



# MUSIC WEEK

Europe's Leading Music Businesspaper • A Morgan-Grampian Publication •

APRIL 23, 1977

• 65p

## £300,000 backs EMI Beatles live

by ADAM WHITE

EMI RECORDS has confirmed the release of the year's 'other' most talked-about Beatles package — featuring live performances from two of the group's mid-Sixties American concerts — and disclosed the scale of its promotion budget: a massive £250,000 plus in pursuit of a million seller.

The company's plan, says director of marketing and repertoire, Bob Mercer, will not be affected by Lingasong's activities on behalf of its Beatles double album, showcasing Hamburg recordings made by the group in 1962. Nevertheless, he admitted to concern about possible consumer confusion over the two releases. Only accurate media publicity can offset this, he says.

Available on May 13, The Beatles At The Hollywood Bowl (EMTV 4) will be the fourth television-backed album from EMI's commercial development division — and the first EMI Beatles product to be advertised via the small screen. The £245,000 campaign will swing into action nationally from May 23 for a minimum of three weeks, while some £20,000 has been earmarked for radio advertising, and more than £25,000 for below-the-line items such as in-store display material.

The single album has a gatefold sleeve, carries 13 tracks and a recommended retail price of £3.35 (record) £3.60 (tape). Trading terms involve a 25 per cent dealer margin, and full sale-or-return for two months to July 8. Minimum order is

30 discs, ten cassettes and five cartridges.

Contents include Twist And Shout, Ticket To Ride, Can't Buy Me Love, A Hard Day's Night, She Loves You, Roll Over Beethoven (a different version of which appears on the Lingasong release) and Help! The repertoire originates from Hollywood Bowl concerts performed by the Beatles in 1964-65, and recorded (in stereo) by Capitol. The group's onetime producer, George Martin, has been heavily involved in the track selection and remixing of the release, which also marks the first legitimate availability of 'live' Beatles material.

Co-operation between EMI and Capitol has been close — the album's release is worldwide and simultaneous — and all the former Beatles were consulted, if not active in the project's progress. It was planned, claims Bob Mercer, in advance of the Lingasong package.

Cover of the EMI album features two mock-up tickets of the Bowl shows, and a photograph of the group at the venue. (Front cover of the Lingasong issue is black, over which the legend 'The Beatles Live! At The Star-Club in Hamburg, Germany; 1962' appears in large letters). The gatefold's interior carries a blow-up of the photograph, plus illustrations of various items of Beatles memorabilia; the record's inner sleeve promotes the Beatles back catalogue.

EMI's television commercial is

TO PAGE 4



JACK JONES greets Direct Tapes' George Hurst (second from left) and Alan Turingate of Rumbelows and his wife Carol, at RCA's London launch of its latest television album, featuring the American singer.

## Jack Jones TV pack follows RCA's Miller

by BRIAN MULLIGAN

ONLY SIX weeks after launching its Unforgettable Glenn Miller compilation, RCA moves into the second phase of its tv-promotion programme with a 'best of' Jack Jones package. All To Yourself (TVL2).

Released on May 4, the album will have not only the backing of a £200,000 marketing campaign, but the added promotional bonus of the singer's presence in the UK for the next two months. It was, in fact, the availability of Jones to lend a sustained personal impetus to the LP's promotion that clinched RCA's decision to mount another campaign so soon. In addition to his

London Palladium season, Jones will be playing club dates around the country and recording four BBC TV specials.

All To Yourself will retail at £3.49 (tapes £3.69) which sets a new upper level for a tv-promoted package. The price has been determined, according to RCA marketing chief Paul Braithwaite, by the singer's royalty rate and the particularly high costs of the promotion activity. Of the total budget, £170,000 has been allocated to tv time, with commercials being screened in "sympathetic programmes" including Coronation Street,

TO PAGE 4

## Promotion boost for chart LPs

CBS AND UA have bought airtime to advertise albums by well-established bands which are solidly positioned in the charts, and have already sold in extremely large numbers. While the types of commercials used are noticeably similar, one is confined to radio and the other to tv.

The sales of Abba's Arrival LP are now past the million and the expense of a tv campaign to advertise it appears superfluous. It seemed equally so when the rolling campaign started five weeks ago, with sales then between 700,000 and 800,000, but Andrew Prior, CBS marketing manager, explained that it was in line with a basic policy of seizing all marketing opportunities. "If we see a way to sell more product, we take the gamble of putting more money in to get more sales," he said. "In the case of Abba the delay in starting tv advertising was deliberate.

"We decided a long time ago before releasing the LP that we would prepare tv commercials with specific reference to three tracks that we knew would be released as singles, and we knew would be hits. We also knew last November that the album would sell enormous quantities. This has happened; we had our three hits, and we felt that the public was ready for tv on this — aimed at tv audiences, not as Abba fans".

The two commercials feature the hits and one other track from the album, a different one on each. The

TO PAGE 4

## Pye launches 12 inch EPs

by TERRI ANDERSON

A COMPLETELY NEW series of records, all in the four track, 12 inch 45 format, is being launched by Pye, which sees the discs as the successor to the new, virtually extinct, seven inch EP, and as opening up the strong possibility of a new market. The initial batch of releases is

scheduled for May 6, and involves 21 artists — thus making Pye's the biggest move so far into this product area.

The series is named Big Deal, and all the catalogue numbers will carry the prefix BD, with a retail price of 99p. The discs are on the Pye Popular, International, Buddah and

Stax labels, and the launch of Big Deal is being backed by an extensive marketing campaign, including posters and window displays. Dealers, who are reported to have given the idea a favourable reception and to have taken large pre-release stocks, are offered counter displays on orders of 25 upwards across the whole available range.

The artists featured include Johnny Wakelin, Status Quo, Kinks, Foundations, Lonnie Donegan and the Ivy League, on Popular; Melanie, Ohio Express and Lou Christie, on Buddah; Isaac Hayes, Judy Clay and Booker T and the MGs on Stax; and Sheer Elegance, Chuck Wood and the Casualeers, on International.

Robin Taylor, Pye general manager, said that market research into the project had shown that there is a good consumer reaction to the 12 inch 45, that it is, "a highly acceptable format". The disappearance of the EP has left a gap which, the surveys indicated, the public would like to see closed. The 12 inch four track disc seems likely to be more popular at this time than the reissue of the single-sized EP disc.

Pye has, Taylor agreed, fallen

TO PAGE 4

### MUSIC WEEK is moving to new offices

From WEDNESDAY APRIL 27

all editorial and advertising staff will be  
headquartered at

40 Longacre,  
Covent Garden,  
London WC2

Telephone: 01-836 1522 (see p.18)

## Discover a new Dolly Parton

NEW HARVEST... FIRST GATHERING

*Dolly Parton*



'New Harvest, First Gathering'

PL 12188

Her latest album, featuring the new single

'You Are' PB 9059

RCA

NEWS

# Visser places Affinity at Pye

CHARLY RECORDS, hitherto known mainly for vintage rock and roll repackages, is broadening its repertoire base. This involves the launch of a new label, Affinity, for contemporary and jazz product, with UK pressing, distribution and marketing in the hands of Pye.

First releases, scheduled for April, include albums from Gallagher & Lyle saxophonist, Jimmy Jewel, and French group, Sirkel & Co., which features former Rolling Stones guitarist, Mick Taylor. LP titles are I'm Amazed and Sirkel respectively. Future product will showcase previously-unissued jazz (largely avant-garde) by Archie Shepp, Duke Ellington and John Coltrane.

The creation of the new outlet, managing director Joop Visser explained to *Music Week*, was necessary because jazz and contemporary material would not easily dovetail into the existing

image of Charly. "Affinity is a parallel development for us," he said, "and does not affect Charly's commitment to rock and roll — though there will be an influx of country music into the label over the next few months". This will take the form of a series of albums drawn from the Shelby Singelton stable, and featuring Webb Pierce, Jeannie C. Riley and Rod Hart, among others.

The Charly label will continue to be handled in Britain by President.

Visser's plans are not altogether surprising, for the executive holds solid a&R credentials from his time with EMI — where he signed a number of important contemporary rock acts — UK and is also a jazz buff.

The company is also known to be negotiating at present for another US oldies catalogue, and expects to make an announcement in the next few weeks.



CHARLY MUSIC has signed its new Affinity label to Pye (story alongside), and pictured at the pacting is Terry Stanley, Pye distribution manager; Robin Taylor, Pye general manager; Jean Luc-Young, Charly chairman; and Joop Visser, Charly managing director.

# CBS plans TV Mathis package

CBS IS planning to launch a television-backed Johnny Mathis compilation, probably at the end of May to follow the artist's three-week concert tour of the UK, from April 27 to May 21. The album, which will be tested in the North of England, comes soon after the release of Mathis Is (CBS 86023).

In June last year, the company issued I Only Have Eyes For You, the album which contained When A Child Is Born, and it was re-promoted over Christmas when the 45 was a chart-topper. On January 25, Mathis' Greatest Hits Vol.4 was released, including the same single.

The tv LP, being planned at present, will be a showcase of the singer's hits compilations. Mathis, who is CBS' biggest volume seller after Simon & Garfunkel and Abba, has a new single, Sweet Love Of Mine (5026) currently on release.

# Opening date fixed for London venue

HARD ON the heels of the re-opening of the Rainbow Theatre and the launch of the Sound Circus comes news of yet another rock venue for London: the Music Machine.

Owned by the Midland leisure conglomerate F & H Entertainments, the Music Machine will open on April 20 with a double bill of Sassafras and Raymond Froggatt.

The venue is being advertised as 'a complete night out', and much money has been spent installing four bars, a disco and stage facilities on the site that was once the BBC's Camden Theatre, and has since been in use for just four months as Nero's cabaret Nightspot. It is situated in Mornington Crescent and is licensed from 8pm-2am.

The Music Machine's booking policy will be up-and-coming acts on Mondays to Wednesdays, with bigger names on Thursdays to Saturdays. But general manager Mick Parker told *Music Week*: "We are having a slight problem in getting the bands we want. When we try to book some of the bigger acts we come up against a brick wall."

Parker said the venue will hold in excess of 1,000 people with seating space for around 500.

Agent Steve Hedges from Bron explained why Parker might be running into booking difficulties: "One awaits audience reaction to a new venue," he commented. "A

new venture with a new formula such as this can only be judged by the audience reaction and this is what we must await."

The first week's line-up at the Music Machine is as follows: Thursday April 20: Sassafras, Raymond Froggatt; April 21: Liverpool Express, Bethnal; April 22: Alberto Y Los Trios Paranoias, Krysia Kojgan; April 25: Jenny Haan's Lion; April 26: Trapeze; April 27: Nutz; April 28: Roogalator.

# Car Wash compressed

MCA RECORDS is compressing the two-LP film soundtrack, Car Wash, into a single album, Best Of Car Wash. The new package, available in May, will retail for £3.35 compared to its predecessor's £4.99 price tag.

This format, the company feels, will be a better sales vehicle by which to capitalise upon the UK launch of the movie in June, and the three hit singles which the Norman Whitfield-penned score has now yielded: Car Wash, Put Your Money Where Your Mouth Is and I Wanna Get Next To You.

Best Of Car Wash (MCF 2799) will feature eight other tracks from the double, apart from the three 452. These are Doing What Comes Naturally, Daddy Rich, I'm going Down, Zig Zag, Yo Yo and Water, performed by Rose Royce, plus the Pointer Sisters' You Gotta Believe and an edited version of a Whitfield instrumental, Sunrise.

The original Car Wash twin-pack (MCSP 278) will remain available, and both versions are on cassette.

As a film, Car Wash has been a substantial boxoffice success in the US; it features cameo roles by George Carlin, Richard Pryor and the Pointer Sisters. You Gotta Believe and an edited version of a Whitfield instrumental, Sunrise.

The original Car Wash twin-pack (MCSP 278) will remain available, and both versions are on cassette.

As a film, Car Wash has been a substantial boxoffice success in the US; it features cameo roles by George Carlin, Richard Pryor and the Pointer Sisters. Screening is set after its entry in May's Cannes Film Festival.

# This is Niecy

Deniece Williams

rush released debut album featuring her hit single 'Free'

**\*Promotional visit including extensive press radio and T.V. appearances and very nice too!**

Deniece Williams  
A beautiful album  
'This Is Niecy' CBS 81869  
featuring the hit single 'Free' - CBS 4976

on records and tapes.

# MOVES

PHONOGRAPHIC PERFORMANCE Ltd. moves from its Oxford Street offices to new headquarters at Ganton Street, London W1V 1LB, effective from Monday, May 2. The new telephone number is 01-437 0311.

THE MOUNTAIN group of companies, embracing its record and management operations as well as Panache Music, moves to 49, Mount Street, London W1Y 5RE, effective from Monday, April 25. The new telephone number is 01-491 2904.

THE MUSIC Farm group of companies has moved from its offices in London's Pleydell Avenue to a new location at 72, Newman Street, W.1. (01-636 9251).

# Hoff departure folds Threshold

THRESHOLD RECORDS, the label owned by the Moody Blues and started by them seven years ago as an outlet for their product, is to continue only as a Decca catalogue label in future. The winding-up of the company as an active force follows the imminent departure of Threshold president Gerry Hoff for the US.

Until now Threshold has been based in Cobham, Surrey, and Hoff has looked after all the administration, with Nick Massey as press officer. Hoff, a veteran of 24 years in the record business, plans to return to the West coast of America, where he had worked in the music business before joining Threshold six years ago. He described his departure from the company as "sad but amicable"; he will announce his future plans shortly.

The Threshold label was mainly used for the Moody Blues' own product, including albums by the individual members of the group. However, several other names have appeared on the label, including Trapeze and Nicky James. Amongst the eight platinum Moody Blues albums that will remain on Threshold are To Our Children's Children's Children, A Question Of Balance, Every Good Boy Deserves Favour and Seventh Sojourn. In

## New prices

REDIFFUSION RECORDS has announced new prices for four of its labels: Aurora (£2.75), Heritage Collection (£1.75), Legend (£1.75) and Royale (£2.75).

addition the Blue Jays album (featuring Justin Hayward and John Lodge) will stay, as will solo LPs by Graeme Edge (Kick Off Your Muddy Boot) and Ray Thomas (From Mighty Oaks and Hopes, Wishes And Dreams).

Recent albums by Justin Hayward and John Lodge, which both charted, came under the Decca Records banner. Hayward's LP, Song-writer, appeared on the reactivated Deram label — which was the first label for which the Moody Blues recorded an album — and Lodge's Natural Avenue was on Decca. Graeme Edge's next album, Paradise Ballroom, released at the end of April will also be on Decca.

Hoff added that the reason for closing Threshold had been 'political' more than anything else but he pointed out that although the company's Cobham office would be closed, no jobs were at risk. "Basically there was myself in charge of administration, and Nick Massey, the press officer, who is now John Lodge's personal assistant. With my departure for the U.S., that was more or less the end of Threshold," he said. "Future product by members of the band will appear on Decca, and several of the other bands that recorded for Threshold have since split up anyway."

Hoff emphasised, however, that the Threshold retailing chain would continue as before.

• Threshold is the second superstar owned label to fade in recent weeks. The previous casualty was Emerson, Lake & Palmer's Manticore set-up (*Music Week*, March 26).

# Radio 1 launches soul show

ROBBIE VINCENT joins the Radio 1 staff next week for a 16-week series of disco and soul music programmes, taking over from Alexis Korner, who has presented his own brand of blues and soul for the last 13 weeks. The time slot for the new programme is between 5.31 and 6.31 each Saturday evening, and the producer is Mike Hawkes, currently producing Paul Giamacini, Kid Jensen, and the Noel Edmonds programme for a further four weeks while Dave Arkey is on holiday.

Hawkes told *Music Week* that the programme will concentrate on new releases from the soul and disco field, with the occasional-track which is available on import. "I don't really want the programme to hinge too much on American imports, as Paul Giamacini's Show covers that angle very well."

Although Alexis Korner's show was blues and soul, Hawkes pointed out that the range of material was far more diverse than that of the new Robbie Vincent hour. This is the first time that Radio 1 has included a soul programme in its schedules since the cut backs of 1975, when the late evening specialist music programmes were dropped.

It is anticipated that following the Vincent show, which will not be extended past 16 weeks, another specialist area of music will be covered, until new schedules are announced in September. Last September saw Radio 1's entry into rock and roll with a show by Stuart Coleman.

# Stanhope, Satchell relaunch MMM

CLIVE STANHOPE and Tony Satchell, former directors of Dart Records, have gone back into partnership to re-activate their Michael Montgomery Management firm, which has been maintaining a low profile since the 1971 formation of Dart.

It is headquartered at 30, Agate Road, London W6 0AH (01-748 7424), and artists signed since the beginning of the year include Hrach, contracted to DJM; Shabby Tiger, popular in Europe, and signed to RCA; Clayton and the Argonauts; the Buster James Band; Starma; First Class, who hit in 1974 with Beach Baby; and Steve Elgin, a singer-songwriter previously with Pye.

MMM was originally formed by Stanhope and Michael Montgomery in 1967 as a management-agency operation handling cabaret artists. With Montgomery's departure and the arrival of Tim and Tony Satchell in 1969, the emphasis shifted to pop acts. In 1971, they formed Dart Records, curtailing their management activities except for certain Dart artists. Stanhope was with the company until late 1975, when he left for B&C/Trojan; Satchell sold Dart to the President group in mid-1976.

GOOD EARTH RECORDS has signed Alan Ross to a three-year recording deal, negotiated by manager, Simon Lait, and Good Earth director, John Hall. Ross will be in the studio shortly to record a single. Get The Guns (penned by Peter Gabriel and Martin Hall), and an album; producer will be Tony Visconti. Ross, popular in the US via his work with Tim Hardin and John Entwistle, plus the Tommy LP, is one of Good Earth's major



1977 projects, and extensive radio and tv coverage has already been lined up.

DINGWALL'S DANCEHALL, the North London club, has set up its own booking agency, known as Dingbat Music. It is headed up by Dave Goodman, manager of Dingwall's for some time, and previously manager of the Pink Fairies. Aiding him at the agency's Camden Lock headquarters (01-485 4007) will be John Arnison and Mike Oberman, both formerly with the Carousel agency.

Oberman, co-manager of the JALN Band, brings with him to Dingbat Rokotto, Trax and Mike Berry and the Outlaws. He is to concentrate on cabaret and soul club bookings.

Arnison, who was with Carousel for two years, will handle Jenny Haan's Lion, Carol Grimes' London Boogie Band, Tom Robinson Band, Brett Marvin and the Blimps, plus a new group featuring Paul Rudolph called Kicks, managed by Goodman.

Said Goodman: "We have had an agency licence since last August as a service to the club, and Dingwall's directors, Tony Mackintosh (heir to the toffee fortune) and John Arnit felt the time was right to launch our own agency."

"I intend to keep the roster down to a manageable size so that all the acts can be serviced properly. We are unlikely to take on more than two more bands this year".

EVOLUTION, THE management and agency company, has set up a new concert division, Evolution Promotions, and Roy Guest has joined the company to run it. His initial plans include an autumn concert tour by Tom Paxton, and he is also hoping to set up a London music festival along the lines of the 1975 Pop Proms at the Royal Albert Hall. Guest has previously worked as a producer, and was responsible for the first two Al Stewart albums. He has worked as a promoter, too, and presented Simon & Garfunkel, Benny Goodman, Frank Zappa, the Who and Judy Collins, among others.

MOTORHEAD, THE group led by the former Hawkwind member Lemmy, has left Stiff and moved to Chiswick Records. A single is currently being recorded with producer Speedy Keen, and this will be followed by a live album.

Chiswick has also signed Johnny Moped, said to be the hero of the Damned bassist, Captain Sensible. Moped's first single Incendiary Device/No One is scheduled for release next month.

PENNY FARTHING Records has entered into a three-year licensing deal with Reveille Records of South Africa. First releases will be Daniel Boone's Remember and Johnny Pearson's Sleepy Shores. The agreement was negotiated by Penny Farthing managing director, Larry Page, and Reveille chief, Audrey Smith.

Penny Farthing has also set a new licensing deal in Belgium, changing from Polygram to Fonior S.A. This takes effect immediately, and the first issue will be Hunter's Don't Walk On By.

# DOOLEY

PHONOGRAM STILL to announce which wholesalers it will favour in future, although the list of eight now thought to be finalised . . . will this Summer see the introduction of an EMI licensed labels division sales force? . . . after the Pistols, now it's the Sex O'Clock, signed to Decca . . . Tony Calder, who severed his Nems connections (despite contrary reports) at the end of last year, currently planning to set up his own record and publishing outfit . . . for upcoming, Eddie Jarrett-promoted Shadows tour, 20 Golden Dates, many venues — including London's Albert Hall — already sold out . . . meanwhile, ex-Shadow Tony Meehan has co-produced Roger Daltrey's new Polydor album, One Of The Boys, out next month.

CHRYSALIS MOVES offices and introduces new label logo in August . . . on recent visit to Swiss health clinic, Demis Roussos lost weight 10 kilos on his way to a 30 kilos reduction by the end of the year — which will bring him down to a slimline 15 stone . . . first single under DJM's renewed licensing deal with US Springboard, now embracing the Musicor catalogue, is re-issue of Long After Tonight Is All Over by Jimmy Radcliffe, from 1964 . . . Virgin claims European sales in 1976 of 850,000 copies for Mike Oldfield's Tubular Bells, in its third year of release . . . Christmas is coming, and one record company has ordered sets of snakes and ladders, plus chess sets with each player representing a key industry figure, to give as presents.

AMERICAN RUMOURS suggest CBS dangling large cheques in front of Wings and Beach Boys . . . disc comeback as a singer by J. Vincent Edwards, composer of Maxine Nightingale's Right Back Where We Started From and Love Hit Me — he's to record Too Hot To Handle for Pye release . . . new Flash & The Pan single on Nigel Grainge's Ensign label hides the identity of Ex-Easybeats Harry Vanda and George Young, now hot Aussie producers . . . Motown plan to issue the Originals' Six Million Dollar Man as a US and UK single stymied by Universal TV's claim on the bionic copyright . . . EMI m-o-r division general manager, Vic Lanza, returns this week from extensive world trip, which included Nashville stopover for Vera Lynn recording sessions . . . Nana Mouskouri also heading for Nashville, to record with producer Mentor Williams, as part of Phonogram blueprint to break her in the US market.

FOLLOWING AMERICAN ties with Epic, double-decca deal set for Matthew Kaufmann's Beserkley label in UK? First product likely to be Jonathan Richman and Rubinoos albums . . . in first match for CBS Darts Challenge Trophy, company team conquered Arnakarta Management — Graham Houghton at CBS anxious to hear from other contenders . . . Janet Street-Porter's London Weekend Show returns to tv this Sunday with programme devoted to Radio Caroline . . . at dealer reception for his tv promoted album, Jack Jones described the commercial as "a bit mushy for my tastes" but complimented RCA on its sales impact.



