

MUSIC WEEK

Europe's Leading Music Businesspaper • Incorporating Record & Tape Retailer • A Billboard Group Publication • 65p

GRRC '77 conference cancelled

FOR THE first time in five years there will be no GRRC dealer conference this year. Lack of support from record companies was named by the committee's chairman Laurie Krieger as the chief cause of the decision to abandon the idea of a 1977 conference. "We decided that because of the climate of the times and the difficulty in getting sufficient support from the record companies, it would be a good year to miss one year. They are all

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Pressing problem as 45 sales boom

by TERRI ANDERSON
CUSTOM-PRESSED British singles are coming in across the Atlantic, the North Sea and the Channel in their hundreds of thousands this week, as UK record companies go far afield in the search for capacity to satisfy the current extraordinarily-high home demand for 45s. Production managers whose companies are anxious to keep up supplies of actual and potential hit singles have been finding themselves calling many independent pressing plants here and in Europe before finding anywhere to get the work done; in some cases it has been necessary to go to America for it,

despite the costliness of doing so. The industry's view of this unexpected post-Christmas boom in singles sales is uniform, and is summed up in the words of Phillip Straight, WEA's production manager — "Suddenly everybody is buying singles!" He confirmed that WEA had been encountering problems like everyone else. "I don't know what has happened to the market, it's really amazing. Even modest hits in the bottom half of the top 50 have been turning over quite a few. WEA is alright, because if things get really tight we can ship singles over from the US where they hold big stocks. This costs a bit, but it just about balances itself out because it's more important to have the singles in the shops. Some copies of the Manhattan Transfer single are coming in from France where it is a big hit.

"There seems to be no spare capacity anywhere in Britain for pressing and I believe the same applies to Europe. We may have to bring in some from America next week but we have managed to fill all orders so far — except for about two hours last week when we went out of Boney M."

Cliff Gee, production manager for Arista, confirmed that the situation had forced him to spend half a day phoning factories abroad in an attempt to serve the demand for the company's top selling singles of the moment. These have been affected — as have others on labels pressed and distributed by EMI by

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MANAGING DIRECTOR of Sonet UK, Rod Buckle presented Theo Roos international manager of EMI Bovema with a gold disc for 500,000 sales of the Pussycat single, Mississippi, in Cannes last week. The record was a major European hit for EMI-Bovema but Buckle had picked up the rights to the single at last year's Midem Festival. Picture shows, left to right: Dag Haeggqvist, general manager of Sonet in Sweden, Gunnar Bergstrom (managing director of Sonet in Sweden), Buckle, Roos and Roel Kruize, managing director of EMI, Holland.

11th MIDEM business estimated at £12m

by PETER JONES
DESPITE A prodigious number of deals set up at the 11th MIDEM at Cannes — the biggest so far — this year's mammoth music business circus was characterised by two major non-events.

First was the failure of Polydor to conclude the much-rumoured deal with the Rolling Stones in time to mark the signing of a new liaison with a prestige jet air-lift of media folk to Sardinia for a highly-expensive junket.

And second was that, despite the appearance of a long list of artists,

including Petula Clark, Gilbert Becaud and Manhattan Transfer, in various shows here, the most talked-about artist was Paul Anka who, without explanation, failed to show for the gala organized for charity by the Variety Club of France.

Bernard Chevy, MIDEM boss, approved a statement which spoke of Anka's "scandalous defection" — and it was added: "He has acted dishonourably by not keeping his word, unjustifiable behaviour and a demonstration of pure scorn."

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Phonogram's John Franz dies at 54

THE DEATH occurred last Saturday (29) of John Franz, a&r manager for Phonogram, and one of the most-respected figures in the UK music business. He was 54.

Franz was with Phonogram (Philips) for almost 33 years, producing in that time more than 70 top British chart hits. Among the artists most closely associated with him have been Frankie Vaughan, Shirley Bassey, Anne Shelton, Marty Wilde, the Springfields and the Walker Brothers (and, later, both Dusty Springfield and Scott Walker as solo singers), Harry Secombe and Peters & Lee.

He entered the music business at 15, leaving school to join Francis Day & Hunter as junior plugger. A talented pianist, he demonstrated copyrights for visiting artists. Harmonica player Ronald Chesney then invited Franz to join him as his concert accompanist on piano, opening up a new area for him and leading to work with Anne Shelton, Vera Lynn, Eve Boswell, Doris Day and many others.

By 1954, Franz decided to join Philips, to produce more and play less. Within a few months, he had

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Bomb threat to London business

RECORD RETAILERS in London's West End will be among those in the front line if the Provisional IRA continues its latest bombing campaign in the capital. Apart from the prospects of property damage and injuries to customers and staff, the traders face loss of business if shoppers shun the bomb-threatened city centre.

EMI's retail flagship, the HMV store in Oxford Street, was among the targets when 13 bombs exploded in the West End last Saturday (29).

The incendiary device planted there failed to ignite properly, and damage was minimal, but store manager Ken Whitmarsh told *Music Week* that the incident caused the loss of an estimated £30,000 worth of business.

"People will see the bombing, if it continues, as a very good reason for staying away from the West End," Whitmarsh went on. "A lot of family shoppers will be deterred, and turn to local traders for their needs". The danger will probably have less effect on tourist trade.

Staff in the HMV stores will be more watchful, Whitmarsh explained, and extra precautions will be taken. But certain security routines have been in operation for some time, anyway — since the previous wave of bombings, in fact.

Harlequin's Laurie Krieger, who has a number of stores in the West End, agreed that the threat of more bombs could keep people away. Operating costs in the area are so high, he adds, that any loss of business — through actual incidents, or a general drop in shopper traffic — is a serious matter.

Virgin Records, with prime retail outlets at Marble Arch and New Oxford Street, is meeting with police today (31) about store security. Managing director of the company's retail division, Steve Mandy, said that business was down as a result of last weekend's bomb incidents, and

that he was concerned about the very real likelihood of depressed trade.

The latest threat is made particularly dramatic by the type of device planted in the HMV store: "about the size of a small buff envelope," Ken Whitmarsh commented. In previous incidents in London stores, bombs have been left in sometimes-conspicuous cases, and spotted by eagle-eyed staff or customers. The new, diminutive devices can easily be placed out of sight — and in locations which have to provide shoppers with ease of access, this is a major problem.

The bombers also bring insurance

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Morgan-Grampian buys Music Week

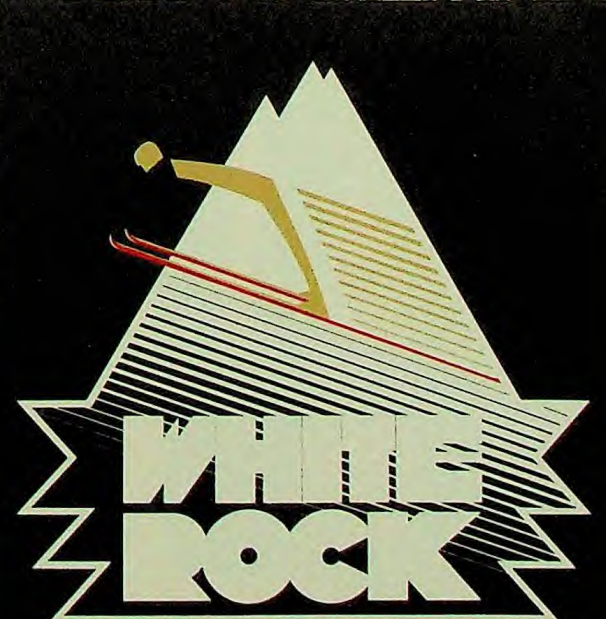
MORGAN-GRAMPIAN Limited has agreed to purchase Music Week from Billboard Limited. The publication is to operate as a new division, Music Week Limited. Other Morgan-Grampian titles in the music feature include Sounds and Record Mirror. The newly acquired Jazz Journal remains with Billboard Limited.

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White Rock: The Original Motion Picture Soundtrack Of The Innsbruck Winter Olympics
Composed, Performed And Produced By

RICK WAKEMAN



PANAVISION AMLH/CAM 64614
STEREO SOUND

NEWS

EMI International sales hit £1 million

FOR TWO months running, EMI International has broken the £1 million barrier for exports of records. During November the division reported a 90 percent increase on sales figures for the same period in 1975 and has now made it a double achievement with the news that exports during December were also more than £1 million.

moved 50 percent more product than its normal pattern required, would probably have its export distribution operation size increased which will enable them to cope with the continuation of the boom in exports which should follow through in 1977.

"This is the first time that EMI International has exported product worth more than £1 million and it has happened at a time when the record business is going through a general sales dip. It is a feat that no other European record company has achieved," Bates claimed.

**DEALS
AND
CHAIRS
PAGE 6**



CASH PRIZES and gold discs were the prizes for a CBS salesmen competition run this Autumn to support four campaigns. Awards were for the best team and best individual performance and this week the winners received their prizes. Pictured left to right are: CBS marketing director Tony Woolcott, best team award winner Mike Robertson, Best salesman winner Richard Moore and sales director John Mair. Cash prizes for the runners up went to Jim Evans and Tony Rowe.

Eurosong finals set

LYNSEY DE Paul and Lyn Paul are among the artists who will be competing at the New London Theatre on March 9 for the chance to represent the UK in the Eurovision Song Contest. Negotiations were under way at

Midem last week to decide which label the de Paul song is to be released on. She has collaborated with song writer Mike Moran to write the song Rock Bottom, which will be performed by the Moran de Paul Band.

The de Paul song is one of two in which Chappell's have a publishing interest, with the Biddu/Gerry Shury/Ron Roker song Just For You being the other, which will be performed by High Society. It is co-published by Subbidu, Rondor and Geronimo.

Ex-New Seeker Lyn Paul will sing If Everybody Loved The Same As You by Geoff Stephens and Don Black with Tic-Toc the publisher.

LETTER

The singles backlash

THE SITUATION regarding the supply of singles by EMI seems to be getting worse, rather than better, despite your report last week. On January 25, taking into account last week's out-of-stock situation I ordered 155 copies of EMI's top six best-sellers, plus a Barbara Dixon single. Today my order arrived, without one chart single, but with the Barbara Dixon release. As most dealers must now be painfully aware this situation is not a recent one and has been going on since before Christmas, both on LPs and singles. This week's order was marked "To follow", so I suppose some of my outstanding order will arrive — but will the sales be as good as they would have been on a Saturday? I know they won't — and I have an accumulation of 300 late-delivered singles since Christmas to prove it. These I have been unable to sell, principally because they arrived too late for the Saturday trade. I noticed in your report last week of the October-December market survey that for the first time EMI was no longer the number one singles company. On present performance they will have a struggle ever to regain that position — particularly in my personal estimation. DAVID SMITH, Multiple Sounds, 7 South Street, WELLINGTON, Somerset. *More letters on P.16.*

THE *miracles*

'LOVE CRAZY'

Featuring their new single 'Spy For Brotherhood'



Album
Love Crazy
CBS 81696

on Records & Tapes

Single!
Spy For Brotherhood
CBS 4936

ORDER FROM CBS ORDER DESK Tel 01 960 2155 CBS/WEA/A&M Distribution Centre Barlby Road London W10

Private Stock on Soul

REINFORCING THE explanations made by EMI in *Music Week* last week with regard to the current problems with pressing and distributing sufficient quantities of certain hit singles, Private Stock Records UK general manager Mike Beaton this week issued a statement to dealers, apologising for the shortages on the chart topping David Soul single.

"I have no hesitation," Beaton added, "in saying that EMI has done its best to fill our orders, but the unusual demand for singles at this time has made it difficult for them to keep pace with dealers' requirements. UK sales of Don't Give Up On Us passed the 700,000 mark last Thursday, but a tremendous number of records were outstanding at that date. We hope to pass the million sales figure this week, and we are convinced that

EMI will do everything they can to help us achieve this goal.

"I would like dealers to know that we plan another David Soul single for issue here in March or April; we will confirm the release date as far up front as possible so that dealers have every opportunity to plan advance ordering."

• EMI is among several companies with which the GRRC is seeking meetings to discuss matters of concern to dealers — including the current difficulties with supplies of chart singles pressed and distributed by EMI. The problems of both the manufacturer and dealer in this situation will be reviewed, and the GRRC will be looking for assurances that should EMI find itself with so many hits at once again attempts will be made to avoid a repetition of the supply situation.

YESTERDAYS

10 YEARS AGO

(February 2, 1967)

POLYDOR EXPANSION plans include UK launch of Stax label, and company blames "unprecedented demand" due to "an explosion of orders" for supply problems Stax launch will coincide with UK tour by Otis Redding Brian Poole and Tremeloes split Saga introducing bulk-buying discounts of up to eightpence per album There's A Kind Of Hush by Herman's Hermits released on Columbia Walter Woyda, interviewed at the end of his first year as Philips tape manager, comments, "A lot of new ideas must be accepted and put into practice if the retailing trade is to remain a potent and healthy force" amazing scenes of crowd enthusiasm at Four Tops Albert Hall concert EMI reportedly interested in bidding for tv franchise in 1968.

5 YEARS AGO

(February 5, 1972)

GEOFFREY BRIDGE, general manager, leaves Pye after four years to become director of BPI — also leaving director of marketing services Monty Presky to form Damont Records with Dave Miller Kinney discloses plans for £15,000 launch of Atlantic label in UK HMV shop in Oxford Street 50 years old from Disc, deputy editor David Hughes joins Polydor as press officer, and Peter Russell named classical manager MAM acquires Gainsmead juke box firm Mick Tovey and Derek Honey appointed to Precision board attempts made in London to form UK branch of American NARAS (National Association of Recording Arts and Sciences) organisation after 14 years, producer Denis Preston and Acker Bilk split and clarinettist signs with Pye.

Major Phonogram classics campaign

UNDER THE title of Major Music, Phonogram is to spend £40,000 on an ambitious promotion campaign for its classical catalogue.

Described by the company as one of the most progressive pushes ever undertaken in this sector of the market, the campaign is being mounted by Phonogram in an effort to create more awareness of classical product on the Phillips label.

According to the company's commercial manager Dave Adams: "This product needs re-vamping and re-promoting and is grossly undersold throughout the country."

In addition to the usual advertising and promotional vehicles, Phonogram is offering dealers up to 10 per cent discount on its wide range of classical product, although the extent of the discount will depend on the items ordered.

"Naturally, top-selling mid-price items will carry less incentives to the

dealer, but I am confident that should they order a contrasting variety of product, they will benefit considerably in financial and sales terms," added Adams.

The title Major Music will feature in all publicity material, which will include fixed wall units, window displays, streamers, posters and other point-of-sale material, as well as newspaper and magazine advertising.

"We intend placing advertisements in a wide range of publications, from colour supplements to music papers," said Adams.

"Major Music will, I hope, establish Phillips as the industry's most prestigious and quality-oriented label, which it certainly deserves. It will also solve the previous problem of lack of continuity in the promotional efforts of our classical area."



SIGNING A world-wide recording deal are new major British band Rough Diamond and Island Records. The band's first album, co-produced by Steve Smith will be released on March 21 in Europe and in all other territories, including Britain on April 2. The band features vocalist David Byron (from Uriah Heep) guitarist Clem Clempson (from Humble Pie) and drummer Geoff Britton (ex-Wings). Formalising the deal in London are (seated from left) Island Records managing director Tim Clark and Rough Diamond manager Stephen Barnett. Looking on from left are: David Byron, Geoff Britton, producer Steve Smith, Clem Clempson, Butch Butcher (keyboards) and Willie Bath (bass guitar).

Companies to back tape promotional film

TEN SPONSORS have so far agreed to share the £10,000 expenses entailed in the production of the new British Recorded Tape Development Committee film aimed at promoting tape. Location filming, expected to last two weeks, begins this month and the BRTDC hopes to have the finished product within three or four months, in time to coincide with the centenary of recorded sound.

BRTDC chairman, John Deacon said that the 25-minute film had been an over-riding priority during the last four months. "The intention

is to promote pre-recorded tape rather than try and make a commercial profit. We expect the film to be used by various exhibitions, record companies, youth clubs and indeed any interested parties," he added. "It has been gratifying to find such an enthusiastic response from those sponsoring companies — the intention was not to actively seek participants and those taking part were all eager to be involved."

Record companies sponsoring include Polydor, Phonogram, RCA, CBS, EMI, Precision Tapes/Pye and A&M. Two other participants are Philips Electrical and Securite which manufactures tape racks. Representatives of BBC Records — which cannot by the BBC charter provide money — are assisting in the scripting of the film. At least two more major companies are expected to become involved in the project.

Deacon added: "The process of making a cassette will obviously be shown but we are trying to avoid making the film too technical. Several major recording artists have tentatively agreed to take part and there will also be a Radio One DJ featured. Depending on the future technical developments in the world of tape, the film should have a life of between three and ten years".

Weaver guests on TV shows

TELEVISION SHOWS on which actor/country singer Dennis Weaver will be guesting this month and next include Junior Police Five. Weaver, still probably best known in Britain as the hillbilly US marshal McCloud, will be recording singing spots for the Russell Harty and Larry Grayson shows, and for Saturday Scene and Supersonic, which will promote his first UK album release on DJM last September, and precede his reappearance in the UK in April to compete the Wembley Country and Western Music Festival.

CAMPAIGNS

Press push for Floyd LP

PINK FLOYD'S new album *Animals*, on Harvest — the first since *Wish You Were Here* nearly 18 months ago — is being promoted via 750 window displays throughout the country. The window settings will all feature model pigs, dogs and sheep which are the titles of three of the tracks on the LP. In addition more than 2,000 mobiles are being supplied to dealers and there will be double-page colour adverts in a range of 'glossy' magazines including *Punch*, *Motor Sport*, the *Sunday Times* magazine, *Penthouse*, *Cosmopolitan* and *Time Out*. The band are currently touring Europe but return to Britain for concerts at the Wembley Pool and Bingley Hall, Stafford, in mid-March.

ARISTA IS putting plenty of muscle behind album releases by two new signings, *Bandit* and *Burlesque*. For *Bandit*, a three week teaser advertising campaign culminates with advertisements in all the music trade papers for the week ending February 11. *Bandit* is on a national tour supporting SAHB without Alex and the album — *Bandit* catalogue number ARTY 148 was released on January 28.

For *Burlesque's* *Acupuncture LP* — catalogue number ARTY 151 — stickers and posters with the slogan *You Need ... Burlesque* have been mailed to dealers and a national fly-posting campaign is under way. Concentrating on college dates a three man independent marketing team have been taken on to initiate in-store displays, college foyer displays and general back-up. Full page advertisements have been taken in the music press.

FIRST SOLO album from the Moody Blues' vocalist and songwriter John Lodge, *Natural Avenue* on Decca, is to be the subject of 200 window displays throughout the UK. In addition dealers are to be supplied with full colour posters and there will be advertising in all the pop press. Lodge himself is promoting the album via visits to radio and television stations he is touring Britain in an £18,000 Winnebago travelling home and amongst the radio stations he will be visiting are Metro, Piccadilly, Beacon, BRMB, Victory, Bristol and Thames Valley. Lodge will also be making personal appearances at record shops including those in the Threshold chain. In addition, the LP's campaign marketing includes two promotional films, one featuring the single, *Say You Love Me*, and the other, the title track *Natural Avenue*.

PHONOGRAM HAS lined up two unusual campaigns for February album releases. The first is for the *Status Quo* Live double set, catalogue number 6641 580 which retails at £4.99. In addition to press, radio and some Scottish tv advertising, the release will be backed by boards at selected televised football matches and in a bold move, a total of five minutes 'moving message' space has been bought on the giant electronic scoreboard at Wembley Stadium for the coming England-Holland international.

To tie in with interest in the occult stimulated by the film *The Omen*, Phonogram is re-releasing 666 by Aphrodite's Child. 666 is used in the film as a mark of the devil, so advertisements have been taken in film magazines, while negotiations are going on to insert promotional material into various paperback books on black magic. The LP sells at £3.25 and the catalogue number is 6641 581.

DOOLEY

THOMAS d'OOLEY AT MIDEM — Unexplained no-show by Paul Anka at French Variety Club charity gala cost UA chief Artie Mogull a \$20,000 donation further story regarding Mogull expenditure says that he was asked to pay 28 francs for a coke at the Casino, when already losing 35,000 dollars impressive EMI EAR (European Artists & Repertoire) presentation hinted that more Continental talent is on its way to international stardom Stephen James won knockout pool competition at RSO stand and a first prize of a gold disc Chelsea boss Wes Farrell writing rock opera with 30 songs for Broadway presentation in the autumn.

WHATEVER HAPPENED TO Polydor major talent signing due to be announced at MIDEM? social highlights included parties on successive nights by Magnet and new US distributor UA Ellis Elias of Red Bus charged excess baggage for 12 gold discs awarded for sales of *Nice And Slow* by Jesse Green potent refreshment on tap included sake at Watanabe stand and Texas Lone Star Beer from Huey Meaux's Crazy Cajun Music Canada's man in Paris Gerard Pelletier became first ambassador to visit the event two Chinese delegates also spotted number of ground floor exhibitors disgruntled by inconspicuous location and poor attendance no improvement in Palais air-conditioning.

AWAITED FROM RCA financial controller Ed Byrnes a statement regarding his future plans ditto Record Merchandisers marketing manager Dave Thomas didn't Polydor lose out in a punk rock clash with CBS last week? expected recording comeback shortly by Sandie Shaw apart from members of group, tv commercial for Hollies album features 200 extras after laying bets that Roaring Silence album would not reach American Top 50, Manfred Mann now £350 worse off discount speculation that several of larger commercial stations might be leaving BMS composer credits on B side of Kiki Dee single read Tripe & Onions — relatives of Orson Carte?

INCREASING SPECULATION that BBC's 20 local stations may go commercial when Annan Committee reports new Private Stock signing Cherry Gillespie as well built as her namesake Dana after 10 years, John Dunn special products manager, leaves CBS to set up own export-import operation for capital goods and machinery George Harrison seen in audience for Ry Cooder concert Mud's Cadillac limousine, complete with two radios, stereo and tv, for sale for £6000 tenth anniversary this week of death of pioneer producer Joe Meek Paladin releasing single by Denny Laine of Wings — song, *Caroline*, was written in 1971 on February 22, Oscar Peterson will make a p.a. at Chappell Store to sign copies of his albums — all 68 of them! Charly's Joop Visser returned from Midem last Friday to find his home burgled and 3,000 albums (mostly jazz and many irreplaceable) stolen, plus TV and jewellery.

STOP PRESS

EARLY INDICATIONS suggest new Catherine Howe 4 track EP package from RCA will get good response with the re-release of 'Harry' coupled with 'The Truth of The Matter' plus two more tracks for only 70p.



RCA

PE 5004

NEWS

Faulties: new moves to make firms liable

by CHRIS WHITE
RECORD COMPANIES could find themselves flooded with faulty records if current moves to make manufacturers, rather than retailers, responsible for such product development into government legislation. The Law Commission has asked interested parties for comments on the subject, and the Office of Fair Trading is among those solicited.

OFT director general Gordon Borrie recently expressed sympathy for retailers who had to face the music where faulties were involved: "The law says that if goods are faulty, then it is the seller's responsibility. But it is becoming increasingly obvious that the law does not reflect the public's natural instinct as to where the responsibility should lie; the law does not correspond with their expectations".

Borrie also pointed out that a Consumers' Association survey carried out in 1974 showed that not only was the public very confused as to where legal responsibility lay, but also that a majority thought producers should be held accountable for faults. "It seems to be that the logic of these developments points to the imposition of greater liability upon the producer".

The director general's remarks do not mean that he will actually be campaigning for a transfer of responsibility — and it would be some considerable time before any legislation, should it be considered appropriate, reaches the blueprint stage, never mind the statute books — but the topic is certainly receiving increased exposure.

Such changes in the law would make life very difficult for Britain's record manufacturers, as Roy Matthews, director of production and distribution at EMI, pointed out. "We are simply not geared to dealing with the consumer; retailers are. They are professionals on that count". Nevertheless, Matthews says he will keep an open mind on the subject at present, adding that the faulties problem has remained fairly stable in recent years.

Ian Miles, managing director of one of the country's major custom pressing companies, Multiple Sound, commented: "The effect could well be to snarl everything up, because at the moment, the dealer does act as a sort of buffer between the manufacturer and the consumer. Manufacturers could be in trouble if we reach a situation where people send faulties back direct to them".

Selecta's John Roberts remarked, "We are always prepared to back the product we manufacture, and Selecta always looks after the consumer. It is about time various bodies stopped interfering in matters which have nothing to do with them".

Monty Presky of Damont, which includes EMI, Pye, Island, WEA, and K-Tel among its customers, said: "The responsibility of a manufacturer is to make a good product, and if the product is faulty, then the consumer has a genuine complaint. My belief is that the consumer revolution has gone too far, and people expect to get their money back for the most trivial or silly reasons".

Singles sales boom

FROM PAGE 1

that major's factory difficulties due to sheer volume of singles needed. As a result Showaddywaddy's Under The Moon Of Love continues to hover around the million mark, but cannot pass it until the records are there in the shops to be sold.

To ensure adequate early supplies of band's follow-up, Gee has managed to arrange for it to be pressed in Paris (which meant the printing work on the sleeves had to be transferred to Paris as well). The Gary Glitter and Drifters' singles are now being pressed in New York.

Vic Ridgwell, CBS director of distribution, commented, "It's certainly a very strange situation at the moment." The factory was working to capacity and unable to offer custom facilities to anyone else; it has in fact been necessary to farm out some of the CBS work to Eire and to the company's factory in Holland. The question of importing finished pressings from CBS in America was not one that Ridgwell was prepared to consider, even in a sales situation like this. "We would have to be very, very certain of the market (like being sure of a number one within three weeks of release) before we started doing that,

because of the expense."

He viewed the present situation as one not only of high volume of sales overall, but also one where the charts are volatile — "with a lot of movement, a lot of singles with potential, and a lot of promising newcomers" — all of which means that companies are very keen to keep up supplies of all kinds of singles, because high sales on a bigger spread of titles than usual, taking in the lower end of the chart and those below the 50, mean that there are several singles which could take off any minute. "It seems to me that the charts now are full of good records. It's a very competitive position just now."

The difficulties being experienced by EMI (*MW*, January 29) represent just one aspect of the singles sales situation — although probably the most important and dramatic aspect because, as managing director Leslie Hill pointed out, EMI is at present pressing over 50 percent of the singles being sold (a figure based on chart returns). Hill, who contacted *Music Week* while he was on a visit to the Hayes plant, said that it had been calculated that to fulfill the demand at the moment, they would need 100 seven-inch presses. "We have only half that number, and a couple of weeks ago we were talking about putting a few of these into mothballs."

EMI has now managed to arrange custom pressing in several countries, including France and Germany. "I am keeping closely in touch with Hayes," Hill added, and I'm quite sure that everyone is doing his best in most difficult circumstances. We are trying to be absolutely fair, regardless of our own profitability, and we are trying especially to make sure that while hits are kept in stock no new talent is hurt by not having records pressed; it's a very delicate balancing act."

He agreed that there was "a

GRRC '77 conference cancelled

FROM PAGE 1

involved in industry celebrations of the centenary of the gramophone, and they did not seem keen to spend more money. We have to have an exhibition really to make the conference go; and we need sufficient topics to be filed."

It seems quite likely, however, that the GRRC will (as normally happened before it held its own AGMs) have some time allotted to it during the regular Music Trades Association conference, which this year will be held at the Stratford-upon-Avon Hilton on May 1-4.

The GRRC record awards will be presented as usual. It was decided at a meeting last week that an awards luncheon would be held in London in mid-April, although the venue has yet to be finalized. This year's cancellation of the annual conference does not, Krieger stressed, set a precedent. "The position will be reviewed again for next year," he said.

Bomb threats

FROM PAGE 1

problems for their business victims. Terrorist action, like acts of God, is often excluded from the cover provided by insurance companies (in Northern Ireland, traders have to look to the government for compensation). It is possible to get cover, but at a price — adding yet another burden onto the heavy financial load already shouldered by record retailers in London's West End.

Split territory deals favoured at MIDEM

FROM PAGE 1

There was talk of the gala being cancelled but other artists, notably Tino Rossi, Jean Sablon, Adamo and Johnny Hallyday, rallied round to keep the expensively-priced gig alive, and successful.

In a round-up of facts and figures, Bernard Chevry claimed, that business (assessed at £12 million) was some 15-20 percent up on 1976, with 47 countries — four more than the previous year represented. For the first time, the US contingent was biggest of all. A breakdown of companies and affiliates with and without stands showed the US representation at 206, followed by the UK (192) and France (182).

Publisher Franklyn Boyd said: "Apart from the increase in size of MIDEM this year, what has stood out most is the way separate deals are being done for territories normally lumped together. For example, a deal for the UK and a separate one for Ireland, the US, but a separate one for Canada."

Also noted were ever-strengthening links between East Europe and the West, with the likelihood of immediate IFPI organizations being set up in Eastern countries such as Yugoslavia, Poland and Czechoslovakia.

One big record distribution deal was that between Magnet boss Michael Levy and United Artists for the US, and there was a spectacular lunch launch of Pink Floyd's new album, *Animals*, by EMI at the Port Canto Sporting Club.

The Music Publishers Association announced, at a party hosted by Chevry for the UK contingent to

celebrate the Queen's Jubilee, that it will publish a book of 100 British-composed song hits, with profits going to the jubilee trust fund.

MPA president Dick James said it would be the only official publication of its kind and had the blessing of Buckingham Palace and the Prince of Wales, who is writing the foreword. MPA members are to decide which hits created during the Queen's 25 years on the throne should be included. It is hoped for a profit of around £100,000.

Ronco UK managing director Barry Collier said he expected to sell a million units of his company's battery-operated disc cleaner, Record Vacuum, with boosts from MIDEM contacts, in its first year at Cannes.

International publishers, debating the new US copyright law, were told by Leonard Feist, of the Harry Fox Office, that: "It's a compromise. Nobody is completely happy with it, but it is an improvement. It takes note of upcoming technology, and it could make it possible for the US to become signatories to the Berne Convention and perhaps attain the highest levels of copyright protection internationally."

It was a busy, bustling MIDEM with many participants booking stands for 1978 in advance.

Death of John Franz at age 54

FROM PAGE 1

his first hit, Winifred Atwell's Let's Have Another Party. At the Knokke-le-Zoute song contest in Belgium, he discovered Frankie Vaughan, and provided him with a top 20 hit, Tweedlee Dee.

Despite a general industry air of disbelief, he saw a record career for arch-Goon Harry Secombe as a straight tenor — and his On With The Motley made the top 20 in 1955 (12 years later, he repeated the trick for Secombe, with This Is My Song). Lay Down Your Arms was a song unearthed and produced by Franz for Anne Shelton; it reached No. 1. Shirley Bassey deeply impressed him when he first heard her on a TV debut, and he launched her career with Banana Boat Song. Ronnie Carroll gave him further m-o-r success, and he moved into the rock and roll field, too, producing for Marty Wilde from 1958.

In the Sixties, there were to be hits with the Springfields, the Four Pennies, Julie Rogers and the Walker Brothers. In the Seventies, he masterminded Peters & Lee's on-disc career, while in November, 1975 — at his "coming of age" party at Phonogram — Franz was predicting success for recent chart name, Simon May.

His boast was that he would listen to any tapes submitted to him — and that he would be completely honest in his appraisal. "Regrettably, at least 98 percent are not good enough. You learn to tell a no-hoper after eight bars. But you have to listen to it all, or a new Paul McCartney could be missed".

Franz was admitted to Hampstead's Royal Free Hospital last week on suspicion of bronchitis. During the early hours of Saturday he suffered a lung collapse, and, a fatal heart attack. Funeral arrangements were not confirmed today (1), but Phonogram will close for half a day at the time. Franz is survived by his wife, Moira.



PRIVATE STOCK boss Larry Uttal headed for New York last week carrying a clutch of gold and silver discs commemorating the label's recent UK sales achievements. Private Stock's UK chief, Mike Beaton (left), is pictured here with Uttal, and gold and silver trophies for David Soul's chart-topping *Don't Give Up On Us*, gold and silver awards for the Soul album, and a silver disc for Mud's *Lean On Me* single. All five were earned during the pre-Christmas and New Year period — at the rate of one trophy a week!

certain irony" in the fact that the EMI special singles sales force is about to go into action just at a time when sales are at such a dizzy level and the company cannot manufacture as many as it can sell. However, he stressed that the whole point of setting up the new sales force is ultimately to sell more albums — through selling singles.

The chief concern of Private Stock's UK general manager Mike Beaton (who contacted *MW* in order to clarify for dealers the position on Davis Soul's hit — see page two, this issue) is clearing the backlog on that record. On Monday he announced that by direct arrangement with America he was having 100,000

copies pressed and brought here. Arrangements have been made to follow this up with another batch if necessary. The 100,000 figure corresponds with sales notified between Thursday (27) and Monday, when the total rose from 700,000 to 800,000.

A clearly outstanding case in this situation is that of the new Leo Sayer single *When I Need You*, which entered the chart at 15 last week. Philip Cokel, Chrysalis production manager, is concentrating on keeping up supplies. He commented, "Demand for this is so huge that I don't think EMI could have coped alone even under normal circumstances."





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FROM THE ALBUM
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NEWS

Mixed response to one-stop cuts

PHONOGRAM'S PLANS to cut back their one-stop and wholesale business has prompted a muted response from the country's major operators.

But while national sales manager Fil Towers prepares to visit wholesalers in the Midlands and North in the next fortnight, Ronald Downing, the head of the Liverpool firm of Downing Records, hit out at the Phonogram scheme.

"If they are going to cut back on one-stoppers, why could they not have done something about the big stores like Boots and Smiths a few years ago?"

"They are the ones who started off this whole price war, which has damaged the trade far more seriously than the wholesalers have ever done. The retail trade would be a lot healthier now if the record companies had prevented them from discounting."

In Grangemouth, Scotland, the managing director of Tibro Record Distributors Jerry Connor was confused about the Phonogram moves. "We are trying to find out what is happening," he told *Music Week*. "If they are thinking of

cutting down to eight wholesalers for the whole country they are going to be in trouble. I think they need eight for the South of England alone."

"If the other big companies follow suit our business could be hit, but I don't think they will. Anyway, this will not stop us from dealing with Phonogram on the dealer discount basis."

Already on the list of eight accredited Phonogram wholesalers is the big London firm of Lightning Records. Director Norman Mandell commented: "There will always be a place for the genuine wholesaler."

"Phonogram is trying to stop the person who calls himself a wholesaler just to get a bit of extra discount. These chaps are just glorified bulk buyers and ought to be stopped."

Mandell added that he thought all record companies should appoint one firm for each area like Phonogram.

The full list of Phonogram's discounted wholesalers should be complete in a fortnight. Meanwhile no other major companies have announced moves to follow suit.

Contempo to relaunch Teddy Bears oldie hit

CONTEMPO IS to re-promote its original Teddy Bears' single, To Know Him Is To Love Him (CS 9004) which has been a catalogue item with the company for nearly three years. Released on the Contemporaries label, it has clocked up over 9,000 sales in that time. The release was prompted by Marc Bolan's version of the song on EMI (MARC 2572).

Contempo's promotion manager Bob Killbourn said this was one of a series of records on the label which have been sub-licensed from K-Tel. Others include Tammy Lynne's I'm Gonna Run Away With You, and Kitty Lester's Love Letters.

Recent weekly sales figures

average out at 150 per week, and Contempo is awaiting increased radio reaction before launching a full promotional campaign. Radio stations and the press have been re-serviced.

Denning to Ember

CHRIS DENNING has been signed to an exclusive and long term production and promotion contract at Ember Records, but will work there under his own independent banner as producer and head of promotions, involved in the activation of Ember's singles operation.



