

MUSIC WEEK

Europe's Leading Music Businesspaper • Incorporating Record & Tape Retailer • A Billboard Group Publication • 60p

Muxlow to leave Phonodisc

TONY MUXLOW has resigned as managing director of Phonodisc, the pressing and manufacturing subsidiary of Polygram, which he did so much to establish seven years ago.

As an interim move, the financial controller, Jaap van Balen, becomes acting general manager, reporting to both Freddy Haayen (managing director, Polydor) and Tony Morris, the Phonogram managing director.

Phonodisc dates back to 1969 and operates through a manufacturing plant at Walthamstow, in East

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RUSS BALLARD (second from left) was presented with three silver discs and a unique Gold Sheet Music Award by Adam Faith and Paul Gambaccini (centre right). The sheet music award was for his composition, *Back In The New York Groove* for sales of over two million units. The silver discs were for his production of Leo Sayer's album *Another Year*, the hit single *Moonlighting* and Roger Daltrey's *Ride A Rock Horse* album. Also pictured (right) is Ballard's manager, John Stanley.

DJM votes no to BPI funds plan...

DJM RECORDS m.d. Stephen James has written to the BPI Chairman, Len Wood to register a vote on behalf of DJM against the decision to approach PPL for a £100,000 advance on performance royalties to help meet the costs of the record industry's campaign against an increase in the statutory mechanical royalty rate.

He said: "I am asking that any funds due to DJM from PPL do come to DJM and not be diverted." He revealed that he had made his attitude clear at a previous BPI meeting and had offered his resignation but the offer was refused.

James was talking to *Music Week* following an incident at the BPI annual meeting (*Music Week* May 15) when DJM chief accountant Peter Allen, was told by chairman Len Wood that he could not abstain on the motion to approach PPL for the money unless DJM resigned from the BPI.

Since his resignation had been refused before, he would not resign

now, James added. He said he was not in favour of the use to which it was intended to put the money. Explaining this he said: "Firstly I object to the waste of money that is going to take place. Why spend £100,000 when the MPA and the BPI could sit down and negotiate at no cost and present an open and shut case to the tribunal."

The tribunal, enquiring into the rate of mechanical royalties, is expected to open in November. The current royalty is 6¼ percent. James continued: "It is silly to think they can fight it. Politically we must come into line with Europe and I know that the publishers will accept the European rate on basic principles." The general rate throughout Europe is eight percent.

He also said that despite Wood's assertion at the meeting that the motion was carried unanimously, Allen did in fact abstain. DJM is put in an awkward position by the BPI decision since as a publisher the company is committed to the European rate. James said he had

approached other companies which had an equal share in both publishing and recording, but so far he had found no other sympathisers.

He concluded: "I think it's wrong for this money to go into the hands of solicitors when it could be kept in the industry and used to help the independent dealers."

...and goes to CBS from July

FOLLOWING A seven-year relationship with Pye, DJM has decided to move manufacturing and distribution to CBS.

The move has been anticipated for some months, and follows protracted negotiations. Last month, managing director Stephen James concluded an agreement with CBS Holland for manufacturing and distribution in Europe.

The CBS deal takes effect from July 1, and is initially for a three-year period. James says that the agreement will "offer us a valuable opportunity to expand, the turnover of our back catalogue, as well as develop new artists."

The contract with CBS signals a series of changes from the company. The first move is forced upon DJM by the CBS computer, which cannot handle the present catalogue numberings, so all product, both single and album, will be issued with new numbers and a new prefix. James told *Music Week* that there will be a crossover period, where Pye-produced records will be sent from the CBS factory, though within a matter of weeks, CBS will have prepared the new product.

The single prefix, DJS, will remain unaltered; DJLPS will change to DJF, DJLMD to DJD, DJSLM to DJM and both DJSL and DJML to DJB.

James also says that there will be a number of deletions when the new catalogue is published, mainly con-

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TV LPs bouquets —and brickbats

WHILE CBS received a bouquet this week for the way in which the company has handled its television campaign for Abba's *Greatest Hits*, RCA has asked cash-and-carry firm, Makro, to come into line on pricing of the John Denver *Live In London* album, which is the subject of a similar campaign.

Criticism came when the Denver album — on which the dealer margin has been reduced to 25 percent — was advertised by Makro at less than the dealer price. CBS, however, was congratulated by GRRC secretary, Harry Tipple, on its highly successful campaign for the Abba album — giving full dealer margin and allowing selected SOR in the early part of the campaign.

CBS marketing director, Tony Woolcott said he did not necessarily subscribe to reduced margins to fund campaigns although there were occasions when it made sense. He explained that the Abba commercials were begun three weeks ago in the ATV area. "The attitude we took was that we were putting our toes in the water to test the temperature. Perhaps it was the product, the way we did it or the right timing or maybe a combination of all three but it was successful and we decided to go on. So all the time we have been able to maintain normal trade margins," he said.

The campaign has run in the Granada and Trident areas. It is now nearing the end of its third week and will probably continue for another two, coming into the London area.

Woolcott added: "This is probably the first tv campaign that we have really gone into in true scientific depth. Market research has given us critical path analysis to help and guide us and given us an instant reaction to how things are going, rather than trying to judge success by how the records are moving out of the warehouse."

A London dealer, Shaun Howard of Recordsville, S.W.1, has complained that while record retailers are being charged £2.08 for the John Denver *Live In London* album on RCA, following the reduction of the

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WEA to launch Cotillion in UK

WEA IS to launch the Cotillion label in the UK following reactivation of the label last month in America. The label is to be exclusively distributed worldwide by Atlantic. The first UK release is Luther's *It's Good For The Soul* (Parts One and Two) on May 28.

A newly designed black and white label logo is being introduced worldwide replacing the original multi-coloured design. Artists on the label include: Margie Joseph, Sister Sledge, Lou Donaldson and others to be announced shortly.

The relaunch coincides with the U.S. appointment of Henry Allen as president of Cotillion. Allen is a

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MTA sales course places still available

THE MTA Training Centre's next Record and Tape Sales Course takes place May 25-May 27 at the White Hall Hotel, London, and a few vacancies are still available for dealers who wish to attend.

The course is concerned with record and tape repertoire and retailing and comprises a full programme of sessions covering varied aspects of these topics, plus a visit, on May 25, to EMI's record factory at Hayes. Speakers and subjects include Don Dive of Precision on "Turning Tapes in the Future," Chris Ellis of EMI on "Nostalgia", and the MTA's Adriane Fry on "Catalogues". There will also be sessions on Selling Techniques, Knowing and Selling Opera, Symphonic and Orchestral Repertoire, The Pop Market, and Piracy and Bootlegging. The cost of the course is £32.40 inc. VAT for

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RED CARD—INTRODUCING A NEW SENSATION FROM STREETWALKERS

STREETWALKERS—RED CARD
ROGER CHAPMAN·CHARLIE WHITNEY·BOB TENCH·NICKO·JON PLOTEL



Album 9102 010 Cassette 7138 077 marketed by phonogram

NEWS

London dealers to specialise in 4-channel format recordings

CONTINUAL COMPLAINTS from record buyers about the poor availability of quadraphonic records in retail outlets has prompted one major West London record shop chain to devote an entire department to stocking product featuring SQ, QS and CD4 formats. Beggars Banquet's new Quadraphonic Record Centre in Earls Court claims to stock every 4-channel disc currently available in either the U.K. or the States.

Director of Beggars Banquet, Martin Mills told *Music Week*: "We have decided to devote our entire basement at the Earls Court branch to stocking quadraphonic software and have at least 1,200 different titles in the catalogue. We shall also be stocking 4-channel product from Europe and the Far East as well".

Mills said that although it may seem a strange time to open such a department, just when many dealers

claim that there is little interest in the system, Beggars Banquet had decided to go ahead with the scheme because of continual complaints from customers about the difficulties in obtaining quadraphonic records. He added: "Some of the hardware people like Sansui and also Laskys have been showing a lot of interest in our project and generally the reaction from the public has been favourable."

Mills said however that record companies could still help the 4-channel system by introducing more wide-ranging music — at the moment he said they tend to concentrate on orchestral music. "EMI does seem to have taken a lot of initiative lately with quadraphonic product and CBS is also doing more, so the position is improving," he commented.

The new Brent Cross Harlequin

store, opened two months ago, is also specialising in quadraphonic releases. Manageress Marion Miles also reported: "Record companies, particularly those in the UK, could do a lot more to help the system."

Miss Miles said that the store was the only one in the Harlequin chain to put particular emphasis on 4-channel releases.

Paper Lace suit

BRIAN HART, who managed Paper Lace until February last year, is suing the group for damages, said to involve a six-figure sum, relating to agreements Hart alleges were made between Paper Lace and himself. The members of the band, Cliff Fish, Philip Wright, Mick Vaughan and Chris Morris, appeared in the High Court last week, when the case was adjourned until later this summer.



A WELCOME home party was held last week for Chrysalis joint managing director, Terry Ellis. Picture at Morton's in London's Berkeley Square are (l to r): TV producer Mike Mansfield; Ellis, his co-director, Chris Wright; Island chairman Chris Blackwell; Island managing director, David Betteridge and Polydor managing director, Freddy Haayen.

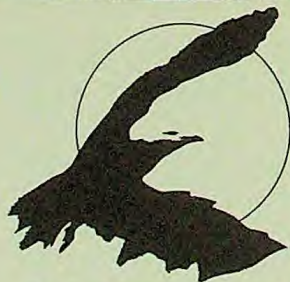
6 months ago Rex Anderson said:

“ SUTHERLAND BROS & QUIVER ON THE BRINK OF SUCCESS

Last week, CBS released that company's first album and single from the Sutherland Brothers & Quiver, a group which has been impressing audiences and the rest of the music business now for some years.”

MUSIC WEEK 29/11/75

We're not going to say 'I told you so' — but if you haven't got stock it's not too late.



'Reach For The Sky' *
A GREAT ALBUM FROM
Sutherland Brothers & Quiver
FEATURING THEIR SMASH SINGLE 'Arms of Mary'

on CBS Records & Tapes * No. 36 in the Album charts

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

LETTERS

IT HAS been pointed out to us that our advertisement which you carried in *Music Week* dated May 8, may have given the impression that we claimed to be the publishers of the 'A' sides of the records which we showed to be at numbers 35 and 48, namely No Charge published by London Tree and Love Me Like A Lover published by Mautoglade Music, respectively.

This was not our intention and we do state most specifically in the advertisement that our interest in these records was merely in respect of the 'B' sides.

We hope that this letter will now clarify our position.

ROLAND RENNIE, *Creative Director, Chappell.*

RE YOUR article (*Music Week*, May 8) on sex rated sleeves — as a buyer and a women's liberationist I refuse to stock LPs like Boxer until there is an equal number of sleeves featuring naked men. In this I must congratulate A&M for their Pablo Cruise Lifeline cover which,

although not revealing all, is sufficiently tantalising to study the cover for longer. Needless to say, I ordered an in-store display.

I do hope that there will be more equality in the future. I shall continue to refuse to stock any sleeves I consider degrading to women. Sleeve designers take note. JENNI NICHOLSON, *pop record department, C Milsom & Son, Bath.*

I FEEL that Capital Radio and specifically Roger Scott and Aidan Day are to be congratulated on their current adventurous programming of country music. With tracks by Don Williams, Dolly Parton, Narvel Felts and Jean Shepherd currently getting heavy rotation play, and frequent play of artists like Crystal Gayle and Tanya Tucker, Londoners have never been so exposed to country.

While the country programmes on BBC and Commercial stations are obviously very important and influential, it is very gratifying to see country getting so much daytime play purely on its merits without being categorised as specialist music.

PETER ROBINSON, *UK Manager, MCA Records, London W1.*

YESTERDAYS

10 YEARS AGO

(May 19, 1966)

THE MTA annual conference faces up to the possibility that music centres and rack-jobbers could be about to take over the industry.....Ember boss, Jeffrey Kruger, announces expansion plans in both UK and U.S.....Melodisc promises largest ever promotion campaign for new P.J. Proby single, I Need Love.....New publishing company, April Music, established in UK.....L. G. Wood takes chair at EMI session to shape world-wide classical releases for next three-years. Also in attendance: EMI Records managing director, G.N. Bridge.....Philips plans special sales efforts in department stores.....Decca strong on River Deep, an Ike and Tina Turner single which is being greeted as Phil Spector's most exciting production since the Righteous Brothers left him.....Maxwell House offers buyers of 12 ounces of instant coffee a free EP containing Pet Clark's Downtown, and the Honeycombs, Have I The Right.....Yardbirds, recently signed to EMI, insist company negotiate with CBS in America for distribution of their records there.....Stones Paint It Black comes straight into chart at 5.

5 YEARS AGO

(May 22, 1971)

BRITISH RECORD industry moves to fight piracy and bootlegging following discovery of two illicit albums, by Stones and Cream at London's British Homophone pressing plant.....Pye buys out GRT's 50 per cent share in Precision.....Bhaskar Menon appointed president and chief executive of Capital Records and Capital Industries.....MAM signs Frank Ifield to recording contract.....Installation of convex mirrors by retailers reported to considerably reduce pilfering.....Dooley suggests unlikely idea of formation of EMI in America should not be ruled out.....Sidney Bron celebrates 70th birthday.....Dan Loggins joins CBS as UK director of talent acquisition.....Former Philips m.d., Leslie Gould, now vice president of Famous Music in States, reports U.S. dominating global disc market again.....Record and Tape Retailer launches new monthly tape section.....Island group, Free disbands.....A&M says it is not signing Paul McCartney for U.S.....EMI releases five album box set titled The History Of Tamla Motown Polydor releases 2001 A Space Odyssey Volume Two.

Buk gambles on Monopoly

BUK IS buying £45,000 worth of tv advertising in a major promotion campaign on new recording artist, Tony Monopoly whose album, BULP 2000, is now on release. Paul Murphy, Buk managing director said that the advertising, which began on Monday and runs for three weeks, would be concentrated in the Granada area because of Monopoly's success on the Northern club circuit.

He said: "That area has broken so many acts and it must be worth something like 40 percent of total record sales." Apart from the 64 spots there will also be 50 key window displays in the area. The campaign is running for so long in order to inspire confidence in the retailers, Murphy explained.

In the London area, Monopoly is playing the Talk Of The Town for a month. The release is to be supported by spots on Capital Radio which may be followed up by a tv campaign for a shorter period.

50p offer on Genesis LPs

RADIO COMPETITIONS and a 50p-off offer to people attending any of the band's forthcoming concerts will promote Genesis' back catalogue, in a campaign launched by Charisma. Product included in the promotion will include Genesis' recent TV-promoted album, A Trick of the Tail, and Steve Hackett's Voyage of the Acolyte.

The campaign will start at the beginning of June, co-inciding with the band's five concerts at the Hammersmith Odeon in London. Highlighting it will be a competition on Luxembourg, BRMB, Piccadilly, Clyde, Trent, Forth and City, when listeners will have to answer a series of questions based on Genesis' back product. The prize for each station will be two tickets plus hotel

expenses for two to see Genesis in Paris, during their European tour. There will also be runner-up prizes of the whole Genesis catalogue.

The marketing campaign will further extend to a special token, 50p off, exclusive to all people attending any of the Genesis gigs — an estimated 20,000 people in all. The token will be given out on entry at Hammersmith and will allow 50p off any of the eight Genesis albums from all Harlequin outlets in London and the Home Countries. This will be backed up by window displays promoting the catalogue in London, Birmingham and Manchester, and special full-colour posters available to all dealers.

At Hammersmith there will be a heavy concentration of display units with a special video promotion at Harlequin's store there. Parallel to the marketing campaign there will be full-page advertising in the music papers.

Charisma marketing manager Frank Sansom told *Music Week*: "This is the first major catalogue campaign we have done since our association with Phonogram began. Genesis have shown themselves to be one of the world's top bands and Charisma believes, with the success of the last LP (which reached number three in the MW chart), a sell-out European tour and a chart album in the States, that 1976 really will be Genesis' year."

Decca is also re-issuing an early Genesis album, as part of its new Rock Roots series retailing at £1.50 each. The 17-track compilation features 13 recordings from 1969, produced by Jonathan King, and four previously unreleased tracks.

Radio spots for Heep LP

RADIO ADVERTISING spots and flyposting in all the major cities will promote the latest album from

CAMPAIGNS

Uriah Heep, High and Mighty, released on Bronze Records this week. The LP, recorded at the Roundhouse Recording Studios, is the band's eleventh album — and the first that they have produced themselves.

There will be 500 posters per city in Glasgow, Manchester, Leeds, Bristol, Liverpool, Newcastle and Ipswich, and 1,500 in London promoting the LP. In addition there will be 35 15-second spots on Capital Radio between May 24-28. Bronze has also issued a limited-edition single featuring two tracks from the album, One Way Or Another and Misty Eyes, which is being distributed in a full-colour mini-album sleeve. The single is aimed at attaining maximum radio and disco promotion and will not be on sale to the general public.

The Heep campaign will also include full-page adverts in the pop press, and merchandising for the album includes 250 special window displays, plastic window stickers and flags. There will also be press kits for the media and last Friday Bronze was flying a party of key pop music journalists to Switzerland for the launch of the LP.

Pye promotes Love And Kisses

PYE RECORDS is to promote the album Love And Kisses From Brotherhood Of Man at a football match next week (May 27) between Don Revie's England squad and the American All-Stars in Philadelphia.

At a cost of £1,750, Pye has booked a 40ft. by 3ft. banner behind one goal to advertise the LP. The match is to be networked nationally through the UK, U.S., Japan, Australia, Italy, France, Germany, Belgium and Holland. Added sporting interest in the match comes from the fact that UK players George Best, Bobby Moore and Rodney Marsh are to help out the American team.

Pye said this is the first time that a UK record company has taken album-promoting space on such an international scale and its various international companies have been alerted to work on the promotion. The match is an official U.S. Bicentennial event for the Independence Cup.

MUSIC DEALS

BUDDAH RECORDS has signed a new five-year licensing deal with Pye for the UK. The deal was finalised by Buddah president Art Kass who flew in from the U.S. for talks with Pye chairman Louis Benjamin.

Completion of the renewal comes at a time when Buddah is enjoying substantial chart success in the UK — notably through Gladys Knight and the Pips (the Midnight Train To Georgia single and the Best Of Gladys Knight album), and the group is currently featured in a 13-for-12 album promotion with retailers to stimulate back catalogue.

Also selling well is the Melba Moore single This Is It, and Andrea True Connection's More More More, another chart single. Though the group Trammps has now left the label, Pye had three UK chart successes with it — Hold Back The Night, Zing Went The Strings Of My Heart and 60-Minute Man.

DOOLEY

A CERTAIN company's efforts to sign John Lennon hampered by his changing lawyer and now announcing that he wants to retire from recording.....Has ex Phonodisc m.d. Tony Muxlow been inspecting certain WEA owned premises in Milton Keynes?.....EMI has opened new £2 million factory in Sweden, the company's 27th in the world.....Major break for Buk recording artist, Tony Monopoly when he debuts at Talk of the Town next week.....Why did *Sunday Times*' Mr Midnight describe Rocket press officer Caroline Boucher as "extraordinary" in snide Atticus diary item on Elton John Concert and party? SHANGRI LA'S 1965 hit, Leader Of The Pack re-released yet again, this time by Charly.....Polydor md Fred Haayen most upset that he was not named as the md ejected from Trammps.....Mike Mansfield seeking record company funding of 12 concerts at Wimbledon Theatre in July for filming and world-wide distribution.....Capital Radio syndicating Gerald Harper's Sunday Affair.....A daughter, Caroline Louise, to EMI Music group publicity man, Philip Palmer and wife Judith.

PURPLE RECORDS still sorting out details of new deal with Polydor although Richie Blackmore Rainbow album out this week on Oyster.....Mike Batt unhurt after collision in his Rolls Royce on way to Flintlock concert in Sheffield.....George Hamilton IV has chosen song by English country writer, Colin Towns for his next single.....Explicit sex scenes in David Bowie's The Man Who Fell To Earth reportedly responsible for delay in movie's U.S. appearance.....With departure of April Music md, Brian Hutch, coinciding with illness and staff holidays, creative director, Brian Oliver coping alone with just two secretaries.

EMI U.S. division now located at 9 Thayer Street, London W1 (01-486 7144).....No sign of Kiki Dee's album produced by hit U.S. team, Dennis Lambert and Brian Potter. Is this because of relative flop of singer's Once A Fool single, produced by same team?.....Following welcome home party at exclusive Morton's in Berkeley Square for Chrysalis com.d. Terry Ellis, company found its video machine had been stolen.

ANIMALS NOT included in Barn-Polydor contract, but Slade is.....Tony Hatch, David Bridger and Jonathan King selected Australian Ted Pearson from six finalists in Radio Luxembourg Find A DJ contest only to find that Pearson was in fact Tony Brandon who had produced all six entries.....Taking slightly different Beatles revival route, Capitol U.S. to issue Got To Get You Into My Life as single there followed by album of their rock and roll recordings.....Spotted by Max Bygraves: cassettes of all his Singalonga series in rear window of Prime Minister Jim Callaghan's official limousine.



RECEIVING THEIR Ivor Novello awards from Bernard Delfont (left) are manager Ric Dixon and 10cc members Lol Creme and Kevin Godley, who received the awards on behalf of the group for best song I'm Not In Love written by Eric Stewart and Graham Gouldman (see MW May 15).

MUSICAL CHAIRS

IN WHAT is described as a low profile re-organisation, several new appointments have been made within the EMI UK sales division.

CLIVE SWAN, formerly sales planning manager, becomes deputy general manager of the division working with general manager Barry Green.

JIM PARMINTER formerly Music Centre sales manager, is now Southern sales manager replacing Judd Blackburn who has left the company.

TOM MURPHY is now Northern sales manager and will work from a newly established sales office in Manchester. He was formerly Northern sales controller.

MIKE GARDENER becomes multiples sales manager. He was

formerly multiples sales controller.

GEOFF RHODEN is now sales development manager having been music centre controller.

PAUL HENRY has been appointed creative services manager of United Artists Records, and started work last week in the post vacated last September by Pierre Tubbs. Henry, 24, comes from the Grand Metropolitan Hotels group, where he was also creative services manager, and is a classically trained musician.

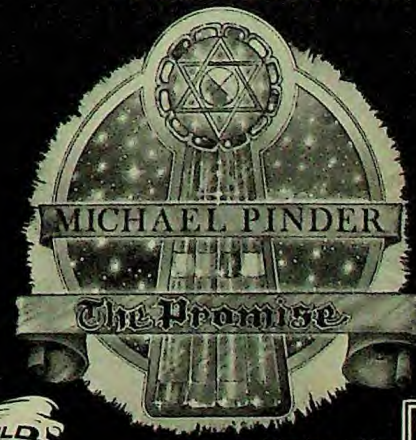
GRADE & LYNTON Management, P&P Records and Grade & Lynton Music, all run by Paul Grade and Paul Lyton and representing Sheer Elegance, can now be contacted at 12 Bruton Street, London W.1 (01-499 0673).

RCB REPRESENTING The Hollies, Dean Ford and new artist Circus, has moved to new headquarters at 9 Bryanston Mews West, London W.1.

"Carry On" TH23

the new single from

Michael Pinder's Album THS18



THRESHOLD

Marketed by DECCA

NEWS

Film firm plans world screening

A NEW company, Platinum Planet, has been set up by Martin Baker in partnership with former ATV salesman, Paul Shiels with a view to producing and distributing films of pop acts. The company has access to the video circuits in the States and Europe and the UK cinema circuit. Baker explained that although many record companies were spending money on making films of their acts, very few of them knew what to do

Tour tie-in promotion for Harvey single

SIMILAR MARKETING techniques to those used to establish the single Delilah as a chart hit are being used by Mountain Records for its first release of the Sensational Alex Harvey Band.

The group's three-year deal with Vertigo ended recently and now all new product goes through Mountain, distributed by EMI.

Delilah was the band's major chart single and was released at the end of the 1975 UK tour, having been virtually selected by audience reaction to the concerts. Now a similar pattern has emerged over Boston Tea Party, written by the band earlier this year, and Mountain is rush-releasing it as a single.

It links up with the last two weeks of the group's current tour of the UK and well in advance (May 21) of the band's three concerts in support of the Who on May 31, June 5 and 12. During this period the band will present the new single, with strong extra promotion, to more than 300,000 people.

Additionally the single is being delivered in a special colour sleeve and promotional material is being "slipped" in all souvenir programmes of the dates played by the band.

Shirley Stone, for Mountain, said: "This kind of singles promotion for a big touring band obviously works. And it gets round the problem of bands like Harvey and Status Quo who rarely get air-play support for a new single."

Muxlow quits

FROM PAGE 1

London, and a storage and "paperwork" division in Chadwell Heath, Romford, Essex.

Muxlow is expected to stay on at Phonodisc until the end of May. It is believed he is to join another major company but no details were available at press time.

DJM to go through CBS

FROM PAGE 1

cerning albums. Two maxi singles on the catalogue will be deleted, and re-issued as singles at a later date.

The final change as far as the product is concerned, is that the singles will be packaged in new bright yellow bags. The labels are also to change with the silver lettering being replaced by yellow. It is also hoped that the cassette and cartridge cases will be bright yellow. Difficulties have arisen over finding a manufacturer who can provide such cases. Says James, "This is all part of a conscious move to brighten the image of the label."

CBS commercial director Jack Florey is confident that CBS factory can cope with the added work load from DJM. "If all the companies

with them once they were complete.

Platinum Planet will both finance its own films and produce films financed by other companies. They will then be distributed to tv stations throughout the world and to the cinema chains in the UK.

At present, Platinum Planet is engaged on making a lengthy spectacular using a number of bands appearing at London's New Victoria theatre throughout May and June. Directors associated with the company include Lindsey Clemel, who was responsible for Between The Lines, the Pictures At An Exhibition film by ELP; Bruce Gower, who directed the Queen film that was used on Top of the Pops and Tony Palmer, possibly the best known tv film producer of pop films.

Magnet contest for Silver Convention LPs

AS PART of a promotion campaign for the two Silver Convention albums in its catalogue, Magnet is running a competition for discotheques throughout the country. The competition is based round the sleeve designs for Silver Convention Discotheque, Volumes One and Two, and disc jockeys in major venues are being asked to mount displays from album covers and photographs supplied by Magnet.

In addition, Magnet is also sending djs and major record dealers a one-sided demonstration LP, featuring seven tracks from Silver Convention's two albums, for promotional purposes.

The new Magnet single by Stevenson's Rocket, Here I Am, is being advertised in local papers through the country via a special competition for teenage readers. The contest involves "pomkin" badges and prizes include Stevenson's Rocket jackets and autographed copies of the single.

WEA to launch Cotillion in UK

FROM PAGE 1

former vice president of Atlantic and a 23-year veteran of the company.

The first release also marks the recording debut of Luther, a five-piece vocal group which has signed an exclusive contract to the label. Based in New York, Luther has an extensive track record of East Coast sessions.

who use our facilities have a monster hit at the same time, it might stretch us, though we have an added advantage of being able to use the CBS Holland factory should life get hectic."

Florey says that there are plans to expand the production capacity at the CBS factory. "At present, we are not in a position to take on any major contracts for a couple of months, until we can be sure we can handle added work."

Florey said: "Having DJM with us will make our operation even more economic. By having the factory fully employed it is better for us, and it makes good sense to send out as much product as we can with each order to the dealers."



SUSAN GEORGE, film actress and occasional recording duettist with Jack Jones has signed an exclusive long-term recording pact with Chelsea Records. Pictured here with Wes Farrell, Chelsea president and head of the Wes Farrell Organization, her first single, I'll Get Over You, will be out in the UK on June 4. Susan George, has starred in 15 motion pictures, including Straw Dogs with Dustin Hoffman and Dirty Mary, Crazy Larry with Peter Fonda. Last week she won an Italian Valentino Award for best supporting actress for her performance in Out Of Season.

10,000 red albums in Streetwalkers push

IN WHAT is described as one of its most ambitious advertising projects, Phonogram is to spend £16,000 on an advertising campaign on the new Streetwalkers' album, Red Card, out May 28.

The campaign includes advertising on London's Underground system. Brian Baird, Phonogram advertising manager, said: "This is the first time Phonogram has gone into this area of advertising and we see it as a major development and departure from the normal media."

The Streetwalkers, comprising ex-Family members Roger Chapman and Charlie Whitney, is also to be promoted by a team of models parading Oxford Street in London, carrying sandwich-boards.

Said Baird: "But the Red Card album is to be red in another way, too. The first 10,000 copies will be pressed in bright red vinyl before the

pressing in standard black vinyl. We look for a big demand for the initial pressings."

Streetwalkers is also undertaking a major UK tour as well as making three appearances in football stadiums with the Who.

TV brickbats and bouquets

FROM PAGE 1

dealer margin to 25 percent, Makro is offering the same LP on sale to the public at £1.91. "It seems that Makro will be making some margin and that they were able to purchase this LP at the normal dealer price of £1.77," he said.

An RCA spokesman denied however that Makro's trade discount had been more than for other retailers. He said: "They got the same margin as everyone else and we have been disturbed to notice that they are under-selling the album. RCA has been in touch with Makro, requesting that they bring their prices up in line with everyone else."



CBS CELEBRATED a double double last week. In the same week that the Music Week Market Share Survey revealed CBS to be top album and singles label, Abba made the top of both the single chart, with Fernando, and the album chart with the TV promoted Greatest Hits album. Pictured are Marketing director Tony Woolcott presenting managing director Maurice Oberstein with a special display to mark the occasion.

OGWT's Bob Harris to join 208

BOB HARRIS, presenter of the Old Grey Whistle Test for BBC Television, and formerly one of Radio 1's late night rock disc jockeys, is to join Radio Luxembourg on May 27. He will host a weekly pop show from 11.00 p.m.-12.30 a.m. on Thursdays. He will fly out to the Grand Duchy each week to perform live.

Harris' work for Radio Luxembourg, which includes appearances at station promotions (his first will be at Fangs in Paddington on June 20) does not prevent him from his television work. The Old Grey Whistle Test is at present taking a summer rest, though it will return in the autumn.

In line with the other station presenters, Harris will select his own material for the weekly show. Announcing the appointment at a press conference on Monday, station managing director Alan Keen emphasised that he is optimistic that Harris will be a great asset to the station.

Companies plan major Crosby event

LONDON IS likely to become highly Bing Crosby conscious during his fortnight appearance at the Palladium which opens next month. Both Decca and United Artists are planning campaigns to promote his back catalogue and UA is releasing a new album, produced by Ken Barnes and with the Pete Moore Orchestra, At My Time Of Life (MAS 29956).

The theme of the UA promotion is to be "It don't mean a thing if it ain't got that Bing", a catchphrase dreamed up by company head of popular music Alan Warner which will be seen on the sides of 400 London buses and featured on badges and other advertising material.

This will be the first time that Crosby has performed in concert in the U.K. and only the second time he has given a live performance in the world. Said Warner: "Plans are afoot to ensure that this is one of the biggest events in London for some time." Promoter Robert Paterson is arranging a number of social events to coincide with the artist's celebration of 50 years as a recording artist (last year he celebrated 50 years in entertainment. He is now 75).

There are also plans to tie in the American Bi-centenary celebrations with Crosby's visit as he is generally considered to be the most institutional figure in the U.S. In this respect, UA is involved in discussions with the American Tourist office and has offered display material on both Crosby and Fred Astaire who is in this country for the opening of That's Entertainment Part Two.

Warner also revealed that there are plans for Astaire and Crosby to record an album together for UA. A single, The Only Way To Go, by Tim Rice and Marvin Hamlisch is also to be released to help promotion of the album.

