after notching a Top 20 hit with *She's No Angel* on RAK.

The split came just at the wrong time for the Kids. Holton retired to the West Country and the band tried to go out on its own at one point under the name Kitsch, just when the sort of punk aggression they had pioneered in the UK was beginning to pull big crowds.

But punters remembered the strange blend of the band's Quo-style riffing and Holton's rock theatre, and when it was announced that the group had reformed with most of the original membership, it caused a few ripples of interest.

Unfortunately the comeback has not been well-planned, evidenced by the disappointing crowd which turned out at the Rainbow on Sunday night. The choice of venue was over-ambitious and more time should have been spent rehearsing a stronger set. Working up to the Rainbow via club and college dates would have been sensible too.

After a muscular set from the Motors which was well received by the thinnish crowd, the atmosphere was built up for the Kids by the skilful use of a taped march, and when Holton jogged on stage he was loudly greeted.

His rasping style has not changed in the lay-off, and neither has his outrageous posing for the photographers in the pit, which began during Chelsea Kids when he finished the number on his knees leering over his monitors at the lensmen.

Holton was always known for his quick changes, and after dispensing with his battledress top following the second song, he ran off stage to reappear in a long mac and carrying a severed head. This prefaced the best number of the set *Would You Cry For Me*, in which he veered between pathos and aggression in an alarming portrayal of a psychopath.

The performance was heightened by some excellent duelling guitar from the twin lead players, and if things had gone on getting better from this point, there would have been very few criticisms of the show.

However, the band followed this with a new number called *Jackie The Lad*, exploring familiar street life territory with a bouncy rhythm and indecipherable words. Then came the unexceptional *We Can't Stop Now* and a pretty straight rendering of *She's No Angel* delivered by Holton wearing a green surgical gown for some reason.

But it was the next number that showed that the Kids are no longer

where it's at. Called *New Wave*, and said by Holton to be about 'punkypoos', it was an ill-conceived knock at the rock style that has grown up while he has been out of circulation along the lines of 'What's so new about the new wave?'

For a band that was such a catalyst in the early days of punk this song showed the Kids are well out of time. It was well played with Holton using all his acting experience to put the message across, but he mis-judged the mood of his audience completely. He sang "What about the Who? What about the Stones? What about me?" What about him indeed?

The raucous encore of *Rock And Roll Man* off the first Atlantic album made a good finale and one could not help thinking that a few more numbers from the old set like *It's The Same*, and *The Cops Are Coming*, would have made better fare for a come-back concert.

JOHN HAYWARD

Rush

TOURING BRITAIN for the first time ever, top Canadian heavy band Rush have amazed the industry. Five of their albums have been released by Phonogram over a three year period but none of them has done anything spectacular yet in sales terms. Rush have been a whisper rather than a shout.

To all but their fans that is. This tour has witnessed scenes unrivalled since those for such as Ted Nugent and Black Sabbath Rush have proved once again that heavy metal often does mean money, even when the scene appears to be moving in the opposite direction — in this case to Punk.

Rush's Manchester Free Trade Hall gig was no exception. The fans were on their feet well before the start and were warned to return to their seats or the concert would not start. In musical terms Rush definitely have their own thing going although they do nod in the direction of other heavy bands sometimes. They are less indigestibly heavy than Black Sabbath yet they include more sci-fi effects than say Ted Nugent. Drummer Neil Peart operates from a veritable kingdom of percussion equipment and guitarist Alex Lifeson uses most of today's modern special effects technology to make his playing a complete audience experience. They appear to rely quite a lot on this equipment and were it not that Geddy Lee's vocals are high, piercing and not unlike David Surkamp's of Pavlov's Dog, Rush might well sound fairly ordinary stripped down to the strictly musical.

But the audience loved it and already knew most of the numbers. The whole experience lasted a good one and a half hours and represented

barely controlled hysteria. Rush will undoubtedly be back.

DAVID REDSHAW

Ian Hunter

HAMMERSMITH ODEON has probably contributed more than most places to premature deafness among the young. Ian Hunter and the Overnight Angels weren't out to stop the rot.