JOHN LODGE inspects sleeve proofs of his new album *Natural Avenue* with Decca chairman Don Chalkin (left) and Colin Barden, sleeve production manager.

Rock reprieve for the Hope and Anchor

LIVE ROCK music will once again pour from the cellar of the famous Hope and Anchor pub in London's Islington now that it has been taken over by the Albion Organisation.

It was feared that the pub would close its doors to rock for good after

the previous tenant, Fred Granger, went into debt to Watneys via spending thousands of pounds sound-proofing the cellar and building a restaurant.

But the brewery has confirmed that Albion, who set up a separate company for the purpose, has taken over the tenancy and has appointed long-time manager John Eichler to look after the day to day running.

Albion is headed by Derek Savage and Dai Davies, who also run gigs at the Nashville Room and the Red Cow pubs in Kensington. They already have a team of builders and decorators at work and are spending £10,000 giving the pub a facelift. The cellar venue should be back in business by the end of the week.

New dressing rooms are being added, a stage is being taken out to allow more room and the bar areas are being re-furnished.

Said Derek Savage this week: "As a promoting proposition, the Hope and Anchor has always been very viable, and when we heard it was on the market, we jumped at the chance of securing the tenancy."

"There will be no firm booking policy, but we want to make this a prestige pub."

Griffiths joins Island as artist liaison man

ISLAND RECORDS is returning to its old 'personal touch' image with the appointment of Richard Griffiths this week to the newly created post of artists liaison manager.

Griffiths (22), will report to managing director Tim Clark and high on the list of priorities will be the management and agency aspects of the artists career development. Griffiths will assume direct responsibility for an act which has no appointed manager or agent. He will liaise with external managements and agencies where they already exist.

His brief also includes the investigation of new performance venues and the co-ordination of package tours of Island acts in Britain and Europe.

Griffiths brings a wealth of agency experience to Island, having started with Terry King Associates in 1973. He later worked with the agency divisions of DJM and Virgin records, before launching his own company Headline.

Among the acts he has represented are Gong, John Cale, Back Street Crawler and Grimms. He was also

MU urges talks on Academy shutdown

THE MUSICIANS' Union has called for an urgent meeting with the BBC following an announcement from the Corporation that it will close down the Academy, the BBC's youth training orchestra, by the end of September.

A warning of possible retaliation by members of the MU was sounded this week by Union secretary Stan Hibbert, who told *Music Week* that he could not prevent certain 'maverick' actions by members of the other BBC orchestras.

At a meeting this week, the Union will be seeking assurances that the BBC will be taking steps to train the musicians in other projects. For 11 years the BBC has supported the Bristol-based 35-strong orchestra, with the running costs this year touching £85,000. In a statement last Friday, the BBC said that it had been seeking co-sponsorship of the Academy with various other bodies.

The statement also said that the BBC feels it makes a large contribution to the employment of musicians, with 11 fully-professional orchestras currently in the Corporation's employ.

It is still early days to talk about official retaliatory action by the Union, particularly in the area of needletime. Hibbert made it clear that the MU does not have any direct influence on negotiations between PPL and the BBC on the needletime allocation given to the Corporation, but he did say that support would be expected from PPL and the BPI.

Hibbert continued: "Our members have watched our 1964 agreement with the BBC be slowly eaten away by inflation and by the BBC's cuts in employment, which 18 months ago included a reduction of £300,000 a year in the amount paid to freelance musicians. The executive committee of the union finds it difficult to stick to its side of the bargain when the BBC seems to find difficulty in maintaining its side of the agreement."



instrumental in bringing AC/DC to the UK from Australia and has most recently been working with Island group Eddie and the Hot Rods.

DAVE PEARCE has joined DJM as head of promotions and professional activities in the publishing division. He was formerly with Chappells publishing as professional manager.

LOU SOLOMON has resigned as West End representative for Pye Records sales division, and will be taking up a new post in the near future.

PETE WALMSLEY has joined Delta Management to handle the day-to-day personal management of the company's artists who include Bandit, John Alcock and Alexis Korner. He joins the company from Philip Roberge Management.

MARTIN ADAMS has been promoted to regional sales manager at Polydor, succeeding Bill Lamb, after seven years with the company. He joined as a salesman in 1969 and progressed to area sales manager in 1974. His position has been taken by salesman John Harrison.



A NEW deal signed between the Beverley Hills based BNB Associates and the Paradine-Paterson production company headed by Robert Paterson and David Frost should mean more tours of Australia by international stars.

The new arrangement means BNB will exclusively represent Paradine-Paterson in the US for projected concert tours of top artists in Australia and New Zealand.

Paterson, 36, with his London based company International Entertainment, has presented many top artists, and Paradine-Paterson maintain a full-time staff in Australia. They successfully promoted the biggest grossing tour in Australian history last year when Neil Diamond performed throughout the continent.

The first tours under the new partnership are tentatively scheduled for Spring this year.

WORKING OUT of the offices of the Peter Walsh Group of Companies, Rudi Van Egmond has formed a record and artist promotion company called Big Smile Promotions, which is shortly to move into continental work.

The first company to be signed to Big Smile is Sky Records, which currently have Love Bug from Bumble Bee Unlimited on release. Rudi, formerly with UK, WEA and Carlin Music, will also be active for the new releases of Mac Kissoon, Marmalade, Billy Ocean and Catherine Howe.

THE IRISH folk rock group Horslips has been signed by DJM to a long-term recording agreement for the world, excluding Eire. The first DJM album by the band, which was formerly with RCA, will be The Book of Invasions, for release on February 25; and a single, Warm Sweet Breath of Love, will follow in March, with both releases coinciding with the group's forthcoming 15 date tour of the UK.

POLYDOR HAS concluded a worldwide agreement with Geoffrey Heath and Eddy Levy's Edge Productions, to release finished product. The first single in the deal, just released, is Words Of Love by Gigolo, a new band.

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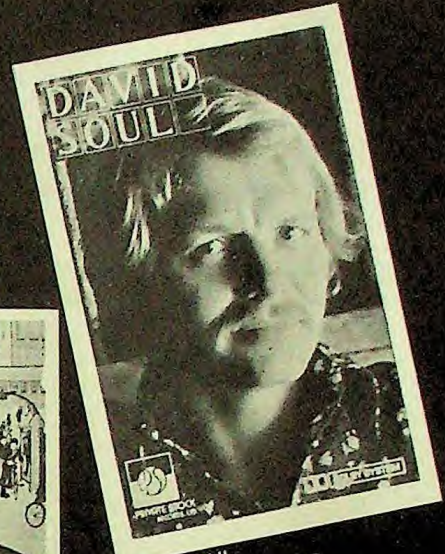
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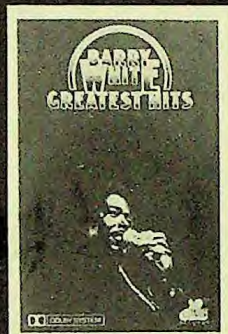
LENA MARTELL
The Best of
ZCP18506 Y8P18506



BARRY BIGGS
Mr Biggs
ZCDY3005



MUD
It's Better Than Working
ZCPSL1011 Y8PSL1011



BARRY WHITE
Greatest Hits
ZCBT8000 Y8BT8000



GLADYS KNIGHT & THE PIPS
The Best Of
ZCBDS5013 Y8BDS5013



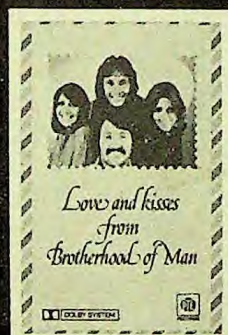
GUYS 'N' DOLLS
The Good Times
ZCMAG5014 Y8MAG5014



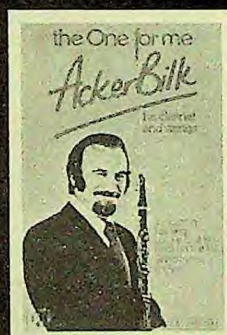
BEST OF CHARTBUSTERS 1976
ZCPTM5504 Y8PTM5504



SILVER CONVENTION
Madhouse
ZCMAG5013 Y8MAG5013



BROTHERHOOD OF MAN
Love & Kisses from
ZCP18490 Y818490



ACKER BILK
The One For Me
ZCP41052



REAL THING
ZCP18507 Y8P18507



MAX BYGRAVES
Smile
ZCP18502 Y8P18502



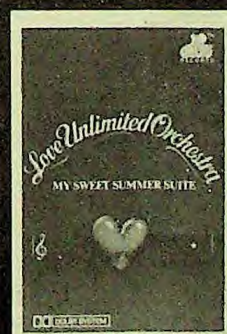
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EUROPE

Phonogram starts move

AMSTERDAM — The press and promotion department of Phonogram Holland, along with the a&r department, have been moved to a new building in Hilversum, some 20 miles east of Amsterdam.

The depot is part of a new complex to be officially opened in September. It is to be known as Wisseloord, and the address is Catherine van Renneslaan 10 and the telephone number 035-47541.

Showpiece of the new centre will be three recording studios, designed by Tom Hidley, of the U.S., internationally known through his designs for studios like Record Plant in Los Angeles and New York, Wally Heider in Los Angeles, Capricorn in Macon, Bearsville in the city of the same name, and Mountain in Montreux, Switzerland.

The design of the complex, by Amsterdam architectural bureau

Verster-Dijkstra-Loerakker, started in October, 1975. Total financial commitment is around \$2 million. Wisseloord comprises a ground floor, with reception hall, three recording studios, a demo studio and mixing room, rooms for a&r and studio employees and a bar-canteen.

Under the ground floor is a basement with file room, echo room and other divisions with technical facilities. An upper floor contains the press and promotion department, video-room, a&r department and conference hall.

For a long time Phonogram's press and promotion department, headed by Jan Corduener, has been based in the Phonogram headquarters in Amsterdam and in a building in Hilversum. The same building has housed the a&r department, headed by Otto

Vriezenberg, and is now being used by Born Free Productions, a new company operating in the framework of Phonogram Holland.

The three Wisseloord studios go into operation in mid-June this year. One studio has a Studer 16-track recorder and will be used by orchestras with a capacity of 50 musicians. Another studio has one Studer 24-track recorder, for groups of around 20 musicians. The third has a 24-track recorder, built mostly for groups of around ten musicians. All three studios have a octagonal control room. They can be used separately or in conjunction with each other.

These studios replace the Phonogram studio in Hilversum that started 12 years ago with one three-track recorder and now has two 16-track recorders. Managing director of Wisseloord studios is Ruud van Lieshout.

Metronome Records turnover up a third

HAMBURG — After a near-fatal downhill ride Hamburg's Metronome Records managed to have an increased turnover of 30 percent during 1976. Only last year the senior vice president of Polydor International, J. Dietar Bliersbach, revealed how in 1973 the affiliate company had been near bankruptcy.

The situation with Metronome seemed totally hopeless when managing director Gerhard Weber started to over-see the company. He changed its structure and made some painful action including closing down branch offices. Now he says: "We built-up a streamlined distribution organisation and within 48 hours of a customer anywhere in West Germany making an order, we can get that merchandise into his shop. Our central warehouse in Luneburg has a total capacity of two million sound carriers."

Weber also built up the management of Metronome, and at the beginning of last years things started looking up. There were more chart records for the company

including names like Erik Silvester, Etta Cameron, Catherine Ferry, J. G. Corry, Drupi, Esther Philips and Fips Asmusen. Metronome also came up with the 1976 sensation of the German record business — the mellow-voiced Englishman, Roger Whittaker. At one time the singer had no less than six albums in the best-selling list, and Whittaker's series of 40 concerts in Germany during January will no doubt have helped his status even more.

This offensive by Metronome was flanked by clear-cut marketing concepts. Marketing and a&r chief Klaus Ebert developed a first-rate strategy with which he achieved a definite identity for his firm. He says: "When one thinks of Metronome, one has to immediately associate the name with style and know-how. This should run the whole gamut from production to advertising and promotion. The trade should only be offered products that they can identify with which have the full backing of the entire advertising and promotion machinery."

Ricordi takes on UA licence

MILAN — From the beginning of last month a three-year deal between United Artists and Dischi Ricordi has been operating which shifts manufacturing and marketing of the U.S. catalog, previously represented in Italy through Messagerie Musicale. Ricordi already handles several foreign labels including A&M and Buddah, Island, Chrysalis, Virgin, Bronze, Manticore and Pye, for the U.S. and Britain respectively.

Managing director of the Ricordi group of Guido Rignano companies said: "It is a highly interesting catalog which includes all kinds of music from jazz to pop, and therefore is complementary to the foreign labels we already represent. For several years we have had good relations with United Artists and negotiations for this deal were easy and friendly."

At present because of ever-increasing financial requests from foreign companies and the lira's devaluation against most of the Western countries' currencies, several Italian record manufacturers and distributors, as well as music publishers, seem inclined to reduce their deals with alien licensors.

Dealer push for Pink Floyd

COLOGNE — More than a thousand West Germany record dealers were involved in a major promotion organised by EMI Electrola for the new Pink Floyd album, *Animals*. The next campaign involves country music and the company will be issuing a sampler disc, featuring music from Tamla Motown's country label Hitsville, and also promoting Capitol's country repertoire.

Electrola has had success in the past with campaigns for the Wings Over America triple-album and also Queen's recent *A Day At The Races*. During February marketing chief Jurgen Thurnau will be launching a new series of albums, Odeon Swings, featuring recordings made between 1927 and 1935 by such musicians as Duke Ellington, Louis Armstrong and Coleman Hawkins.

EUROPEAN VIEWPOINT

New tape company

From ROMAN WASCHKO in WARSAW
THOUGH IT is the main company within the Polish music industry, the state-owned Polish Recording Company is still not able to meet the needs of the market in terms of providing sufficient records.

However several other companies have been set up, efficiently managed, to try to overcome this deficiency and eventually lay foundations for a real show-business atmosphere here — something which has not existed in Poland before.

These companies unite under the title WIFON and Dariusz Retelski, director-in-chief, has outlined the organization's concept and plans. Effectively WIFON is a service company owned by Polish Radio and Television. It was originally set up in 1970 and its initial services were concerned with making recordings of radio programmes for private individuals or for cultural centres or schools. At that time there was no interest in the music side.

But since February last year, WIFON has been producing compact cassettes in its factory in Kielce. The original plan for 1977 was for manufacture of at least 300,000 cassettes but now Retelski foresees a total of more like 500,000. For 1978 it is anticipated the total will reach between 600,000 and 700,000 with a figure of between 2.5-3 million for the early 1980s.

There is no problems over such a production schedule for the company also uses U.S. equipment and cassettes imported from abroad. However there are some problems over the actual recordings used.

At first WIFON used tapes which had been recorded by Polish Radio and now it makes its own. Choice of repertoire creates difficulties. WIFON plans to introduce foreign music as well as Polish product. Negotiations are on currently over the Polish release of Abba's cassette/album *Arrival* and there are talks with Chrysalis about Jethro Tull product.

WIFON executives want to produce cassettes of music from France, Italy, and general European countries (including socialist areas) as well as material from the U.S. and UK. These recordings will be automatically presented on Polish Radio, which has great promotional value.

Apart from pop product, WIFON is undertaking production of cassettes of classical music, foreign language tuition and fairy-tales for children. And it not just for the Polish market for it is felt there is substantial opportunity of exporting WIFON product.

Since the company wants the most attractive product, it intends buying the copyrights of foreign hit songs for Polish artists to sing. This has novelty value, too, because this side of the business has not been undertaken before.

As WIFON belongs to Polish Radio and TV it can use that organizations "foreign business" bureau so it can negotiate with foreign associates without the aid of Polish Artists Agency Pagart or PWM Editors which previously held the monopoly on export and import of records and licences. It will prove a vital aid in stimulating Polish show-business.

It is based at: WIFON, "Poltel," ul Woronicza 17, 00-950 Warszawa, Poland. Tel: 43-86-83 or 43-99-41.

Europe's top sellers

Holland

- 1 SUNNY — Boney M. (Hansa)
- 2 LIVING NEXT DOOR TO ALICE — Smokie (EMI/Bovema)
- 3 SOMEBODY TO LOVE — Queen (EMI/Bovema)
- 4 ROCK AND ROLL STAR — Champagne (Ariola)
- 5 I WISH — Stevie Wonder (Tamla Motown)
- 6 UNDER THE MOON OF LOVE — Showaddywaddy (Arista)
- 7 MAGIC MAN — Heart (Negram)
- 8 JANUARY FEBRUARY — Dutch Rhythm Steel and Show Band (Negram)
- 9 WHO'S THAT LADY WITH MY MAN — Patricia Paay (EMI/Bovema)
- 10 VERDE — Ricky King — Omega Int.

Switzerland

(Courtesy Musikmarkt)

- 1 DADDY COOL — Boney M. (Hansa)
- 2 MONEY MONEY MONEY — Abba (Polydor)
- 3 IN ZAIRE — Johnny Wakelin (Pye/Vogue)
- 4 CINDY — Peter Sue and Marc (PSM/Metronome)

5 JEANS ON — David Dundas (Chrysalis/Phonogram)

- 6 ANITA — Costa Cordalis (CBS)
- 7 BEAUTIFUL NOISE — Neil Diamond (CBS)
- 8 A FIFTH OF BEETHOVEN — Walter Murphy and Big Apple (Private Stock)
- 9 LE REVE — Ricky King (Epic)
- 10 SILVER BIRD — Tina Rainford (CBS)

Portugal

- 1 SANDOKAN — TV Series (RCA)
- 2 DON'T GO BREAKING MY HEART — Elton John & Kiki Dee (Rocket)
- 3 PENSANDO EM TI — Gemini (Philips)
- 4 BOBBY — Film Theme (Odeon)
- 5 DANCING QUEEN — Abba (Polydor)
- 6 THE BEST DISCO IN TOWN — Richie Family (Philips)
- 7 ALL BY MYSELF — Eric Carmen (Arista)
- 8 TRY ME, I KNOW WE CAN MAKE IT — Donna Summer (Ariola)
- 9 HEIDI EM PORTUGUÊS — Maria Joao (EMI)
- 10 SORROW — Mort Shuman (Philips)

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No. 1

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No. 1 & No. 2 Leading Labels—Singles
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No. 1 & No. 2 Leading Labels—Top Price Albums



EUROPE

Dutch musicians spread the gospel

GOSPEL MUSIC is fast gaining popularity in Holland, with some 400 groups and youth choirs joining in the action and with big audiences for concerts by visiting professional artists such as Barry McGuire and Larry Norman.

Much of the interest stems from the activity of Gospel Music International, the first Dutch gospel record company, set up by Ad Everaars in February, 1976. GMI's aim is to promote traditional and contemporary gospel music through selling records, distributing songbooks and organizing concerts.

Everaars is the youngest record company boss, at 26, in Holland, and has three assistants: Paul Groeneveld (sales manager), Louis Pool (financial manager) and Yvonne van Gelderen (secretary). GMI represents important U.S. gospel labels such as Word, Myrrh, Sparrow, Bird, Light, Sacred, Canaan, Newtax, Paragon, Solid Rock, Maranatha and Good News. Everaars has also set up deals with the UK branch of the Word label and with Intercord of Germany. Negotiations with other European gospel outlets are going on.

For his own label he signed the Lighters, top Dutch group in this field, a 13-strong group, and the Challengers, which has 15 members. He acts as manager and sound-mixer for the Lighters. The group's debut album, Bacon And Eggs, recorded at the Morgan Studios in London sold more than 2,500 copies in three days — a very impressive sales figure for Dutch gospel music. Debut LP of the Challengers is Streams In The

Desert and that too quickly reached the 2,000 mark.

Currently Everaars is negotiating further deals with local groups, including Grace, the new five-piece group of the Dutch Salvation Army. His company releases some 20 gospel albums every month, the distribution now being through CNR. The very first release was Rock And Roll Preacher, by Chuck Girard, U.S. artist, and it became a minor hit in Holland.

Now the music is attracting non-Christian interest along with young church-goers. GMI distributes many gospel songbooks, in collaborating with music publishing company Universal Song in Amsterdam.

The interest shows through particularly strongly in the concert field. Barry McGuire, a chart-topper in 1966 with Eve Of Destruction, sold out three concerts here and is returning at the end of the year. Andrae Crouch and the Disciples also visited for three concerts and a television special.

Now planned in an international gospel festival to be staged in Holland, plus further performances from Larry Norman, a figurehead in the "Jesus Rock" field of music.

EUROPEAN NEWS EVERY WEEK IN MUSIC WEEK

New deals to boost Bellaphon

FRANKFURT — With the signing of three important new deals, Bellaphon Records of Frankfurt expects to achieve a 40% share of the record market.

Branco Zivanovic, managing director, reports big new contracts with Casablanca of Los Angeles, Chelsea Records in London and Eden Production, organization set up by London-based Pierre Tubbs.

He says: "Casablanca and Chelsea together will bring us a plus of \$4 million a year. One main reason for our successful negotiations is the Bellaphon is the only company in Germany which is independent of an international combine. We match that status with an aggressive sales force and up-to-date marketing ideas."

Stars compete for top tour honours

MUNICH — Denis Roussos, the Greek singer, Ariola recording artist Udo Jurgens and Michael Fugain with his band Big Bazar are all in the running for the honour of playing most concerts during 1976 but it looks like Jurgens' 1970 tour when he made 266 concerts worldwide will still retain the title.

During 1976 Roussos came second only to Jurgens and gave 221 concerts worldwide. His world tour between May 1975 and June 1976 took him through 24 countries and had a spectacular climax in the sports stadium at San Paulo where Roussos appeared before a crowd of 150,000. On another occasion only 40 people attended his performance — when the Empress of Persia invited the heavyweight artists to a private concert at the Shah's palace.

Roussos' management has already concluded arrangements for 150

further concerts this year. His latest world tour opened in Frankfurt and will take him through 12 cities in German-speaking regions.

Udo Jurgens is also en route once again and the first performance of his European tour opens on March 2 at Hamburg. There will also be concerts in the Federal Republic of Germany; the German Democratic Republic, Czechoslovakia, Austria, Switzerland, Lichtenstein, Holland, Belgium, Italy, Luxembourg and France. One of the tour's highlights will be a concert at the famous Olympia Theater in Paris.

Michel Fugain played more than 200 concerts during his tour of France and Belgium last year but as opposed to Jurgens and his colourful troupe appeared in their own show tent capable of accomodating 3,500 people. Now Fugain and Big Bazar have split up and he is about to form his own group again which hopefully will be on the road by spring. Despite the split however, Fugain will continue to write songs for the group and both parties still share the same management.

Nice salute to U.S. music influence

PARIS — Las Vegas all the real weight of the new Ruhl Casino in Nice, "Happy Broadway To You." The revue included three top Vegas stars, Pamela Parent, Davia MacKay and Diana Livingston from, respectively, the Stardust, Dunes and Tropicana theatres.

Presided over by the Mayor of Nice, Jacques Medecin, who is also Minister of Tourism, the show's opening attracted scores of show

business personalities.

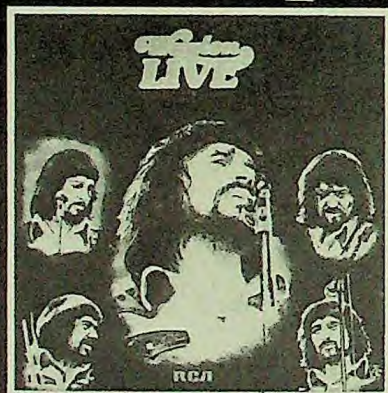
"Happy Broadway To You" is a salute to the U.S. and its influence on world entertainment. It cost Jean-Dominique Fraton around \$2 million to stage and it was planned to open just before MIDEM. At the same time it was announced that Nice is now the top casino city in France.

The annual gambling turnover is around \$16 million.

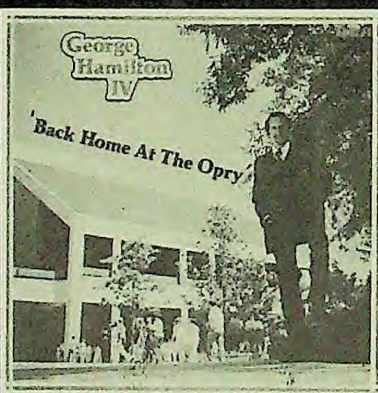
Marc's Entry

AMSTERDAM — Marc de Raaff, aged 30, until recently assistant director of the Dureco record company and head of its music publishing firm Bospell Music, has set up his own new production company, New Entry. He is managing director.

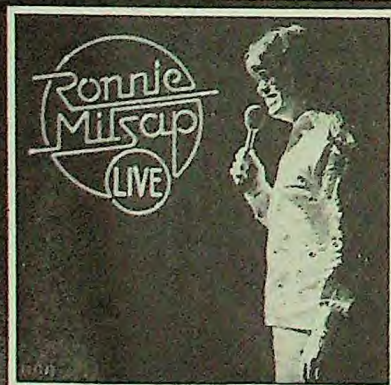
RCA full of country goodness fresh picked for February release



Waylon Jennings
Live
PL 11108
Cassette PK 11108



George Hamilton IV
Back Home At The Opry
PL 10192
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Ronnie Milsap
Live
PL 12043



Steve Young
Renegade Picker
PL 11759



Chet Atkins and Les Paul
Chester & Lester
LSA 3290 Cassette MPK 266



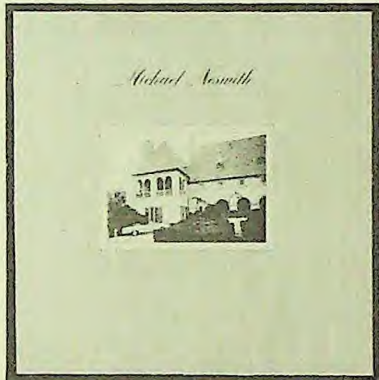


Pacific Artists & Island Records present

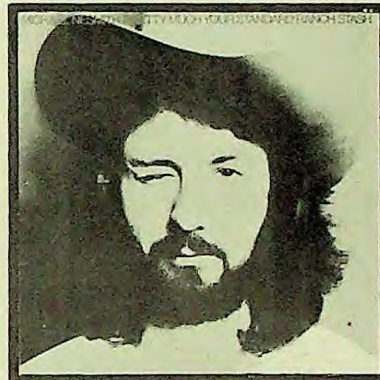
Michael Nesmith

Nesmith's considerable band of admirers can only be pleased that some of his long unavailable material will now be able to reach a much wider audience in this country. By the time you've heard all of Michael's work you'll be truly amazed that he isn't Beatle-sized and if the word is spread perhaps that could happen soon. If it does it'll be well deserved.

John Tobler.



AND THE HITS JUST KEEP ON COMIN
ALBUM ILPS 9439 CASSETTE ZCI 9439

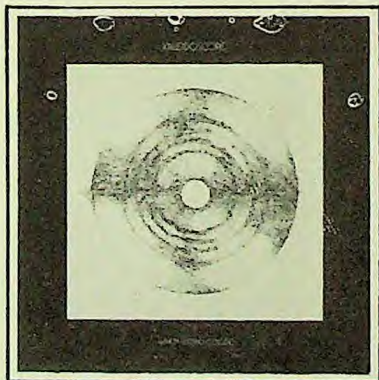


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THE PRISON
ALBUM PAC 101
Includes full colour book, note available

Kaleidoscope



WHEN SCOPES COLLIDE
ALBUM ILPS 9465

The band was generated from the Los Angeles music scene of the mid 1960's and headed by master musician Chris Darrow whose whiskey-soaked vocals gave the band their highly distinctive sound. Re-formed in 1976, the band plays mainly good time music laced with old rock 'n' roll numbers that will delight its many fiercely loyal followers and recruit a legion of new admirers in this country.



NEW ISLAND SINGLES

J.J. CALE
Travelling light
WIP 6366

RAS MIDAS
Kude a Bamba
WIP 6371



ISLAND

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AMERICAN SCENE

THE NEWS that ABC and Dot Records and the local radio station WHN are sponsoring a concert of country music featuring Roy Clark, Freddy Fender, Hank Thompson, Don Williams and Buck Trent, at Carnegie Hall serves to point up the state of country music in New York. It appears to be a city with ears wide open for all kinds of music — avant to derriere garde jazz, all fusions of rock, Latin salsa, Jamaican reggae, sponsored classical and so on down the cultural line.

But country music has a hard time of it which is why a concert announcement makes more news than it ordinarily should. Whereas both the record company and the radio station would like it to be a commercial success that's not the only requirement — they are getting both a live album and a live broadcast out of the event. And, looking at concert promotions in the country field in times past, it appears hard to get a successful commercial country concert without using the top names like Cash, or Pride. Madison Square Garden tried to drum up interest with a country music concert series a couple of years ago but met with, overall, little success. Clubs in the city, notably the Bottom Line will put country figures on their essentially rock

Country date at Carnegie Hall

stages but these tend to be cult figures — the bluegrass specialist and so on. It is noticeable that the open-air summer-long Schaefer Music Festival — a comfortably sponsored event that takes place three to four times a week in Central Park — shies away from country music whereas it programmes Latin and jazz (always thought to appeal to specialist tastes).

At present O'Luneys is the only place in Manhattan that features country music and this is the home-grown and local variety, the Manhattan and New Jersey cowboys. The picture however is getting a little brighter — on Fifth Avenue, on the fringes of Greenwich Village, the club area in the city, a new club is being readied, described as a "country night club." There may be hope.

It looks as if more albums are going to carry the 7.98 dollar price tag in

NEW YORK NOTES by LITA ELISCU

1977 as only little resistance has been reported to the brave little flagship, Elektra's Queen album, while Columbia's Star Is Born album (at 8.98 dollars) has passed the gold standard. Meanwhile in New York the discount war, at its most virulent before Christmas, continues with the big question still unanswered: will the small record store, the mama and poppa, and the record departments in major stores fall before the deep discounters, the Sam Goodys, Peaches, Tower Records and Strawberry (to name the best known across the country).

The full line stores have been

discounting in New York as low as 2.99 dollars for hit albums with 3.99 now a standard price for hit product and 4.99 a thing of the past but probably of the future as more albums carry the hiked 7.89 price.

The major department store Korvettes and Sam Goody, dominant forces in New York's record retailing, seemed pegged to each others prices and earlier stayed away from the price was that started a couple of years ago with the arrival of two new outlets in Manhattan, Jimmy's Music World and Discomat III (Discomat cut everything in the house down to 3.99 dollars when started). But not any more — they were drawn into the deep discounting after smaller stores and a couple of chains went into it also. "With definite reluctance," said a Goody spokesman evoking the "profitless prosperity" catch phrase that the record industry dealt with years ago.

Nobody likes it. Everybody is doing it.

Alan Klein, the former manager of the Beatles, has his five million dollar out of court settlement following his long drawn out battle over fees, commissions and expenses. Klein's company Abkco Industries reported a 628,775 dollar loss on

7,180,144 dollar revenues for the year ended September 1976. Klein listed litigation expenses of around 1,200,000 dollars for 1976 in connection with the Beatles. He listed 840,000 dollars for litigation in 1975. Whether his tongue was in his cheek or not, Klein praised the "Kissinger-like negotiating brilliance of Yoko Ono Lennon" for the breakthrough in the case... Also on the litigation front, Muddy Waters and Willie Dixon, two venerable and long standing names on the Chicago and world blues scene, are asking for 22 million dollars damages from ARC Music Corp. the publishing arm of Chess-Checker Records. The musicians claim the publishers deprived them of royalties over two decades and also alleged that they were induced to give up present and renewal copyrights of their songs by classifying them as "employees for hire" under the 1909 Copyright law. According to the complaints Dixon alleges he received 125 dollars a week against royalties and Muddy Waters was paid 2000 dollars a year. Arc will file a response and observers consider the legalities will take a year to complete. Meanwhile Muddy Waters new album, Hard Again has been released, produced by Johnny

TO PAGE 14

HEAVY MANNERS

TRO 9000

Prince Four I



Introducing the first single manufactured and marketed by **B & C Trojan** on the **Lightning** label.



Marketed by B & C Trojan
Through SELECTA/London, Leicester,
Manchester, Symphola, Northern Ireland

U.S. Top 30

ALBUMS

- 1 (3) HOTEL CALIFORNIA, Eagles
- 2 (4) A STAR IS BORN — Soundtrack, Barbra Streisand/Kris Kristofferson
- 3 (1) SONGS IN THE KEY OF LIFE, Steve Wonder
- 4 (2) WINGS OVER AMERICA, Wings
- 5 (5) BOSTON, Boston
- 6 (8) A DAY AT THE RACES, Queen
- 7 (6) GREATEST HITS, Linda Ronstadt
- 8 (7) THE BEST OF THE DOOBIES, Doobie Brothers
- 9 (9) FRAMPTON COMES ALIVE, Peter Frampton
- 10 (13) YEAR OF THE CAT, Al Stewart
- 11 (10) FLY LIKE AN EAGLE, Steve Miller Band
- 12 (11) A NIGHT ON THE TOWN, Rod Stewart
- 13 (14) A NEW WORLD RECORD, Electric Light Orchestra
- 14 (19) CAR WASH — Soundtrack, Rose Royce
- 15 (16) CHILDREN OF THE WORLD, Bee Gees
- 16 (15) SPIRIT, Earth Wind & Fire
- 17 (18) AFTER THE LOVIN', Engelbert Humperdinck
- 18 (82) LOW, David Bowie
- 19 (21) GOOD HIGH, Brick
- 20 (22) ROARING SILENCE, Manfred Mann's Earthband
- 21 (23) BIGGER THAN BOTH OF US, Daryl Hall & John Oates
- 22 (24) DR. BUZZARD'S ORIGINAL SAVANNAH BAND
- 23 (25) TEARS, ZZ Top
- 24 (27) NIGHT MOVES, Bob Seger/Silver Bullet Band
- 25 (17) THE PRETENDER, Jackson Browne
- 26 (26) HEJIRA, Joni Mitchell
- 27 (20) ROCK AND ROLL OVER, Kiss
- 28 (47) LUXURY LINER, Emmylou Harris
- 29 (32) FESTIVAL, Santana
- 30 (34) ENDLESS FLIGHT, Leo Sayer

SINGLES

- 1 (7) TORN BETWEEN TWO LOVERS, Mary MacGregor
- 2 (1) CAR WASH, Rose Royce
- 3 (3) DAZZ, Brick
- 4 (6) NEW KID IN TOWN, Eagles
- 5 (5) HOT LINE, Sylvers
- 6 (8) BLINDED BY THE LIGHT, Manfred Mann's Earthband
- 7 (9) LOVE THEME FROM A STAR IS BORN, Barbra Streisand
- 8 (2) I WISH, Stevie Wonder
- 9 (11) ENJOY YOURSELF, Jacksons
- 10 (10) WALK THIS WAY, Aerosmith
- 11 (12) LOST WITHOUT YOUR LOVE, Bread
- 12 (14) I LIKE DREAMIN', Kenny Nolan
- 13 (15) FLY LIKE AN EAGLE, Steve Miller Band
- 14 (16) WEEKEND IN NEW ENGLAND, Barry Manilow
- 15 (4) YOU MAKE ME FEEL LIKE DANCING, Leo Sayer
- 16 (13) SOMEBODY TO LOVE, Queen
- 17 (17) JEANS ON, David Dundas
- 18 (20) HARD LUCK WOMAN, Kiss
- 19 (26) DANCING QUEEN, Abba
- 20 (24) YEAR OF THE CAT, Al Stewart
- 21 (23) AIN'T NOTHING LIKE THE REAL THING, Donny & Marie Osmond
- 22 (25) NIGHT MOVES, Bob Seger
- 23 (18) YOU DON'T HAVE TO BE A STAR, Marilyn McCoo & Billy Davis
- 24 (19) AFTER THE LOVIN', Engelbert Humperdinck
- 25 (38) BOOGIE CHILD, Bee Gees
- 26 (30) DON'T LEAVE ME THIS WAY, Thelma Houston
- 27 (31) SAVE IT FOR A RAINY DAY, Stephen Bishop
- 28 (32) GO YOUR OWN WAY, Fleetwood Mac
- 29 (21) SATURDAY NITE, Earth Wind & Fire
- 30 (22) TONIGHTS THE NIGHT, Rod Stewart

Courtesy of Billboard, week ending February 5, 1977.