Decca will also be doing some consumer press advertising for Bing Crosby albums in its catalogue, to tie-in with the singer's Palladium concerts. They include the recent Vocalion re-issue, Many Happy Returns, A Southern Memoir (recorded by Crosby last year) and a three-album box set of Crosby reading Tom Sawyer.

DR HOOK'S COMIC CUTS



HI! THIS IS RAY SAWYER FROM DR HOOK.

AND THIS IS DENNIS FROM DR HOOK AND I'M WONDERING WHAT THE HELL WE ARE DOING IN THIS LITTLE BOX?



THIS WEEK 'A LITTLE BIT MORE'.

AH, BUT THIS AIN'T JUST A LITTLE BOX DENNIS THIS IS AN ADVERT FOR OUR NEW ALBUM AND OUR BRITISH TOUR.

WHAT NEW ALBUM RAY?



YOU KNOW DENNIS, 'A LITTLE BIT MORE' - THE ONE WE RECORDED DOWN IN NASHVILLE.

IS THAT THE ONE WITH ALL THOSE SHEL SILVERSTEIN SONGS?

YUP, AND TO ADD THAT COUNTRY FEEL, WE EVEN HAD WAYLON JENNINGS HELPING RON HAFFKINE PRODUCING IT.



WHAT'S THAT YOUR HOLDING RAY?

IT'S THE NEW ALBUM DENNIS.

BUT WHAT ABOUT THE TOUR DATES

MEANWHILE ON A NOTICE-BOARD NOT A MILLION MILES AWAY...

KENNEDY STREET ENTERPRISES PRESENTS

DR. HOOK TOUR.

- 2 June-Wolverhampton Civic Hall
- 3 June-Leicester, De Montfort Hall
- 5 June-Bristol, Colston Hall
- 6 June-Croydon, Fairfield Hall
- 7 June-Hammersmith Odeon
- 8 June-Southport, New Theatre
- 9 June-Manchester, Free Trade Hall
- 10 June-Glasgow, Apollo
- 11 June-Newcastle City Hall
- 12 June-Sheffield City Hall



BUT BEFORE WE GET TO WOLVERHAMPTON DENIS HOW DO WE GET OUT OF THIS BOX?

IT'S EASY RAY JUST FOLLOW ME.



SAY GOODNIGHT DENNIS.

GOODNIGHT RAY.

DR HOOKS LATEST ALBUM 'A LITTLE BIT MORE' EST-23795. AVAILABLE ON CAPITOL RECORDS AND TAPES.

NEWS

Record-tape trade up 20 per cent

TOTAL TRADE for records and tape during 1975 was up by more than 20 per cent on 1974, according to provisional figures just issued by the Department of Industry business monitor last week. However while the total number of singles sold to retailers during the last 12 months showed an increase of nearly two million, album sales slumped from 104.7 million units in 1974 to 88.6 million in 1975.

According to the report, total trade last year amounted to £127.1 million, compared with £102.2 million previously. But LP sales dropped from 104.7 million in 1974 (representing £62.6 million in monetary value) to 88.6 million in 1975 (£68.4 million). Singles showed a slight increase from 66.8 million

(£13.6 million) to 68.6 million (£14.7 million).

Fourth quarter sales for albums in 1975 also dropped from 37 million units in the same period 12 months previously to 27.5 million, although in monetary terms the loss was only slight — £23.4 million to £22.9 million.

On the singles front, there were 19.6 million sold between October and December 1975, dropping from 20.8 million in the same period of 1974 (£4.7 million to £4.2 million).

Total trade for the last quarter was £45.1 million, compared with £28 million during the third quarter, and £37.6 million in the last quarter of 1974.

There was a significant increase in the sales of home-manufactured

cassettes. A total of 5.1 million were sold in the last quarter of 1975 (representing £6.3 million) compared with 3.9 million (£4.1 million) in the same period in 1974. Cartridge sales fell from 1.4 million in 1974's last quarter to 818,000 in 1975. The overall drop in the 12 months period was from 4.3 million to 3.3 million.

Caroline Exports wins Japan deal

CAROLINE EXPORTS, one of the U.K.'s leading record export companies, has launched a full-scale attack on the Japanese import market following a successful visit by the company's export manager, Adrian Rose, to Tokyo. Rose returned to Britain with orders in excess of £35,000 and has predicted even greater penetration of the Japanese market.

Rose told *Music Week*: "Japan seemed an obvious country for Caroline to break into because it is the second largest record market in the world after the States. The purpose of my visit was to do more fact-finding and apart from the £35,000 order we have won four new accounts — average orders now from Japan are for between 5,000 and 7,000 albums."

Caroline has done trading with Japan before but only recently started its 100 per cent thrust into the market. "There is a great demand there for classical music, particularly from the Decca and His Master's Voice catalogues, and the Japanese are also crying out for jazz music," Rose reported. "They are also into rock in a big way and the Beatles' back-catalogue, and product by Deep Purple and Pink Floyd, sells well."

"Until now the Japanese have mainly imported from the States but there is still a lot of British product that they cannot obtain. A lot of licensees' product just never seems to get to Japan and that's where we come in — I'm very confident for the future."

Internal troubles in Zambia have however brought to a temporary halt Caroline Exports' dealings with Zambia. Rose returned from a fact-finding mission there in 1975 with a £20,000 order from Zambia's largest import company, and at the time said that there was a huge market for U.S. and British product.

"Unfortunately the political situation has stopped everything for the moment," Rose explained. "We are waiting for the government there to relax the controls on imports of luxury items. Hopefully when the situation eases we shall be able to renew trading with the country — the market is worth at least £100,000 annually to us and although we have done one shipment there this year I don't know when she shall send another."

He added however that while losing trade from Zambia, Caroline had managed to make gains in other Black African territories. "In Sierra Leone, Nigeria and Kenya trade is picking up all the time and what we have lost in Zambia has been made up for in those territories."

HAVE YOU BOUGHT THE NEW TAPE GUIDE SEE PAGE 24



A BIG promotional campaign to establish the Ohio Players, Mercury artists, in Europe, and a report on the success of Thin Lizzy, Vertigo act, in the U.S. were features of a meeting of Phonogram's international pop management team, held in London. Host was Tony Morris, Phonogram UK managing director, and the meetings are held quarterly through the company's territory. Picture shows (left to right): Otto Vriezenburg (Holland); John Holman (Phonogram Int., London); Ossie Drechsler (Germany); Gibson Kemp (Germany); David Baker (London); Charles (U.S.); Tony Morris; K. de Vreeze (Phonogram Int., Baarn); C. Wessels (Phonogram Int., Baarn); International Phonogram Management Team secretary; R. Klassen, Phonogram Int., Baarn; and Cliff Bernstein, U.S.

Audio sales down

by NICK ROBERTSHAW
PROVISIONAL FIGURES released last week by the Department of Industry's Business Statistics Office show a decline in UK manufacturers' sales of most categories of audio equipment during 1975 as compared to 1974.

Sales of in-care radios, with or without tape players, dwindled from 494,000 to 332,000; of self-contained record players from 468,000 to 248,000; and of radiograms from 138,000 to 72,000. No comparison is possible for sales of stereo systems, since statistics were not collected until 1975, but the figures for that year are as follows: systems with tuner and tape deck (including music centres), 306,000; systems with tuner 248,000; systems without tuner 213,000. The total value of manufacturers' sales of stereo systems was £45.4million. Sales of complete tape recorders dropped from 108,000 to 94,579, but sales value remained almost steady at £3.5million. The overall home sales value of the principal products of the British audio industry, which include, in addition to the categories mentioned above, TV sets, domestic radios, and other miscellaneous audio equipment, sank from £419.5 million in 1974 to £324.8 million in 1975. However, industry exports of broadcast receiving and sound reproducing equipment were worth

£77.8million in 1975, a substantial increase on the 1974 figure of £43.6million.

The market for imported audio equipment showed a slight contraction in 1975, though TV sales were the primary factor rather than audio sales, which more or less held their own. The total sales value of all imported equipment was £184.6 million in 1975, against £202.8million in 1974. Within that total, tape recorders accounted for £28.2million and tape players for a further £4.4million. In-car radio/tape players were worth £3.9million. The largest single category, representing £36.4million of sales, is designated in the peculiar parlance of customs invoices as: "Combined recorders and reproducers incorporated with domestic type radio receivers or radiogramophones", meaning effectively portable radio/tape recorders plus music centres. Though unit figures for this category show sales steady at around 1,100,000, the sales value rose by more than £10million compared to 1974. In this connection it is worth noting the wholesale price index for broadcast receiving and sound reproducing equipment, which is based on a figure of 100 for 1970. In the last quarter of 1974 this index stood at 119.3; by the last quarter of 1975 it had risen to 138.7.

Decca to strengthen Brunswick label ID

FOLLOWING THE chart success of the Brunswick label last year, Decca is making a determined effort to establish a strong label identity that will make Brunswick as familiar as, for example, Tamla or Philly. To further this aim, a 14-track, full-price album has been released under the title "Brunswick The Strongest Sound Around", that showcases both established acts like the Chitlites and lesser known artists such as Fred Hughes.

Brunswick label manager Jon Donaldson comments: "It was only in the late Sixties that it became a black label. Prior to that there were people like Bing Crosby recording for it. Today we have a fairly small but very strong catalogue of 19 releases, which includes U.S. releases on Dakar that are funnelled through Brunswick in this country, and with this compilation and possibly others on

the same lines we hope to bring them very much in the public eye."

Decca has also come up with an imaginative re-working of catalogue material in the Rock Roots series, the first four releases from which came out at the beginning of this month, featuring Them, Genesis, Procol Harum and the Zombies. Each L.P. features tracks that were previously either unavailable or unreleased on albums in addition to more familiar material. Alan Fitter, Decca's pop marketing manager who compiled the series, comments: "Our aim is to make the roots of rock available at a bargain price. The releases are accompanied by press advertising and in-store promotion and we are hoping for very good sales. It is a time-consuming business to co-ordinate such a series but I hope we shall have further releases later this year, possibly including Cat Stevens, Joe Cocker and Marc Bolan."



ALL OF the artists who appeared on Robin Nash's last Top of the Pops, clubbed together to present him with a gift at a surprise party at EMI's conference room after the show last week. Handing over the gift is EMI's head of promotion Eric Hall.

LETTER

WE NOTE with interest the letter from J. Rowley (*Music Week*, May 15). We do not suffer from apathy, merely a general feeling of lack of confidence in record manufacturers who say one thing and do another. This started with the abolition of resale price maintenance when the record companies could have fought for its retention, as did the publishers, and really there is little difference between a record and a book.

Regarding your suggestion that a discount of 25 per cent would "see those massive discounts disappear, I'm afraid it would not as in many

cases the multiples would only get extra bulk-buying discounts as they do now. Though we all know that the companies deny this, on the word of an ex-employee of one of the companies I can assure you that they do. A 25 per cent discount would only mean that the independent retailer, who is now forced to discount at varying levels, would be forced to close his doors even sooner as he would still have to discount but would have a lower profit margin to work with.

It must admit that I do not have a solution to the problem, and I think that if you think about it long enough you haven't either. In fact the solution is in the hands of the record companies and the BPI who are now feeling the pinch as we have been doing for two years.

A. M. REDGRAVE, Greaves The Record Shop, Rhyl.

I WANT TO SEE YOU DANCING

Single entry for NATIONAL TV ARROWS SHOW MAY 25TH

WILDE ROCK TAPES 208 HOTSHOT LOCAL RADIO & DISCO SMASH

TERRY WEBSTER

SHARPEN YOUR STYLUS SATRIL

THE CHARM AND SOPHISTICATION OF HOLLYWOOD!

TOM YATES TO BE IN A MOVIE WITH YOU SAT 108

Hear it on RADIO 1, RADIO 2, LUXEMBOURG Commercial Radio etc SATRIL

GLADYS KNIGHT & THE PIPS. THANK YOU FOR GRACING OUR SHORES WITH YOUR PRESENCE.



*And a special thanks to Buddah Records
for our continuing association and friendship
Best Wishes from Pye Records*

Hit single 'Midnight Train To Georgia' BDS 444 From the album 'The Best of Gladys Knight & The Pips' BDLH 5013 Cassette ZCBDS 5013 Cartridge Y8BDS 5013



Pye Records (Sales) Ltd., 132 Western Road, Mitcham, Surrey. Tel: 01 640 3344

EUROPE

French may use retail returns for charts

PARIS — The French national Pop chart, which has caused great problems in the past and has never given full satisfaction, is to be drastically modified.

It has already been changed several times. Surveys based on returns given from 11,000 families as a panel failed to provide the required results. Now a rather complicated system based on record company returns is in operation, but is also open to criticism.

Though there is a feeling that the new system is giving reasonably accurate returns, nobody in the industry suggests it cannot be

improved. What is needed is information as to the exact sales figure of discs so that the chart is as accurate as possible.

One suggested way is to obtain figures from a panel of retail record shops, but there are snags in this method. Now several French market research organizations are studying the question and will make suggestions before the end of the year.

If the retail shop method is feasible, it could be introduced by the end of this year. But the market research companies make it clear they require considerable time before giving firm opinions.

Centenary association set in France

PARIS — An association to celebrate, in 1977, the centenary of the phonograph has been set up in France. It comprises five different organizations, including record-player manufacturers, record companies and copyright protection agencies.

Georges Auric, the French composer, is president.

The history of the phonograph is of particular interest in France as Edison and the French poet Charles Gros were working, independently, on the same type of invention.

Knowledge that a similar association has been set up in the U.S. has led to steps to unite the two groups.

Greek copyright monopoly broken

ATHENS — EMSE, the Greek Union of Composers and Lyricists, will break the "monopoly" of AEPI, the Anonymous Society of Cultural (Intellectual) Copyrights.

AEPI has been legally covered since 1930, with the right to take commission from the profits of every composer and singer in this country.

Now, during a meeting of members, EMSE has taken a unanimous decision also to act as a collecting organization. The decision came to a head when it was revealed that AEPI was participating in a "fraud" as regards the illegal recording and sale of tapes, creating heavy losses for the government, the artists and the record companies.

So the constitution of EMSE has

been unanimously changed to make it a collection agency, to collect rights on performance and mechanicals for its members. And it has been decided not to renew any agreements with AEPI as regards the protection of the copyrights.

EMSE members include composers Mikis Theodorakis, Nikos Mamangakis, Stavros Ksarhakis, Christos Leontis, Manos Loizos, Yiorgos Katsaros, Yiannis Markopoulos, Dionyssis Savopoulos and Mimis Plessas.

• A convention of the International Union for the Protection of Copyrights is being held here (May 23-29) and problems concerning the illegal taping of records and cassettes will be among the discussions.



Day Five. Rome. You've bailed out the drummer.

Rescued Eric from the Trevi fountain. Finally found someone who can argue in Italian.

What are you going to do if the gear doesn't turn up?

Next time you're on tour, save yourself the hassles. Fly BAF.

One of our Carvairs can take 5 tons of your gear plus you, musicians, crew and girlfriends to anywhere in Europe. All together.

Without the problems of airfares and customs and hours on the autobahns.

That's what we did for Startrucker '75 — and The Who chartered our

Dart Herald for their European tour last autumn.

Then for really fast travel, there's our amazing 23-seater VIP Herald.

Yours for the asking.

BAF — we'll get your show off the road.

BAF

British Air Ferries Limited
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A Keegan Group Company

French TV showcased

PARIS — The International Television Program Market, held at Cannes, was very much a showcase and springboard for French color television and French-produced shows.

And the Ministry of Industry had been instructed by the Prime Minister to work hard to make it a success in terms of international development. Countries strongly in mind are Pakistan, Syria, Libya and North Korea.

From the record industry point of view, any country deciding to adopt the French SACEM system would also set up a programme production unit which would be run by the French for a time. The French would also train foreign executives to run their own networks and produce their own shows and, inevitably, French music would hold a strong position.

The French have not been particularly lucky with SACEM as a system in Europe. Most Popular Democratic Republics, including Russia, have adopted it, largely for political reasons. But the only other European country is Greece. Also involved with SACEM are Tunisia and the Ivory Coast.

But the intervention of the government body at Cannes at least showed the industry that a very real offensive is on.

Mozart highlight at Vienna Fest

VIENNA — This year Festival of Vienna starts Saturday (May 22) and finishes June 20, with a seldom-performed opera La Clemenza di Tito, by Wolfgang Amadeus Mozart a highlight.

The opera is being newly staged at the Theater an der Wien, artists including Arleen Auger, Teresa Berganza, Edda Moser, Peter Schreier. In the same theater, the Martha Graham Dance Company from New York will guest for three evenings.

The concert organized by the Gesellschaft der Musikfreunde

EUROPEAN VIEWPOINT

Retail knowledge

From HENRY KAHN in Paris

RECORD RETAILERS should provide the same knowledgeable kind of service to customers as does a librarian in a book shop.

After all, if a book-shop assistant was unable to answer questions about the latest publications, the ignorance could well lead to bankruptcy.

Shops in Paris can contact the publishers, or record companies, to gather information but those in the provincial areas are not so lucky. The difficulty of getting instant information can lead to customer disappointment and, in the end, lost business.

So great interest has been shown in the opening of the Sirene chain of record stores. The company running the group is neither large nor powerful — the whole project was started with around £30,000 in capital.

On the theory that the weakest link in the record distribution chain of record stores. The company running the group is neither Toulouse, a university centre, because students are known to be top record buyers. After that, J. L. Tessiguel and Patrick Mathe, who launched the idea, moved on to three other university cities, Clermont-Ferrand, Montpellier and Paris.

There is no doubting the success of the venture. Both men previously worked in retail outlets and there were two main thoughts behind their decision to go it alone.

One was that the average record retailer, or assistant, seemed to take little trouble to keep abreast of which new records were in the pipeline. And the other was a feeling of disgust at the way in which record companies treated the shops.

Selection of staff is a key aspect of the Sirene approach. Sales staff has to be musically knowledgeable at all levels ranging from classical to country and pure pop. The required knowledge may seem a tall order but the Sirene success proves it can be done.

Even so, a big complaint is the difficulty staff have in finding out the release facts. Normal method is for sales reps of the record companies to announce new product, send a pile on account and hope for the best. According to the Sirene chain, this method just does not work.

The reason is simple. Retailers generally get the information three weeks late. The records may be heard on radio, but just listening is not enough to stimulate retail sales. Potential customers have to be further guided by the retailer.

If records sent on sale-or-return are not sold, then naturally they can be returned. But this means extra costs on packaging, postage and book work. Sirene takes a different line. Buying is centralised in Paris.

However the Sirene secret seems more in the selection and purchase of records. The group works through the wholesale trade. Mathe says he has his own way of finding out what records are in preparation, what they are worth and whether they will sell.

Whether Sirene systems will lead to a general retail trade rethink remains to be seen. But certainly it does seem likely to lead to improved and more knowledgeable service in shops in the university centres.

After all, today discs can be bought in any supermarket. But only the specialist can provide the special service.

Top CBS acts in Spanish series

MADRID — Four programmes in the Spanish television series La Hora De... have been recorded by Italian singer and dancer Raffaella Carrà.

All artists involved are CBS artists, the first time this has happened on Spanish tv.

One show was dedicated to Spain, featuring Manolo Sanlúcar, Las Grecas, Lolita, Juan Camacho and La Charanga del tío Honorio. Another was for Italy, featuring Fabio Testi, Gianni Nazario and Marcella.

A third was for South America, the artists being Roberto Carlos, Jorge Cafrune and Cuco Sanchez. And the fourth was dedicated to the U.S. and the artists were Albert Hammond, People's Choice and Andy Williams.

The series has created big controversy in the Spanish press, an argument being posed that more work should be given to national artists instead of foreign visitors, particularly as the programmes have been produced by the national network.

Leningrad Philharmonic under Yuri Termirkanow and the Symphony Orchestra of the Bavarian Radio, under Rafael Kubelik.

There will also be chamber music, vocal recitals (by Hermann Prey, Anna Reynolds and Peter Schreier), piano and organ concerts and one by 12 cello players from the Berlin Philharmonic Orchestra.

There are the most important events, but there will be many other concerts, ballets and multimedia events. Plus theatrical shows and exhibitions.

Ian's back! With an alien album!



Ian Hunter's hard hitting new album 'All-American Alien Boy'

His first solo album 'Ian Hunter' went silver.
His second: 'All American Alien Boy' is his big one!
It's loaded... with musicians like Chris Stainton, Aynsley Dunbar
and David Sanborn with Freddie Mercury, Brian May and
Roger Meadows Taylor of Queen, featured on backing vocals.

It was produced and arranged by Ian and is better
than anything he's ever done. *Watch out for it!*

'All American Alien Boy' CBS 81310

on  Records & Tapes

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

CHARTS

Switzerland

(Courtesy MusicBoggs)

- 1 FERNANDO, Abba, Polydor
- 2 MISSISSIPPI, Pussycat, EMI
- 3 SAVE YOUR KISSES FOR ME, Brotherhood of Man, PYE Records
- 4 MAEDCHEN MIT DEN TRAUERIGEN AUGEN, Bata Illic, BASF
- 5 DJAMBO DJAMBO, Peter Sue & Marc, PSM
- 6 MY LITTLE WORLD, Waterloo & Robinson, Atom
- 7 KOMM IN MEINEN WIGWAM, Heino, EMI
- 8 ALOA HE, Mireille Mathieu, Ariola
- 9 MOVIESTAR, Harpo, EMI
- 10 WENN WEISSE WOLKEN, Flippers, Bellaphon
- 11 LASS MICH HEUTE NIGHT ALLEIN, Gitte, RCA
- 12 JULIE ANNE, Kenny, EMI
- 13 KOMM UNTER MEINE DECKE, Gunter Gabriel, Hansa
- 14 ROCKY, Frank Farian, Hansa
- 15 DAS IST DIE WAHRE LIEBE, Freddy Breck, Basf

W Germany

*Denotes local origin

- 1 FERNANDO, Abba, Polydor
- 2 MISSISSIPPI, Pussycat, EMI
- 3 ROCKY, Frank Farian, Hansa/Ariola, Intro/UEP
- 4 A GLASS OF CHAMPAGNE, Sailor, Epic
- 5 GIRLS, GIRLS, GIRLS, Sailor, Epic
- 6 I LOVE TO LOVE, Tina Charles, CBS
- 7 1-2-3-4 ... FIRE!*, Penny McLean, Jupiter/Ariola
- 8 SAVE YOUR KISSES FOR

European top sellers

- ME, Brotherhood Of Man, Pue/Ariola
- 9 SCHMIDTCHEN SCHLEICHER*, Nico Haak, Philips
- 10 CHARLY BROWN, Two Man Sound, Warner
- 11 GEORGIE, Pussycat, EMI
- 12 LOVE TO LOVE YOU BABY*, Donna Summer, GMG/Atlantic
- 13 LET'S TWIST AGAIN, Chubby Checker, London
- 14 ICH LIEBE DAS LEBEN*, Vicky Leandros, Philips
- 15 SATURDAY NIGHT, Bay City Rollers, Bell/EMI

Denmark

(Courtesy IFPI)

- 1 PARTY II, Johnny Reimar, Philips
- 2 CHRISTIANIA, Various Artists, CBS
- 3 FERNANDO, Abba, Polar/EMI
- 4 GREATEST HITS, Abba, Polar/EMI
- 5 HERE AND THERE, Elton John, DJM
- 6 GAS 5, Gasolin, CBS
- 7 ABBA, Abba, Polar/EMI
- 8 I LOVE TO LOVE, Tina Charles, CBS
- 9 I LOVE TO LOVE, Tina Charles, CBS
- 10 AT THE SPEED OF SOUND, Wings, EMI
- 11 BLACK AND BLUE, Rolling Stones, COC
- 12 1 2,3, Catherine Ferry, Barclay/EMI
- 13 DISCO ACTION, Mike Kennedy, BASF

- 14 MASKE KU VI, Sebastian, CBS
- 15 ALL AROUND MY HAT, Steeleye Span, Chrysalis/EMI

Belgium

(Courtesy HUMO)

- 1 SAVE YOUR KISSES FOR ME, Brotherhood of Man, Vogue
- 2 FERNANDO, Abba, Vogue
- 3 1,2,3, Catherine Ferry, Barclay
- 4 IN DULCE JUBILO, Mike Oldfield, Barclay
- 5 BARETTA THEME, Sammy Davis Jnr, Philips
- 6 LOVE REALLY HURTS, Bill Ocean, Polydor
- 7 DONA CARNELLA, Will Tura, Topkapi
- 8 DECEMBER '63, Four Season, EMI-WEA
- 9 BANAPPLE GAS, Cat Stevens, Island
- 10 SHAKE IT DOWN, Mud, Philips

Holland

(Courtesy Stichting Nederlandse)

- 1 BARETTA'S THEME, Sammy Davis Jnr, Philips
- 2 SAVE YOUR KISSES FOR ME, Brotherhood of Man, Pye
- 3 MUSIC, John Miles, Decca
- 4 SWEET LOVE, Ferrari, Negrani
- 5 1,2,3, Catherine Ferry, Barclay
- 6 FERNANDO, Abba, Polydor
- 7 IN DULCE JUBILO, Mike Oldfield, Virgin

- 8 YOU'RE THE REASON WHY, Rubettes, Polydor
- 9 TERUG NAAR DE KUST, Maggie MacNeal, Warner Bros
- 10 MISS YOU NIGHTS, Cliff Richard, EMI/Bovema

Italy

(Courtesy Germano Ruscitto)

- 1 LA BATTERIA, IL CONTRABBASSO, Lucio Battisti, Numero Uno-RCA
- 2 A TRICK OF THE TAIL, Genesis, Phonogram
- 3 DESIRE, Bob Dylan, CBS-MM
- 4 LET THE MUSIC PLAY, Barry White, Phonogram
- 5 AMIGOS, Santana, CBS-MM
- 6 BUFFALO BILL, Francesco De Gregori, RCA
- 7 LA MINA, Mina, PDU-EMI
- 8 WISH YOU WERE HERE, Pink Floyd, Harvest-EMI
- 9 LOVE TO LOVE YOU BABY, Donna Summer, Durium
- 10 MINA CANTA LUCIO, Mina, PDU-EMI
- 11 XXII RACCOLTA, Fausto Papetti, Durium
- 12 SANDOKAN, Oliver Onions, RCA
- 13 SILVR CONVENTION, Silver Convention, Durium
- 14 PREGHIERA, I Cugini Di Campagna, Pull-Fonit/Cetra
- 15 LILLY, Antonello Venditti, RCA

L.Ps.

- 1 ANCORA TU, Lucio Battisti, Numero Uno, RCA
- 2 FLY ROBIN FLY, Silver Convention, Durium

- 3 SANDOKAN, Oliver Onions, RCA
- 3 S.O.S./MMA MIA, Abba, Dig-it/MM
- 5 PREGHIERE, I Cugini Di Campagna, Pull-Fonit/Cetra
- 6 COME DUE BAMBINI, Bottega Arte, EMI
- 7 UN ANGELO, Santo California, Baby Record
- 7 SENZA PAROLE, Luciano Rossi, Ariston
- 9 LOVE TO LOVE, Donna Summer, Durium
- 10 COME PIOVEVA, Beans, CGD-MM
- 11 GLI OCCHI DI TUA MADRE, Sandro Giacobbe, CBS-MM
- 12 KING KONG, Jimmy Castor Bunch, Atlantic-MM
- 13 GIMME SOME, Jimmy Bo Horne, RCA
- 13 THAT'S THE WAY, K.C. & Sunshine Band, RCA
- 15 UNA STORIA D'AMORE, Juli and Julie, Baby Records

Spain

(Courtesy El Gran Musical)

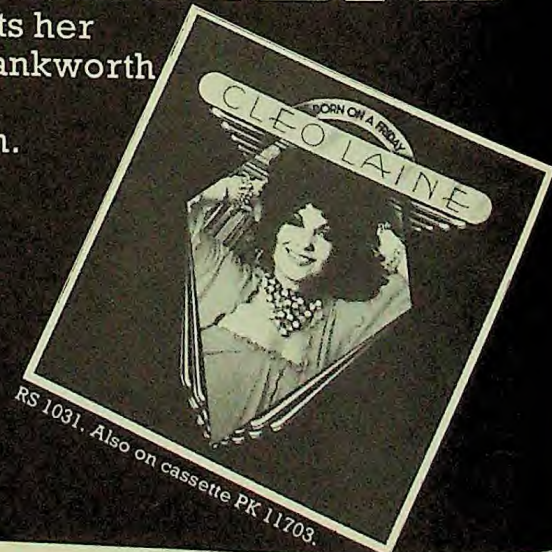
- 1 FLY, ROBIN FLY, Silver Convention, Belter
- 2 SABADO POR LA TARDE, Claudio Baglioni, RCA
- 3 HURRICANE, Bob Dylan, CBS
- 5 AMORE GRANDE, AMORE LIBERO, Il Guardiano di Faro, RCA
- 5 HAY QUE LAVALO, *La Charanga del tio Honorio, CBS
- 6 VOLARE, Ai Martino, EMI
- 7 BOHEMIAN RAPSODY, Queen, EMI
- 8 LOVE TO LOVE YOU BABY, Donna Summer, Ariola
- 9 BYE BYE FRAEULIEN, *Micky, Ariola
- 10 PARA QUE NO ME OLVIDES, *Lorenzo Santamaria, EMI

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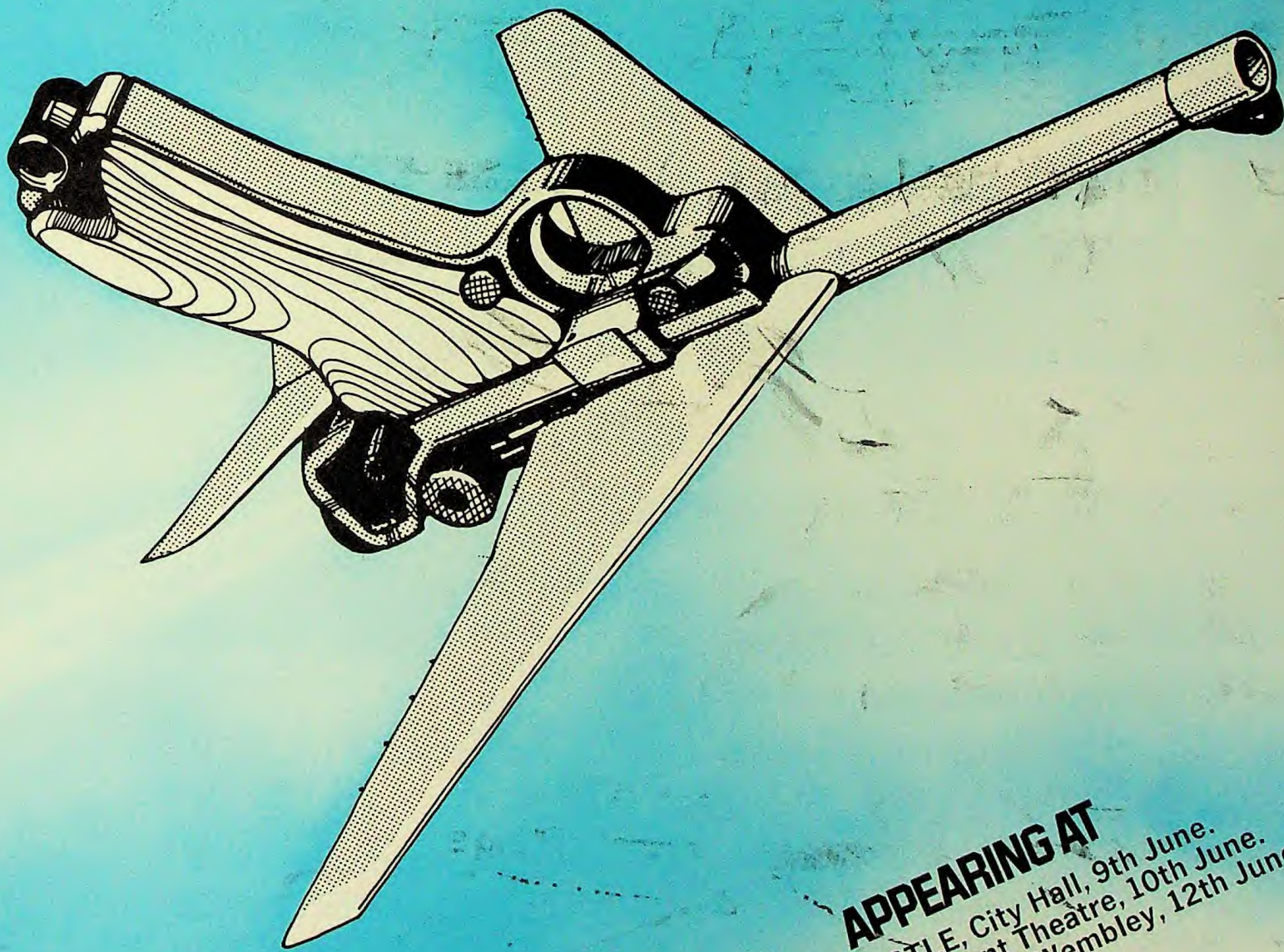
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AMERICAN SCENE

Soul Train: putting the black into U.S. TV

by PETER JONES

SOUL TRAIN has, for five years, been the most important black television series in the U.S. market and has featured virtually every top-class black pop performer.