Hunter — who looks like an animated Marc Bolan and sings like Rod Stewart with mild laryngitis, both of which facts generally work in his favour — allowed his talent to be swallowed up in a surfeit of decibels, unnecessarily so because he had a fine new band to show off. It didn't, however, seem to perturb the 2,000 or so faithful fans who had waited two years to see the ex-Mott the Hoople guitarist back in his home country.

Mott the Hoople was one of those bands that served as a springboard for many careers, and its live following always far exceeded its ability to sell records. Ian Hunter is striking a better balance; but on this occasion it was the old hits that were called for. *All The Way From Memphis* and *Roll Away The Stone* were rapturously received (if indistinct) and at the opening chords of *All The Young Dudes* the audience leapt out of their seats and straight back into the early Seventies when that kind of thing was still fashionable.

Apart from volume the sound was troubled by a poor mix in the early numbers, the backing vocals drowning out Hunter's lead. In time it settled down and Earl Slick's guitar and Peter Oxendale's decisive keyboards stood out from the general fuzz. Slick is a seasoned campaigner who thrives on speed and noise and clearly fits into the scheme of things with Hunter, who lets him share the spotlight. Halfway through they relaxed the pace and enjoyed a leisurely duet on harmonica and guitar.

Apart from an uncharitable remark about the GLC, who it seems had refused the band permission for a stage extension to bring him further into the audience, Hunter was uncommunicative and obviously felt relaxed in the presence of long-standing supporters. Whether he will win many new fans with his *Overnight Angels* CBS album may depend on the success of a disappointing single, *Justice Of The Peace*, and its probable follow up, his excellent encore *England Rocks*. A little softer and the uncommitted may hear what a real talent he has.

GODFREY RUST

Zaine Griff

ONCE THERE was a band called

Screemer. Now, there is not. But, as the band's press release states — out of the ashes of Screemer has arisen Zaine Griff, and it was Zaine Griff which found itself on the stage of London's newest medium-sized venue, Sound Circus.

Dennis Waterman, who quite understandably capitalizes on his Sweeney persona in his stage appearance, and who can tunelessly hold his own with a set of good pop or bluesy songs, headlined the evening. His performance was reviewed recently here.

Zaine Griff did a professional job of backing Waterman in the second half, and held the stage alone for the first. The band has promise, and a recording contract with Arista which in the past 12 months has not yielded any memorable product from Screemer. The change of name and a general revamping of style and performance may well herald a genuine fresh and more successful start.

The first half set revealed that camp rock is far from dead. Indeed it is alive and well in the person of Griff himself, who had been the bass player with Screemer but now concentrates his energies in high vocals and elegant body movements. The material is entirely original — it is self-penned and musically unique. A key song in the act is *Flowers*, written by Griff and inspired by the Lindsay Kemp London production a show by that name, in which Griff — a student of Kemp — performed. As a result there is a dance theatre feel to the presentation of the band which at this performance won cries for an encore. Musically the band is really sound, particularly in the persons of drummer Clive Edwards, who was with Kevin Ayres among others, and guitarist Chris Thompson, formerly with the Earth Band.

Vocally, the band comes off best in harmonies, but Griff has a striking voice for solos, and an equally striking habit of twining himself around the microphone and the stage in an angular and provocative manner. The group delivers something which is not punk nor heavy metal although it sounds as if it could have the same audience appeal. Perhaps a little too clever, and obviously requiring some familiarity before full appreciation can be reached. The ovation was won for talent, for moments when the audience could identify completely with the music, and for the stage presentation — which was only slightly marred by the sudden appearance of a balletic lady called Ricki from the Arlene Philips Dance Academy who tended rather to get in the way and distract attention for no very good reason. With no personal reflection on her, this must be suspected as one of the lesser inspirations of Kemp, who was responsible for the otherwise fine

stagework.

TERRI ANDERSEN

JJ Cale

JJ CALE'S New Victoria concert originally scheduled for February had as expected a minimum of presentation. He and his four-piece band wandered on stage unannounced, waited patiently for the house lights to go down and the piped music to die away, then launched without preamble into their opening number, a blues instrumental that epitomised the deceptive simplicity of Cale's music, the art that conceals art.