Electric Light Orchestra



Rockaria!

ROCKARIA!

C/W POKER

THE NEW SINGLE FROM
Electric Light Orchestra

(First 40,000 copies in picture sleeve)

UP 36209



MARKETED BY UNITED ARTISTS RECORDS

AMERICAN SCENE

Muddy Waters sues ARC

FROM PAGE 12

Winter on Winter's BlueSky label, a label he joined after leaving Chess last year. He was 30 years with the Chicago-based label.

The record business moved to Washington for the Inaugural Concert when Jimmy Carter assumed the title of President of the United States. At the concert were Paul Simon, Aretha Franklin and Linda Ronstadt (despite her stumping for Carter rival, Governor Brown of California), Johnny Cash and Stevie Wonder didn't show. Hectic behind the scenes work on Columbia Records' part to get release from artists and companies for the album of the concert which was also televised. Carter wants the profits to go to the National Endowment for the Arts ... "Bound For Glory" the film based on the early life of Woody Guthrie, has stirred interest in the work of this seminal folkie. Cream has put out, Woody Guthrie We Aint Down Yet, with various artists singing Guthrie material and his widow Marjorie Guthrie is doing a promo tour to boost it, Son Arlo has an album of dad's songs set for release on Warner Bros. However there is no sign of a soundtrack album — singing the songs and playing the part in the film is David Carradine.

Jukeboxes are generally considered very healthy for country music with a recent survey showing that between 70 to 90 percent of country single sales going to the coin operated electronic phonograph (which is what the manufacturers call the old jukebox). However a spokesman for the Music Operators

Of America, the organisation that looks after the affairs of the jukebox industry, states that "jukeboxes account for between 40 to 50 percent of singles sales across the board with country music being no higher or lower."

It is a solid business with around 7500 operators controlling some half million jukeboxes in America. The average operator has about 70 machines and, according to the MOA, the whole industry uses nearly two million records a week. And nobody believes the industry is declining at the MOA.

Said the spokesman: "Urban

renewal has taken away some of the old locations and that is the difficulty — finding new locations. Sometimes an urban renewal project will take away 12 to 20 locations in one scoop, the little pubs and clubs. But there are new locations, nicer lounges and restaurants where a jukebox never was before. The younger men in the industry just say they have to sell harder to get more.

"The jukebox today does a good job after a record has been a hit, a terrific job keeping a record alive and of course it is excellent in specialised markets that feature one type of music, polkas, Irish and so on.



Aretha Franklin: singing for President Carter.

IRELAND

RTE host to song contest entrants

RADIO TELEFIS Eireann gave a reception to meet the singers and composers for the 13th National Song Contest which will be presented on February 20.

A total of 17 singers, representing five soloists and three groups, have been chosen to sing the eight songs in the contest, to find a song to

represent Ireland in the 1977 Eurovision Song Contest in London on April 2.

There were 517 songs entered for this year's National Song Contest.

One family has three out of the eight songs in the finals. They are Rosemary Brown (Dana) and her brothers, John and Gerald.

The full list of singers, songs and composers is: Chips/Goodbye, Goodbye/Liam Hurley, Des Hickey, Larry O'Loughlin; Colm Wilkinson/There Was A Dream/Colm Wilkinson; Jamie Dream/If I Give My Love/Rosemary Brown; Denis Allen/Da Dum Da Dum, I Love You/Denis Allen; The Swarbriggs/It's Nice to be in Love Again/The Swarbriggs; Dickie Rock/I Can't Go On Without You/John Brown; D. J. Curtin/You Cannot Stop The Music/Noel Reid; Sunshine/Look Before You Leap/Gerald Brown.

In addition to representing Ireland in the Eurovision Song Contest, the composer of the winning song will receive a cash prize of £500 and with the song and singer will be sponsored by Radio Telefis Eireann to the contest.

The contest will be televised by the RTE on February 20 from the Television Centre in Donnybrook and ten panels of jurors will vote on air for the song of their choice.

The singers will be accompanied by the RTE Light Orchestra, conducted by Noel Kelchan, and the presenter will be Mike Murphy.

For the thirteenth successive year, the National Song Contest is organised and will be produced by Tom McGrath.

Makem, Clancy on Blackbird

BLACKBIRD RECORDS, a new independent label, has issued singles by Tommy Makem & Liam Clancy and Rubbish.

Makem & Clancy got together again in Canada last year and appeared in a television series together. Their single is The Band Played Waltzing Matilda, from the album, Tommy Makem & Liam Clancy, which was recorded at Sounds West Studio, Calgary in Alberta, Canada. It also includes Windmills, Move Along, Bread and Fishes, The Town of Rostrevor and Hares on the Mountain.

The duo started an Irish concert tour in Cork on January 16, with subsequent dates in Carrick-on-Suir, Wexford, Limerick, Galway, Dublin, Newbridge, Ballina, Killarney, Thurles and Letterkenny.

Rubbish is a duo consisting of Shay Healy of Starlight magazine and Dave Pennyfather of Hawk Records and their Hay C'mere is a parody to the tune of Abba's Mamma Mia.

Blackbird Records are distributed by CBS Ireland.

GENE VINCENT - GREATEST



GENE VINCENT. Hero of the hard core rock fraternity. The bad boy of rock and roll, yet one of the greatest influences on music today.

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"Race With The Devil".
A must for fans,
or an ideal
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CAPS 1001
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SPECIALLY PRICED!
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A Genesis Single is an event...a love song as well is very special

GENESIS

'Your Own Special Way'

The New Single
Released Feb. 4th

Previously unreleased track

'It's Yourself'

on 'B' side

CB 300



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FEATURE

London: ready to rock

THERE WAS a time, just after the Rainbow closed for the second time about 18 months ago that London was looking a bit short of rock concert venues and clubs.

It was a common moan of bands and agents that a lack of suitable venues was holding back new talent in the capital.

But gradually the scene has mushroomed, probably reflecting the trend towards more and more major rock tours going out, until the metropolis is now probably better equipped for concerts than ever before.

First came the establishment of the New Victoria Theatre as a venue under the aegis of Danny O'Donovan and recently the mighty Rainbow has been re-born. On the club side, Covent Garden has become an up-and-coming area with Rock Garden established last summer and going well, and now the founding of a punk club called the Roxy in the same locality.

And there are more to come. In Harlesden, a new firm has converted a cinema into a rehearsal centre and is gearing itself up for concert presentations. It had been planned to launch gigs there with a Sex Pistols, Clash, Damned and Heartbreakers punk package, but this was cancelled at the last minute.

A new venue is planned for Kingsway, just outside the West End while even former star of stage and screen farce Brian Rix has got in on the act in his new role as theatre controller of the Cooney-March chain of theatres.

He is offering the plush 500 seater Broadway theatre to promoters and record companies as a lunchtime promotional gig and is considering letting it out on Sunday nights later in the year for intimate concerts.

Amid all this hectic activity, the Rainbow stands out as the most dramatic 'addition' to the scene,

with its art deco grandeur restored and its refurbished backstage areas.

It is now probably the best adapted rock venue in London. Groups can unload straight on to the stage from a newly built ramp at the rear of the building. The new dressing rooms are luxurious with their shower-rooms, colour tv and post-gig bar and relaxation area. The stage has been extended and the seating generally steam-cleaned and smartened up.

Strutworth, a new company formed specially to operate the Rainbow are new to the game, but have plenty of background as Mayfair accountants to their credit. They have set about re-establishing the theatre in fine style, having spent big money on restoration work and set competitive terms for its booking.

Promoting at the Rainbow costs a flat £1,200 plus five percent of the box office, which measures up well to the terms for the bigger Hammersmith Odeon and the slightly smaller New Victoria.

Already several promoters have taken strings of dates at the Finsbury Park venue for concerts in the Spring and as the theatre begins to prove itself, more are expected to follow suit.

But is there room for three major rock venues in London? The answer is probably yes. In the first few months of 1977 there are an unprecedented number of big tours going out — 27 at the last count — which means there is plenty of business to go around.

Promoter Harvey Goldsmith, who was first to book the Rainbow, believes the volume of major UK

by
JOHN
HAYWARD

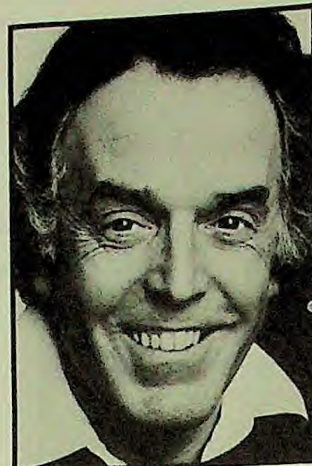
tours this year will break all records, so an extra London venue may well come in handy.

Up on Harlesden's Odeon Parade is the Roxy rehearsal centre which may shortly come into use for concerts. A medium size converted cinema, it has 1500 seats and the day to day running is handled by 24-year-old Nigel Friedman.

He and his partner, garage owner Terry Cooper have cleaned up the old cinema, offering 1500 square feet of stage and three phase 100 watt power. As a rehearsal studio it has been used by Marc Bolan the aforementioned Sex Pistols and Cliff Richard among many others and has been judged to be acoustically pleasing.

However, the partners are in no hurry to open up for concerts, although they have built in a new box office recently. "We are waiting for the right thing to come along," said Friedman. "We have plenty of ideas and lots of people have approached us about putting on gigs, but we are not going to such things."

Harlesden's immigrant population might make the theatre a viable venue for black and disco promotions, and it is a fact that North-West London is not well served for entertainment in general and rock in particular. A factor in the partners' plans could be that



Brian Rix: Rock at the Broadway?

public transport is good by bus but not quite as convenient by tube.

Even smaller still, through very much plusher is the Broadway Theatre in Maida Vale, which was converted out of the hulk of the old Kilburn Empire. It seats 480 and is handled by Brian Rix who says it is ideal for receptions and promotional events with its intimate atmosphere, good bar and food facilities and large stage with full flight possibilities to cope with any sort of pop production.

It is in use every night as a theatre, but Rix says he is prepared to negotiate a reasonable fee for lunchtime and afternoon affairs from May. The Broadway could also come available for the smaller 'In Concert' type events later in the year.

In addition, Cooney-Marsh are in the process of gutting the Astoria in Charing Cross Road which will be finished in June for use as a musical house. With a capacity of 1200 it will boast a thrust stage and may well be bookable for Sunday night concerts.

Although it is paying off handsomely now, the Rock Garden was not everybody's idea of a good bet when it was opened in the middle of a heat wave last summer by three young advertising executives. But now it is an established club venue alongside the Marquee, the 100 Club and Dingwalls and pulls a regular big crowd for bands like Little Bob Storey and the Surprise Sisters.

Situated not far away in Neal Street in the first ever punk club The Roxy (not to be confused with the rehearsal rooms mentioned above), and has opened its doors in response to the virtual blacklisting of punk rock by the established outlets.

It boasts only a small stage and rudimentary bar facilities, but as it is one of kind, it's shows are always well attended. It currently puts on two gigs per week, but there are plans to extend this format as time goes on.

If the other clubs continue to blacklist groups like the Sex Pistols and the Damned, it seems probable that the Roxy will prosper.

Add to this list the various pubs, large and small that regularly have rock sessions, and it is plain the London has replaced many of the venues it looked like losing for good a couple of years ago.

The fans seem to want to get out into the pubs and clubs to see live music, and where there are people eager to buy tickets, there are an increasing number of plucky entrepreneurs prepared to put money into venues... And a healthy live scene can only be good for the record industry.

LETTERS

Its not so simple to send back returns

PHONODISC HAS reinstated five percent returns. Fantastic. But how is one to obtain the credit and get rid of the surplus vinyl? Very simply says the benovolent returns department at Phonodisc: first we send you a notification of returns allowance and then you send us a list of the records that you wish to return, making sure that you use the highly complicated forms which we will mark and grade, and if you pass that test we will send you an authorization to return and then you send us the records. Sounds simple, yes? Is it? NO! The time it takes to complete the necessary paperwork eats up the credit by taking a knowledgeable and skilled employee off the counter and away from the customers. Are we small record dealers, who are already hampered by VAT, the falling pound and punk rock about to have another link forged in the chains that bind us and prevent us from selling records?

Please Phonodisc, play fair and have something less cumbersome.

You have a computer and lots of money while we have only two hands and 24 hours in the day. The game you are playing is plain. You didn't want to have five percent returns nor do you want faulty records back, so you have made it as difficult as possible to return them. S. W. FISH, Manager, Barnards, 40 Camden Road, Tunbridge Wells.

Reasons or excuses?

WE ARE not a company which would normally write to Music Week complaining about a manufacturer's behaviour, but I think EMI's comments (MW, Jan 27) regarding the atrocious service to customers would be laughable if they were not so serious. "Unprecedented demand" is given as a reason for the state of deliveries, but some more facts could be justified. Have orders quadrupled or tripled

— just how much has business increased that one customer gets no records out of 80 ordered on six titles?

On January 24 we ordered over 3000 singles covering 30 titles. On January 26 we received 500 copies of Stevie Wonder and Leo Sayer. We may get more later in the week — but that might as easily be wishful thinking. We would think more of EMI if an apology had been issued instead of just an attempt to justify an obvious breakdown in the system. It has lost our company £2000 in lost sales in the last fortnight or so. Sales of other companies' products will be paying our EMI bills at the end of the month. CBS, Phonodisc, and Pye have had big selling singles without their system breaking down. A. G. BLOHM, Mainline Records, 53, Queens Road, Buckhurst Hill, Essex.

Dealer support

FURTHER TO my letter (MW January 22), I should like to take this opportunity of thanking all independent retailers who have shown interest and pledged their support for the meeting to be held on February 9. My gratitude also goes to dealers as far away as Taunton and Liverpool who are prepared to attend. The object of the meeting is to discuss various problems affecting the independent dealer in the coming trading year with special emphasis on the quality of product, stock availability, multiple trading and the feasibility of instituting an independent dealer association buying group. For those dealers who are not yet aware of the meeting it is to be held at the Barley

Mow Hotel, Warwick Road, Solihull, West Midlands. Starting time is 8.00 pm. Your support is of the greatest importance for the survival of the independent dealer in 1977. All ideas and opinions will be respected. ROBERT LYNEX, Raven Records, 550 Bristol Road, Selly Oak, Birmingham (Tel — 021 472-6086).

Singles need boosting

AS A promoter of concerts at Dorking Halls, public demand has encouraged me to book three times in nine months a dynamic singer, Gypsy Jim Lee who recently came second on New Faces. The public have been besieging me for a record by this great artist especially his commercial song Gypsy Boy. The problem seems that despite this singer's growing popularity with his many appearances, no record company has yet signed him up!

I have also been on the retail side of the record business since leaving school 15 years ago and shortly will be opening my own shop near Redhill.

But until the record companies start signing up real talent again to make singles and bring some fun and quality back to the charts, my partner and myself have decided to concentrate on stock albums and tapes plus other lines as well but No Singles. So please record companies you are the people responsible for the sad decline in singles sales and quality control of both artists and pressings.

There are many acts trying hard to

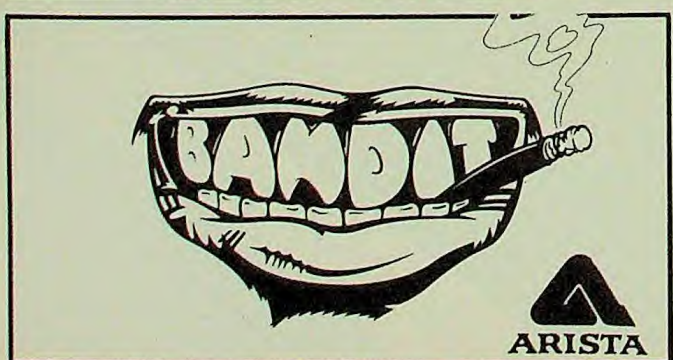
emerge through the tripe, so let's start now to bring some life into a one buoyant singles trade which according to a boring Top 50 chart, a shadow of the magical Sixties and early Seventies. MALCOLM JOHNSON, 45 Earlsbrook Road, Redhill, Surrey.

Where is the No 1?

WHERE HAS David Soul got to? How come he is number one? At the time of writing (January 15), we have not had any copies of his single yet. Customers say that no shops in Bedford, Northampton or Bletchley have a copy. We have three boxes of 25 on order this week — all extended. What has gone wrong with this single which is supposed to be number one? MRS D. HOLLUS, Frith Radiocraft, 28 High Street, Newport Pagnall, Bucks.

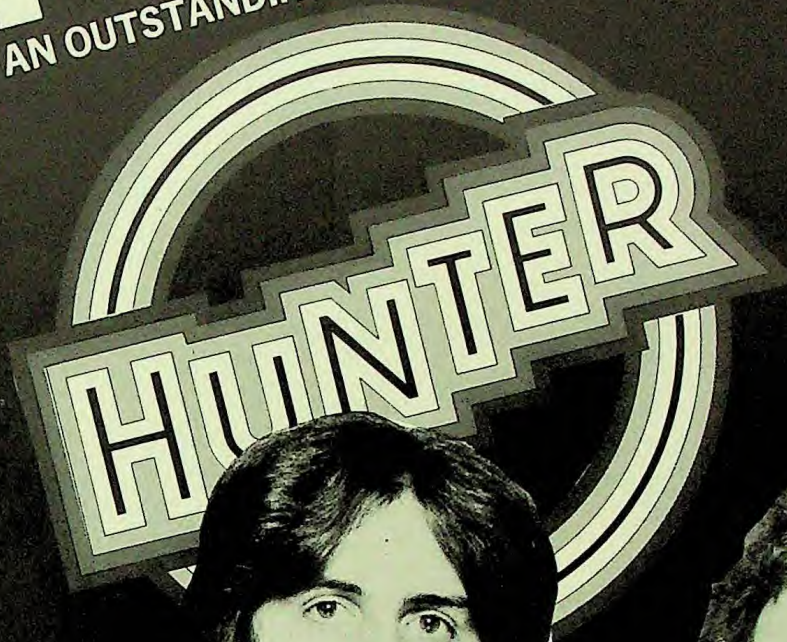
Late for Christmas

AGAIN EMI fails to distribute anywhere near enough records at Christmastime, with many dealers not receiving their supplies until long after the Christmas break. As this happens with such regularity it leads one to believe that there is more to this than meets the eye — and indeed there is. Rumour has it that EMI has been taken over by the Chinese who have a seasonal celebration this year on February 18 and ignore our yuletide December celebrations. So, as you see, EMI will have their deliveries out on time for February 18. BRIAN STRATTON, 97 Pepys Road, London SE14.



DON'T WALK ON BY

AN OUTSTANDING NEW SINGLE FROM



Henry's
PEN 928
A TILNEY STREET LONDON W1T 5LE

PRODUCED BY
LARRY PAGE

Available from RCA Records & Tapes.

AUDIO

Trio adds Comet to trading outlets

PREVIOUSLY AVAILABLE only from dealers, Trio hi-fi equipment is now to be sold by Comet. B H Morris, Trio distributors, describes as unique the situation of trading with Comet while maintaining a well established dealer network and claims this is "a direct reflection of the changing face of consumer distribution."

New emphasis is at the same time placed on dealers' point-of-sale expertise. From February 1, 100 dealers will be designated as Trio specialists and will be backed by an advertising campaign. Each dealer is to display and demonstrate the full range of equipment and offer a personalised service.

Good response to Olympia fair

INTERNATIONAL AUDIO Festival and Fair organisers Iliffe Promotions report trade enthusiasm for the 1977 exhibition, planned for September 12-18 at London's Olympia. Representatives of more than 50 companies attending a recent meeting reaffirmed the industry's need for a major public show in London. Over 40,000 square feet in Grand Hall has already been earmarked — a considerable advance on the position that existed at the same time last year, when the show was postponed.

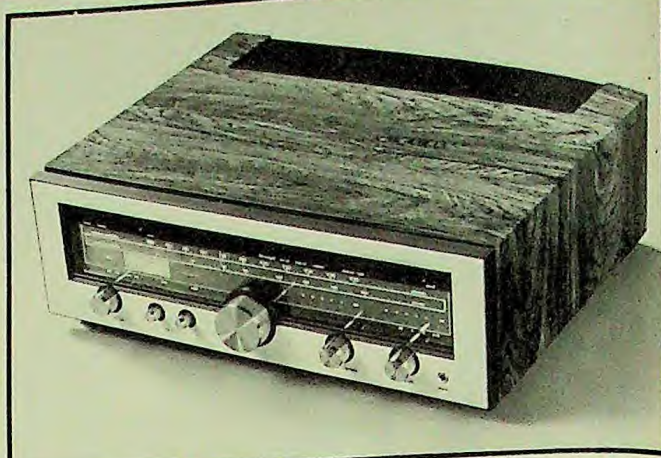
Audition facilities have often been criticised at past Audio Fairs, and the response to this is a newly designated audio studio which will cost £600 and with which the aim has been to provide domestic-room characteristics. A 25 square metre stand, fully fitted, can cost under £1,000.

EDITED
by
CLEMENT BROWN

Luxman builds up range of receivers

TWO NEW hi-fi receivers join the Luxman range for which Howland-West is distributor. Model R-1040 is rated at 40 watts per channel into 8-ohm speakers at very low distortion and also features an LED indicator for reading of instantaneous peak power output, while the R-1050 has a power rating of 55 watts each channel. This latter model had Dolby noise-reduction facilities and an extra circuit board can be fitted when this feature is required. Both units are in new styling with large sculptured knobs for the most frequently used controls and smaller, unobtrusive controls where use is only occasional. Suggested retail prices are £330 for R-1040 and £430 for R-1050, both plus tax.

SWEDISH-STYLED Skantic audio is considerably strengthened with the introduction of several new units and loudspeakers. Two of the new

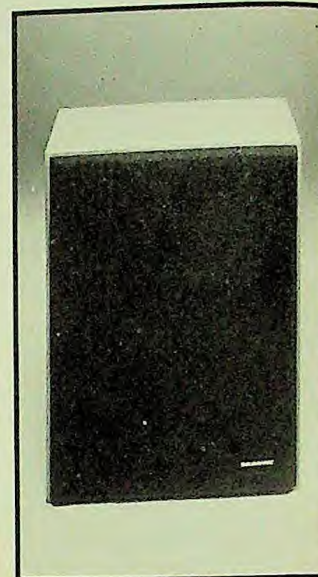


Luxman R-1040 Receiver.

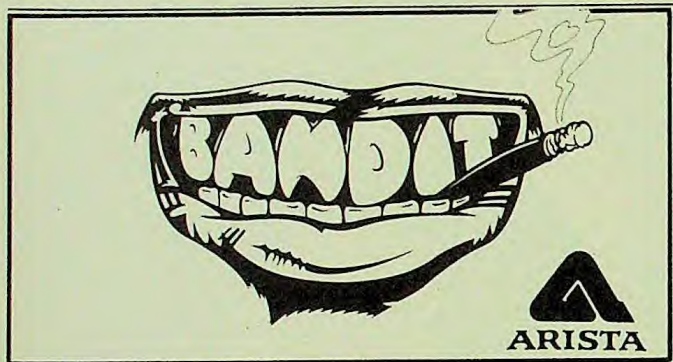
NEW PRODUCTS

arrivals are music centres, models 3063 and 2065, increasing the choice to four outfits ranging from 20 to 60 watts total output. For instance, the 3063 has record and radio sections and incorporates a three-motor Dolby cassette department. The belt-driven turntable unit includes a Pickering magnetic cartridge.

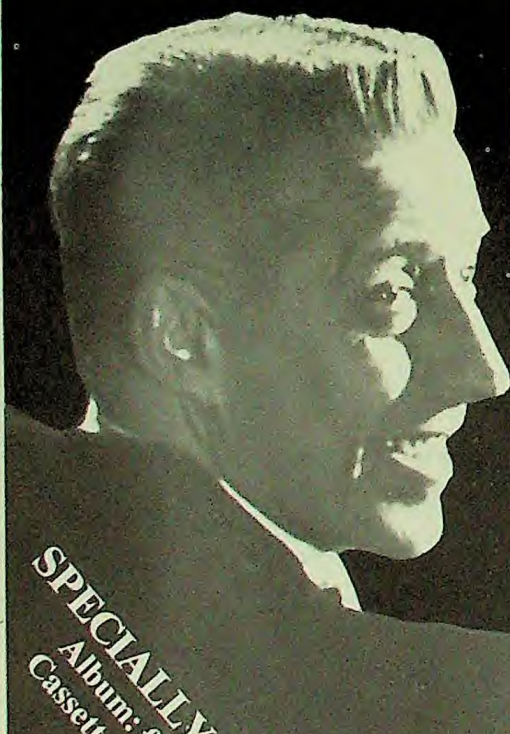
For those assembling hi-fi from separate units there is the 3062 receiver, a 60-watt model featuring facilities also offered in the integrated systems. Three new loudspeakers cater for spread of power handling requirements and are available in teak, walnut, rosewood or white lacquer finishes. Full specifications from Skantic UK Ltd, Station Road, Edenbridge, Kent.



Skantic 4061 Speaker



STAN KENTON'S GREATEST HITS

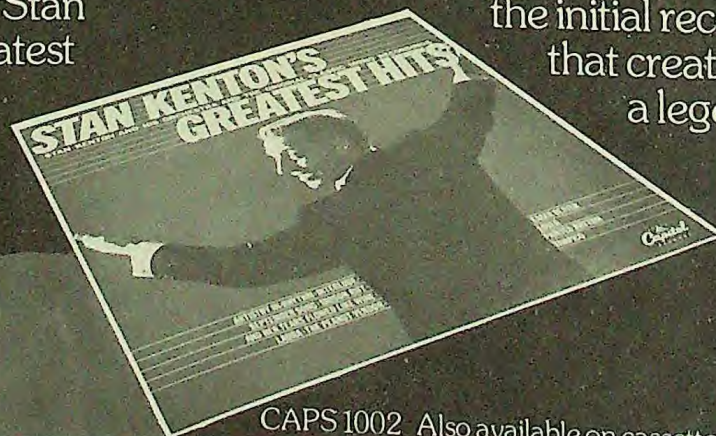


In the 40's Stan Kenton captured the admiration of public and musicians alike with his outstanding musical ability.

The album "Stan Kenton's Greatest Hits" is his

tribute to the famous musicians and arrangers who shared the Kenton Era.

Each performance is the classic mono original, the initial recording that created a legend.



CAPS1002 Also available on cassette

SPECIALLY PRICED!
Album: £2.20 r.f.p.
Cassette: £2.40 r.f.p.



billy

*It's time for you to be a man Billy
you're not too young to understand
you see we've
thought it over carefully
your Ma and me
I guess you know that
she's been cryin' every night Billy
we've had ourselves too many fights
and so we
think it's best that I should go
but I had to let you know
the way I feel and.....*

*Billy I could never love you more
I'll always thank your Mama
for giving me the boy I see, in Billy
'n Billy even though I have to go
you know I really love her
your Mama needs the man you'll be, my Billy*

*So many years ago Pa wrote this letter
he said to me "be good to your Ma, don't forget her"
(now) I'm telling you I don't know why
you're a stranger passing by
but wait a minute
you said you came this way to see an old friend
there's no-one here but Ma and me
(and) the road ends here.....
'n what I'm thinkin' can't (is it) be true
Pa is it really you
'cause now you're sayin'.....*

*Billy I could never love you more
I'll always thank your Mama
for giving me the man I see, in Billy
'n Billy even though I had to go
you know I really missed ya
but now I'm home this time we'll be a family*

*Billy I could never love you more
I'll always thank your Mama
for now I see, she still loves me, Billy
'n Billy even though I had to go
you know I really missed ya
I'll make it up to you you'll see, Billy*

Written by Barry Blue/Lynsey De Paul

Billy, a new single from Barry Blue on

Obtainable from your EMI Salesman or EMI Sales and Distribution Centre
1-3 Uxbridge Road, Hayes, Middlesex. Tel: (01) 759 4532/4611 & 848 9811

Released
Feb 4th
Catalogue No. PVT 86



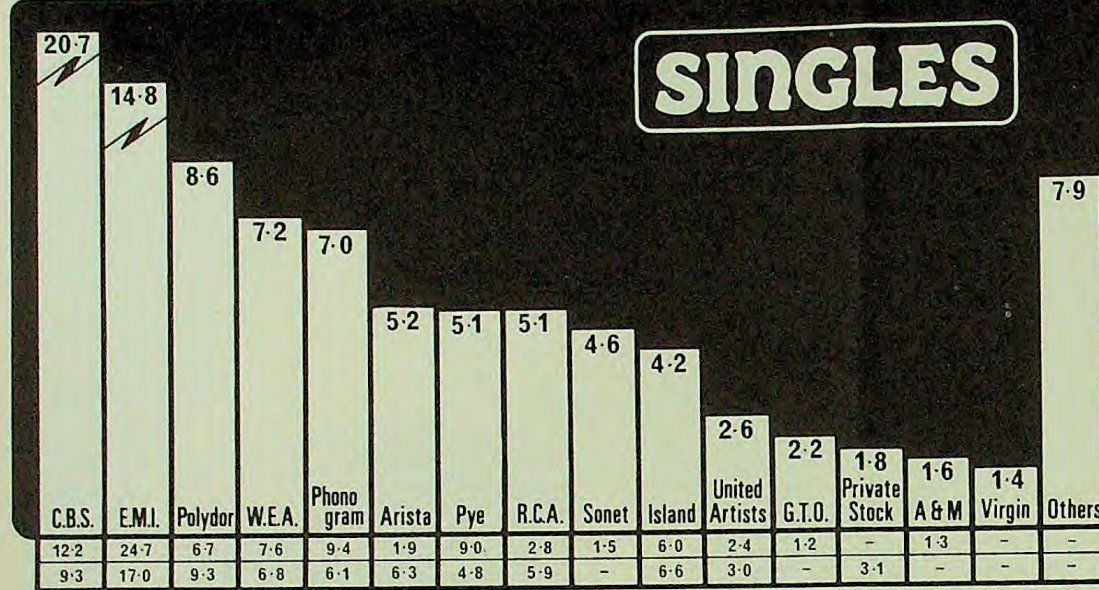
PRIVATE STOCK
RECORDS LTD.

MUSIC WEEK MARKET SURVEY

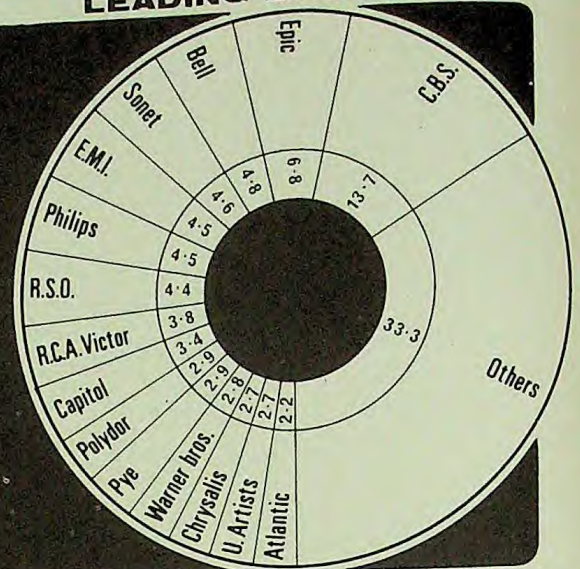
PERFORMANCE RATINGS FOR OCT.-DEC. 1976

THE GRAPHS on this page were prepared from statistics supplied by British Market Research Bureau and based on a weekly sample of sales through 300 record shops in the UK. Albums are those selling at £1.49 or more.