It was devised and packaged by a deep-voiced giant named Don Cornelius, who acts as compere, and who has seen its influence spread right round the world — through the televised shows in places like Japan and Australia and through spin-off recordings through the Soul Train label, owned by Cornelius and Dick Griffey.

What started out as just an all-action dancing showcase has become something of an ethnic and social phenomenon. For example, the New York Times critic Clayton Riley wrote:

"The series captures the meaning of what can be called body politics and interaction, focusing on the act of dancing, to a music designed specifically for humans in motion.

"The messages sent and received on this dance floor filled with black people are both complex and freely stated, sexual but not merely so, extravagantly human in their fluidity, their grace and athletically vigorous formulation."

Johanon Vigoda, lawyer to Stevie Wonder and Don Cornelius, puts it more simply: "It is, simply, the most exciting audio and visual mix in pop history."

Vigoda has handled the international selling of the series. He fixed the UK publishing deal between Soul Train records and publishing with Carlin in London.

First album under the deal with RCA is called Don Cornelius Presents The Soul Train Gang

(BVLI 1287), released April 23, and is the three-boy, two-girl group picked from some 300 young soul performers to tour the States in live-show back-up presentations for the television series.

Cornelius himself believes in spending a lot of time on the road, despite other commitments, to maintain syndication support for the series which has always been very much his own "baby". He said: "When I first had the idea for the show, getting a suitable sponsor was the toughest job. I got a lot of turn-downs. What I had to do was persuade commercial companies of the essential simplicity of the scheme, yet stress its quite incredible visibility".

One particular marketing battle was against the theory that white executives had that black audiences needed cultural or historical programmes, not necessarily straight entertainment.

Finally he linked up with Sears, who sponsored his first show to the extent of a tiny percentage of the actual cost — the first showing was in August, 1970, and within a couple of months Soul Train was top favourite programme with the black population of the Chicago area.

By early 1971 Cornelius realised that there was a void in genuine black entertainment which stretched right across the U.S. and he went all out for syndication, sponsored largely by Johnson Products, said to be the largest black-owned cosmetics company in the business.

The first seven areas taking the show: Atlanta, Philadelphia, San Francisco, Detroit, Houston, Los Angeles and Cleveland. Now nearly 200 local television stations take the



Don Cornelius of Soul Train.

series through the U.S.

Through all the growth, and the international aspect of syndication, Cornelius has stuck to the basic format of a lot of dancing, a great deal of raw-edged rhythm and a consistent list of guest artists. Even now, nearly six years on, Cornelius spells out the essential blackness of the series.

He admits to being proud that the black entertainment scene has opened up so widely on American television. His main and oft-repeated line: "The top tv executives have finally recognized that the black lifestyle can be as entertaining as the white lifestyle, and even that the black population has families that can be translated into terms of

humour and drama. There never was any justification for the obvious white-ness of television, but it existed just the same."

Through his personal emphasis has always been on black acts he stressed that he was always ready to consider white performers and indeed big names, such as Elton John, have boarded Soul Train to prove the point. But he keeps in mind that his series, now nationally rated, is often an only chance for black acts to get reasonable exposure.

Gladys Knight and the Pips, for instance, have bought space in magazines to stress how much the programme has done to boost their career. Yet Cornelius still sometimes feels that he is put on the defensive by critics who feel there is too much emphasis on the music and dancing of black youth and not enough on other ethnic considerations.

He says to the critics: "I'm just happy to know that dancing and enjoying music is a whole lot less harmful than gang fighting or dealing dope. People shouldn't feel irresponsible just because they like to laugh and enjoy themselves."

Through music publishing, through recordings and through talent spotting, the Cornelius-Dick Griffey empire has built fast. Together they opened a Soul Train Club in San Francisco, a night-spot for young people and forerunner of other similar activities.

When *Billboard* in the U.S. culled industry quotes about the importance of Soul Train, there were many references to how much Cornelius had done to create awareness in black music. Curtis Mayfield: "He's exposed black

talent and given soul music and blackness the awareness and respect it deserves".

And Smokey Robinson: "He goes down in music history for his black achievement in bringing a quality show to the air."

Now soul music worldwide is enjoying unprecedented success, which accounts for the international interest being shown in the Cornelius series."

Though Cornelius is now pushing on 40, and is known as "uncle" by his dance team (a title he doesn't much like), he insists he is completely in touch with the requirements of the young. While established acts such as Johnny Mathis, Stevie Wonder, the Stylistics and the Staple Singers are regularly featured on the show, he gives full freedom to business partner Dick Griffey, head of Dick Griffey Enterprises, and talent co-ordinator for the series, to introduce up-and-coming guest acts.

And the sponsoring Johnson Products virtually doubled company profits during the first two years of association with Soul Train.

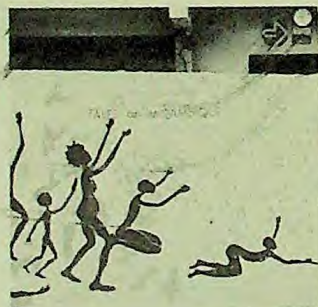
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IRELAND

Tour leads to James Last Irish album

by Ken Stewart

JAMES LAST, who appeared in Dublin in April, is to make an Irish album.

The German bandleader gave three concerts for capacity audiences at the National Stadium, Dublin, with a top ticket price of £6.50, which is believed to be the highest ever for a popular artist appearing in Dublin.

Polydor Ireland managing director John Woods points out that when an artist has a surprise hit single, it tends to reactivate interest in back catalogue, while a forthcoming tour creates sufficient publicity to stimulate the fans' interest, which usually builds to a peak with the appearance of the artist.

The campaign helped Polydor Ireland to get a major share of the available market.

Woods says that it usually happens that after such a campaign, climaxed with personal appearances, record sales tend to fall off for some months.

"This did not happen with James Last. An album featuring Glenn Miller hits, released during his concerts, is likely to establish itself among his other best sellers.

"Unlike our UK colleagues, we have decided to stagger the release of two further albums which went on the UK market in April. We now have these albums ready in stock for release at a suitable time."

Woods was an interested observer at all three of the James Last concerts at the National Stadium. The audiences represented a cross-

section of the community, he said. "From early in the programme, all kinds of people were coming up to shake his hand onstage between numbers. During the interval each night and for 20 minutes or so after the show, he found himself signing autographs all the time."

In each show, Last introduced various members of the band a solo spot.

"On the second night percussionist Herbert Bornhold brought percussion to a crescendo, then petered it out until you could hear a pin drop in the Stadium, after which he began to tap out In Dublin's Fair City (Cockles and Mussels), which completely won over and enraptured the audience — and within the first few bars he had everybody singing.

"Since his last visit two years ago, we've been interested in adding an Irish album to the James Last catalogue of hits. He has proved so popular here that we feel we could sell in the region of 30,000 copies — and it should pick up sales in the UK and America, apart from anywhere else in Europe.

"Due to heavy commitments, James Last had this venture low on his list of priorities, until he heard the extremely warm reaction of the Dublin audience.

"As soon as I went to his dressing-room, he said, 'I'm going to make the Irish album'."

The selection of titles will be finalised this month.

James Last, his orchestra and singers, will return to Ireland next year.



During the television and radio campaign for the James Last album, *Make the Party Last*, Eason's, O'Connell Street, Dublin, advertised that anyone buying an album during a particular Friday lunchtime would be given a free glass of champagne. It proved to be successful with people from various parts of the country. From left: Jimmy Morrissey, sales manager, Polydor Ireland, Mrs. Wine, manageress, Eason's record department, Niall Eagney, a customer from Ballyhaunis, County Mayo, John Woods, managing director, Polydor Ireland.

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PUBLISHING

Lowe directory published

AN ENCYCLOPAEDIA of facts and figures about pop music, essentially a "labour of love" by Burlington Music general manager Leslie Lowe, is now available to the public.

His Directory Of Popular Music* clearly represents a monumental effort of patience and painstaking research and for music-industry folk

is surely already an essential reference book.

Lowe's task, from the start, was more a matter of what could be left out rather than what should be included. He has taken the popular music scene from 1900-1965, on a year-by-year and month-by-month basis, and includes some 6,500 songs.

In a foreword, Lowe writes: "The titles selected are those with proved popularity over the period by either the amount of sheet music sold, or best-selling gramophone records or by consistent performances on stage, radio or television."

The information about each is comprehensive. He lists the writers, the UK publishers, the country of origin, any stage/film production which the song was performed, along with a selection of the best-known commercial recordings made of it, including stage or film scores. The individual selection also includes make and catalogue numbers for recordings.

Realistically Lowe points out that it "would be impossible to include all the songs that have ever been published. For the sake of economies of space and a reasonable price, the author feels the reader will have a knowledge of his own favourites and hopes the directory will be a guide to other good popular music."

Additional to the song titles and other information listed, the 1,000-plus page book includes a list of some 600 stage shows and 1,500 films, with production details, and cross-indexed to link with the song entries.

To take an example: the Cole Porter song You're The Top is

published by Chappell, originated in the U.S., was in the stage show and the film titled Anything Goes, as well as a movie called Night And Day, and has been notably recorded by Ethel Merman, Cole Porter, Bing Crosby and Mitzi Gaynor, Ella Fitzgerald, Anita O'Day — and label details are also included.

Opening nights of stage shows and release dates of films are also included. Perhaps the most important point is that it is fairly straightforward to discover full details of a song, or show, or film starting with limited information.

Leslie Lowe intends bringing the directory up to date every few years. But in the first edition, the first entry is The Gypsy Love Song (written by Victor Herbert and Harry B. Smith), from the show The Fortune Teller and the film Love Happy, and recorded by the likes of W. F. Hooley (and one wonders what on earth happened to him) and Bing Crosby and Mario Lanza.

And the last is Wind Me Up (Let Me Go), by John Talley and Bob Montgomery, out of November 1965, and recorded by a singer named Cliff Richard.

There is no complete discography included in Lowe's book, the recordings listed being on a purely arbitrary selection by the author, as indeed are the songs. But Leslie Lowe is an experienced man of music, a one-time BBC gramophone library man involved with the home and light programmes, and his judgment on what to include and what to leave out is very sound.

* His Directory of Popular Music, price £10, from Peterson Publishing Co., Peterson House, Droitwich, Worcestershire.



Bert Pratt retires

BERT PRATT, former managing director of the Mechanical Copyright Protection Society, hosted a retirement party for the staff of the society which has been taken over by the Music Publishers' Association.

Pratt, who has worked for 50 years on behalf of rights of composers, authors and music publishers, was presented with a silver tray, crystal decanter and glasses. He joined the staff of the Performing Right Society in 1926, leaving in 1948 to become secretary of the MCPS.

In 1961 he became general manager and has been managing director since 1969. Though he has officially resigned his position, he is to act as consultant to MCPS for the next two years and will continue to help in the negotiation of contracts between the society and users of recorded music.

Guest of honour at the party was Nan Bolton, who was company secretary to the Soundfilm Music Bureau, a company later absorbed into MCPS.

Pratt's official retirement reception is to be held in the House of Commons, June 23, when William Shelton, MP for Streatham, is sponsoring the occasion.

Picture shows Pratt (left) with Nan Bolton and Bob Montgomery, who succeeds Pratt as MCPS managing director.

Tin Pan Alley Ball revived

THE TIN Pan Alley Ball, regular social get-together for the publishing industry in years gone by, is to be revived this year, with a £15 a head function at the Hilton Hotel in London, September 20.

David Toff, secretary of the Music Publishers' Association, said: "The idea is to make it a really big do. The ticket price includes dinner and breakfast, following a midnight cabaret. And there will be dancing to a big band, plus two or three groups."

Attendance is limited to 900.

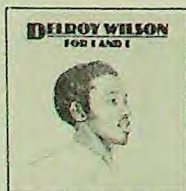
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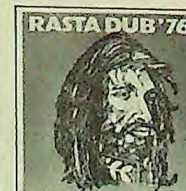
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Dance in A Greenwich Farm
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I Roy
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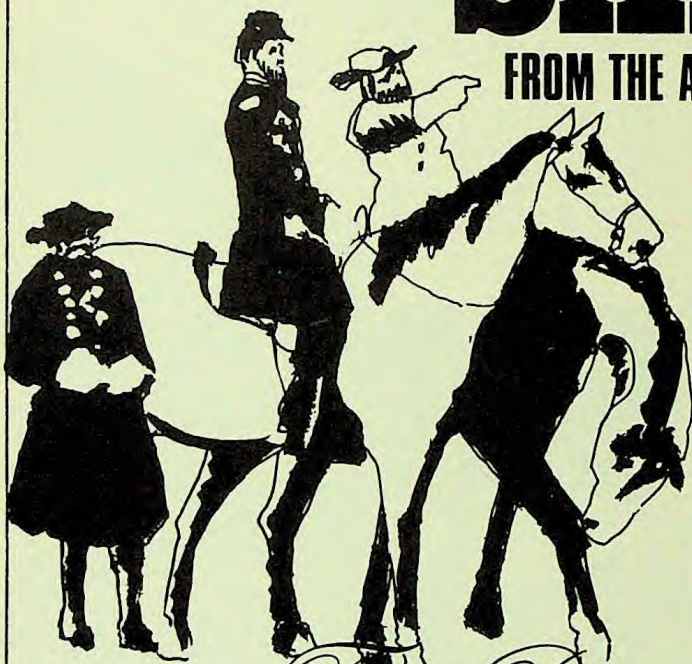
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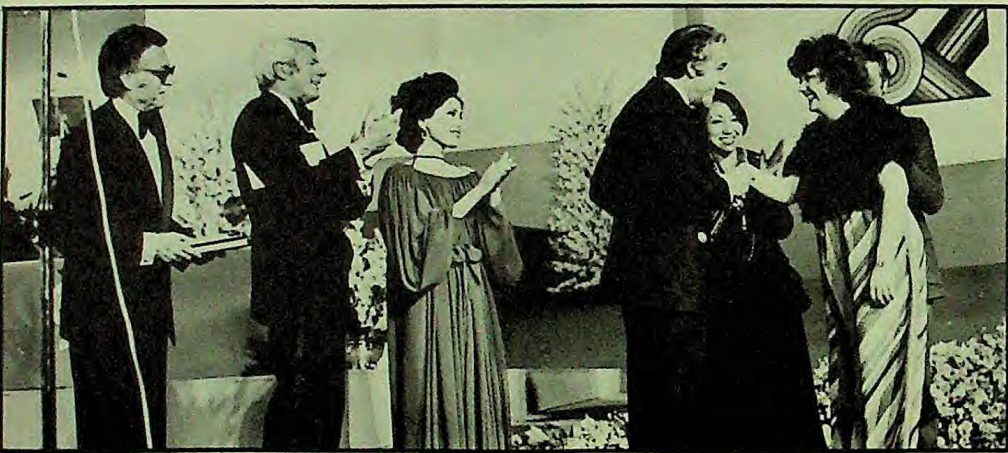
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EUROPE



A GROUP picture of some of the festival winners. First four on the left are members of Best Wishes, group representing Luxembourg; then comes composer Koji Makaino, third-place winner, with singer Shigeru Matsuzaki; and on the right, singer Letta Mbulu and composer Caiphus Semenya, the team who earned second prize for South Africa; and, kneeling, overall winner Morris Albert (Brazil), being congratulated by the fifth member of the Best Wishes group.



IRENE CHANTER, far right, receiving her special award from Fernando Rey and the smiling Taki Katch. Also pictured (left to right): Augusto Alguero, president of FIDOF; actor Peter Graves; and compere Deiw Sukarno.

Musical Mallorca '76 — bigger and better

From Bill Newton
PALMA, MAJORCA — Musical Mallorca '76, a three-day festival held here and ending May 8, not only confirmed the success of the first Majorcan festival in 1975, but added to it.

The whole event can only be described as well-organized and very well planned.

The International Federation of Festival Organizations (FIDOF) and the holiday island's tourist board combined to ensure Musical Mallorca was perhaps the most outstanding international festival so far this year.

Internationally-known musicians — Les Reed, Ray Conniff, Michel Legrand, Paul Mauriat, Francis Lai, and the Les Humphreys Singers among them — were in attendance. And the international section of the competitive side of the festival attracted participation from 22 countries, ending in a win for Brazil.

Winning song was So Nice, written by Eliza Romero, with music by Augusto Martelli, and performed by Morris Albert, young Brazilian singer-composer whose Feelings, on Decca, was one of the biggest international hits of 1975. So Nice, sung in England and structurally a driving type of ballad, picked up the \$10,000 main prize, plus the gold award, the Illiad d'Or.

In second place, taking the silver award and \$2,500 was the South African entry, Mura A Pula, words and music by Caiphus Semenya, sung by Letta Mbulu. The composition was sung in African dialect with a strong Afro-beat and superbly presented by the singer who worked very much as part of a team with Semenya, who conducted the

orchestra. The prize, the Illiad de Bronze, plus \$1,000, went to Japan and the entry Ai No Nohoemi, with lyrics by Takashi Taka, music by Koji Makaino, and a superb performance by Shigeru Matsuzaki, a young singer who gave everything in terms of impact and presentation.

Luxembourg took fourth place with Brasilo Brasila, to win \$500, and a commemorative plaque, the song lyrics by Frank Gerald and Kurt Hertha, music by Ralph Siegel. The group Best Wishes handled the performance. And fifth was the Italian entry Vacanza, words and music by R. Grieco and Daiano, and sung by Rosanna Fratello.

Special prizes went to UK singer Irene Chanter, Rosanna Fratello and Letta Mbulu. And the critics' prize was shared by the South Africans Letta Mbulu and Caiphus Semenya.

British entry was Gotta Be Near You, sung by 22-year-old Geraldine, whose career is being handled by the co-writers Bill Martin and Phil Coulter. This bouncy number, with a good theme, got into the finals and suggests that the future is bright for Geraldine, taking part there in her first on-stage festival.

On the non-competitive side, the first evening's entertainment had a fantastic finale with a presentation by Les Reed of the World Of Les Reed, with singers Malcolm Roberts and the very impressive Irene Chanter. The Les Humphreys Singers also contributed greatly to a musical evening that was to set a high standard for the rest of the festival to follow.

The second day provided a concert basically immersed in the Spanish musical scene, with a wide variety of musical styles and some potential international material. This show was rounded off by Ray Conniff who featured two of his typically interesting arrangements.

And the final evening was rounded off by a succession of conductors — Paul Mauriat, J. C. Cauldren, Francis Lai, Waldo de Los Rios, Aldemrio Romio, Les Reed and Augusto Algerio. Once again the variety of styles was a keynote, the various interpretations delighting the audience.

Now it is on to Musical Mallorca '77, for there is no argument that this festival is established as an international annual event. And already plans are being made to make next year's presentation an even bigger success.



Ray Conniff



LES REED, one of the most popular entertainers at the Majorcan festival, received tumultuous receptions from the audiences — including, in the front row, actor Peter Graves.

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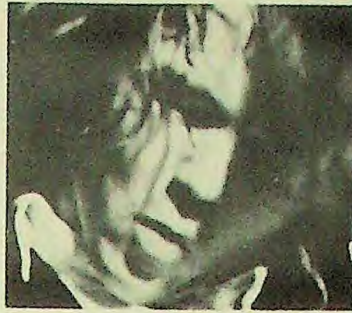
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FEATURE

Songwriter - producers against the wall?

by Rex Anderson

THE SIGNING of Kenny by Polydor may well have marked the end of an era. It was an era in which independent producers and song writers who were enjoying a period of considerable success with an act, could expect to retain that act at least until their contract expired.

The warning signs, in fact, appeared some 18 months ago when Mud left Chinnichap and RAK to take advantage of a more attractive offer from Phonogram and Private Stock. But there the circumstances were slightly different.

Bill Martin and Phil Coulter wrote their first hit record 11 years ago, it was Hi Hi Hazel recorded by Geno Washington. Ten years ago they wrote Puppet on A String which the following year took Sandy Shaw to an overwhelming win in the Eurovision Song contest. Phil Coulter says this categorised the team as formula Eurovision songwriters.

Since then they have written and produced a string of hits.

Originally Kenny was a singer called Tony Kenny. Coulter recalls several attempts to produce hits with the artist which finally resulted in Heart Of Stone on RAK which hit number 11 in the charts in late 1973 and another track, Give It To Me Now, which was a minor hit. Coulter recalls: "What happened was that the guy decided not to do the ballrooms and make these kind of records. He wanted to get into theatre and eventually played Christ in Jesus Christ Superstar. So the name lay in abeyance, but with a track record of a few hits on RAK."

It was Mickie Most who suggested the name be re-activated. Coulter had written The Bump and produced it as the B-side of a Bay City Rollers single. When he listened to it he thought it too good to be a B-side and it fell into the sort of high falsetto treatment that Kenny had been good at. At this point Coulter reveals some interesting facts.

It is well known that The Bay City Rollers did not play on their early singles, and Kenny certainly did not perform on The Bump because the band had not been found at that stage. On later Kenny singles the group only provided lead and backing vocals. Coulter admits that early Bay City Rollers and Kenny were one and the same band; a group of reliable session musicians that Coulter always uses and who prefer the anonymity of being back-room boys. In fact, The Bump, featured the vocal powers of none other than that great duo — Bill Martin and Phil Coulter.

Having produced the record and watched it become a hit, it was only then that Martin and Coulter realised that a group was needed for live performances. The session men who recorded it do not really have a tenny-bop image, admits Coulter, and further more they are all musicians who have done their period of playing on the road and now prefer more stable studio work. There then followed the well known discovery of the band who became Kenny who were all, at that time, rehearsing in a banana warehouse.

The first record released involving the new Kenny was Fancy Pants in

February last year. This was obviously the first single for which the group were due royalties. Bill Martin points out that a third party deal tends to slow down royalty payments. Martin and Coulter had signed Kenny and leased product to RAK which in turn had leased it to EMI. Consequently royalty payments, which always take six months to come through, had to be received first by EMI which then had to pay RAK which then had to pay Martin and Coulter who received the first payment on Fancy Pants in November and were due to give Kenny their first statement on December 30. However, on November 22, Martin and Coulter received a writ from the group's manager, Peter Walsh, to whom Martin had introduced the group, suggesting he manage them. The writ notified Martin & Coulter of a decision to terminate the contract, which still had three years with two one-year options to run. Martin & Coulter decided to fight.

In the High Court, they were given a hard time by Polydor QC, Andrew Bateson, a man who Martin described afterwards as a "master of one-liners". Bateson described the contract that Kenny had signed as "20th Century Bondage". He referred to their conduct in the matter as "unscrupulous, outrageous and disgraceful". Polydor, he said, had invested something like £40,000 in the group and their record Hot Lips. He also referred to the fact that although Kenny had earned £57,000 from live performances they had only received, individually, £40 a

week in wages.

However, Martin points out: "We are not managers or agents. We receive nothing for live performances. What the group was paid was nothing to do with us. Our responsibility was merely making hit records and writing hit songs, which we did reasonably well."

Coulter: "It stuck in my throat to be labelled as someone who manipulates people in an unscrupulous fashion. In a recording studio you don't take, you have to give all the time. I never gave more than I did to Kenny. I involved myself 100 percent even to the extent of putting on vocal overdubs."

Why did Martin and Coulter finally settle out of court and agree to part with Kenny? Bill Martin explains: "We were wrong in one thing and this is a lesson to independent producers. The group did not have legal representation when they signed and because of that, in their opinion, the contract was void. Also, one of them was a minor when it was signed, although we did not know that at the time." According to Martin the out-of-court settlement was reached when it became obvious that the case would probably drag on for two weeks involving them in considerable legal costs. The only condition conceded to Martin and Coulter in the settlement was that they could retain copyright on the songs already released by Kenny on RAK.

Because it was settled out of court, no legal precedent was set, but had there been a court decision, judgement would almost certainly

have been in mind the final outcome of the Macaulay v Schroeder case. In many ways, this piece of legislation did a lot for the industry and in fact anyone entering into a contract on which his livelihood would depend. The Macaulay/Schroeder case hammered home legally the commonsense fact that everyone has a right to earn a living and cannot be prevented from doing so by a contract. Although Martin and Coulter had not yet had a chance to pay Kenny, they had agreed a three percent royalty for the band.

According to Bill Martin, he and Coulter mostly receive between eight and ten percent. On a new act this will be eight percent and the artists will receive three leaving the writing and production partners with five. Martin and Coulter don't work for less than four percent. He points out that if after a couple of hits the band wants six percent then this leaves Martin and Coulter with only two.

The Polydor contract with Kenny Songs, which was produced as evidence in court, offered the group 12 percent for the UK and 10 percent for the rest of the world for records sold in the first period of two years. If the option for a further year is taken up this increases to 14 percent and 12 percent respectively. An advance on this royalty of £30,000 has already been paid to Kenny Songs and the contract also provides for a further £30,000 to be paid by June 30 1976 and a further £50,000 advance if the option is taken up.

In return Kenny have to produce between 14 and 16 new tracks in a

TO PAGE 22

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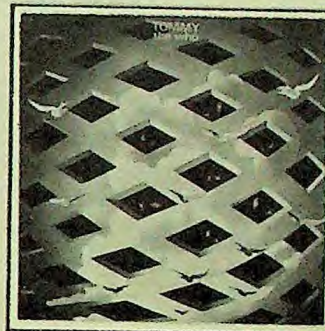
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The problems of songwriter - producers

FROM PAGE 20

12-month period. The company undertakes to release one single by the end of February this year (the ill-fated Hot Lips) and two further singles by the end of the year as well as three further singles next year and also one album in each year.

But had the Martin and Coulter contract with Kenny been perfectly valid, would that have stopped Polydor from taking the group away? Bill Martin thinks not, and indeed Bob Herschman, a talent manager, pointed out during an investigation into contracts published in *Music Week* last year that a contract is only worth what it would cost in legal fees to bring an action to break it.

Says Martin: "Independent production companies, in our opinion, will have to look very carefully at all parties involved, including management, agents etc. and make sure that everyone has legal representation and is happy with the deal. This is the first time we have ever had a writ served on us and we learned a tremendous amount from it. The legal profession is not all gentlemen. It's as tough a life, if not tougher, than the music business. You have to go incredibly prepared."

A small independent label or production company cannot afford to offer an artist terms like 12 percent and a £60,000 advance. To an extent, Martin agrees that he cannot blame management, which may be earning between ten and 25 percent of an act's income, for accepting a huge advance from a major company. The solution then may be for independent producers to go into management themselves. "It had crossed our minds," admits Martin, "But we have great faith in the managements we are still involved with and it is our policy to be independent producers and songwriters and nothing else. But it does make you think that it may be the only answer unless we form another record label. We would then get a higher percentage of royalty."

Another aspect to all this is that small companies, whether they are independent producers or record labels, tend to do a better job for the artists concerned. They are only dealing with one piece of product at a time and can afford to make sure that the material and the packaging is just right, that sensible release dates are chosen and that promotion is concentrated on the product long enough to ensure that it charts, or at least achieves its maximum potential. In a larger company the artists have to share the time and talents of all the people involved in these areas with a variety of other artists who are also hoping for chart placings.

Perhaps this explains the fact that Hop Lips has not been an overnight success, despite all the attendant publicity at the time of its release. It doesn't, of course, explain why Mud's releases on Private Stock have been only two, which reached positions of ten and eight, (L-L-L-Lucy and Show Me You're A Woman) compared with the higher placings they were achieving while with Chinnichap and RAK. This could have been due to their split with their writers. On the other hand, the current single Shake It Down looks poised to disprove this.

Mud had enjoyed a string of hits including Dynamite which reached number four, Tiger Feet (one), The Cat Crept In (two), Rocket (six), Lonely This Christmas (one), Secrets You Keep (three) and Oh Boy (one). Oh Boy was in fact released by RAK after Mud had decided to sign with Private Stock for the UK and U.S. and with Phonogram for the rest of the world. However, they did not break their contract, they just did



MUD — "They did not renew the contract and signed to Phonogram without telling us," says Nicky Chinn.

not renew it. Why they did not renew it is somewhat confused.

According to Johnnie Jones at Evolution, the management and agency company which looks after the group, he was perfectly prepared to re-sign them with Chinnichap but Mickie Most, managing director of RAK, intervened and refused to pay a £100,000 advance on royalties that were already due to the band anyway. According to Nicky Chinn, the band were offered £100,000 a year against back royalties to renew

points that a major will. I'm negotiating at the moment to start our own label and I know I can't expect to sign major acts to that label."

He says that Mud were earning four percent in the UK and two percent in the rest of the world through RAK and had to pay their own recording costs. "They refused to renegotiate even after Tiger Feet was number one. They grudgingly gave us an extra one percent abroad. Approaching the end of their

if I had a new act I wanted to break I would still give it to Most." Does Jones believe it was a mistake in terms of Mud's record success since? "We have had two hit singles and an album and in 1975 we were the top singles group. Their next single was not until the end of April. We are deliberately laying back on releases."

Nicky Chinn, unfortunately, only confuses the matter even more by saying that Mud did not renew the contract and signed with Phonogram "without telling us". He says: "Their success has dwindled since leaving Chinnichap and RAK. I'm not pleased about it, but I think it proves a point. They have changed producers twice."

Why was it that although Mud were signed to Chinnichap, not RAK, it was Most who did all the dealing with Jones on the renewal of the contract? Says Chinn: "Mickie and I were both involved in the negotiations, but I was out of the country at the time so Mickie became more involved. It was sensible for him to be involved because he is the man who has to approach EMI for help with advance money. Furthermore, I was greener then than I am now. I've learned a lot in the past 18 months."

How does he feel about the outcome of the Kenny case? Chinnichap has not so far been involved in legal action and Nicky Chinn is a man who likes to sort problems out over a cup of coffee



PHIL COULTER, Bill Martin, Kenny and Peter Walsh during happier times when signing the band to Jonathan King's UK label for the U.S. and Canada.

the contract but Jones decided to accept the Phonogram offer which gave the band a considerable advance as well as the royalties that were still due from Chinnichap.