## REALISTICS

'SOMEONE OUGHTA WRITE A SONG'

A NEW SINGLE — EPIC SEPC 5156



## SPARROW

'HALF OF MY LIFE'

A NEW SINGLE — BRONZE BRO 38

SCREEN GEMS—EMI MUSIC

21 Denmark Street, London WC2 Tel. 01-836 6699

# Spring date for Evita show

THE STAGE version of Evita is likely to be premiered in London next spring. Previously it had been suggested that Andrew Lloyd Webber and Tim Rice's rock opera follow-up to Jesus Christ Superstar would make its first appearance on New York's Broadway, but impresario Robert Stigwood, in London last week, said that the musical would open in the West End first.

Stigwood will co-present Evita with David Land, and although to date no casting for the show has taken place, the production is expected to cost at least £300,000 to mount. Top U.S. musical producer Hal Prince—who recently finished making the screen version of A Little Night Music, starring Elizabeth Taylor in her first singing role, and was responsible for the stage version of West Side Story, Cabaret and

Fiddler On The Roof — will direct Evita in the UK.

The London show will not necessarily feature the same artists who appear on the MCA double-album. When casting begins, according to the Stigwood organisation, each part will be auditioned. Julie Covington, who plays the part of Eva Peron on the record, is the choice of composers Rice and Lloyd Webber to play the same role in the stage version — although Covington herself has not definitely said that she will audition for the part. In the U.S., the name of Liza Minnelli has been mentioned in context with the Broadway mounting of the show, although again that production is not likely to begin before the summer of 1978.

The MCA Evita double album set and the Julie Covington single,

Don't Cry For Me Argentina, have so far topped the charts in Britain, Holland, Belgium and France, and the records are currently climbing and breaking out in Spain, Australia and Germany. The second single track, Another Suitcase Another Hall, by Barbara Dickson recently made the UK Top 20 and has charted in various European countries. Strangely though, the U.S. market has been very slow in accepting either the LP set or the singles. There have been problems in programming the Covington single on the radio, mainly due to its length, and the record has failed to chart as yet. A second version of the song by Olivia Newton-John is "on ice".

When Evita makes its London debut, it will follow the success of Jesus Christ Superstar, now in its sixth year at the Palace Theatre, and one of the biggest money-spinners in the West End. Unlike that musical however, Rice and Lloyd Webber wrote Evita with the stage and film mediums in mind; JCS had been initially created for just the records. Both composers are confident that their new work will transfer easily to the stage. The partners are not the first songwriters to be fascinated by the subject of Eva Peron, first wife of the Argentinian dictator; in the U.S., John Kander and Fred Ebb who wrote the score for Academy award-winning film Cabaret had investigated the possibility of a musical based on her life, and Leonard Bernstein had also wanted to put her story on the stage.

Evita is only one of several projects in which Robert Stigwood is involved. At present he has filming commitments in the States with Saturday Night, featuring pop singer John Travolta. In June filming starts for Grease, another rock musical, and then in September Peter Frampton will star in the movie version of the Beatles' Sergeant Pepper.

## Pye EP series to retail at 99p

FROM PAGE 1

back heavily on catalogue for the material on these new releases. He felt this was quite justified for several reasons. "These are all big tracks by these artists. It is a new way of using catalogue material; a new way of presenting it to the consumer, who would otherwise have to buy an album or several old singles. And the consumers do like the format. It is possible that as more record companies bring out these records the novelty will wear off, but I do feel that it could be a new market altogether."

Another important argument in favour of the format is that, with a

list of artists like those on this Pye series, it is a way of selling catalogue for those who — for example Donegan, or Sheer Elegance — might not have enough of the right kind of material to sustain an LP but have four good past singles. Taylor added that there were no pressing or sleeving problems — this could be easily handled by the machines used for LP production.

The future of Big Deal, he concluded, depends on how this first batch of releases sells, but Pye is confident that monthly Big Deal releases will follow — although not in the same large quantity as this first time.

## Promotion boost for chart titles

FROM PAGE 1

campaign began in the regions, taking in Trident, Granada and ATV in turn, with the decision to continue with it being made on a weekly basis depending on results, and it moves to the London area as from this week.

Prior added, "It looks like 300,000 extra sales will be generated. This sort of campaign is part of our general marketing policy; it is always on the cards with a very big LP. Abba doesn't need the advertising to sell, it is just that there is an untapped market in that section of the public which is not usually aware as regards record buying, and which can only be reached by tv".

CBS has chosen to give Abba this mid-period sales thrust by using tv because those extra sales were expected from outside the normal range of Abba buyers. UA chose to confine its renewed campaign on A New World Record by the ELO — last week nearing the 300,000 mark — to radio because the company is trying to reach exactly the age range that could produce committed ELO fans.

Marketing manager Dennis Knowles said, "My target is the under-25 or certainly under-30 age group. It is a known fact that to try and talk to that group through tv is very expensive — they go out a lot and cannot be relied upon to watch tv as older groups can. So you have to go to their own media. Firstly the music press except that the combined circulation of the two biggest music papers is not enough. ILR has a large primarily young audience, but I have never been convinced that ILR advertising works in getting direct response the way tv does. I decided on a new

approach, and have gone for very intensive campaign of 90-second commercials, something you could never afford on tv, each featuring the two hit singles and a different album track, so that five tracks in all are heard in the different versions of the commercial. The three are run in consecutive breaks at peak time — so that the album gets 4½ minutes of advertising in a half-hour period. Capital and Clyde are going along with this intensive method, but Piccadilly and BRMB would only promise to me that all three would go on in the same hour. I'm waiting for the results, and if they are good then the industry has a new day of promoting product."

It was decided to run this second campaign on the ELO album, which was advertised on radio when newly released, because of the strength of all the material on the album, and because UA wanted to see how many sales the band could get with this LP. It has already sold some six or seven times the previous best by the band in this country.

Knowles agreed that generally a working figure for overheads including advertising expenditure in the industry was about six per cent of projected sales at retail prices. For a hugely successful group that percentage was a very big sum. If radio were used instead of tv the amount of advertising bought was obviously much greater, but, until now, more uncertain in its effect. Knowles hoped that his intensive style of radio advertising would bring accurately-measurable results which would make radio a better prospect for every situation.

He, like Prior, emphasised that the extra expense of a late campaign

was aimed at generating more profit for all, including the dealer, and for that reason dealers should be prepared to accept small margins on tv-advertised albums.

The Abba campaign is in fact an immediate exception to this rule, because CBS, having started sales without tv support, does not appear to be treating it as a tv album as far as dealer margins are concerned.

## Beatles live

FROM PAGE 1

expected to use some film footage from the U.S. concerts — little is available, apart from 8mm material — but its overall concept has not yet been disclosed. The company is confident that, without tv advertising, The Beatles At The Hollywood Bowl would reach UK sales of around 250,000. With television, it expects to quadruple that. Bob Mercer told *Music Week*: "I would be disappointed with less than one million sales".

## Casablanca-Pye releases

THE FIRST Casablanca product to emerge since the distribution deal with Pye was announced earlier this year is scheduled for release on May 6. Albums from Kiss, Angel, Lenny Bruce, Masekela, Parliament and Stallion will have UK release simultaneously. The long gap between the announcement of the deal and these first releases was due to protracted contractual negotiations, which have now been satisfactorily concluded.



PIANIST JOSEPH Cooper receives his GRRC record award from Lily Harker, wife of MTA president Tom Harker, at the Association's annual presentation ceremony.

## EMI, CBS sweep MTA '76 awards

THE ANNUAL GRRC awards for technical and artistic merit in records were presented at London's Europa Hotel last week, when the 100 guests at the MTA awards luncheon included Association member dealers, record company executives and this year for the first time, award-winning artists.

CBS managing director Maurice Oberstein and EMI chief Leslie Hill were among those present to receive awards for their companies, each of which won, or was highly commended in, six categories. Five awards went to Decca; four to RCA; two each to CRD — placed among the winners for the first time — Phonogram, and Polydor, and one each to the BBC and, for the first time, to MFP.

There was agreement that the decision to invite the recording artists had added extra dimensions to the event, and those who accepted included Joseph Cooper, pianist and host to the tv music quiz Face The Music; Gavin Henderson, general manager of the New Philharmonic Orchestra; organist Nicolas Kynaston; composer and conductor John Tavener, and jazzman Acker Bilk.

In his speech Laurie Kreiger, GRRC chairman, drew attention to the fact that the awards were "for dealers by dealers" — selected by a committee of nine retailers. The industry, he felt could not do without them, as was borne out by the fact that more record companies each year submitted records for

judging. The awards were presented by Mrs Lily Harker, the wife of MTA president Tom Harker.

The award categories included Best Complete Opera — La Fedelta Premiata, Lausanne Chamber Orchestra, on Phonogram; Best Orchestral Concert — Richard Strauss: The Complete Works, Dresden State Orchestra, on EMI; Best Solo Instrumental — Bach; Organ Works, Nicolas Kynaston, on CFP; Best m-o-r Vocal — Side By Side by Sondheim, on RCA; Spoken Word — Watership Down read by Roy Dotrice, on Argo.

Among those Highly Commended were Tippett's Suite for the Birthday of Prince Charles, London Symphony Orchestra, on Phonogram; Decca's recording of Gershwin's Porgy and Bess by the Cleveland Symphony Orchestra; The Baroque Concerto in England, Thames Chamber Orchestra, on CRD; Mozart String Quartets, Juillard Quartet, and Berlioz Requiem Orchestre National de France, both on CBS; and — in the Bargain Price section — Joseph Cooper's playing on The World of Joseph Cooper Vol 2, on Decca.

The one category which is decided upon without any voting from the awards committee is that of top-selling singles and pop LPs — being based on BRMB figures only. The winners were Save Your Kisses For Me, Brotherhood of Man, on Pye; and Abba Greatest Hits, on Epic.

## Jack Jones TV push to tie with concerts

FROM PAGE 1

Crossroads, Sale Of The Century and News At Ten.

An unusual feature of the campaign will be the use of a commercial in cinemas, claimed by RCA to be the first time a tv album has been promoted in this way. A 60-second clip will be screened with the Barbra Streisand-Kris Kristofferson film, A Star Is Born, when it goes on circuit release in June. Jones has also recorded a single, With One More Look At Your, one of the songs from the film.

The commercial features Jones singing to a woman guest at a nightclub and the theme is maintained through the sleeve design and display material which RCA will be putting into 450 windows. In

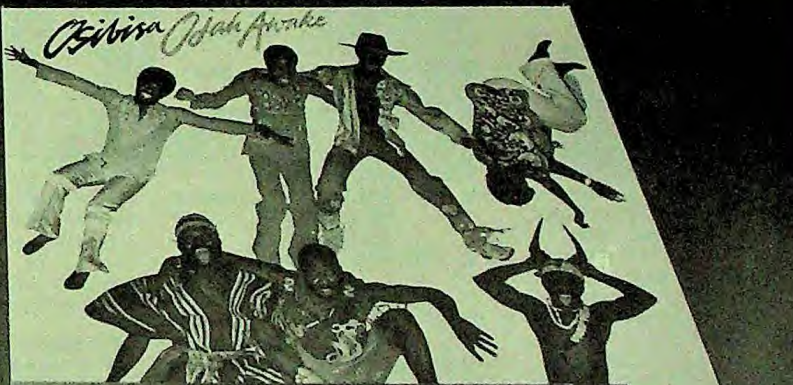
addition, dealers will have access to 1500 instant display kits via an order card contained in a campaign booklet being mailed to the trade.

At a presentation to key dealers in London on Wednesday evening, Braithwaite described Jones as having "superstar potential as yet unrealised" and pointed out that his Breadwinners album had sold 250,000 copies in the UK, but that there had not so far been a Greatest Hits collection released.

The album includes such songs as If, She, If You Could Read My Mind, Without Her and Homeward Bound. Dealer margin will be 25 percent with trade prices of £2.42 (disc) and £2.56 (tapes). All stock will be on s-o-r until July 1, after which normal margins will be effective.



*THE ROARING SILENCE*



*Uriah Heep Firefly*



*Diamond of Dreams*  
HERON



THE ROARING SILENCE  
Manfred Mann's Earth Band  
BRON 357

FIREFLY  
Uriah Heep  
BRNA 483

DIAMOND OF DREAMS  
Heron  
BRON 460

OJAH AWAKE  
Osibisa  
BRON 411

VERY 'EAVY VERY 'UMBLE  
Uriah Heep  
BRNA 142

HIGH AND MIGHTY  
Uriah Heep  
BRNA 384

THE GOOD EARTH  
Manfred Mann's Earth Band  
BRON 306

DEMONS AND WIZARDS  
Uriah Heep  
BRNA 193

WELCOME HOME  
Osibisa  
BRNA 355

LOOK AT YOURSELF  
Uriah Heep  
BRNA 169

SOLAR FIRE  
Manfred Mann's Earth Band  
BRNA 265

NIGHTINGALES AND BOMBERS  
Manfred Mann's Earth Band  
BRON 337

URIAH HEEP LIVE (Double)  
Uriah Heep  
BRSP 1

**BRONZE**



**AVAILABLE NOW FROM EMI**



Marketed by EMI Records Limited, 20, Manchester Square, London W1A 1ES Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex. Tel: (01) 759 4532/4611 & 848 9811

# NEWS

## Readers' Digest TV campaign trimmed

THE READERS' Digest Records Jubilee Fanfare has proved to be rather more muted than at first expected.

The company, a leader in the mail order disc market, was reported to have planned a £250,000 tv and radio advertising campaign for the Jubilee Fanfare double LP, thus entering the retail business and the tv album arena at the same time, and in a big way (MW March 5).

The album, a compilation of military, orchestral and choral music in celebration of the Queen's 25 years as monarch, has been test marketed, as promised, in the Trident TV area (16 per cent of the viewing public).

This has led, according to Ian Wright, music division manager for Readers Digest to: "A review of our tv support until nearer the official Jubilee celebrations." There is still, however, a small chance that commercials will go out in a few other areas.

Another change of plan caused by

initial reaction to the album is that Readers Digest has revoked its decision to use CBS sales force and distribution to service independent dealers and will place everything in the hands of Multiple Sound Distributors.

As originally stated, MSD will supply the multiples direct and independents can obtain supplies on a firm mail order basis. In addition the company will supply certain wholesalers — H.R. Taylor, Disc and Tape Supplies, Clyde Factors — to whom the independents can go for stock.

Wright emphasised that the product, retailing at £3.99 for the album pack and £4.49 for the cassettes, is nationally available at present, but without tv support.

Readers Digest Records' action in trimming its original plans was, he said, that commonly found in the running of any tv-album company, "who will do tests before deciding whether to go national with advertising for any album".



A SILVER night for Heatwave as Radio London's Robbie Vincent presents the group with silver discs for over 250,000 sales of their GTO single, Boogie Nights. Pictured at the occasion with Vincent (front, second from left) are Heatwave members (back, left to right) Johnnie and Keith Wilder, Mario Mantese, Eric Jones, with (front) Ernest Berger and Boogie Nights' composer, Rod Temperton.

## What about the minimum order charge?

WE HAVE received notification of WEA's intention to set up its own distribution service. Apart from the waste of making yet another telephone call every Monday — and no doubt taking another half-hour to get through — what do CBS and WEA intend doing about the minimum order charge? If they act fairly and reasonably it should be reduced to between £10 and £15 each. In common with most smaller shops, I imagine that even if CBS does not adjust the minimum, orders will not present a problem. But WEA is a very different matter and unless the problem is considered and action taken to correct it, I can foresee the company losing a great deal of trade because shops will be deterred from weekly ordering if they have to pay the minimum order charge. P. WINCHESTER, Beeston's Music Warehouse, 38 Bampton Street, Tiverton.

REFERENCE AMERICAN Scene April 9: the name of the robot in The Day The Earth Stood Still was surely Gort, not Klaatu!

"Klaatu vevada nikto" (spelling suspect!) were the words spoken to it by Michael Rennie, its manager and PR man. D. MACKENZIE, Director, Threshold Records Ltd., 53-55 High Street, Cobham, Surrey.

## Dave Toff: 'a milestone'

WHEN I left the family tailoring business many years ago to come into what was called the 'entertainment' business (my uncle's record shop), my father said I was 'touched' — and today I am still touched, but in a very different way. I am touched by the many phone calls, letters and telegrams, too, wishing me a 'happy retirement' on my leaving the MPA.

May I please make it clear — I have not retired, but have merely resigned the MPA secretaryship (I am still acting as their consultant) — and to quote my own words in *Music Week* of February 26 last: "I don't regard this as the end of the road as far as I am concerned, but more just a milestone". DAVID TOFF, Flat 74, 15 Portman Square, London W.1.

## Discounting returns

I WAS surprised and disappointed when I learned that Phonodisc were going to reintroduce five per cent returns.

Surprised — because the companies that had discontinued

## LETTERS

five per cent returns and substituted a three per cent extra discount had done so in their own interest, to save the waste of warehouse floor space, labour costs, administration costs, and the cost of disposing of a lot of waste material.

Disappointed — because not only is it beneficial to the manufacturers to have no five per cent returns, it is also beneficial to the dealers. For example:

	Retail
No Returns	£300 worth
less 36½ per cent	109
	£191
5 per cent Returns	£300 worth
less 33½ per cent	100
	200
+ Carr. & Ins. on Returns	1
	201
less Credit Note	10
	£191

This seems to be about equal at this point, but remember, you have had a lot of trouble getting permission to send them back, sorting them out of your stock — and then the worst ones can't go back because they are deleted! After the trouble of packing and despatching the Credit Note "wait" begins.

With the 'No Returns' system, the £9 extra discount has been in your account all the time, to do with as you wish. The records value £10 trade (i.e. £15 retail), because they are slow movers, have been sold off ages ago at bargain prices, and the cash put in your till to increase your discount further still!

Also, I would like to mention the fact that now Phonodisc have gone back to five per cent returns, their discount goes as low as 32.114 per cent. The difference might appear to be very insignificant. If Phonodisc think so — Why not have this difference above 33½ per cent instead of below it!

I understand from a member of Phonodisc staff, that these returns methods apply to everyone. In this case Phonodisc should have no objection to any dealers calling on them during normal business hours, giving them access to the Returns Department to check this fact. JACK AINLEY, Ainleys Records & Tapes, Leicester.

## Jubilee idea

MAY I offer some advice to fellow dealers on the best Jubilee album to stock? I refer, of course, to the ever popular Gershwin Class, Corgi and Bess.

Perhaps other dealers can offer suggestions for suitable Jubilee stock. DERRICK AYRE, Manager, City Electronics Ltd., 98 High Street, Ruislip, Middlesex.

## MUSICAL CHAIRS

### Alan Fitter appointed Motown GM

ALAN FITTER has been appointed general manager of Motown Records at EMI, succeeding Julian Moore, who left the company for RCA at the turn of the year. He joins after three years with Decca, where he was pop marketing manager, and previously assistant pop marketing manager. Fitter reports to Colin Burn, general manager of EMI's licensed label division. The Motown team at Heron Place now consists of Fitter; Gordon Frewin, label manager; Bob Fisher, press officer; Annie Metcalfe, press and promotions assistant; and Keith Harris, promotion manager.

IAN COLLETT has been appointed assistant sales manager at Island Records, a post he assumes following four years on the label's sales force.

Collett's former position as sales representative for the West End of London is now taken by Trevor Wyatt, previously chiefly involved with sales of Island's West Indian product to specialist shops. This position is now taken over by John Howard, a new recruit to Island.

In another move, display representative Maureen Watson becomes sales person in the West London and Southern areas and Nadine Wyrill joins the company to replace her on the display staff. Maggie Ellis becomes display manager.

All report to sales manager John Knowles. These changes have been prompted by the departure of Lynne Hopper, formerly assistant sales manager and Steve Wright, both of whom have joined the newly-opened London office of Berserkley Records.

BERNARD COLVIN has been named financial director of the Mountain group of companies, reporting to managing director, Derek Nicol. He was previously with MCA UK as group financial director; prior to that, with ABC Television.

NEIL SPENCE, known as Dave Dennis while a disc jockey on the pirate station Radio London, has been appointed programme director at Radio Trent, effective immediately. He replaces Bob Snyder, who resigned from the Nottingham commercial station two months ago. (see Radio, page 64).

COLIN GIFFIN has been named creative development manager of April Music, reporting to managing director, Brian Oliver. He joined the company last September, and has been involved in various promotional and exploitation activities. Prior to April Music, he was promotion manager for Chappell and professional manager at Chrysalis Music.

LIONEL GALLAGHER has been appointed Epic product promoter at CBS, reporting to Epic promotion manager, Judd Lander. He joins the company from the promotional staff of Radio Trent, and was previously in regional promotion with Anchor; he has also worked extensively as a disc jockey on the Continent.

JUDY TOTTON, press officer at Magnet Records, has been given extra responsibilities within the company, supervising and co-ordinating all aspects of design and artwork for Magnet. Helena Blakemore, who joined the firm recently as a secretary, now becomes full-time assistant to the press office.