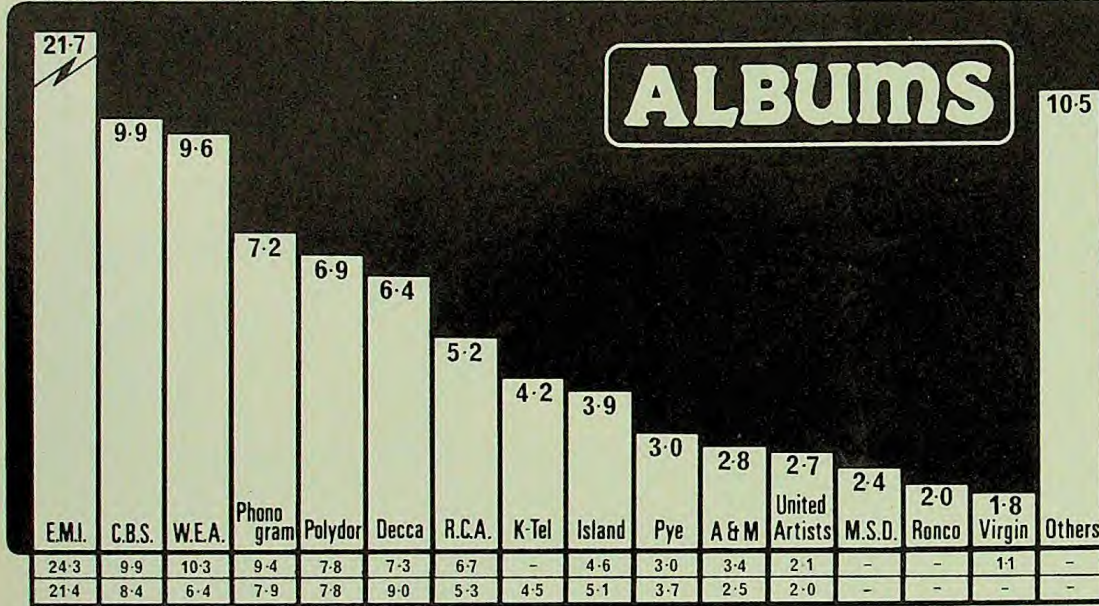
LEADING COMPANIES



LEADING LABELS



LEADING COMPANIES



LEADING LABELS

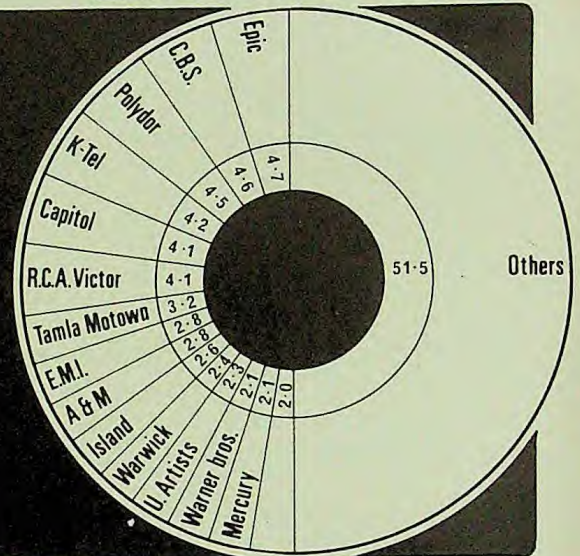


Chart Performance Survey

SINGLES

TOP GROUPS

- 1 ABBA
- 2 PUSSYCAT
- 3 CHICAGO
- 4 TAVARES
- 5 MANHATTANS
- 6 SMOKE
- 7 WILD CHERRY
- 8 SHOWADDYWADDY
- 9 SHERBET
- 10 DR HOOK

TOP MALE ARTISTS

- 1 ROD STEWART
- 2 DEMIS ROUSSOS
- 3 PAUL NICHOLAS
- 4 LEO SAYER
- 5 ELVIS PRESLEY
- 6 SIMON MAY
- 7 ELTON JOHN
- 8 CLIFF RICHARD
- 9 NEIL DIAMOND
- 10 LALO SCHIFRIN

TOP FEMALE ARTISTS

- 1 TINA CHARLES
- 2 YVONNE ELLIMAN
- 3 BONNIE TYLER
- 4 JOAN ARMATRADING
- 5 DANA
- 6 KIKI DEE
- 7 TWIGGY
- 8 DOROTHY MOORE
- 9 BILLIE JO SPEARS
- 10 DIANA ROSS

TOP PRODUCERS

- 1 B. ANDERSSON/B. ULVAEUS
- 2 EDDIE HILBERTS
- 3 RICHARD PERRY
- 4 JAMES WILLIAM GUERICO
- 5 TOM DOWD
- 6 FREDDIE PERREN
- 7 B. MARTIN/MANHATTANS
- 8 PETER SULLIVAN
- 9 MIKE CHAPMAN/NICKY CHINN
- 10 THOM BELL

TOP WRITERS

- 1 B. ANDERSSON/B. ULVAEUS/S. ANDERSON
- 2 W. THEUssen
- 3 P. CETERA
- 4 ST. LEWIS/PERREN/YARIAN
- 5 GAVIN SUTHERLAND
- 6 A JACOBS/J. CRANE
- 7 MASON/VLAVIANOS
- 8 MIKE CHAPMAN/NICKY CHINN
- 9 BUGATTI/MUSKER
- 10 LEO SAYER/VINNIE PONCIA

TOP PUBLISHERS

- 1 CARLIN
- 2 ISLAND
- 3 ATV MUSIC
- 4 CHAPPELL
- 5 BOCU MUSIC
- 6 NOON/BRITICO
- 7 BIG THREE MUSIC
- 8 BARRY MASON MUSIC
- 9 CHINNICHAP/RAK
- 10 APRIL/RIO CARTEL

TOP SINGLES

- 1 IF YOU LEAVE ME NOW, Chicago, 4603
- 2 UNDER THE MOON OF LOVE, Showaddywaddy, BELL 1495
- 3 MISSISSIPPI, Pussycat, SON 2077
- 4 YOU MAKE ME FEEL LIKE DANCING, Leo Sayer, CHS 2119
- 5 WHEN A CHILD IS BORN, Johnny Mathis, 4599
- 6 MONEY, MONEY, MONEY, Abba, EPC 4713
- 7 WHEN FOREVER HAS GONE, Demis Roussos, 6042 186
- 8 SOMEBODY TO LOVE, Queen, EMI 2565
- 9 HURT, Manhattan, 4562
- 10 DON'T TAKE AWAY THE MUSIC, Tavares, CL 15886

ALBUMS

TOP GROUPS

- 1 ABBA
- 2 STYLISTICS
- 3 THE WHO
- 4 THIN LIZZY
- 5 BEACH BOYS
- 6 DR. HOOK
- 7 PETER COOK/DUDLEY MOORE
- 8 LED ZEPPELIN
- 9 EAGLES
- 10 DR. FEELGOOD

TOP MALE ARTISTS

- 1 ROD STEWART
- 2 DEMIS ROUSSOS
- 3 STEVIE WONDER
- 4 MAX BOYCE
- 5 ELTON JOHN
- 6 PETER FRAMPTON
- 7 GENE PITNEY

- 8 GLEN CAMPBELL
- 9 JOHN DENVER
- 10 NEIL SEDAKA

TOP FEMALE ARTISTS

- 1 JOAN ARMATRADING
- 2 DIANA ROSS
- 3 SHIRLEY BASSEY
- 4 JONI MITCHELL
- 5 NANA MOUSKOURI

TOP PRODUCERS

- 1 BENNY ANDERSSON/BJORN ULVAEUS
- 2 TOM DOWD
- 3 STEVIE WONDER
- 4 DEMIS ROUSSOS/S. PETSILAS
- 5 JOHN ALCOCK
- 6 BRIAN WILSON
- 7 GUS DUDGEON
- 8 PETER FRAMPTON
- 9 RON HAFKINE/WAYLON JENNINGS
- 10 GLYN JOHNS

MISCELLANEOUS

- 1 SOUL MOTION
- 2 COUNTRY COMFORT
- 3 GREAT ITALIAN LOVE SONGS
- 4 DISCO ROCKET
- 5 FORTY MANIA
- 6 44 SUPERSTARS
- 7 ALL THIS AND WORLD WAR II
- 8 ARMCHAIR MELODIES
- 9 INSTRUMENTAL GOLD
- 10 GREATEST HITS OF WALT DISNEY
- 10 SUMMER CRUISING

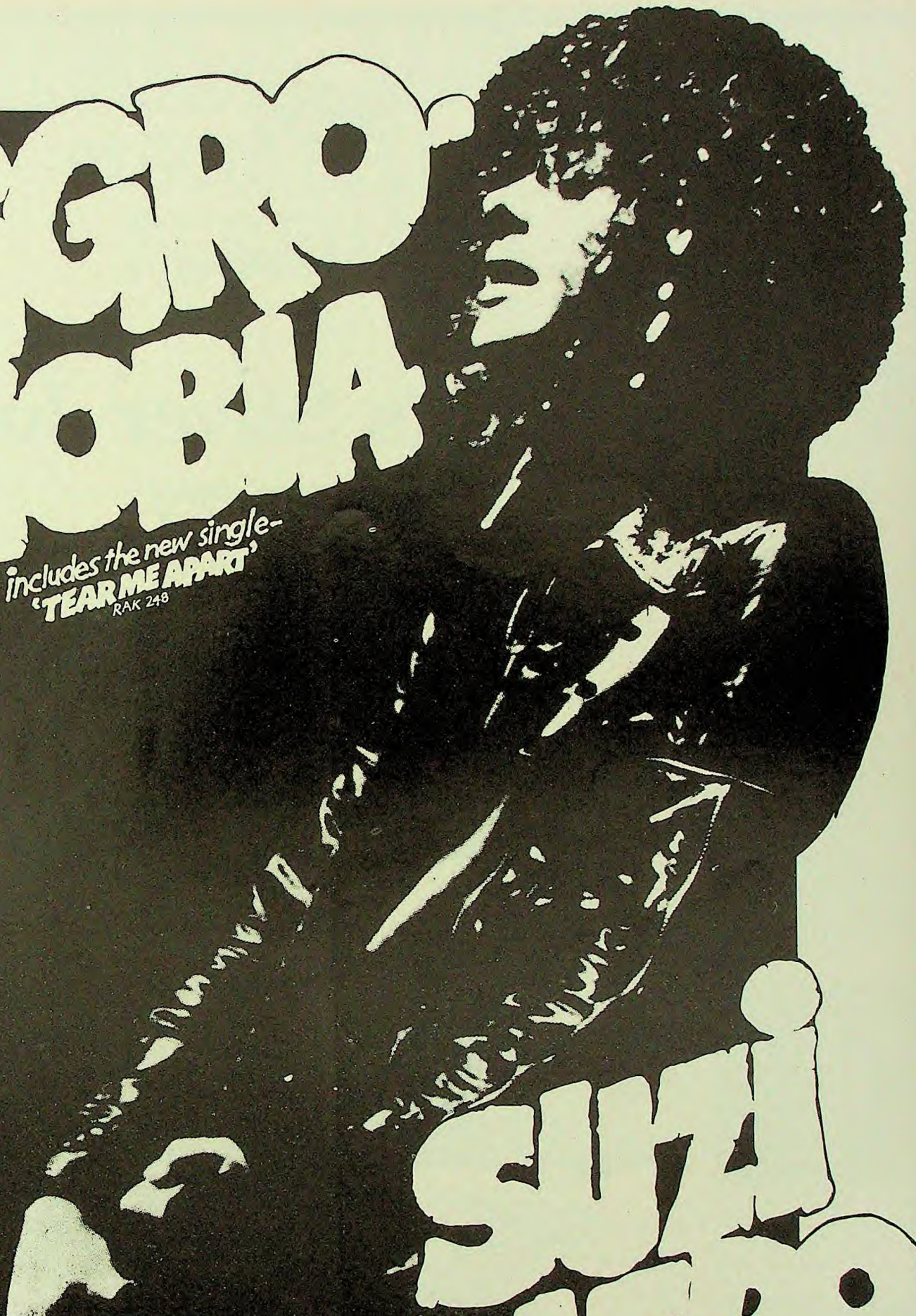
TOP ALBUMS

- 1 20 GOLDEN GREATS, Glen Campbell, EMTV 2

- 2 SONGS IN THE KEY OF LIFE, Stevie Wonder, TMSP 6002
- 3 ARRIVAL, Abba, EPC 86018
- 4 GREATEST HITS, Abba, EPC 69218
- 5 22 GOLDEN GUITAR GREATS, Bert Weedon, WW 5019
- 6 100 GOLDEN GREATS, Max Bygraves, RTOX 2019
- 7 SOUL MOTION, Various, NE 930
- 8 THE STORY OF THE WHO, 2683 069
- 9 THE GREATEST HITS OF Frankie Valli and the Four Seasons, NE 942
- 10 DISCO ROCKET, Various, NE 948
- 11 THE SONG REMAINS THE SAME, Led Zeppelin, SSK 89402
- 12 FOREVER AND EVER, Demis Roussos, 6325 021
- 13 BEST OF THE STYLISTICS VOL. 2, 9709 010
- 14 A DAY AT THE RACES, Queen, EMTV 104
- 15 20 ORIGINAL DEAN MARTIN HITS, Dean Martin, K 54066
- 16 GREATEST HITS, Hot Chocolate, SRK 524
- 17 BLUE MOVES, Elton John, ROSP 1
- 18 FRAMPTON COMES ALIVE, Peter Frampton, AMLM 63703
- 19 HIS 20 GREATEST, Gene Pitney, ADEP 22
- 20 A NIGHT ON THE TOWN, Rod Stewart, RVL 1
- 21 A NEW WORLD RECORD, Electric Light Orchestra, UAG 30017
- 22 A LITTLE BIT MORE, Doctor Hook, EST 23795
- 23 COUNTRY COMFORT, Various, NE 924
- 24 20 GOLDEN GREATS, Beach Boys, EMTV 1
- 25 ATLANTIC CROSSING, Rod Stewart, K 56151
- 26 SOUNDS OF GLORY, ADEP 25
- 27 THE INCREDIBLE PLAN, Max Boyce, MB 102
- 28 GREATEST HITS 2, Diana Ross, STML 12036
- 29 GREATEST HITS, Showaddywaddy, Ariy 145
- 30 HOTEL CALIFORNIA, The Eagles, K 53051

AGGRO PHOBIA

includes the new single-
'TEAR ME APART'
RAK 248



SUVA QUATRO



SRAK 525 also available on cassette

Nationwide tour starts Feb 11th.
at Sheffield University.

RAK

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Highly
Commended
Award for Design
NME

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Overseas Sales. Ember Records London.

Cassettes available from. A. J. P. Records, Acorn Studios, London SW13. 01-748-0287
& Chyme Tape Productions Ltd., JFK Drive, Nass Road, Dublin 12.

Rec. retail price £4.99

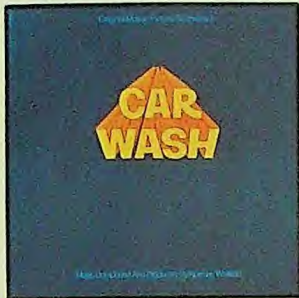
MUSIC WEEK

ALBUM RELEASES

FEBRUARY



David Bowie **LOW** RCA PL 12030



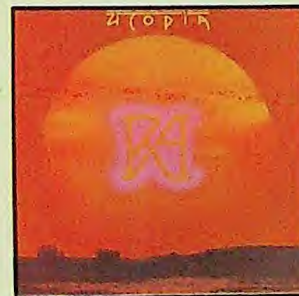
CAR WASH
Original Motion Picture Soundtrack
MCA MCSP 278



THE SNOW GOOSE
Spike Milligan & The London Symphony
Orch. RCA RS. 1088



SATISFIED
Linda & The Funky Boys SRLP 121



UTOPIA
RA Bearsville Records K 55514



NO STRINGS
Anchor Records ANCL 2020



OVERDUE
The Sandpipers SATL 4006

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POP LISTING

1 ARGO (Decca) GREAT ACTORS OF THE PAST THE RELUCTANT DRAGON Michael Hordern ZSW 657	13 EMI ALL DAY SINGING - IN CONCERT The Spinners EMC 3167 (TC-EMC 3167) BLUE TANGOS Manuel & The Music Of The Mountains NTS 113 (TC-NTS 113) HOLLYDAYS Denny Laine EMA 781 (TC-EMA 781) MARCHING WITH THE SAPPERS Band Of The Royal Engineers NTS 117 (TC-NTS 117) DORA BRYAN SINGS FIVEPENNY PIECE Dora Bryan EMC 3170 NICE AND SLOW Jesse Green EMC 3164 (TC-EMC 3164) THAT'S LARGER THAN LIFE Esther Rantzen/Cyril Fletcher/ Glyn Worsnip/Kieran Predeville NTS 118 THE SHADOWS' 20 GOLDEN GREATS The Shadows EMTV 3 (TC-/8X-EMTC 3)	22 LONDON (Decca) ON THE LOOSE Hi Thytthm SHU 8506
2 BANG (Phonogram) BORN TO GET DOWN Muscle Shoals Horns SHOT 001 PAUL DAVIS SHOT 002	14 FOCUS (Decca) FOCUS ON FRANK CHACKSFIELD FOS 23/24 FOCUS ON LES REED FOS 25/26 FOCUS ON TOMMY STEELE FOS 21/22	23 MCA (EMI) L. A. SESSIONS Brenda Lee MCF 2783 SOUNDS OF SEDAKA Neil Sedaka MCF 2780 (TC-/8X-MCF 2780)
3 BIG BEAR (EMI) MUSCLES BBR 1001	15 GRATEFUL DEAD (United Artists) WAKE OF THE FLOOD Grateful Dead UDM 103 (2TCM 103)	10YR OVERNIGHT SUCCESS Black Oak Arkansas MCF 2784 (TC-MCF 2784)
4 BLACK LION (Transatlantic) AT THE WAVENDON FESTIVAL Dudley Moore BLP 12151 THE GREAT REUNION CONCERT Chris Barber BLP 12140/1	16 GTO (Polydor) AFTERNOON SUNSHINE Edwin Starr GTLP 019 (GTMC 019)	24 MERCURY (Phonogram) FARON YOUNG SRM 1-1130 QUEENS OF NOISE Runnaways 9100 032
5 CAPITOL (EMI) GREATEST Gene Vincent CAPS 1001 (TC-CAPS 10011)	17 HARVEST (EMI) ANIMALS Pink Floyd SHVL 815 (TC-/8X-SHVL 815) SHADES OF DEEP PURPLE Deep Purple SHSM 2016 (TC-SHSM 20161)	25 MILESTONE (Transatlantic) PASTELS Ron Carter M 9073
SING MY LOVE SONGS Al Martino E-ST 11572 (TC-E-ST 11572) STAN KENTON'S GREATEST HITS Stan Kenton CAPS 1002 (TC-CAPS 1002)	18 H&L (Phonogram) HUSTLE TO THE BEST OF VAN McCOY 9109 013	26 MOTOWN (EMI) MUSICAL MASSAGE Leon Ware STML 12050 YOU NAME IT Dynamic Superiors STML 12051
6 CAROLINE (Virgin) LOST AT SEA Glen Phillips C 1519	19 ISLAND THE LEGENDARY QUARTET ALBUM Booker Little ILPS 9454 MAN FROM WAREIKA Rico ILPS 9485 WHEN THE SCOPES COLLIDE Kaleidoscope ILPS 9462	27 MOUNTAIN (EMI) FOURPLAY S. A. H. B. Without Alex TOPC 5006 (TC-TOPC 5006)
7 CHARISMA (Phonogram) PETER GABRIEL CDS 4006	20 JET (United Artists) FACE THE MUSIC Electric Light Orchestra UAG 30034 (TCK/8XU 30034)	28 MWS JUST A PART OF LOSING YOU Danny Hooper MWLS 509 LADY FROM VIRGINIA Chris Neilsen MWLS 508
8 DECCA JAMES TYLER & THE NEW EXCELSIOR TALKING MACHINE SKL 5266 NO PANIC Udo Lindenberg & The Panik Orchestra TXSR 116 THE BILLY FURY STORY DPA 3033/4	21 LIFESONG (GTO) CRACK THE SKY Animal Notes ELSLP 6005	29 ONE-UP (EMI) PRIDE OF THE RHONDDA Cory Band OU 2165 SOMETHING OLD-SOMETHING NEW Cliff Adams Singers OU 2163
9 DECCA WORLD OF GOLDEN DECADE 1960/61 SPA 477 GOLDEN DECADE 1962/63 SPA 478 GOLDEN DECADE 1964/65 SPA 479 GOLDEN DECADE 1966/67 SPA R 480 GOLDEN DECADE 1968/69 SPA 481 THE WORLD OF RAILWAYS 'L.M.S.' SPA 463		30 PHASE 4 (Decca) IMAGINATION Andre Gagnon PFS 4384 THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN PFS 4337
10 DJM DIMPLES John Lee Hooker DJD 28026 DREAM DANCING Zoot Sims DJM 22059 GO MAN GORMAN John Gorman DJF 20491		31 PHILIPS BURNS MY CANDLE Shirley Bassey SON 035 GERSHWIN - ALIVE & WELL & UNDERGROUND Gershon Kingsley SON 040 SOUSA SPECIALS Band Of Scots Gaurds SON 036
11 ECM (Virgin) THE FOLLOWING MORNING Eberhard Weber ECM 1084		32 RAK (EMI) AGGRO-PHOBIA Suzi Quatro SRAK 525 (TC-SRAK 525)



Al Stewart **YEAR OF THE CAT** RCA RS. 1082



THAT'S LARGER THAN LIFE
EMI NTS 118



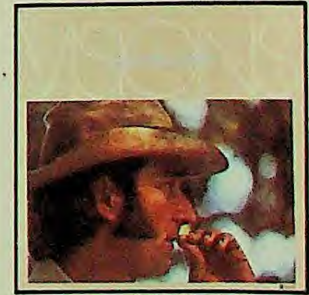
THE JOYCE GRENFELL COLLECTION
EMI OU 2149



BIGGER THAN BOTH OF US
Daryl Hall & John Oates RCA APLI 1467



LUXURY LINER
Emmylou Harris Warner Bros K 56334



VISIONS
Don Williams ABC Records ABCL 5200



TROUBADOR
J. J. Cale Island ISA 5011

POP LISTING

FROM PAGE 23

CHET ATKINS PICKS ON THE BEATLES
Chet Atkins NL 12002 (NK 12002)
EDDY
Eddy Arnold PL 11817
FAMOUS COUNTRY MUSIC MAKERS
Connie Smith PL 42000
FRACTIONAL FINGERING
Fats Waller NL 42011
FRANK SINATRA WITH TOMMY
DORSEY NL 11586 (NK 11586)
FRENCH LOVE SONGS
Raymond Lefevre 80 616 (B80 616)
I DON'T WANT TO HAVE TO MARRY
YOU
Jim Ed Brown/Helen
Cornelius PL 12024
I LOVE YOU BECAUSE
Jim Reeves PL 11224 (PK 11224)
LOVE SONGS
Perry Como NL 42076 (NK 42076)
MASTER OF THE REVELS - THE
ESSENTIAL PETE ATKIN
Pete Atkin PL 25041 (PK 25041)
NYJO - IN CAMERA
National Youth Jazz
Orchestra PL 25036
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RACHMANINOV: Piano Sonata No. 2
in B flat minor RQS 1366
Jean-Philippe Collard
RICHARD STRAUSS: Aus Italien
Rudolf Kempe/Staatskapelle, Dresden
ASD 3319 (TC-ASD 3319)
SHOSTAKOVITCH: The Gadfly - Suite
Op. 92a
Emin Khachaturian/USSR Cinema
Symphony Orchestra ASD 3309
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Paavo Berglund/Bournemouth
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SULLIVAN: Pineapple Poll - Ballet
Charels Mackerras/Royal Philharmonic
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FIALKOWSKA - Liszt Recital FRL1
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LEVINE - Mahler Symphony No. 3
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RL 11797 (RK 11797)
TJENKOVORIAN - Gayaneh Ballet
RL 25035
VIC LEWIS - R.P.O. PL 25043

CLASSICAL LISTING

1 HMV (EMI)
AN 18TH CENTURY COMEDY ALBUM
Dame Edith Evans HLM 7108
ELIZABETHAN SERENADE
Reginald Kilbey/Studio Two Concert
Orchestra SRS 5197

FRANCK: Symphony in D minor:
Symphonic Variations for Piano &
Orchestra
Paavo Berglund/Sylvia Kersenbaum
ASD 3308 (TC-ASD 3308)

KLEMPERER CONDUCTS WAGER
Klempere/Philharmonia Orchestra
SLS 5075 (TC-SLS 5075)
MOUSSORGSKY: Boris Godounov
Issay Dobrower/Boris Christoff/Nicolai
Gedda SLS 5072

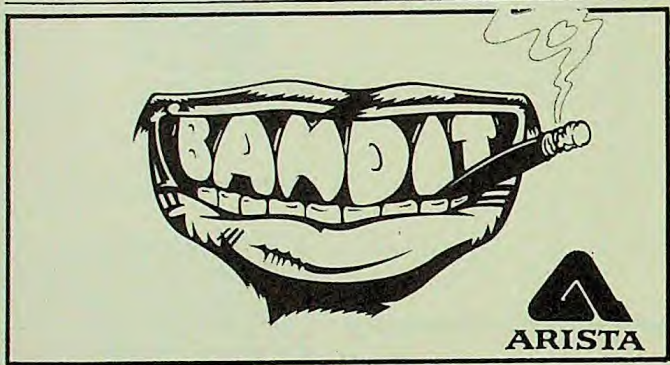
MOUSSORGSKY: Pictures At An
Exhibition
Lorin Maazel/Philharmonia Orchestra
SXLP 30233 (TC-SXLP 30233)

LISZT: Dante Symphony
Boris Khaikin/Bolshoi Theatre Orchestra
& Chorus SXLP 30234

OFFENBACH: Caite Parisienne - Ballet
Manuel Rosenthal/Monte Carlo Opera
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Christoff/Nicolai Gedda 1
EVANS, Dame Edith 1
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HAITINK, Gendon 2



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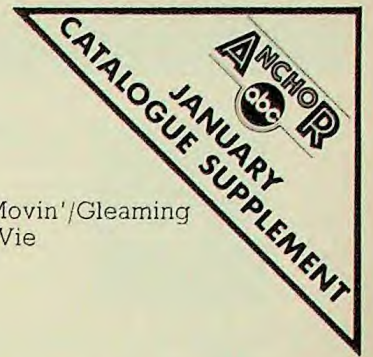
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**ACE/NO STRINGS**

Rock And Roll Singer/You're All That I Need/Crazy World/I'm Not Takin' It Out On You/Movin'/Gleaming In The Gloom/Let's Hang On/Why Did You Leave Me/Found Out The Hard Way/C'est La Vie
Album: **ANCL 2020** Cassette: **CAN 2020**

**GEORGE HAMILTON IV/FINE LACE AND HOMESPUN CLOTH**

No Time Left For Lovin'/The Wonderful Soupstone/'Till The Fiddle Comes Off That Wall/John's/In The Palm Of Your Hand/Everlasting Love/Cornbread Beans & Sweet Potatoe Pie/I Had A Horse/I Wonder Who's Kissing Her Now/May The Winds Be Always At Your Back
Album: **ANCL 2022** Cassette: **CAN 2022** Cartridge: **XAN 2022**

**SCROUNGER/SNAP**

Parisian Cafe Blue/Telephone Song/Our Love/So Here I Stay/Me, I'm Pretending (Jimmy Dean)/Platform '9'/Lady Fame/Smile/Magical/Other Girls Don't Feel The Way You Do
Album: **ANCL 2021** Cassette: **CAN 2021**

abc Records

**THE BIG WHA-KOO**

Whiskey Voices/Save Your Tears/Oh Philistine/Love's Been Known/Waiting On A Woman/Amnesty/Don't Knock Big Wha-Koo
Album: **ABCL 5208**

**TOMPALL GLASER AND HIS OUTLAW BAND**

You Can Have Her/Release Me/Tennessee Blues/Come Back Shane It'll Be Her/It Ain't Fair/Medley: Look What Thoughts Will Do/Pretty Words/It Ain't Fair That It Ain't Right/Sweethearts Or Strangers Medley: I Will Always Love You/Let My Fingers Do The Walking (The Late Night Show)/I Just Want To Hear The Music
Album: **ABCL 5211** Cassette: **CAB 5211**

**THE HITCHHIKERS**

Free Rolling Dice/My Baby's Gone/Don't Want To Live Without You/You're Making A Big Mistake/Music Fills Your Heart/Bad, Bad Girl/Love Keeps Knocking At My Door/Good Time Man/This Song's For You Mama
Album: **ABCL 5209**

**MARILYN McCOO AND BILLY DAVIS, JR. I HOPE WE GET TO LOVE IN TIME**

You Don't Have To Be A Star (To Be In My Show)/Your Love/I Still Will Be With You/Never Gonna Let You Go/Nothing Can Stop Me/You Can't Change My Heart/I Hope We Get To Love In Time/My Love For You (Will Always Be The Same)/Easy Way Out/We've Got To Get It On Again
Album: **ABCL 5210**

**HAROLD MELVIN & THE BLUENOTES REACHING FOR THE WORLD**

Reaching For The World/Where There's A Will There's A Way/After You Love Me, Why Do You Leave Me/Sandman/Hostage Part 1 & 2/He Loves You And I Do Too/Big Singing Star/Stay Together
Album: **ABCL 5204** Cassette: **CAB 5204**

**DON WILLIAMS VISIONS**

Time On My Hands/I'll Forgive But I'll Never Forget/I'm Getting Good At Missing You/In The Mornin'/Missing You Missing Me/Some Broken Hearts Never Mend/Fallin' In Love Again/We Can Sing/I'll Need Someone To Hold Me (When I Cry)/Expert At Everything/Cup O' Tea
Album: **ABCL 5200** Cassette: **CAB 5200** Cartridge: **XAB 5200**

**RUFUS—FEATURING CHAKA KHAN/ASK RUFUS**

'At Midnight (My Love Will Lift You Up)/Close The Door/Slow Screw Against The Wall/A Flat Fry/Earth Song/Everlasting Love/Hollywood/Magic In Your Eyes/Better Days/Egyptian Song
Album: **ABCL 5203** Cassette: **CAB 5203**

abc Impulse



KEITH JARRETT/SHADES
 Shades Of Jazz/Southern Smiles/Rose Petals/Diatribes
 Album : **IMPL 8039**

abc Westminster Gold



JULIAN BREAM/LUTE AND GUITAR RECITAL
 Bach—Bourne (From The Suite In E Minor)/Bach—Little Prelude In C Minor/Sor—Largo From Fantasia II/Sor—
 Rondo Allegretto From Sonata Op. 22/Dowland—Melancholy Gaillard/Dowland—Mrs Vaux's Gigge/Dowland—
 Semper Dowland, Semper Dolens/Villa-Lobos—Prelude No. 1 In E Minor/Torroba—Sonatina In A Major/
 Turina—Fandanguillo
 Album : **WG 1012**



VIRGIL FOX—PLAYS THE JOHN WANAMAKER ORGAN—PHILADELPHIA
 Richard Wagner—Fanfares From The Good Friday Music/Louis Vierne—Carillon De Westminster/Johann
 Sebastian Bach—Come Sweet Death (Komm Susser Tod) S. 478/Henry Mulet—Thou Art The Rock/Edward Elgar
 —Pomp And Circumstance/Gabriel Faure—Nocturne (From The Incidental Music For Shylock)/Richard Wagner
 —Liebestod (Love—Death)
 Album : **WG 1011**



ANNA MOFFO/SINGS BELLINI, DONIZETTI, ROSSINI & VERDI
 Bellini—Il Fervido Desiderio/Bellini—Malinconia, ninfa Gentile/Bellini—Bella Nice, Che d'amore/Bellini—Venne,
 O Rosa Fortunata/Verdi—Perduta Ho La Pace/Verdi—Lo Spazzacamino/Verdi—Ad Una Stella/Verdi—Stornello/
 Rossini—La Fioraia Fiorentina/Rossini—La Promesa/Rossini—Mi Lagnero Tacendo/Rossini— L'invito/Donizetti—
 Me Voglio fa 'Na Casa/Donizetti—A Mezzanote/Donizetti—La Zingara
 Album : **WG 1014**



VIENNA STATE OPERA ORCHESTRA—CONDUCTED BY HERMANN SCHERCHEN
 Haydn—Symphony No. 100 In G Minor ("Military")—Symphony No. 45 in F Sharp Minor ("Farewell")/Adagio—
 Allegro/Allegretto/Minuetto—Moderato/Finale—Presto/Allegro assai/Adagio/Minuetto—Allegretto/Presto—
 Adagio
 Album : **WG 1013**

SINGLES



- | Cat. No. | Artist/Title |
|-----------------|---|
| ANC 1036 | ACE -You're All That I Need/Crazy World |
| ANC 1037 | SCROUNGER -Our Love/So Here I Stay |
| ANC 1038 | CADO BELLE -Stones Throw From Nowhere/
Airport Shutdown |

abc Records

- | | |
|-----------------|---|
| ABC 4159 | STEPHEN BISHOP -Save It For A Rainy Day/
Careless |
| ABC 4160 | THE HITCHHIKERS -Rolling Dice/This Song's
For You Mama |
| ABC 4162 | DON WILLIAMS -Cup O' Tea/In The Mornin' |
| ABC 4164 | RHYTHM HERITAGE -Theme From Rocky/Last
Nigh On Earth |
| ABC 4165 | RUFUS—FEATURING CHAKA KHAN -At
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DON'T TALK ABOUT IT (LAY IT ON THE TABLE), Living Doll, LIONEL BART, Bronze BRO 36 (E).
 DON'T WALK ON BY, Rain, HUNTER, Penny Farthing PEN 928 (R).
 DO WHAT YOU WANNA DO, My Lady Love, FRANCAIS LYCEE, Creole CR 136 (ECR).
 OSCAR I
 EBONY ANGEL, Puppet Man, NEIL SEDAKA, MCA 271 (E).
 EMMANUELLE, Take Me Hand, FREDDY ANTHONY, Pye 7N 45636 (A).
FH
 FULL OF EMPTY, Silver Sun, DAVID SHORTT, RCA PB 5006 (R).
 HAVE I THE RIGHT, Lady Put The Light Out, DEAD END KIDS, CBS 4972 (CW).
 HOLD ME TIGHT, I Just Can't Stand It No More, JOE PUBLIC, EMI 2576 (E).

I
 I BELIEVE IN US, Tender Loving Tonight, THE KOOKIES, Satril SAT 116 (A).
 I DO I DO (I WANNA WALK DOWN THE ISLE), Don't Cut Me Down, SAFETY FIRST, Decca F 13685 (S).
 IF WE WERE FREE, Wish, SOL RAYE, Calendar DAY 104 (ECR).
 I GOT TO LOVE YOU, Disco Version, JENNETTE TAVERNIER, Polydor 2058 836 (F).
 IN THE MORNING, Three Cheers For The Working Man, OSCAR DJM DJS 10745 (CW).

JK
 JINGLE JUNGLE, Mao Mao, THE STARLIGHTS, Barclay BAR 46 (R).
 KING KONG, Yesterdays Snow, CHIMP 'N ZEE, EMI International INT 529 (E).

LM
 LAW OF THE LAND, Woman, ALFIE KAHN ORCHESTRA, Atlantic K 10894 (CW).
 LET'S KISS AND MAKE UP, I'll Take You There, JIM McCLUSKY & THE ROMANTICS, Spark SRL 1151 (A).
 LONELY BOY, Angel Woman, ANDREW GOLD, Asylum K 13076 (CW).
 LOVE HIT ME, Life Has Just Begun, MAXINE NIGHTINGALE, United Artists UP 36215 (E).
 LOVE IN C MINOR, Black Is Black, SERRONE, Atlantic K 10895 (CW).
 MAYBE I'M AMAZED, Soily, WINGS, Parlophone R 6017 (E).

MISBEHAVIN', Laid Back Lady, DRAGONS, DJM DJS 10752 (CW).
 MORE LOVE, The Price, ERIC DONALDSON, Dynamic DYN 124 (ECR).

NO
 NAOMI, Tequilla Sunset, RALPH McTELL, Warner Brothers K 16884 (CW).
 NEVER MISS WHAT YOU NEVER HAD, Music Kept On Playing, J. RYDER, MCA 274 (E).
 ON AGAIN!, The Rain On The Mountain Side, JAKE THACKRAY, EMI 2582 (E).
 ONE LONELY ROOM, Songwriter, JUSTIN HAYWARD, Deram DM 428 (S).
 ONE OF THOSE DAYS IN ENGLAND, Watford Gap, ROY HARPER, Harvest HAR 5120 (E).
 ON THE ROAD AGAIN, Let My Life Shine, D. J. ROGERS, RCA 2755 (R).

QR
 QUEENS OF NOISE, Born To Be Bad, RUNAWAYS, Mercury 6167 493 (F).
 ROCKARIA, Poker, ELECTRIC LIGHT ORCHESTRA, Jet UP 36209 (E).

ST
 SAME KINDA HURRICANE, You Can Do Voodoo, RUSS BALLARD, Epic EPC 4985 (CW).
 SANDMAN, We Wrote The Show, GENE PITNEY, Epic EPC 4991 (CW).
 SALVATION, La Barca, ADRIANO CELENTANO, Epic EPC 4375 (CW).
 SAY GOODBYE TO HOLLYWOOD, Stop In Nevada, BILLY JOEL, CBS 4686 (CW).
 SAY MAMA, Lotta Lovin'/Race With The Devil, GENE VINCENT, Capitol CL 15906 (E).
 SHAKEY GROUND, I'm A Batchelor, TEMPTATIONS/Denis Edwards, Motown TMG 1063 (E).
 STATESBORO' BLUES/ROCKIN' IN THE MORNING, Good Friend/Drinkin' Man, GEORGE HATCHER BAND, United Artists EXP 100 (E).
 TEAR ME APART, Same As I Do, SUZI QUATRO, RAK 248 (E).
 TEARS TEARS TEARS, Long Version, BLACK SATIN/Fred Parris, Buddah BDS 452 (A).
 THE END OF OUR LOVE, Face It Girl It's Over, NANCY WILSON, Capitol CL 15547 (E).

THE TRUTH OF THE MATTER/UNTIL THE MORNING COMES, Harry/Silent Mother Nature, CATHERINE HOWE, RCA PE 5004 (R).
 THEME FROM A STAR IS BORN (Evergreen), I Believe In Love, BARBRA STREISAND, CBS 4855 (CW).
 THEME FROM KING KONG, Theme From King Kong Part 2, LOVE UNLIMITED ORCHESTRA, 20th Century BTC 2325 (A).
 THE TRUTH HAS COME AGAIN, True Dub, JACOB MILLER, Dynamic DYN 123 (ECR).
 THE WHISTLER, Strip Cartoon, JETHRO TULL, Chrysalis CHS 2135 (E).
 TORN BETWEEN TWO LOVERS, I Just Want To Love You, MARY MacGREGOR, Ariola America III (E).