Jones puts forward another factor for consideration against the suggestion that a production company builds the group and makes them into stars and so deserves to rake off some of the cream once stardom is assured. This is that management contributes an equal amount to building an act, such as polishing routines for stage and television appearance and generally ensuring that their live exposure has maximum effect, especially on the Continent and all with no financial support from the record company. He points out that Mud had been on the road for seven years beforehand. "Chinn and Chapman would not even let them play on the first two singles. On Tiger Feet the band insisted on playing. I firmly believe that their professionalism was as important to their success as anything Chinn and Chapman did for them".

He affirms: "A small company can't pay the front money or the

contract I talked to other record companies to see what Mud were worth without Chinn and Chapman. I was prepared to sign with RAK. The deal I suggested to RAK was that I would accept eight percent, which is what RAK offered, and I asked for £100,000 up front. At that time (November 1974) RAK had £65,000 in the pipeline so I was really only asking for £35,000 up front. Nicky Chinn later said: 'I don't buy acts I make'. The Phonogram offer was \$350,000 up front and 13 percent worldwide. 'I did not take the deal for the money, but there is a limit under which you can't go. The deal was agreed with Mickie Most in conversation but we never received anything on paper. Finally I phoned him and he said the deal was off. As it happened, within six weeks they owed Mud £100,000 anyway."

Perhaps the only man who can explain what went wrong is Most himself, but throughout the research for this article, which began shortly after the Kenny case was settled, he has not been available to comment. But Jones still believes Most is the best and adds: "Suffice it to say that

rather than over a court brief. Management and a certain amount of greed he believes are the chief cause of the problem. "Managers are just thinking of their pockets and some of them are just plain stupid and they make the wrong decision. There are very few good managers in this country."

What precautions can be taken to ensure that small companies do not lose their star acts? "There are ways of becoming involved with the management legally, if the management will accept. There are certain things that you insert in a contract which makes it impossible for a band to walk away."

But can't enough money find a loophole in any contract?

"If a band comes to me and says they are really unhappy because they are not making the sort of music they want or do not like working with us anymore I tear the contract up. Mostly bands we have worked with have not been dissatisfied musically. All our bands play on their records — Mud didn't on the first two, but they did from then on. But if the band complains that they are not making enough money and

that they want to go elsewhere for a better deal I would hold them to the contract no matter what happened."

An interesting contrast is the deal that Chinnichap still has with Sweet. Sweet are now producing themselves, but they still have a production deal with Chinnichap who draw a reduced royalty. Says Chinn: "The boys wanted to stay with us and we are still the best of friends. That is how business should be done."



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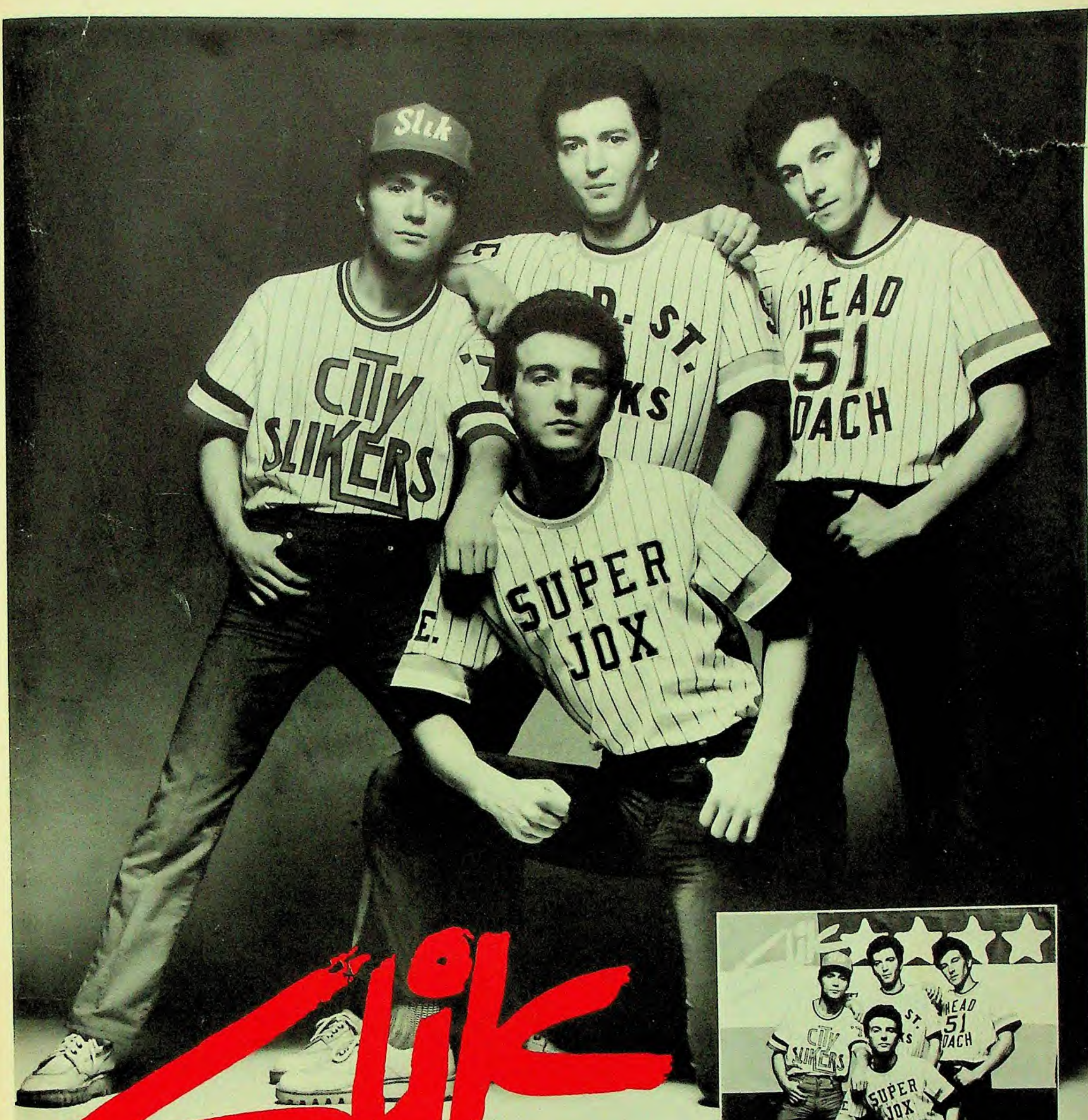
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AUDIO

Joint promotion at FBA Audio Fair stand

by BASIL LANE
THE FEDERATION of British Audio appears to be waking up. Over the past few months several ideas have been mooted to improve, its image and also to improve the combined front for British manufacturers, in the eyes of the public, both here and overseas.

The latest venture is a joint promotion of products on an FBA stand at the Audio Fair which opens at Olympia on September 13. The FBA Chairman, Rick Parsons commented that this particular idea has been responsible for making many of the members of the Association change their minds about appearing at the Fair.

Companies who have already booked space include Rola Celestion, Goodmans, Howland West, (a distributor of largely foreign made products!), NEAL and Metrosound. A total of thirty-one other companies have also booked for the Audio Fair, which may well be a sign that the present organisers have partly overcome the stigma of the poor publicity acquired by the show held last year.

Considering that the Audio Fair now has to compete against the Sound and Vision Show at Birmingham this month and the Harrogate Show the week before the Audio Fair, this collection of bookings is quite reasonable.

New products for the shows

WITH TWO major shows, High Fidelity '76 and the Birmingham Trade Show, Heda coming so close, one upon the other, it becomes almost impossible to keep up with the constant flow of New Products reported in each day's mail. This crop is destined to appear at the HEDA show and represent a very small selection of items of interest. J. Parkar, distributors for Binatone products are showing a large range of portable radios and In-Car-Entertainment equipment, digital clocks, black and white TV and music centres.

Metrosound will be showing four new Thorens turntable models, some new loudspeakers from Ortofon and several extensions to the range of Metrosound accessories. These include a phono cartridge cleaning kit, a stylus balance and a new record cleaner, the Duostatic. This features two rotating surfaces, one designed to discharge static from the record and the other to clean the record surface.

ITT are making a real splash with eight new models of colour TV boasting a wide range of facilities, but for the audio enthusiast there will also be some 'goodies'. These include a new Music Centre, the MC5040 which is a disc, radio and cassette combination having an unusually powerful output of 25W and a magnetic cartridge fitted in the pick-up arm. Two new cassette models are also accompanying this Music Centre, an all-purpose mains/battery mono recorder, the SL58 and the mains/battery Studio 720 which is a stereo machine. In the radio area are the three newcomers, the Weekend 350, the Sport and the Tiny Super 300, all portables. All these new products are being shown

together with the existing range of products.

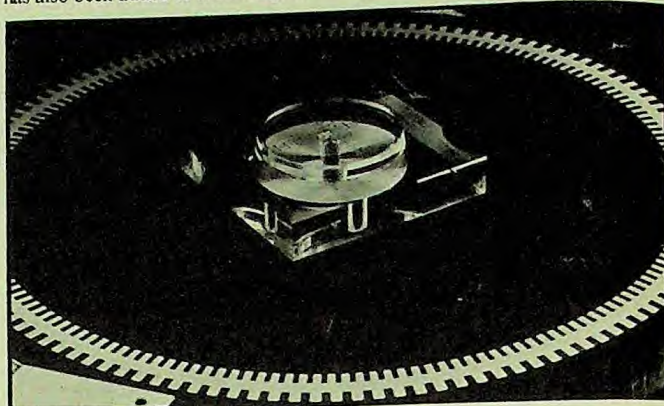
Bib are offering a very smart and novel design of turnable spirit level showing deviations in the level of the platter itself, of between one and six degrees. A new compact cassette case has also been added to their range of

accessories, this holding six cassettes in their library cases.

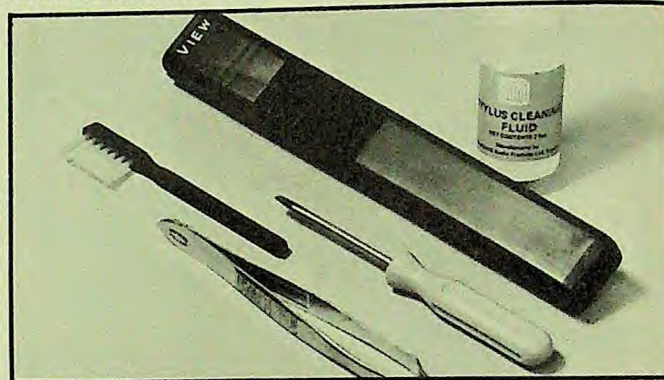
Finally, Hacker Radio have announced that they will be showing additions to both their range of portables as well as two new Music Centres, a cassette recorder and a mains radio cassette recorder.



The Dynatron Award for the Best Television Theme Music of the Year was won by the music from the television series, *The Onedin Line*, the *Love Theme from Spartacus* by Aram Khatchaturian. The presentation was made at the Radio Industries Club Annual Celebrity Luncheon. Picture shows Harry Rabinowitz (second from left), Head of Music Services for London Weekend Television, presenting the Award to the producer of the 'Onedin Line', Mr. Peter G. Scott. Looking on are Jessica Benton, one of the stars of the show, and Mervyn Tschan, Dynatron's Sales Manager.



The Bib Turntable Spirit Level



The Metrosound Cartridge Cleaning Kit.

Is QUEEN on Quadraphonic?

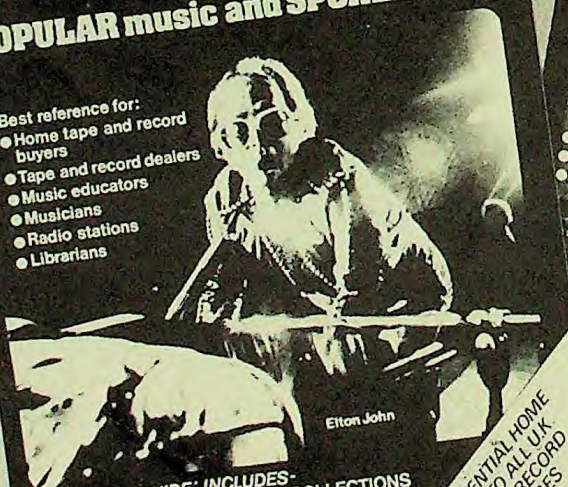
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AUDIO

Thorn Solo stand at Chicago CES

from **STEPHEN TRAIMAN**
THORN ELECTRICAL Industries, one of the largest manufacturers of consumer electronics in the UK, has announced that they plan to exhibit at the CES, Chicago, this June.

Unlike many other British manufacturers who have joined the joint FBA/BOTB venture, this company has decided to go it alone with its own hospitality suite and a stand in the show. The broad range of Thorn products will be on show, with a special emphasis on the top-product lines.

Another large UK company, Garrard, has also decided to adopt a similar policy and has booked its own stand space to show the current range of record decks and turntables.

Included are the prestigious Goodman hi fi components, already available here on a limited distribution basis; mid-fi audio systems by Ferguson and Marconiphone, plus units with the familiar U.K. brands of HMV and Ultra.

The joint budget, which provides the "shell" for individual company exhibits at CES and facilitates their participation, is up some 40 per cent this year, to accommodate the larger group and cover the increased exhibit space rental.

This year's exhibit is "more open," with a 23-foot-high tower emblazoned with Union Jacks its focal point, incorporating three large sound rooms to be shared by exhibitors. All pay a proportionate share of the space, although the trade board and the audio group provide more than 50 per cent.

Highlights from first-time exhibitors in the U.S. include a new DM6 linear phase and DM5 two-way acoustic suspension bookshelf speakers by B&W Loudspeakers; upgraded MA1, MA3 and MA5 speakers from Monitor Audio; three advanced compact speakers from Mordaunt-Short, two of which were previewed by U.S. distributor Revox at the Detroit Hi Fi Show; five models in its Series 600 stereo range

from Armstrong Audio; hand-built hi fi units by J. E. Sugden and a one-gram tracking cartridge from Goldring Ltd.

Three firms who had their own exhibits last year but are with the U.K. group this time around include Bib Hi-Fi, showing a new cassette editor/winder for tape duplicators and Metrosound Audio Products with a new dust remover and static remover.

Other "new in North America" products to be shown include the Jacara speaker from Jordan-Watts, a Spanish-type, single-diaphragm unit; a digital-tuner prototype from Exopus to match the Harrison S200 integrated amp debuted last June; Alba's US900 amp; Acoustical Manufacturing's Quad 33-303 series of transistorized control units and power amps; A. R. Sugden's improved Connoisseur BD3 turntable and a transcription turntable kit; Keith Monk's improved MK IV version of its M9BA lab pickup arm; Decca Special Products' elliptical version of its London cartridge and London International turntable arm.

Also to be spotlighted are the Monogram room acoustic amp with its 2-11 band octave equalizers and advanced preamp, and speakers that include Rola-Celestion's prize-winning UL6, the Linn-Isobarik DMS and PMS models introduced last year, and Gale's GS401 with the KEF speaker drive units, kits and systems.

AUDIO
NEWS
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Hi-Fi crosstalk: Part 3

IM
(Intermodulation distortion). Distortion in which two or three or more input signals interact in a distorting system to produce additional components which may be the sum or difference of the input signal.

IMPEDANCE
Measured in ohms it represents the resistance to alternating current. If the impedance is said to be reactive, then it will vary with frequency, if resistive, then it will be constant at all frequencies.

LIMITING
A property of an FM tuner where the amplitude of the input signal is limited by clipping the peaks to reduce the effects of interference, which generally appears as a spurious amplitude modulation. Also found in some recording circuits as a method of preventing overloads from occurring.

LINE INPUT
From professional transmission systems. Usually refers to a signal line of 600 ohms impedance. Now taken in hi-fi terms to be any high level input.

LINEAR
Usually refers to a system in which the transfer characteristic (input/output amplitude graph) is a straight line, resulting in no distortion.

LOG
A chunk of wood; also an abbreviation for logarithm.

LOGARITHMIC
The scale of a graph arranged to be proportional to the ratio of two quantities.

LONG THROW
A loudspeaker drive unit with an extra long coil designed so that a constant length of the coil is always in the linear portion of the magnet field.

LOW-PASS
A filter characteristic which rejects high frequencies and accepts low.

M
An abbreviation and prefix for Mega... (1 million times)

m
An abbreviation and prefix for milli... (one hundredth) Also the symbol for metre.

mA
Symbol for milliamp.
mA
Abbreviation for milliamp.

SEPARATION
Measured in dB. The degree of isolation between one audio channel and another.

SERVO-CONTROLLED
A drive system in a tape recorder or turntable, in which the speed is governed by a feedback system monitoring the actual speed of the platter or capstan.

SUB-SONIC
Below audible frequencies, usually regarded as being below 16Hz.

SURROUND SOUND
Refers to quadraphony or a method of extracting ambient information from stereo using simple passive networks.

THD
Total Harmonic Distortion: Usually expressed as a percentage of the output signal.

TIME-CONSTANT
A method expressing an equalization characteristic. Is the product of resistance and capacitance in a resonant circuit designed to produce the appropriate equalization. Given in microseconds.

TIP MASS
The mass of the stylus itself together with the effective mass of the cantilever components as seen by a record groove at high frequencies.

TRACING DISTORTION
Distortion from a stylus due to it being larger in radius than the modulations in the groove.

TRACKABILITY
A term describing the ability of a

pick-up cartridge to accurately track high velocity modulation in the record. A loose description of the mechanical impedance at the stylus tip.

TRACKING ERROR
Angle between the centre line of the cartridge and the tangent to the record groove. Vertical tracking error is the deviation from the 15° forward from vertical adopted by most record cutters, in the replay stylus.

TRACKING WEIGHT
The vertical force required by a stylus tip to hold it in the groove of a record.

TRANSCRIPTION
Alternative word for copying. Has come to be applied loosely to high quality record players.

TRANSDUCER
A device for converting from mechanical or acoustical energy to electrical, or vice versa.

TRANSIENT
Sudden change in the state of a signal.

TRANSIENT RESPONSE
The ability of a system to respond to a transient signal.

TRANSMISSION LINE
A cable carrying signals, but also applied to a type of loudspeaker enclosure in which the rear of the drive unit is loaded with a distributed reactance designed to offer an impedance.

TUNER
A radio receiver without a power amplifier fitted. Usually refers to one suitable for the reception of FM signals.

TWEETER
A loudspeaker drive unit designed to reproduce high frequencies, usually about 5kHz.

UHF

UNIPIVOT
A type of bearing used in some pickup arm designs in which the arm is balanced on a single point.

V
Abbreviation for Volts. Unit of EMF.

VOLUME CONTROL

VOLUME UNIT
Approximately equal to 1dB. Used to scale VU meters in tape recorders and studio applications, abbreviated to VU.

W&F
Wow and Flutter. Wow is a low frequency variation in the speed of a tape recorder or turntable. Flutter is a more rapid variation in speed usually having a frequency above 15Hz.

WAVELENGTH
The distance between two similar points on a wave of fixed frequency.

WEIGHTED
Refers to selective filters used with a meter to produce a measurement, usually of noise, which corresponds to the effect of the noise on the ear.

WHITE NOISE
A random noise containing all frequencies in the audio band.

Budget—conscious receivers

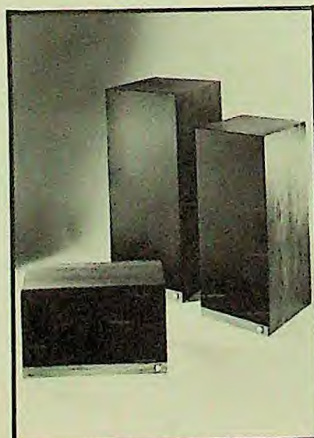
THE MODELS 221 and 331 receivers announced by Sansui are designed for a budget conscious market and aimed directly at the younger buyer. Both units are relatively simple, though designed to high standards of reproduction. Ideally suited to the flat dweller, the output of the 221 is rated at 8W per channel, with the 331 giving 12W per channel. The price of receivers is £108.81 for the 221 and £118.68 for the 331. These prices are exclusive of VAT.

THREE NEW loudspeakers have been announced by KEF Electronics. These will be available from the summer on and are called the Corelli, the Calinda and the

NEW
PRODUCTS

Cantata. The first is designed as a shelf mounted unit with a programme power rating of 50W, the Calinda is a floor-standing model containing three drive units and the Cantata is a three-way enclosure with a programme power rating of 150W. All systems are available in Walnut or Teak finish with Mokka Brown grille cloths.

THE TEAC A-650 is a smart Hi-Fi cassette deck of the modern front-loading type. It is powered by two motors, one for tape transport, the other for winding and features feather-touch buttons for the transport controls. Additional controls are fitted for Dolby, 3-position bias and equalization, record-mute, independent MIC and Line controls, a limiter and a blend-MIC function for overdubbing voice and music together.



The new KEF Loudspeakers



The Teac A-650 Cassette Deck.

MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

RCA Stokowski Mahler release

IN JUNE from RCA comes the issue of the long-delayed Leopold Stokowski new recording of Mahler's Symphony No. 2, made in 1974 at Walthamstow Town Hall in London with producer Richard Mohr in charge. Soloists are Margaret Price and Brigitte Fassbaender with the London Symphony Orchestra. The recording, ARL2 0852 is a boxed set of two LPs.

On the RCA Erato label are five new recordings, headed by new performances of much-recorded works, Vivaldi's suite The Four Seasons (STU 70679) by the Solisti Veneti under Claudio Scimone and the six Bach Brandenburg concertos conducted by Jean-Francois Paillard with soloists Jean-Pierre Rampal on flute, Maurice Andre (trumpet) and harpsichordist Anne-Marie Beckenstein (STU 70801-2). More Weber music for the 150th anniversary of his death is played on STU 70568, with the overtures to the operas Der Freischutz, Abu Hassan, Jubel, Euryanthe, Peter Schmall and Oberon, by the Bamberg Symphony Orchestra conducted by Theodor Guschlbauer. A new recording of

Mozart's last work, his Requiem, has soloists Elly Ameling, Barbara Scherler, Louis Devos and Roger Soyer with the symphony orchestra and chorus of the Lisbon Gulbenkian Foundation conducted by Michel Corboz (STU 70943).

Four entirely re-mastered reissues are on the £1.49 Music Archive series, with top-rank conductor Leonard Bernstein appearing in Britain in June, there are his performances with the RCA Symphony Orchestra of Gershwin's An American in Paris and Aaron Copland's Billy the Kid ballet suite (SMA 7016), and Bernstein as pianist playing Copland's Piano Sonata and the 1943 Seven Anniversaries (SMA 7015). He also conducts the concert suite from Stravinsky's The Soldier's Tale, played by Boston Symphony Orchestra and coupled with the Octet for Wind Instruments, on SMA 7014. And to round off the issue, RCA have brought out from long-stored archives a recording by the great pianist Artur Schnabel, playing two Beethoven sonatas, No. 30 in A Major, Op. 109 and No. 32 Op. 111 (SMA 7013).

Covent Garden focus on Verdi recordings

WITH THE coming new production at Covent Garden of Verdi's opera I Lombardi, interest will soon be widely focused on the earlier and lesser known Verdi operas. Phonogram, which has the only available complete recording of I Lombardi (6703 032), plans to release on June 18 the next in its early Verdi series, this time Il Corsaro. As with the others, it will be conducted by Lamberto Cardelli, and will have singers soprano Montserrat Caballe, tenor Jose Carreras, baritone Giancarlo Mastromei, tenor Alexander Oliver, baritone John Noble and bass Clifford Grant, with the New Philharmonia Orchestra and the Ambrosian Opera Chorus. It joins Phonogram's other works in the series, Attila (6700 056), Un Giorno di Regno (6703 055) and I

Ferrier scholarship

NEW ZEALANDER Keith Lewis has won the Kathleen Ferrier Memorial Scholarship award, now in its twenty-first year, and will receive the prize of £750 to be spent on study either in Britain or abroad. He was chosen from 86 candidates and joins a company of past winners who are internationally-known singers.

The award was announced on April 30 by Gerald Moore, one of a panel of five adjudicators that also included Bruce Boyce, Martin Cooper, Elizabeth Simon and Dame Eva Turner. The award is administered by the Royal Philharmonic Society.

Masnadieri (6703 064).

June also sees the introduction by Phonogram of a newly-numbered series on the Phillips full-price label, with the general prefix 9500. First issue on 9500 025 is the first Mozart solo piano recording from Alfred Brendel, whose previous Mozart records for Phonogram have all been of piano concertos. He plays the A Major Sonata K.331, the B Flat Sonata K.333 and the B Minor Adagio K.540. Second in the new series is a new recording of the Tchaikovsky Violin Concerto, with a fill-up of the Serenade Melancolique, by Arthur Grumiaux with the New Philharmonia Orchestra conducted by Jan Krenz. Tchaikovsky is also represented on 6500 316 with the Fantasy for piano and orchestra, Op. 56, with soloist Werner Haas, and Tanayev's orchestration of the Andante and Finale Op. 79, Eliahu Inbal conducting the Monte Carlo Opera orchestra.

On the mid-price Universo label violinist Hermann Krebbers plays two D Major concertos of Mozart, K.211 and K.218, with the Netherlands Chamber Orchestra conducted by young American David Zinman, former pupil and protege of the late Pierre Monteux (6580 120). Two Russian works, Borodin's Symphony No. 2 and Rimsky-Korsakov's suite The Tale of Tsar Saltan, are played by the Monte Carlo orchestra under Roberto Benzi (6580 130). Guitarist Alexandre Lagoya, who will give a Queen Elizabeth Hall recital in London on June 14, has a recording of guitar music by Bach, Handel, Scarlatti and others on 6581 017.

New Decca numbering system

ENTIRELY NEW numbering system for Decca box-sets starts this month in the June releases due on May 22. Series will be the 'DD' group, of letters and figures which, according to Decca classical promotion manager David Rickerby, will make for greater flexibility in pricing and catalogue reference. First issue in the new series, for example, will be numbered D2D3. The figure 2 represents the actual number in the series, which will rise with further issues so numbered. The final figure shows the number of LPs in the box set.

First issue, D2D3, is the new Joan Sutherland recording of Donizetti's opera Maria Stuarda (Mary Stewart), already in the repertoire of the English National Opera in an English translation, and shortly to be produced at Covent Garden in an exchange using ENO sets and costumes but with a different cast and sung in Italian. It has Sutherland as Queen Elizabeth I, Huguette Tourangeau as Mary Queen of Scots, and tenor Luciano Pavarotti. The recording was made in Bologna in Italy after a

performance in the city's Teatro Communale, with the theatre's orchestra and chorus conducted by Richard Bonyngue. As the prefix indicates, it is on three LPs. There will also be simultaneous release on cassettes (K2A 33).

June also sees break-up by Decca of Benjamin Britten's set of the Bach Brandenburg Concertos (SET 410-11), first issued in 1969, into two separate single LPs, SXL 6774 containing Nos. 1 to 3, and SXL 6775 having Nos. 4, 5 and 6. Both discs will have simultaneous cassette releases. From the Vienna Philharmonic Orchestra comes a new recording of Stravinsky's The Rite of Spring (SXL 6735), conducted by Lorin Maazel.

On the Decca Phase 4 label is a new recording by veteran Leopold Stokowski, basically of original piano works by Chopin, Rachmaninov and others orchestrated by Stokowski. Performances are by the London Symphony Orchestra and the Czech Philharmonic (PFS 4351 and cassette KPFC 4351).

L'Oiseau-Lyre comes up with more Purcell music, this time music

he wrote specially for theatre performances, a total of eight works played by the Academy of Ancient Music conducted from the harpsichord by Christopher Hogwood.

On the Eclipse reissue label comes a welcome reissue from the great Norwegian soprano Kirsten Flagstad, made in the mid-1950s with Sir Adrian Boult conducting the Vienna Philharmonic Orchestra. Flagstad sings the two Mahler song-cycles Kindertotenlieder and Lieder eines Fahrenden Gesellen (ECS 780). Second Eclipse issue brings back into circulation the fine performance of Dvorak's Symphony No. 7 with the late Pierre Monteux conducting the London Symphony Orchestra.

During May and June Decca will be continuing its promotional displays on the current Penguin Stereo Record Guide selection of recordings, and will carry on with promotion of the new Favourite Composers series. And during the tour of pianist Vladimir Ashkenazy, playing in Preston, Liverpool and at the Brighton Festival, there will be Decca window displays in the visited centres and concert halls.

RCA

In the year of the American bi-centenary, RCA is proud to commemorate the British visit of

LEONARD BERNSTEIN

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Bernstein conducts Bernstein



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SMA 7020

STOCK UP NOW

What sort of classical dealer are you?

AT ONE side stands the company that makes gramophone records. At the far extreme on the other stands the buyer — or would-be buyer. And right in the middle, pressured by both his neighbours, stands the dealer. "Here you are," says the manufacturer. "Look at what we've got for you to sell this month. Heaps of new classical releases, top named, another 1812 Overture, another Beethoven Fifth, box sets of Mozart symphonies' and bargain lots that we've dug out from the archives."

In strolls the customer with a few pounds in his pocket to spend on some new LPs. "No, I've already got six Beethoven Fiftths, box sets of all the Mozart symphonies. No. Have you by chance got Wigglewowski's Cantata No. 15? That North Korean label, Jimjamjong, has recorded it. I know, because I read a review of it in the Ruritanian Daily Splash. What? You haven't got it? What sort of a classical dealer are you, then?"

So where does the retailer stand? There is no shortage of new classical releases. If anything, quite a number of dealers are beginning to think there are too many all at once. But the interests are different. The manufacturer wants to make the most, on records, out of the artists he has under control for the moment. Record collectors and classical music-lovers have wide and varied tastes, some of which are becoming jaded with ever-repeated releases and at the same time more wide-ranging and sophisticated. Dealers are being asked for more and more out-of-the-ordinary recordings. Manufacturers often say: "All very well, but we're in a business. We make what we can sell". And the retailer gets the knock from both sides.

What are they being asked for? What, if only they had copies on their shelves, could they sell? How far are manufacturers prepared to listen to what the public, buyers in the retail stores, state that they want, and if they did, could they make it a profitable operation? Sometimes they do listen, often after a prolonged campaign of letters from readers printed in the consumer press. The recent recordings by Sir

Adrian Boult, of Schubert's 'Great' C Major Symphony, and the completion, also under Boult, of the great Elgar trilogy of oratorios The Dream of Gerontius, The Apostles and The Kingdom, were all the result of years of urgent requests in readers' letters.

But there is much more. Buyers are asking for new re-recordings with modern recording technology of older performances still in the classical catalogue, and still selling, after many years. And for new records of well known works for some reason not recorded at all. All over the country classical departments are asked, day after day, for unobtainable recordings, or works of which only ancient issues are available. *Music Week* asked some representative retailers scattered all over the country "What are you most often asked for that either is not recorded, or has not been recorded for a long time?" Replies varied, as of course they must where a wide variety of taste must be catered for, and because of the regional variations in demand. But there was enough to arouse, possibly, the interest of the manufacturers and perhaps give some stimulus towards meeting some of the requests.