## JUKE BOX TOP 20

- |    |      |  |  |      |   |
|----|------|--|--|------|---|
| 1  | (2)  | HOW MUCH LOVE, Leo Sayer, Chrysalis      | 12   | (8)  | ROCKBOTTOM, Lynsey de Paul/Mike Moran, Polydor              |
| 2  | (5)  | WHODUNNIT, Tavares, Capitol              | 13   | (18) | HAVE I THE RIGHT, Dead End Kids, CBS                        |
| 3  | (1)  | FREE, Deniece Williams, CBS              | 14   | (3)  | SOUTHERN NIGHTS, Glen Campbell, Capitol                     |
| 4  | (7)  | SIR DUKE, Stevie Wonder, Motown          | 15   | (-)  | IF YOU STILL WANT ME, Billy Jo Spears, United Artists       |
| 5  | (-)  | GOOD MORNING JUDGE, 10cc, Mercury        | 16   | (-)  | SAY YOU'LL STAY, Tom Jones, EMI                             |
| 6  | (6)  | PEARL'S A SINGER, Elkie Brooks, A&M      | 17   | (19) | YOU DON'T HAVE TO BE A STAR, Marilyn McCoo/Billy Davis, ABC |
| 7  | (-)  | HOTEL CALIFORNIA, Eagles, Asylum         | 18   | (-)  | ANOTHER FUNNY HONEYMOON, David Dundas, Air                  |
| 8  | (-)  | SOLSBURY HILL, Peter Gabriel, Charisma   | 19   | (13) | I DON'T WANT TO PUT A HOLD ON YOU, Berni Flint, EMI         |
| 9  | (11) | EVERGREEN, Barbra Streisand, CBS         | 20   | (-)  | WE'RE ALL ALONE, Three Degrees, Epic                        |
| 10 | (9)  | LONELY BOY, Andrew Gold, Asylum          | CHART COURTESY of Laren For Music. A guide to records being programmed in the next two weeks on 20,000 UK juke boxes (based on orders received and titles selected). |      |   |
| 11 | (-)  | I WANNA GET NEXT TO YOU, Rose Royce, MCA |  |      |   |

SPECIAL MAXISINGLE 70P

# WISHBONE ASH 'BLOWIN' FREE'

INCLUDING 'PHOENIX' AND 'JAILBAIT'

20 minutes of Wishbone Ash HURRY!! First 10,000 supplied in special colour bag with free colour poster offer. MCA 291

MCA RECORDS

# WELL DONE



Album GH 631

Cassette ZCGH 631



Album PKL 5547

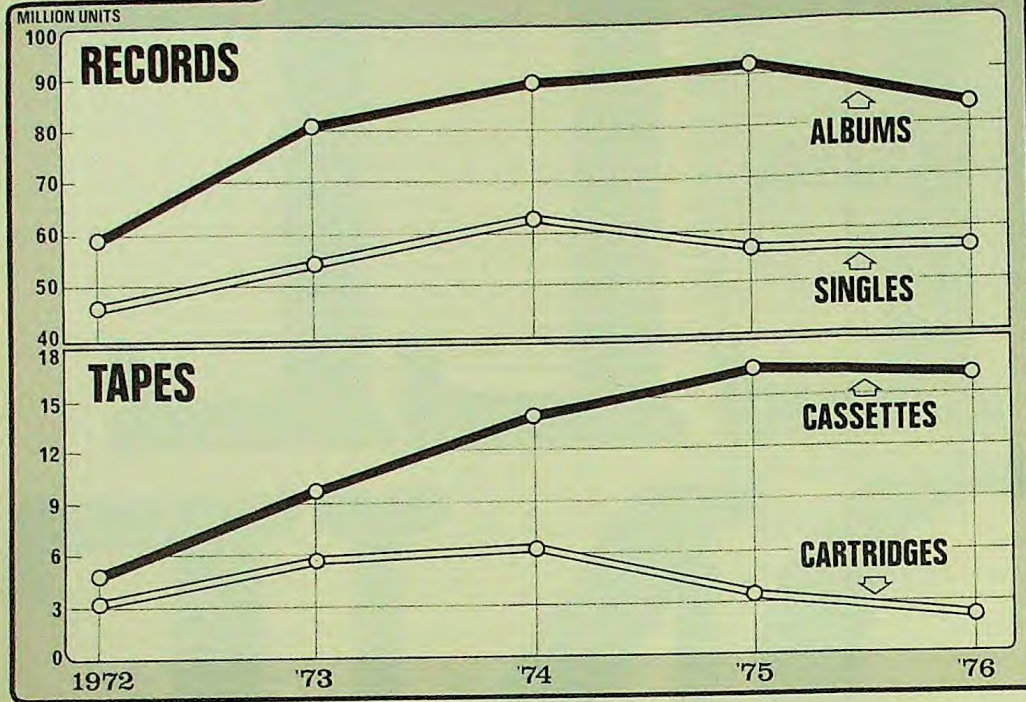
Cassette ZCPKB 5547

**Miki & Griff for being voted Britain's Best Duo Country & Western Act  
in the International Country Music Awards for 1977.**

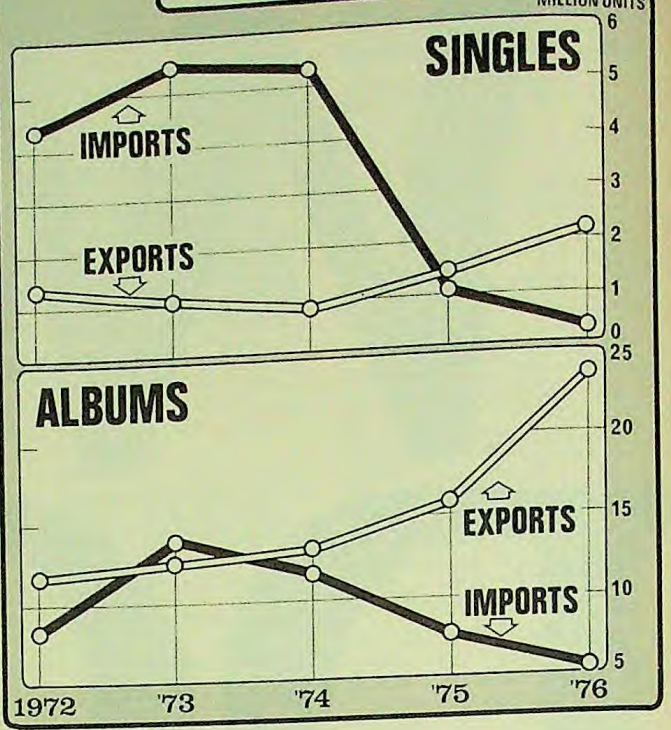


# NEWS

## U.K. SALES



# IMPORTS & EXPORTS



# BPI survey points to sales trends

FIVE YEARS of surveys by the British Phonographic Industry's statistics sub-committee yield the information presented here, covering the UK production and sales of records and pre-recorded tapes, as well as imports and exports.

The production figures refer only to the 13 largest pressing and/or duplicating companies, and so do not represent the total UK picture. Nevertheless, they can be interpreted as sufficient pointer to industry trends.

Overall, the statistics point out what manufacturers and retailers alike know only too well: that, after

years of substantial growth and prosperity, record and tape sales in this country have stagnated of late, and suffered at the hands of inflation — both in terms of consumer resistance to higher prices, and those price rises themselves failing to keep up with the inflationary spiral, thus reducing companies' profit margins.

The point of that stagnation (and decline) differs marginally for singles and albums, with the former configuration tumbling in 1974 and the latter levelling out that year, to tumble the next. Price rises account for the higher total market value, of course.

## MUSIC WEEK ANALYSIS

Cassette sales are a story of no recent growth, too, though the 1975-76 figures are still a highly respectable four times greater than they were in 1972. The sad tale is that of the eight-track, not yet completely written off by the trade and the industry, but declining in sales and production dramatically after its 1974 peak. Some observers believe that the cartridge's low point

has now been reached, however.

The import statistics, which only represent the activities in this sphere of BPI members, are also testimony to the static state of the UK market, with manufacturers presumably requiring less supplements to their UK production shortfalls while also reluctant to pay increased prices as exchange rate-linked costs fluctuate and sterling's status is uncertain.

The export figures paint an incomplete picture, too, emphasising the upturn in physical shipments of records and tape abroad (with certain majors very active) but not accounting for the vast export business done via

licensing deals by UK companies both large and small. Nevertheless, this is a very encouraging area, which emphasises the not inconsiderable contribution that the record industry makes towards Britain's balance of payments. LP exports for 1976 were over 50 per cent up on the previous year, and compensated for the decline in UK sales of 8 million units; the value of cassette exports increased by more than 70 per cent.

The cassette and eight-track production figures for the years 1972-74 originate from the European Tape Industries Association. **by ADAM WHITE**

	1972	1973	1974	1975	1976
<b>7 inch singles</b>					
Production	52.9m	60.7m	68.3	75.7	78.8m
Units sold	46.2m	54.6m	62.7m	56.9m	56.9m
Value	£11.6m	£14.4m	£17.9	£19.2m	£21.8m
<b>12 inch LPs</b>					
Production	84.5m	100.8m	105.6m	102.0m	120.6m
Units sold	59.3m	81.0m	89.5m	91.6m	83.8m
Value	£47.9m	£69.9m	£91.7m	£108.0m	£117.4m
<b>Cassettes</b>					
Production	6.5m	9.6m	16.6m	20.2m	21.6m
Units sold	4.9m	9.8m	14.0m	16.5m	16.0m
Value	£5.9m	£12.6m	£20.1m	£25.8m	£28.8m
<b>Cartridges</b>					
Production	4.4m	6.8m	7.9m	4.3m	2.7m
Units sold	3.2m	5.7m	6.2m	3.7m	2.2m
Value	£4.0m	£7.5m	£9.2m	£6.2m	£4.3m
<b>Total Market Value at Trade Prices (UK sales)</b>	<b>£69.4m</b>	<b>£104.4m</b>	<b>£138.9m</b>	<b>£159.1m</b>	<b>£172.3m</b>
<b>Approximate Retail Value (incl. tax)</b>	<b>£103.1m</b>	<b>£154.6m</b>	<b>£207.6m</b>	<b>£238.9m</b>	<b>£254.2m</b>
<b>Estimated Recorded Music Sales as percentage of total consumer expenditure in UK</b>	<b>0.26pc</b>	<b>0.34pc</b>	<b>0.40pc</b>	<b>0.38pc</b>	<b>0.34pc</b>

	1972	1973	1974	1975	1976
<b>7 inch singles</b>					
Imports	4.4m	5.5m	5.3m	1.1m	0.3m
Exports	1.3m	1.1m	0.9m	1.5m	2.2m
<b>12 inch LPs</b>					
Imports	8.4m	14.0m	11.6m	7.9m	5.3m
Exports	11.7m	12.6m	13.1m	15.8m	23.9m
<b>Cassettes</b>					
Imports	NOT AVAILABLE	NOT AVAILABLE	1.1m	0.7m	0.9m
Exports	1.5m	1.4m	1.5m	1.7m	3.0m
<b>Cartridges</b>					
Imports	NOT AVAILABLE	NOT AVAILABLE	0.7m	0.3m	0.02m
Exports	0.9m	0.6m	0.5m	0.5m	0.4m

	1975	1976	% Change
<b>7 inch Singles &amp; EPs</b>	£0.33½	£0.38½	+14%
<b>12 inch LPs</b>	£1.18	£1.40	+19%
<b>CASSETTES</b>	£1.56	£1.80	+15%
<b>CARTRIDGES</b>	£1.69	£1.92	+14%
<b>Mean Value of Retail Price Index</b>	134.8	157.1	+16.5%
<b>UK Market Value at Trade Prices</b>	£159.1m	£172.3m	+8%



# Judas Priest

SIN AFTER SIN

## Their debut CBS Album

### Nationwide Tour Dates

#### APRIL

Fri. 22nd Cambridge,  
Corn Exchange  
Sat. 23rd Southend,  
Kursaal Ballrooms  
Sun. 24th Maidenhead, Skindles  
Tues. 26th Cardiff, Top Rank  
Wed. 27th Crone,  
Danebank College  
Fri. 29th West Runton,  
Pavillion  
Sat. 30th Northampton,  
Cricketer Club

#### MAY

Sun. 1st Croydon, Greyhound  
Mon. 2nd Plymouth, Top Rank  
Tues. 3rd Hemel Hempstead  
Thurs. 5th Cleethorpes,  
Winter Gardens

#### MAY

Sat. 7th Liverpool, Empire  
Sun. 8th Sheffield, Top Rank  
Mon. 9th Birmingham, Town Hall  
Thurs. 12th Manchester,  
ABC, Ardwick Apollo  
Fri. 13th Newcastle, Mayfair  
Sat. 14th Redcar, Coatham Bowl  
Sun. 15th Blackpool, Imperial  
Mon. 16th Leeds Polytechnic  
Tues. 17th Lincoln Drill Hall  
Wed. 18th Guildford, Civic Hall  
Fri. 20th Swindon,  
Brunell Rooms  
Sat. 21st Hastings,  
Pier Pavillion  
Sun. 22nd London, New Victoria.

**Judas Priest—debut CBS album  
'Sin After Sin' CBS 82008  
new single  
'Diamonds and Rust' CBS5222.  
Released on Friday April 29th**

on  Records & Tapes

# EUROPE

## Aves' Whittaker LP sells over a million

HAMBURG — The first year of trading by the Aves record label here has produced a consistent run of success for founders Horst Schmolzi and Rudi Slezak.

The company's pop artist Roger Whittaker has sold more than a million albums, received six silver and one gold awards, and completed a sell-out three-month tour of

Germany, Austria and Switzerland. He has been voted top male singer of 1976 by the German trade papers.

Charly Niessen has completed production on a first album by German actor Use Friderichsen. The company has produced a single by Japan's top artist Kenji Sawada, soon out via Polydor. Producer Pete Belotte is currently recording

Marsha Hunt for an Aves album, and Clive Westlake's debut album for the label is due out in May.

The publishing side has opened a Munich office and set up its own operation in Austria as Danubius Musikverlag. Latest foreign catalogue acquisitions include ABC/Dunhill (U.S.) and UK companies John Cater Music, Terry Noon Music, Preston/Stevens Music, Paragon Music and a long-term partnership with Andrew Heath Music.

## Meisel hits £11m

BERLIN — Companies of the Meisel group here now have an annual turnover in excess of £11 million, according to Irtrud Meisel, a chief executive. The ratio between national and international product now runs at 65:35, most important markets being the U.S. and continental Europe.

Hansa, within the group, produces 60 per cent national product for Germany, 25 per cent international product for the world and has 15 per cent releases from foreign countries.

## Rios death 'suicide'

MADRID — It is now established that the death of Argentinian composer/arranger Waldo de los Rios, for years a resident in Spain, was due to suicide and not murder as was first thought. His body, found in his country house near Madrid, has been returned to Buenos Aires for burial.

Jose Luis Gil, assistant manager of Hispavox here, has confirmed the rush release of a big-hits album under the title *Homage To Waldo de los Rios* and in October this year there will be a previously unreleased

album of Waldo de los Rios arrangements of operatic excerpts.

The artist became internationally known because of his arrangement of Beethoven's Ninth, sung by Miguel Rios under the title *Song Of Joy*. Then his single *Mozart 40* and album *Sinfonias* earned him worldwide chart recognition. He was always an exclusive Hispavox artist and his most recent work was an arrangement of *Teach Me How To Sing*, to be sung by Micky for Spain in the 1977 Eurovision Song Contest.

## Three indispensable books for everyone in the music business.

Record Hits: The British Top 50 Charts 1954-1976  
Compiled by Clive Solomon, £1.95 paperback

The first comprehensive guide to every single to reach the British Top 50, from 1954-1976. All artists are listed alphabetically complete with every song title, record label, year of entry, highest position reached and number of weeks in the charts.

To be published:  
June 14, 1977



The Country Music Encyclopaedia  
By Melvin Shestack

The Folk Music Encyclopaedia  
By Kristin Baggelaar & Donald Milton  
Each book £3.95 paperback

Here for the first time are all the facts behind the history, people and places of Folk and Country. The hundreds of entries in these books chart the careers of all the major performers, and trace the development of the music from its earliest days. Each encyclopaedia is fully illustrated and contains a detailed discography listing the major hits of each performer. To be published: May 6, 1977

### Omnibus Press

These books will be available from all leading bookshops, or use the coupon to order now.

To: Book Sales Limited, 78 Newman Street, London W1P 3LA.  
Please send me: \_\_\_ copy(ies) of 'Record Hits' at £1.95 per copy,  
\_\_\_ copy(ies) of 'The Country Music Encyclopaedia' at £3.95 per copy,  
\_\_\_ copy(ies) of 'The Folk Music Encyclopaedia' at £3.95 per copy, plus  
40p postage and packing for the first copy and 10p for each additional  
copy. I enclose cheque/postal order for £ \_\_\_\_\_

Name: \_\_\_\_\_ BLOCK LETTERS PLEASE

Address: \_\_\_\_\_

## TV 'exchange' fair draws world buyers

CANNES — The MIP-TV international market of television programmes, first held in 1965, is being staged again in the Palais des Festivals here (April 22-27) with a record number of visitors.

Aim of the event is the exchange and buying of programmes from all over the world. In 1965, there were 119 firms from 19 countries and last year there were 76 countries represented, with 553 companies involved, including 197 tv organizations and 356 production and distribution firms.

Last year, 1853 programmes presented added up to 2140 projection hours — at the Palais 69 films can be shown simultaneously, through 14 professional projection rooms, seven private projection rooms and 46 video rooms and two video centres. This year, South Korea and Portugal exhibit for the first time and Ghana and Zaire

return from a debut visit in 1976. Also this year there is a heavy increase in Japanese participation.

For MIP-TV '77 there is greater emphasis on full-length films. One premiere will be the official film of the Montreal Olympic Games, the *Montreal Olympic Games*, produced by the National Film Office of Canada, a two-hour production in 16mm colour with direct synchro.

This year's exhibition also includes a meeting of representatives of Arab countries, with an afternoon set aside to show films made in these areas.

Philippe Esper, interministerial delegate for colour television in France, will take part, presenting new tv techniques perfected by the French industry, specially in the field of teleprocessing, satellite TV, signal digitalization and new components.

## CHARTS

### West Germany

(Courtesy Musikmarkt)

- 1 LIVING NEXT DOOR TO ALICE, Smokie, RAK/EMI Electrola
- 2 KNOWING ME, KNOWING YOU, Abba, Polydor/DGG
- 3 PORQUE TE VAS, Jeanette, Polydor/DGG
- 4 OH SUSI, Frank Zander, Hansa
- 5 TARZAN IST WIEDER DA, Willem, Ariola
- 6 UNDER THE MOON OF LOVE, Showaddywaddy, Arista/EMI Electrola
- 7 LE REVE, Ricky King, Epic/CBS
- 8 DON'T CRY FOR ME ARGENTINA, Julie Covington, MCA/Metronome
- 9 ANOTHER FUNNY HONEYMOON, David Dundas, Chrysalis/Phonogram
- 10 IF YOU LEAVE ME NOW, Chicago, CBS

### Italy

(Courtesy Germano Ruscitto)

- 1 FURIA, Mal, Ricordi
- 2 HONKY TONK TRAIN BLUES, Keith Emerson, Manticore-Ricordi
- 3 SOLO, Claudio Baglioni, RCA
- 4 REGINA AL TROUBADOUR, Le Orme, Phonogram
- 5 PIU', Ornella Vanoni, Vanilla/Fonit/Cetra
- 6 ALLA FIERA DELL'EST, Angelo Bracuardi, Polydor-Phonogram
- 7 IF YOU LEAVE ME NOW, Chicago, CBS-MM
- 8 OBABALUBA, Daniela Goggi, CBS-MM
- 9 BELLA DA MORIRE, Homo Sapiens, Rifi
- 10 TU MI RUBI L'AMINA, Collage, SAAR

### France

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

- 1 DO IT FOR ME, Jennifer, Sonopresse
- 2 SUNNY, Boney M, Carrere
- 3 MOURIR AUPRES DE MON AMOUR, Demis Roussos, Phonogram/Philips

- 4 LES CHANSON FRANCAISES, La Bande A Basile, Vogue Melba
- 5 DRAGUE PARTY, Martin Circus, Vogue
- 6 ON COMPREND TOUJOURS QUANT C'EST TROP TARD, Frederic Francois, Vogue
- 7 JE PARS, Nicolas Peyrac, Pathe-Marconi, EMI
- 8 L'ARCHE DE NOE, Sheila, Carrere
- 9 OOH LA LA, Rubettes, Polydor/State
- 10 PANPAN KUKU, Skeff, WEA

### Belgium

(Courtesy HUMO)

- 1 DON'T CRY FOR ME ARGENTINA, Julie Covington, EMI
- 2 FAIRY TALE, Dana, EMI
- 3 GO YOUR OWN WAY, Fleetwood Mac, Reprise
- 4 THE BIG BEAR BUMP, Ronny And The Big Beat, EMI
- 5 A MILLION IN ONE TWO THREE, Dream Express, Vogue
- 6 VOICI LES CLEFS, Gerard Lenorman, CBS
- 7 KNOWING ME KNOWING YOU, Abba, Vogue
- 8 DON'T LEAVE ME THIS WAY, Thelma Houston, EMI
- 9 LAY BACK IN THE ARMS OF SOMEONE, Smokie, EMI
- 10 WHEN, Showaddywaddy, EMI

### Holland

(Courtesy Stichting Nederlandse Top 40)

- 1 LAY BACK IN THE ARMS OF SOMEONE, Smokie, RAK
- 2 MY BROKEN SOUVENIRS, Pussycat, EMI-Bovema
- 3 GO YOUR OWN WAY, Fleetwood Mac, Warner Bros
- 4 DON'T LEAVE ME THIS WAY, Thelma Houston, Tamla Motown
- 5 WHAT CAN I SAY, Boz Scaggs, CBS
- 6 SAVE THE LAST DANCE FOR ME, The Cats, EMI-Bovema
- 7 AUF DEM MOND DA BLUEHEN KEINE ROSEN, Vicky Leandros, CBS
- 8 NON-STOP DANCE, Gibson Brothers, CNR
- 9 I'M YOUR BOOGIE MAN, KC and the Sunshine Band, RCA
- 10 VOICI LES CLEFS, Gerard Lenorman, CBS

# HERE'S MUD IN YOUR EAR!

Join us in a toast to a great new single  
**SLOW TALKING BOY**

PB 5024

from a great British Band

## MUD



**FIRST 50,000 IN FULL COLOUR COUNTER BROWSERS!**

**IT'S OUT NOW ON RCA - STOCK IT!**

**RCA**

# EUROPE

## Opera on TV plan hits payments snag

PARIS — The idea of helping the Paris Opera by raising money by television several programmes a year looks like falling down. Pierre

Vozlinsky, programme director of Radio France which was to broadcast the operas simultaneously with the TV transmissions, has refused to pay the amount asked by the Opera.

The Valkyrie, for instance, would cost £5,500 and Mozart's The Magic Flute more than that. If negotiations with radio do finally break down, then the probability is that the operas would not be seen on television. In any case no final agreement has been reached between the Opera and the director of the TV Second Programme over the proposed direct television of Verdi's Othello.

## Barclay sets Lefevre goal

PARIS — A European sales goal of 200,000 LPs and cassettes by September has been set by Barclay for the new Raymond Lefevre album, Rock And Rhythm In HiFi. Advance orders were in excess of 15,000 copies.

The album was simultaneously released in more than a dozen European territories and the 14-track album, centering around the hits Soul Coaxin' and Fly Robin Fly were chosen by Barclay label managers in Europe from a shortlist of 30 titles regarded as the most popular for sales and airplay.

As Barclay endeavours to promote Lefevre's instrumental sound in Europe, the artist himself has been making a considerable impact on a tour of Japan. Capacity crowds have been attending his concerts, and Barclay's local distributor, King Records has allocated a 100,000-dollar budget to promote his recordings. A film was television to announce his arrival and a life-size Lefevre cutout are being used as the focal points of window displays in record shops. King also recorded Lefevre's two Yokohama concerts for a live album release later this year.

## Ariola opens Mexico office

MUNICH — The setting up of Ariola-Mexico is just a first step for the company's involvement in the South American record industry, according to Monti Lueftner, managing director of Ariola-Eurodisc. He says that Mexico will also get repertoire from Ariola in Spain as well as producing its own records.

Reinhard Mohn, head of the Bertelsmann company which owns Ariola, says he sees very wide horizons in South American territories, and is to expand the music and television production sector there. Bertelsmann had a turnover of some £60 million on music, film and tv product in 1976.