V
 VANISHING LOVE, I Turn Away, CHI-LITES, Mercury 6167 485 (F).
 VOICES OF THE NIGHT, It's The Living, MARTIN JAY, DJM DJS 10744 (CW).

WY
 WELCOME TO OUR WORLD, Magic, MASS PRODUCTION, Cotillion K 10898 (CW).
 WHERE'S THE LOVE (WE USED TO KNOW), Back Door Love, DELEGATION, State STAT 40 (F).
 YOU NEVER CAN TELL, Hello Stranger, EMMYLOU HARRIS, Warner Brothers K 16888 (CW).

TOTAL ISSUED

Singles issued by major manufacturers for week ending February 4th 1977.

	This Week	This Month	This Year
EMI	14 (5)	14 (5)	47 (29)
Decca	3 (2)	3 (2)	4 (10)
Pye	3 (4)	3 (4)	16 (20)
Polydor	4 (4)	4 (4)	26 (17)
CBS	6 (5)	6 (5)	27 (20)
Phonogram	3 (5)	3 (5)	16 (13)
RCA	5 (3)	5 (3)	21 (12)
WEA	8 (3)	8 (3)	15 (10)
Others	20 (32)	20 (32)	83 (69)
Total	66 (63)	66 (63)	256 (200)

LISTINGS

A
 ACUPUNCTURE, Bananas, BURLESQUE, Arista 87 (E).
 ALL FOR THE LOVE OF ROCK AND ROLL, EP, Various Artists, Atlantic K 10893 (CW).
 A V.I.P., How Can I Go Now, MARIANNE ROSENBERG, GTO GT 80 (F).

BC
 BELIEVE ME, For You For Me, MICHAEL ST. JOHN, Target TGT 124 (E).
 BOMBAY, Faded Jeans, GOLDEN EARRING, Polydor 2121 312 (F).
 BREAK, Babylon, APHRODITIES CHILD, Vertigo 6032 900 (F).

CHAPEL OF LOVE, The One Who Loves Me, SHIRLEY & JOHNNY, Decca F 13684 (S).
 CHILDREN OF THE WORLD, Boogie Child, BEE GEES, RSO 2090 224 (F).
 CRAZY, Someone To Lay Down Beside Me, LINDA RONSTADT, Asylum K 13071 (CW).
 CRAZY WATER, Chameleon, ELTON JOHN, Rocket ROKN 521 (E).
 CRIMINAL WORLD, Precious, METRO, Transatlantic BIG 560.

DE
 DANCE AWAY, Dance Away (Long Version), 20TH CENTURY STEEL BAND, United Artists UALP 6 (E).
 DANCIN' TO THE MUSIC OF LOVE, Take Away My Teresa, MAGIC MOMENTS, DJM DJS 1075 (CW).
 DISCO MAGIC, Disco Magic Part 2, BYRON LEE & THE DRAGONAIRES, Dynamic DYN 122 (ECR).

MUSIC WEEK INDUSTRY YEARBOOK

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Neville Skrimshire on 01-437 8090

Final date for booking: Monday February 14, 1977

Copy date:

Friday February 18, 1977

“Oink,

Woot

Baaa

DEALER GUIDE TO AIRPLAY ACTION

TOP ADD-ONS

- 1 **FIRST THING IN THE MORNING** — Kiki Dee (Rocket ROKN 520) C, P, TV, V, RT, RC, D, O, F, H.
- 2 **THIS IS TOMORROW** — Bryan Ferry (Polydor 2001 704) R1, C, RL, V, S, RC, H.
- 3 **CRYING IN THE RAIN** — Cotton Lloyd & Christian (20th Century BTC 2287) BR, T, TV, S, RT, RC.
- 4 **SPY FOR THE BROTHERHOOD** — Miracles (CBS 4936) R1, P, RT, O, PR.
- 5 **MIGHTY POWER OF LOVE** — Tavares (Capitol 12CL 15905) BR, RL, RT, CR, H.
- 6 **DARLIN' DARLIN' BABY** — O'Jays (Philadelphia PIR 4834)

THE ABOVE list is a guide to those newly-released records being featured most heavily this week on local and national radio. Previously released records not included below may also be receiving strong radio support.

Radio 1

RECORDS OF THE WEEK

Noel Edmonds: **ANOTHER SUITCASE** — Barbara Dickson (MCA 266)
 Tony Blackburn: **THEY SHOOT HORSES DON'T THEY** — Racing Cars (Chrysalis CHS 2129)
 Paul Burnett: **THIS IS TOMORROW** — Bryan Ferry (Polydor 2001 704)
 David Hamilton: **SPY FOR BROTHERHOOD** — Miracles (CBS 4936)

Radio 2

ALBUM OF THE WEEK

GOLDEN SOUND ORCHESTRAS — Norman Candler (Telefunken 6 22521)

Radio Luxembourg

HOT SHOTS

Barry Alldis: **EVERYBODY'S TALKING 'BOUT LOVE** — Silver Convention (MAG 81)
 Chris Carey: **LOVE RULES** — Buster (RCA PB 5001)
 Bob Harris: **YEAR OF THE CAT** — Al Stewart (RCA 2771)
 Stuart Henry: **THEY SHOOT HORSES DON'T THEY** — Racing Cars (Chrysalis CHS 2129)
 Tony Prince: **DON'T LEAVE ME THIS WAY** — Thelma Houston (Motown TMG 1060)
 Peter Powell: **CLOSEST THING TO HEAVEN** — Simon May (Pye 7N 45659)
 Bob Stewart: **THIS IS TOMORROW** — Bryan Ferry (Polydor 2001 704)
 Mark Wesley: **MIGHTY POWER OF LOVE** — Tavares (Capitol 12CL 15905)

POWER PLAY

YOU'LL NEVER KNOW WHAT YOU'RE MISSING — Real Thing (Pye 7N 45662)

Radio City

HIT PICKS

Roger Blythe: **FIRST THING IN THE MORNING** — Kiki Dee (Rocket ROKN 520)
 Norman Thomas: **DOWN TO ZERO** — Joan Armatrading (A&M AMS 7270)
 Dave Lincoln: **GO YOUR OWN WAY** — Fleetwood Mac (Warner Bros. K 16872)
 Phil Easton: **YOUR OWN SPECIAL WAY** — Genesis (Charisma CB 300)
 Arthur Murphy: **SALSOUL 3001** — Salsoul Orchestra (Salsoul SZ 2017)
 Brian Cullen: **THIS IS TOMORROW** — Bryan Ferry (Polydor 2001 704)

ADD ONS

WISHING YOU WERE HERE — Chicago (CBS 4940)
TORN BETWEEN TWO LOVERS — Mary McGregor (Ariola AA 111)
IN THE MOOD — Henhouse Five (Warner Bros)
DARLIN' DARLIN' BABY — O'Jays (Philadelphia PIR 4834)
COME ON IN — K.C. & The Sunshine Band (Jay Boy JBE 500)
RITA MAY — Bob Dylan (CBS 4859)
UNTIL THE MORNING COMES — Catherine Howe (RCA PB 5004)
I TRUST YOU — Billy Paul (Philadelphia PIR 4914)
CRYING IN THE RAIN — Cotton Lloyd & Christian (20th Century BTC 2287)

BRMB

ADD ONS

SUSPICION — Elvis Presley (RCA 2768)
BOOGIE NIGHTS — Heatwave (GTO GT 77)
MORE THAN A FEELING — Boston (Epic EPC 4658)
MIGHTY POWER OF LOVE — Tavares (Capitol 12CL 15905)
DON'T LEAVE ME THIS WAY — Thelma Houston (Motown TMG 1060)
BE BOP 'N' HOLLA — Andy Fairweather Low (A&M AMS 7268)
BIRDS OF A FEATHER — Johnny Nash (Epic EPC 4931)
DARLIN' DARLIN' BABY — O'Jays (Philadelphia PIR 4834)
I'M GONNA LOVE YOU — Dave And Sugar (RCA PB 0768)
CRYING IN THE RAIN — Cotton Lloyd And Christian (20th Century BTC 2287)
TRAVELLIN' LIGHT — J. J. Cale (Shelter WIP 6366)
I WANT TO BELIEVE IN YOU — Mae McKenna (Transatlantic BIG 553)

Capital Radio

CLIMBERS

LOVE HIT ME — Maxine Nightingale (United Artists UP 36215)
ANOTHER SUITCASE — Barbara Dickson (MCA 266)
JACK IN THE BOX — Moments (All Platinum 6146 318)
THE MIGHTY POWER OF LOVE — Tavares (Capitol 12CL 15905)
I CAN'T TOUCH THE SUN — Dr Hook & The Medicine Show (CBS 4742)
CHILDREN OF THE WORLD — Bee Gees (RSO 2090 224)

Radio Clyde

HIT PICKS

Dave Marshall: **SOUND OF SUMMER** — Starbreaker (Air CHS 2133)
 Steve Jones: **FIRST THING IN THE MORNING** — Kiki Dee (ROKN 520)
 Richard Park: **CUP O' TEA** — Don Williams (ABC 4162)
 Tom Ferrie: **THEY SHOOT HORSES DON'T THEY** — Racing Cars (Chrysalis CHS 2129)
 Brian Ford: **SHOULD I STAY/I WON'T LET GO** — Vicki Sue Robinson (RCA PB 0863)
 Bill Smith: **SATURDAY NIGHT** — Earth Wind & Fire (CBS 4835)

CURRENT CHOICE

THIS IS TOMORROW — Bryan Ferry (Polydor 2001 704)

Downtown Radio

HIT PICKS

John Paul: **MORE THAN A LOVER** — Bonnie Tyler (RCA PB 5008)
 Trevor Campbell: **TORN BETWEEN TWO LOVERS** — Mary McGregor (Ariola AA 111)
 Hendi: **DARLIN' DARLIN' BABY** — O'Jays (Philadelphia PIR 4834)
 Brian McSharry: **AIN'T NOTHING LIKE THE REAL THING** — Donny & Marie Osmond (Polydor 2066 756)
 Candy Devine: **I CAN'T TOUCH THE SUN** — Dr Hook & The Medicine Show (CBS 4742)
 Cherry McIlwaine: **FIRST THING IN THE MORNING** — Kiki Dee (Rocket ROKN 520)

Lawrence John: **I'LL HAVE TO SAY I LOVE YOU IN A SONG** — Jim Croce (Lifesong ELS 3500)
 Engineers: **HOW COME** — Ronnie Lane (GM GMS 9044)
 Eddie West: **TO KNOW HIM IS TO LOVE HIM** — Marc Bolan & Gloria Jones (EMI 2572)

Radio Forth

HIT PICKS

Mike Scott: **YOU DON'T HAVE TO BE A STAR** — Marilyn McCoo & Billy Davis (ABC 414)
 Mike Gower: **SWEET ON YOU** — Eddie Howell (Warner Bros. K 16866)
 Tom Bell: **ONE DRINK TOO MANY** — Sailor (Epic EPC 4084)
 Chris John: **RITA MAY** — Bob Dylan (CBS 4859)
 Jay Crawford: **FIRST THING IN THE MORNING** — Kiki Dee (Rocket ROKN 520)

ADD ONS

ANOTHER SUITCASE — Barbara Dickson (MCA 266)
GET UP AND DANCE — Supercharge (Virgin VS 170)
DO YOU EVER DREAM — Scarlet Jade (Pinnacle P 8437)
I CAN TOUCH THE SUN — Dr Hook & The Medicine Show (CBS 4742)
HOLD ME TIGHT — Joe Public (EMI 2576)

Radio Hallam

HIT PICKS

Keith Skues: **MIGHTY POWER OF LOVE** — Tavares (Capitol 12CL 15905)
 Roger Moffat: **STONE WALLS** — Mac Kissoon (State STAT 42)
 Johnny Moran: **THIS IS TOMORROW** — Bryan Ferry (Polydor 2001 704)
 Colin Slade: **GET YOUR OWN WAY** — Fleetwood Mac (Warner Bros. 16872)
 Ray Stuart: **LOVE HIT ME** — Maxine Nightingale (United Artists UP 36215)
 Bill Crozier: **FIRST THING IN THE MORNING** — Kiki Dee (Rocket RPKN 520)
 Brenda Ellison: **THEY SHOOT HORSES DON'T THEY** — Racing Cars (Chrysalis CHS 2129)

Metro Radio

ADD ONS

ONE DRINK TOO MANY — Sailor (Epic EPC 4804)
WHERE WILL YOU GO — Archie Bell & The Drells (Philadelphia PIR 4904)
SAVE IT FOR A RAINY DAY — Stephen Bishop (ABC 4159)
DARLIN' DARLIN' BABY — O'Jays (Philadelphia PIR 4834)
ROMEO — Mr Big (EMI 2567)
HOW COME — Ronnie Lane (GM GMS 9044)

Radio Orwell

ADD ONS

GO YOUR OWN WAY — Fleetwood Mac (Warner Bros. K 16872)
MORE THAN A LOVER — Bonnie Tyler (RCA PB 5008)
TRAVELLIN' LIGHT — J. J. Cale (Shelter WIP 6366)
FIRST THING IN THE MORNING — Kiki Dee (Rocket ROKN 520)
I TRUST YOU — Billy Paul (Philadelphia PIR 4944)
SPY FOR BROTHERHOOD — Miracles (CBS 4936)
IF I COULD HAVE YOUR LOVING — Sutherland Brothers & Quiver (CBS 4934)
YOUR OWN SPECIAL WAY — Genesis (Charisma CB 300)

Key to station abbreviations: R1: Radio 1; RL: Radio Luxembourg; B: Beacon Radio; BR: BRMB; CR: Capital Radio; RC: Radio City; C: Radio Clyde; D: Downtown Radio; F: Radio Forth; H: Radio Hallam; M: Metro Radio; O: Radio Orwell; P: Pennine Radio; PR: Piccadilly Radio; PS: Plymouth Sound; S: Swansea Sound; T: Radio Tees; TV: Thames Valley; RT: Radio Trent; V: Radio Victory.

MUSIC WEEK TOP 50 SINGLES

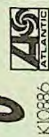
WEEK ENDING FEBRUARY 5th 1977

There's nothing like a little style!



"Chanson d'Amour"
The new single from

The Manhattan Transfer



1	DON'T GIVE UP ON US	David Soul	●	Private Stock	PVT 84
2	DON'T CRY FOR ME	ARGENTINA Julie Covington	○	MCA	260
3	SIDE SHOW	Barry Biggs	○	Dynamic	DYN 118
4	ISN'T SHE LOVELY	David Parton	○	Pye	7N 45663
5	WHEN I NEED YOU	Leo Sayer	○	Chrysalis	CHS 2127
6	DADDY COOL	Boney M.	○	Atlantic	K 10827
7	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK	Drifters	○	Arista	78
8	THINGS WE DO FOR LOVE	10cc	○	Mercury	6008.002
9	SUSPICION	Elvis Presley	○	RCA	2768
10	CAR WASH	Rose Royce	○	MCA	267
11	WILD SIDE OF LIFE	Status Quo	○	Vertigo	6059.153
12	DON'T BELIEVE A WORD	Thin Lizzy	○	Vertigo	LIZZY 001
13	I WISH	Stevie Wonder	○	Motown	TMG 1054
14	DON'T LEAVE ME THIS WAY	Harold Melvin & The Blue Notes	○	CBS	4909
15	DR. LOVE	Tina Charles	○	CBS	4779
16	JACK IN THE BOX	Moments	○	All Platinum	6146 318
17	GRANDMA'S PARTY	Paul Nicholas	○	RSO	2090.216
18	PORTSMOUTH	Mike Oldfield	○	Virgin	VS 163
19	BOOGIE NIGHTS	Heatwave	○	GTO	GT 77
20	NEW KID IN TOWN	Eagles	○	Asylum	K 13069
21	SING ME	The Brnthers	○	Bus Stop	BUS 1054
22	LIVING NEXT DOOR TO	ALICE Smokie	○	RAK	244
23	EVERYMAN MUST HAVE A DREAM	Liverpool Express	○	Warner Bros	K 16854
24	UNDER THE MOON OF LOVE	Showaddywaddy	●	Bell	1495
25	SMILE	Pussycat	○	Sonet	SON 2096
26	IT TAKES ALL NIGHT	LONG Gary Glitter	○	Arista	85
27	WHAT CAN I SAY	Boyz Scaggs	○	CBS	4809

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Sensational



New Single

"Wishing You Were Here"

CBS 4940

20 29 IT TAKES ALL NIGHT LONG Gary Clitter

27 32 WHAT CAN I SAY Boz Scaggs CBS 4869

28 47 EVERYBODY'S TALKIN' 'BOUT LOVE Silver Convention Magnet MAG 81

29 NEW MIGHTY POWER OF LOVE Tavares Capitol CL 15805

30 37 MORE THAN A FEELING Boston Epic EPC 4658

31 26 FLIP Jesse Green EMI 2564

32 42 WAKE UP SUSAN Detroit Spinners Atlantic K 10799

33 39 EVERY LITTLE TEARDROP Gallagher & Lyle A&M AMS 7274

34 17 MONEY MONEY Abba ● Epic EPC 4713

35 45 YEAR OF THE CAT Al Stewart RCA 2771

36 27 LOST WITHOUT YOUR LOVE Bread Elektra K 12241

37 50 BODY HEAT James Brown Polydor 2066 763

38 NEW DON'T LEAVE ME THIS WAY Thelma Houston Motown TMG 1060

39 31 HAITIAN DIVORCE Steely Dan ABC 4152

40 NEW CHANSON D'AMOUR Manhattan Transfer Atlantic K 10886

41 49 I WANNA GO BACK New Seekers CBS 4786

42 41 SHAKE YOUR RUMP TO THE FUNK Bar-Kays Mercury 6167 417

43 43 YOU + ME = LOVE Undisputed Truth Warner Brothers K 16804

44 NEW DAZZ Brick Bang 004

45 48 SING ME AN OLD FASHIONED SONG Billie Jo Spears United Artists UP 36179

46 NEW HA CHA CHA Brass Construction United Artists UP 36205

47 40 THE WRECK OF THE EDMUND FITZGERALD Gordon Lightfoot Reprise K 14451

48 NEW GYPSY ROAD HOG Slade Barn 2014 105

49 44 PUT YOUR MONEY WHERE YOUR MOUTH IS Rose Royce MCA 259

50 NEW THIS IS TOMORROW Bryan Ferry Polydor 2001 704

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

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NEW DARLIN' DARLIN' BABY The O'Jays PIR 4834

NEW SATURDAY NITE Earth, Wind & Fire CBS 4835

NEW BABY DON'T YOU KNOW Wild Cherry EPC 4911

NEW I KINDA MISS YOU Manhattans CBS 4831

NEW BIRDS OF A FEATHER Johnny Nash EPC 4931

On the way up



TO TOP TN 45659

Brotherhood of Man
Oh Boy (The Mood I'm In)
7N 45656

THE NEW SINGLE FROM THE No.1 GROUP OF '76



JOHN LODGE
new single



"SAY YOU LOVE ME"
E13682

ARCHIE BELL & THE DREBELS

new single

"Where Will You Go When The Party's Over?"

PIR 4803

Pennine Radio

HIT PICKS

John Drake: I TRUST YOU — Billy Paul (Philadelphia PIR 4944)
 Stewart Francis: ANOTHER SUITCASE — Barbara Dickson (MCA 266)
 Peter Levy: TORN BETWEEN TWO LOVERS — Mary McGregor (Ariola AA 111)
 Julius K. Scragge: SPY FOR BROTHERHOOD — Miracles (CBS 4936)
 Liz Allen: RITA MAY — Bob Dylan (CBS 4859)

PENNINE PICS

FIRST THING IN THE MORNING — Kiki Dee (Rocket ROKN 520)

Piccadilly Radio

ADD ONS

GYPSY ROADHOG — Slade (Barn 2014 105)
 DARLIN' DARLIN' BABY — O'Jays (Philadelphia PIR 4834)
 SPY FOR BROTHERHOOD — Miracles (CBS 4936)
 I TRUST YOU — Billy Paul (Philadelphia PIR 4944)
 SATURDAY NIGHT — Earth Wind & Fire (CBS 4835)

Radio Tees

HIT PICKS

Tony Gilham: UPSIDE DOWN — Teachin (EMI 2579)
 David Hoare: FLY BUTTERFLY — Kai Warner's Oriental Express (Power Exchange PX 244)
 Dave Gregory: GYPSY ROADHOG — Slade (Barn 2014 105)
 Alastair Pirrie: 9,999,999 TEARS — Dickey Lee (RCA PB 0764)
 Ian Fisher: YOU NEED A MAN — Jack Jones (RCA PB 0845)
 Brian Anderson: CRYING IN THE RAIN — Cotton Lloyd & Christian (20th Century BTC 2287)

ADD ONS

BIRDS OF A FEATHER — Johnny Nash (Epic EPC 4931)

Swansea Sound

HIT PICKS

Phil Fothergill: BIRDS OF A FEATHER — Johnny Nash (Epic EPC 4931)
 Mike Hooper: CRYING IN THE RAIN — Cotton Lloyd & Christian (20th Century BTC 2287)
 Dave Bowen: CRUISIN' WITH THE FONZ — R. B. Zipper (Alaska 2004)
 Colin Mason: SAVE IT FOR A RAINY DAY — Stephen Bishop (ABC 4159)
 Jon Hawkins: YOU NEED A MAN — Jack Jones (RCA PB 0845)
 Bob McCord: THIS IS TOMORROW — Bryan Ferry (Polydor 2001 704)

ADD ONS

ONE DRINK TOO MANY — Sailor (Epic EPC 4804)
 DOWN TO ZERO — Joan Armatrading (A&M AMS 7270)
 RITA MAY — Bob Dylan (CBS 4859)

Thames Valley

ALBUMS OF THE WEEK

Tony Fox: 20 GOLDEN GREATS — Shadows (EMTV 3)
 Mike Matthews: GOLDEN DECADE 64 - 65 (Decca SPA 480)
 Paul Hollingdale: I HEAR MUSIC — England Dan & John Ford Coley (A&M AMLH 64613)

ADD ONS

WORDS OF LOVE — Gigoló (Polydor 2058 831)
 9,999,999 TEARS — Dickey Lee (RCA PB 0764)
 TORN BETWEEN TWO LOVERS — Mary McGregor (Ariola AA 111)
 CRYING IN THE RAIN — Cotton Lloyd & Christian (20th Century BTC 2287)
 I WANT TO BELIEVE IN YOU — Mae McKenna (Transatlantic BIG 553)
 I'M GONNA LOVE YOU — Dave & Sugar (RCA PB 0768)
 FIRST THING IN THE MORNING — Kiki Dee (Rocket ROKN 520)
 UPSIDE DOWN — Teachin (EMI 2579)
 DO YOU EVER DREAM — Scarlet Jade (Pinnacle P 8437)
 LOVE RULES — Buster (RCA PB 5001)
 SWEET ON YOU — Eddie Howell (Warner Bros. K 16866)

Radio Trent

ADD ONS

ON THE NIGHT OF 1000 STARS — Tony Christie (MCA 269)
 SING ME — Brothers (Bus Stop BUS 1054)
 DAZZ — Brick (Bang 004)
 ISN'T SHE LOVELY — David Parton (Pye 7N 45663)
 MIGHTY POWER OF LOVE — Tavares (Capitol 12CL 15905)
 CRINOLIN ROCK — Nonie Pet Lamb (Alaska 2002)
 DOWN TO ZERO — Joan Armatrading (A&M AMS 7270)
 ANOTHER SUITCASE — Barbara Dickson (MCA 266)
 MORE THAN A LOVER — Bonnie Tyler (RCA PB 5008)
 CRYING IN THE RAIN — Cotton Lloyd & Christian (20th Century BTC 2287)

Radio Victory

HIT PICKS

Chris Pollard: I TRUST YOU — Billy Paul (Philadelphia PIR 4944)
 Glenn Richards: THIS IS TOMORROW — Bryan Ferry (Polydor 2001 704)
 Nicky Jackson: FIRST THING IN THE MORNING — Kiki Dee (Rocket ROKN 520)
 Dave Christian: GO YOUR OWN WAY — Fleetwood Mac (Warner Bros. K 16872)
 Eugene Fraser: I'LL HAVE TO SAY I LOVE YOU IN A SONG — Jim Croce (Lifesong ELS 3500)
 Andy Ferris: YOUR OWN SPECIAL WAY — Genesis (Charisma CB 300)
 Chris Rider: SOUND OF SUMMER — Starbreaker (Air CHS 2133)
 Anton Darby: TRUTH OF THE MATTER — Catherine Howe (RCA PB 5004)

ADD ONS

WHEN I NEED YOU — Leo Sayer (Chrysalis CHS 2127)
 JACK IN THE BOX — Moments (All Platinum 6146 318)
 BOOGIE NIGHTS — Heatwave (GTO GT 77)
 EVERYBODY'S TALKIN' 'BOUT LOVE — Silver Convention (Magnet MAG 81)
 DOWN TO ZERO — Joan Armatrading (A&M AMS 7270)
 HOW COME — Ronnie Lane (GM GMS 9044)

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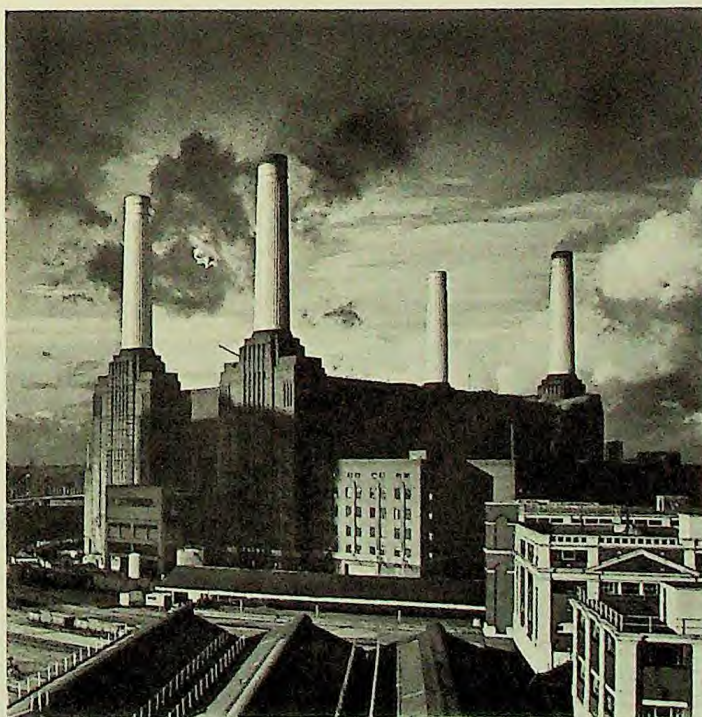
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New sounds from Pink Floyd. "Animals" SHVL 815 on Harvest Records and Tapes.

ALBUM REVIEWS

POPULAR

ELVIS PRESLEY

Elvis In Demand. RCA PL 42003. This is a 16-track collection to celebrate the 21st birthday of the British fan club, and tracks have been selected by the fans. It is a good album from every angle, fine production, Presley in excellent voice, and titles which are not just the predictable list of huge selling golden oldies. Several tracks are being issued in the UK for the first time, and others are fine songs, but ones which may not be associated with the King in every mind. The current hit *Suspicion* is one track, others are *Hi Heel Sneakers*, *Got A Lotta Loving To Do* and *First Time Ever I Saw Her Face*. Stands a good chance of charting, taking into account the recent singles comeback.

STUFF

Stuff. Warner Brothers BS 2968. Producers: Herb Lovelle and Tommy LiPuma. This is a promising new band, and with a little help on a debut album from friends like Joe Cocker, Van McCoy and Claude Nobs it is safe to expect a bit of class — an expectation reasonably well answered. The band may be new, but the players are hardly tyros all being much sought after as sessions men in New York with a history of having backed many big solo artists. They apparently made a blase Montreux Jazz festival audience sit up and beg, and this collection of melodic, jazzy and commercial tracks makes that quite believable. It should be a solid seller.

HAROLD MELVIN & THE BLUENOTES

Reaching For The World. ABC ABCI 5204. Producer: Harold Melvin. After a distinguished career with Philadelphia International, Melvin's Bluenotes have switched to ABC, for which label this album is their first. It's an auspicious debut, as might be expected from one of the classiest soul outfits around, combining smart vocal arrangements with lead singing which exploits the sweet-sour contrasts of the individual members. There's also a woman vocalist featured, although for some reason she doesn't appear on the sleeve photograph. Title track is due to be released as a single, and sound a likely seller, and with the group on a seven-day UK tour, the album will certainly be in demand.

KEVIN COYNE

In Living Black And White. Virgin VD 2505. Producers: Robert John Lange, Steve Lewis. This double 'live' set is something of a summation of Coyne's Virgin career and offers 17 songs with plenty of manic rapping in between. On stage, Coyne must be a pretty hairy performer, bringing an atmosphere of menace and sheer terror into his

explorations of psychiatric and social mores as well as a razor-sharp sense of humour. His stark setting are set off tastefully by Zoot Money, Andy Summers, Steve Thompson and Peter Woolf, and things often seem to border on theatre, especially on the long first side where rambling, acid soliloquies are intercut with tellings songs like *Eastbourne Ladies* and *Fat Girl*. An uncompromising artist, Coyne has not pulled any punches here. He is gradually reaching a wider audience and properly promoted this should pick up steady sales.

FAT LARRY'S BAND

Feel It. WMOT K50330. Producer: Vincent Montana. When the first words to be heard are "Come on everybody and clap your hands", the mood is instantly set. And so it continues through this contagious goodtime album where everybody sings along, and that means eight of them and the rhythm powers relentlessly to the point that it would be difficult for the listener to remain seated. A perfect disco collection.

LONNIE LISTON SMITH AND THE COSMIC ECHOES

Renaissance. RCA PL 11822. Producers Bob Thiele and Liston Smith. Groping for labels is here, as so often with this particular kind of music, a fruitless exercise. Liston Smith's name is not unknown, and those who know it will probably be getting what they expect from this LP. It is a near to mor as jazz rock ever gets — smooth and cool, with a few mild surprises, like a track which could be a set of variations on *One Note Samba*, or a tinkling piece which evokes early MJQ, or vocalist Donald Smith's brief flirtation with the style of a crooner. Persistence with this album should pay, and it is a nicely produced and packaged product.

FBI

FBI. RCA CDS 802. Producer: Chris Kinsey. Average White Band did it so well, Gonzales are still doing it, even better — and here is FBI, doing it quite adequately. This British funk band has a fairly big line-up, in which percussion, keyboards, marimba and brass keep the rhythm and the bluesy overtones to the fore. Bonnie Wilkonson's vocals shift around in agile fashion but do not really get anywhere definite. As the sleeve note indicates, on a "sultry night in Camden Lock" (home of North London's Dingwalls club) the whole thing must have gone down a storm, but in the less highly charged atmosphere of one's living room it cheers but does not inebriate.

JOACHIM KUHN

Spring Fever. Atlantic K 50280. Producers: Kuhn, Mal Luker. The recent appeal court ruling about the legality of possessing certain kinds of leaves should greatly aid anyone

CHART CERTAINTY

Sales potential within respective market

*** Good

** Fair

* Poor

interested in appreciating this album; in the absence of a pithy phrase which would sum up the content, "head music" will have to serve. Kuhn's keyboards playing of this understated fusion of jazz, rock and rather pale funk is backed by a simple guitar, bass and drums line-up. There is much skilled playing, many interweaving themes, and yet overall the effect is random rather than patterned, introspective rather than interesting. However, the cognoscenti will probably agree that it is a good example of whatever it is trying to be, and there is a measurable market for this musical genre.

BOB LUMAN

Rocks. DJM 22057. It is 16 years since Luman has his one and only hit here with *Let's Think About Loving*, which means the album will appeal only to collectors. As such it is a worthy compilation of rockabilly, with Luman in good form on tracks like *Meet Mr. Mud Hey Joe* and *Why Why Bye Bye*. Also to be heard is the legendary guitarist Roy Buchanan.

ETTA CAMERON

I'm A Woman. Galaxy GAL 6006. Producer: Milo Deoster. Etta Cameron's vocal background is gospel and jazz (although born in Denmark) and in the latter idiom she has something of a reputation in Europe. Here the aim appears to be to turn her into something between Nancy Wilson and a disco darling. The A-side is featureless up-tempo production line material, but on the reverse the mood is more restrained and a rather good singer can be discerned, as can the roots of her style. The kind of singer who needs either a hit single or solid tv exposure to sell albums.

JAZZ

RUBY BRAFF

Them There Eyes. Sonet SNTF 713. Producer: Sam Charters. Recorded in March this year in Sonet's *Giants Of Jazz* series, this features the lyrical cornet of Ruby Braff with Jimmy Rowles or Dick Katz, Vic Dickenson, Bucky Pizzarelli, Bill Crown and Connie Kay. Braff plays with impeccable taste and thoroughgoing conviction. In such sympathetic company, Braff puts an additional sheen on sparkling standards like *Them There Eyes*, *Why Was I Born*, *Yesterdays* and *Tea For Two*. His solo on *Yesterdays* is superb. A magnificent mainstream album.

ELLA FITZGERALD

The Jerome Ella Fitzgerald Sings The Jerome Kern/Johnny Mercer Songbook. Verve 2610 025. Producer: Norman Granz. This John Snell compilation Verve is another collection from the seemingly inexhaustible Verve repertoire (something like 1,200 albums, in fact). Among the 25 tracks are such imperishable standards as *All The Things You Are*, *The Way You Look Tonight*, *I'm Old Fashioned*, *I Remember You*, *Yesterdays*, *This Time The Dream's On Me*, with Ella in characteristically fluent voice and backed by a Nelson Riddle orchestra which includes Willie Smith and Buddy de Franco. The album, as annotator Alun Morgan observes, reeks with class.

DUKE ELLINGTON

Concert At Carnegie Hall. DJM DJD 28023. This mid-price double album is unique in that it presents the 1952 Duke Ellington band — with Clark Terry, Cat Anderson, Ray Nance, Juan Tizol, Russell Procope, Paul Gonsalves, Harry Carney and Louie Bellson — with such remarkable guest acts as the Stan Getz Quintet, Charlie Parker with rhythm section and strings and Dizzy Gillespie, Billie Holiday and Tony Scott. (All this in case you have trouble deciphering the massively illegible sleeve note.)

The occasion was a concert commemorating Duke's 23th year in the business since taking a band into the Cotton Club and while the "fi" is "lo", the excitement in the music is high. The Ellington band plays *The Mooche*, *How High The Moon*, *Lullaby Of Birdland* and *The Hawk Talks*; Getz plays *There Will Never Be Another You* and *Strike Up The Band*; Billie Holiday is featured on *Lover Come Back To Me* and Gillespie and Parker play *A Night In Tunisia* and *52nd Street Theme*.

Gillespie is featured with the Ellington band on *Body And Soul* and there are three tracks by Parker with strings. Altogether a fascinating album.

THELONIOUS MONK

In Person. Milestone M 47033. Producers: Orrin Keepnews, Jules Colomby. The double album combines two previously issued Monk LP's — *The Thelonious Monk Orchestra At Town Hall (1959)* and *The Thelonious Monk Quartet Plus Two At The Blackhawk (1960)*. These are classic recordings featuring such important Monk compositions as *Off Minor*, *Crepuscule With Nellie*, *Round Midnight* and *Epistrophy*. The 1959 sides feature Hal Overton's arrangements for a ten-piece unit which included Phil Woods, Charlie Rouse, Pepper Adams and Donald Byrd. On the *Blackhawk* tracks the Monk Quartet was augmented by Joe Gordon on trumpet and Harold Land on tenor. A previous reissue.