New generation of opera singers

From Robin Stephen, manager of the classical department of Edinburgh's Rae Macintosh Music, came news that he had often been asked for a recording of the highlights of Wagner's only comedy opera *The Mastersingers* of Nuremberg. Since the English National Opera began taking its English-language production of the opera, acclaimed by critics all over Europe, out on regional tours, there appears to have been quite a demand for an English recording of it. John Mitchell of London's Shepherd Market store *Discurio* supports the request for a complete *Mastersingers* in English. "During the summer", he says, "I'm asked for this 10 times

Last January *Music Week* asked a number of well-known musicians, music world personalities and recording artists what they would most like the record companies to put on disc during 1976. Now it is the turn of the people whose business and livelihood it is to sell records. What do classical record collectors want to buy? Why do manufacturers make the records they do and not make the records they don't? What do dealers want to see on their shelves to satisfy the demands of an ever-widening sophisticated public and set the tills ringing? Now *Music Week* asks classical dealers nationwide for their views on what manufacturers supply and what buyers ask for, and on the disappointing gap between the two where the dealer is often unjustly blamed for not stocking what doesn't exist.



"What do you mean you haven't got Wigglewowski's Cantata No. 15?"

a day. If EMI can do so well, as it has done, with English-language versions of *The Ring*, surely they or somebody could do equally well with *The Mastersingers*. And in the English National Opera there's a whole new generation of fine singers coming along. We should have recordings of their performances, even if only in highlight discs of the type that used to be made in the old Sadler's Wells days. Some manufacturers say that there's no market for operatic records sung in English. I'm sure there is. Germany and France both have large catalogues of opera sung in their own languages. It could do well here, too. *Hansel and Gretel*, in English, sold reasonably well."

Older English music wanted

Mitchell also has demands for more and more music of English 17th-century composer Henry Purcell, and of older English music of Elizabethan days, music of William Byrd and Thomas Arne. Robin Stephen would like to see recordings of the Ravel opera *L'Heure Espagnole* — its companion, *L'Enfant et les Sortilèges*, has an existing recording but dating from 1955, reissued in 1968. He could also make good sales from a single recording of Schumann's *Piano Quintet*, now only available as part of a three LP box set.

John Baylis, manager of Birmingham's specialised classical record store *Vincent's*, thinks that there are far too many new recordings made of the same works over and over again. "The classical catalogue is saturated with some works, notably deficient in others," he insists. He, too, would find the Schumann *Quintet* a good seller as a single LP; and he would like to have one of Bach's most popular large-scale works, the *St. Matthew Passion*, recorded in English, known

as it is in our language to thousands of English choirs which give regular performances of it. "And we need a good new recording of Verdi's *La Traviata*."

Records by Covent Garden's young half-Maori soprano, Kiri te Kanawa, are often asked for by customers at London's Bond Street store, Chappells, says David Turner of the classical department. She has taken part in many large-scale recordings, of opera and oratorio, but so far there is no recital disc from her. "We could sell that very well," he says. And again for light opera, in English, he recalled that there is now no current recording of Sir Edward German's popular operetta *Merrie England*. His wish for a new recording of Wagner's *Lohengrin* is shortly to be granted. "Often we are asked for recordings of the songs of Gabriel Faure. Many have been recorded, of course, but there are sales waiting for many more that have never been put on disc."

A new recording of *Lohengrin* was also on the list of probable best-sellers of John Wheatley, buyer at London's EMG store. He will have it before too long, but it will probably be some time before manufacturers grant his wish for more of the symphonies and orchestral music of Russian composer Alexander Glazunov.

Off the main stream issues

Harold Moores, manager of London specialist dealers *Henry Stave*, admitted that his customers looked more and more for 'off the main stream' music on records. "For instance," he detailed, "we're often asked for the old Beecham recording of Goldmark's 'Rustic Wedding' Symphony, now deleted. It could sell well if reissued, perhaps on one of the less expensive labels. And although there is some music of

the Brazilian composer Heitor Villa-Lobos available, there are none of his symphonies on record at all. We could make good sales with some of the lesser known Rimsky-Korsakov operas such as *Mlada*, the symphonies of Martinu, and such things as the recording of Nielsen's opera *Saul and David* which Unicorn promised some time ago".

Schumann chamber music was again the choice of Mark Moore of Richmond Records. "There is something of a demand, too, for the music of the Russian composer Nicolai Medtner, none of which is available in the UK classical catalogue. And although Decca have recently reissued the old recording of the Bliss *Violin Concerto*, there is a need for a new one which I'm sure would sell well."

Simon Foster, manager of the classical department of Manchester's *Rare Records*, suggests that classical stores could do better with sales by checking not only in the UK catalogues but by looking carefully through import catalogues. "Many times", he says, "we are asked for unusual records not made here, but which can easily be obtained on import. 'CRD have done a good job in this sphere', he added, "and quite often it's possible to find unusual things, asked for, in the CRD lists of imports".

Informed customers

At Christmas he finds buyers asking for such things as Victor Hely-Hutchinson's *Carol Symphony*, not recorded. He will be another store manager pleased when the coming *Lohengrin* is released. "I'd like to have more of the music that our informed customers ask for. For instance, there is no recording of Verdi's opera *Ernani* (will Phonogram make one in its current Verdi opera series?), and no recording of Massenet's *Werther* by the major British companies. Of course, we must admit that many of the gaps have been plugged well in the past few years, but there are still outstanding things missing. There used to be a good Westminster recording of Liszt's *Dante Sonata*, but this no longer exists".

London's largest classical record department, at the HMV shop in Oxford Street, in spite of its stock, is often asked for records not available. David Randall, of the classical staff, said "Though there is the Polish recording of it, we have had an enormous demand for recordings after last year's London premiere of the opera at Sadler's Wells and again this year when it was revived at the London Coliseum. There is room for a really fine new recording of it. And when Glyndebourne staged Richard Strauss's *Intermezzo* there was demand for this, too, but there is no recording. And we are quite often asked for Strauss's *The Egyptian Helen*, again not recorded. Hans Werner Henze's *The Bassarids*, produced at the Coliseum and due for revival, should have a good recording, complete, to meet a constant demand. We are also often asked for Strauss's *Die Frau Ohne Schatten*. There is an old Decca recording. It needs a new one."

These are only a few of the suggestions made by dealers who, quite apart from their own tastes, are looking for record issues that will bring them good sales. Both manufacturers and retailers could benefit from a closer getting-together, taking some of the guess-work out of planning recording schedules, and giving both middle-man dealer and end-of-the-line buyer a little more of what they both want.

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First complete Ismailova

THE FIRST complete stereo recording of Shostakovich's controversial opera Katarina Ismailova comes in EMI's June release, in a Melodiya recording from Russia. Katarina Ismailova is a revision of the opera originally titled A Lady Macbeth of Mtsensk, which after its premiere at Moscow's Bolshoi Theatre in 1934 was strongly attacked and then banned on Stalin's personal orders. In 1963 Shostakovich, who has never been completely satisfied with the original, revised it, and in that year it had its first British production at the Royal Opera House, Covent Garden, Shostakovich coming to London to supervise the rehearsals and attend the opening performance.

The recording, SLS 5050, in a four-LP set boxed with libretto, has Russian soprano Eleonora Andreyeva in the title role created here by the late Amy Shuard, with Gennady Provorov conducting the orchestra and chorus of Moscow's Stanislavsky Theatre. It will retail at £9.95.

Two of today's most popular opera singers, soprano Montserrat Caballe and tenor Placido Domingo, have recorded a number of operas together for EMI. Now some of their outstanding duets from these recordings have been brought together on a two-LP set, SLS 5051, with a booklet containing notes and words. With the two principals are mezzo Fiorenza Cossotto, bass Ruggero Raimondi, Simon Estes and Giovanni Foiani. Excerpts are from the complete Aida conducted by Riccardo Muti (SLS 977), Don Carlos under Carlo Maria Giulini (SLS 956), Puccini's Manon Lescaut



YOUNG PIANIST Daniel Adni (right) with EMI producer David Mottley during recording sessions for Adni's first concerto recording, of two popular works, Mendelssohn's Concerto No. 1 and the glittering Saint-Saens No. 2. With Sir Charles Groves conducting the Royal Philharmonic Orchestra the disc (ASD 3208) is in the HMV June release.

conducted by Bruno Bartoletti and Boito's Mefistofele (SLS 973) conducted by Julius Rudel. Orchestras are the Covent Garden, New Philharmonia and the London Symphony Orchestra.

Muti also has a new recording in the June release, his second purely orchestral record — first was the recent Mendelssohn Symphony No. 3 on ASD 3184. New performance, also by the New Philharmonia Orchestra, is of Tchaikovsky's youthful Symphony No. 1, on ASD 3213. Andre Previn with his London Symphony Orchestra makes his first recording foray into French music with a disc of Berlioz opera overtures including both the overture and the Carnival Romain from Benevenuto Cellini, plus the overtures to Le Corsaire, Beatrice et Benedict and Les Francs-Juges (ASD 3212).

Young pianist Daniel Adni comes up with two popular works for his first concerto recordings. On ASD

3208 he plays Mendelssohn's light-hearted Piano Concerto No. 1 and the brilliant Saint-Saens Concerto No. 2. Two records feature Yehudi Menuhin. He is soloist with his Menuhin Festival Orchestra on ASD 3198 in two Mozart concertos which have been the subject of much musical controversy. The Concerto in D, known as the 'Adelaide' concerto, and this at least is now thought to be a youthful Mozart work. The other is another Concerto in D, in which Menuhin plays the cadenzas written by the great Romanian violinist who was at one time his teacher, Georges Enescu. Menuhin also conducts his Festival Orchestra on ASD 3214 in the third volume of the symphonies that Haydn wrote for Paris performances, this time No. 83, commonly known as La Poule (The Hen) due to the 'cackling' sound of one of the movements, and No. 86 in D. The previous issues were on ASD 3136 and 3186.

Bayreuth Centenary Exhibition opens

THE EXHIBITION entitled Bayreuth 1876-1976, designed to celebrate the centenary of the opera house built by Wagner and the festival founded by the composer, opens at the Royal Festival Hall on Friday May 21. The composer's grandson, will open the exhibition, Wagner Wolfgang, with Dr. Rudolf Eberhard, ambassador of the Federal Republic of Germany.

Sponsored jointly by the

Bayerische Vereinsbank and the BBC, the exhibition will be on view until June 5, and ties in with two TV programmes to be shown in BBC-2 under the joint title "Bayreuth — The Impossible Vision" on May 22 and May 23. There are 400 exhibits taken from a century of Wagner productions, including original costumes, stage models, props, letters, photographs and recordings.

Death of Rudolf Kempe

THE GERMAN conductor Rudolf Kempe died last week at the age of 63. Kempe was Chief Conductor of the BBC Symphony Orchestra and Principal Conductor of the Munich Philharmonic, but was perhaps best known to London audiences for his concerts with the Royal Philharmonic Orchestra. Invited by Beecham to become Associate Conductor in 1960, he succeeded as Chief Conductor in 1961, a post he held until his move to the BBC SO this season. RPO chairman Brian Smith described his death as "A tragic blow to the world of music".

Kempe's background, like that of most of the great names in the German tradition, was the German opera house. Born near Dresden and trained as an oboist — he played under Kleiber, Furtwangler and Klemperer — Kempe became closely associated with Richard Strauss in that city, and his Dresden recordings of Strauss are among the finest achievements in the whole of his recording career.

He was never one to court popularity, and his personal warmth and honesty as an artist resulted in performances of enormous insight and clarity.

In the concert hall Kempe was admired most of all for his warm but vivid performances of the German classics. His Brahms, in particular, was considered incomparable, and the last major project the composer completed was a Brahms cycle for BASF, whose recording schedule with Kempe extended to 1980. Recordings from this project are still being released; among those already available are the Symphony No. 1 (BAC3083) and Symphony No. 4 (BAC3064).

Left uncompleted is a Bruckner cycle, already begun, also for BASF. BASF classics manager John Kehoe paid the following tribute: "Rudolf Kempe's recorded legacy is a rich one, for which we must be grateful. What wonderful things we might have been given, however, had he lived on into grand old age".

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Richard Bonyngue again conducts a vivid and idiomatic performance. with Huguette Tourangeau Roger Soyer James Morris Margreta Elkins

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CLASSICSCENE PERFORMANCE

RUSSIAN HISTORY

ONE OF the most stunning (literally) musical performances of the past few years was the introduction to London at April's end of Prokofiev's gigantic 'cantata' *Ivan the Terrible*, put together by Abram Stassevitch from the massive score that Prokofiev wrote for Eisenstein's film. The work, of grand musical stature using enormous forces, was given a performance of blazing intensity in the Festival Hall on April 25, with young recording conductor Riccardo Muti whipping up an augmented orchestra, the Philharmonia Choir at its very best, and a group of singing and declaiming soloists — Russian mezzo Irina Arkhipova singing even better than at last year's *Trovatore* opera debut at Covent Garden, and powerful narration from Vaclav Zitek (Ivan), Otakar Brousek (narrator) and baritone Gionluigi Colmagro. As a choral work Ivan ranks with such thunderous excitements as Orff's *Carmina Burana* and Walton's *Belshazzar*. There is an EMI-Melodiya recording conducted by Stassevitch (SLS 860); but a performance of the grandeur of this one should be in the recording studios here.

TWOSOME

HOWEVER MUCH Puccini's 'trifco' of *Il Tabarro*, *Suor Angelica* and Gianni Schicchi may be a balanced evening's operatic entertainment, it cannot be denied that the middle of the sandwich, *Suor Angelica*, descends into a maudlin sentimentality that is hardly outweighed by its admittedly lovely music. The outsiders of the threesome are indeed a better pair, the Grand Guignol of *Tabarro* leavened by the wit of Forzano's libretto and Puccini's obvious relish in setting it.

BOOKS

ALL IN ONE

British Music Yearbook 1976, edited by Arthur Jacobs. Bowker, £10.50. FOUR TIMES now this enormous, comprehensive and fascinating compilation of music facts and figures has come to help everyone involved in the world of music. If the price has taken a large leap from last year's £7.50, that merely reflects general price rises and inflation in the last 12 months. The book, of some 50 less pages, nevertheless manages to cram in practically every fact that anyone, however curious, might want to know about people, performances, records, theatres, concert halls, music societies, festivals and important musical events in Britain. This year's spotlighted musician is Benjamin Britten, with a special article by former Decca producer John Culshaw who handled most of Britten's earlier recordings and a full discography by Ray Crick of the Decca classical promotion department. Guardian critic Edward Greenfield contributes a useful section on the record industry. There is nothing quite like this all-embracing reference book, useful not only as a library compendium, but to all those engaged, not only professionally but privately, in what is happening and has happened in music. Distribution to music and record stores is through Chappells, at 35 per cent discount.

STUDY ON TWO

Yehudi Menuhin Music Guides. No. 1 — Violin and Viola, by Yehudi Menuhin and William Primrose. No. 2 — *Piano*, by Louis Kentner. *Macdonald and Jane's*, £4.50 (hardback), £2.25 (paperback). RARELY are great platform performers great teachers, for with the outstanding musicians their performances are more the result of

Covent Garden's casting was bedevilled by illness; but the changes brought a brilliant Giorgietta in Nancy Shade to match Peter Glossop's resonantly sung Michele and the fine characterisation of Elizabeth Bainbridge as Frugola the reg-collector, in a Seine-side setting that captured all the atmosphere of sunset Paris.

Gianni Schicchi proved a riot of ironic fun, slightly sick in its approach to the more sordid side of death and family inheritances, but musically kept on a tight string by new conductor Miguel Gomez-Martinez. Sesto Bruschantini, standing in for an unwell Sir Geraint Evans, sang and acted a title role that dominated the action even when he was invisible behind bed-curtains. Jill Gomez brought the house down with the one great aria, *O Mio Babbino Caro*, and John Brecknock brought smooth and ardent singing to the part of Rinuccio. Characterisation, keynote to the realities of the opera, infused the rapacious family with life and spirit.

PLODDING FIDELIO

WHEN THE late lamented Otto Klemperer used to conduct Beethoven's only opera *Fidelio* at Covent Garden it used to be said that no conductor could possibly take it more slowly. Reginald Goodall, directing the revival for the Royal Opera's Midland Bank series of Opera Proms, proved otherwise. How the cast and orchestra stayed awake is a mystery (the audience did not have to, and some did not, quite audibly). Nor did many of the cast take much interest beyond the concentration needed to sing the score at such a dragging pace. This did not, however, much affect one or two fine performances, notably of James King as Florestan and young tenor

very individual thinking and intensely personal approach than of any particular technical outlook. But in many ways Menuhin has proved that he can explain methods without imposing his own personality on those who have already benefited in many ways from his guidance. Both these books, encompassing three instruments, are really for students, whether full time or amateur, and very helpful they will be. They contain a good deal of technical information and detail, as of course such guides must; but at the same time they contrive to be witty, human and wide-ranging. Even the music-lover and record buyer who simply wants to listen with heightened appreciation will find fascinating reading and comment in them. Discount for dealers is 35 per cent.

WAGNER UPDATED

Wagner at Bayreuth, by Geoffrey Skelton. White Lion Publishers, £5.75. WHEN THIS book in its original form was first published 11 years ago it was hailed as a valuable addition to Wagnerian history. Geoffrey Skelton, as journalist, broadcaster and general Wagner enthusiast has done much to promote the now large Wagner cult in Britain, and brought to light a great deal of hitherto unknown Bayreuth history and background. It is a good thing to have the original volume brought up to date in this year, the centenary of Wagner's establishment of the Bayreuth Festival. Much has happened, including the tragic loss of Wieland Wagner, since the original publication, and the additions to the original script bring the story up to this year's hundredth anniversary. The book is an indispensable companion for Wagner devotees, whose members are growing with the great influx of young people to the

Ryland Davies as Jacquino. Marita Napier, a buxom Leonore, sang it well enough but hardly carried much conviction, David Ward added in his now familiar contribution as a sturdy Rocco, and Valerie Masterson came from the rival house down the road to sing a perky Marzelline. Donald McIntyre's colourful bass did much for prison-governor Pizarro, acted as a pantomime Demon King.

MELODIC ROGER

THE ODD thing about Karol Szymanowski's opera *King Roger*, now brought into the English National Opera repertoire from its New Opera Company origin, is that although from start to finish it is soaring melody there is not a single 'tune' that anyone can come humming out of the theatre. The music has the 'effect' of the older style of tuneful opera without actually hitting on any one outstanding aria. But it is something to find in great music of the 1920s a work as melodic in score and as idealistic in story. The story, indeed, is older than the 12th-century setting, the same one, in fact, used by Henze in his *The Bassarids*, drawn from classical Greece, the struggle in the human mind between conformity and individual imagination.

Translation of Antony Besch's production from the smaller Sadler's Wells Theatre to the large Coliseum stage was splendidly managed, in suitably colourful settings, and well cast. Geoffrey Chard's sympathetic King Roger, Felicity Lott's crystal-clear singing as Roxana, and Gregory Dempsey's balanced handling of the role of the Shepherd, kind-pin of the theme, all contributed to a strongly dramatic performance, aided by the fine score conducted tensely by Charles Mackerass. The opera, of which a Polish-made stereo recording is available from specialised classical retailers, is a welcome addition to London's widening repertoire.

annual Festival and the large audiences who in this country are drawn to fill the auditoriums of Covent Garden and the English National Opera for Wagner performances. Trade discount is 33 1/3 per cent.

Wandsworth school choir LPs completed

THE WANDSWORTH School Choir has recently completed two new recordings for release in the autumn.

The first is of Handel's oratorio *Judas Maccabaeus*, and was made for Deutsche Grammophon's Archiv label — the choir's first recording for this company — in conjunction with the English Chamber Orchestra, conductor Charles Mackerras, and soloists Dame Janet Baker, Felicity Palmer, Ryland Davies and John Shirley-Quirk.

The second comprises a programme of well-known classics, among them the *Sanctus* from Berlioz's *Requiem*, *Gonod's Ave Maria* and *Franck's Psalmus Angelicus*. In this recording, made for Decca, the choir's trebles and altos join forces with Italian tenor Luciano Pavarotti.

With over 30 record releases in the last eight years, the Wandsworth School Choir, under founder and director of music Russell Burgess, is established as among the finest in the world, an achievement that appears all the more remarkable when one considers it is based not on a choir school but on the voluntary efforts of those involved. In 1971 the choir's recording of the *Berlioz Requiem* (with Colin Davis and the LSO Chorus for Philips) won the American Grammy award for the best choral performance of the year.

ALBUMS

DEFINITIVE BACH

Bach: The Six Brandenburg Concertos. English Chamber Orchestra conducted by Raymond Leppard. Produced by Wilhelm Hellweg. Philips 6747 166. Two LPs in double-fold sleeve. — Of all Bach works the *Brandenburg Concertos* have been recorded more than any others, and the current classical catalogue has no less than 22 versions available, all performed and recorded at a more or less high standard. But in spite of the many virtues of all of them, there is something about this new set, in spirited performance and in really superb recording, that makes it the one to choose at least for those who do not have a modern recording, and perhaps even for those who already have a much-loved version. It does not rule out any of the others, but it is not too much to suggest that it must be taken as by far the most interesting, alive and magnificently played of all of them. Retailers should have no hesitation in stocking up with it, for as it becomes more widely known, there will be a strong demand from knowledgeable Bach enthusiasts whose number is legion.

BLACK CLASSIC

Gershwin: Porgy and Bess (complete). Willard White (Porgy), Leone Mitchell (Bess), McHenry Boatwright (Crown), Florence Quivar (Serena), Francois Clemmons (Sporting Life), etc. Cleveland Orchestra, chorus and children's chorus, conducted by Lorin Maazel. Produced by Michael Woolcock. Decca SET 609-11. Three LPs, boxed with libretto and notes. — Though there is an earlier CBS somewhat cut recording, at last comes a complete stereo version of one of the world's unique musical masterpieces. *Porgy and Bess* has become a classic of the theatre and of music and this magnificent recording of it will restore it to the place it deserves in the genuinely operatic canon. Music and libretto, fine singing and dramatic force combine to make an opera which, in spite of some tendencies here and there to slow down for purely stage purposes (Gershwin never managed to get the Broadway musical out of his blood), is as genuine an example as anything by such 'verismo' composers as Giordano and Puccini. As a real tribute to America in its bicentennial year, Decca has done the work proud.

**

TRILOGY COMPLETED

Elgar: The Dream of Gerontius. Helen Watts (contralto), Nicolai Gedda (tenor), Robert Lloyd (bass).

**

REVIEWS

● CHART CERTAINTY

Sales potential within respective market

*** Good

** Fair

* Poor

New Philharmonia Orchestra, London Philharmonic Choir, John Alldis Choir, conducted by Sir Adrian Boult. Produced by Christopher Bishop. HMV-Angel SLS 987. Two LPs in box with notes and libretto. — With this set, the veteran Sir Adrian Boult completes his EMI recordings of all three of the great Elgar oratorios, making for a continuity of interpretation in the series. This has been beautifully done, recording as clear and clean as could be desired, the score meticulously translated into sound. The only possible comparison is with Barbirolli's still-available recording (SLS 770), now some years old, but still infused with Barbirolli's intense personal involvement in the spiritual and religious aspects of this fundamentally Catholic work. Many will still prefer this approach but at the same time there is in Boult's new interpretation almost everything of the musical side of Elgar's work even if not as much of the doctrinal and liturgical facets as Barbirolli manages to convey through Janet Baker, Richard Lewis and Kim Borg and his own (then) Halle Orchestra.

ANNIVERSARY SYMPHONIES

Weber: Symphony No. 1, Symphony No. 2, Turandot Overture and March. London Symphony Orchestra conducted by Hans-Hubert Schonzele. Producer by Anthony Hodgson. RCA LRL1 5106. — As part of RCA's many planned recordings to mark the 150th anniversary of Weber's death in London, this is a welcome addition to the catalogue, particularly as previous recordings of the works are no longer available. Weber was not a great symphony writer but an interesting one, and it should be remembered that when they were written, in the first decade of the 1800s, Mozart had been dead only a few years and Beethoven had just finished his Fifth, a frightening background for any writer of symphonies at that time. But comparisons are unnecessary: this is music to be enjoyed for its own sake, warts (technical rather than anything else) and all. Schonzele makes sense of some few changes of tempo and the running together of a couple of movements, and for Weber enthusiasts and also for those who know little of him beyond the main operas and the *Clarinet Concertino*, the disc will bring both interest and pleasure.

**

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TALENT

Biddu: production is still my first love

by Chris White

THE MAN with the midas touch could be the description aptly tagged to Biddu, the pop wizard responsible for Carl Douglas' million worldwide seller Kung Fu Fighting, Tina Charles' I Love To Love — which made her the first British girl singer to top the charts in eight years — and Jimmy James' chart debut after 11 years of record misses.

It all seems remarkable success for the man who used to be a pop singer in his native India — "I used to model myself on Trini Lopez" — and left the country for England with only £3 in his pocket — the maximum allowed by the Indian Government. Yet the response that his work is now achieving, both through his various production deals and his own recordings for Epic, has only resulted from seven years of considerable slog.

He explains: "When I was a singer in India, I performed with my own

group regularly before an audience of maybe 15,000 but I realised after a while that I wanted to do something else. The answer seemed to be to come to Britain, which I did with my £3 — I soon realised though that that kind of money doesn't last very long and for the first few months I had to be helped by various friends."

Biddu's break into the British music scene came when he was employed making doughnuts for the U.S. Embassy in Grosvenor Square. He saved some money and soon became a regular visitor to Polydor's recording studios which were nearby — music director Rowland Renny heard some of Biddu's sounds and became interested in the newcomer's talent.

The immediate results was that Biddu was introduced to a group from Japan called The Tigers, who although very big back in their native country had never really had any international success. "By the

time I got to working with them I think the group had been turned down by just about every major producer!" Biddu recalls. "However within three months we had produced a song written by the Bee Gees, called Smile For Me, and it was number one in the Japanese hit parade."

Biddu admits that his first proper introduction to soul music was when he arrived in England and it remains one of his close loves. "I made a number of recordings myself and I suddenly realised that while they had had no real impact nationally they were getting a tremendous amount of plays in the northern discotheques. The deejays had copies of them all, even the ones which I honestly wanted to forget about."

"Then there was an early record I made with Jimmy James and the Vagabonds. Jimmy has just had his first Top 30 hit with I'll Go Where Your Music Takes Me, but I also did a song with him called A Man Like Me which was one of the biggest records in the North. The song was issued by EMI before I got James released from his contract with the company and it was voted number seven in the all-time northern records poll."

In 1973 Biddu started his own publishing and production company called Superdoo and one of his first successes was with Carl Douglas and Kung Fu Fighting. It sold 11 million copies worldwide. "No one on radio played the record until it had broken into the charts via discotheque promotion," Biddu says. "There are people who might say that I jumped on the bandwagon when the trends changed to disco-oriented music but that can hardly be so because I was there at the beginning."

"One of the most popular tracks from Carl Douglas' album was a track I had written called Blue Eyed Soul and that became the inspiration for a solo album of my own, which I recorded for Epic. At that time no one else was doing revamped oldies and the treatment we did of the standard, Summer of '42, was released as a single and became a U.K. hit."

Biddu has just released his second album and a single Rain Forest has made the Top 50, although CBS has now decided to promote its flip side, Exodus, following discotheque reaction. However he admits that his first love remains in production — "I just try to fit in my recordings

between the work I do for artists like Tina Charles, Carl Douglas, and Jimmy James."

He says: "My first allegiance is to my acts; I am basically a songwriter and producer and it is essential to spend a lot of time on artists like Tina and Jimmy. I prefer to work on names which are relatively unknown, although on the odd occasion I may do some production work for a 'name' artist."

One new name that Biddu is working on for the future is Lee Vanderbilt, whose first LP is being specifically aimed at the U.S. market. Biddu describes it as being, 'a heavy album with a different concept'.

Despite his eight Top 100 hits in the U.S., Biddu remains unperturbed by the prospect of living and working there. "I think most people would agree that it is

always more important to be successful in the country that they live in — there is much more of a thrill about it all. After all if you are a success in the U.S. you can hardly appreciate it fully unless you live there, and I'm quite happy based in London.

Much of Biddu's writing is carried out at his home in London's Notting Hill, where he works in a poky little room free from various distractions. His production work is done at Nova Studios with Richard Dodd as the engineer. Biddu says: "We're like a family really — I use the same musicians for every recording session and they, along with Richard Dodd, have been working with me for three years now. It's the best way of working because everyone knows everyone's capabilities and we can concentrate fully on what has to be done."

U.S. Top 30 ALBUMS

- 1 (1) BLACK AND BLUE, Rolling Stones
- 2 (2) WINGS AT THE SPEED OF SOUND, Wings
- 3 (3) FRAMPTON COMES ALIVE, Peter Frampton
- 4 (4) PRESENCE, Led Zeppelin
- 5 (5) I WANT YOU, Marvin Gaye
- 6 (6) THEIR GREATEST HITS 1971-1975, The Eagles
- 7 (7) FLEETWOOD MAC, Fleetwood Mac
- 8 (9) TAKIN' IT TO THE STREETS, Doobie Brothers
- 9 (-) HERE & THERE LIVE IN LONDON & NEW YORK, Elton John
- 10 (12) DIANA ROSS, Diana Ross
- 11 (15) LOOK OUT FOR NUMBER ONE, Brothers Johnson
- 12 (10) BRASS CONSTRUCTION, Brass Construction
- 13 (16) AMIGOS, Santana
- 14 (14) A NIGHT AT THE OPERA, Queen
- 15 (18) HIDEWAY, America
- 16 (17) CITY LIFE, Blackbyrds
- 17 (19) MOTHERSHIP CONNECTION, Parliament
- 18 (20) STRUTTIN' MY STUFF, Elvin Bishop
- 19 (13) COME ON OVER, Olivia Newton-John
- 20 (11) DESTROYER, Kiss
- 21 (23) SILK DEGREES, Bob Scraggs
- 22 (24) YOU CAN'T ARGUE WITH A SICK MIND, Joe Walsh
- 23 (25) SILVER CONVENTION, Silver Convention
- 24 (26) CLOSE ENOUGH FOR ROCK 'N' ROLL, Nazareth
- 25 (8) EARGASM, Johnnie Taylor
- 26 (30) A LOVE TRILOGY, Donna Summer
- 27 (21) SONG OF JOY, Captain & Tennille
- 28 (28) THE DREAM WEAVER, Gary Wright
- 29 (40) RASTAMAN VIBRATION, Bob Marley & The Wailers
- 30 (41) BREEZIN', George Benson

SINGLES

- 1 (3) SILLY LOVE SONGS, Wings
- 2 (5) LOVE HANGOVER, Diana Ross
- 3 (4) FOOLED AROUND AND FELL IN LOVE, Elvin Bishop
- 4 (1) BOOGIE FEVER, Sylvers
- 5 (7) GET UP AND BOOGIE, Silver Convention
- 6 (2) WELCOME BACK, John Sebastian
- 7 (8) HAPPY DAYS (From The Paramount TV Series), Pratt & McClain
- 8 (14) MISTY BLUE, Dorothy Moore
- 9 (10) SHANNON, Henry Gross
- 10 (11) TRYIN' TO GET THE FEELING AGAIN, Barry Manilow
- 11 (12) SARA SMILE, Daryl Hall & John Oates
- 12 (13) FOOL TO CRY, Rolling Stones
- 13 (16) RHIANNON (When Will You Ever Win), Fleetwood Mac
- 14 (15) STRANGE MAGIC, Electric Light Orchestra
- 15 (8) RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale
- 16 (6) SHOW ME THE WAY, Peter Frampton
- 17 (31) SHOP AROUND, Captain & Tennille
- 18 (21) LOVE IN THE SHADOWS, Neil Sedaka
- 19 (20) HAPPY MUSIC, Blackbyrds
- 20 (22) YOUNG BLOOD, Bad Company
- 21 (26) MORE, MORE, MORE (Part 1), Andrea True Connection
- 22 (25) LOVE REALLY HURTS WITHOUT YOU, Billy Ocean
- 23 (17) LET YOUR LOVE FLOW, Bellamy Brothers
- 24 (28) UNJON MAN, Cate Brothers
- 25 (32) MOVIN', Brass Construction
- 26 (18) DISCO LADY, Johnnie Taylor
- 27 (19) BOHEMIAN RHAPSODY, Queen
- 28 (35) I WANT YOU, Marvin Gaye
- 29 (29) I'VE GOT A FEELING (We'll Be Seeing Each Other Again), Al Wilson
- 30 (30) HURT/FOR THE HEART, Elvis Presley

By Courtesy of Billboard week-ending May 22, 1976



BIDDU WITH Tina Charles when both producer and singer were presented with gold discs for 500,000 sales of I Love To Love.