"ALL'S WELL that ends well" was the inscription on this gold disc presented by Ariola Holland deputy manager Anton Witkamp (kneeling left) to Marcus Bicknell, managing director A&M Europe to mark a 250,000-copies advance order of Supertramp's *Evan In The Quietest Moments* album. The quote from *Shakespeare* was a hint at the probably termination of A&M's deal with Ariola later this year. Also on the picture are (left to right) Joe Little, A&M production co-ordinator, Marv Bernstein and Louise Barnum, A&M executives, Ron Heijmans, head of publicity Ariola, and Gerard Kostermans, A&M label manager.

## French plan £1.5m TV cables

PARIS — The French Post Office is to spend £1.5 million on a cable television network which will serve the centre of France, the Auvergne region, which includes the City of Clermont-Ferrand.

It will be a joint operation by French television, the Post Office and the Television Production Company, which is run by the government. It will enable the region to choose between the normal programmes and those of the new groups and it will also be relayed to cinemas when suitable events take place.

Industry interest here, though, is in the decision to start a service which has always been considered too costly for the government to bear. But the reason is that the demand for independent radio and television is growing fast here. Already reported is the move by the ecological movement, which carries political weight, to defy the government monopoly. The ecologists say that whatever happens they will run their own station. The socialist party, too, has said it will organize its own broadcasting system though it has been warned it

## Photocopying limit urged on sheet music

FRANKFURT — Some 10 billion copies of sheet music have been photostated over the years in German to meet rehearsal requirements of choirs. So claims a report issued here by the German Music Publishers' Association.

Now the publishers are urging a law against this practice on the grounds that it is now unprofitable to print sheet music. German publishers are investing more than 32 per cent of turnover into new sheet-music product.

Turnover of the music instrument-sheet music shops here had a sales upturn of 7.3% in 1976 with total sales of \$176 million, and exports were up by 13 per cent on the previous year.

would be illegal.

It appears the government hopes that by introducing cable television it will calm the growing demand for independence. Jean Edline, who runs the Television Production Company, says he can't see an independent network being permitted in the near future.

But it is equally clear that three TV programmes and one radio network is insufficient to meet all tastes or the needs of the record companies. The French people believe there is not enough choice of programming.

One more look at  
**JACK JONES** with  
 'One more look at you' PB 0955  
 His exciting new single, out now on RCA.

**ON TOUR NOW!**  
 Apr 11 - 23 LONDON PALLADIUM  
 Apr 25 - May 7 Nite Out Birmingham  
 May 9 - 14 Golden Garter Manchester  
 May 16 - 21 Jollies Club Stoke  
 May 23 - 28 Wakefield Theatre Club



# DENNY LAINE



# MOONDREAMS

*from the album 'Hollydays'*



CMJ 2588

Marketed by EMI Records Limited, 20 Manchester Square London W1A 1ES. Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex. Tel. (01) 759 4532/4611 & 848 9811

# RETAILING

## Hitting back against the rates increases

A TURNOVER of £200 million a year is big — around twice total UK sales of the whole EMI music division and nearly half as much again as total sales of all divisions of Decca throughout the world. This vast sum is how much a moderately-sized county council, let alone the big ones, spends each year.

From this month, local authority rates will be greatly increased — in many areas over 20 per cent up. Worse — central government is cutting its rate support grant and is likely to do so progressively, hence this April will see only the first of many disproportionately-large rate rises.

Every record and tape dealer will be affected. So, too, will the every other kind of business premises, whether distribution depot, factory or office.

All readers can hit back in the same two ways. Consider, as below, whether their premises have been assessed too highly and join local pressure groups — 'ratepayers associations' and local chambers of trade or commerce — to encourage local councils to be more efficient and/or reduce their activities so that the rate in the pound may be cut. There is a laid-down procedure for appealing against the business's rateable value, sometimes called 'net annual value' which has to be followed. You will get nowhere simply complaining at the town hall that your rate bill is excessive. Professional representation in appealing against rates assessment is unnecessary, but may more than pay for itself and save time.

A business's rateable value was fixed in 1973, at the major rating revaluation then. There is unlikely to be another until the Eighties. It is still not too late to now claim that the assessment of 1973 was too high. Dealers may also claim that circumstances have changed since

then so that a reduction is called for. They can even claim reduction on both these grounds. Delay since 1973 in claiming should not weaken a case.

Local valuation officers are Inland Revenue men, not from the town hall. In 1973, they fixed what they considered the property's gross value, sometimes called the gross annual value: i.e. theoretical letting value on the open market where the landlord does all necessary repairs and the tenant pays the rates. Premises identical should pay identical rates, adjusting for who actually pays for repairs and rates. But premises are rarely identical, even adjusting for size. Some are assessed more expensively because of plus factors such as slightly better location (e.g. a shop opposite a pedestrian crossing) or better internal facilities, while others have a lower assessment through minus factors, e.g. awkwardly shaped site with unusually narrow frontage.

Premises are divided into zones: there is never an overall value per square foot. As the front of any building, especially a shop, is usually more valuable than its rear, its zone may cover the full frontage up to, say, 20 feet towards the rear, deep premises having several distinct rateable values.

List all drawbacks to premises compared with what is usual, especially in neighbouring premises

— for example a basement obviously unusable because of extensive damp, lack of rear access, or being next to non-trading premises on one side.

Rating courts have decided that even a bus stop directly outside a shop can have disadvantages. While people awaiting buses may be subjected marginally to sales promotion, would-be passengers may also wait against shop windows and in the doorway, blocking displays and discouraging genuine customers, scrawl on or vandalise the shopfront, etc.

But for personal purposes, plus points, some of which may be taken for granted but which neighbouring shops may not possess, should also be listed.

Confident of a reasonable case, first step is to invite the rating valuation officer to visit for official but informal discussion during which he can see the minus points when pointed out, although he will no doubt also draw attention to plus points. Alternatively, a meeting at the valuer's office can be arranged, though he may still visit the shop — perhaps unannounced — either before or after the meeting.

If a minus point is intermittent — e.g. smells, or grinding, etc. noise from an adjoining factory — it may be important to get the rating officer to attend while it is continuing: not easy if the nuisance occurs irregularly. Beware complaining on

by  
**ALAN FIBER md of  
Business Management  
Advisory Services**

grounds where you similarly transgress, e.g. your music disturbing neighbours — it can nullify your own claim.

Although changes since the 1973 valuation may provide strongest ground for rating appeal, they are not automatically successful. Introduction of parking restrictions in the street, for example, might be thought to discourage shoppers but, individual circumstances varying, it might be argued that 'pedestrianisation' is a net encouragement to business. A rating appeal on such ground may anyway fail if adjoining shops are similarly affected: the assessment is unlikely to be cut on all affected shops unless every retailer appeals on, or including, the same grounds.

Discussion with the rating valuation officer may produce an assessment reduced by an agreed amount or refusal to cut without your lodging formal appeal, on a form called a proposal to amend the valuation list. It is important to keep a copy, including what you give as reasons for, and the amount of, the claimed assessment reduction.

As a rating valuation court cannot reduce an assessment to below what the trader asks, it is quite unusual to request that the assessment be reduced to £1 gross value and £1 rateable value. Shopkeepers can then argue for as much as they can get.

Basis of grounds of appeal can be simply, "That the gross and rateable values assessed on the whole hereditament are incorrect, excessive and unfair", without further detail at this stage.

The valuation officer may negotiate a reduction before the case comes before the valuation panel attached to the local valuation court, which are set up in each rating area, dealing solely with rating procedures and are usually informal. It is not necessary to be professionally represented though advisable if you are not both articulate and fairminded in debate.

There may be a wait of months before the hearing but the decision may be given immediately after both sides have stated their case. If the court agrees to a reduction, it is backdated to when the proposal for a change was lodged, or to the beginning of the rating period or commencement of nuisance etc. on which reduction is based, as appropriate. The court cannot increase a rating assessment though preliminary negotiations with, and viewings by, the valuation's officer may have brought plus factors to this attention which he may vote for the next rating valuation.

Although there is appeal from

local valuation courts to the Lands Tribunal, this could prove expensive in professional representation and your time. If the rating authority challenges the local valuations court and insists on going to the Lands Tribunal, it may be on a principle of law: although not at all common, costs are not by the Lands Tribunal, nor by local valuation courts.

Dealers feeling they are being overcharged will find it useful to know what others are paying in rates, provided their premises are also known to be comparable. Informal discussion at meetings of the local trade bodies and chamber of trade or commerce can help, especially where premises are very similar, or best of all, are those of neighbours.

Because rates are based on the theoretical letting value on the open market, if a neighbour in similar premises has recently moved in or negotiated a new tenancy at a lower rent than the valuation officer's calculation of the theoretical rent for your shop, here is first-class evidence for an appeal, especially if the neighbour paying a lower rent is prepared to give evidence.

Other usually-strong evidence that rates may have been set too high, at least for current conditions, includes any of the signs of a shopping street in decline, relative to the early 1970's when the current valuation lists were drawn up. Although not infallible, a street containing several shops now empty, unable to find retailers, where previously every shop was always taken, suggests a location less satisfactory than formerly although it might be arguable that the only significant change has been the relatively higher rent now charged.

Opening of a new shopping centre, closing of a railway station or similar factors causing change in shopping patterns can provide useful evidence in any rating appeal.

There are obvious parallels for readers in office, distributing and manufacturing premises.

As rating valuation depends on many subjective factors, it is sometimes useful to engage a properly qualified estate agent (for example, with the letters FRICS, ARICS, FSA or ASVA after their name) having good personal knowledge of local business rating appeals. Unless handling the appeal personally, such a professional person is more usual than engaging a solicitor, though even an unqualified but clear-thinking friend is acceptable to any rating court.

The valuation officer is by law compelled to disclose the rating value of comparative premises in the area once you query your assessment and request this, but he will never disclose how these are made up, e.g. relative values of plus and minus factors. Thus it may seem like fighting with one hand tied behind your back, despite being both taxpayer and ratepayer.

This should reinforce the resolve to fight rate demands by clamouring for greater local authority efficiency, and perhaps reduced scope of activities, so that the bill may be reduced even if the assessed value is not. Dealers may also feel justified in pressing, through the local MP, for greater disclosure to interested parties of relative values attached to commonly-occurring plus and minus points making up rating assessments.

CLASSICS POP JAZZ SINGLES ALBUMS TAPES



### Scarlet Band Records Ltd

61 Bideford Avenue,  
Perivale,  
MIDDLESEX.

Tel: 01-998 0911 (4 Lines)  
Cables: Scarlet Greenford

★ **JUST ARRIVED:**  
OVER 100,000  
M.F.P./SOUNDS SUPERB  
DELETIONS AND OVERSTOCKS



OUR PRICE  
45p EACH  
Discounts for Quantity

**EXPORT** ENQUIRIES WELCOME  
contact Jeffrey Collins right away

ALSO  
50,000 CLASSICAL ALBUMS ★ 20,000 JAZZ ALBUMS



OUR PRICE  
65p EACH  
Discounts for Quantity

SINGLES ALBUMS TAPES ★ CLASSICS POP JAZZ

### ONE HUNDRED YEARS



### OF RECORDED SOUND

*Breaking after only ONE WEEK!*



*the new single from*

# **GEORGIE FAME**

**PLAYLISTED ON BBC RADIO ONE  
A CAPITAL CLIMBER**

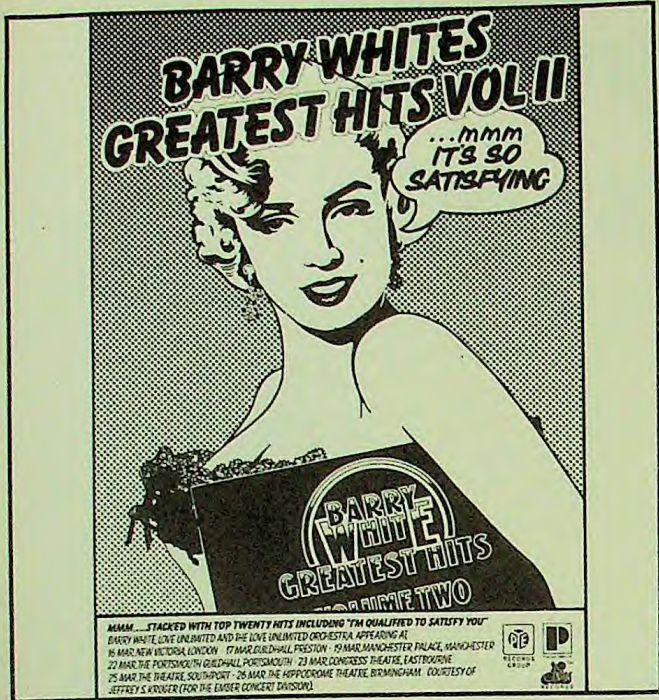
**DJ HITPICKS ON RADIO FORTH AND RADIO VICTORY**

**PLAYLISTED ON PICCADILLY RADIO BRMB RADIO  
RADIO TRENT AND RADIO LUXEMBOURG**

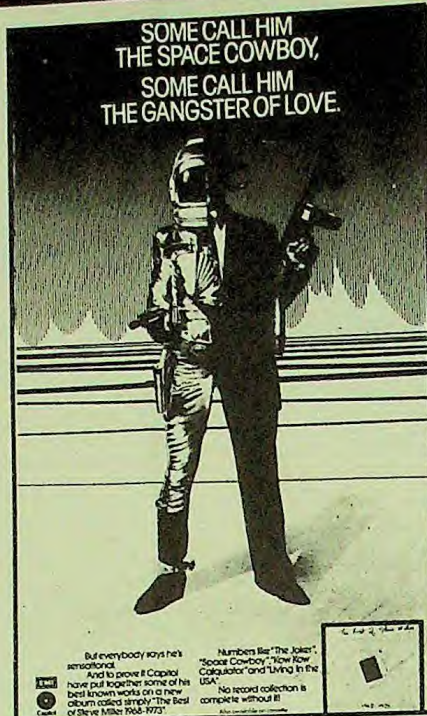


ISLAND

# COMMENTARY



BARRY WHITE: spot the deliberate omission



STEVE MILLER... and Mike Nesmith: similar visual gimmicks



## Is enough thought going into press ads?

by BOB PAYTON  
THERE HASN'T been much impressive magazine advertising of late, possibly because many of the record companies are spending a considerable amount of time thinking about television. However, there have been a few advertisements which stand out for various reasons. The first if a full page for Barry Whites (sic) Greatest Hits Volume II. Aside from the fact that no one apparently knows how to punctuate headlines, this puzzles me like so much of the most recent Pye advertising. It would appear that the company has tried to steal a Roy Lichtenstein-style rendering of a Marilyn Monroe lookalike with the tag line 'Mmm it's so satisfying'. The best joke in the ad is our heroine has the album tucked under her arm in such a way that one can't see the upper right hand corner. In case you haven't seen the album, in that corner is the copy 'As seen on TV'. Also conspicuously missing is any reference to Pye's Black Umbrella. It would seem they have abandoned this promotional gimmick. Thank goodness.

Next is the RCA advertisement for all of David Bowie's albums. The ad is entitled Compulsive Viewing. On an extremely dark background, someone has chosen to use very thin black type with 12 cut-outs of his albums. The albums may be compulsive viewing, but the ad makes for a great deal of illegible reading.

How about the press ads for the Best Of Steve Miller and the New Michael Nesmith album. By some strange coincidence, both Capitol and Island decided to use a similar visual gimmick. Steve Miller is best known for Space Cowboy. It's no wonder the visual has a fellow dressed as the Space Cowboy and as the Gangster Of Love. What Island was trying to accomplish with the new Michael Nesmith ad is beyond me. Some character dressed in a beard, a ten gallon hat and a space suit, but what all that has to do with his new album From A Radio Engine To The Photon Wing and his new single Rio is beyond me. My vote goes to Capitol on this one.

Then there was the ad for Pink Floyd's new album. When I opened the pages of the music papers a few weeks ago and saw the headline, Oink, Oink, Woof, Woof, Baaaaa, I thought to myself "What self-indulgence". Having listened to the album and seen the concert, I can only think the Floyd should spend

more time working on their material than on their advertising. It seems that most of the record and concert critics would agree.

The final bewilderment came in a Sunday Times supplement. There, in living colour, was the same ad that appeared in the music papers. Is the Sunday Times really the right vehicle for Pink Floyd advertising? Or was the group just trying to get at the people they theoretically are singing about. Or where they trying to say to the financial community: "Look at us, we're really in the big time". Or had somebody persuaded them into thinking that their primary target audience could be reached through this publication.

For the readers of the Sunday Times, an advertisement for Dark Side Of The Moon probably would have had more positive effect, if they were really trying to sell records. The album has been available for a long time, but the typical Times reader probably isn't aware of it. If the Floyd were only trying to say "Up yours", they unfortunately went over or under the average reader's head. The ad probably only confirmed for most readers their suspicions about loud rock music.

Talking about self-indulgence, the ad for the new ELP album runs a close second to the recent Pink Floyd extravaganza. On three consecutive pages, there are pictures of each member with the headline 'Individually, a master'. On the fourth page are all three pictures together with the headline 'Individually, masters. Collectively a masterpiece'. At the bottom of the ad, in case people hadn't digested the communication, they run the headline again. I have to believe that Atlantic could have got more impact out of the four pages they bought. But as long as the group is happy, what does it matter? Personally, I think it matters a lot.

There is a full page horizontal ad which appeared in both the NME and Melody Maker recently for the Klaus Schulze concert at the London Planetarium. The ad had a great deal of impact, firstly because of the way it was laid out in the paper and secondly because of the clever use of type. In the Melody Maker version, a second colour was used to colour in Schulze's face and highlight the fact that the concert would be at the Planetarium and the new album was called Mirage. I'm not sure whether the ad with the extra red colour had any more impact.

Next is a rather curious ad for P.G. Tips! Consumers can save "up to £1 — yes £1!" (that's their copy, not mine) off any EMI record if they buy four 36 bag packs of P.G. Tips. Cross coupon promotions are quite effective in the grocery trade. Is the audience for EMI records the same as that for P.G. Tips. However, since EMI has some with ex-brand managers from the grocery business on its staff, they obviously knew what they were doing. Somehow, this ad looked out of place in the rock press. Nevertheless, it may be the absolute right medium.

Moving on to some recent radio advertising, there has been one commercial that was especially good. It was the DJM plug for the new Dennis Waterman album. It certainly made me want to go out and buy the album. Who can explain why all of a sudden TV detective stars are having hit records. First there was Telly Savalas, and there was David Soul and now there may be Dennis Waterman. Are we to expect Karl Malden singing I Left My Heart In San Francisco or Dixon of Dock Green singing Family Favourites? Stay Tuned.

EMI—PG Tips offer: out of place?  
BELOW: KLAUS Schulze — clever use of type



# Mountain of

**MOUNT STREET W1**

**CITY OF WESTMINSTER**

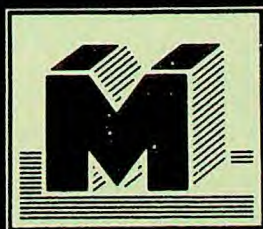
**As from April 25th the Mountain Group of Companies  
will be at**

**49 Mount St. London W1Y 5RE, Tel: 01-491 2904, Telex 269398**

**Mountain Managements  
Mountain Records**

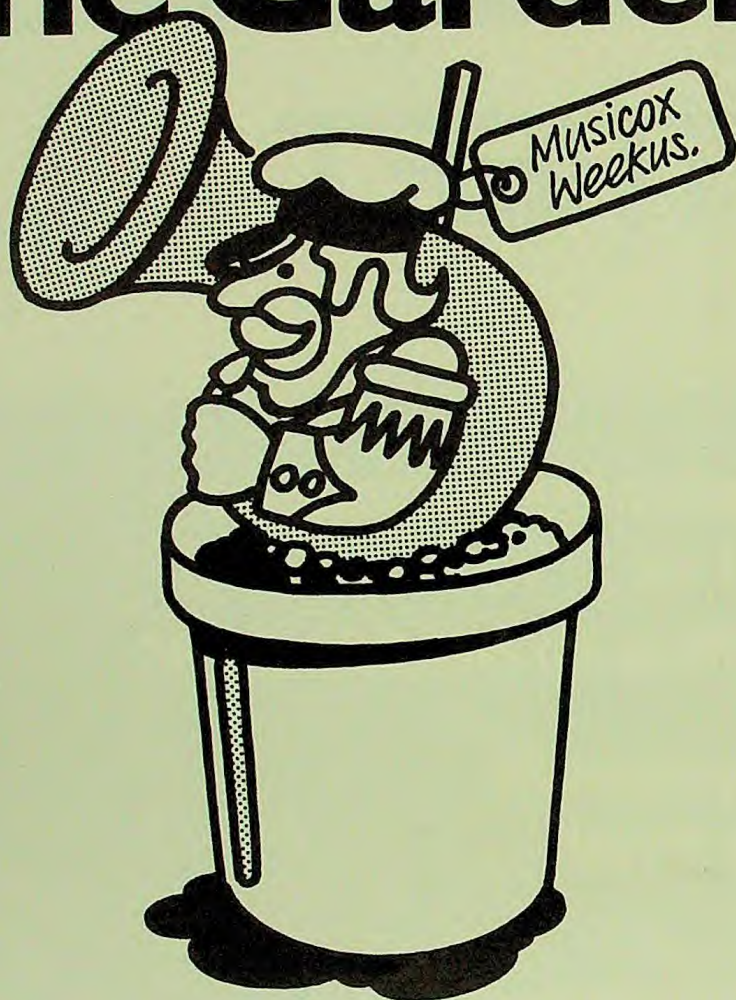
**representing**

**Nazareth Sensational Alex Harvey Band Crazy Kaf  
SAHB Alex Harvey Dan McCafferty Martyn Ford  
Wales O'Regan**



**MOUNTAIN**

# On Monday, Music Week sprouts up in the Garden.



From Monday April 25 onwards, you'll find Music Week in Covent Garden.

The offices may be new, but you'll still get the same red hot news coverage and response-grabbing advertising.

The address will be 40 Long Acre, London W.C.2. The phone number will be 01-836 1522.

Come into the Garden soon.

**MUSIC WEEK**  
A Morgan-Grampian Publication.

## TALENT The Real Thing: doing it our way

by CHRIS WHITE

IN THE space of less than 12 months, Liverpool group the Real Thing has established itself as one of Britain's most consistent chart pop groups, as well as proving that domestic black bands can attain a similar fan-following to that of their U.S. counterparts. Their success has endorsed the faith of manager Tony Hall, whose confidence in Real Thing's potential during the last five years has never wavered.