BENNY CARTER

Further Definitions. Impulse IMPL 8037. Producer: Bob Thiele. Another superlative impulse reissue, this features impeccable Carter arrangements for the distinguished and somewhat improbable saxophone section of Coleman Hawkins, Charlie Rouse, Phil Woods and Carter himself.

Backed by a correspondingly impressive rhythm section — Dick Katz, Jimmy Garrison, Jo Jones and John Collins — the saxophone section weaves sheer magic into Carter's scores of *Body & Soul* (based on Hawkin's classic 1939 version), *Cottontail*, *Honeysuckle Rose*, *Crazy Rhythm* and *The Midnight Sun* will Never Set.

COLEMAN HAWKINS

Today & Now. Impulse IMPL 8032. Producer: Bob Thiele. The Impulse reissues from the early sixties represent some of the finest jazz on record and this LP is no exception, Hawkins, backed by an exemplary trio in Major Holley, Tommy Flanagan and Eddie Locke, is in irrefutable form on *Go Lil Liza*, *Put On Your Old Grey Bonnet*, *Quintessence* and *Don't Love Me* and the fact that the choice of tunes is somewhat uninspired makes no difference to Bean's surging, powerful eloquence.

BENNY CARTER

The King. Pablo 2310 768. Producer: Norman Granz. Benny Carter was 68 when he recorded this, but his brilliance after 47 years on the jazz scene is totally undiminished. He is a master musician with a beautifully mellow alto-saxophone sound and a distinctive flair for melodic phrasing. Backed by Tommy Flanagan, Joe Pass and Milt Jackson, Carter plays eight of his own compositions on this album and renders it a masterpiece.

DIZZY GILLESPIE

The Gillespie Jam Sessions. Verve 2610 023. Producer: Norman Granz. This double album is from the 1953/4 period and features Gillespie with Eldridge (his main influence), Johnny Hodges, Illinois Jacquet, Flip Phillips, Ben Webster, Lionel Hampton, Oscar Peterson, Ray Brown, Buddy Rich, Bill Harris, Buddy De Franco, Herb Ellis and Louie Bellson. Apart from *Jam Blues*, this is the first time this material has been officially available in the UK so its sales potential, especially considering the big name value, must be good. Recorded in mono, the tracks include *Stomping At The Savoy*, *Lullaby In Rhythm* and *Funky Blues No. 2*. Play *Stomping At The Savoy* to sell the album.

MORE ALBUM
REVIEWS PAGE 36

JUSTIN HAYWARD SONGWRITER

On the opposite page you see the face of the man who is all set to be the superstar of 1977 — Justin Hayward. He is already well-known for his work with the Moody Blues and also the Blue Jays. His songwriting, singing and guitar playing talents are known to the many fans of both his previous musical associations and because of this there is a ready-made audience for his debut solo album "Songwriter". To back-up your efforts we shall be taking the advertisement on the facing page in *New Musical Express*, *Melody Maker*, *Sounds* and *Miss London Weekly*. A full-colour poster featuring the same photograph will be used in our window-display campaign alongside an unusual cut-out display unit which utilizes motifs from the eye-catching sleeve which has been created by Hipgnosis. The same poster will also be seen by the millions of people travelling on London's

Underground. Later on in the month we shall be taking commercial radio advertising on selected stations around the country.

Melody Maker has already acclaimed the album as "a delight" and this is typical of the reaction we are expecting from the media. The single from the album "One Lonely Room" is already on the Radio One playlist and the response from the commercial stations is looking very good.

This marketing and promotion campaign combined with what is musically an extraordinary record is all set to make "Songwriter" one of the best selling albums of the year — have you got yours in stock yet?

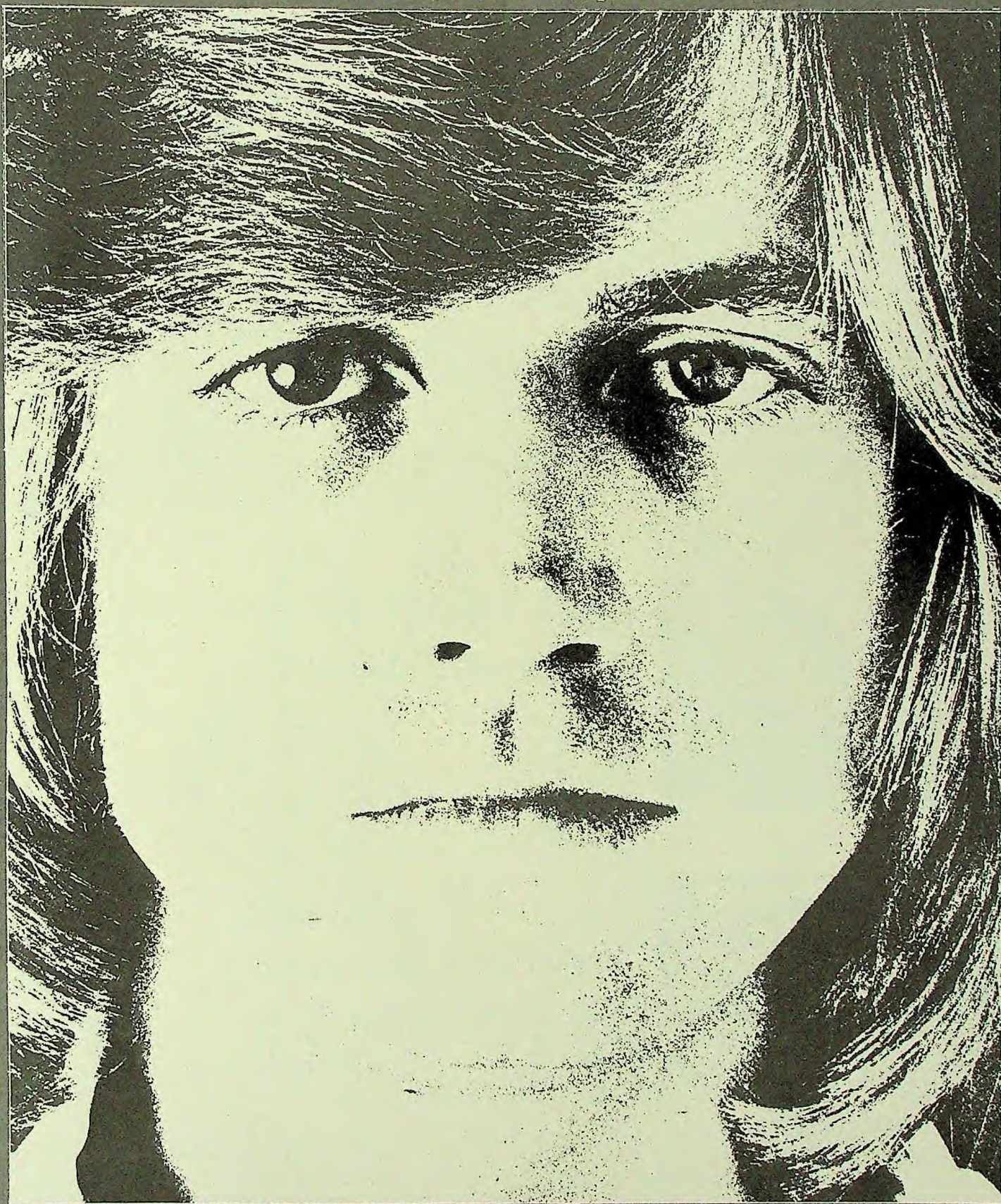
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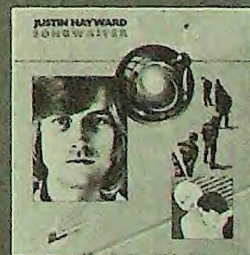


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CLASSICAL

Williamson to be first President of the RPO

AUSTRALIAN COMPOSER Malcolm Williamson, Master of the Queen's Musick, has been named first President of the Royal Philharmonic Orchestra, an appointment made with the personal approval of the RPO's patron, Queen Elizabeth the Queen Mother.

Williamson has been closely associated with the orchestra for some time and he is currently writing a large scale choral work, commissioned with funds provided by the Johnson Wax Arts Foundation. The work will be performed at the 250th Three Choirs' Festival at Gloucester in August. Talking about the work Williamson said: "I was greatly encouraged in the composition by the late Lord Britten with whom I discussed it only a month before his death. He gave me great confidence and in tribute to him I have dedicated a movement to his memory."

EDITED
by
SUE REGAN

On February 6 the orchestra is mounting a Royal Entertainment at the Royal Albert Hall to mark the actual anniversary of the Accession of Queen Elizabeth. The programme, entirely of British music, will include music by Bliss, Walton, Elgar and Tippett and the symphonic suite *Gloriana* by Britten. Williamson will conduct the first performance of his Jubilee Hymn and Sir Richard Attenborough will make his conducting debut in Elgar's *Pomp and Circumstance No. 1* to conclude the concert. Proceeds of the concert will be shared between the RPO's National Appeal and the Muscular Dystrophy Group of Great Britain.



MALCOLM WILLIAMSON, first president of the Royal Philharmonic Orchestra with Brian Smith, managing director of the RPO (right).

Aldeburgh names announced

THE 30TH Aldeburgh Festival will open on June 10 and run for 16 days. As usual there is an assortment of concerts with many well-known artists. Andre Previn will appear as pianist in chamber music by Beethoven and Poulenc and will also conduct the Snape Maltings Training Orchestra and Yehudi Menuhin will play the Elgar Violin Concerto. An anniversary concert celebrates various birthdays and centenaries of English composers, including the 70th birthdays of two

of Britain's women composers, Imogen Holst and Elizabeth Maconchy. Clifford Curzon is to give a Beethoven recital and Dame Janet Baker and collection of songs by Hugo Wolf. There will also be a concert performance of Handel's *Acis And Galatea* and Murray Perahia conducts and plays Mozart and Haydn with the English Chamber Orchestra. Peter Pears will take part in a number of concerts and the Ballet Rambert will give three ballets on June 25. There will

also be a tribute to the late Benjamin Britten with performances of his *Phaedra*, *Frank Bridge Variations* and the first performance of the arrangement for viola and orchestra of *Lachrymae Op.48*.

In addition to music there will be a Sidney Nolan exhibition, further exhibitions of Bembury Drawings and Paintings and 50 masterpieces of British Drawings and films chosen and introduced by Dilys Powell.

Rubinstein 90th birthday TV honours

PIANIST ARTUR Rubinstein, still active on the concert platform and in the recording studio, celebrated his 90th birthday on January 28.

To mark the occasion London Weekend Television showed Rubinstein in two Aquarius programmes. In the first Rubinstein was interviewed by Peter Hall and in the second the maestro played Grieg's Piano Concerto. BBC also honoured Rubinstein with a Radio 4 interview with John Amis and a programme of some of his many recordings. BBC Television showed the Rubinstein film *L'Amour De La Vie* on January 30. The pianist is currently working on his memoirs, a follow-up to his first delightful book *My Young Years* which dealt with his life up to 1917.

Halle Wind Quintet on Amberlee-Euroson

ITW PRODUCTIONS, Manchester-based company, has recently embarked on a series of recordings which it is licensing to Amberlee Records to go out on a special label, Amberlee-Euroson. The first two discs of the series were issued in January.

ITW expressed an interest in the newly-formed Halle Wind Quintet and managing director, Irving Wilson took a sample recording of the quintet to Italy which interested the Italian publishing house Curci. The result was one of the first discs to be released, an album of chamber pieces by four of Curci's contemporary composers, Franco Mannino, Vittorio Giuliani, Nunzio Montanari and Franco Margola played by the Halle Wind Quintet (ALF 701). The second LP entitled

Trade Winds again features the Halle Wind Quintet with the Norwegian and Adelaide Wind Quintets in pieces by Ragner Danielsen, Sigurd Jansen (a 1972 Philips recording), Tchaikovsky (a 1973 EMI Australia recording) and a selection of varied works recorded by ITW (ALM 602). Trade Winds retails at £1.99. ALF 701 at £2.50

New Groves planned for '78 publication

THE NEW edition of Grove's Dictionary Of Music And Musicians will now be published in 1978 to coincide with the centenary of the first edition which ran to four volumes. The current edition, the fifth, runs to ten volumes and it is estimated that this new edition, under the editorship of Stanley Sadie will run to 20 volumes. Work began on the new edition six years ago and has involved some 2000 contributors and 50 full-time staff. It is expected to cost about £500.

In the new Grove's subjects will be treated in greater depth and the scope of entries in the dictionary has been widened to encompass many new subjects. Pop music is featured for the first time along with jazz, electronic music, all forms of modern music and ethnic music from Latin America and the Far East. Early music too will receive comprehensive treatment and bibliographies will be more detailed.

In Concert signature tune prize

RADIO LONDON'S weekly classical music programme In Concert has announced the result of its competition to find a new signature tune. For the past five years the music used has been part of Holst's *Fugal Concerto* but producer Chris de Souza felt that royalties from a signature tune should go to a living composer. Last summer composers resident in the area covered by Radio London were invited to submit five minutes of music written for a septet. A selection of six works was finally sent to the judges, composers Sir Lennox Berkeley and David Fanshawe and four were awarded prizes with the winning award going to Howard Rees.

Rees studied composition with Alun Hoddinott and later studied in Paris and London. He has already written some music for radio and is at present head of music at the Cockpit Arts Work Shop. The remaining three were broadcast once before Rees' signature tune took over officially.

Two Covent Garden opera withdrawn

THE ROYAL Opera House, Covent Garden has had to cancel two of its productions scheduled for February.

The ballet *Onegin* has been withdrawn due to fire-proofing problems with the scenery. It will be replaced by another ballet by John Cranko *The Taming Of The Shrew*. Wagner's *Tannhauser* should have opened on February 28 with Jon Vickers in the title role but Vickers has withdrawn. In a letter to John Tooley, general administrator of Covent Garden, he explained: "It has always been essential for me to

have a point of personal contact with the personality of each role I portray... I have failed completely to find any point from which to begin I am therefore convinced of the impossibility for me to interpret *Tannhauser*."

Tannhauser will now be replaced by *Otello* in which Vickers will sing the title role with Raina Kabaiwanska as Desdemona and Peter Glossop as Iago conducted by Zubin Mehta who is making his Covent Garden debut.

Copyright protection for Britons in U.S.

AFTER 14 years of discussion, the American government has recently passed a new copyright law which will give British composers the same copyright protection in America that they enjoy here. Composers and authors will be given copyright on all works written and registered after the law comes into effect on January 1, 1978 for their lifetime plus 50 years. Works published before 1978

will now be given an additional 19 years protection to the 56 years from publication under the old law.

The new law also rules that from now on educational or public radio and television, hitherto exempt, will have to pay fees for performances of copyright music and mechanical fees on the sale of gramophone records have been slightly increased.

Debuts on Saga label for Bailey Bowman

THREE ARTISTS have recently made their Saga recording debut, Norman Bailey, James Bowman and Robert Spencer. Bailey has recorded Beethoven's *An Die Ferne Geliebte*, Brahms's *Four Serious Songs* and six Schumann songs accompanied by

John Constable and James Bowman with lutenist Robert Spencer has taped a programme of songs by John Dowland. Spencer also features as a soloist in lute pieces by Dowland. Both records will be released later this year.

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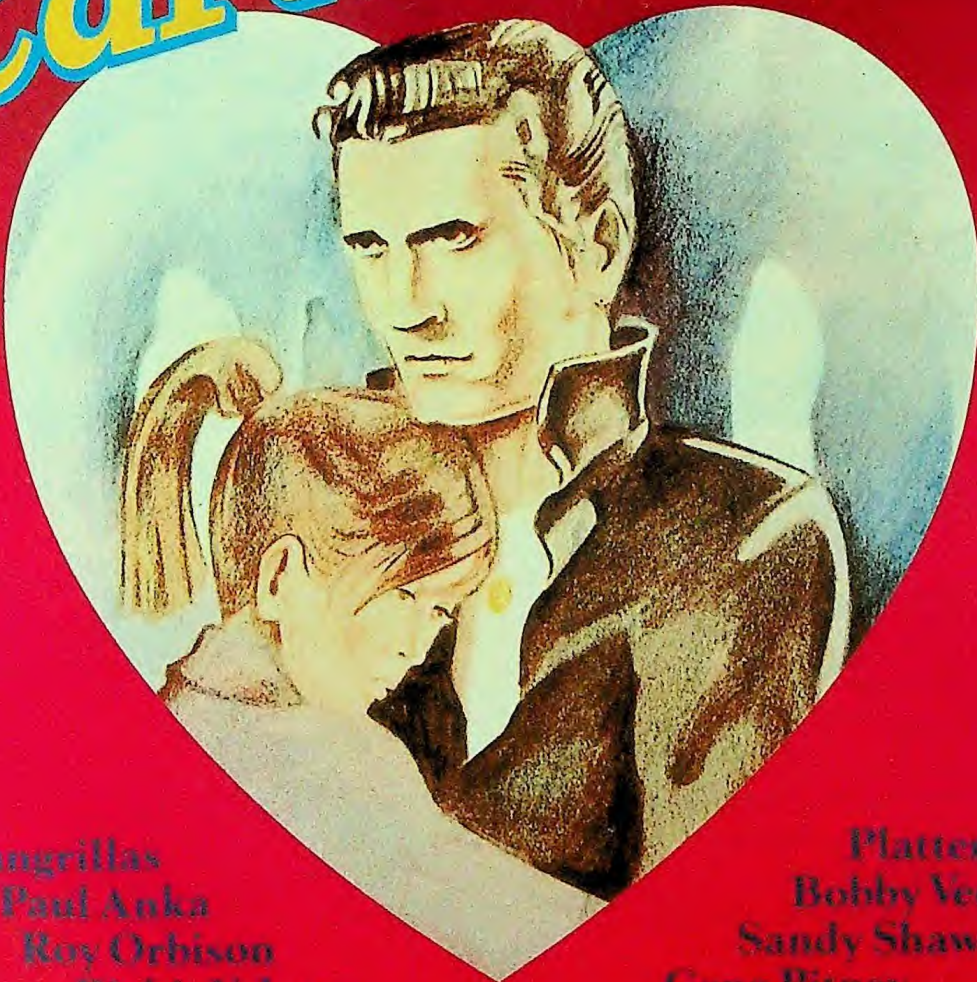
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FEATURE

Business affairs: a band as a partnership

by NEVILLE SHULMAN

MANY ARTISTS do not realise the liabilities they incur or for which they may become liable when they set out upon their careers; and this especially applies to those who form themselves into groups. Most artists choose a collective name for the group, decide on the percentage to be taken by each and then ignore any further business, legal or financial arrangements which are needed, certainly for some time, and which are best sorted out at the beginning.

Firstly, it is a legal necessity to register a business name which is different from one's own. The law regarding this is set out in the Registrations of Business Names Act, and although not rigorously enforced, if not complied with, can be used by other parties to a group's financial disadvantage. The registration of a business name by a group of artists does not in itself prevent other artists or other parties who are not involved in the music and entertainment world from registering the exactly similar name. Think how many pubs are called The Plough! However, if a group establishes a certain name then it should be able to prevent another group from using that name as the Courts will normally uphold an action to prevent one party passing itself off as being another party.

Secondly, and more important, a group in the vast majority of cases would be construed in legal and taxation terms as a partnership and dealt with in accordance with the Partnership Act unless other terms of partnership, either verbal or written, had been agreed upon by all parties. Where a partnership agreement was being used but did

The first in an occasional series in which a chartered accountant examines aspects of financial and business activities of concern to artists and management.

by Neville Shulman

not cover all business points between the partners (the artists) then the relevant clauses of the Partnership Act would be taken to apply. This could mean that terms, conditions and rights which one or all members of a group had not intended to apply could be enforced on all of them without exception.

A number of groups or acts are formed, subsequently are unable to succeed and break up after a short while. The incomes received meanwhile were divided to each member then goes his own way usually without concerning himself about the consequences of transactions that took place while the group was operative and still a partnership. Often there are no consequences as everyone concerned, managers, agents and recording Companies accept the situation and the losses, if any, involved. However, what is not usually realised is that in partnership law every partner is "totally responsible for the actions and liabilities incurred by any other partners, or by the partnership as a whole," as long as these actions can be properly said to be "relevant to the partnership".

If a recording company pays a large advance to a group — such group not being successful and subsequently breaking up — depending upon the circumstances and the clauses in the agreements, one member could be sued for the repayment of the whole amount. Of course, that member can sue the others to contribute a share to the amount he has to pay out but that course of action might not prove to be of much satisfaction to him. This could mean that an artist who is eventually successful might be called upon to repay an advance on royalties from agreements entered into some time ago, and yet have no effective recourse against anyone else. Of course, most advances are not returnable and most companies pay them on the basis that they will not demand their return in the event of no success; but it could prove financially burdensome if safeguards are not considered from the outset.

Similarly any partner might commit the partnership to a liability which could then be enforced upon the whole group. For example, one member might employ a road manager, or sign a lease for a

premises, or make certain financial undertakings all of which could be binding upon all the other members individually and the group as a whole. Even though the other members could sue that individual member for not acting properly and in their interests, the direct liability would probably still be enforceable against them.

Taxation against partnerships is assessed on the whole partnership in its name and the tax is then demanded from it. One partner could be asked for the whole tax even though the other partners were no longer available or even in the country to pay their share. There are complicated requisitions regarding partnership taxation and the apportionment of partnership assessments, and eventually each partner is given in his own personal assessment relief re personal and other allowances; but initially it is the partnership as a whole which is called upon to pay. Partnership tax liability is always on a joint and not individual basis.

Quite often the manager's involvement with a group or even a solo artist is such that it could be contended that he is also a partner. Although this could make him liable for partnership liabilities, there is also the danger that his actions can bind the artists, and cause them to be liable to third parties for amounts which ordinarily a manager could not place on to the artists he manages.

Having pointed out the problems and explained the dangers and contingent liabilities, what is the best way for a group, or any artist, entering into arrangements which could be classified as a partnership, to set up its affairs so as to minimise

the risks involved? Once a name has been chosen and registered, a partnership agreement should be drawn up stating in what percentages profits are to be shared (realising that losses are to be shared in the same ratios); what decisions are to be taken jointly and what may be taken singly; how are the finances to be handled, especially the payment of liabilities and reserving against them; and most important of all, what is to happen when either one member leaves the group, or it breaks up completely.

Partnerships are deemed to terminate when one member leaves, unless there is agreement by all members, including the one leaving, that it should continue. If a partnership terminates there can be difficulties and unnecessary liabilities, especially regarding taxation, which could be avoided if all members agree for the partnership to continue. However, a member leaving a group is not always leaving on the best terms with the others and may not want to assist them, and this in one of the reasons why it is important to cover these matters in an original partnership agreement.

Even if a partnership is formed satisfactorily, with a proper agreement covering these matters liable to be contentious in the future, it is not an ideal arrangement to control all future commitments, contracts and liabilities and in a future column I will set out the difference between operating under a partnership agreement or working through a Limited Company, and my recommendations of how to combine the advantages of both.

The 1977 Billboard International Disco Sourcebook

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ALBUM REVIEWS

JAZZ

FROM PAGE 30

VARIOUS ARTISTS

Jazz At The Philharmonic 1946 Vol. 2. Verve 2610 024. Producer: Norman Granz. An indispensable companion to the earlier JATP 1946 release (2610 020) this double album features the first appearance on stage together of Coleman Hawkins and Lester Young, the two great giants of the tenor saxophone. Also on hand for performances in the JATP tradition of Lady Be Good, I Can't Get Started, I Got Rhythm, The Man I Love and others are Dizzy Gillespie, Charlie Parker, Howard McGhee, Willie Smith, Buck Clayton, Charlie Ventura and Buddy Rich.

JIMMY OWENS

Jimmy Owens. A&M Horizon SP 712. Producer: Coleridge Taylor Perkinson. Jimmy Owens is an extremely gifted trumpet player from New York who studied with Donald Byrd but plays mostly like Freddie Hubbard. He is featured here with former Dizzy Gillespie sideman Kenny Barron on piano and Chris White on bass, playing Secret Love, Caravan, a couple of his own originals and a theme by White. The album has some fine contributions from Owens and Barron — Secret Love, Caravan, a couple of his own the album's flavour — and it comes in the customary, excellent Horizon package.

ZOOT SIMS

Soprano Sax. Pablo 2310 770. Producer: Norman Granz. Zoot Sims, one of the most consistently delightful jazz musicians on the scene, has at last been allowed by Granz to record on soprano saxophone — and he makes the most

of the opportunity. With Ray Bryant's crisp piano (he's a thoughtful accompanist), George Mraz on bass and Grady Tate on drums, Sims is in sprightly form on Bloos For Louise, Someday Sweetheart and the fast-walking Baubles Bangles and Beads. Bryant has a good outing on Moonlight In Vermont and Mraz contributes a delicately wrought solo on Someday Sweetheart.

JOHN ABERCROMBIE, RALPH TOWNER

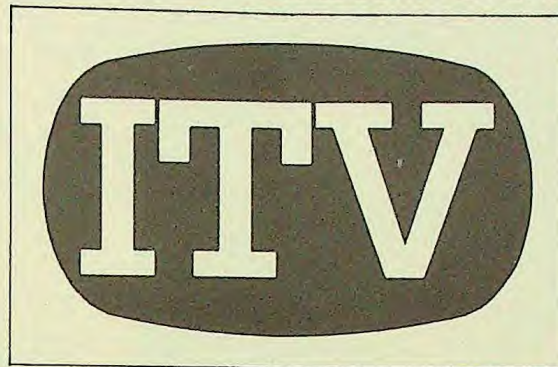
Sargasso Sea. ECM 1080. Producer: Manfred Eicher. This is a beautiful album by two very gifted contemporary guitarists united for the first time on record. The eight tracks consist of compositions by Abercrombie and Towner, with the former playing electric and acoustic guitar, often getting a sitar-like sound, and Towner on 12-string, classical guitar and piano. Like so much of the ECM repertoire, it is subtle, reflective music, hardly jazz, but full of interest. Towner's Staircase is a lively, dancing piece with some nice extemporisation by Abercrombie, and Parasol, with Towner on piano and 12-string guitar, is another delightful track, again with inspired Abercrombie — this time on electric guitar.

ELLA FITZGERALD, JOE PASS

Fitzgerald & Pass . . . Again. Pablo 2310 772. Producer: Norman Granz. A fine sequel to the previous Ella/Pass duo album this is distinguished by some superlative songs — my Old Flame, That Old Feeling, All Too Soon, Rain and 'Tis Autumn — some beautifully measured singing by Ella and some sensitive accompaniment by Pass (listen for instance to his work on The One I Love.) The only jarring note is struck by Ella's uneasy ad-libbing on One Note Samba.

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RADIO

IN AMERICA, virtually every radio station seems to use a computer of some sort, whether it be to process the staff salaries, or in the case of some stations to achieve total automation with a machine fulfilling all the tasks required. The system which the Moffat Communications radio station chain in Canada displayed at *Billboard's* radio programming forum in New Orleans last December, is regarded by company vice-president Keith James as a "computer assisted programming system".

The essential idea of the system is that the disc jockey never actually touches a record during his air shift, and never has need for a pencil or paper, or sheets of playlist information. Even commercial scripts to be read live are incorporated in the system if the radio company so requires.

To the layman, the system looks exceedingly complicated, to which James answers "Yes it is". It uses two CRT Data Terminals, one in the studio with the disc jockey, and another in a room in the building for the programme director, to programme other information for the coming week, such as different music tracks, commercials and even the sequencing of the different elements of the programming.

The data terminals are small television monitors, with the studio system usually having two monitors, with one acting as a standby. A standard typewriter keyboard is linked to the screen and the computer to enter the control demands.

Once the radio station has decided upon its playlisting, it can either use the system as it stands, or can link an IGM Instacart machine which holds 48 cartridges. Through the capabilities of the entire system, records can be transferred to cartridges with tertiary tones for firing the next in sequence, and also with tones to signify when the record is halfway through, just before the vocal intro starts and when it is about to end. The cartridge also can contain information linked to the computer for music returns. All information is relayed to the television monitor, which can subsequently be linked to a printout machine for permanent records to be kept of what was played. A 24-hour clock in the system includes the times when the record has been played.

James says the flexibility of the system is incredible. For the UK system of music returns, the computer can tell the PPL for

Where records now remain untouched by human hand



Keith James; Moffat President.

instance how many times in a year a certain record was played.

To operate the system, the disc jockey types the code number of the next record and the computer puts the cart into sequence. To fire the

next cart automatically, the keyboard space tab is pressed just once.

Obviously this system isn't ideal for a station with a large playlist of up to 3,000 music items. James still

LONGMAN IN AMERICA

recommends the computer and monitor systems, but says that the Instacart is too expensive. "To have 3,000 cartridges tied up at any one time can be an expensive operation. I would recommend the normal turntable for this type of use."

James sees the implications of the system as having a far broader impact. "Advertising copy writers need never touch a pencil and paper. They can play with the TV monitor and keyboard to write the script before their eyes. Once they've decided on the correct version, they switch the finished item through to the computer memory. The commercial script is given a letter coding and sequenced into the system. The disc jockey sees he has a live commercial coming up, presses the key, and the script flashes up before him to read. Again, you've cut out the tedious paper work, saving secretarial time and money."

James maintains that the company's system is far removed from any automation systems available, for one thing, a radio station can buy an automation system for about \$20,000 dollars less, such as a Gates or Schaffer system. The Moffat system, to be on the market next month will cost approximately \$50,000, and James points out that it is very reliable. Most of the system is solid state, with any wire connections being in either platinum or gold to cut down corrosion.

Says James: "The main advantage for a programmer is that when he has set his format, he knows that the disc jockey can't abuse it. The system can be as tight or flexible as you wish, though at our stations the disc jockey can only talk for five seconds between records, so the system is fairly tight."

James says that the Moffat system is just touching the surface when it

comes to the use of computers in radio. "Our aim isn't automation, but an elimination of the dull tedious jobs the disc jockey has to perform, such as the selection of music. If a record has been played in the last hour or two hours, the disc jockey doesn't need typed sheets, but can ask the computer to display the logs for the required time segment."

"Radio should be fun, not only for the listener, but also for the disc jockey. Our system gives the disc jockey all the time he wants to think up his next link, and to be creative rather than automated."

James himself has been with Moffat for nearly 15 years, and he has been partly responsible for establishing a chain of 9 Moffat radio stations. The aim is to have the computer system installed in every station by the end of this year.

He has no doubt that the developments in radio are for the best, though he appreciates that he has his critics. "People said that rock and roll was terrible when it first started in the late 1950s, but now it is accepted as one of the constituents which has led to general musical mix. I was involved in experiments with computer-assisted programming at WGH in Norfolk Virginia in 1961, and in those days the system was very clumsy, and a great many mistakes were made. Modern technology has improved the systems to a stage now where we have had one of our systems running for eight years, and the only maintenance required has been with the motor bearing on the Instacart which has had to be replaced. "Naturally you have to keep the system clean, which includes the keys on the typewriter."

It is still early days for Moffat's system, which was only unveiled to the broadcast public before Christmas. Several major chains have shown interest, though others have condemned it. "Engineers hate the system because they don't understand how it works, general managers of stations detest it because it means extra cost, but the disc jockeys and programmers on the whole are pleased, because it offers them what they regard as a superior system."

"There are about ten to 15 percent of the stations in the USA and Canada which are what people would describe as innovators. Another 60 percent have the excellent ideas but find it difficult to put them into practise. Our system offers them an opportunity to talk on the same level as the innovators."

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Bliss joining with Air to keep Yorkshire together

PENNINE RADIO'S change of sales company from BMS to Air Services last week was expected, as Richard Bliss, Pennine's new managing director was known to be a stronger advocate of Air. During his three years as sales director at Piccadilly Radio, Bliss worked with Air, and found complete satisfaction with the service offered.

However, Bliss said this week that the prime reason for wanting to be with Air was because Radio Hallam in Sheffield, Radio Tees in Stockton and Piccadilly Radio in Manchester are also sold by Air.

"I wanted to see Yorkshire sold by one company, and it seemed sensible to join Air, rather than try and persuade Hallam, Tees and Piccadilly to move to BMS," he said.

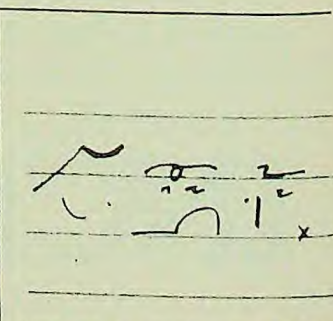
For 12 months, there have been discussions between the Yorkshire stations about the setting up of a Trident radio-selling area. Hallam's managing director Bill MacDonald

was keen to see this evolution, but it is understood that he is now pleased with the situation now Pennine has joined Air.

Bliss told *Music Week* that the next move would be to see Metro join Air, though he hasn't as yet talked to Metro's managing director Neil Robinson. Robinson explained that although the Trident area is important in marketing terms, he feels that despite joining together with Pennine, Hallam and Tees, there would still be some large areas uncovered by ILR, such as the Humberside and Leeds areas. "If there were two more stations in those markets, it would put a different complexion on the matter, but to change your national sales company just because another company has made a move is sheer madness."

"I'm more than happy with the services provided by BMS, and indeed we are running well above target. To change companies

without a good reason would probably do more harm than good at present. I also happen to think that with a population of 1.6 million in your coverage area, you are large enough to stand on your own two feet," he concluded.



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The hit single "After the Lovin'" EMI 2537 from the same album has reached the Top 5 in the USA charts.

"The Very Best of Engelbert Humperdinck" EMC 3160. Titles include "Quando, Quando, Quando," "And I Love you So," "Something" and "The Most Beautiful Girl."

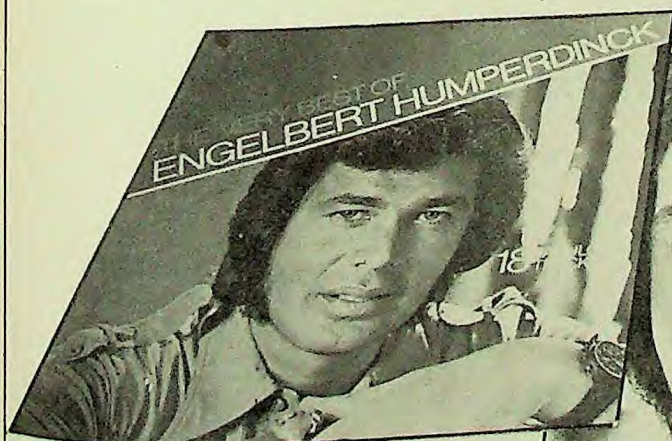
"After the Lovin'" EMC 3165, released in England after its phenomenal success in the USA. Included is the hit single "After the Lovin'."

TOM JONES

Congratulations to Tom Jones whose first album on EMI "The Very Best of Tom Jones" has been chosen as the BBC Radio Two album of the week - featured all this week.

Tom Jones' first single on EMI, "Say You'll stay until Tomorrow" EMI 2583 is released on 4th February.

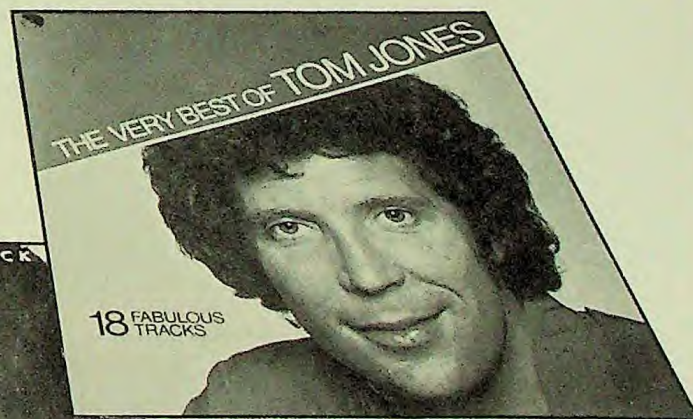
"The Very Best of Tom Jones" EMC 3161, is a selection of his best songs including "Daughter of Darkness," "She's a Lady," "Something About You, Baby" and "Proud Mary."