Andrea: a true all-round talent

ANDREA TRUE is a film actress who appears to have made a successful move into records — her debut British hit, More More More (Part Two) on Buddah topped the blues and soul import charts and was receiving very heavy airplay on the discotheque circuit prior to making the Top 50. True is based in New York where she made her name in X-films, her career in Time Square movies starting in 1972 when she appeared in Illusions of a Lady. She



Dolly Parton

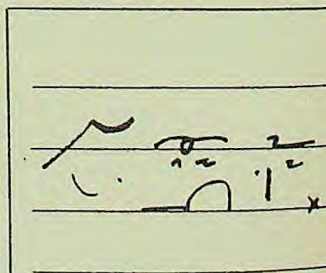
Top 50 newcomers

was described by U.S. magazine reviews as 'America's most versatile X-film actress'.

DOLLY PARTON

DESPITE ONLY a couple of appearances at the Wembley Country Music Festival, Dolly Parton has for several months attracted considerable attention from the British pop media — now she has consolidated the faith of the music critics by breaking into the chart with Jolene. Born in Tennessee, Parton has been in country music all her life and made her TV debut at the age of ten. She started recording three years later for a small local label in Louisiana, but her proper recording career commenced in 1966 when she signed to Monument. In 1968 Parton moved to RCA and has recorded more than 30 albums for the

company while also being acclaimed as one of Nashville's leading contemporary writers. Her last RCA single, The Bargain Store, received considerable air-play and made the Music Week breakers list, but Jolene is her first chart record. Ironically Monument has just re-issued one of her earlier albums called The World of Dolly Parton, but RCA recently released The Best of Dolly Parton, Volume Two.

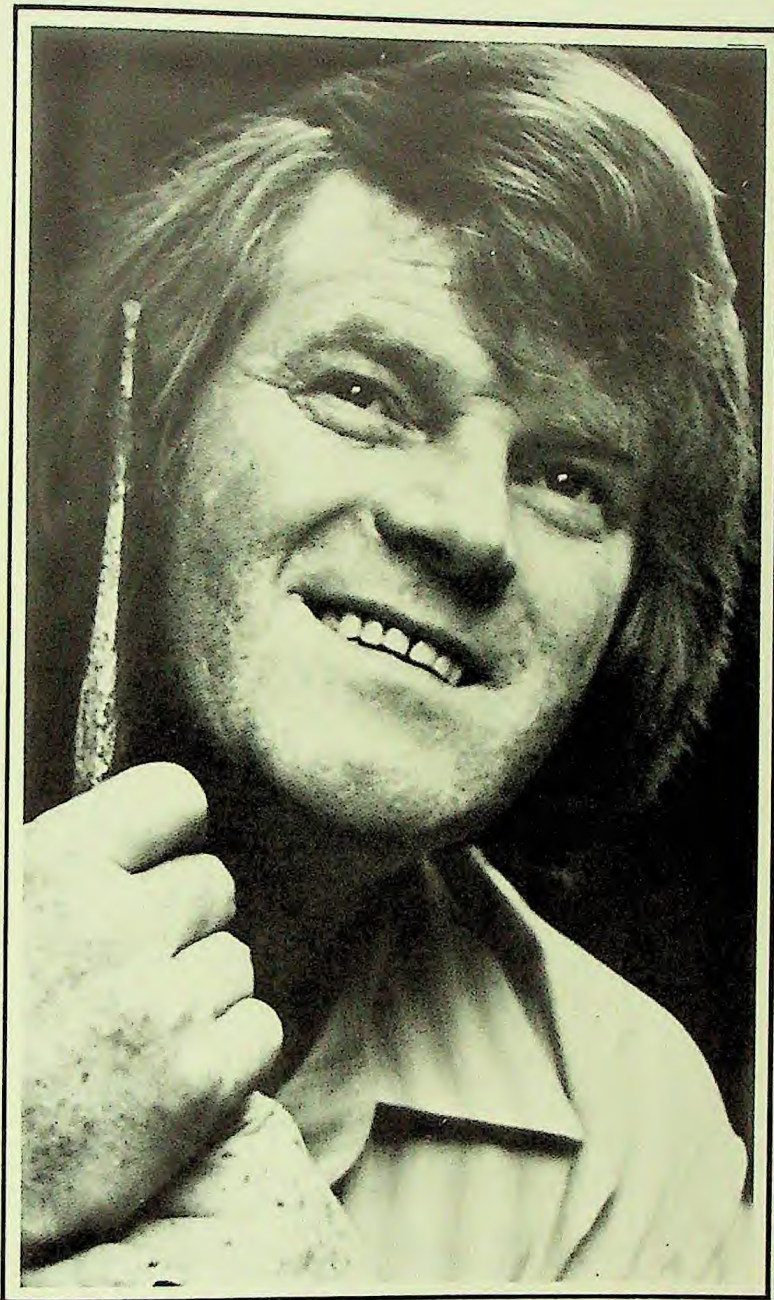


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ALBUM REVIEWS

POPULAR

URIAH HEEP

High and Mighty. Bronze ILPS 9384. Production: Uriah Heep. This is the band's first self-produced album and it certainly displays a new maturity which could well win Heep new followers. The material has all been written by Ken Hensley, two of the compositions in conjunction with John Wetton, and there's maybe a bit more variety than can be found on earlier Heep LPs. It deserves to be a big seller and although the band have few U.K. concerts lined up for the near future, Bronze is doing extensive promotion behind this release which should help considerably.

●

DAVID ESSEX

On Tour CBS 95000. Producer: Jeff Wayne. This set, like Essex's All The Fun Of The Fair LP should leave no doubt in anyone's mind that he is a strong force in British rock. Though his material is far from heavy, it has guts and a pace of its own that makes it good listening by current rock standards while still straight enough to appeal to the weenies, Essex's original fans. His voice has matured and his delivery is well-timed and confident. Probably the best young all-round talent in his field, Essex can boogie with the best of them while remaining articulate. This is good by live standards, with plenty of atmosphere and the screams to show his teen appeal is guaranteed a long run.

●

BELLAMY BROTHERS

Bellamy Brothers. WB K 56242. Production: Phil Garnhard and Tony Scotti. Currently riding high with Let Your Love Flow (from this LP) which made No. 1 in the U.S., the brothers (they really are brothers) are touring there so can't be expected on British shores for some time. This LP's sales are therefore solely dependent on their singles' success. The Bellamys like so many singers now have penchant for writing their own songs, which doesn't always work. Their single was penned by Larry Williams and is easily the outstanding track here while the others fade into mediocrity in comparison. But they are now in a position to prevent that happening again so maybe the next LP will have a more interesting selection. They are pleasant-voiced chaps with good pedigrees but very much need another Let Your Love Flow to maintain a hold on the buyers. Let Fantasy live is the best of the self-penned numbers, but not a single.

●

BIDDU ORCHESTRA

Rain Forest. Epic 81168. Production: Biddu. Plenty of sales potential here from the pop wizard who has brought success for Tina Charles, Carl Douglas and Jimmy James amongst others. Tracks include his latest Top 50 hit, Rain Forest, his last 'breaker' — I Could Have Danced All Night — a revamped version of the old standard Laura, and some of Biddu's own compositions. Enjoyable music which is really quite compulsive.

●

TINA CHARLES

I Love To Love. CBS 81290. Producer: Biddu. If the lady's single success is any criteria, her debut album for CBS should also prove to be a winner. Apart from the title track, other titles here include her latest hit, Love Me Like A Lover, her European hit, You Set My Heart On Fire (Parts One and Two) and Biddu's Disco Love. A big seller — particularly whilst her latest single is in the charts.

●

TONY ORLANDO & DAWN

To Be With You. Elektra K 52026. Production: Hank Medress/Dawn Appell. A good set from a trio that's destined for long-term status in the up-market white soul area, without quite losing its pop roots. The album should appeal to a wide range of buyers, though Top 50 status is a bit far away for it to have enormous sales potential. The tracks vary from gentle funk with strings to m.o.r. balled. Outstanding tracks are You're All I Need To Get By and To Be With You, while there are some that jar, such as Sam Cooke's Cupid and a thin version of When The Party's Over.

●

VARIOUS

Chelsea Chartbusters. Chelsea Super 2306 111. As the album sleeve points out, all of the tracks on this release have been chart entries with only two exceptions, which must support the idea that Chelsea is a strong label. However brilliant the individual tracks may be, there is considerable duplication with other hit compilations so the ardent disc fan will have all of this material already. The packaging is nothing sensational, following along the lines of most compilations.

●

MAC DAVIS

Forever Lovers. CBS 81251 — Producer: Rick Hall. American Mac Davis has never really achieved the success in the UK which his company believes will eventually come. On this release, he sings a number of very pleasant songs, including the Eurovision flavoured The Good Times We Had. Also included is the Dana hit, Please Tell Her That I Said Hello, which Davis treats very differently. CBS promise a hefty marketing and promotional campaign for this release, which should aid the dealers.

●

STRAPPS

Strapps. Harvest. SHSP4055. Producers: Louie Martin and Roger Glover. EMI's latest white hope, currently touring Britain. Members are not novices — among them is Mick Underwood — and the band collectively has already had a baptism of fire playing support to Deep Purple. It is a debut album, nonetheless, and suffers the common fault of newcomers, namely trying too hard. Style borrows Queen-like lyrics, though without the same success in marrying verbal intricacies to the intricacies of a melody, and musically echoes numerous techno-flash bands, sounding now like Supertramp, now like Queen, and vocally often like Bryan Ferry. Gratuitous sado-masochist image and self-consciously tough stance irritates, but there is much to recommend in the songwriting of Ross Stag and in the tightness of the playing. Strong promotion will boost sales, but the band will not be huge.

●

JESSE COLIN YOUNG

On The Road WB K 56223. Producer: Jesse Young. Another gentle, whimsical understatement, this time a live set culled from various U.S. concerts. The feeling is warm and friendly, but as is usual with Young not startling. Though his LP output is consistently good he has yet to come out with anything innovative that would earn him a big reputation here, though he has a steady core of British fans. He's still considered in the light of a James Taylor successor though he's more country-oriented, with folkie leanings.

●

ALBERTO Y LOS TRIOS PARANOIAS

Alberto Y Los Trios Paranoias.

● CHART CERTAINTY

Sales potential within respective market

*** Good
** Fair
* Poor

Transatlantic TRA 316. Producer:

Peter Jenner. Commendable first LP from the cynical comedy rock act that's been working hard to establish itself. The satire in the stage act comes across on the album which will please fans, and even the sleeve is a dig, with mountain view, horse brasses, sherry decanter and Persian cats. Naturally the lyrics are, depending on your values, risqué, sick, dubious, blackly comic and very camp. Alberto etc has already established a sort of following so this LP should do well. The band requires close listening as the lyrics are everything, the music being average rock.

●

JANISIAN

Present Company. Capitol Vine VMP 1014. Timely re-issue as Miss Ian is expected here very soon for a brief promotional visit. This set will be of great interest to fans — whose ranks must have swelled after last year's Between The Lines LP and this year's Aftertones, both on CBS. The recording is five years old and is brimful of talent (which went into limbo for some time) but is naturally nowhere near her later peaks of expressive lyric writing and musical creativity. 1975 was Janis Ian's year in the States; perhaps this will be her year in the UK — but it will need a little more than a brief promotional visit to really push the excellent back product.

●

MISCELLANEOUS

TONY BENNETT

Sings Life Is Beautiful. Improv IMP 7112. And what great voice Bennett is in here, after a couple of near-disastrous albums from Phonogram when his voice appeared ragged and tired. Bennett's first album for his own label (distributed here by Transatlantic) includes Like Is Beautiful, written for him by Fred Astaire, As Times Go By, and superb material from the pens of Duke Ellington, Rodgers and Hart, Herman Hupfield, Irving Berlin and Kurt Weill. The singer's probably the best song stylist around now, with the decline of Sinatra, and his recent British concerts underlined his massive following in this country. A long-term seller, this LP which should be stocked accordingly.

●

HINGE AND BRACKET

Hinge and Bracket, Vol. One. One-Up OU 2125. Production: Norman Newell. Dr. Eradine Hinge and Dame Hilda Bracket (alias George Logan and Patrick Fyffe) have become cult figures in London, with their own West End showcase and several highly successful TV appearances to their credit. This mid-price album, produced by Norman Newell, features the two before a 'live' audience at Abbey Road recording studios and underlines their tremendous versatility and humour. Maybe an LP for the devotees — but when others become aware of the talents of Logan and Fyffe, sales should be swift.

●

MARTYN FORD ORCHESTRA

Smoovin'. Mountain TOPS 110. Production: Martyn Ford. Ford is a highly respected pop musician cum producer who in the past has worked with such names as Neil Sedaka, Brian Ferry, the Who and Johnny

Nash. His first solo album features his own versions of material such as Stranger On The Shore, Theme From A Summer Place, Tara's Theme (from Gone With The Wind) and Stevie Winwood's I'm A Man, and for those who like disco music it is good listening. Exposure will be essential, as Ford lacks the identification of Biddu, but radio plays and disco promotion could ensure good sales.

●

TONY & DEREK HARDMAN

Tiger Moth. UK UKALS 1019 Super. Producers: Tony & Derek Hardman. Dismal, dated set of songs from a not young duo plainly past it. There is not a creative note in the whole set, and the songs vary from Rattle Tail Hoo Ha, Beware of the Bogey Man, Orange Coloured Handkerchief and other such twee songs backed by minimal twangings which give the whole LP a rehearsal feel. This sort of thing could sneak through in the early Sixties heyday of countryish folk, but not now.

●

SEUMAS MACNEIL

Purely Piobaireachd. Classical Music of the Highland Bagpipe, Lismor LILP 5041. Producer David Silver. Nobody could envy the tape editor his job here. It's very difficult — Piobaireachd is as far removed from what you would expect of bagpipe music as Slik are from Karajan. There are four long pieces, and in some of them, if there was not an ever-present drone pipe, you could be forgiven for thinking you were listening to synthesiser music. The themes develop slowly, and variations take some time to move from the first subject. Certainly one for pipers, although many of them would regard it as a joke, and collectors of the esoteric. All four pieces are faded out and it seems possible they may never have finished.

●

ALISTAIR MACDONALD

Sings Robert Burns, Nevis NEVLP 112. Producer Jim McLean. Some of Burns' best known songs are here given a modern folk treatment which may not altogether appeal to the purists but should garner sales on the basis of MacDonald's regular Scottish television work. There are a couple of very interesting settings, and the songs on this LP probably sound more like they did in Burns' time than the more pompous versions usually recorded in semi-operatic mode. MacDonald is an artist who has not seemed to capitalise on his success on TV, and sales might be affected by the split in the target audience.

●

NARVEL FELTS

Greatest Hits Vol. 1. ABC ABCL 5170. Producer: Farah Productions. As yet Narvel Felts — an artist who has spent several years in the business with recordings on a number of labels — hasn't broken over to a wide audience in Britain, although his styling, backed with productions that are not limited to the country field, could mean a great deal. His biggest Stateside success was Drift Away, which is included here along with a varying amount of songs such as Paul Simon's She Loves Me Like A Rock and the country standard Fraulein. With promotion Narvel Felts could be an artist with potential for British audiences.

●

JAZZ

NATIONAL YOUTH JAZZ ORCHESTRA

11 Plus. NYJO Live At LWT. Producer: Bill Ashton, Alan O'Duffy. This is an outstandingly good band by any standards and a great credit to its mentor, Bill Ashton. The band shows astonishing maturity in its interpretations of

charts by such people as Eddie Harvey, Alan Hare, John Cameron and Harry South. These are the great orchestral musicians of the future — but it is not necessary to approach this LP in a mood of benevolent indulgence. This is a fine record and guitarist Laurence Juber and altoist Phil Tood in particular are remarkably gifted musicians.

●

DUKE ELLINGTON

Will Big Bands Ever Come Back? Reprise K 54064. Will they indeed? Everyone is trying very hard to make them, and this reissued album has a jolly eye-catching cover to help it along. There is so much good, current Ellington material around it's hard to imagine massive movements on this one, though of course the big band freaks will like it. Tracks are all good, solid nostalgia such as Tuxedo Junction, Woodchopper's Ball, One O'Clock Jump and Rhapsody In Blue, all with the muscular Ellington treatment. A nice one.

●

MILT JACKSON

Sunflower. CT1 CT1 6024. Producer: Creed Taylor. This LP was originally released here by Pye in 1973 so sales may be limited. Jackson is featured with top men like Freddie Hubbard, Herbie Hancock, Billy Cobham and Ron Carter plus strings. The beautiful ballad For Someone I Love has superb Hubbard flugelhorn and Jackson's work is invested with great conviction throughout.

●

MONTY ALEXANDER

Life and Sunshine. BASF BAP 5078. Producer: Hans Georg Brunner-Schwer. Jazz pianist Alexander recently finished a stint at Ronnie Scott's, following another appearance a few months ago which also coincided with an LP release. Alexander has improved since the last album and though he has yet to find a distinctive style, his is a comfortable type of supper-room jazz that should assure him club dates for a long time yet, if not impressive album sales. Obviously sales here will be limited to those who know him, but the buzz is out and no doubt the future holds promise for the young Jamaican. On this album he does Summer of '42, You Are The Sunshine Of My Life, On A Clear Day You Can See Forever, i.e. m.o.r. material with a jazzy approach. Some jazz men may find his style a bit bland, but for followers of Peterson, Garner et cetera he makes good listening.

●

KEITH JARRETT

El Juicio. Atlantic SD 1673. Producer: George Avakian. This album is undated but was probably recorded several years back. It features Jarrett with Charlie Haden, Paul Motian and Dewey Redman and the highlight is Jarrett's fascinating Pardon My Rags — A delightful work-out on piano. The title track is a ragged, out-of-tempo piece and Piece For Ornette is nearly ten minutes of amorphous, formless music. The shorter version of the same piece — lasting all of 12 seconds — is far more impressive. Not one of Jarrett's best.

●

DAVID LIEBMAN

Sweet Hands. A&M Horizon. SP 702. Producer: Ed Michel. This is the least satisfactory of the first five Horizon releases from A&M. Liebman's attempt to mix Indian and Western music is far less successful than that of Collin Walcott. George Harrison's Within You, Without You is scarcely recognisable; Npnoch has some jazz feeling but Liebman's work on it is somewhat routine. The reliable John Abercrombie and Charlie Haden on bass play well, but overall, the album is unremarkable.

●

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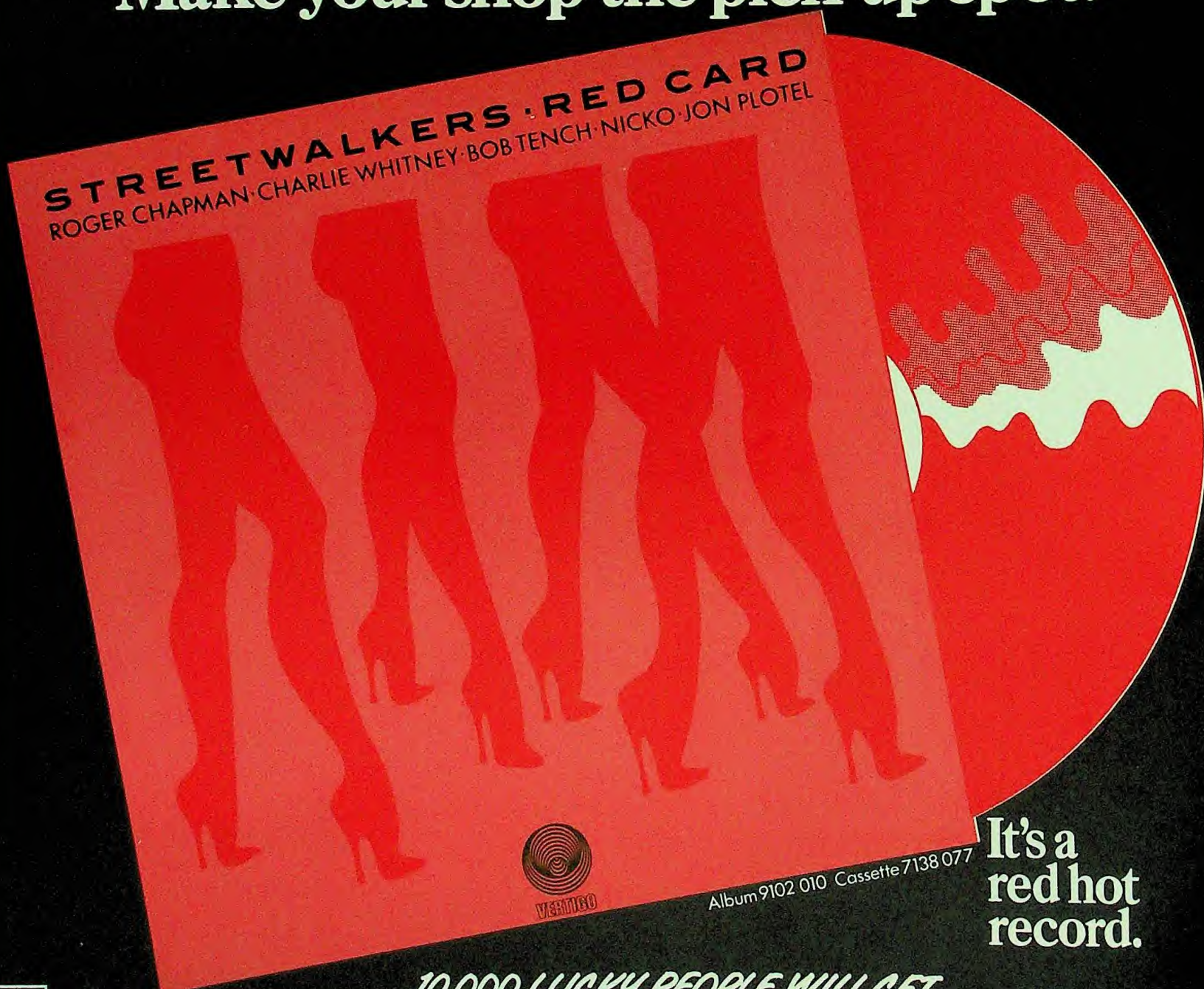
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NEEDLE TIME

RADIO ONE'S RECORD'S OF THE WEEK

Noel Edmunds: It's Bad For Me To See You — Yvonne Fair (Tamla Motown TMG 1025)
 Tony Blackburn: Heart On My Sleeve — Gallagher & Lyle (A&M AMS 7227)
 Johnny Walker: Take The Money And Run — Steve Miller Band (Mercury 6078.800)
 David Hamilton: The Continental — Moreen McGovern (20th Century BTC 2222)

RADIO TEES

Tony Gilham: Give Her Your Love — Swarbrigg Brothers (MCA 243)
 David Hoare: Dance The Body Music — Osibisa (Bronze 26)
 Alastair Pirrie: A Fool In Love — Frankie Miller Band (Chrysalis CHS 2074)
 Brian Anderson: Don't Cry No Tears — Neil Sedaka (Reprise K 14431)
 Ian Fisher: You Are So Beautiful — Ray Stevens (Warner Bros. K 16744)
 Dave Gregory: Tighter And Tighter — Alive & Kicking (Pye 7N 25708)

RADIO TWO ALBUM OF THE WEEK

Songs For Swinging Lovers — Frank Sinatra (Capitol SLCT 6106)

THAMES VALLEY RADIO 210 210 EASY RIDERS

My Little World — Waterloo & Robinson (Cube BUG 67)
 Silly Love Songs — Wings (EMI R 6014)
 Midsummer Night In Harlem — Charlie Thomas & The Drifters (Int 520)
 Everything You Take My Hand — Paul & Avis (Charisma CB 273)
 It's A Very Nice Way To Spend A Day — Rainbow Cottage (Penny Farthing PEN 917)

210 ALBUMS OF THE WEEK

Paul Hollingdale: Just For The Record — Ray Stevens (Warner Bros. K 56210)
 Mike Matthews: The Buddy Holly Story — Buddy Holly (MCA SM 301)
 Tony Fox: Sound 9418 — Sound 9418 (UK UKAL 1021)

METRO RADIO

I'm Gonna Let My Heart Do The Walking — Supremes (Tamla Motown TMG 1029)
 Half Way There — Splinter (Dark Horse AMS 5506)
 Don't Let Me Be Wrong — Dodgers (Island WHP 6292)
 Fresh Outa Love — Randy Edelman (20th Century BTC 2246)
 J.Z.S. — Catherine Ferry (Barclay BAR 40)
 Get Closer — Seals & Crofts (Warner Bros. K 16739)
 Soul City Walk — Archie Bell & The Drells (Philadelphia PIR 4250)
 Nightrider — Electric Light Orchestra (JET 769)

DOWNTOWN RADIO

Candy Devine's Hit Pick: My Resistance Is Low — Robin Sarstedt (Decca F13624)
 Paul Prenter's Personality Pick: Heart On My Sleeve — Gallagher & Lyle (A&M AMS 7227)
 Brian McSharry's Sure Shot: Walking A Tight Rope — Marmalade (EMI 110)
 John Paul's Power Play: Take The Money And Run — Steve Miller (Mercury 6078.800)
 Hendi's Hot One: Silly Love Songs — Wings (EMI R 6014)
 Big T's Biggie: Devoted To You — Separation (Pye 7N 21785)
 Engineer's Hit Pick: Tighter & Tighter — Alive & Kicking (Pye 7N 25708)

RADIO ORWELL'S FEATURED ALBUMS

Greg Bance: I'm Nearly Famous — Cliff Richard (EMI EMC 3122)
 Andy Archer: Sleepless Nights — Graham Parsons/Flying Burrito Brothers (A&M AMLH 64578)
 Keith Rogers: Very Best Of Ike & Tina Turner — Ike & Tina Turner (United Artists UUAS 29948)
 Harry Rowell: The Jitterbug Ball — Various Artists (MCA Coral CDLM 8047)

RADIO FORTH

Peacemaker — Loggins & Messina (CBS SCBS 4196)
 This Is It — Melba Moore (Buddah BDS 443)
 You Are So Beautiful — Ray Stevens (Warner Bros. K 16744)
 I Recall A Gypsy Woman — Don Williams (ABC ABC 4098)
 Twilight Time — Carl Mann (ABC ABC 4120)
 The Way You Look Tonight — Roy St. John (Virgin VS 147)

PICCADILLY RADIO

Hapkido Kid — City Boy (Vertigo 6059.137)
 A Fifth Of Beethoven — Walter Murphey & The Big Apple Band (Private Stock PVT 59)
 Take The Money And Run — Steve Miller Band (Mercury 6078.800)
 Boston Tea Party — Alex Harvey Band (Mountain TOP 12)

RADIO LUXEMBOURG'S HOT SHOTS

Barry Alldis: Glad All Over — Hush (Vertigo 6059.136)
 Chris Carey: Guitar Jamboree — Chris Spedding (RAK 236)
 Stuart Henry: This Is It — Melba Moore (Buddah BDS 443)
 Peter Powell: He's So Fine — Jonathan King (UK 132)
 Tony Prince: Patricha The Stripper — Chris De Burgh (A&M AMS 7224)
 Bob Stewart: I Will Always Be Around — Whiskey Mac (Splash CP 5)
 Mark Wesley: Running Water — Pilot (EMI 2457)

THE POWER PLAY

Oh My Joe — Tony Burrows (Bus Stop BUS 1039)

BRMB PERSONALITY PICKS

Nicky Steel: You Are My Love — Liverpool Express (Warner Bros. K 16743)
 Adrian Juste: Shuffle — Terry Dactyl & The Dinosaurs (UK 133)
 Ed Doolan: You Might Just See Me Cry — Our Kid (Polydor 2058.729)
 Dave Jameson: Doing The Best I Can — Paul Kendrick (Private Stock PVT 64)
 Brian Savin: Shelter Me — Fingertips (MCA 24)
 Robin Valk: Hapkido — City Boys (Vertigo 6059.137)
 Les Ross: Tighter Tighter — Alive & Kicking (Pye 7N 25708)

SWANSEA SOUND

Chris Harper: You Are My Love — Liverpool Express (Warner Bros. K 16743)
 Dave Bowen: Brown Eyed Girl — Ian Matthews (CBS SCBS 4256)
 Phil Fothergill: Carry On — Michael Pinder (Threshold TH 23)
 Michael Hooper: Running Water — Pilot (EMI 2457)
 Viv Evans: Moonlight Serenade — Bobby Vinton (ABC 4116)

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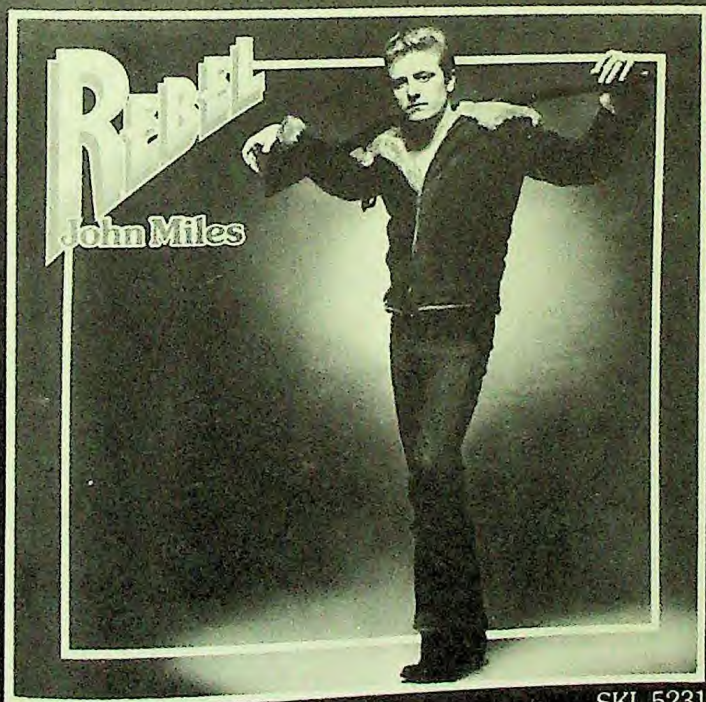