The expression "laidback" could have been coined for Cale: there are no spotlights, nothing flashy or elaborate, no-one leaps about the stage, and the volume is so low the crowd leans forward to catch the words. But in the weird alchemy that produces from restraint and simplicity such intense emotional power, Cale's music is comparable only to the best reggae, Marley and the Wailers say.

It all shows that it isn't how much you play, but what, and the point was illustrated by Cale's guitar work, which was quite exceptional throughout. He doesn't play fast and he is interested not in the dynamics of high volume but in the expressiveness of the instrument when it is treated in the most delicate way imaginable. His solos were beautiful, sinuous and subtle in line, technically difficult, more like the ornamentation of a Chopin Nocturne than the straight scale passages of standard rock, always perfectly judged. It was musicianship of a high order. The material ranged widely over Cale's now considerable repertoire, the songs short, to the point, the most dreamlike back to back with the most rock-oriented for effective contrast. Subjective best were *The Old Man and Me*, from *Okie*, *Cocaine* with its heavy riff, and the exquisite *Magnolia*.

Musing how like *Magnolia* is Clapton's *Better Make It Through Today*, one looked up to see a motley crew of jammers headed on stage for the encore, among them Clapton himself, looking a mixture of tickled pink and embarrassed to be there, and delivering his solos from a self-deprecating sitting position tucked safely away. His presence allowed instructive comparisons: his more forceful rhythm work driving the band harder than before, his solos expert and sensitive to the mood, but less quirky than Cale's, more directly in the blues tradition. A splendid bonus for a wildly enthusiastic crowd, who left only reluctantly after a long, driving jam on *After Midnight* brought proceedings to a close.

NICK ROBERTSHAW

POPULAR

SILVER CONVENTION

Greatest Hits. Magnet MAG 6001. A 15-track compilation of these disco ladies' biggest sellers is a rather unlikely contender for television advertising (in which Magnet co-operates with Warwick), considering the age profile of their main audience. The trio's UK hits have been modest in number, too, and similar in both sound and execution. The best material here originates from the Convention's first album, in fact, including the amusing *Tiger Baby*, the insistent *Fly Robin Fly* and the pounding *Save Me*, plus the melodic *There's Always Another Girl*. Everything features the Munich Machine's disco beat, topped by the girls' ethereal vocals. Their recent Eurovision entry,

Telegram, is present, but its minimal UK sales impact as a single lends little weight to the overall package. Nevertheless, dealers should have this LP in the browsers, and may well find chart-type action forthcoming.



ANGEL

Helluva Band. Casablanca CAL 2004. Producers: Derek Lawrence and Big Jim Sullivan. A mysterious five piece with an outstanding keyboard man in Greg Giuffria and slick but standard guitarist in the shape of one Punky Meadows, the cover artwork marks this group out as a band that might be following in Queen's footsteps. The boys look pretty but can lay on a heavy carapace if needed, to get their teeth into rock of the flash variety Listen to the long track *The Fortune* to hear Angel at its best moving

through both ponderous and fast tempos, or the more driving *Feel'n' Right* which rocks out in fine style. Touring or heavy promotion will be needed to prompt big sales, however, because there is a feeling that it has all been done before.



PETER TOSH

Equal Rights. Virgin V2081. Production: Peter Tosh. Considering the quantities that the best reggae albums sell it's surprising the music doesn't make more impact on the charts. Tosh is right up there with the leaders and this is a polished production with irresistible rhythms and, not surprisingly, some heavy politicking. He has help from fellow Rasta-heavies Al Anderson and Bunny Wailer and in the right areas this should be a good-selling album.



POCO

Indian Summer ABC. ABCL 5220.

ALBUM REVIEWS

MISCELLANEOUS

PEGGY LEE

Songs For My Man. Capitol CAPS 1006 — Compilation: Chris Ellis. A mid-price collection of songs from the singer's early years has been selected by EMI's m-o-r division, which has done a fine job. Each of the tracks has men as the theme and there is an impressive list of credits to this release, including Frank Sinatra conducting the orchestra. Perhaps the best known songs are *He's My Guy*, *The Man I Love*, *Hallelujah I Love Him So*, and *Boy From Ipanema*. A good selection, and as only a small point, it was nice to see the record label under the old capitol mauve and silver logo. For some Lee fans, this will add to the nostalgia value.