"The Very Best of Engelbert Humperdinck"
EMC 3160



"After the Lovin'"
EMC 3165



"The Very Best of Tom Jones"
EMC 3161

Now available on EMI Records and tapes.



RADIO

Two-for-one on Piccadilly

PICCADILLY RADIO is having a 'minute week' starting on February 20, when all advertisers are being encouraged to book 60-second commercials for the price of 30 seconds. The deal offered by Air Services and Piccadilly's sales manager Bert Tatlock requires clients to book a 21-spot package over the week costing £580.

The idea came out of a conversation between the station's production staff Steve England and Tony Hawkins. England explained *Music Week*: "We were having a discussion about the differences

between the UK and America. We said that in America, the trend is to have 60 second commercials, whereas the norm in the UK is to have 30s or 60s. We were saying what a good idea if we could encourage advertisers to be more imaginative in their commercials, instead of trying to cram everything into 30 seconds. Our managing director Philip Birch joined us in the conversation and said he would have a think about the idea."

As it was Birch suggested the 'minute week', and left the planning ideas to be thrashed out with sales manager Bert Tatlock. The cost of a 60-second 21-spot package on Piccadilly would be £1,160, and Tatlock maintains that the offer is particularly generous.

"American radio stations such as WABC have smaller audiences proportionally than Piccadilly or Capital for instance, and so the cost of the 60 second commercial is so much cheaper. That is one of the main reasons why 60 second commercials are the norm as opposed to the exception," said Tatlock.

An extra incentive to advertisers to use the 'minute' scheme is a gallon of Bell's Whiskey which will be given to the advertiser who makes the best use of the extra time. Said Tatlock: "We'll be having four judges to pick the winner, and be inviting them to pick the best commercial."



BIZARRE PROMOTION gimmicks are not dead if this photograph is anything to go by. Anchor's Tim Prior and Sue Carling decided that the only way to promote Cup O' Tea by Don Williams was to take a tea-urn around to the local and national radio stations. The single has been receiving extensive airplay on all channels, having been released on January 14. Pictured with Prior and Miss Carling is Ken Evans, programme director of Radio Luxembourg.

First results of 208 survey

RADIO LUXEMBOURG has received the first results from its massive winter audience survey, which covers the whole of Europe. Figures for the UK survey are not yet completed, although the results are

expected from Gallup within the next two weeks.

The station also announced this week that DJM has booked a further eight weeks of programming time. In the autumn, DJM did a tape-only promotion titled Grab 'Em By The Curlies, though the company has now extended the idea to include albums.

DJM is to sponsor nine 15-minute shows every Thursday from this week, and the series will showcase 30 different acts signed to the label. The programmes will be divided into different categories, including humour, pop, rock and soul. The company was particularly pleased with the Curlies campaign, and there are plans to include sponsorship on Luxembourg as part of the promotion for DJM's summer and autumn album supplement.

The Luxembourg survey of Scandinavia shows that seven percent of the total population of Denmark, Sweden, Norway and Finland tune in over a week, with the bias being towards the younger age groups.

From a survey size of nearly 4,000, Nordic Research estimate that 1.2 million adults of 15-years-plus tune to the station every week. On the strength of the results, station sales director Godfrey Morrow is pitching for more record company business. He points out that many companies think of Luxembourg only in relation to the UK audience size, and tend to forget the added listenership in the other European countries which can receive the station. With 3.5 million listeners in the UK, added to the 1.2 million in Scandinavia, the total figure for the station in the whole of West Europe must be nearer 10 million.

Air check

READERS AWAITING the first station air-check tape should be receiving them in the next two weeks. Delays in receiving certain tapes have put back the service, though editing and duplicating is now being completed. Stations featured include WKTU FM, WXLO (99X) FM and WNEO AM in New York, and WNOE and WTIK in New Orleans. A sample of Dick Biondi's Super Gold Rock And Roll syndication programme is also included.

Mebo 2 sold to Libya

THE RADIO Northsea International ship Mebo 2 has been sold to the People's Revolutionary Radio Movement of Libya, and the ship sailed for Tripoli just over a week ago. The Mebo 1 ship, which was originally bought eight years ago as a tender for the Memo 2, has been re-named Angela, but has not been allowed to sail. The Dutch authorities impounded the ship, as it housed the old Radio Veronica transmitter.

Broadcasts have already been heard from the Mebo 2, with tests carried on short wave on the 49 metre band. For the last two Sundays, former RNI and Caroline disc jockey Robin Banks has broadcast, asking for reception reports to be sent to Holland.

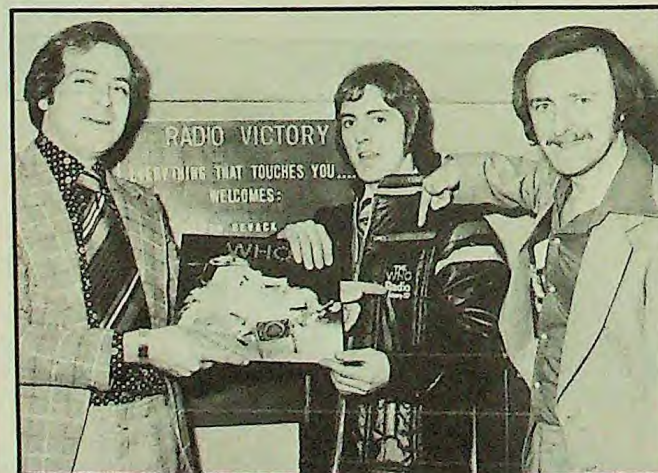
Although the owners of the Mebo ships (Erwin Meister and Edwin Bollier) have actually sold the two vessels, they are under contract from the new owners for 12 months to supply engineers and disc jockeys to train Libyan staff.

The move ends months of speculation about the ships. They both entered Rotterdam's Slikerveer harbour in mid-September 1974 after the Dutch passed their own anti-pirate laws. The ships were originally to stay in harbour long enough to be re-painted, though an agreement between the Dutch government and Meister and Bollier apparently broke down when press reports suggested that the ships were to return to the North Sea to broadcast the programmes of Radio Mi Amigo, which has been using the Radio Caroline vessel for the last three years.

The Radio Veronica ship, the Norderney has been turned into a museum/discotheque in Amsterdam, and the Radio Atlantis ship Jeanine has been sold for scrap. Negotiations took place at one stage for the Atlantis ship to be taken to sea again as a religious station.



CBS'S LAUNCH of its pack of 25 Disc-o Doubles included a trip to Beacon Radio in Wolverhampton last week to present the station's soul disc jockey KKJ with a pack. The singles, pressed in clear blue vinyl are being promoted on local radio and discotheques, with a competition being organised for the best disco dancing couple. Pictured left to right are KKJ, head of regional promotion at CBS Graham Houghton, his assistant John Parker, Bob Hermon of CBS Midlands and a new member of the CBS team, Sebastian Timacus.



RADIO VICTORY recently ran a competition for listeners to win a Who rally jacket and a copy of the group's greatest hits compilation. Receiving his prize from Glenn Richards of Victory is Simon Devack. Looking on is Polydor's southern area promotion man Geoff Lester.

LAND LINES

GOOD COVERAGE for Piccadilly Radio on the television last week, with a microphone at the Enoch Powell press conference in Manchester showing a Piccadilly sticker. Other promotion was in a BBC 1 play, where a car driven by one of the actors had a station car sticker.

BMS is expecting to move offices from Newman Passage within the next three months, with the possibility of the company sharing the same offices as Standard Broadcasting.

Radio Luxembourg's sales director Godfrey Morrow marries Miss Belinda Shann on March 26. They will be honeymooning in Katmandu.

Is EMI about to announce a substantial increase in its radio advertising budget for the coming year? . . . Last week's feature about radio advertising said that CBS and RCA do not use advertising agencies to place commercials. However, it has come to light that infact both companies do, with CBS using David Pilton to place the business.

New programme schedules at Downtown Radio mean that Michael 'Hendi' Henderson will be presenting the breakfast show in future, with Brian McSharry from 9.00 a.m. until 12.60 when John Paul takes over. Trevor Campbell, who held the breakfast show slot since the station came on air is now hosting the drive-time show from 4.30-6.30, with Candy Devine filling the afternoon slot.

Continuing in the soccer traditions of the north-west. Radio City has started a new soccer show with John Toshack and Duncan McKenzie. The Liverpool and Everton players star in a programme called Mac 'n' Tosh, though at one stage, the programme nearly didn't happen, when the Everton forward was apparently signed up by BBC Radio Merseyside, though a quick transfer deal was worked. The show goes out every Sunday between 5.00-6.00 p.m.

Piccadilly Radio has its own sport involvement, with pre-match entertainment coming each week from either Old Trafford or Maine Road where United and City play. The BBC's exclusive contract for match coverage comes up soon for renewal, and the commercial stations are expected to press for a non-exclusive contract to allow them to take live match reports.

Several top-line meetings have taken place in recent weeks with the ILR managing directors over the directive from the IBA that they should take the IRN programme, Decision Makers. Several managing directors feel undue pressure is being applied to them. The claim from IRN is that the weekly programme on political matters is expensive, and unless more programme companies buy the programme, the economics of the situation will force them to end the series.

Good end of year results from Radio Hallam show that advertising revenue has increased by 31 percent, though this still doesn't mean the station is in profit. The company predict the first dividends to be given to shareholders will be late this year.

There are those who believe that the IBA employs staff whose job it is to keep an informal eye on the day-to-day dealings between the radio and tv companies and the record companies.

Up and coming radio tours include the Shadows starting on January 31, and at the end of this week, Johnny Nash is being escorted around the country by the CBS promotion team.

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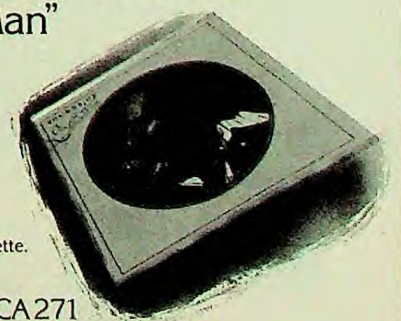
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TALENTSCENE

spotlighting the music makers and management

Kruger plans European buying group for U.S. acts

AN EUROPEAN 'buying council' based on the Common Market principle and with the intention of bringing major US acts into Britain and the Continent, is being formed by Jeffrey Kruger, head of the Ember Concert Division. His plans have followed the increased difficulties for the smaller promoters who find that they cannot afford to fly in American acts for just a few concert dates.

Kruger recently returned to Britain after a five-week talent buying spree in the US, and now plans an eight nation whistle-stop tour of Europe to form a council. He said: "Smaller promoters not just in the UK but literally throughout Europe cannot afford so frequently to fly in US acts for just a few dates, particularly for less than superstar attractions. Nevertheless, if they united together, successful tours could be provided — I feel that all that is needed is a link to combine their buying power and organise the promoters of Europe into one great organising force."

More than 20 European promoters have been informally approached by Kruger about the European Council plan and, he claims, their reaction was

sufficiently enthusiastic for him to arrange to visit them in person and tie things up. "The council would be able to offer better tours for American talent than any single promoter or talent agency could ever hope for. However I am determined that we should oppose those major US names whom agents insist on unrealistic salaries way out of line with their drawing power in Europe. On the contrary, our greater bargaining power will help us keep fees in line."

Kruger's plans follow fears expressed by several British promoters that the devalued pound could result in fewer American attractions visiting Britain. In addition, with general inflation, more artists have been demanding higher salaries throughout Europe with the result that ticket prices have been increased considerably and often with a subsequent falling-off in box-office receipts. In the UK alone, some concert tickets have doubled from £3 to £6 in the space of less than two years.

The Ember Concert Division recently combined on an understanding with other major UK promoters Derek Block, Henry Sellars and Danny Betesh's Kennedy

Edited
by
CHRIS WHITE

Street Enterprises, that they would not allow US agents to inflate artists prices by playing one off against the other. At the moment Kruger has 14 UK tours planned in the next few months, including the Glenn Campbell anniversary tour, and appearances by Barry White and the Stylistics.

He added: "During 1976 Marvin Gaye, Charley Pride and the Ch-Lites did record business on tours promoted by the Ember Concert Division, but Dionne Warwick, the Supremes and Isaac Hayes have priced themselves out of the business. In addition, Dean Martin turned down an offer from me worth more than \$200,000 for three days work. Managers and agents who allow and often encourage artists to take such a short-sighted view of the valuable UK market are doing their acts a dis-service."

EARPIECE

standout track. An LP which can do no wrong.

5. Eagles. Hotel California (Asylum). This is rock easy listening at its very best — I'd love to be able to knock it but I really can't. The Asylum commercials end here!

6. Barry Humphries. Housewife! Superstar! (Charisma). The Australian cultural attache Les Petterson plonks it on the table — hilarious.

7. Boz Scaggs. Silk Degrees (CBS). I prefer Scaggs in his rougher days but can't deny the fantastic production on this album.

8. Bob Segar. Night Moves (Capitol). An excellent example of how to produce a really listenable rock album without being as 'soft' as the Eagles. I think that the title track of this album is a classic.

9. Wings Over America. Wings (Parlophone). The live sound is nowhere near the quality of Lynyrd Skynyrd's One More From The Road, but Wings' shows last year were definitely the best of 1976. These three albums prove McCartney and the band's amazing consistency of material.

10. Rollin' On. Steve Gibbons Band (Polydor) Making Magic. Pat Travers (Polydor). I include these two albums because they are both superb follow-ups to the artists' first albums. Together with Easy Street's new LP, which Polydor is scheduling for March release, they prove the enormous potential of that bands. They all made great debut albums and I am convinced that they will all break in a major way during 1977.

Jim Cook's LP choice

1. Lynyrd Skynyrd. One More From The Road (MCA). The band's live sound is probably the best I have ever heard on record, and a live recording seems to be the ideal medium for the group. This LP knocks their other studio albums out of the window.

2. Andrew Gold. What's Wrong With This Picture (Asylum). Slightly disappointing considering that Peter Asher produced this but there are still four or five tremendous tracks. Gold is my favourite new act of 1976 — excepting Steve Gibbons, Pat Travers and Easy Street of course!

3. Emmilou Harris. Luxury Liner (Warner). The album is worth the price alone for Albert Lee's guitar playing on the title track. Actually I haven't got past the first cut yet, but I'm sure that the rest of the LP is as good.

4. Jackson Browne. Pretender (Asylum). Gets better the more I hear it. Your Bright Baby Blues is a



Jim Cook

JIM COOK is general manager of Polydor's a&r and product division; during his three years in that capacity he has been responsible for signing to the label such names as the Steve Gibbons Band, Pat Travers, Clodagh Rodgers, Our Kid, Easy Street, and the Chanter Sisters. Previously Cook was involved in Polydor's legal and business affairs for two years.

TOP 50 NEWCOMERS

THE BROTHERS have nothing to do with the BBC television serial but are five real-life brothers born on the island of Mauritius in the Indian Ocean. They have been resident in Britain for the past 14 years and their home base is now in Acton, West London. The group's rapid rise to success, which has culminated in a chart entry with their first record, Sing Me, on the Bus Stop label has resulted from their appearances on the Opportunity Knocks TV show. They won two successive heats, the Variety Club Award for the artists receiving most viewer votes in the show, and also sang the winning entry in the Opportunity Knocks song contest which is appropriately, Sing Me. Full line-up of the band is Lindsay Bayou, who plays rhythm guitar, Gervais Bayou (lead guitar and keyboards), Daniel (bass guitar), Clary (drums) and Clarel (lead singer, and rhythm guitar). Live dates are being lined up for the Brothers including a possible tour with Roy Orbison.



SIMON MAY was presented with a silver disc for more than a quarter million sales of his recent hit, *The Summer Of My Life*. He is pictured, left to right, with Barry Long (producer of the record), Louis Benjamin (chairman of Pye Records), Walter Woyda (managing director) and Laurie Mansfield (May's manager). May's follow-up single, *Closest Thing To Heaven*, is released this week.

First solo album by Gabriel



PETER GABRIEL'S first solo album is released by Charisma on February 18, and is issued in the US by Atlantic this week. The album has been produced by Bob Ezrin and was recorded in New York, Toronto and London. Gabriel starts a US tour on March 10 and hopes to play some major British dates in April.

NEIL SEDAKA is set to make his debut at the London Palladium during May when he will make seven solo concerts. Called Neil Sedaka And Songs — Solo Concert, the week's season promoted by Barry Dickins for MAM opens on May 16. The shows will feature just Sedaka on piano and trace his 25-year career including the first song he ever wrote, the early hits, his period of writing for Connie Francis, the 'emergence' period in the early Seventies, and his writing today. Sedaka has undertaken a solo concert of this nature only once before, in Minneapolis last autumn.

COUNTRY MUSIC veteran Tompall Glaser and The Outlaw Band — who record for ABC — will be appearing at Mervyn Conn's Country Music Festival at Wembley in April, replacing Jimmy Buffet who

was originally scheduled to appear. Glaser who has in the past been closely associated with Waylon Jennings, Willie Nelson and Jessi Colter, has formed The Outlaw Band himself and their debut album is released this month.

THE STEVE Gibbons Band's second album, *Rollin' On*, is issued by Polydor this week. The LP was produced by Kenny Laguna at Pete Townsend's Eel Pye Studios and featured 11 compositions by Gibbons. Following their current UK tour with Be Bop Deluxe, the band visit the US for a 12-week period in mid-March for concerts with the Outlaws, Nils Lofgren and Boston.

A NEW British musical called *Fire Angel*, adapted from *The Merchant Of Venice*, open at Her Majesty's Theatre in London's West End on March 17. Music for the show has been composed by Roger Haynes and Paul Bentley, and the producer is Braham Murray previously responsible for *Catch My Soul*. *Fire Angel*, which is set in the 'Little Italy' area of New York, won the Scotsman Award when it was first produced in Edinburgh three years ago. The £250,000 show is being staged by Ray Cooney Productions.

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arranged by
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2. I'LL FORGIVE BUT I'LL NEVER FORGET (Don Williams) Marvin
Mus. Lid. 2:55 3. I'VE GETTING GOOD AT MISSING YOU
(Wayland Holyfield) Marvin Mus. Lid. 2:31 4. IN THE MORNIN'
(Don Williams) Marvin Mus. Lid. 2:16 5. MISSING YOU, MISSING
ME (D. Williams/A. Reynolds) Anchor Mus. Lid. 3:00

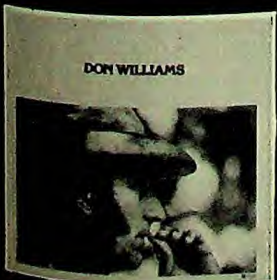
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TALENTSCENE

Kiki Dee: 'now I get asked, not told, what I'm going to release'

by DAVID LONGMAN

IT LOOKS as if 1977 will be a year for celebration in the Kiki Dee camp. His third Rocket album will be released on February 25, and in March she will be celebrating her 30th birthday. Plans are already underway for another tour in the UK, and the Bradford singer is already looking ahead to a new album.

Her UK tour at the tail end of last year was a turning point being the first time she had performed in Bradford in almost 15 years. "I couldn't have done that a few years ago. I wanted my songs to be just right, and have a good stage act built up. I wanted to go on stage and say: 'This is me. I'm back.'"

The tour didn't start off as well as might have been hoped. Being used to the crowd response in America where the audience reacted immediately with whistles and clapping, she went on stage at Bristol and burst into tears during the second number because she thought nobody was enjoying her act. Pulling herself together, she carried on and in the end received a standing ovation. She had simply forgotten how different both types of audiences were in America and Britain.

There has been a two year gap between albums, with the I've Got The Music In Me LP being released in November 1974. She realises now that the long break between both

recordings was bad for her, although 1975 wasn't a good year for her personally, and it threw her off balance. Now she's happy in her private life as well, and recording is becoming easier.

Another of the reasons for the two year break was that she was waiting for Elton John to become available again to produce her. The first Rocket album was produced by John and Clive Franks, with the Music album being handled by Gus Dudgeon with Franks again assisting. Miss Dee found that the more technical side of Dudgeon's producing didn't fit in with her own ideas, and she prefers John's style. "Elton's more interested in the feel of the music rather than the technical 'perfections,'" she explained.

The Music album she feels is rather 'obscure' when compared with her other two efforts, with it containing a wider spread of material, including the up-tempo numbers You Need Help and Step By Step. The album was also different because it was essentially the Kiki Dee Band as opposed to Kiki Dee with her band.

Despite any misgivings about her four years with Rocket, she agrees that she has learned a great deal in that time, especially while recording the current album. She says that the company now has a greater respect for what she is doing. "I'm now at a point when I'm asked whether I want to have a song released,

whereas in '73, it was more a question of being told. 'You're going into the studio to record a single next week and you're going to sing these songs.'" For the Loving And Free EP, she had to be convinced it was the right move, though she was happy with the tracks included. "It was a question of putting out a record until the studio sessions for the album were completed."

As she has already said, she suffers from a lack of confidence — something which Elton John has helped alleviate. "It's good to know somebody actually cares about you. When I was living in Bradford, I was performing at the Mecca in Huddersfield and the Astoria in Leeds, and I used to go into cinemas hoping people would recognise me and ask for my autograph, but it never happened. Just to put me in my place, I was walking around Harrods last week for about two hours, and nobody came up to me then either."

So, 1977 will be the year of Kiki Dee. Her new album contains six of her own compositions, although as with the time four years ago in a previous interview, she says it is an area of her career which she would like to build upon rather more. Her appearance at the Royal Albert Hall last December gave her a great thrill, although naturally she was nervous before hand. "I drove past the place a week before and saw my name on the posters and I felt like screaming



Kiki Dee

'No it can't be.'"

The music business hasn't always been kind to Miss Dee. She wants to make good albums which the people enjoy listening to, although it doesn't matter too much if the sales figures aren't very high. She admits to being frightened about the prospect of having a million-selling album, just because it would mean that she would have to live up to

success with future releases. "I suppose basically I'm selfish. I make albums for myself, and it's up to the public whether they buy them. I'm not prepared to be used any more as a marketable commodity for a record company to sell to make money out of. If I wake up tomorrow and feel I've had enough of the business, then I'll throw the towel in."

Kottke: now in the shops on Chrysalis

by JOHN HAYWARD

AMONG THE surest selling catalogue items in America are the albums of acoustic guitarist Leo Kottke. The ringing, steely tones of his 12-string seem to be attractive to a broad spectrum of music lovers.

His six LPs for Capitol were all steady sellers, shipping between 150,000-200,000 each, while his biggest seller to date on the tiny Takoma label cost just 600 dollars to make.

It was that sort of track record which attracted Chrysalis into signing the 31-year-old son of a former golf pro as its first American artist, and getting on for 18 months later his debut album for the British company, called simply Leo Kottke is in the shops.

Kottke is mid-way through a gruelling European tour to promote the album, and on one of his three days off in a month on the road, he talked in his deep drawling, laconic way about his new record company, his unusual musical background and his approach to the steel-stringed acoustic guitar — upon which he has developed a unique style that has been acclaimed as the forerunner of a new classical form.

"My signing with Chrysalis happened completely by chance when I was touring Europe a few years ago and met Procol Harum," he said. "I was very impressed by the way the band were treated by their record company. Then I met Chris Wright and we got friendly. That was about three years before I eventually signed with his label.

"But I knew how it was to work with them, and I really wanted to be with his company.

"I certainly did not want to be with a label which operated along the standard Los Angeles lines. I am a hermit more than anything else and I like the mid-West. Things get so hectic out there in L.A.

"I live in Minneapolis, which is the centre of middle-America and the brunt of many a joke. But it has a surprisingly high level of cultural activity and I like being there."

Although he is a great family man, Kottke spends 80 per cent of his life on the road, working in bursts of four or five days and managing to get home for a couple of days each week. He is a great believer in playing live as often as possible because he likes to feed off the audience reaction.

During his stay in London, manager Danny Bruce was negotiating for a Parkinson tv show appearance and Kottke was looking forward to doing the programme, despite the fact that he claims not to like working in front of cold cameras. "I never know what to aim at," he grinned.

Kottke is one of the few American visitors who can claim to actually make money on a European visit. His touring party consists of himself and his manager, with an interpreter for the European countries so he has none of the vast expense of bringing in a roadcrew and amplification.

This has enabled him to tour in every important world market outside of Japan, and he recently spent some time in Australia where a couple of the cuts from the new album were laid down.

His musical career began at junior school where he took up the violin, giving up shortly afterwards because he could not stand playing "Pop Goes The Weasel in quarter tones."

"I learned the trombone until I got to Oklahoma, when I found I was having trouble with my embouchure and started playing the guitar instead. I got the OK with it after I discovered chord books and just sort of started working on my own kind of music."

Kottke claims his characteristic ringing, chord-based style was

inspired by the flip side of a record called Willy The Whale. "From that time on I loved full chords, and for years I would hate it if I had to damp out a string."

For a long time he played hand-built 12-string Bozo guitars but has recently started using a Gibson with a more comfortable scale. He plans to have Mr. Bozo build him a custom instrument incorporating a Gibson scale and an increased decay rate, which he feels is very necessary to 12-string playing. For slide work, he plays a Martin conversion with a long 28-inch fretboard and a Florentine cutaway.

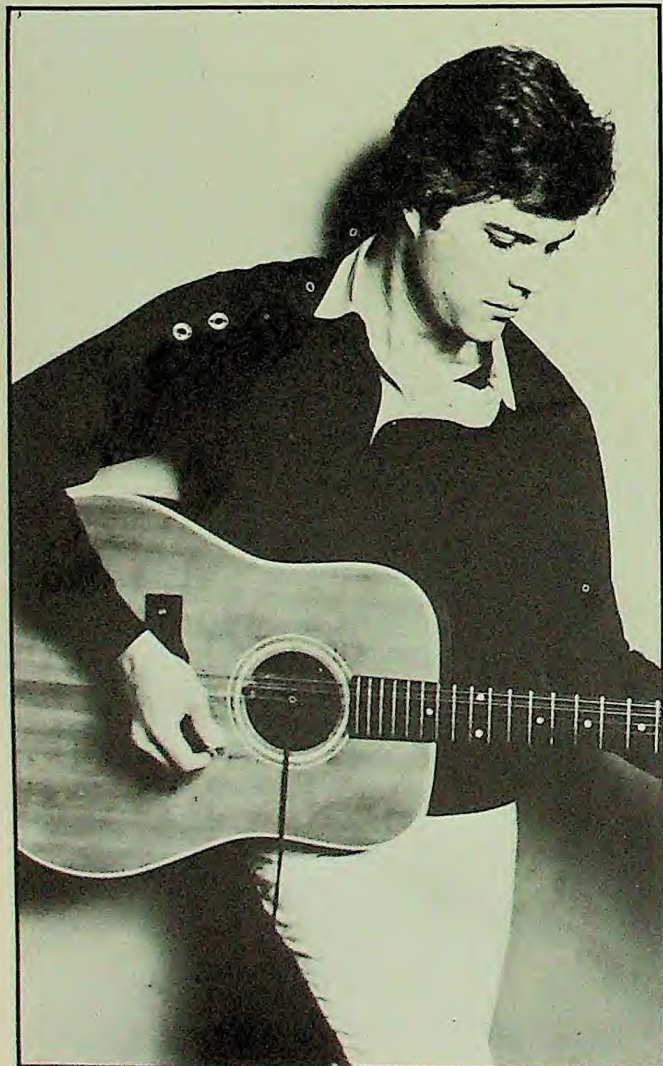
A Kottke stage show is unusual as he is alone on stage with his guitar miked and with a pick-up, standing in front of a giant rock-band-scale pa system. For his New Victoria concert, for instance, he will be using the Man Band's pa.

Playing through a big system gives him great depth of tone which can be thrown to all parts of the hall, although he never uses all the volume available, preferring to use the power to lend quality to the sound.

A man with a keen interest in fretted instruments, he has a ten-string guitar — the guitar equivalent of a lute — and is investigating the possibilities of lute playing in the classical style. He has also recently bought a pedal stool, but is reluctant to get too involved in it. "I've seen people get sucked right into that thing and never come out," he said.

It has been a long wait for the new Leo Kottke record, but he regards it as his best work to date. "I was always pushed for time before with Capitol. I had to deliver an album about every six months, but things are different with Chrysalis.

"They have let me get on with it in my own time, and for the first time I have got a record that sounds how I really wanted it to sound and which I really enjoyed making."



Leo Kottke

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EUROPE

Czech classics deal for Japan

PRAGUE — During a business visit of Supraphon record company executives to Japan, extensive plans for co-productions of classical works were finalised with Nippon Columbia.

Involved in the talks were Victor Kasak, general director, and Jiri Vinaricky, commercial director, of Supraphon, and Nippon president Takami Schobochi, Toshio Kikutsugi (general director) and others, along with Czech import company Artia representatives R. Marushka (general director) and L. Skokan, record division director.

The Suk Trio is to record in Prague, for Nippon, four piano works by Dvorak; the Smetana Quartet will record Beethoven's String Quartets Op. 18, Nos 1 and 5; and the Czech Philharmonic Orchestra, with conductor Zdenek Kosley, will record Janacek's Sinfonietta and Taras Bulba and Symphony On Japanese Mood, by Toshiharu Ichikawa.

Further projects include other recordings with the Smetana Quartet, the Suk Trio and some of the most popular Dvorak works with the Czech Philharmonic Orchestra,

conducted by Vaclav Neumann.

Additionally Czech artists will record in Tokyo. The Nippon Columbia company is to release a live recording of Beethoven's Ninth Symphony with the Czech Philharmonic and choir, made during a Tokyo concert. Jan Panenka will record an album of piano works by Janacek, Smetana and others there, and Vera Soukupova is to record an album of Schumann songs. Nippon Columbia is also to release albums of Czech pop and jazz, including the last album by the late New Orleans Clarinet player Albert Nicholas, recorded in Prague; a modern big band co-led by Slide Hampton and Vaclav Zahradnik; and Vobruha's pop variations on well-known classical themes.

The Japanese interest in Czech music came up largely as a result of the successful Month of Czech Music, during which the Czech Philharmonic Orchestra and top soloist and chamber ensembles toured Japan. The licensing agreement between Supraphon and Nippon Columbia, dating from 1971 and added to in 1974, was re-signed for another three years and the number of Czech recordings released in Japan is growing steadily.

Slovak company Opus and Czech company Panton are represented in Japan by Victor. Supraphon gave permission for its harpsichord player Zuzana Ruzickova to record for Victor in Japan, together with the Slovak Chamber Orchestra, three harpsichord concertos by J. S. Bach.

£4m loss blamed on piracy

ATHENS — Almost £4 million are lost each year by the Greek Government as a result of tape piracy here. It is said that only one out of every 10 cassettes on the market is legally manufactured.

This serious problem is being discussed at Parliament level to find ways of curbing what is hitting local record companies badly. Member of Parliament A. Kaklemanis is asking for a reformed law because the copyright law, made in 1922 when tapes were non-existent, does not now protect record companies, producers or artists from the illegal taping of their works.

Italian soul album charts

MILAN — Salsa Soul by the Sound of Andre Carr has gone into the Italian album charts within a few weeks of release. Despite the Anglo-Saxon names, the LP is a 100 percent Italian production and introduces a special strain of disco music based on a carefully balanced mixture of rhythm and blues, rock, reggae and, of course, salsa.

The tight rhythms, polished arrangements and easy-on-the-ear melodies have engendered a highly appreciative response among Italian disco audiences and one of the tracks, Island Man has quickly become a hit on the national radio network, RAI.

EUROPEAN VIEWPOINT

From ROMAN WASCHKO in WARSAW

THE YEAR 1976 was very successful for Polish show-business in general. That the record companies did not make noticeable progress was caused in the main by factors which apply in this country.

The record industry as a whole here is State-owned and an individual company itself cannot decide whether or not it can set up a new recording studio or buy new equipment. That problem depends on the general industrial policy of the state and also on the funds available for the development of the recording companies.

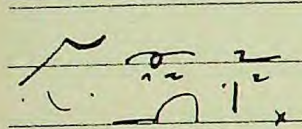
However the cultural authorities appreciate the need to create a vibrant record industry so it has been decided to build a big record factory and new studios — long-term plans, with exact opening dates still unknown, but nevertheless planned.

But what is clear is that the Polish mark is better provided with records than ever before. There is still a long way to go, but production and distribution problems are being settled. The problem of releasing records under foreign licence has gradually changed for the better. Abba's Polish album won a Gold Disc award and Procol Harum's Ninth LP sold nearly as many copies. Now negotiations over the release of a Polish album by Rory Gallagher are going on.

As for PAGART, the Polish artists agency, had a very good year indeed. After a long spell of inactivity, many foreign artists visited in 1976 — Mud, Procol Harum, Rory Gallagher, Joe Dassin, Alvin Stardust, Roberta Flack, Abba among them. And Polish jazz fans had the chance to hear, in person, Benny Goodman, Thad Jones/Mel Lewis, Woody Herman, Stan Kenton, Muddy Waters, Charlie Ventura and others.

The local artists' agencies are generally lumped together as ESTRADA and are responsible for organizing concerts and entertainment through Poland. They were not, previously, very active but the situation is changing. The Baltic agency in Sopot, and others in Warsaw, Lodz and Poznan are best-known. The Polish Jazz Federation agency has a different profile, having its own stable of jazz and rock artists and it organizes many different festivals.

The artistic quality of Polish songwriting has constantly changed for the better. Though an ordinary pop song is generally far from perfect from an artistic standpoint, Polish singers and songs are making an international name. Included are Maryla Rodowicz, Urszula Sipinska and Irena Jarockoa.