The band had its first hit in June last year with *You To Me Are Everything*, which went to number one. The success of that record followed earlier singles for Bell and EMI — *Plastic Man*, although not a hit, was a disco favourite — and the group already had the distinction of supporting David Essex on his sell-out nationwide tour, and one of their singles was produced by him. The magic ingredients for the final breakthrough came in the form of Ken Gold, who not only wrote *You To Me Are Everything* and the follow-up *Can't Get By Without You*, but also produced the records.

Now the band have embarked upon stage two of their musical development: following a split with Gold, brothers Chris and Eddie Amoo have been responsible for writing and producing the most recent hit single, *You'll Never Know What You're Missing*, and all the material for Real Thing's next Pye album, scheduled for spring release.

Explains Eddie Amoo: "We could have continued working with Ken Gold as our writer and producer, but the truth is that we knew we had the potential in ourselves. Of course though there were a lot of risks involved, because there have been several well-known pop groups whose record sales have dropped after they split from the songwriter/producer teams responsible for their initial success. For Real Thing to be really successful, the only answer seemed to be for us to write our own material, and not have to rely on someone else producing the hit songs."

Real Thing's winning combination with Ken Gold started when the latter walked into Tony Hall's Manna Entertainment offices. He knew that Hall was interested in soul music, and brought with him a sample of his own songs. Hall says: "The first song he played me was *You To Me Are Everything*, and I knew immediately that it was a smash hit. I told Gold, 'I wish Chris Amoo was here to listen to it because I'm sure that he'd like it too' and although the band at that time were supposed to be in Liverpool, Chris walked into my offices about five minutes later! It was a lucky coincidence."

Within five minutes of Amoo arriving, a recording session had been fixed, and although Ken Gold had never produced a record before, he was asked to preside over the recording of *You To Me Are Everything*. "The song had actually been sent to several other record companies but they had all ignored it," Hall adds. "However, that was the song which brought Real Thing to nationwide popularity, and the band would probably have had a major hit with it in the U.S. if there had not been two cover versions there. As it was, at one time there were three versions of the song in the lower regions of the Top 100."

Hall also says, however: "I taught the band never to play safe — I've always tried to encourage the members, and particularly the Amoo brothers, to have confidence in their writing ability. Eddie used to



SILVER DISCS for the Real Thing album

be with the Chants and so had written quite a lot of music; Chris, though had not written too much. However they have gradually developed the talent, and I believe that they have high standards."

Real Thing started life in the youth clubs around Liverpool five years ago and first met Tony Hall after sending him a tape. Hall at that time had been managing the pop group *Arrival* but had split from the band; when he heard the tape, he invited Real Thing to come and see him in London. The result was that he took over their career and has guided them ever since.

Chris Amoo says: "Our first contract was with Bell but they wanted to mould us into their image; there were also several records for EMI, including *Plastic Man*, which was one of the most popular disco records throughout the North. Pye has done a great job for us and the company has always given us its full support. Radio One has also given us fantastic support from day one — even if they didn't like all the early records, they respected Real Thing for the musical quality and harmonies and the fact that we were trying to make original records. All of our singles with the exception of one have made the playlist."

Apart from *Plastic Man*, another early record which did well for the Real Thing in the North was *Stone Cold Love*, Chris Amoo says: "We still believe in that song, so much so that a deal has been made with EMI and we have re-recorded the song for our new LP."

Among the other songs on the LP is a Liverpool 8 (the area from which the group come) medley, which includes Stanhope Street — and *Children Of The Ghetto*. The group plans to build up a stage show based on the Liverpool 8 theme.

The Amoo brothers and Hall are confident that the LP will be a big success, emulating the sales of their last one, and in the words of Eddie Amoo, "this one should be the record that will finally open the doors for us". He describes the LP as a blend of blads and funk, with a summer feel, hence the spring release date.

The brothers are confident that 1977 will be the year of the black British group. "With the success of ourselves, the JALN Band and of course *Hot Chocolate*, people are beginning to realise that you don't have to be American to put over a good soul number. But it is still better to be successful in the wider confines of the pop market," Chris Amoo claims.

# ENCORE!



## for Charles Aznavour and 'She'

To coincide with the new ITV drama series 'She' (most regions Sundays, 10pm, from April 15th), RCA are re-releasing Charles Aznavour's classic love ballad of the same name which is being used again as the theme tune, backed with his other big hit 'The Old Fashioned Way'

'SHE' - CHARLES AZNAVOUR (BAR 47)



Marketed by RCA.



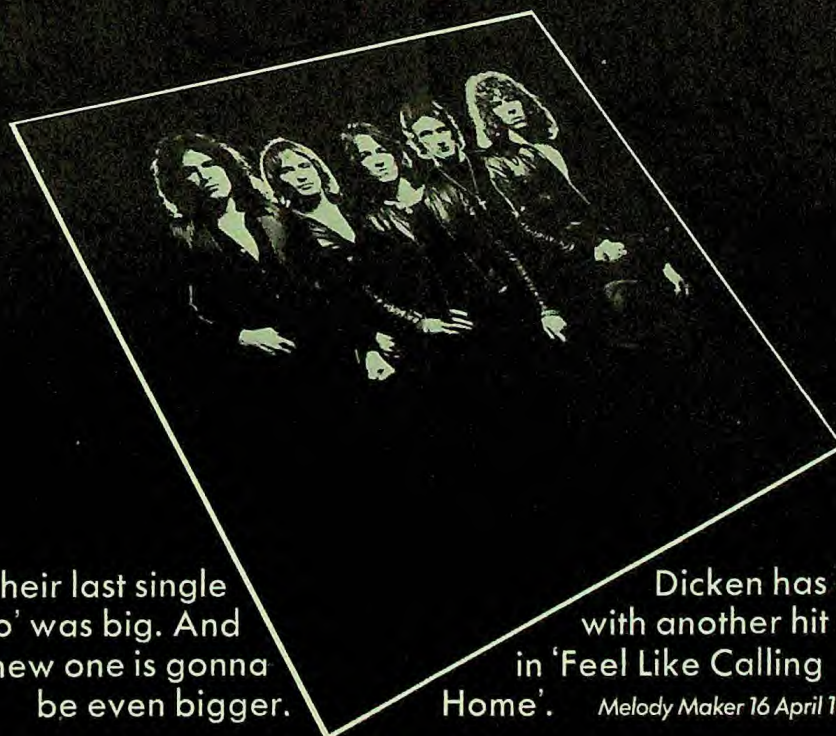
# BMRS

with their new single

# FEEL LIKE

# CALLING HOME

EMI 2610



Their last single  
'Romeo' was big. And  
this new one is gonna  
be even bigger.

Dicken has come up  
with another hit single  
in 'Feel Like Calling  
Home'. *Melody Maker* 16 April 1977

## Back from the 'States and now ON THE ROAD HERE MAY/JUNE.

# AUDIO

## BBC plans Matrix 4 quadrasonic broadcast

AS THE next stage in their development of "quadrasonic" broadcasting, the BBC plan to transmit a number of programmes using the Matrix H encoding system. These experimental broadcasts from London will initially go out during the week commencing April 30, but

### B&O buying office in UK

Bang & Olufsen, Denmark's largest radio and television company, are establishing a purchasing office in the UK to buy quality components. The arrangement has been made through the medium of the components service of the British Trade Board, who are confident that B&O will spend about £4 million on a wide variety of British components during the next three years. Items mentioned include mechanical components, die castings, precision turned parts, extrusions and plastics raw materials.

We understand that B&O have formerly used only a small proportion of British parts in their products, but following tours of industrial firms by Danish representatives it was concluded that vastly increased purchases could be made in this country. The outcome is that Danish experts have settled in at B&O's Gloucester headquarters for the long-term buying operation, which will have notable impact on radio and audio manufacture in the years to come.

further transmissions will be arranged on a regular basis during the year.

Although it is obvious that negligibly few listeners are equipped to decode and reproduce these transmissions, it can be argued that no progress is likely to be made by the hi-fi industry in the manufacture of the necessary devices unless suitable broadcast material is provided.

Confirmation of Matrix H compatibility with stereo and mono on VHF is another requirement. Dealers interested in following up these developments can check details with the BBC's Engineering Information Department via Broadcasting House, London.

## New Sony turntable

A £200-PLUS turntable by Sony joins the ranks of elaborate electronically controlled machines. Model TTS-8000 is a direct drive turntable with quartz-locked servo system, two speeds with pitch control, and a new type of electromagnetic brake. This unit, like a few others of the new generation of players, is available without pickup arm. Then there is the TC-158SD, a high quality cassette recorder for mains and battery supplies, featuring Dolby noise-reduction, comprehensive control facilities, and switching for the main types of tape in current use.

EDITED  
by  
CLEMENT BROWN

## NEW PRODUCTS

**Stack or rack for Trio**  
MODEL KX520 cassette unit by Trio is a front-loading, Dolby-equipped machine designed for stacking or console mounting. With a frequency range of 30-16,000Hz using chrome tape, this unit features servo-controlled motor, dual-concentric controls, separate bias and tape equalisation switches, illuminated tape compartment, and a three-digit counter. There are facilities for two microphones, stereo line input and output, DIN connections and headphones. Dimensions match KA1500, KA3500, and KA5500 amplifiers.

Also arriving via B. H. Morris & Co. are the KD550 and KD2055 hi-fi turntables, both of which feature a new plinth material which is claimed to form a structurally rigid anti-resonance base with good damping qualities. Low sensitivity to feedback interference in home hi-fi systems is the aim. The KD550 is a direct-drive unit with advanced specification, while the KD2055 has a belt-drive system designed for good isolation from motor vibration. Technical points include an auto return and auto cut pickup mechanism with variable return speed.



Trio KX520 front-loader



Hi-fi turntable KD550 by Trio



# Tavares on tour

with guests Heatwave

Sat. April 23	Batley Variety
Sun. April 24	London New Victoria
Mon. April 25	Derby Bailey's
Tues. April 26	Birmingham Hippodrome
Thur. April 28	Manchester Apollo
Fri. April 29	Glasgow Apollo
Sat. April 30	Newcastle City Hall
Sun. May 1	Liverpool Empire

\*Heatwave do not appear on these dates



IT IS time that the somewhat archaic and certainly unfair methods that record and publishing companies use to account are reviewed and radically altered.

Most companies issue royalty statements made up to a six month period and often are allowed in the terms of their agreements to take up a further three months to provide that half-yearly statement. Even then, if they are late in providing full statements, it is usually not a substantial breach of contract and cannot, if it is subsequently rectified, allow the other party to the agreement to treat it as bringing the agreement to an end.

Probably, it is only because in the music industry that substantial amounts of money can be easily earned, possibly out of proportion to the efforts made, that this situation has been tolerated for so long.

Negotiations are often defeated by the argument that it is the standard practice in the industry and to change the arrangements would mean that all other arrangements and agreements would have to be changed. Possibly this is so, but widespread bad practice is no excuse for its continued perpetration.

Mainly it is the artist who is being denied the opportunity to receive the money earned by his efforts at the earliest possible date. Occasionally other record and publishing companies are the ones receiving late payments of royalties earned, but probably they are too conscious of their own shortcomings in this regard to make any loud protests. Perhaps a new union is called for to fight specifically for changes in royalty accounting procedures. Certainly the existing unions handling artists have been less than vocal in challenging the pay-out policies of the big companies. These

# Time for a change in royalty accounting procedures

by NEVILLE SHULMAN, Chartered Accountant

policies are then copied throughout by the smaller companies who can take advantage of the slowness of the system to use the money received to fund other projects and productions.

It is very easy and quite usual to shrug off this problem as being one which is customary and standard throughout the music industry and therefore to be accepted without too much opposition. I wonder how many people would be prepared to put their money into a bank on deposit, and yet not receive any interest on it or even receive a

regularly monthly statement of the amount held. This is the reality what is happening here. Quite often large sums earned by an artist are held for lengthy periods which can be as long as nine months or even much longer, without any interest being credited to the artist's account at the end of a period, even though it is very likely the paying company will have held the money on deposit, or even been able to avoid paying interest through not having to borrow from the bank.

If you consider the number of artists handled by the larger companies and the sums involved

for each, you can see that the interest amounts that could be due to artists as a whole would add up to millions of pounds. You can also understand why it is difficult to upset the present system, as it would need the co-operation of those gaining from its continuance, and most artists do not have the authority or power to exert pressure to bring about a change. Those few who do, are usually too concerned about the advances they are to receive.

It is surprising how rarely royalty statements and payments are on time, and how often the companies concerned have to be chased. Even then the statements can often be incorrect or have missing royalties which in turn have not been accounted for in time from other companies.

What should be done to change the system and what are the steps to be followed?

Firstly it should be of paramount importance that any company handling money which will belong to an artist, should have an accounting system which is accurately maintained and fully up to date at all times. It should be capable of showing amounts due to any party at least on a monthly basis. Then royalty statements and payments can be issued within a very short period of any agreed royalty periods, say 21 days instead of the lengthy 90 days that most companies write into their agreements. If the dates are not adhered to, then the artist should have the option of being able to cancel the agreement, so that companies realise the seriousness of proper and prompt accounting and the responsibility of holding and handling money belonging to other parties.

The actual period within which royalties are accumulated before

being passed over should be brought down by stages from the present usual six months to normal business terms of one month. If the companies complain that this would create too much paperwork, although it is unlikely that that complaint is justifiable, then possibly statements would be sent out only to those who were owed royalties over an acceptable level.

All that would be needed initially would be for the larger companies to agree that from a certain day in the future, royalty statements and payments would be dealt with on a three monthly basis, for this system to permeate throughout the music industry with considerable benefits arising to the industry, as it would make everyone more cost conscious and financially responsible to each other.

Lastly as an accepted practice, all payments received for other parties should be held separately from the main operating finances, and appropriate bank interest should be earned for and credited to the artist's account. For taxation reasons it might be preferable to work out a national interest arrangement which could then be dealt with by a bonus royalty payment.

Too long have artists had to chase for their outstanding royalties and statements and it would seem that the only way they can be certain they will be paid promptly in the future, is if the company concerned is being charged an amount at an interest rate to compensate or if the late-paying party possibly could lose its contractual rights through its late accounting.

It will be very interesting to see which are the first to try and change the present "standards". The artists or the companies.

Very interesting indeed!



## WHODUNIT? THEYDUNIT!

single  
CL1594



LOVE STORM STAO-11628



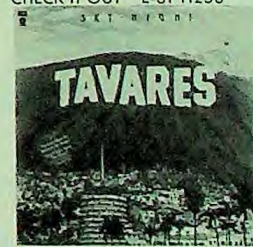
HARD CORE POETRY E-ST 11316



CHECK IT OUT E-ST 11258



IN THE CITY E-ST 11396



SKY HIGH E-ST 11533

available on tape

Heatwave's new album **Too Hot To Handle**

featuring new single  
**Too Hot To Handle /  
Slip Your Disc To This**

CT 91

RELEASE DATE APRIL 27



TOO HOT TO HANDLE  
CATALOGUE NUMBER ON TAPE

# PUBLISHING

## Chappell signs Stirling

by PETER JONES

JOHNNY STIRLING, Scottish by birth, went to South Africa as a trainee film editor, but learned to love the music business. He played trumpet in various jazz bands and eventually returned to Britain to be set up in a job as office boy in an agency started by Lord Derby, then with TWWT TV.

He admits now that he had few contacts, but one group handled by the agency was March Hare and the keyboard man, reticent and shy, was Peter Skellern. Stirling saw Skellern as being in a Hoagy Carmichael kind of field and got him a job as copyist at Chappell.

In the end, Stirling's efforts on behalf of Skellern paid off with a recording deal with Decca and the eventual release of *You're A Lady*. Stirling went on to set up Compendium Music, with a string of writers/performers, and now the company has signed a deal with Chappell where by Chappell acquires the publishing of all Stirling-signed writers.

It is an imposing list. In outlining them, Stirling says: "Our writers write coverable songs. They can write film scores, or for a specific artist, say Olivia Newton-John. Most of them have their own recording contracts."

And Steve Gottlieb, Chappell vice-chairman, says: "We're pleased to be associated with such a range of writing skills of such potential."

One main talent is Peter Skellern, now with four albums behind him, initially with Decca and now with Island. Recently he composed the music for Don Boyd's feature movie



PICTURE SHOWS (left to right, back row): Johnny Stirling; Tony Roberts, general manager, Chappell Music Division; Jimmy Scott; Neil Innes; Peter Skellern; Frank Musker; (front row), Roland Rennie, creative director, Chappell; Paul Travis; John Hetherington; and Dominic Bugatti.

East Of Elephant Rock, out this week. In May he flies to Sweden to take part in a tv feature with the Stockholm Symphony Orchestra, for whom he has written the music. He is also working on a joint and interpretive album with Andrew Lloyd-Webber, of *Jesus Christ Superstar* and *Evita* fame.

Also involved in the deal are Bugatti and Musker, who last year had three single hits with Paul Nicholas, including *Dancing With The Captain*. This duo has written six songs for the upcoming Nicholas album, plus music for the movies *What Changed Charley Farthing* and *Confessions Of A Pop Performer*, along with individual songs for other artists, as well as having out an Epic single *Ain't No Smoke Without Fire*.

Neil Innes is in the package, a founder member of the Bonzo Dog

Band and writer of *I'm An Urban Spaceman*. He wrote the music for *Monty Python And The Holy Grail* and is now signed by Clive Davis to Arista Records. He has out an album *Taking Off* and a single *Lady Mine*.

Johnny Stirling says: "It is important not to take on too many writers or artists. I suppose I get five or six calls a week from people offering management jobs. But the important thing is to keep within reasonable limits. I once had Peter Skellern working as a hall porter in an hotel so that he could really concentrate spare-time on his own writing, rather than be involved as a copyist at Chappell."

"If an organization gets too big, then it doesn't work. I went with Chappell because of its worldwide set-up, its tradition and its promotional outlets."

## Music Sales starts retail book division

MUSIC SALES has started a new division, Book Sales, for sale of music and non-music titles to book shops. Some 60 titles have been chosen for distribution and a deal signed with Sidgwick and Jackson to push the titles to shops in various parts of the UK.

A staff of representatives has been taken on to handle Book Sales titles only for book shop selling. A separate division, Omnibus Press, operates now within Music Sales umbrella title to publish non-music books, including works on music, illustrated books and young-reader interest product.

Omnibus has also made a deal with MacMillan publishing to

reprint the established books *Playing The Guitar* and *Solo Guitar Playing* by Frederick Noad. In a further arrangement, Ariel Publications — another division of Music Sales — will publish a complete library of classical guitar books edited by Noad.

Also from Music Sales, Music In Print has signed up eight additional outlets, including the Cranes and Western Music chains. Music In Print is virtually a "shop within a shop" merchandising company and is installing "music departments" in these new outlets. The chain of "music departments" is currently made up of 38 outlets and it is anticipated it will total 200 at least by the end of the year.



PICTURED ARE Elton John and Bernie Taupin signing a new sub-publishing agreement between Big Pig Music, for Taupin/John compositions and EMI Music Publishing granting EMI world rights excluding the U.K., North America and Australasia. Left to right: Geoffrey Ellis, of John Reid Enterprises; Bernie Taupin, Ron White, EMI Music managing director; Elton John; John Reid.

# Koffee in Kreme

Jet Records and United Artists wish LANCE ELLINGTON and BET HANNAH every success with their first single

MY WORLD  
(KEEPS GETTING SMALLER EVERYDAY)

UP36244





# EUROSCENE

SPOTLIGHT  
ON  
GERMANY



**SPOTLIGHT  
ON GERMANY**



Growth pattern continues ..... ii  
 The Munich sound . iv  
 Ariola catches the giants ..... vi  
 Global and new talent ..... viii  
 From the publishing centres ..... x-xi-xii  
 From the recording centres ..... xvi-xviii

Words by Wolfgang Spahr and John Hayward

**HAMBURG** — The West German record industry sold records and cassettes to the value of 1.7 billion Deutsche Mark, or £397.06 million, in 1976, an up-turn of 13 per cent on the previous year.

Some 85 per cent of the sales were by members of the German record industry organization and the rest were imports and product of tv-merchandisers such as K-Tel and Arcade.

German companies report an increase in cassette sales through 1976, particularly in the low-price range where the proportion of cassette sales to LP sales is now 69-31.

In the high-price sector, LPs showed a seven per cent increase but there is nevertheless a negative trend for albums because direct imports from the UK and France gave German companies an effective loss on sales, specially in the international repertoire section.

Exports of records and cassettes from Germany to the rest of the world totalled 30.2 million units, a shade under the 1975 figure.

The German industry in 1976 sold 39.1 million singles; albums in the low-price category (up to 12.80 Deutsch Mark) sold 33.1 million; classical LPs 5.2 million; pop albums 27.9 million. Total sales in the high-price album range were 38.4 million, pop rating 33.4 million and classical 5 million. Total album sales in Germany in the year: 77.5 million. Total cassette sales were 25.4 million.

# Foreign act tours a heavy burden but 'money well spent'

GERMANY'S RECORD company chiefs have recognised the importance of personal appearances by international pop and rock names, in order to build-up not only catalogue sales but also help provide those acts with hit singles and albums.

A round-up of various companies reveals that while promotion budgets are obviously stretched by such foreign act visits, the general feeling is in favour of them continuing.

One typical comment was from EMI Electrola's md, Friedrich E. Wottawa, who said that tours were considered an important aspect of promoting artists — "Obviously the total effect of a German tour depends upon the local record sales status of the particular act, but we feel that the appearance of an unknown and therefore un-tested act in our country can have a potentially greater effect on record sales than the appearance of an already established act," Wottawa said.

CBS' marketing director Gerhard Maurer in Frankfurt admitted that concert tours by foreign artists in Germany were a heavy burden on advertising and promotion budgets.

He added however: "In our opinion it is money well spent since concert tours are one of the most efficient means, besides television, of exposing acts to audiences. Some tours pay off directly in increased sales, and for other acts tours are important to establish them on a long-term basis."

Other companies also gave their opinion about the importance of foreign acts playing live appearances in Germany.

Peter Meisel, managing director of Hansa: "Personal appearances of artists and groups are essential, not only for the long-term build up of sales but also for immediate sales success."

Friedrich Schmidt, director of Ariola: "Consumers can only really identify with an artist through live contact in the concert hall or via television. Many examples of successful acts have proved this theory although obviously promotion expenses have to be within a justifiable economical scope."

Oskar Drechsler, director of Phonogram: "The concerts by foreign acts do have an effect on record sales but it is important that

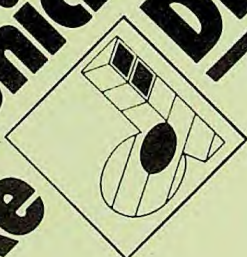
the media, particularly magazine and newspaper journalists, and radio and TV programme producers, give plenty of publicity about the artists before the tour actually begins."

Gerhard Weber, director of Metronome Records: "Tours are generally good, both for the popularity of artists and their record sales too. However results can be different — I know some artists who have completely sold-out tours yet their records have shown absolutely no sales reaction."