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DECCA

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LISTINGS

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- C**
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 CRADLE OF LOVE, Easy Rock, GWEN McRAE. President PT 452 (Z)
- D**
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- E**
 EVERY BEAT OF MY HEART, Queen Of Tears, GLADYS KNIGHT & THE PIPS. DJM DJS 681 (A)
- F**
 FEET START MOVING, Moving On, TYRONE ASHLEY. Pye International 7N 27504 (A)
 FLOAT LIKE A BUTTERFLY, ROUND 1, Float Like A Butterfly, Round 2, INSTANT FUNK. CBS SPIR 4291 (CW)
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- G**
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 HEART ON MY SLEEVE, Northern Girl, GALLAGHER & LYLE. A&M AMS 7227 (CW)
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 HALF WAY THERE, What Is It, SPLINTER. A&M AMS 5506 (CW)
- I**
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- K**
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- O**
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- P**
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 SHACK UP, Shack Up Pt. 2, BANBARRA. United Artists UP 36113 (E)
 SHOP AROUND, Butterscotch Castle, CAPTAIN & TENNILLE. A&M AMS 7233 (CW)
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 SIDE SHOW, Goodbye Charlie, CHANTER SISTERS. Polydor 2058.735 (F)
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 SUGAR PIE, Lucky Day, BILL AMESBURY. Power Exchange PX 218 (ZHL)
 SOLD MY ROCK 'N' ROLL (GAVE IT FOR FUNKY SOUL), Singing All In Harmony, LINDA & THE FUNKY BOYS. Spark SRL 1139 (A).
- T**
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- TINY SEED OF LOVE, Rudolph Valentino, JOHN INMAN. DJM DJS 671 (A)
- TEENANGEL, Corren, Corren, MARK DINNING. MGM 2066.553 (F)
- TIME & TIDE, Round & Round, LITTLE BIG MAN. Polydor 2058.733 (F)
- TAKE THE MONEY AND RUN, Sweet Marie, STEVE MILLER BAND. Mercury 6078.800 (F)
- TOGETHER AGAIN, Wheels, EMMYLOU HARRIS. Reprise K 14439 (CW)
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- W**
 WHEN THE LIGHTS WENT OUT, Falling Around With Love, KENJI SAWADA. Polydor 2121.294 (F)
 WHY SHOULDN'T I?, Fairy Tale, ENGLISH ROSE. WOT 3 (S)
 WALK IN LOVE, Festival Of Fools, DAVID BATTEAU. A&M AMS 7231 (CW)
 WE GOT LOVE, We Got Love (Adult Version), SANDRA PHILLIPS. RIGHT ON! RO 107 (A)

- Y**
 YOU DON'T KNOW, Candlewick Green, SIGN OF THE TIMES. DECCA FR 13648 (S)
 YOU WERE ON MY MIND, Glandular Fever, CRISPIN ST. PETERS, Traxter Immediate IMS 107 (CW)

TOTAL ISSUED

Singles issued by major manufacturers for week ending 22nd May, 1976

	This Week	This Month	This Year
EMI	3 (6)	16 (33)	130 (179)
Decca	3 (3)	9 (12)	62 (72)
Pye	3 (3)	9 (21)	75 (141)
Polydor	6 (8)	19 (22)	116 (87)
CBS	5 (6)	16 (17)	96 (98)
Phonogram	3 (4)	6 (14)	55 (58)
RCA	1 (1)	4 (11)	74 (77)
WEA	3 (6)	3 (13)	55 (62)
Others	25 (12)	63 (66)	322 (354)
Total	53 (48)	147 (209)	984 (1168)

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Mike Nesmith - Tantamount To Treason

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Tom Paxton - Here comes the sun 90p

Garland Frady - Pine Country

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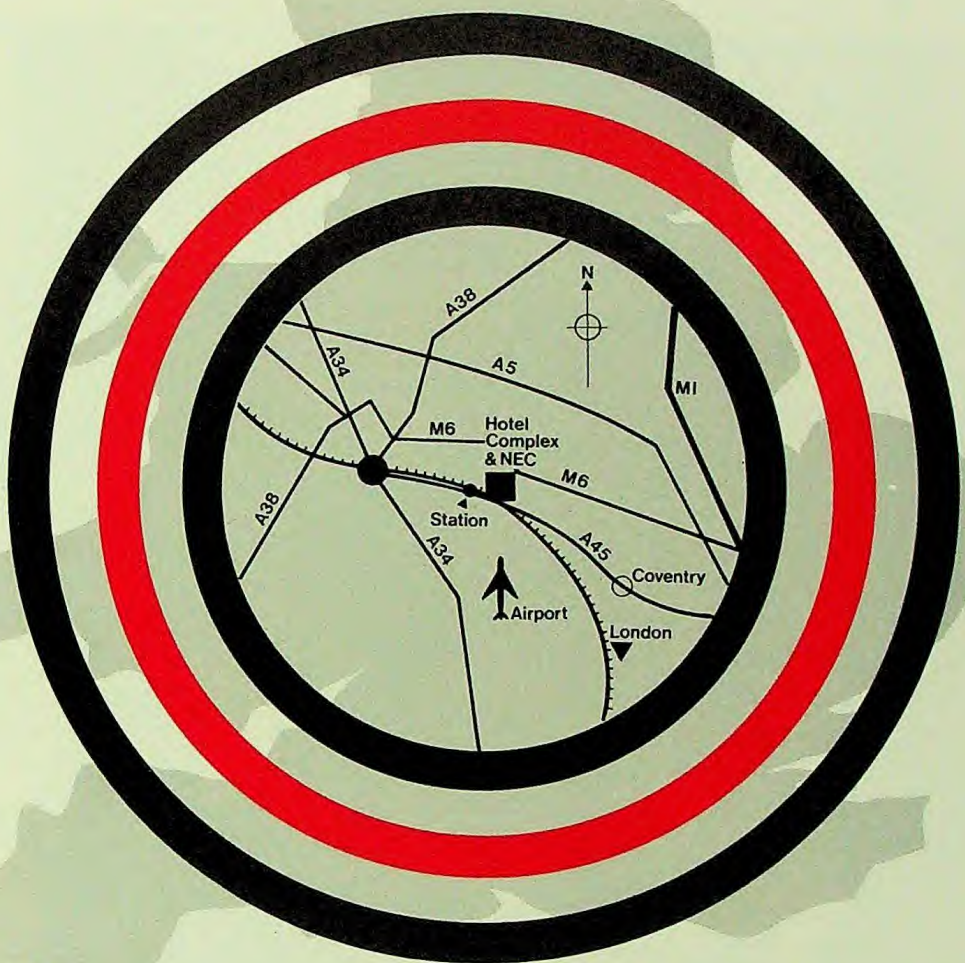
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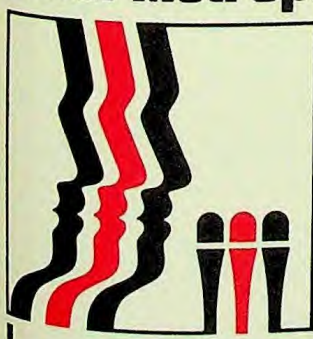
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MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Chart covers LPs retailing at £1.49 and upwards.

CHART FOR WEEK ENDING MAY 8

TOP ALBUMS

This week	Last week	Wks. on chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	1	7	GREATEST HITS			
2	2	3	BLACK AND BLUE	● Abba	B. Andersson/B. Ulvaeus	Epic EPC 69218
3	5	6	INSTRUMENTAL GOLD	□ Rolling Stones	The Glimmer Twins	Rolling Stones COC 59106
4	3	6	WINGS AT THE SPEED OF SOUND	Various		Warwick WW 5012
5	4	7	ROCK FOLLIES	● Wings	Paul McCartney	Parlophone PAS 10010
6	17	2	HERE & THERE LIVE IN LONDON AND NEW YORK	● Rock Follies	Andy Mackay	Island ILPS 9362
7	29	2	HIT MACHINE	Various		K-Tel TE 713
8	6	5	PRESENCE	□ Led Zeppelin	Jimmy Page	Swan Song SSK 59402
9	23	2	LIVE IN LONDON	John Denver	Milton Okun	RCA Victor RS 1050
10	8	11	THEIR GREATEST HITS	□ The Eagles		Asylum K 53017
11			ROYAL SCAN	Steely Dan	Gary Katz	ABC ABCL 5161
12	10	7	JUKE BOX JIVE	Various		K-Tel NE 709
13	18	2	LOVE, LIFE AND FEELINGS	Shirley Bassey	Martin Davis	United Artists UAS 29944
14	12	13	THE BEST OF GLADYS KNIGHT & THE PIPS	□ Gladys Knight & The Pips		Buddah BDLH 5013
15	13	8	SOME OF ME POEMS AND SONGS	Pam Ayres	Dick Rowe	Galaxy GAL 6003
16	11	9	DIANA ROSS	Diana Ross	Berry Gordy	Tamla Motown STML 12022
17	7	17	HOW DARE YOU	● 10cc	10cc	Mercury 9102.501
18	20	4	WHO LOVES YOU	□ Four Seasons	Bob Gaudio	Warner Bros. K 56179
19			A TOUCH OF COUNTRY	Original Artists		Topaz TOC 1976
20	21	5	LOVE AND KISSES FROM	Brotherhood Of Man	Tony Hiller	Pye NSPL 18490
21	9	5	NO EARTHLY CONNECTION	Rick Wakeman	Rick Wakeman	A&M AMLK 64583
22	40	7	DOUBLY DEVINE	Sydney Devine	Tommy Scott	Philips 6625.019
23	14	17	DESIRE	● Bob Dylan	Don Devito	CBS 86003
24		1	SIMON & GARFUNKEL'S GREATEST HITS	● Simon & Garfunkel	S&G	CBS 69003
25	25	3	BREAKAWAY	Gallagher & Lyfe	David Kershbaum	A&M AMLH 68348
26	15	3	RASTAMAN VIBRATION	Bob Marley & The Wailers	B. Marley/Wailers	Island ILPS 9383
27			THE SECOND ALBUM OF THE VERY BEST OF ROGER WHITTAKER	Roger Whittaker		EMI EMC 3117
28	19	9	THE BEST OF JOHN DENVER	● John Denver		RCA Victor APL1 0374
29	46	2	TO OLD TO ROCK N ROLL TO YOUNG TO DIE	Jethro Tull	Ian Anderson	Chrysalis CHR 1111
30	34	12	A TRICK OF THE TAIL	□ Genesis	David Hentschel	Charisma CDS 4001
31	36	4	WINDSONG	John Denver	Milt Okun	RCA Victor APL1 1183
32	26	9	REBEL	John Miles	Alan Parsons	Decca SKL 5231
33	33	7	AMIGOS	Santana	David Rubinson	CBS 86005
34		1	THE VERY BEST OF SLIM WHITMAN	● Slim Whitman		United Artists UAS 29898
35	36	130	TUBULAR BELLS	● M. Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
36	45	2	REACH FOR THE SKY	Sutherland Brothers & Quiver R. & H. Albert		CBS 69191
37	24	6	CRY TOUGH	Nils Lofgren	Al Kooper/David Briggs	A&M AMLH 64573
38	31	5	PAT BOONE ORIGINALS	Pat Boone		ABC ABSD 301
39	32	6	STILL CRAZY AFTER ALL THESE YEARS	● Paul Simon	P. Simon/R. Ramone	CBS 86001
40	22	2	I WANT YOU	Marvin Gaye	Leon Ware	Tamla Motown STML 12025
41	49	2	CARNIVAL	□ Manuel & The M.O.T.M.	N. Newell	Studio Two TWO 337
42	41	24	24 ORIGINAL HITS	● The Drifters		Atlantic K 60106
43		1	MOTOWN GOLD	Various		Tamla Motown STML 12003
44	39	5	HAPPY TO BE	Demis Roussos	D Roussos/S. Petsilas	Philips 9101 027
45	42	52	A NIGHT AT THE OPERA	● Queen	Roy Thomas Baker/Queen	EMI EMTC 103
46	50	2	TROUBLE	□ Sailor	Rupert Holmes/Jeffrey Lesser	Epic EPC 69192
47	47	9	LET THE MUSIC PLAY	Barry White	Barry White	20th Century BT 502
48		1	ROLLED GOLD	● Rolling Stones		Decca ROST 1/2
49		1	THE BEATLES 1967-1970	● Beatles	George Martin	Parlophone PCSP 718
50	37	15	THE BEST OF HELEN REDDY	● Helen Reddy		Capitol E-ST 11467

NEW ENTRY
 ● PLATINUM LP (£ million sales)
 ● GOLD LP (£250,000 sales LPs released 1st Sept 74)
 □ SILVER LP (£100,000 sales as from 1st Jan. 76)
 - - 1 - RE-ENTRY

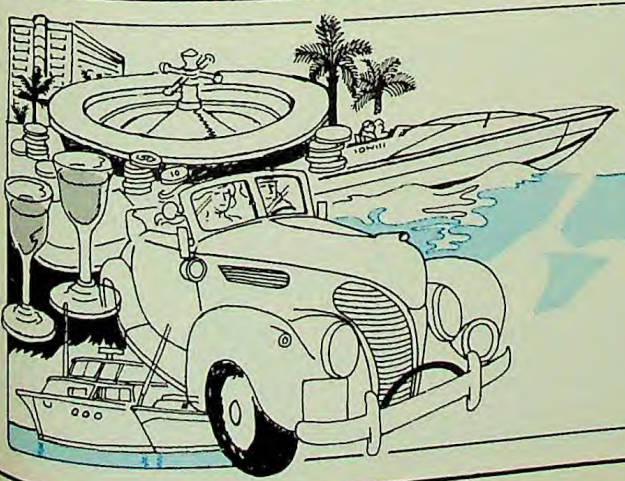
NEXT TEN

- 51 THE ORIGINAL SOUNDTRACK, 10cc, Mercury 9102.500
- 52 FRAMPTON COMES ALIVE, Peter Frampton, A&M AMLM 63703
- 53 BRASS CONSTRUCTION, Brass Construction, United Artists UAS 29923
- 54 STATION TO STATION, David Bowie, RCA Victor APL1 1327
- 55 JAIL BREAK, Thin Lizzy, Vertigo 9102.008
- 56 GREAT ITALIAN LOVE SONGS, Various, K-Tel NE 303
- 57 GREATEST HITS, Barry White, 20th Century BTH 8000
- 58 ATLANTIC CROSSING, Rod Stewart, Warner Bros. K 56151
- 59 MISSA LUBA, Troubadours Du Roi Baudouin, Philips SBL 7952
- 60 A LOVE TRILOGY, Donna Summer, GTO GTLP 010

ARTISTS' A-Z

- A TOUCH OF CLASS 19C
- ABBA 1CW
- AYRES, Pam 15ZLH
- BASSEY, Shirley 13E
- BOONE, Pat 38CW
- BROTHERHOOD OF MAN 20A
- BEATLES 49E
- DENVER, John 9, 28, 31R
- DEVINE, Sydney 22F
- DRIFTERS 42CW
- DYLAN, Bob 23CW
- EAGLES 10CW
- FOUR SEASONS 18CW
- GAYE, Marvin 40E
- GENESIS 30F
- GALLAGHER & LYFE 25CW
- HIT MACHINE 7K
- INSTRUMENTAL GOLD 3M
- JUKE BOX JIVE 12K
- JOHN, Elton 6A
- KNIGHT, Gladys & The Pips 14A
- LED ZEPPELIN 8CW
- LOFGREN, Nils 37CW
- MARLEY, Bob & The Wailers 26I
- MANUEL & THE MUSIC OF THE MOUNTAINS 4E
- MILES, John 32S
- MOTOWN GOLD 43E
- OLDFIELD, Mike 35I
- QUEEN 45E
- REDDY, Helen 50E
- ROLLING STONES 2CW, 48S
- ROCK FOLLIES 5I
- ROUSSOS, Demis 43F
- ROSS, Diana 16E
- SIMON & GARFUNKEL 24CW
- SANTANA 33CW
- SUTHERLAND BROTHERS/QUIVER 36CW
- STEELEY DAN 11CW
- SIMON, Paul 39CW
- SAILOR 46CW
- TULL, Jethro 29I
- 10cc 17F
- WINGS 4E
- WHITMAN, Slim 34E
- WHITE, Barry 47A
- WAKEMAN, Rick 21CW
- WHITTAKER, Roger 27E

DISTRIBUTORS CODE
 A - Pye, CW - CBS/A&E, E - EMI, F - Phonodisc, H - H.R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, D - Arcade, T - Transatlantic, K - K-Tel, B - Ronco, C - Croxwell, M - Multiple.



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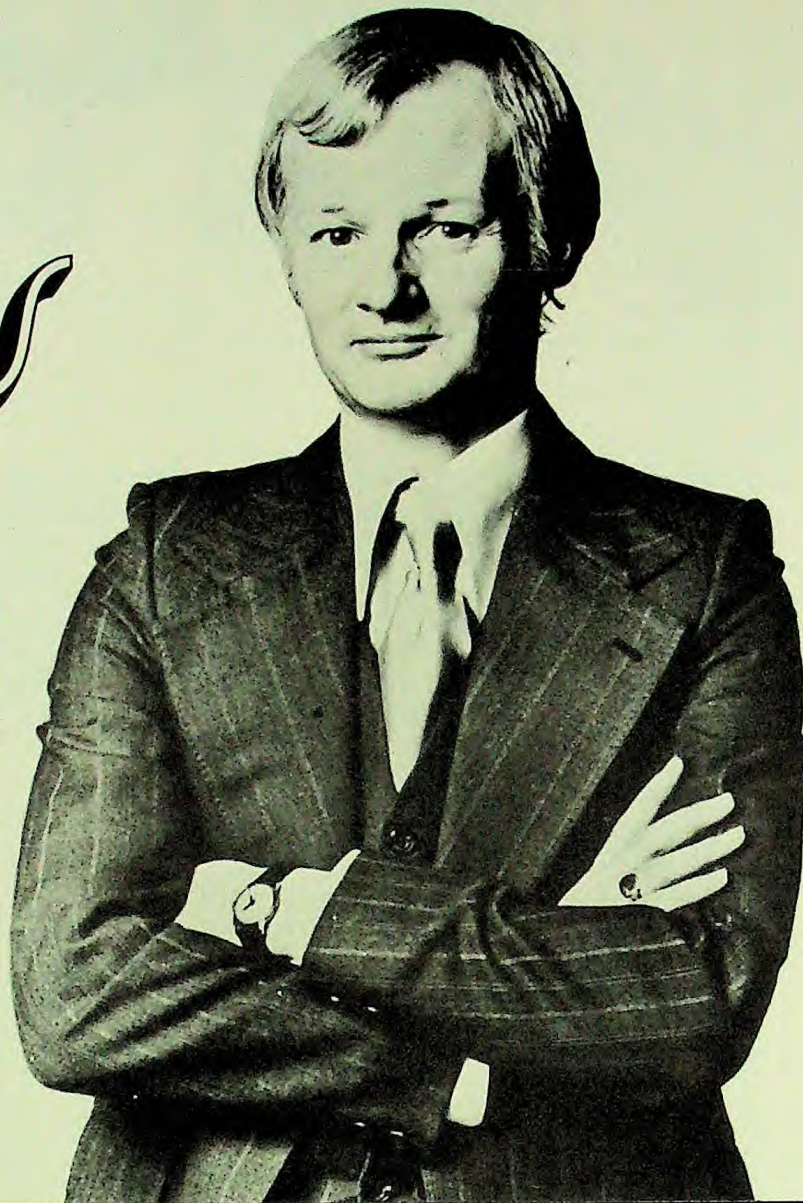


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 ○ = 1/4 MILLION (SILVER)
 £ SALES INCREASE OVER LAST WEEK
 MUSIC WEEK, MAY 22

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Rank	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	9		FERNANDO	Abba			
2	11	5		NO CHARGE	J. J. Barrie	Epic EPC 4036	Bocu Music	B. Andersson/B. Ulvaeus
3	9	5		SILVER STAR	Four Seasons	Power Exchange PX 209	London Tree	Bill Amesbury
4	10	5		CAN'T HELP FALLING IN LOVE	Stylistics	Warner Brothers K 16742	Jobete London	Bob Gaudio
5	6	8		ARMS OF MARY	Sutherland Brothers/Quiver	Avco 6105 050	Carlin	Hugo/Luigi
6	5	6		MORE MORE MORE	Andrea True Connection	CBS 4001	Island/Smash Brothers	Howard & Ron Albert
7	14	4		FOOL TO CRY	Rolling Stones	Buddah BDS 442	Intersong	Gregg Diamond
8	2	11		SAVE YOUR KISSES FOR ME	Brotherhood of Man	Rolling Stones RS 19121	Essex	Glimmer Twins
9	3	10		JUNGLE ROCK	Hank Mizell	Pye 7N 45569	Hiller/ATV	Tony Hiller
10	4	7		S-S-S-SINGLE BED	Fox	Charly CS 1005	Carlin	Hank Mizell
11	22	3		MY RESISTANCE IS LOW	Robin Sarstedt	GTO GT 57	Gurusama/Chrysalis	Kenny Young
12	8	8		GET UP AND BOOGIE	Silver Convention	Decca F 13624	Chappell/Morris	Ray Singer
13	7	6		CONVOY GB	Laurie Lingo & The Dipsticks	Magnet MAG 55	Magnet	Butterfly Prod.
14	33	2		COMBINE HARVESTER	The Wurzels	State STAT 23	Chappell	Bickerton/Waddington
15	15	5		LOVE HANGOVER	Diana Ross	EMI 2450	Keith Prowse	Bob Barrett
16	29	2		SILLY LOVE SONGS	Wings	Tamla Motown TMG 1024	Jobete London	H. Davis
17	17	6		LET YOUR LOVE FLOW	Bellamy Brothers	Parlophone R 6014	McCartney Music/ATV	P. McCartney
18	13	6		FALLEN ANGEL	Frankie Valli	Warner Brothers K 16690	EMI Music	P. Gernhard/T. Scotti
19	16	5		I'M YOUR PUPPET	James & Bobby Purify	Private Stock PVT 51	Big Secret	Bob Gaudio
20	12	8		LIFE IS TOO SHORT GIRL	Sheer Elegance	Mercury 6167 324	Lowery	
21	24	3		DEVIL WOMAN	Cliff Richard	Pye 7N 25703	Grade/Lynton/ATV	P. Lynton/P. Grade
22	18	8		DISCO CONNECTION	Isaac Hayes Movement	EMI 2458	Chappell/Robinson/Sparkle	Bruce Welch
23	19	7		ALL BY MYSELF	Eric Carmen	ABC 4100	Anchor	Isaac Hayes
24	30	3		MIDNIGHT TRAIN TO GEORGIA	Gladys Knight & The Pips	Arista 42	Campbell Connelly	Jimmy Ienner
25	37	2		SHAKE IT DOWN	Mud	Buddah BDS 444	KPM	Tony Camillo
26	20	6		REGGAE LIKE IT USED TO BE	Paul Nicholas	Private Stock PVT 65	Evolution/Island	Pip Williams
27	27	5		DISCO LADY	Johnny Taylor	RSO 2090 185	April/Rio Cartel	C. Neil
28	31	4		LOVE ME LIKE A LOVER	Tina Charles	CBS 4044	Screen Gems/Columbia	Don Davis
29	41	2		THIS IS IT	Melba Moore	CBS 4237	Mautoglade/Britico/Gema	Biddu
30	23	5		I'LL GO WHERE YOUR MUSIC TAKES ME	Jimmy James & Vagabonds	Buddah BDS 443	Warner Bros.	Van McCoy
31	40	3		SOUL CITY WALK	Archie Bell & The Drells	Pye 7N45585	Subiddu/Chappells	Biddu
32	28	4		YOU'RE THE REASON WHY	Rubettes	Philadelphia PIR 4250	Gamble Huff/Carlin	(See Writers)
33	39	4		SHOW ME THE WAY	Peter Frampton	State STAT 20	Ladysmith	Rubettes/A. Blakely
34	25	6		MOVIESTAR	Harpo	A&M AMS 7218	Rondor	Peter Frampton
35	34	3		REQUIEM	Slik	DJM DJS 400	RAK	Ben Palmers
36	35	3		THE WINKLE MAN	Judge Dread	Bell 1478	Martin/Coulter	Bill Martin/Phil Coulter
37	47	2		THE FLASHER	Mistura With Lloyd Michels	Cactus CT90	Alted/Warner Brothers	Alted Prod.
38	42	2		JOLENE	Dolly Parton	Route RT 30	Warner Bros.	Fusion Enterprises Inc.
39	26	8		DO YOU KNOW WHERE YOU'RE GOING TO	Diana Ross	RCA 2675	Carlin Music	Bob Ferguson
40	50	2		FOOLED AROUND AND FELL IN LOVE	Elvin Bishop	Tamla Motown TMG 1010	Screen Gems/Columbia	M. Masser
41	NEW ENTRY			LET'S MAKE A BABY	Billy Paul	Capricorn 2089.024	Carlin	Alan Blazek/Bill Szymczyk
42	48	3		TRACKS OF MY TEARS	Linda Ronstadt	Philadelphia PIR 4144	Gamble Huff/Carlin	K. Gamble/L. Huff
43	44	4		HURT	Elvis Presley	Asylum K 13034	Jobete London	Peter Asher
44	NEW ENTRY			TVC 15	David Bowie	RCA 2674	Big Three Music	
45	NEW ENTRY			HEART ON MY SLEEVE	Gallagher & Lyle	RCA 2682	Bewlay Bros/Chrysalis/Mainman	D. Bowie/Harry Maslin
46	45	6		BABY I'M YOURS	Linda Lewis	A&M AMS 7227	Rondor	David Karshenbaum
47	43	4		TOAST OF LOVE	Three Degrees	Arista 43	April	T. Silvester/B. De Coteux
48	46	5		BLUEBERRY HILL	Fats Domino	Epic EPC 4215	SanDo/Taiyo	Richard Barrett
49	NEW ENTRY			THE WANDERER	Dion	United Artists UP 35797	Victoria Music	
50	49	2		THE TWO OF US	Mac & Katie Kissoon	Philips 6146.700	Schwartz Music Co. Inc.	Glen Stuart

STAR BREAKERS

BARKING UP THE WRONG TREE, Don Woody, MCA 240
 PARTY TIME, Fatback Band, Polydor 2066 882
 COULD IT BE MAGIC, Donna Summer, GTO GT60
 NINE TIMES, Moments, All Platinum 6146 313
 YOU'RE MY EVERYTHING, Lee Garrett, Chrysalis CHS 2089
 THE BOYS ARE BACK IN TOWN, Thin Lizzy, Vertigo 6059 139
 HEARTS RUN FREE, Candi Staton, Warner Bros, K16730
 LIVIN' FOR THE WEEKEND, O'Jays, Philadelphia PIR 4144
 TIME, Edwin Starr, Tamla Motown TMG 1028
 TROCADERO, Showaddywaddy, Bell 1476

DISTRIBUTORS A-Z

All By Myself 23E
 Arms Of Mary 5CW
 Baby I'm Yours 46E
 Blueberry Hill 48E
 Can't Help Falling In Love 4F
 Combine Harvester 14E
 Convoys GB 13F
 Devil Woman 21E
 Disco Connection 22CW
 Disco Lady 27CW
 Do You Know Where You're Going To 39E
 Fallen Angel 18E
 Fernando 1CW
 Fool To Cry 7CW
 Fooled Around And Fell In Love 40F
 Get Up And Boogie 22CW
 Hurt 43R
 Heart On My Sleeve 45CW
 I'll Go Where Your Music Takes Me 30A
 I'm Your Puppet 19F
 Jungle Rock 32LHX
 Jolene 38R
 Let Your Love Flow 17CW
 Let's Make A Baby 41CW
 Life Is Too Short Girl 20A
 Love Hangover 15E
 Love Me Like A Lover 28CW
 Midnight Train To Georgia 24A
 More More More 6A
 Moviestar 34A
 My Resistance Is Low 11S
 No Charge 22LHX
 Reggae Like It Used To Be 26F
 Requiem 35E
 Save Your Kisses For Me 8A
 Silly Love Songs 16E
 Shake It Down 25E
 Show Me The Way 33CW
 Silver Star 11S
 Soul City Walk 31CW
 S-S-S-Single Bed 10F
 The Winkle Man 38ECP
 TVC 15 15R
 The Wanderer 49F
 This Is It 29A
 The Flasher 37A
 The Two Of Us 50F
 Toast Of Love 47CW
 Tracks Of My Tears 42CW
 You're The Reason Why 32F

TOP 50 WRITERS

1 B. Andersson/S. Anderson, 2 Harlan Howard, 3 Gaudio/Parker, 4 Hugo/Luigi/Weiss, 5 I. Sutherland, 6 Gregg Diamond, 7 Richards/Jagger, 8 Hiller/Lee/Sheridan, 9 Mizell/Boho/Collins, 10 Kenny Young, 11 Carmichael/Adams, 12 Levay/Parker, 13 L. S. Davies/B. Fries, 14 Safica, 15 Sawyer/McLeod, 16 Paul McCartney, 17 L. W. Williams, 18 D. Fletcher/G. Flett, 19 Oldham/Penn, 20 H. Watkins, 21 Kristine/Britten, 22 Isaac Hayes, 23 Eric Carmen, 24 Jim Weatherly, 25 Rob Davies, 26 Bugatti/Musker, 27 Vance/Davies, 28 J. Robinson/J. Ballden, 29 Van McCoy, 30 Biddu, 31 Whitehead/McFadden, 32 Richardson/Williams, 33 Peter Frampton, 34 Harpo, 35 Bill Martin/Phil Coulter, 36 Lammon/Hughes, 37 L. Michels, 38 Dolly Parton, 39 Masser/Coffin, 40 Elvin Bishop, 41 K. Gamble/L. Huff, 42 Robinson/Tarplin, 43 J. Craine/A. Jacobs, 44 David Bowie, 45 Gallagher & Lyle, 46 Van McCoy, 47 S. Ferguson/Tumagaki, 48 Lewis/Stock/Rose, 49 E. Maresca, 50 Bickerton/Waddington.

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

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Elton John

THERE ARE some who say that Elton John could not have chosen a worse time to tour, with the other two giants around almost at the same time, but it works the other way too — the amount of publicity and excitement generated in an area that lately has been too full of mediocrity and revivals can be a positive asset, particularly in the case of John whose last two albums have had poor reviews.

In an effort to remind everyone that he is the 'king', John has gathered around him some superb musicians and, despite frustration at the Earls Court Arena's awful acoustics, they still managed to belt the music out. It took some time for the crowd to warm up but soon everyone was leaping about, clapping hands and generally singing along.

A wise choice of familiar hits plus up-tempo tracks from his various albums worked well and the mix was right for the night — even if it was wearing. Elton John has abandoned most of his theatrics (three coat changes is very laid-back) but sported the order of the golden banana — the purpose of which was in the mind of the beholder.

There was plenty of good old foot-stompin' rock 'n' roll, the England v Ireland football results delivered at appropriate moments, a bit of marching about the stage, and a moment of leaping on top of the fur-clad spangled piano. Benny and the Jets with its added vocal impact went down very well and Funeral For A Friend got a remarkably ecstatic reception. Earlier numbers such as Island Girl, Rocket Man and Hercules were almost thrown-away as mere icebreakers but Don't Let The Sun Go Down On Me and Goodbye Yellow Brick Road were given the full treatment, building up to two encores — Saturday Night's Alright For Fighting and the inevitable Pinball Wizard.

It was a great evening, despite the nasty hall and the crowd went away exhausted but happy. For John to deliver more than two hours of uncompromising, solid top-quality British rock music, without losing his friendly chatty stage personality, must reassure everyone that he is still on top as a rock entertainer.

Perhaps a rest from the demands of a studio will give him the time to reclaim his niche in the as-good-as-your-last-song composers' stakes.

VAL FALLOON

Joel Grey

HE'S FIVE feet four inches and as thin as a rake — but Joel Grey blew into town last Monday and knocked the London Palladium audience for six.

To most Grey will be remembered as the MC in

Cabaret but his two hits from the film, Money and Wilkommen, while climaxing his Palladium act were only a sample of his great talents. The man who replaced Tony Newley in Stop the World — I Want To Get Off and Tommy Steele in Half A Sixpence, in the Broadway musicals and first headlined at the Palladium a mere 20 years ago, did splendid musical tributes to the American showman, George M. Cohen (Give My Regards To Broadway), composers Billy Rose and Jacques Brel, and added some show-stopping versions of Keep The Customer Satisfied, The More I See You and Put A Little Love In Your Heart.