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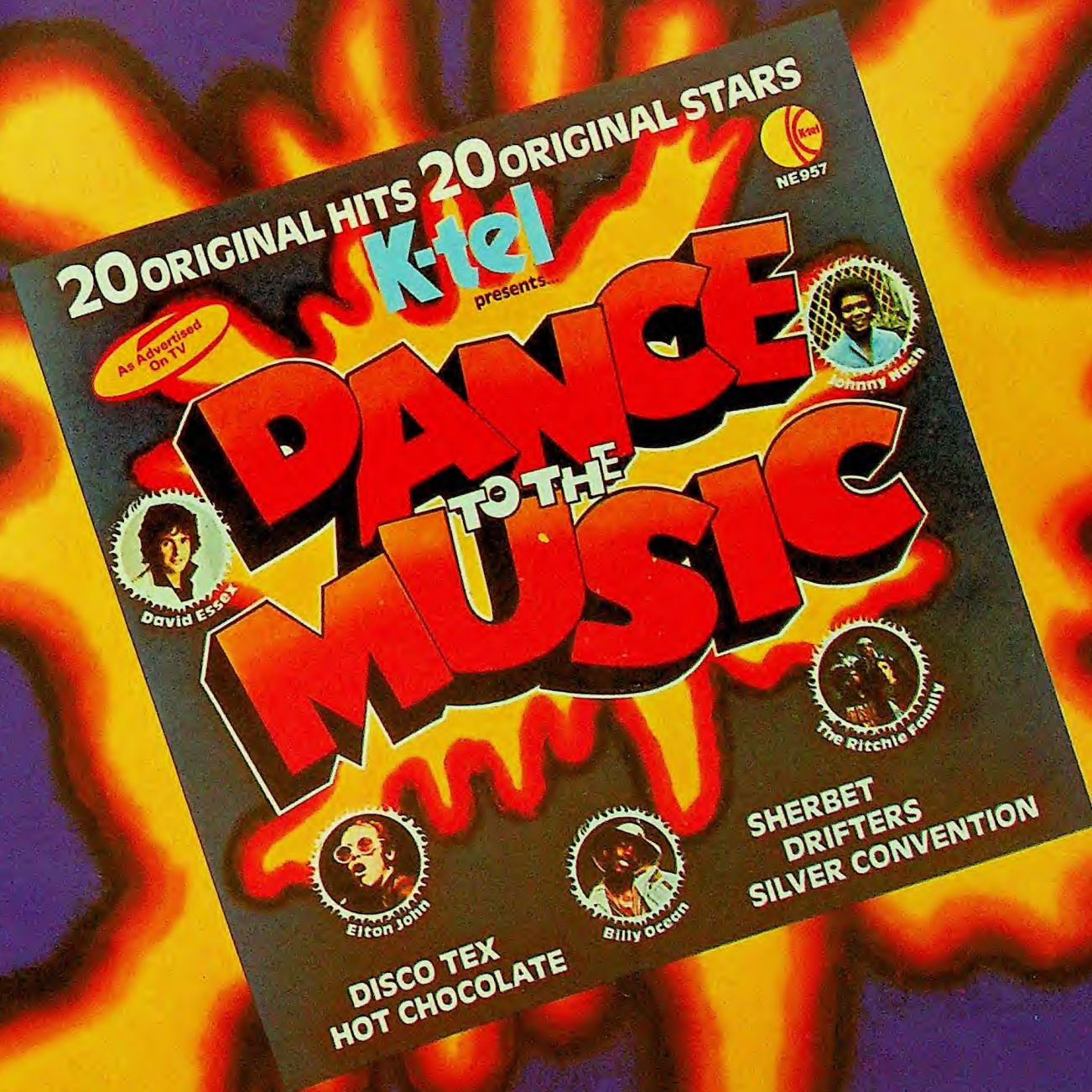
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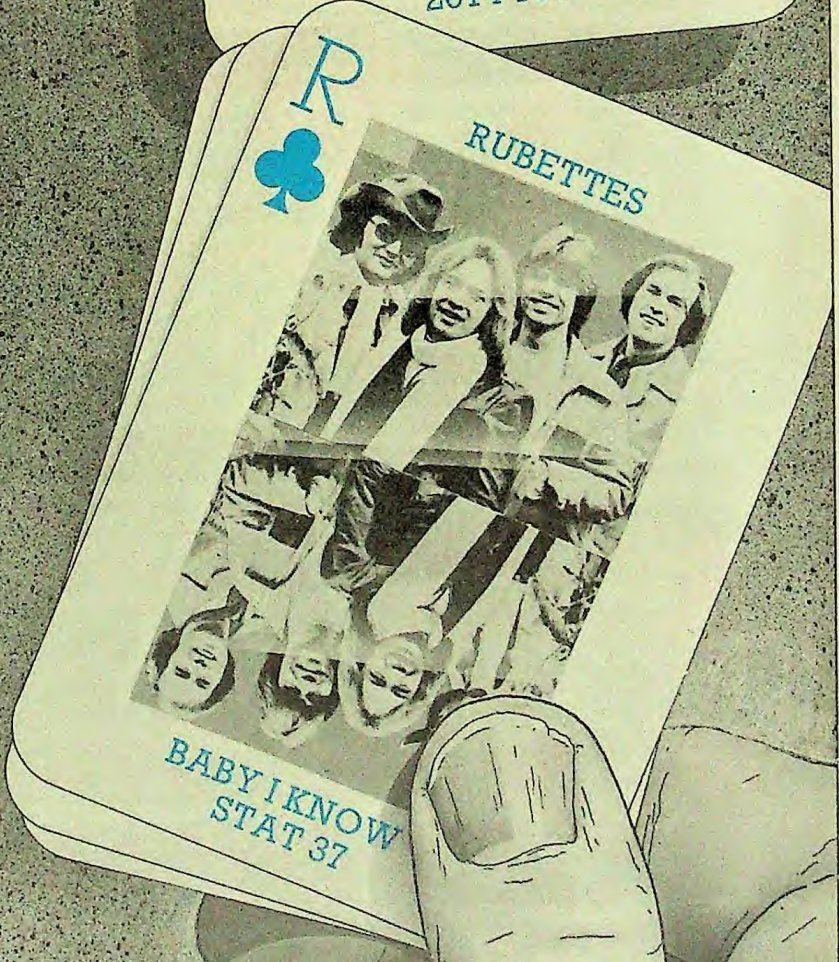


CHART FOR PERIOD JANUARY 15-21

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	4	RED RIVER VALLEY Slim Whitman (Ken Barnes/Alan Warner)	United Artists UAS 29993 (E)	31	42	3	DEREK AND CLIVE ALIVE Peter Cook & Dudley Moore (-)	Island (ILPS 9434 (I))
2	37	2	LOW David Bowie (David Bowie/Tony Visconti)	RCA Victor PL 12030 (R)	32	49	2	LOVE ON THE AIRWAYS Gallagher & Lyle (David Kershbaum)	A&M AMLH 64620 (CW)
3	4	10	DAVID SOUL David Soul (Elliot Mazer)	Private Stock PVLP 1012 (E)	33	29	32	FOREVER AND EVER Demis Roussos (D. Roussos/S. Petsilas)	Philips 6325 021 (F)
4	3	16	SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)	34	55	2	CLASSICAL GOLD Various	Ronco RTD 40200 (B)
5	2	10	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (CW)	35	-	-	BOSTON Boston (John Boylan/Tom Scholz)	Epic EPC 81611 (CW)
6	14	3	EVITA Various (-)	MCA MCX 503 (E)	36	33	13	22 GOLDEN GREATS Bert Weedon (C. Harding/B. Matthew)	Warwick WW 5019 (M)
7	8	6	GREATEST HITS Showaddywaddy (Mike Hurst)	Arista ARTY 145 (E)	37	31	3	THE SONG REMAINS THE SAME Led Zeppelin (Jimmy Page)	Swan Song SSK 89402 (CW)
8	10	6	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (CW)	38	-	-	YEAR OF THE CAT Al Stewart (Alan Parsons)	RCA Victor RS 1082 (R)
9	5	42	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (CW)	39	34	3	A LITTLE BIT MORE Dr. Hook (Ron Haffkine/Waylon Jennings)	Capitol E-ST 23795 (E)
10	9	4	WINGS OVER AMERICA Wings (Paul McCartney)	Parlophone PCSP 720 (E)	40	54	2	DREAMBOAT ANNIE Heart (Mike Flicker)	Arista ARTY 139 (E)
11	6	6	A DAY AT THE RACES Queen (Queen)	EMI EMTC 104 (E)	41	32	13	BLUE MOVES Elton John (Gus Dudgeon)	Rocket ROSP 1 (E)
12	7	4	WIND AND WUTHERING Genesis (David Henschel)	Charisma CDS 4005 (F)	42	23	3	A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	Riva RVLP 1 (CW)
13	12	11	THE GREATEST HITS OF Frankie Valli & The Four Seasons (-)	K-Tel NE 942 (K)	43	40	5	GREATEST HITS 2 Diana Ross (-)	Motown STML 12036 (E)
14	11	8	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)	44	45	3	20 GOLDEN GREATS Beach Boys (Brian Wilson)	Capitol EMTV 1 (E)
15	35	3	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)	45	26	17	THE STORY OF THE WHO Who (-)	Polydor 2683 069 (F)
16	16	9	DISCO ROCKET Various (-)	K-Tel NE 948 (K)	46	25	3	GREATEST HITS Linda Ronstadt (-)	Asylum K 53055 (CW)
17	41	2	LUXURY LINER Emmylou Harris (Brian Ahern)	Warner Brothers K 56344 (CW)	47	60	2	BLUE FOR YOU Status Quo (Status Quo)	Vertigo 9102 006 (F)
18	18	9	THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (CW)	48	22	3	BOXED Mike Oldfield (Mike Oldfield)	Virgin VBOX 1 (CW)
19	20	3	JOHNNY THE FOX Thin Lizzy (John Alcock)	Vertigo 9102 021 (F)	48	43	7	ATLANTIC BRIDGE Billy Connolly (Phil Coulter)	Polydor 2382 419 (F)
20	21	12	100 GOLDEN GREATS Max Bygraves (-)	Ronco RTDX 2019 (B)	50	30	3	FRAMPTON COMES ALIVE Peter Frampton (Peter Frampton)	A&M AMLM 63703 (CW)
21	19	2	HIT SCENE Various (-)	Warwick PR 5023 (M)	51	48	2	BEST OF THE STYLISTICS VOL. 2 Stylistics (-)	H&L 9109 010 (F)
22	15	11	GREATEST HITS Hot Chocolate (Mickie Most)	RAK SRAK 524 (E)	52	-	1	ROYAL SCAM Steely Dan	ABC ABCL 5161
23	38	3	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (CW)	53	-	1	WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
24	57	2	LOST WITHOUT YOUR LOVE Bread (David Gates)	Elektra K 52044 (CW)	54	-	-	20 ALL TIME GREATEST Petula Clark (-)	K-TEL NE 945 (K)
25	36	3	JAIL BREAK Thin Lizzy (John Alcock)	Vertigo 9102 008 (F)	54	-	1	THE BEST OF Gladys Knight & The Pips (-)	Buddah BDLH 5013 (A)
26	17	7	GREATEST HITS Gilbert O'Sullivan (Gordon Mills)	MAM MAMA 2003 (E)	56	59	3	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel (Simon & Garfunkel)	CBS 69003 (CW)
27	28	2	R.A. Todd Rundgren (Todd Rundgren)	Bearsville K 55514 (CW)	57	39	3	JOAN ARMATRADING Joan Armatrading (Glyn Johns)	A&M AMLH 64588 (CW)
28	13	11	20 GOLDEN GREATS Glen Campbell (-)	Capitol EMTV 2 (E)	58	-	1	BIGGER THAN BOTH OF US Daryl Hall/John Oates (Christopher Bond)	RCA Victor APL 11467
29	27	4	ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Brothers K 56151 (CW)	59	24	3	THE BEST OF LENA MARTELL Lena Martell (-)	Pye NSPL 18506 (A)
30	47	3	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)	60	52	2	44 SUPERSTARS Various (-)	K-Tel NE 939 (K)

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CAMPBELL, Glen	28	HALL, Daryl/John Oates	58	ROUSSOS, Demis	33	VALLI, Frankie & The	13
CLARK, Petula	54	HEART	40	ROSS, Diana	43	Four Seasons	36
CLASSICAL GOLD	34	GALLAGHER & LYLE	32	RUNDGREN, Todd	27	WEEDON, Bert	36
CONNOLLY, Billy	48	HIT SCENE	21	SAYER, Leo	15	WINGS	10
COOK, Peter/Dudley Moore	31	HOT CHOCOLATE	22	SHOWADDYWADDY	7	WHITMAN, Slim	1
DISCO ROCKET	16	JOHN, Elton	41	SIMON & GARFUNKEL	56	WHO	45
DR. HOOK	39	KNIGHT, Gladys & The	5			WONDER, Stevie	4

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TOP 50 SINGLES

= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, FEBRUARY 5

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

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
1	1	7		DON'T GIVE UP ON US	David Soul	Private Stock PVT 84	Macaulay	T. Macaulay	SATURDAY NITE, Earth Wind & Fire, CBS 4835
2	2	6		DON'T CRY FOR ME ARGENTINA	Julie Covington	MCA 260	Evita / Leeds	Andrew Lloyd-Webber/Tim Rice	SOUL CHA CHA, Van McCoy, H&L 6105 065
3	3	9		SIDE SHOW	Barry Biggs	Dynamic DYN 118	Famous Chappell	Byron Lee	ROMEY, Mr. Big, EMI 2567
4	4	4		ISN'T SHE LOVELY	David Parton	Pye 7N 45663	Jobete London/Blackbull	Tony Hatch/David Parton	DARLIN' DARLIN' BABY, O'Jays, Philadelphia PIR 4834
5	15	2		WHEN I NEED YOU	Leo Sayer	Chrysalis CHS 2127	Chappell/April	Richard Perry	DANCE THE NIGHT AWAY, Sheer Elegance, Pye 7N 25734
6	8	4		DADDY COOL	Boney M.	Atlantic 10827	ATV	Frank Farian	YOU'LL NEVER KNOW, Real Thing, Pye 7N 45662
7	5	7		YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK	Drifters	Arista 78	Macaulay/Cookaway	Roger Greenaway	BABY I KNOW, Rubettes, State STAT 37
8	7	8		THINGS WE DO FOR LOVE	10cc	Mercury 6008.022	St. Annes	10cc	WISHING YOU WERE HERE, Chicago, CBS 4940
9	13	4		SUSPICION	Elvis Presley	RCA 2768	Carlin		I KINDA MISS YOU, Manhattans, CBS 4831
10	10	6		CAR WASH	Rose Royce	MCA 267	Leeds	Norman Whitfield	OH BOY, Brotherhood Of Man, Pye 7N 45656
11	9	8		WILD SIDE OF LIFE	Status Quo	Vertigo 6059.153	Leeds	Roger Glover	
12	18	4		DON'T BELIEVE A WORD	Thin Lizzy	Vertigo LIZZY 001	Pippin the Friendly Ranger	John Alcock	
13	6	7		I WISH	Stevie Wonder	Motown TMG 1054	Jobete/Blackbull	Stevie Wonder	
14	25	3		DON'T LEAVE ME THIS WAY	Harold Melvin & The Blue Notes	CBS 4909	Carlin	K. Gamble/L. Huff	
15	12	9		DR. LOVE	Tina Charles	CBS 4779	Subbidu/DJM	Biddu	
16	28	3		JACK IN THE BOX	Moments	All Platinum 6146 318	Sunbury	Goodman/Ray/Keith	
17	16	9		GRANDMA'S PARTY	Paul Nicholas	RSO 2090.216	Rio Cartel/April	Christopher Neil	
18	19	10		PORTSMOUTH	Mike Oldfield	Virgin VS 163	Virgin	Mike Oldfield	
19	30	3		BOOGIE NIGHTS	Heatwave	GTO GT 77	Rondor/Tincabell	Barry Blue	
20	23	4		NEW KID IN TOWN	Eagles	Asylum K 13069	Copyright Control	Bill Szymczyk	
21	38	2		SING ME	The Brothers	Bus Stop BUS 1054	Intune	M. Murray/T. Callander	
22	14	9		LIVING NEXT DOOR TO ALICE	Smokie	RAK 244	Chinnichap/RAK	M. Chapman/N. Chinn	
23	20	7		EVERYMAN MUST HAVE A DREAM	Liverpool Express	Warner Bros K 16854	Warner Bros/Moggie	Hal Carter/Peter Swettenham	
24	11	13		UNDER THE MOON OF LOVE	Showaddywaddy	Bell 1495	Carlin	Mike Hurst	
25	24	4		SMILE	Pussycat	Sonet SON 2096	Noon/Britico	Eddie Hilberts	
26	29	3		IT TAKES ALL NIGHT LONG	Gary Glitter	Arista 85	Leeds/Rock Artists/Paul Gadd	M Leander	
27	32	3		WHAT CAN I SAY	Boz Scaggs	CBS 4869	Heath Levy	Joe Wissert	
28	47	2		EVERYBODY'S TALKIN' 'BOUT LOVE	Silver Convention	Magnet MAG 81	Butterfly/Meridian/Siegel	M. Kunze/S. Levay	
29	NEW ENTRY			MIGHTY POWER OF LOVE	Tavares	Capitol CL 15905	ATV Music	Freddie Perren	
30	37	2		MORE THAN A FEELING	Boston	Epic EPC 4658	Screen Gems	J. Boylan/T. Scholz	
31	26	4		FLIP	Jesse Green	EMI 2564	Redbus	Ken Gibson	
32	42	2		WAKE UP SUSAN	Detroit Spinners	Atlantic K 10799	Carlin	Thom Bell	
33	39	2		EVERY LITTLE TEARDROP	Gallagher & Lyle	A&M AMS 7274	Rondor	David Kershenbaum	
34	17	11		MONEY MONEY MONEY	Abba	Epic EPC 4713	Bocu Music	Polar Music	
35	45	2		YEAR OF THE CAT	AI Stewart	RCA 2771	Gwyneth/Chappell	Alan Parsons	
36	27	4		LOST WITHOUT YOUR LOVE	Bread	Elektra K 12241	Screen Gems	David Gates	
37	50	2		BODY HEAT	James Brown	Polydor 2066 763	Intersong	James Brown	
38	NEW ENTRY			DON'T LEAVE ME THIS WAY	Thelma Houston	Motown TMG 1060	Carlin	Hal Davis	
39	31	8		HAITIAN DIVORCE	Steely Dan	ABC 4152	Anchor	Gary Katz	
40	NEW ENTRY			CHANSON D'AMOUR	Manhattan Transfer	Atlantic K 10886	Carlin	Richard Perry	
41	49	2		I WANNA GO BACK	New Seekers	CBS 4786	Martin-Coulter	Phil Coulter/Bill Martin	
42	41	3		SHAKE YOUR RUMP TO THE FUNK	Bar-Kays	Mercury 6167 417	Warner Bros	Allen Jones	
43	43	3		YOU + ME = LOVE	Undisputed Truth	Warner Brothers K 16804	Jobete/London	Norman Whitfield	
44	NEW ENTRY			DAZZ	Brick	Bang 004	Silver Cloud/Trolley	Healey/Duncan/R. E. Lee/Brick	
45	48	4		SING ME AN OLD FASHIONED SONG	Billie Jo Spears	United Artists UP 36179	London Tree	Larry Butler	
46	NEW ENTRY			HA CHA CHA	Brass Construction	United Artists UP 36205	RAK	Jeff Lane	
47	40	4		THE WRECK OF THE EDMUND FITZGERALD	Gordon Lightfoot	Reprise K 14451	Heath Levy	Lenny Waronker/Gordon Lightfoot	
48	NEW ENTRY			GYPSY ROAD HOG	Slade	Barn 2014 105	Barn	Chas Chandler	
49	44	3		PUT YOUR MONEY WHERE YOUR MOUTH IS	Rose Royce	MCA 259	Leeds	Art Linson	
50	NEW ENTRY			THIS IS TOMORROW	Bryan Ferry	Polydor 2001 704	E. G. Music	Black Jim Prod.	

DISTRIBUTORS A-Z
 Body Heat 37F
 Boogie Nights 19F
 Car Wash 10E
 Chanson D'Amour 40CW
 Don't Believe A Word 12F
 Don't Leave Me This Way 14CW
 Daddy Cool 6CW
 Dazz 44F
 Don't Leave Me This Way 38E
 Dr. Love 15CW
 Don't Cry For Me Argentina 2E
 Don't Give Up On Us 1E
 Everyman Must Have A Dream 23CW
 Every Little Teardrop 33CW
 Everybody's Talkin' 'Bout Love 28CW
 Grandma's Party 17F
 Gypsy Road Hog 48T
 Ha Cha Cha 46E
 Haitian Divorce 39CW
 Isn't She Lovely 4A
 I Wanna Go Back 41CW
 I Wish 13A
 It Takes All Night Long 26F
 Jack In The Box 16F
 Living Next Door To Alice 22E
 Lost Without Your Love 36CW
 Mighty Power Of Love 29E
 Money Money Money 34CW
 More Than A Feeling 30CW
 New Kid In Town 20F
 Portsmouth 18CW
 Put Your Money Where Your Mouth 49E
 Shake Your Rump To The Funk 42F
 Smile 25A
 Suspicion 9R
 Side Show 3ECR
 Sing Me 21E
 Sing Me An Old Fashioned Song 45E
 Flip 31E
 Things We Do For Love 8F
 The Wreck Of The Edmund Fitzgerald 47CW
 This Is Tomorrow 50F
 Under The Moon Of Love 24E
 Wake Up Susan 32CW
 When I Need You 5E
 What Can I Say 27CW
 Wild Side Of Life 11F
 Year Of The Cat 35R
 You're More Than A Number One In My Little Red Book 7E
 You + Me = Love 43CW

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TOP WRITERS
 1 Tony Macaulay, 2 Andrew Lloyd Webber-Tim Rice, 3 B. Ely/V. Barrett, 4 Stevie Wonder, 5 Hammond/Sager, 6 Farian/Reyam, 7 Tony Macaulay/Roger Greenaway, 8 Stewart/Gouldman, 9 D. Pomus/M. Shuman, 10 Norman Whitfield, 11 Warren/Carter, 12 Phil Lynott, 13 Stevie Wonder, 14 Gamble/Huff/Gilbert, 15 Biddu, 16 A. Goodman/H. Ray/T. Keith, 17 Bugatti/Musker, 18 Traditional, 19 Rod Temperton, 20 Frey/Henley/Souther, 21 June & John Greenslade, 22 Mike Chapman/Nicky Chinn, 23 Craig/Kinsley, 24 Boyce/Lee, 25 W. Theussen, 26 Glitter/Leader/Seago, 27 Boz Scaggs/D. Paich, 28 Levay/Kunze, 29 Freddy Perren/Kenny St. Lewis, 30 T. Scholz, 31 Ken Gibson/C. Holness, 32 Marshall/Bell, 33 Gallagher & Lyle, 34 B. Andersson/B. Ulvaeus, 35 AI Stewart/Peter Wood, 36 David Gates, 37 Deirda Brown/D. Brown/Y. Brown, 38 Gamble/Huff/Davis, 39 Sagen/Seago/Leader, 40 W. Shanklin, 41 Bill Martin/Phil Coulter, 42 Bar-Kays, 43 Norman Whitfield, 44 Ranson/R. Hargis/E. Irons, 45 J. Slade/L. Henley, 46 Randy, 47 Gordon Lightfoot, 48 Holder/Lee, 49 Norman Whitfield, 50 Bryan Ferry.

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

EARLY RISERS

THELMA HOUSTON.....'DON'T LEAVE ME THIS WAY' TMG 1060

EDDIE KENDRICKS.....'GOIN' UP IN SMOKE' TMG 1061

COMMODORES.....'FANCY DANCER' TMG 1062



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PERFORMANCE

Chicago

THE BIG band lives. It simply does not need to be quite such a big band these days, when a generous handful of skilled professional musicians can provide the quality, and a sophisticated selection of stage electronics can heighten the feeling of quantity.

All that was the essence of the big entertainment bands, Stan Kenton to Billy Cotton, is in a very healthy state of existence in the performance of Chicago; it is just the music which is different. The collective skill and experience, the easy and polished presentation, the individual musical talent and appreciation of what the band as an entity is doing is all the same. From a band which has celebrated its tenth anniversary and completed ten albums without changing any of its members (only adding one) and which has an almost embarrassing number of silver, gold and platinum discs, a certain, and pretty high, standard is expected. Chicago at the first London date at the Hammersmith Odeon, reached that standard — and all but a few moments when various fairly nitpicking criticisms could have been levelled at some fluffed brass notes and a guitar top string ringingly out of tune — and then progressively exceeded it.

Much of the material was retrospective, except for a preview of the Chicago XI album, which they will begin laying down in April, and a funky piece of nonsense called Scrapbook, which was written to mark the band's anniversary, and which reflected the changing styles of rock over those ten years. Although the packed and wildly

enthusiastic audience was composed mostly of people too young to have been Chicago fans at the time of the early LPs, they knew the catalogue well.

But Chicago is one of those bands which has so clear a stylistic identity that the names of the pieces are far less important than the fact that it is this band playing them. Every man pulled his weight but, if only because the brass and woodwind sounds are so far to the front in creating the Chicago sound, name checks must go to Lee Loughnane on trumpet, James Pankow on trombone and Walter Parazaider on sax and (for a brief, delicate duet with Pankow) on flute.

It was a long and generous set, the band's enthusiasm complementing that of the audience. Although, almost inevitably in a two-and-one-half hour programme, there was a loss of momentum for a time, the whole thing picked up magnificently with a fast run through the big hit singles as a close to the act, and then a long and even more exciting encore. The current hit single shows only one small aspect of Chicago, and it was good to see that the spread of musical talent (not to mention instrumentation) is still so wide, and still marked with a freshness which promises that this band may find themselves running out of Roman numerals before they run out of ideas for albums.

TERRI ANDERSON

Lynyrd Skynyrd

THE SUCCESS of Lynyrd Skynyrd is not hard to explain. The music is unpretentious, rolling southern boogie with a powerful, three-guitar front line which strains the aural defences to the limit. But Skynyrd can never be accused of being boring.

At the Rainbow a three-piece lady back up team had been added to add a certain gospel flavour to a couple of numbers, while the sound, although the loudest heard for some time, was supremely well-mixed.

Skynyrd never stray far from the blues, delivering lazy vocals and full-out guitar passages over the thundering rhythm section of Artemus Pyle and the bass of Leon Wilkeson. The rolling feel to the music is provided by pianist Billy Powell and the attack is spearheaded by three of the most raucous guitarists in the business, the flamboyant Allen Collins, the compact Gary Rossington and the new boy Steve Gaines, who is quite a useful addition to the band with his

flinty Fender playing and powerful slide work.

Lead lines are swapped with abandon, using the big dynamic range made possible by three guitarists.

Preceded by the music from The Big Country, Skynyrd launched into a diet of four-to-the-bar tunes, really starting to get things going on Smell That Smell on which the ladies aided the dumpy Ronnie Van Zant on vocals. This was followed by a flowing blues, written and sung by Gaines who showed a nice cutting style up against the more relaxed delivery of Van Zant.

From then on it was all downhill for the band as they moved into a medley of favourite tunes, climaxing with their blow against Neil Young, Sweet Home Alabama, during with Confederate flags were produced by the audience.

Skynyrd kept them waiting for the encore, but it was worth the delay, starting with Crossroads, on which Collins revealed that he had copped his share of licks from Clapton, and then the number everybody had been waiting for, Free Bird.

If Skynyrd retired tomorrow, this song would go down as their epitaph — a classic song about 'movin' on.' The tension was wound up with its slow, laid-back build-up and evocative words until the crowd were jumping around waiting for all three guitarists to break in with the ever-rising riff.

This band has endeared itself to British audiences by touring regularly and giving off the image of a people's band. This well-crafted concert can only enhance sales of the latest album One More For The Road and add to the affection British boogie fans have for Lynyrd Skynyrd.

JOHN HAYWARD

The Odyssey

DESPITE The massed keyboard stars and rare appearance of one Michael Oldfield, the live premiere of David Bedford's latest composition The Odyssey did not really measure up in either rock or classical/avant-garde terms at the Albert Hall on Tuesday.

Essentially, it could be said that Bedford is more of an arranger than a composer. His themes are simple and well developed, and it is probably true to say that he captured the magical and sometimes violent spirit of the great epic with skill.

But the overall impression of the piece remains that it lacked drive and that certain something that converts a series of pleasant ideas into a great work.

The concert began on the dot with what amounted to an overture — an extract from Jon Lord's Sarasbande — and then the stage filled with personnel to man the massed keyboards arranged in a semi-circle at the front of the stage. There was a grand piano, a string synthesiser, a clavinet and several other assorted pieces of electronic wizardry. To play them were celebrities like Jon Lord, Mike Ratledge, Neil Ardley, Dave Lawson, Dave Stewart, Pete Zemer, David Simmons and Bedford himself.

The piece began with the theme that linked the whole work, an

ascending scale that was never completed called Penelope's Shroud.

The six main movements of the piece followed the main events of the Odyssey starting with the release of the four winds from King Aeolus' bag when the synthesisers cut loose with their wind effects which were swirled around the Hall in quadrasonic sound; the Phaeacian Games which highlighted some beautiful high guitar playing from Mike Oldfield, a seductive passage of undulating keyboard work utilising the Queens College Choir (rather spoiled by a duff microphone for the soloists) on the Sirens, followed by the harsh screaming of the Scylla and Charybdis movement, counterpoised against a pretty little riff and the enchanted, unsettling noises of singing wine glasses heralding the hero's arrival at Circe's island.

In the final movement, The Battle In The Hall, the mighty Albert Hall organ was brought into action, shaking the foundations with its warlike chords and completely blowing off the puny electric toys ranged on stage. A completed ascending scale brought the whole thing to a conclusion. An extract from the Rhyme of the Ancient Mariner ended the show.

Ultimately the Odyssey was as interesting but unsatisfying experiment that perhaps meandered on the longer passages and lacked the drive a bass player might have injected. The choir contributions, which could have added a lot of magic, were thrown away through poor mixing.

Ry Cooder

FOR A cult hero, Ry Cooder has got a pretty big cult going for him, judging by the two packed houses he played at London's Hammersmith Odeon, his first major concerts here.

On to a stage studded with potted palms and musicians considerably longer in the tooth than are normally seen at the Odeon these days sauntered Cooder, an unlikely looking beanpole of a man, something like a Hawaii beach bum. He kicked off the show with a syncopated version of Alimony, a humorous song from his first L.P.

Next came the reading of Ben E. King's Stand By Me on which the principal instrument was the luscious button accordion of Flaco Jimenez, and then, after proving himself a witty fellow at the expense of the usual mattering of hecklers Cooder played his own Tattler which has brought him royalties via cover versions by Linda Ronstadt among others. Up until Dark End Of The Street, when the metal slide appeared on Cooder's finger the material had all been set to the gentle bolero rhythm, but here he put together a slightly beefier sound backed by the sweet voices of a three man black gospel group.

On the solo, he lived up to his reputation as "the finest most precise bottleneck guitar player alive today" by stringing together a series of licks, seemingly by accident, which drew admiring gasps and chuckles from the audience.

Then came an acoustic showcase on which he picked his way through

Ditty Wah Ditty, practically took an Oscar for his sad One Meat Ball, played acoustic slide on Fool About A Cigarette and pulled out his famed mandolin for the traditional Billy The Kid.

Next it was time for a little gospel on Jesus On The Mainline, then Doh Re Me with the full band back on stage, followed by the original version of Goodnight Irene, this last being given a great lurch-along treatment by Jimenez on accordion.

A rendering of Jim Reeves' He'll Have To Go and Money Honey closed the show, but a huge roar brought him back for three more, the bitingly topical How Can A Poor Man Stand Such Times and Live (written in the Thirties, as were many of Cooder's song discoveries) done to a rumba rhythm, his jump-back rocker Chicken Pie and a raunchy Smack Dab In The Middle.

When he finally left the stage, Cooder had played well over an hour and a half, and could have gone on all night as far as the audience were concerned. If he toured here more often Ry Cooder could pick up a sizeable market for his Reprise LPs (five of them) with his whimsical but reverent rendering of songs which form the roots of American pop and rock.

Earlier Meal Ticket had looked and sounded good on their first appearance on a big stage and were rewarded when the audience warmed to their brand of meaty country music.

JOHN HAYWARD

Kings Singers

THE KING'S Singers continue to ring the changes — their concert last Wednesday at the Queen Elizabeth Hall in London not only packed the venue but was a thoroughly entertaining demonstration of music through the ages. The singers, who now record for EMI's m.o.r. division as well as a programme ranging from songs of the English Renaissance to Burt Bacharach's Raindrops Keep Falling On My Head.

Despite the absence of a hit — and in recent months the King's Singers have come out with two singles, Bowie's Life On Mars and more recently Don't Get Around Much Anymore which both deserved chart status — the group is much in demand for TV appearances with such artists as Nana Mouskouri, accompanying other people on record and live appearances — 95 during 1976, despite a concert cut-down. The singers QEH performance demonstrated that they can command the attention of a wide age group, and appeal to both classical and popular music lovers.

The concert was a trip through musical history, and the Singers' usual perfect pitch and timing was evident. Their Animal, Vegetable Or Mineral?, a song cycle arranged by Gordon Langford featuring the humorous songs of Donald Swann and the late Michael Flanders, was a great recreation of the original versions. Spare Parts, specially commissioned by King's Singers and composed by Tim Rose Price and Paul Patterson, underlined the individual abilities of the group's members.

CHRIS WHITE

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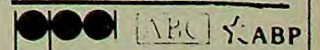
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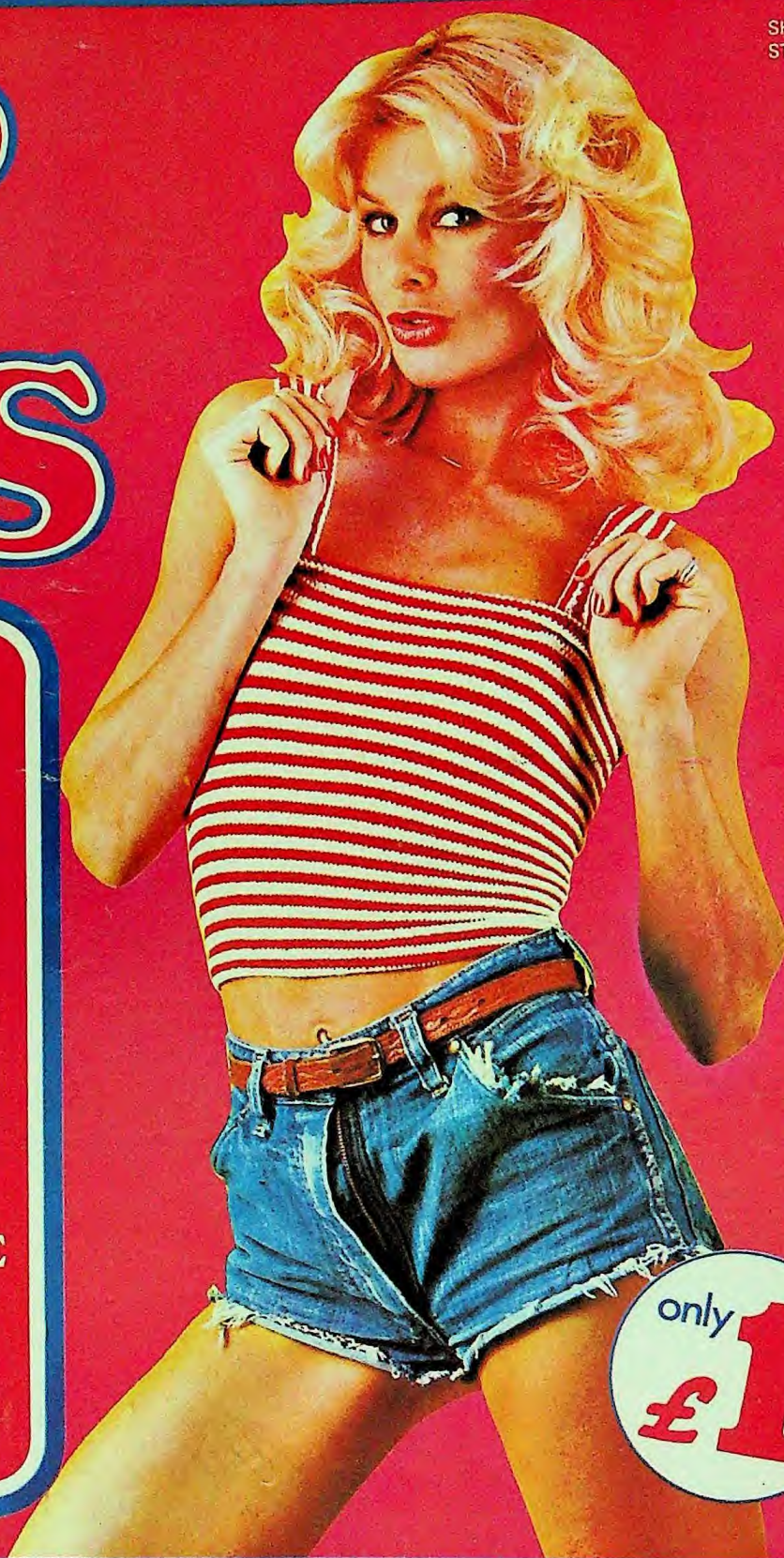
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