Gerhard Schulze, Teldec director: "Successful tours don't necessarily mean equivalent record turnover, even excellent stage and show acts have been known to have no effect on sales, and this has applied to both domestic and international acts. However we regard tours by our international artists as a welcome support for the catalogue. Unfortunately the money demanded from German record companies by the international promoter does sometimes exceed the possible, and in many cases our budget has had to be tightened."

Siegfried Loch, managing director of WEA: "It is our aim to develop

... There are many reasons to work with us -  
 ... like Munich city  
 ... like Bavarian beer  
 ... like Gemuetlichkeit  
 ... like Munich sound  
**DISCOTON.\***



\* The pop branch of our music publishing group:

**The UFA-Group of companies**

Ufaton-Verlag · Wiener Bohème Verlag · Dreiklang-Dreimasken · Bavariaton-Verlag · Musik-Edition Discoton · Edition ›Bel Cantor‹  
 Sonnenstr. 19 · D-8000 Munich 2 · Telephone 089/55 7957 · Telex 5 23 265 · Cable: ufaton



Siegfried Loch



Gerhard Weber

and support the career of recording artists in as many ways as possible. If an artist wishes to perform in Germany and we feel that a positive response from the public is possible, we will encourage him to come over. To promote product in the best possible way needs the personal support of the artist, unless of course companies are thinking in terms of one-shot hits. Artist performances can be the backbone of record sales."

**Wolfgang Arming**, marketing chief and deputy director of Deutsche Grammophon: "During the first three months of 1977 DGG has had 12 acts in the country and although the concerts were hard work for all the promotion and marketing men, they were important to the artist so far as personal presentation is concerned."

The record company chiefs were also asked about their fight against imports into Germany, and what measures were being taken to prevent this influx of recorded product into the country. In addition they were questioned about the problems of promoting records on television, and their general hopes for the record business during 1977.

**Friedrich Wottawa**: It is a fact that we live in a Common Market with no import/export restrictions. I feel that in the long run there will have to be a standard price for all countries within the market. Unfortunately, we don't share a common currency and differences in price levels have resulted due to the fact that the rate of exchange of the various currencies has fluctuated considerably within a short period of time.

Obviously imports rise when the retail price of a record differs noticeably between countries within the market. The only solution is to introduce a standard retail price across the board. Unfortunately, due to the revaluation of the DMark our country is subject to relatively high prices. However, we have taken important steps towards maintaining a balance by the use of a flexible price policy in relation to fluctuations in exchange rates. Under these circumstances we would obviously prefer to have pre-releases of important international albums. Most importantly, of course, we at least need simultaneous release dates which we have achieved recently thanks to the close co-operation of our sister companies within the Common Market and especially with the UK. For instance we had a simultaneous release date for the last albums by Stevie Wonder, Elton John, Wings, Queen, Pink Floyd and most recently, Cliff Richard.

With regard to tv advertised albums there are a few problems in Germany. Firstly, one minute of advertising time on German tv is very expensive when compared with



Gerhard Schudze

for instance the rate for the same amount of time in the UK. The reason for this seems to be the limited availability of advertising time here. Furthermore it has become necessary to book the advertising space up to a year in advance and additionally of course, the market for tv-advertised albums cannot be indefinitely expanded. More and more albums are promoted in this way, each individual album has proportionately less chance of success and for this reason, I feel that only really top product can benefit substantially from this kind of promotion. The required outlay is therefore only economically viable for albums from major acts. Concentrating on top product is the reason why the only album we promoted in this way during November/December was so successful.

At the present time the official figures of the industry's total turnover for 1976 are not available. We only have available the figures of quantities sold per category (LPs, singles) by the German record industry. Because of the decrease in prices which has occurred during the last 12 months I do not dare to extrapolate the total turnover from these figures alone. However, from the figures we have per category we know for sure that EMI Electrola achieved a substantial increase over and above the market norm. The year 1977 began exceedingly well for us, with new releases by Smokie, Pink Floyd and Kraftwerk.

Business in 1977 will definitely be more competitive than it was in 1976, but I feel that we are very well prepared taking into consideration our artists roster with international top acts like:— Wings, Stevie Wonder, Tavares, Bay City Rollers, Smokie, Queen, Elton John, the Rolling Stones and many more not forgetting of course, releases from our own domestic signings such as Heino, Triumvirat, Can, Kraan, Howard Carpendale, Christian Anders to name but a few.

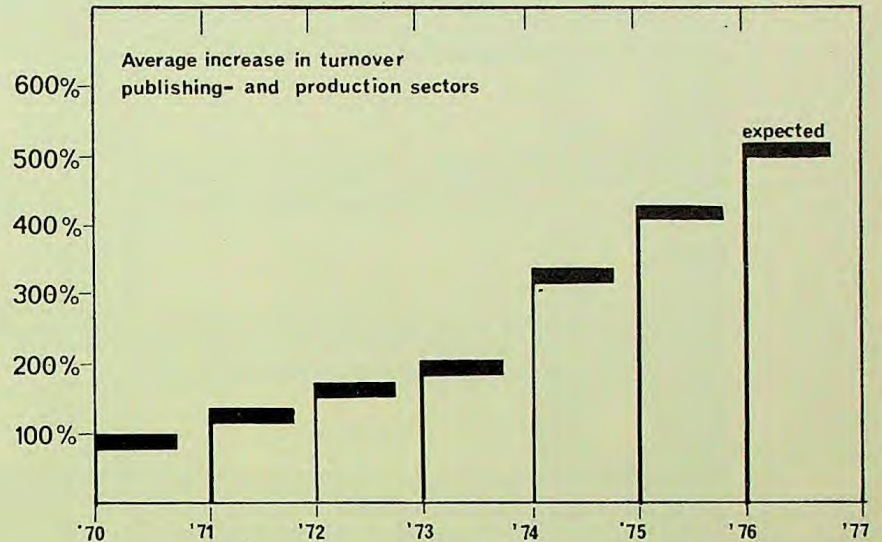
**Gerhard Maurer**: In order to match parallel imports CBS has adopted the policy of joint release in U.S., UK and on the Continent. Certain records are even pre-released on the Continent like the recently released Neil Diamond live-album Love At The Greek.

Our strategy to meet the problems of deteriorating prices in the German market place is too complex to be outlined on this occasion.

Although we recognized that the increasing number of tv-advertised albums creates problems in the marketplace we are not affected by the problem of profitability, since for the time being we operate only on a licence deal basis to Arcade and K-Tel.

The budget year 1977 (which for To page 14

# some say it .....we do it!



## that's why we're the right partners



Michael Karnstedt  
managing director  
and European prof.  
manager of PSO



Michael Böttcher  
professional dept.



Christa Henschen  
professional dept.



Werner Lang  
professional dept.



Antonin Chabina  
promotion dept.



Frank Reinke  
THE engineer



Wolfgang Peters  
manager serious  
music dept.



Holger Voss  
general manager  
& copyright dept.

## PEER MUSIKVERLAG GmbH



Muehlenkamp 43 . P.O. Box 60 21 29  
2000 Hamburg 60  
Phone: 040/279 10 44  
Telex: 02 13 387 peer d  
Cable: Southmusic

SPOTLIGHT  
ON GERMANY

THE SOUND of Munich — the disco style that has made enormous headway in the American and European markets in the last couple of years — has its origins in a basement studio in the depths of the massive Arabellahauss leisure complex on the outskirts of the city.

There a production partnership known as Say Yes Productions has consistently turned out top-selling platters with a regularity that has turned the world's head in the direction of Munich.

The hit making duo are Italian Giorgio Moroder and Englishman Pete Belotte, who originally got together back in 1970 to write and produce songs in English aimed at the world market.

The concept of a German disco sound evolved gradually, through a variety of influences and circumstances, culminating in the giant success of Donna Summer, Roberta Kelly and even Giorgio himself who scored a sizeable hit on both sides of the Atlantic with his Knights In White Satin outing.

Moroder explains the duo's success thus: Discos have been doing well in Germany since the early 1970's and we had a lot of local Top Ten success in the disco charts.

"We began to get a good feel about what would do well in the discos, but at that time a record

# The Munich Sound turns the world on

could be a turntable hit in the clubs, but never get any further because the radio stations would not play it."

Belotte and Moroder now in their early 30's had met with some success in the international marketplace five years ago with Son Of My Father, the song that was covered in the UK by Chicory Tip. However, it was their version that made the U.S. chart and they decided to trade on that reputation to visit the West Coast in an attempt to set up a recording deal for their new disco sound.

"Our style was a lot different from the black American sound," said Moroder. "We make it really commercial, and we found a way to make the bass sound more interesting and to add little melody hook to make it stand out from the run-of-the-mill heavy funk that was around at that time.

"But we met with little reaction to on that visit. We were unproved quantities, and at that time nobody had ever had a hit with a European disco sound.

"So we had to go in by the back door. The Love To Love You single by Donna was promoted purely through the discos because it simply could not get airplay.

"Slowly it became known and began to pick up sales until it was in the Billboard chart with virtually no help from the radio stations."

Since then the duo have repeated the formula with Roberta Kelly and Moroder's own Knights In White

Satin disco treatment. They estimate that Donna Summer is now the fastest selling female artist in the world, with her albums Love Trilogy and Four Seasons Of Love notching up five months in the Billboard Top 50. Meanwhile she has broken through in a big way in France and Italy and her total unit album sales have easily topped the 4½ million mark.

Knights In White Satin was recorded by Moroder as a bit of a joke, and has since sold 80,000 copies in France alone. Similar sales have been forthcoming in America.

"It started as a joke, but I can't stop now," he said. Roberta Kelly featured in the U.S. Top 10 for five weeks recently and has hit big just about everywhere but England.

Interviewed at the famous Musicland Studios, where rock luminaries like Elton John, The Rolling Stones, and Electric Light Orchestra have recorded recently, Moroder and Belotte were hard at work adding the strings to Giorgio's forthcoming Let The Music Play single.

Looking up from the 24-track Harrison desk, Moroder added that they had just put the finishing touches to a new Donna Summer long player and were about to embark on a project with Britain's Marsha Hunt.

"The funny thing about the so-called Munich Sound is that there is practically nothing German about it," smiled Belotte. "I am English,

although I have been living here for seven years, Giorgio is Italian and our arrangers, Thor Balderson, is Icelandic."

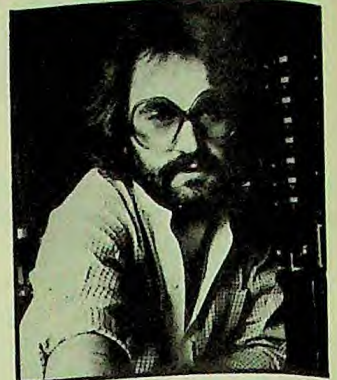
The studio, which has become popular with superstar rock musicians because of its atmosphere and great privacy, is actually Swiss-owned, while the session men who appear on all the Say Yes records are mostly British and specially flown in for each project.

So successful and efficient has this 'house band' become that they have adopted the name Munich Machine and have just finished an album — again under the auspices of Moroder and Belotte.

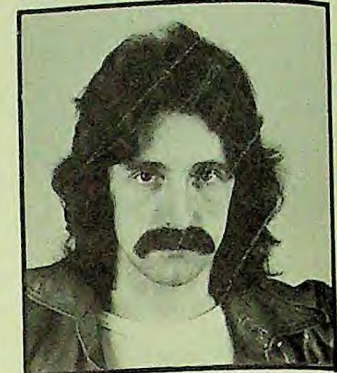
In their seven years together, the Say Yes duo have evolved a uniquely efficient method of writing and recording. "All the hits are written in the studio," confirmed Belotte. "We make a demo that contains all the characteristics of the record to be.

"The process starts with a reference track on rhythm machine. Without it we could never keep things tight for a 17-minute disco cut. Using that as a guide we bring in the bass and drums to do the rhythm section track, and then the arranger is called in to add things on top of that.

"However, most of the arranging is done in the mixing stage as a kind of post-arrangement process. This stage probably takes a lot longer than the actual recording and we are quite likely to spend a day editing



Giorgio Moroder



Pete Belotte

the final product.

"Very little is pre-conceived, but although it sounds like chaos it is a very efficient way of recording. The only thing that is really thought out in advance is the bass line."

Belotte revealed that he and his partner, together with the resident engineer are the only people involved in the recording work from start to finish. They write the songs, produce them, and even design the cover artwork.

To page 6

# Going Strong With Intersong



INTERSONG MUSIC PUBLISHING COMPANIES

Hallerstraße 40 2000 Hamburg 13

040 / 412931

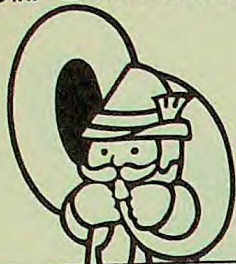
WEST GERMANY



# Home of the Stars



DEUTSCHE GRAMMOPHON GESELLSCHAFT MBH  
Hohe Bleichen 14-16, 2000 Hamburg 36, Tel. (040) 3596-1

SPOTLIGHT  
ON GERMANY

IT WAS a propitious time to visit the president of the music, film and television division of the giant Bertelsmann group.

The corporate accounts had been published the previous day and Monti Luftner took great pride in pointing out the columns of figures and print carried by the Federal Republic's leading financial journal.

They showed that profits for the mammoth conglomerate — thought to be one of the three biggest media groups in the world — had surged-ahead again for the 11th year in succession.

The 14 per cent jump for the German financial year ending June 1976 had been especially good for the music division, the major part of which is made up by Ariola records. Its share of the increased profits was exceeded only by the huge multinational book club division of Bertelsmann.

The figures showed that the group was reaching all the targets set for itself, its profits ratio against turnover was healthier than ever and an increasing proportion of its revenue was earned abroad.

In the past few years Ariola has been in the forefront of Bertelsmann's international efforts, and President Marti Luftner has done more than his share of pushing the record company into new markets.

An Austrian who graduated in Economics Luftner came into the music business via Bertelsmann's publishing interests and he has been in charge of Ariola since it was set up 15 years ago. He is noted for his complete dedication to the company, travelling thousands of miles every year visiting foreign offshoots, and spending six months in every 12 away from the Ariola building in Munich.

On the home front, the record company continues to prosper. A chart performance survey for 1976 produced by the respected *Der Musikmarkt* magazine shows the company within striking distance of EMI's dominant position and well ahead of Polydor, the nearest opposition.

In the last three months Ariola has

# Ariola catching its rivals and looking to the world market



actually surged ahead of EMI in the singles stakes, capturing a 25 per cent market share against CBS's 20.4 per cent and EMI's 19.6 per cent. However, Luftner is quick to point out that these figures change from month to month.

It is also significant that according to *Der Musikmarkt's* figures, German produced records accounted for 40 per cent of the singles market in 1976 and just under half the album sales.

Luftner is of the opinion that the album and cassette tape market is expanding in Germany at the rate of about ten per cent a year, and contrary to some reports, the singles volume is remaining substantially steady, despite the German 45 price

being as high as six marks (or just over £1.50) each.

"This is our strongest mainstay", confirmed Luftner. "People here like the immediacy of the single, the biggest proportion of which we produce in the German language. Ariola is far ahead of the opposition as a singles company, but you must be strong in both the albums and singles market and work hard at both facets of the business."

"At the present, we do not have too much international product in the international field, so we are hungry for British and American product to promote, both here and around the world."

Recently awarded with the title Record Company President of the

Year by the Mama Concerts promotion company, Luftner has watched world respect for German product increase by leaps and bounds over the past three years.

And he has seen the quality of domestic recording improve at the same rate. "Our lyrics were often criticised for being too simplistic and appealing to the lowest intellect," he said.

"But this constructive criticism forced writers to change their policy and now German songs are as intelligent and topical as anywhere else in the world."

"Even two years ago Germany was a major importer of foreign songs from all over the world. Now I think we are giving something back."

The early part of last year saw the founding of Ariola America with the experienced Jay Lasker at the helm. Things went slowly in the first months of the operation, but on the onset of 1977 has produced hits in the form of a first time number one smash for Mary McGregor with *Torn Between Two Lovers* and now a Hot 100 climber for new discovery Mesa.

Both acts have been spotted and developed in America, but Luftner has high hopes of Champagne becoming the first European production to find American success on Ariola, having already scored big interest in the trade papers and European charts.

"This first year of Ariola America has provided the basis for continuing success in what is a very difficult market to crack," commented Luftner. "I am very happy to have men like Jay Lasker and Howard Stark looking after our interests over there."

Recently, Bertelsmann formed a new company designed to make inroads on the U.S. and international publishing business headed by the former chairman and president of United Artists' music publishing arm Michael Stewart.

At the time of the company's formation, Stewart named the main goals of the enterprise as the acquisition of major catalogues, the development of a dynamic management team and finding and developing new songwriting talent. It was said that substantial funds had been made available for the attainment of these targets.

Luftner and Stewart said they were going to try to get the most qualified people in the industry to serve on the board of the new firm, and almost immediately appointed Harold Orenstein.

These two American operations are perfect examples of the way Luftner likes to set about the launch of new ventures. Instead of beginning by setting up enormous offices and pitching into auctions for star names, he likes first to gather around him experienced industry men who already have contacts and expertise in their respective countries.

Funds are available for the signing of major acts, catalogues or production projects, as well as promotion of new talent and marketing. It is a slow but sure way of building a new record company, but provides it with a wide base for success.

"We want to make Ariola a major international record company confirmed Luftner. "That is because music is probably the most international media form, so we have to think in world terms."

"When we go into a new country, we go in with a total media approach. We expect the next operations to market Ariola product from outside as well as stimulate domestic talent and sales. This is beginning to happen both in America and Mexico, where we set up earlier this year and already have a top ten hit."

However, Luftner is not about to embark on a reckless bout of expansion. "It is not the quantity of companies we control around the world, but the quality of the product and personnel," he stated. "I open a company when I have the right people to take care of our artists."

"I always have to work with good independent production companies because I know Ariola can't immediately become as big as EMI or Polygram, who have been going 75 years."

"We will shortly be opening a branch office in London to look after our expanding interests there, but as yet there are no plans for an Ariola UK label. The office will be designed to handle our affairs, and we are planning to finance a couple of quality production teams with a view to entering into joint ventures with them."

"The office will also be useful for placing license deals for product originated in Germany, Holland, France and Spain."

This venture fits in well with the 'step by step' policy promoted by Luftner since his appointment as Ariola President. He does not rule out the possibility of Ariola stepping into the market to bid for unattached superstar talent in the way that Polydor did for the Rolling Stones, but he said everything depends on the act.

Shortage of funds is not something that is likely to bother the billion dollar per year Bertelsmann conglomerate, although Luftner reaffirmed his preference for working with individuals and independent companies.

He is dismissive about domestic product and recordings made in England and America. "Music is now international," he stated. "A few years ago you could have said that the world has no respect for German records, but now all that has changed. It goes to prove my point that in this world there is good music and bad music, and it really does not matter where it comes from."

"As long as Ariola is involved in quality recording around the world I am satisfied."

## Munich Sounds spread worldwide

From page 4

Even the stars, like Donna Summer, are admitted to the studio purely to put on their vocal tracks and as soon as that job is finished they leave the studio. They are not present for any of the planning or mix-down stages and the next thing they hear is the finished recording.

"It sounds a bit soul-less, but we have a definite idea of how a record should sound and the artists trust us," said Belotte. "When Marsha Hunt came to see us about her forthcoming project, we told her that we would put down the backing and all she would have to do was fly out to Munich to add her vocals and then leave. She understood completely and left things in our hands."

The duo believe they have brought disco music to the world-wide audience.

"We listened to a lot of disco music, and though the lack of melody and monotonous bass lines were holding the music back from chart acceptance.

"We aim at a more laid back disco sound, which not only makes the record danceable, but makes the dancer go out and buy it. That has really been the secret of our success," said Moroder.

"In fact both ourselves and the Silver Convention people hit on the secret at the same time, and by complete coincidence. I think we invented to the bass drum and bass sound that is a feature of the modern disco style, and we never break the dancing rhythm. In this way I think we have innovated the whole disco scene."

This approach has not made the Munich Sound popular in the UK where purist critics have slammed the clinical recording methods employed at Musieland.

"The UK is probably our worst market," confirmed Belotte. "But we never take any notice of our reviews. We are not ashamed of anything we have ever done. We enjoy every minute of the work and we think it is as valid as any other sort of music."

"Remember we started five years ago with *Son Of My Father*. We would never attempt anything like that now, and I think in five years time we will look back and smile at the things we are currently doing."

"We are very aware of changing tastes and styles and enjoy them. We are singles people, we like disco and listen to it a lot."

"But it is interesting the way other artists have 'borrowed' from us. We did the first 17-minute disco cut, and now tracks of ten minutes and upwards are commonplace. Even Diana Ross has used some of the ideas which we clearly invented, which is quite a compliment."

Paradoxically, with three gold albums in France, the same number in America with platinum to follow shortly, and a total of 14 hit singles around the world, Moroder and Belotte are still awaiting gigantic success in Germany.

"The strange thing is that Germany is our second worst market after the UK," said Belotte, with some irony.

MUSIKVERLAGE HANS GERIG · EDITION ME  
LODIA HANS GERIG · EDITION RIALTO KG  
SIDEMTON VERLAG GMBH · MONDIAL VE  
RLAG KG · WILLI OSTERMANN VERLAG · GE  
RHARD EBELER VERLAG · AUGUST SCHNOR  
RENBERG VERLAG · EDITION CAPELLA KG



EDITION E... N TITANIA  
KG · ESSE... H · CARLT  
ON MUSI... RLAG JUP  
P SCHMIT... G KG · LEE  
DS MUSIC... IKVERLAG  
GMBH · E... STO MUSI  
KVERLAG... SIK KG · C  
OLORIT-M... TON-VERL  
AG · MCA MUSIC GMBH · SCREEN GEMIS  
COLUMBIA MUSIC GMBH · ARBOS MUSIK  
VERLAG KG · HOMBURG MUSIC KG · VIKT  
ORIA MUSIKVERLAG KG · MUSIKVERLAG G  
USTAV GERDES · MAM MUSIC PUBL. GMB  
H · EDITION RHINE-MUSIC K. G. · ORANIA  
MUSIC K. G. · EDITION CINEVOX OHG · D  
RUSUS MUSIKVERLAG K. G. · MUSIKVERLA  
GE HANS GERIG · EDITION MELODIA HAN  
S GERIG · EDITION RIALTO KG · SIDEMTON  
VERLAG GMBH · MONDIAL VERLAG KG

**KÖLN (COLOGNE) · DRUSUSGASSE 7-11**

WILLI OSTERMANN VERLAG · GERHARD EB  
ELER VERLAG · AUGUST SCHNORRENBERG

**SPOTLIGHT ON GERMANY**



# Global: growing with 50 per cent new talent

IN THE heart of Germany's deep south stands the city of Munich, a place that is rapidly becoming the musical centre of the Federal Republic.