Grey is one of a parade of U.S. stars who have bought glitter and glamour back to the Palladium — and he rates amongst the best. His live album on CBS should be well worth a listen.

Closing the first half of the show, Eurovision winners Brotherhood of Man displayed polish and technique in an act which embraced their hits, Save Your Kisses For Me and the original group's United We Stand, plus Follow Me and I've Got The Music In Me. They've got the talent and developed in the right way it could ensure them hits and successful appearances for a long while yet.

CHRIS WHITE

Neil Sedaka

OVER THE last three or four years Neil Sedaka's stage performance has changed little; indeed it is a tribute to his musical ability that audiences had gone knowing to expect the predictable and still come away with greater admiration for the man's artistry.

His recent Royal Festival Hall concert, which came midway through his British tour, was a typical example. Indeed there were only two new inclusions in the musical programme, and the remaining 55 minutes were taken up with the oldies but goodies, an Oh Carol medley. That's When the Music Takes Me, Love Will Keep Us Together, the much-neglected Bad Blood (well, in the UK anyway), Standing On the Inside and The Immigrant.

Hits apart however, it is often on the more unknown items that Sedaka's magic shines through, as per Betty Crable, a deceptively simple song which portrays the admiration the singer had for the late film star. Then there's The Hungry Years, with its hints of sadness, a beautiful ballad version of Breakin' Up Is Hard To Do, and the haunting Other Side Of Me.

Sedaka's latest visit to Britain comes after 12 months of incredible success in the States where no less than four of his songs have topped the charts. But he proved that evening that he has lost none of his respect for British audiences

and they none of their admiration for him.

CHRIS WHITE

Caravan

AMONG THE many words in a concert reviewer's vocabulary that become somewhat overworked through the years of sitting in front of indifferent though digestible bands is "virtuosity". It takes a band like Caravan to remind the critic of the true meaning of virtuoso.

Playing on their home ground, Canterbury, and in the first live concert at that town's Odeon within living memory, Caravan attracted one of the most mixed audiences that can ever have attended a rock concert. Having captured a representative from every age-group and class they proceeded to whip up a storm comparable to the one threatening the humid night outside.

Although individually they are certainly virtuosos, they also have one of the tightest teams in music today which makes the band a delight to watch and explains the precision in the music. Everyone seems to play a part in leading the band when it is necessary.

Taken individually, perhaps Pye Hastings, as the writer of most of the material, deserves first mention since it is his surprising chord changes that enable most of the other members to excel on their instruments. Mike Wedgwood, for example, was already a highly acclaimed bass player and possibly there are not many who could follow the changes as well as he. His simple, but extremely catchy riff on Jack and Jill, for example, in fact requires considerable dexterity.

Jan Schelhaas is a new addition to the band and works well on keyboards where he tends to play conversations with viola, guitar and flute player, Geoffrey Richardson and with drummer Richard Coughlan. Richardson is unique. Apart from being a brilliant player of all three instruments he projects his infectious happiness in the music remarkably.

Coughlan must now be established as one of the country's top drummers. He is a reserved rather than flamboyant player, but his stick work is frighteningly good. Perhaps the only criticism is that his solos could have been a little longer.

REX ANDERSON

Nils Lofgren

NILS LOFGREN took London by storm last Sunday at the New Victoria Theatre. From his very first number, when he sat on the edge of the stage playing slide guitar, he established a close communication with the audience.

Lofgren was Neil Young's guitarist and piano player on

the After The Goldrush LP, worked with Crazy Horse, and led Gun through four albums and he recently released his second solo album Cry Tough on A&M. At the New Victoria his bitter-sweet voice shone through the high-powered rock and rollers and quiet lump-in-the-throat numbers, and similarly his guitar work switched from melodic finger picking to dynamic ringing chords.

Apart from tracks from his two albums, Cry Tough and Back It Up, Lofgren and his band played two Crazy Horse numbers, Listen To My Heart and Beggars Day, adding an impressive version of Carole King's Goin' Back. The only criticism is that the sound mixing put too much emphasis on Bobby Manriquez's guitar playing, at the expense of Lofgren on piano.

Lofgren's confidence was infectious and he told the audience that it was the first time the public had appeared to enjoy themselves as much as the band!

TIM BELL

Murray Head

NEW ISLAND artist Murray Head must be blessing the luck that got him an Elton John tour. This could be a disadvantage, of course, but the crowd was in a good mood, the monstrous Earls Court hall desperately needed warming up, and Head had nice things like instant colour replay on the screen above the stage to help him get seen. Head is best known as an actor and did quite well in that sphere and has now adapted himself comfortably in the role of rock balladeer/songwriter.

His debut LP has few but warm critiques but the feeling at Earls Court on Tuesday was that the crowd would have clapped anyone — the louder applause for certain LP tracks signified the presence of fans, all he needed to make him more and more confident. He has a nice way with ballads, starting quietly and building up to a big sound crescendo. The band was a bit rough in places, but the cavernous hall would have defeated the best band in the world's attempts at clean sound (which later that night, it almost did). A girl vocalist flitted on and off, Head twanged unimpressively at a guitar, rocked a bit, sat on the edge of the platform, danced in a style revealing his acting background, flounced a bit, and sang his new single, called Someone's Rocking My Dreamboat, a jolly number with a vaudeville feel. After doing Say It Ain't So, the album title track, he wrapped himself in a mac and slunk off, without an encore. He succeeded in a difficult task — to hold a huge audience impatient for the main event and no doubt won a few more fans.

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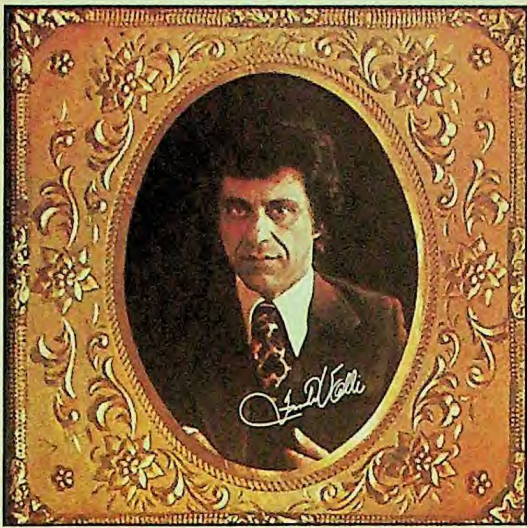
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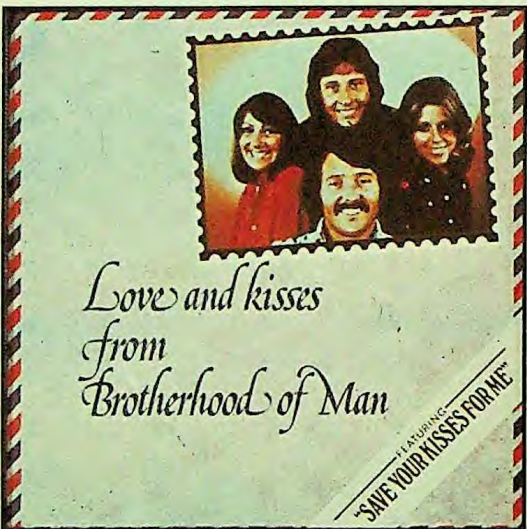
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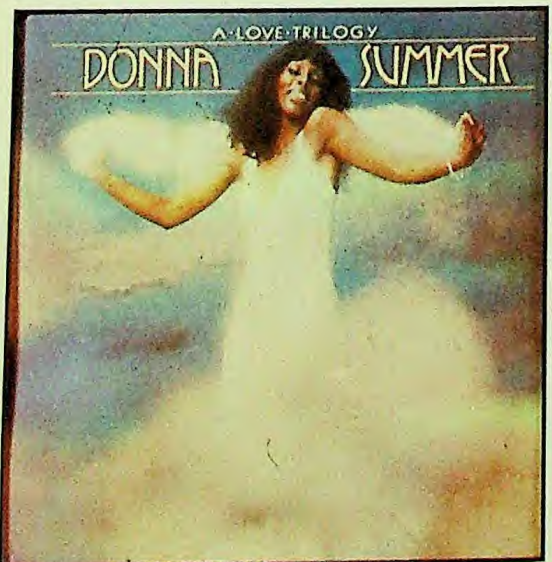
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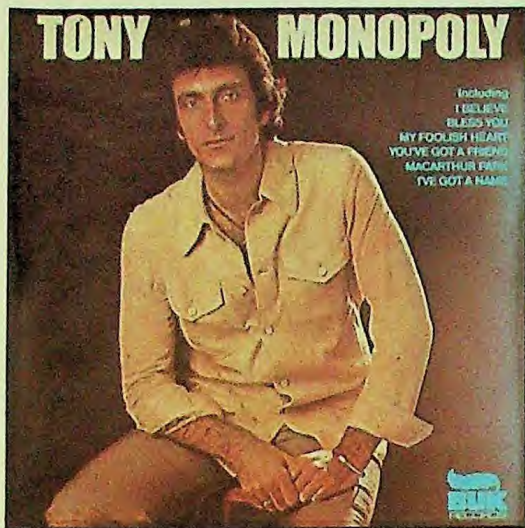
Donna Summer A LOVE TRILOGY GTLP 010

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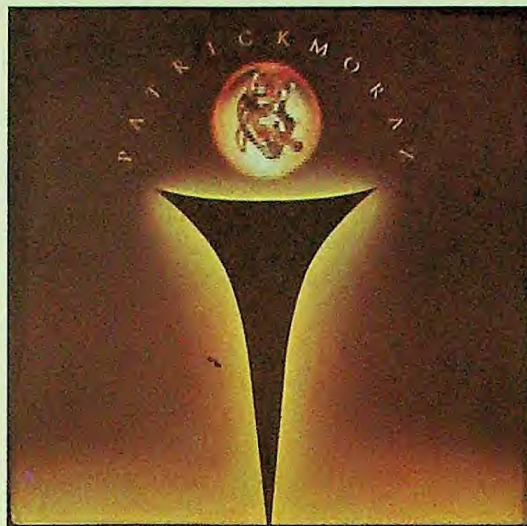
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TITLE	Artist	Label/No./Cassette/Cartridge
1 ROCK FOLLIES	Rock Follies	Island ILPS 9362/ZCI.9362/Y81.9362
2 PRESENCE	Led Zeppelin	Swan Song SSK 59402/SSK4.59402/SSK8.59402
3 GREATEST HITS	Abba	Epic EPC 69218/40.69218/42.69218
4 WINGS AT THE SPEED OF SOUND	Wings	Parlophone PAS 10010/TC.PAS/10010/8X.PAS 10010
5 JUKE BOX JIVE	Various	K-Tel NE 709/CT.809/8T.909
6 INSTRUMENTAL GOLD	Various	Warwick WW 5012/4C.WW 5012/8T.WW 5012
7 THEIR GREATEST HITS 1971-1975	Eagles	Asylum K 53017/K4.53017/K8.53017
8 HOW DARE YOU	10cc	Mercury 9102.501/7231.301/7711.501
9 DIANA ROSS	Diana Ross	Tamla Motown STML 12022/TC.12022/8X.12022
10 BLACK AND BLUE	Rolling Stones	Rolling Stones COC 59106/CO4.59106/CO8.59106
11 NO EARTHLY CONNECTION	Rick Wakeman	A&M AMLK 64583/CKM.64583/YKM.64583
12 REBEL	John Miles	Decca SKL 5231/KSKC 5231/ESKC 5231
13 DESIRE	Bob Dylan	CBS 86003/40.86003/42.86003
14 BLUE FOR YOU	Status Quo	Vertigo 9102.006/7231.005/7739.029
15 THE BEST OF JOHN DENVER	John Denver	RCA Victor APLI 0374/APKI 0374/APS1 0374
16 THE BEST OF GLADYS KNIGHT & THE PIPS	Buddah	BDLH 5013/ZCBDS 5013/Y8BDS 5013
17 PAT BOONE ORIGINALS	Pat Boone	ABC ABSD 301/CASD 301/ZASD 301
18 SOME OF ME POEMS AND SONGS	Pam Ayres	Galaxy GAL 6003/GALC 6003/-
19 A TRICK OF THE TAIL	Genesis	Charisma CDS 4001/7208.602/7749.200



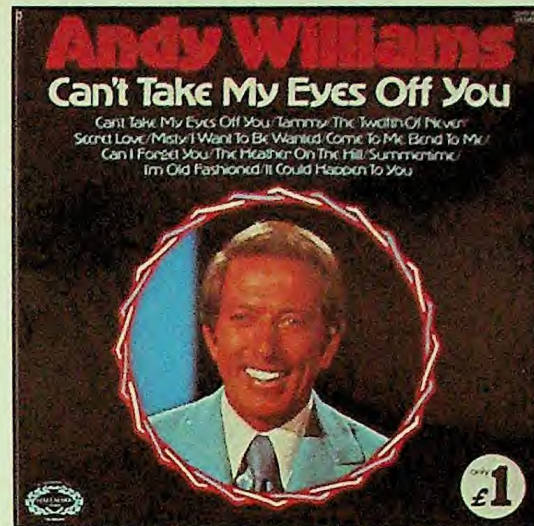
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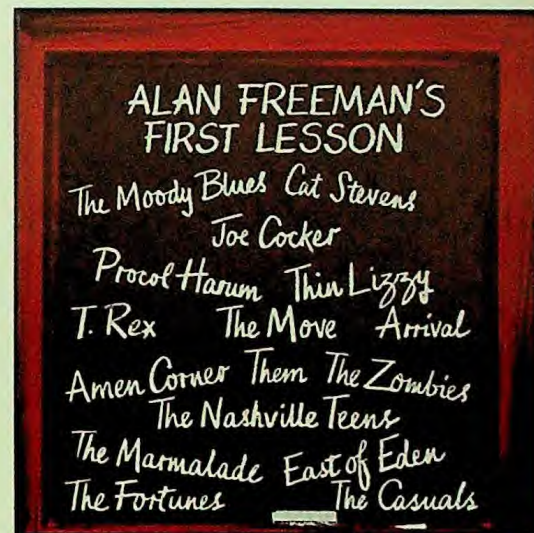
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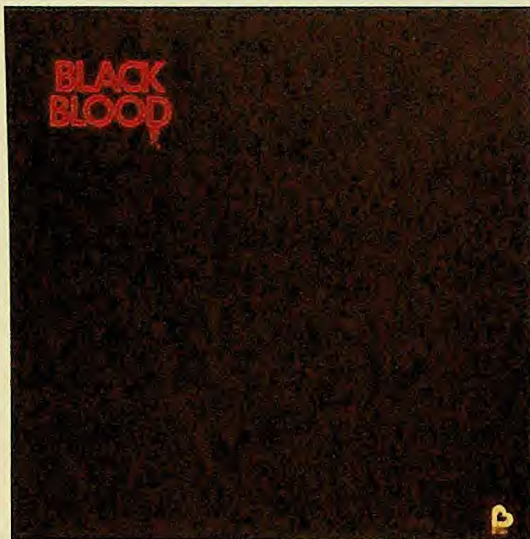
TAPES

TITLE	Artist	Label/No./Cassette/Cartridge
52 THE BEST OF ROY ORBISON	Roy Orbison	Arcade ADEP 19/ADECS 19/ADECA 19
53 BY INVITATION ONLY	Various	Atlantic K 60112/K4.60112/K8.60112
54 FAVOURITES	Peters & Lee	Philips 9109.205/7108.136/7711.073
54 THE FOUR SEASONS STORY	Four Seasons	Private Stock DAPS 1001/ZCPSD1/Y8PSD1
56 TROUBLE	Sailor	Epic EPC 69192/40.69192/42.69192
57 THE VERY BEST OF ROGER WHITTAKER		Columbia SCX 6560/TC.SCX 6560/8CX.6560
58 ATLANTIC CROSSING	Rod Stewart	Warner Bros K56151/K4.56151/K8.56151
59 GARY GLITTER'S GREATEST HITS		Bell BELLS 262/TCBEL 262/8XBEL 262
60 YOU CAN'T ARGUE WITH A SICK MIND	Joe Walsh	ABC ABCL 5156/CAB 5156/XAB.5156
61 SCOTCH ON THE ROCKS	Band Of The Black Watch	Spark SRLM 503/ZCSM.503/Y8SM.503
62 ELTON JOHN'S GREATEST HITS		DJM DJLPH 442/ZCDJL.442/Y8DJL.442
63 CLASSICS UP TO DATE VOL. 3	James Last	Polydor 2371.538/3150.538/3811.260
64 THE BEST OF THE STYLISTICS		Avco 9109.003/7138.160/7739.206
65 THE ORIGINAL SOUNDTRACK	10cc	Mercury 9102.500/7231.300/7711.500
66 RASTAMAN VIBRATION	Bob Marley/Wailers	Island ILPS 9383/ZCI 9383/YH1.9383
67 WALK RIGHT BACK WITH THE EVERLYS	Everly Brothers	Warner Bros. K56168/K4.56168/K856168
68 WISH YOU WERE HERE	Pink Floyd	Harvest SHVL 814/TCSHVL.814/BXSHVL.814
68 DESPERADO	The Eagles	Asylum K 53008/K4.53008/K8.53008
70 I WANT YOU	Marvin Gaye	Tamla Motown STML 12025/TC.STML 12025/8X.STML 12025



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- 19 WHO LOVES YOU Four Seasons Warner Bros. K 56179/K4.56179/K8.56179
- 21 LOVE AND KISSES FROM Brotherhood Of Man Pye NSPL 18490/ZCP.18490/Y8P.18490
- 22 DOUBLY DEVINE Sydney Devine Philips 6625.019/6581.613/7789.155
- 23 WINDSONG John Denver RCA Victor APLJ 1183/PK.11693/P8S.11693
- 24 AMIGOS Santana CBS 86005/40.86005/42.86005
- 25 CRY TOUGH Nils Lofgren A&M AMLH 64573/CAM.64573/YAM.64573
- 26 CARNIVAL Manuel & The M.O.T.M. Studio Two TWO 337/TC.TWO 337/-
- 27 BREAKAWAY Gallagher & Lyle A&M AMLH 68348/CAM.68348/YAM.68348
- 28 HAPPY TO BE Demis Roussos Philips 9101.027/7102.474/7705.249
- 29 PENTHOUSE TAPES Sensational Alex Harvey Band Vertigo 9102.007/7231.006/7739.030
- 30 BRASS CONSTRUCTION Brass Construction United Artists UAS 29923/TCK.29923/8XU.29923
- 31 LET THE MUSIC PLAY Barry White 20th Century BT 502/ZCBT.502/Y8BT.502
- 32 MOON MADNESS Camel Decca TXS 115/KTXC.115/ETXC.115
- 33 24 ORIGINAL HITS The Drifters Atlantic K 60106/K4.60106/K8.60106
- 34 TUBULAR BELLS Mike Oldfield Virgin V 2001/TCV.2001/8XV.2001
- 35 THE BEST OF HELEN REDDY Capitol E-ST 11467/TC.EST 11467/8XE-ST 11467
- 36 THE VERY BEST OF SLIM WHITMAN United Artists UAS 29898/TCK.29898/8XU.29898
- 37 JAIL BREAK Thin Lizzy Vertigo 9102.008/7138.075/-
- 38 THE BEATLES 1962-1966 Beatles Parlophone PCSP 717/TC.PCSP 717/8X.PCSP 717
- 39 PATRICK MORAZ Patrick Moraz Charisma CDS 4002/7208.604/7749.201
- 40 STILL CRAZY AFTER ALL THESE YEARS Paul Simon CBS86001/40.86001/42.86001
- 41 A NIGHT AT THE OPERA Queen EMI EMT 103/TC.EMT 103/EMT 103
- 42 ROADHAWKS Hawkwind United Artists UAK 29919/-
- 43 THE SINGLES 1969-1973 Carpenters A&M AMLH 63601/CAM.63601/YAM.63601
- 43 THE DARK SIDE OF THE MOON Pink Floyd Harvest SHVL 804/TC.SHVL 804/8XSHVL 804
- 43 GREAT ITALIAN LOVE SONGS Various K-Tel NE 303/515/562
- 43 MOTOWN GOLD Various Tamla Motown STML 12003/TC.STML 12003/8X.STML 12003
- 47 GREATEST HITS Barry White 20th Century BTH 8000/ZC.BT 8000/Y8BT.8000
- 48 SIMON & GARFUNKEL'S GREATEST HITS CBS 69003/40.69003/42.69003
- 49 ROLLED GOLD Rolling Stones Decca ROST 1/2/KROSC 1/2/-
- 50 THE BEATLES 1967-1970 Beatles Parlophone PCSP 718/TC.PCSP 718/8XE.PCSP 718
- 51 RUN WITH THE PACK Bad Company Island ILPSP 9346/ZCI 9346/Y81.9346

As there are four records at No. 99 this month, MUSIC WEEK chart compiled by British Market Research departments in the month of April. The chart does not include performance. Printed by Billboard publications (Colour sleeve)

Choice of the Month...

on   Records & Tapes



TROUBLE Sailor

CBS 88

- 71 STATION TO STATION David Bowie RCA Victor APLI 1327/PK.11715/PBS.11715
- 71 REACH FOR THE SKY Sutherland Brothers/Quiver CBS 69191/40.69191/42.69191
- 73 BACK HOME AGAIN John Denver RCA Victor APLI 0548/APKI.0548/APSI.0548
- 74 ONE OF THESE NIGHTS Eagles Asylum K 53014/K4.53014/K8.53014
- 74 WELSH CONNECTION Man MCA MCF 2753/TC.MCF 2753/8X.MCS 2753
- 76 FRAMPTON COMES ALIVE Peter Frampton A&M AMLM 63703/CLM.63703/YLM.63703
- 77 LIVE AT TREORCHY Max Boyce One Up OU 2033/TCEXE.130/8XE.130
- 77 AN EVENING WITH JOHN DENVER RCA Victor LSA 3211/12/DPTK.5014/DPT8.5014
- 79 ABBA Abba Epic EPC 80835/40.80835/42.80835
- 80 RODRIGO CONCIERTO DE ARANJUEZ John Williams CBS 76369/40.76369/42.76369
- 81 SHEER HEART ATTACK Queen EMI EMC 3061/TC.EMC 3061/8XEMC 3061
- 82 OMMADAWN Mike Oldfield Virgin V 2043/TCV.2043/8XV.2043
- 83 TAKIN' IT TO THE STREETS Doobie Brothers Warner Bros. K56196/K4.56196/K8.56196
- 84 FOUR SYMBOLS Led Zeppelin Atlantic K 50008/K4.50008/K8.50008
- 85 ELITE HOTEL Emmylou Harris Reprise K 54060/K4.54060/K8.54060
- 86 SUNBURST FINISH Be-Bop Deluxe Harvest SHSP 4053/TC.SHSP 4053/-
- 87 GET RIGHT INTAE HIM Billy Connolly Polydor 2383.368/3178.268/3820.168
- 88 STILL LIFE Van Der Graaf Generator Charisma CAS 1116/7208.605/-
- 89 WE ALL HAD DOCTORS PAPERS Max Boyce EMI MB101/TC MB101/8XMB101
- 90 NOBODY'S FOOL Slade Polydor 2383.377/3170.277/3802.177
- 91 BAND ON THE RUN Paul McCartney/Wings Parlophone PAS 10007/TC.PAS 10007/8X.PAS 10007
- 92 A LOVE TRILOGY Donna Summer GTO GTLP 010/GTMC.010/GTET.010
- 92 THE SECOND ALBUM OF THE VERY BEST OF ROGER WHITTAKER EMI EMC 3117/TC.EMC 3117/8XEMC3117
- 92 SERGEANT PEPPER'S LONELY HEARTS CLUB BAND The Beatles Parlophone PCS 7027/TC.PCS 7027/8XPCS 7027
- 95 INTERNATIONAL POP PROMS ORCHESTRA Granada GTVB 101/CVB 101/-
- 96 SAMPLE CHARLEY PRIDE RCA Victor SAS 1005/MPK 238/MP 8238
- 97 RAISING HELL Fatback Band Polydor 2391.203/3177.213/3827.213
- 97 LIVE Robin Trower Chrysalis CHR 1089/ZCHR.1089/Y8HR.1089
- 99 40 GREATEST HITS Perry Como K-Tel NE 700/CE.800/8T.500
- 99 CRISIS? WHAT CRISIS? Supertramp A&M AMLH 68347/CAM.68347/YAM.68347
- 99 DIANA ROSS GREATEST HITS Tamla Motown STMA 8006/TC.STMA 8006/8X.STMA 8006
- 99 LOVE LIFE AND FEELINGS Shirley Bassey United Artists UAS 29944/TCK.29944/8XU.29944



Shirley Bassey LOVE, LIFE AND FEELING UAS 29944



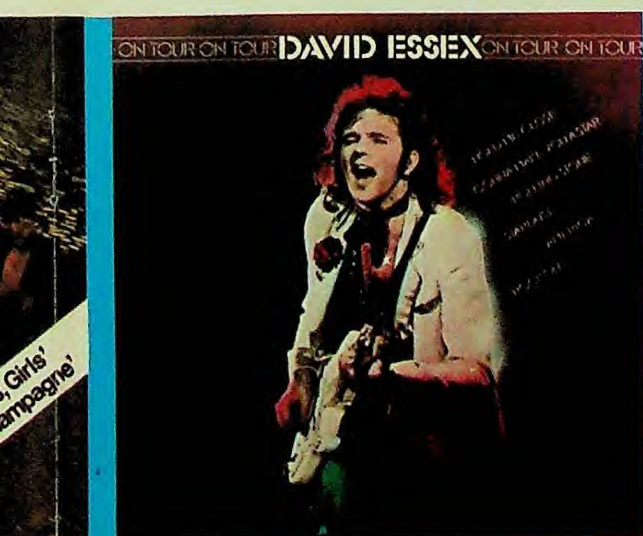
Genesis A TRICK OF THE TAIL CDS 4001



CHRIS SPEDDING SRAK 519

nth, the total number of titles in the chart is 102.

Research Bureau from 300 conventional record shops and does not indicate sales through rack, chain stores and other and the order of listings is not an indication of sales (or sleeves are advertisements).



CBS 69192 ON TOUR David Essex CBS 9500



I LOVE TO LOVE Tina Charles CBS 81290



GREATEST HITS Abba Epic EPC 69218



TOP 50

MAY 22

FORECAST ♀ MILLION (PLATINUM) ● ½ MILLION (GOLD)
 ○ ¼ MILLION (SILVER) £ SALES INCREASING

COMPUTER chart played by the BBC and compiled for Music Week,
 7 Carnaby Street, London, by British Market Research Bureau.

Gallagher
and Lyle
New Single
**HEART
ON MY SLEEVE**



AMS 7227

1	1	FERNANDO	EPIC	26	20	REGGAE LIKE IT USED TO BE	RSO
		ABBA	EPC 4036			PAUL NICHOLAS	2090 185
2	11	NO CHARGE	POWER EXCHANGE	27	27	DISCO LADY	CBS
		J. J. BARRIE	PX 209			JOHNNY TAYLOR	CBS 4044
3	9	SILVER STAR	WARNER BROTHERS	28	31	LOVE ME LIKE A LOVER	CBS
		FOUR SEASONS	K 16742			TINA CHARLES	CBS 4237
4	10	CAN'T HELP FALLING IN LOVE	AVCO	29	41	THIS IS IT	BUDDAH
		STYLISTICS	6105 050			MELBA MOORE	BDS 443
5	6	ARMS OF MARY	CBS	30	23	I'LL GO WHERE YOUR MUSIC TAKES ME	PYE
		SUTHERLAND BROTHERS/QUIVER	CBS 4001			JIMMY JAMES & THE VAGABONDS	7N 45585
6	5	MORE MORE MORE	BUDDAH	31	40	SOUL CITY WALK	PHILADELPHIA
		ANDREA TRUE CONNECTION	BDS 442			ARCHIE BELL & THE DRELLS	PIR 4250
7	14	FOOL TO CRY	ROLLING STONES	32	28	YOU'RE THE REASON WHY	STATE
		ROLLING STONES	RS 19121			RUBETTES	STAT 20
8	2	SAVE YOUR KISSES FOR ME	PYE	33	39	SHOW ME THE WAY	A&M
		BROTHERHOOD OF MAN	7N 45569			PETER FRAMPTON	AMS 7218
9	3	JUNGLE ROCK	CHARLY	34	25	MOVIESTAR	DJM
		HANK MIZELL	CS1005			HARPO	DJS 400
10	4	S-S-S-SINGLE BED	GTO	35	34	REQUIEM	BELL
		FOX	GT 57			SLIK	BELL 1478
11	22	MY RESISTANCE IS LOW	DECCA	36	35	THE WINKLE MAN	CACTUS
		ROBIN SARSTEDT	F 13624			JUDGE DREAD	CT 90
12	8	GET UP AND BOOGIE	MAGNET	37	47	THE FLASHER	ROUTE
		SILVER CONVENTION	MAG 55			MISTURA WITH LLOYD MICHELS	RT 30
13	7	CONVOY GB	STATE-	38	42	JOLENE	RCA
		LAURIE LINGO & THE DIPSTICKS	STAT23			DOLLY PARTON	RCA 2675
14	33	COMBINE HARVESTER	EMI	39	26	DO YOU KNOW WHERE YOU'RE GOING TO	TAMLA MOTOWN
		THE WURZELS	EMI 2450			DIANA ROSS	TMG 1010
15	15	LOVE HANGOVER	TAMLA MOTOWN	40	50	FOOLED AROUND AND FELL IN LOVE	CAPRICORN
		DIANA ROSS	TMG 1024			ELVIN BISHOP	2089.024
16	29	SILLY LOVE SONGS	PARLOPHONE	41	-	LET'S MAKE A BABY	PHILADELPHIA
		WINGS	R 6014			BILLY PAUL	PIR 4144
17	17	LET YOUR LOVE FLOW	WARNER BROTHERS	42	48	TRACKS OF MY TEARS	ASYLUM
		BELLAMY BROTHERS	K 16690			LINDA RONSTADT	K 13034
18	13	FALLEN ANGEL	PRIVATE STOCK	43	44	HURT	RCA
		FRANKIE VALLI	PVT 51			ELVIS PRESLEY	RCA 2674
19	16	I'M YOUR PUPPET	MERCURY	44	-	TVC 15	RCA
		JAMES & BOBBY PURIFY	6167 324			DAVID BOWIE	RCA 2682
20	12	LIFE IS TOO SHORT GIRL	PYE	45	-	HEART ON MY SLEEVE	A&M AMS
		SHEER ELEGANCE	7N 25703			GALLAGHER & LYLE	7227
21	24	DEVIL WOMAN	EMI	46	45	BABY I'M YOURS	ARISTA
		CLIFF RICHARD	EMI 2458			LINDA LEWIS	ARISTA 43
22	18	DISCO CONNECTION	ABC	47	43	TOAST OF LOVE	EPIC
		ISAAC HAYES MOVEMENT	ABC 4100			THREE DEGREES	EPC 4215
23	19	ALL BY MYSELF	ARISTA	48	46	BLUEBERRY HILL	UNITED ARTISTS
		ERIC CARMEN	ARISTA 42			FATS DOMINO	UP 35797
24	30	MIDNIGHT TRAIN TO GEORGIA	BUDDAH	49	-	THE WANDERER	PHILIPS
		GLADYS KNIGHT & THE PIPS	BDS 444			DION	6146.700
25	37	SHAKE IT DOWN	PRIVATE STOCK	50	49	THE TWO OF US	STATE
		MUD	PVT 65			MAC & KATIE KISSOON	STAT 21

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the weekend



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