Many people are now saying that if Hamburg is the New York of the German music scene, Munich is the Los Angeles, with its pleasant climate, good facilities and even its own 'sound' ... The Sound Of Munich.

Few people are in a better position to comment on the international rise of the German sound than publisher and record company boss Peter Kirsten who takes care of business from a light and airy office suite in a pleasant Munich suburb.

Now heading towards its tenth anniversary, Kirsten's Global Music group has been one of the German success stories of the last few years. His music business career began as a singer, but he made his last record in 1965 and decided to gain experience on the other side of the glass by taking up production for radio. After exhausting the possibilities of broadcasting he decided to become a publisher and was quickly rewarded with success in 1967 when his first major signing Horst Jankovsky scored a world-wide break-out with A Walk In The Black Forest.

Around that time he produced and wrote the lyrics for another

German standard, Snow Waltz, which is still on the catalogue, and so after starting with very little capital, he was quickly able to establish himself as a publishing force.

The Global Records label followed in 1970. Kirsten had always been an independent record producer, but he became disenchanted with hawking masters around the record companies and decided to set up on his own to make sure everything was handled properly.

Since then he has kept his artists roster small, resisting the temptation to indulge in what he calls The Buckshot Policy on a&r. "We take on new acts only if we believe in them," he commented. "But that does not mean we are not adventurous. More than 50 per cent of our acts are new talent."

Currently signed to WEA worldwide on a first option basis, Global record Donna Summer, Joy Fleming, Lother Meid, Pat Simon, Hoffmann and Hoffmann, Nowy, Alf Haider and Victor Smirnov. The label is distributed in Germany, Austria and Switzerland.

As a publisher, Kirsten looks after Chicago, whose If You Leave Me Now single and Greatest Hits album are very big in Germany, plus Simon and Garfunkel, who have been in the German album chart for 16 straight months and Peter Frampton who has notched up big sales. About 18 months ago Kirsten clinched a deal for George Harrison's publishing

after getting to know the former Beatle and has high hopes of renewed success with the 33 1/3 album.

On the home scene he will be concentrating heavily on Donna Summer this year.

"1976 was Global's best year yet," he said. "Both on the publishing and record fronts. Our major artist at the moment is Donna Summer and I have declared 1977 as 'Donna Summer Year', because at the end of 1977 her contract reverts to Casablanca, although we have rights to the back catalogue for five years after that."

"Right now we are waiting for a new album from Donna with a lot of excitement."

"Our second most important project is a girl called Pat Simon who has recorded a strong disco single with a tango gimmick which we took to Midem and placed for distribution in 48 countries."

Also on the stocks from Global is the new release from the Hoffmann and Hoffmann duo who were awarded 'Brightest New Hope' status in the Phono Academy's national pop awards for 1976 after scoring a medium sized hit with their first melodic release.

The new single, entitled Don't Worry, has English lyrics and will be released in Italy and France shortly following deals at Midem.

Along with his domestic roster, Kirsten is working hard on his foreign publishing interests and has had recent hits with Leo Sayer and Tina Charles. He is looking forward

to the first release from Heatwave, the progress of whose Boogie Nights he has closely monitored on the UK chart.

He names Chi Coltrane as a former big star in Germany, and has just heard that she is recording again.

Now, like a lot of German record company bosses and producers, Kirsten has his eyes on the international market. One of the reasons he cites for the outward looking policy is the 'black import' situation which has cut domestic record company's margins to the bone on foreign licensed product.

The problem is that Germany, with its affluent standard of living, has a high retail price for records, with singles retailing at six DM and albums at 22 DM (equivalent to £1.50 and £5.50).

When signing publishing or distribution deals with foreign companies, the German firms part with an advance on the understanding that they have an exclusive contract for that company's or artists output.

However, under the rules of the Common Market, records can be imported into the Federal Republic by wholesalers at a lower cost than they can be produced domestically without paying advances, and this has actually resulted in a lowering of retail record prices in Germany, thus making the handling of outside product far from easy.

"German producers and publishers have been forced to think

internationally," commented Kirsten's international label manager and copyright expert Colin Hall. "It's a case of export or die."

The result has been a whole new generation of German product, recorded in English. "Our goal, and that of the whole industry is to create music that is successful internationally," said Kirsten. "And that means recording in the English language."

"You could see this happening throughout the last three Midems. Five years ago German product was badly neglected along with other European material."

"Now, with the success of Boney M, Donna Summer, Silver Convention and of course Abba and Pussycat from other countries, people are approaching music coming out of Europe with more and more interest, and are more willing to lend an ear with a positive attitude."

Currently the German domestic scene is being injected with new vigour by performers like Lother Meid, Gunther Gabriel, Udo Lindenberg and Udo Jurgens. These artists utilise mainstream rock and folk idioms and adapt them with clever and topical German lyrics.

Certainly Kirsten, and along with him the Global group have ambition beyond the German territories. The latest plans include building Global's own studio, and although he is reluctant to reveal any turnover or profit figures, he is proud to say that in ten years his profits have always got bigger year by year.

He is also looking forward to the establishment of a sales based chart for the German music business magazine Der Musikmarkt which is due to be adopted at the end of March. Authorised by the German equivalent of the BPI it will replace the present listing which is based on a combination of radio play and sales.

**CBS - Germany: Runway To International Stardom**

**VICKY LEANDROS**  
CBS 81877

**COSTA CORDALIS**  
CBS 81684

**TINA RAINFORD**  
CBS 81822

**RICKY KING**  
EPC 81740

**RED BARON**  
CBS 81681

**LAKE**  
CBS 81661





**In 1976  
we worked our a....off.  
Guess what's left for 1977?  
For our artists\* we shall  
try even harder.**



\*  
Monty Alexander  
Charles Aznavour  
Etta Cameron  
Car Wash

Jay C. Corry  
Deodato  
Drupi  
Evita  
Friedrich Gulda

Jane  
Volker Kriegel  
Raymond Lefevre  
Lynyrd Skynyrd  
Milva

Novalis  
Pasadena Roof Orchestra  
Patti Pravo  
Klaus Schulze  
Singers Unlimited

Soulful Dynamics  
Ralph McTell  
Andrea True Connection  
Tanja Tucker  
Sylvia Vrethammar

Grover Washington  
Waterloo and Robinson  
Roger Whittaker  
Wishbone Ash  
Iva Zanicchi

**Metronome - the young and happy company from Hamburg.**

Bacillus,  
Bang,  
Casablanca,  
Charly,  
Chelsea,  
Concord Jazz,  
Fantasy,  
Festival,  
Free Music Production,  
Milestone,  
Marfer, Musidisc,  
Penny Farthing, Prestige,  
Roulette, Steeple Chase,  
Sun, Vogue,  
Youngblood.

They all trust in



JOIN IN!

## SPOTLIGHT ON GERMANY



### ARCADE

MUNICH — ARCADE has released a tv-merchandised album of Greatest Hits by Fats Domino, the biggest part of which is published by the United Artists Music group. This album will be supported by tv- and broadcasting promotion, various advertisements and by personal appearances of Fats Domino during his Germany concert tour. "This album which will delight all Fats Domino fans might become the biggest album hit in Germany," predicted UA-director Gaby Richt.

Another international major subject is the latest single by Paul Anka, Happier, which has excellent reviews from the various radio editors. To promote this single and album The Painter, Paul Anka visited Germany to star in his 90-minute show filmed in Hamburg.

Together with Peter Kraus, an extremely well-known German show-business personality, the United Artists music publishing group founded the publishing company called Edition Sugar Baby. The first copyrights were immediately successful. Peter Kraus presented both Sugar Baby copyrights from his first EMI-single Schlaf Noch Eine Nacht Darüber and Wie Sieht Ein Schmetterling Aus during his tv-shows, 8 x 1 In Noten and in his own One Man Personality Show. The critics were so enthusiastic that they named Peter Kraus the top German entertainer. The broadcasting stations featured Schlaf Noch Eine Nacht Darüber in their charts and the distributors reviewed this recording very positively. It was chosen to be juke-box-hit of the month in March.

In addition to that, Kraus produced the artist. Monique for EMI. Her first single, Ich Such Einen Boyfriend entered the ZDF-Hitparade and the charts of the magazine Bravo as well as in the radio charts.

Receiving nationwide attentions is the single by the group Love Generation, San Francisco '69/Sweet Dreams Of Sausalito, which will also be released in France, England and in the U.S. as well as the album Our Kind Of Music from which this single was taken. Love Generation has generated enormous popularity in Germany by intense efforts during many years and have achieved very positive international reaction since they have been produced by the successful team Michael Kunze/Sylvester Levay who also broke the group Silver Convention abroad. They should have another great success with their latest single which is supported by an extremely positive radio reaction.

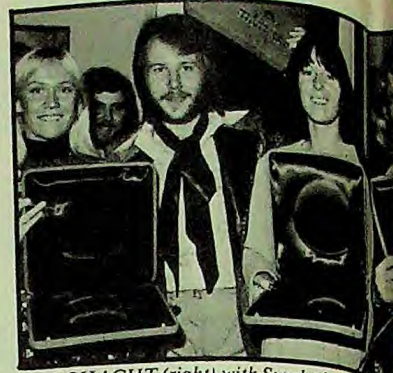
Peter Hedrich, a member of this group has just signed a record contract with United Artists Musik and the A-side of his first single is the German version of the English copyright, The Last Bus Home, which should be the chart-breaker for Hedrich.

### GERIG

COLOGNE — SOMETHING is going on at Gerig on the national and international section during the first quarter of the year 1977.

German original copyrights are being sung by popular German interpreters like Caterina Valente, Heino, Waterloo & Robinson, Freddy Breck, Cindy & Bert, etc.

## From



AL SCHACHT (right) with Sweden's Abba.

### SCHACHT

AL SCHACHT, owner of the SMV Schacht Musikverlage, is one of those independent music publishers who has always been open-minded enough to recognise, and then become involved with, trend setters.

A lawyer by profession, he got involved in the music publishing business as managing director of the Aberbach organisation in Germany. Working closely with figures like Jean and Julian Aberbach and Freddy Bienstock, Schacht then headed up Aberbach's European operation as director until 1963, when he founded his own publishing company.

Schacht was the first man to believe in, and work with, Bert

Gerig also controls Gotthilf Fischer's copyrights who is conductor of the well-known Fischer-Chöre, which has increasing international acceptance.

On the European market the group Ebony is placed well. The title Don't Boogie, Mr. Tango, sung by the black quartet, has been published on Aladin Records and released in most of the European countries.

On Gerig's own label Colorit productions with the well-known Belgian singer Tonia and the newcomer Brunhilde Lamberty are doing well.

In Gerig's MCA catalogue is the rock opera Evita. The song Don't Cry For Me Argentina is being released in a German version by top star Katja Ebstein. Katja Ebstein will sing two further songs from Evita, and others are to follow.

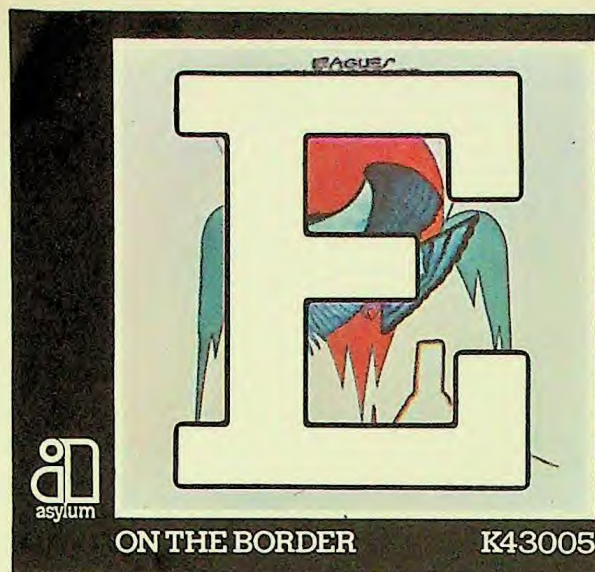
### MELODIE DER WELT

FRANKFURT — "IN 1977 Melodie der Welt had the most successful Midem since its existence. More and more potential partners of the international music-scene place their confidence in Melodie der Welt for good co-operation", reported Melodie's chief Johann Michel.

Since the end of January 1977 Melodie der Welt has represented one of the most important American catalogues, Famous Music (Love Story, Moon River, Godfather), and is particularly pleased by the conclusion of the contract with Panache Music London during Midem. This catalogue includes important groups such as Nazareth and Alex Harvey Band.

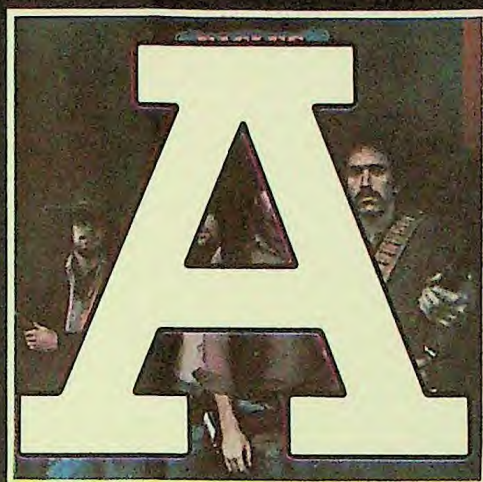
The most important French composer and singer Gilbert Beaud has also transferred his publishing-company (Rideau Rouge) to the firm MdW since the beginning of 1977, and the firm has just concluded a publishing agreement with top group Santana.

The success of Melodie der Welt in 1976 is reflected in the golden record-award to Pierre Kurtner and



ON THE BORDER

K43005



DESPERADO

K53008



EAGLES

K53009



IV RATTUS NORVEGICUS

The Stranglers

United Artists UAG 30045



SOFT & EASY

Various Artists

Decca DPA 3037/8



EVERY FACE TELLS A STORY

Cliff Richard

EMI EMC 3172

# MUSIC

# TOP 10

## AND T

TITLE	Artist	Label/No./Cassette/Cartridge
1 20 GOLDEN GREATS, Shadows,	Shadows	EMI EMTV 3/TC EMTV 3/8X TC EMTV 3
2 PORTRAIT OF SINATRA	Frank Sinatra	Reprise K 64039/K464039/K864039
3 ARRIVAL	Abba	Epic EPC 86018/40 86018/42 86018
4 HEARTBREAKERS	Various	K-Tel NE 954/GE 955
5 ENDLESS FLIGHT	Leo Sayer	Chrysalis CHR 1125/ZCHR 1125/Y8CHR 1125
6 ANIMALS	Pink Floyd	Harvest SHVL 815/TC SHVL 815/8X SHVL 815
7 LIVE	Status Quo	Vertigo 6641/580/7599 171/7799 004
8 HOLLIES LIVE HITS	Hollies	Polydor 2383 428/3170 428/3820 428
9 IN MY MIND	Bryan Ferry	Polydor 2302 055/3100 355/3801 355
10 RUMOURS	Fleetwood Mac	Warner Bros. K 56344/K4 56344/K8 56344
11 GREATEST HITS	Abba	Epic EPC 69218/40 69218/42 69218
12 EVITA	Various	MCA MCX 503/8K MCX 503-2
13 PETER GABRIEL	Peter Gabriel	Charisma CDS 4006/7208612
14 BEST OF	John Denver	RCA PL 42120/PK 42120/PS 42120
15 COMING OUT	Manhattan Transfer	Atlantic K 50291/K4 50291/K8 50291
16 LOW	David Bowie	RCA PL 12030/PK 12030/PS 12030
17 A NEW WORLD RECORD	Electric Light Orchestra	Jet UAG 30017/TCK 30017
18 EVERY FACE TELLS A STORY	Cliff Richard	EMI EMC 3172/TC EMC 3172/8X EMC 3172
19 SONGS IN THE KEY OF LIFE	Stevie Wonder	Motown TMSP 6002/TC TMSP 6002/8X TMSP 6002
20 HOTEL CALIFORNIA	Eagles	



ONE OF THESE NIGHTS K53014



THEIR GREATEST HITS K53017



HOTEL CALIFORNIA K53051



# WEEK

# DOOLIPS

## APES

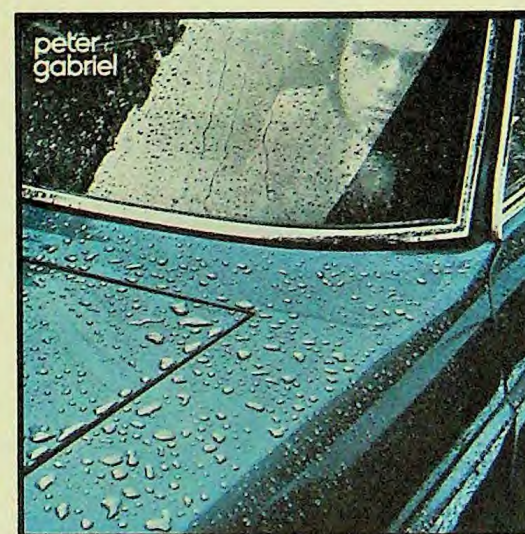
TITLE	Artist	Label/No./Cassette/Cartridge
51 I CAME TO DANCE	Nils Lofgren	A&M AMLH 64628/CAM 64628/YAM 64628
52 GREATEST HITS	Frankie Valli & The Four Seasons	K-Tel NE 942/CE 943/8T 944
53 JAILBREAK	Thin Lizzy	Vertigo 9102 008/7138 075/7138 074
54 SIMON & GARFUNKEL'S GREATEST HITS		CBS 69003/40 69003/42 69003
55 ROCK ON	Various	Arcade ADEP 27/ADEC 27
56 GREATEST HITS VOL. 2	Barry White	20th Century BTH 8001/TC BTH 8001/8X BTH 8001
57 TUBULAR BELLS	Mike Oldfield	Virgin V 2001/TCV 2001/8VX 2001
58 GREATEST HITS	Hot Chocolate	RAK SRAK 524/TC SRAK 524/8X SRAK 524
59 DOWNTOWN TONIGHT	Racing Cars	Chrysalis CHR 1099/ZCHR 1099/Y8 CHR 1099
60 MANHATTAN TRANSFER	Manhattan Transfer	Atlantic K 50138/K4 50138/K8 50138
61 LIVE AT TREORCHY	Max Boyce	One Up OU 2033/TC OU 2033/8X OU 2033
62 GOLDEN DELICIOUS	Wurzels	EMI Note NTS 122/TC NTS 122/8X NTS 122
63 DEREK & CLIVE LIVE	Peter Cook/Dudley Moore	Island ILPS 9434/ZCI 9434/Y8I 9434
64 20 GOLDEN GREATS	Beach Boys	Capitol EMTV 1/TC EMTV 1/8X EMTV 1
65 LIVING LEGENDS	Everly Brothers	Warwick WW 5027/WW4 5027
66 YEAR OF THE CAT	Al Stewart	RCA RS 1082/PK 11749
67 MAKIN' MAGIC	Pat Travers	Polydor 2383 436/31 70 436
68 ELVIS IN DEMAND	Elvis Presley	RCA PL 42003/PK 42003
69 THE INCREDIBLE PLAN	Max Boyce	EMI MB 102/TC MB 102/8X MB 102
70 IN FLIGHT	George Benson	Warwick WW 5027/WW4 5027



Johnny Mathis

MISTY

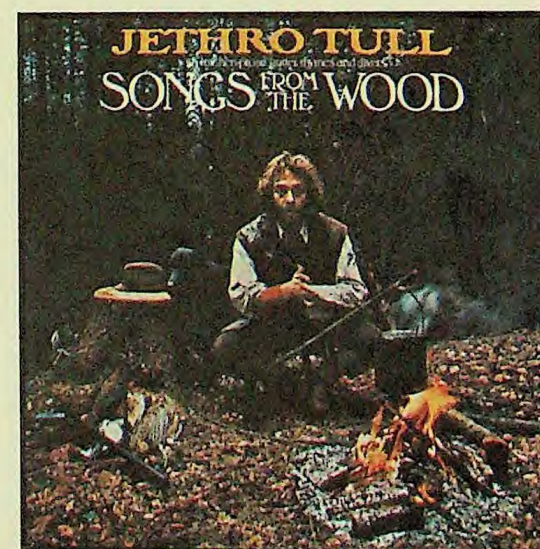
Pickwick SHM 913



Peter Gabriel

PETER GABRIEL

Charisma CDS 4006



Jethro Tull

SONGS FROM THE WOOD

Chrysalis CHR 1132

## DEALER GUIDE TO AIRPLAY ACTION TOP ADD-ONS

- 1 LIDO SHUFFLE — Boz Scaggs (CBS 5136) CR, RC, C, D, H, O, PR, O
- 2 WRITTEN ON THE WIND — Roger Daltrey (Polydor 2121 319) RL, BR, O, P, T, RT,
- 3 GONNA CAPTURE YOUR HEART — Blue (Rocket ROKN 522) RI, BR, H, M, RT,
- 4 NATURE BOY — George Benson (Warner Bros. K 16921) BR, CR, D, S,
- 5= A REAL MOTHER FOR YA — Johnny Guitar Watson (DJM DJS 10763) B, C, H, O
- 5= NIGHT HOURS — Kiki Dee (Rocket ROKN 523) RC, P, PR, RT
- 5= THE HIGHWAYMAN — Jimmy Webb (Atlantic K 10931) C, P, T, RT
- 5= WE'LL GATHER LILACS — Simon May (Pye 7N 45688) BR, F, P, T,
- 5= SOME BROKEN HEARTS NEVER MEND — Don Williams (ABC 4172) BR, D, PR, T,

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

### Radio 1

RECORDS OF THE WEEK

Noel Edmonds: UP ON THE WORLD — Clifford T. Ward (Mercury 6007 132)  
 Tony Blackburn: LET 'EM IN — Billy Paul (Philadelphia PIR 5143)  
 Paul Burnett: THE NIGHT HAS A THOUSAND EYES — Randy Edelman (20th Century, BTC 1031)  
 David Hamilton: GONNA CAPTURE YOUR HEART — Blue (Rocket ROKN 522)

### Radio 2

ALBUM OF THE WEEK

VERY BEST OF MATT MUNRO — Matt Munro (EMI SCX 6562)

### Luxembourg

HOT SHOTS

Barry Alldis: SO HARD LIVING WITHOUT YOU — Airwaves (Rockfield UP 36229)  
 Chris Carey: WHODUNIT — Tavares (Capitol CL 15914)  
 Stuart Henry: WRITTEN ON THE WIND — Roger Daltrey (Polydor 2121 319)  
 Tony Prince: AIN'T GONNA BUMP NO MORE — Joe Tex (Epic EPC 5035)  
 Peter Powell: THE RUNAWAY — Gallagher & Lyle (A&M AMS 7282)  
 Mark Wesley: HELLO STRANGER — Yvonne Elliman (RSO 2090 236)  
 Bob Stewart: HOTEL CALIFORNIA — Eagles (Asylum K 13079)

#### POWER PLAY

GOOD MORNING JUDGE — 10CC (Mercury 6008 025)

### Beacon Radio

ADD ONS

A REAL MOTHER FOR YA — Johnny Guitar Watson (DJM DJS 10762)  
 WHERE IS THE LOVE — Delegation (State STAT 40)  
 MERCEDES — Bob James (Polydor 2058 854)  
 GOOD DAY GO BY — Jim Rafferty (Decca 13696)  
 WISE MAN — Uriah Heep (Bronze BRO 37)  
 IF YOU WANT ME — Billie Jo Spears (United Artists UP 36236)  
 IT'S YOU — Manhattans (CBS 5093)  
 SAY YOU'LL STAY UNTIL TOMORROW — Tom Jones (EMI 2583)  
 ANOTHER FUNNY HONEYMOON — David Dundas (Air CHS 2136)

### BRMB

ADD ONS

SIR DUKE — Steve Wonder (Motown TMG 1068)  
 HOTEL CALIFORNIA — Eagles (Asylum K 13079)  
 I WONDER WHO'S KISSING HER NOW — George Hamilton IV (ANC 1039)  
 WRITTEN ON THE WIND — Roger Daltrey (Polydor 2121 319)  
 SO INTO YOU — Atlanta Rhythm Section (Polydor 2066 774)  
 SOME BROKEN HEARTS NEVER MEND — Don Williams (ABC 4172)  
 GONNA CAPTURE YOUR HEART — Blue (Rocket ROKN 522)  
 THE OLD FASHIONED WAY — Charles Aznavour (Barclay BAR 47)  
 LUCILLE — Kenny Rogers (United Artists UP 36242)  
 NATURE BOY — George Benson (Warner Bros. K 16921)  
 WE'LL GATHER LILACS — Simon May (Pye 7N 45688)  
 HEAVY FOOT STOMP — Ray Dorset Mungo Jerry (Polydor 2058 868)

### Capital Radio

CLIMBERS

LET 'EM IN — Billy Paul (Philadelphia PIR 5143)  
 GROWING UP — Alvin Stardust (Magnet MAG 88)  
 GOT TO GIVE IT UP — Marvin Gaye (Motown TMG 1069)  
 NATURE BOY — George Benson (Warner Bros. K 16921)  
 WARM SWEET BREATH OF LOVE — Horslips (DJM DJS 10754)  
 LIDO SHUFFLE — Boz Scaggs (CBS 5126)

### Radio City

HIT PICKS

Chris Jones: SUN MAN — Helen Chappelle (RCA PB 5022)  
 Roger Blythe: NAUGHTY NAUGHTY NAUGHTY — Joy Sarney (Alaska ALA 2005)  
 Norman Thomas: I LET YOU LET ME DOWN AGAIN — Shirley Bassey (United Artists UP 36247)  
 Dave Lincoln: LIDO SHUFFLE — Boz Scaggs (CBS 5136)  
 Phil Easton: WISE MAN — Uriah Heep (Bronze BRO 37)  
 Brian Cullen: NIGHT HOURS — Kiki Dee (Rocket ROKN 523)

#### ADD ONS

RENDEZVOUS — Tina Charles (CBS 5174)  
 SHINE ON SILVER LIGHT — Hello (Arista 99)  
 A MILLION IN 1 2 3 — Dream Express (EMI 2569)  
 GOOD DAY GO BY — Jim Rafferty (Decca F 13696)  
 GOT TO GIVE IT UP — Marvin Gaye (Motown TMG 1069)  
 SOMEBODY OUGHTA WRITE A SONG ABOUT YOU BABY — The Realistics (Epic EPC 5156)

### Radio Clyde

HIT PICKS

Dave Marshall: TEACH ME TONIGHT — Phoebe Snow (CBS 5158)  
 Steve Jones: SHELTER OF YOUR ARMS — Law (MCA 268)  
 Richard Park: STARGAZER — Neil Diamond (CBS 5115)  
 Tom Ferrie: THE HIGHWAYMAN — Jimmy Webb (Atlantic K 10931)  
 Brian Ford: SO INTO YOU — Atlanta Rhythm Section (Polydor 2066 774)  
 Bill Smith: I'M YOUR BOOGIE MAN — K C & The Sunshine Band (TK XB 2167)

#### CURRENT CHOICE

LIDO SHUFFLE — Boz Scaggs (CBS 5136)

#### ADD ONS

FIRST CUT IS THE DEEPEST — Rod Stewart (Riva 7)  
 THE NIGHT HAS A THOUSAND EYES — Randy Edelman (20th Century BTC 1031)  
 MY WORLD — Koffee 'N' Kreme (Jet UP 36244)  
 RUNAWAY — Gallagher & Lyle (A&M AMS 7282)  
 MARQUEE MOON — Television (Elektra K 12252)  
 A REAL MOTHER FOR YA — Johnny Guitar Watson (DJM DJS 10763)

### Downtown Radio

HIT PICKS

John Paul: THIS COULD BE A NIGHT TO REMEMBER — Eddie Holman (Salsoul SZ 2026)  
 Trevor Campbell: SOME BROKEN HEARTS NEVER MEND — Don Williams (ABC 4172)  
 Michael Henderson: FIND 'EM, FOOL 'EM, AND FORGET 'EM — Dobie Gray (Capricorn 2089 047)  
 Brian McSharry: THE NIGHT HAS A THOUSAND EYES — Randy Edelman (20th Century BTS 1031)  
 Candy Devine: NATURE BOY — George Benson (Warner Bros. K 16921)  
 Cherry McIlwaine: LIDO SHUFFLE — Boz Scaggs (CBS 5136)

Eddie West: FIRST CUT IS THE DEEPEST — Rod Stewart (Riva 7)  
 Lawrence John: I MIGHT BE LYING — Eddie And The Hot Rods (Island WIP 6388)  
 Engineers: THE RUNAWAY — Gallagher and Lyle (A&M AMS 7282)

### Radio Forth

HIT PICKS

Mike Scott: ME AND THE ELEPHANT — Gene Cotton (ABC 4173)  
 Mike Gower: SO CLOSE — Helen Schneider (Windsong FB 904)  
 Tom Bell: WE'LL GATHER LILACS — Simon May (Pye 7N 45688)  
 Chris John: NEVER — Shakin' Stevens (Track 2094134)  
 Steve Hamilton: LOVE IS STILL BLUE — Paul Mauriat (Power Exchange PXD 255)  
 Jay Crawford: EVERYBODY OUGHT TO BE IN LOVE — Frank Sinatra (Reprise K 14475)

#### ADD ONS

MRS. VANDERBILT — Truck With Hey Ho (Baal BDN 38036)  
 THE OLD FASHIONED WAY — Charles Aznavour (Barclay BAR 47)  
 I LET YOU LET ME DOWN AGAIN — Shirley Bassey (United Artists UP 36247)

### Radio Hallam

HIT PICKS

Keith Skues: GONNA CAPTURE YOUR HEART — Blue (Rocket ROKN 522)  
 Roger Moffat: LIDO SHUFFLE — Boz Scaggs (CBS 5136)  
 Johnny Moran: TO ALL THE GIRLS I'VE LOVED BEFORE — Albert Hammond (Epic EPC 5104)  
 Colin Slade: LOVE LOVE — Clover (Vertigo 6059 171)  
 Ray Stuart: GOT TO GIVE IT UP — Marvin Gaye (Motown TMG 1069)  
 Brenda Ellison: A REAL MOTHER FOR YA — Johnny Guitar Watson (DJM DJT 10762)  
 Bill Crozier: SUPER BAND — Kool And The Gang (Contempo CS 1001)

### Metro Radio

ADD ONS

GONNA CAPTURE YOUR HEART — Blue (Rocket ROKN 522)  
 FALLIN' IN LOVE WITH YOU — Jimmy Ruffin (Epic EPC 5052)  
 IF YOU WANT ME — Billie Jo Spears (United Artists UP 36236)  
 IT'S YOU — Manhattans (CBS 5093)  
 DON'T STOP — Fleetwood Mac (Warner Bros. K. 15930)

### Radio Orwell

ADD ONS

LIDO SHUFFLE — Boz Scaggs (CBS 5136)  
 IT'S UNCANNY — Daryl Hall and John Oates (Atlantic K 10915)  
 WRITTEN ON THE WIND — Roger Daltrey (Polydor 2121 319)

### Pennine Radio

HIT PICKS

Roger Kirk: BURNIN' IN THE HEAT OF LOVE — Slade (Barn 2013)  
 Peter Levy: NIGHT HOURS — Kiki Dee (Rocket ROKN 523)  
 Julius K. Scragg: GOT TO GIVE IT UP — Marvin Gaye (Motown TMG 1069)  
 Paul Needle: THE HIGHWAYMAN — Jimmy Webb (Atlantic K 10931)  
 John Drake: WRITTEN ON THE WIND — Roger Daltrey (Polydor 2121 319)

#### PENNINE PICK

I'M YOUR BOOGIE MAN — K C And The Sunshine Band (TK XB 2167)

#### ADD ONS

LET YOUR BODY GO DOWNTOWN — Martyn Ford Orchestra (Mountain TOP 26)  
 RIGHT TIME OF THE NIGHT — Jennifer Warnes (Arista 92)  
 WE'LL GATHER LILACS — Simon May (Pye 7N 45688)  
 COME HELL OR HIGH WATERS — Omaha Sheriff (Good Earth GD 10)  
 SO HARD LIVIN' WITHOUT YOU — Airwaves (Rockfield UP 36229)

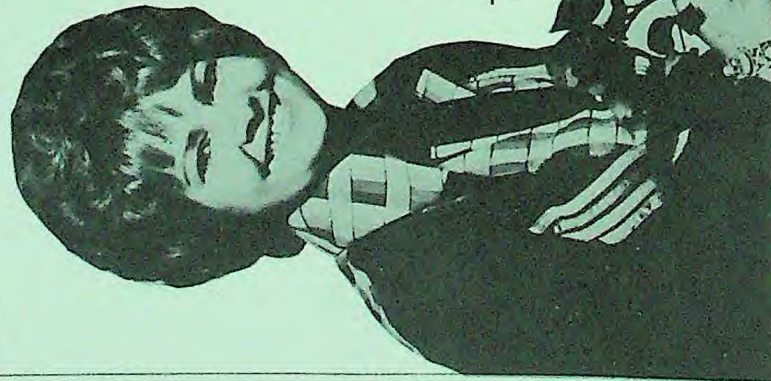
# MUSIC WEEK TOP 50 SINGLES

WEEK ENDING APRIL 23rd 1977

**Billie Jo Spears**

**IF YOU WANT ME**

c/w Here Come Those Lies Again



UP 36236



**CLOVER**



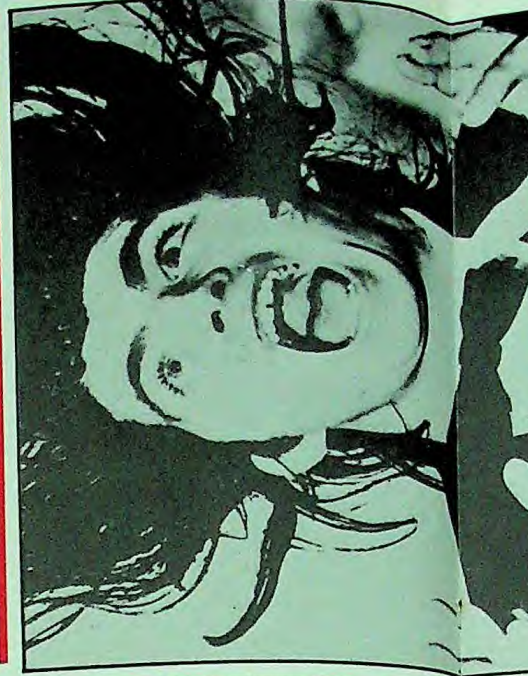
Record of the week this week



**Randy Edelman**  
 "The night has a thousand eyes"



BTC 1031



1	1	KNOWING ME KNOWING YOU Abba	●	Epic EPC 4955
2	6	RED LIGHT SPELLS DANGER Billy Ocean		GTO GT 85
3	5	I DON'T WANT TO PUT A HOLD ON YOU Berni Flint		EMI 2599
4	15	FREE Deniece Williams		CBS 4978
5	2	GOING IN WITH MY EYES OPEN David Soul	○	Private Stock PVT 99
6	4	WHEN Showaddywaddy	○	Arista 91
7	16	HAVE I THE RIGHT Dead End Kids		CBS 4972
8	3	SUNNY Boney M		Atlantic K 10892
9	17	SIR DUKE Stevie Wonder		Motown TMG 1068
10	10	YOU DON'T HAVE TO BE A STAR Marilyn McCoo/Billy Davis		ABC 4147
11	9	SOUND AND VISION David Bowie		RCA PB 0905
12	8	OH BOY Brotherhood Of Man		Pye 7N 45656
13	12	LAY BACK IN THE ARMS OF SOMEONE Smokie		RAK 251
14	14	GIMME SOME Brendon		Magnet MAG 80
15	25	WHODUNIT Tavares		Capitol CL 15914
16	20	PEARL'S A SINGER Elkie Brooks		A&M AMS 7275
17	11	CHANSON D'AMOUR Manhattan Transfer	●	Atlantic K 10886
18	26	HOW MUCH LOVE Leo Sayer		Chrysalis CHS 2140
19	23	ROCKBOTTOM Lynsey de Paul/Mike Moran		Polydor 2058 859
20	22	LONELY BOY Andrew Gold		Asylum K 13076
21	7	MOODY BLUE Elvis Presley		RCA PB 0857
22	13	LOVE HIT ME Maxine Nightingale		United Artists UP 36215
23	29	SOLSBURY HILL Peter Gabriel		Charisma CB 301
24	42	THE SHUFFLE Van McCoy		H&L 6105 076
25	32	TOGETHER O.C. Smith		Caribou CRB 4910
26	21	I WANNA GET NEXT TO YOU Rose Royce		MCA 278
27-37		A STAR IS BORN (EVERGREEN) Barbra Streisand		CBS 4855
28	33	SOUTHERN NIGHTS Glen Campbell		Capitol CL 15907

Their new single shows they mean business!

# 'Love, Love'

presented by  
photogram

6059 171

# GALLAGHER & LYLE'S

Great New Single  
"THE RUNAWAY"



AMS 7282



# MANHATTANS

Superb Single  5093

# 'IT'S YOU'



- 27-37 A STAR IS BORN (EVERGREEN) Barbra Streisand CBS 4855
- 28 33 SOUTHERN NIGHTS Glen Campbell Capitol CL 15907
- 29 41 ANOTHER FUNNY HONEYMOON David Dundas Air CHS 2136
- 30 24 7,000 DOLLARS AND YOU Stylistics H&L 6105 073
- 31 **NEW** AIN'T GONNA BUMP NO MORE Joe Tex Epic EPC 5035
- 32 38 HOTEL CALIFORNIA Eagles Asylum K 13079
- 33 19 TORN BETWEEN TWO LOVERS Mary MacGregor Ariola AA 111
- 34 47 SMOKE ON THE WATER Deep Purple Purple PUR 132
- 35 28 RIO Michael Nesmith Island WIP 6373
- 36 18 MY KINDA LIFE Cliff Richard EMI 2584
- 37 30 BOOGIE NIGHTS Heatwave GTO GT 77
- 38 44 GOOD MORNING JUDGE 10cc Philips 6008 025
- 39 31 5TH ANNIVERSARY EP Judge Dread Cactus CT 98
- 40 45 SAY YOU'LL STAY UNTIL TOMORROW Tom Jones EMI 2583
- 41 35 MARQUEE MOON Television Elektra K 12252
- 42 50 ENJOY YOURSELF Jacksons Epic EPC 5063
- 43 27 MORE THAN A LOVER Bonnie Tyler RCA PB 5008
- 44 40 WHEN I NEED YOU Leo Sayer Chrysalis CHS 2127
- 45 **NEW** IT'S YOU Manhattans CBS 5093
- 46 **NEW** I MIGHT BE LYING Eddie & The Hot Rods Island WIP 6388
- 47 **NEW** WHERE IS THE LOVE Delegation State STAT 40
- 48 **NEW** I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST Rod Stewart Riva 7
- 49 **NEW** REAL MOTHER FOR YA Johnny Guitar Watson DJM DJT 10762
- 50 **NEW** YOU ARE MY LIFE Barry Biggs Dynamic DYN 127

 MILLION (PLATINUM) ●  $\frac{1}{2}$  MILLION (GOLD) ●  $\frac{1}{4}$  MILLION (SILVER) ● 1977  
Chart compiled for Music Week and the BBC by British Market Research Bureau  
© British Market Research Bureau Ltd. All rights reserved. Reproduction of this chart is prohibited without the express permission of the Board. All rights reserved.

## Screaming Lord Sutch, 'Jack the Ripper'

F13697



## ONES TO WATCH

Bellamy Bros  
'Crossfire' K16909

Jimmy Webb  
'The Highwayman' K10931

Fleetwood Mac  
'Don't Stop' K16930

Undisputed Truth  
'Let's Go Down To The Disco' K16912

# NEEDLETIME

## Piccadilly Radio

ADD ONS

MAH-NA, MAH-NA — Piero Umiliani (EMI Int. 530)  
 SLOW TALKING BOY — Mud (RCA PB 5024)  
 SOME BROKEN HEARTS NEVER MEND — Don Williams (ABC 4172)  
 BUCKAROO — Leo Kottke (Chrysalis CHS 2139)  
 THE WHOLE TOWN'S LAUGHING AT ME — Teddy Prendergrass (Philadelphia PIR 5116)  
 LIDO SHUFFLE — Boz Scaggs (CBS 5136)  
 FEEL LIKE THE FIRST — Foreigner (Atlantic K 10917)  
 NIGHT HOURS — Kiki Dee (Rocket ROKN 523)  
 THREE LITTLE WORDS (I LOVE YOU) — Dave Loggins (Epic EPC 5059)

## Plymouth Sound

HIT PICKS

Ian Calvert: BURNING ON THE HEART OF LOVE — Slade (Barn 2014 106)  
 MARLENE — Kevin Coyne (Virgin 175)  
 SO HARD LIVIN' WITHOUT YOU — Airwaves (Rockfield UP 36229)  
 Carmella McKenzie: BEAUTIFUL — The Brothers (Bus Stop BUS 1056)  
 Peter Crieg: SIR DUKE — Stevie Wonder (Motown TMG 1068)  
 WHERE IS THE LOVE — Delegation (State STAT 40)

## Swansea Sound

HIT PICKS

Phil Fothergill: BIDDING MY TIME — Badger (MCA 293)  
 Bob McCord: UNDER SUSPICION — Delbert McClinton (ABC 4166)  
 Mike Hooper: I'M SCARED — Burton Cummings (Portrait PRT 5118)  
 Dave Bowen: SO INTO YOU — Atlanta Rhythm Section (Polydor 2066 774)  
 Colin Mason: SOMEONE OUGHTA WRITE A SONG ABOUT YOU BABY — Realistics (Epic EPC 5156)  
 Jon Hawkins: EVERYBODY WANT'S TO CALL YOU SWEETHEART — Florence La Rue Gordon (Pye 7N 25738)

ADD ONS

IF THE LADY WON'T DANCE — Wales O'Regan (Mountain TOP 27)

JUJU MAN — Dave Edmunds (Swansong FFK 19410)  
 NATURE BOY — George Benson (Warner Bros. K. 16921)  
 THE WHOLE TOWN'S LAUGHING AT ME — Teddy Pendergrass (Philadelphia PIR 5118)  
 REACHING FOR THE WORLD — Harold Melvin (ABC 4161)  
 BEAUTIFUL — The Brothers (Bus Stop BUS 1056)  
 NEVER ENDING SONG OF LOVE — Conway Twitty/Loretta Lynn (MCA 284)

## Radio Tees

HIT PICKS

Tony Gilham: RENDEZVOUS — Tina Charles (CBS 5174)  
 David Hoare: EASILY — Frankie Valli (Private Stock PVT 98)  
 Dave Gregory: I CAN PROVE IT — Tony Etoria (GTO GT 89)  
 Alastair Pirrie: WE'LL GATHER LILACS — Simon May (Pye 7N 45688)  
 Ian Fisher: LADY PUT THE LIGHT OUT — Rogue (Epic EPC 5110)  
 Brian Anderson: THE HIGHWAYMAN — Jimmy Webb (Atlantic K 10931)

ADD ONS

FIRST CUT IS THE DEEPEST — Rod Stewart (Riva 7)  
 SOLSBURY HILL — Peter Gabriel (Charisma CB 301)  
 THE RUNAWAY — Gallagher & Lyle (A&M AMS 7282)  
 WRITTEN ON THE WIND — Roger Daltrey (Polydor 2121 319)  
 SOME BROKEN HEARTS NEVER MEND — Don Williams (ABC 4172)  
 HELLO — Fergus (Paladin PAL 5015)

## Thames Valley

ALBUMS

Tony Fox: ARRIVAL — Abba (Epic EPC 86018)  
 Mike Matthews: NASHVILLE HITMAKER — T. G. Shepard (EMI HVS 3002)  
 Paul Hollingdale: ANYTIME ANYWHERE — Rita Coolidge (A&M AMLH 64616)  
 Tony Holden: DOWDY FERRY ROAD — England Dan & Jan Ford Coley (Big Tree K 53026)  
 Mike Read: GET IT — Dave Edmunds (Swan Song SSK 59404)  
 Steve Wright: SMOKIE (EMI SRAK 526)

Stephen Crozier: WOMEN OVERBOARD — Linda Lewis (Arista SPARTY 1003)  
 David Addis: THE LIGHT SHINES ON — ELO (EMI SHSM 2015)  
 Neil French Blake: TEXAS WOMAN — Pat Boone (EMI HVS 3003)  
 Fifi: BARRY WHITE GREATEST HITS VOL.2 (Pye BTH 8001)

## Radio Trent

ADD ONS

ONLY SEVENTEEN — Dolphin (Private Stock PVT 91)  
 MOON DREAM — Deni Lane (EMI 2588)  
 THE HIGHWAYMAN — Jimmy Webb (Atlantic K 10931)  
 AIN'T GONNA BUMP NO MORE — Joe Tex (Epic EPC 5035)  
 LET EM IN — Billy Paul (Philadelphia PIR 5143)  
 WISE MAN — Uriah Heep (Bronze BRO 37)  
 NIGHT HOURS — Kiki Dee (Rocket ROKN 523)  
 ONLY THE LUCKY — Walter Egan (United Artists UP 36245)  
 WRITTEN ON THE WIND — Roger Daltrey (Polydor 2121 319)  
 WALKING ON A LACE CLOUD — 5000 VOLTS (Philips 6006 567)  
 GONNA CAPTURE YOUR HEART — Blue (Rocket ROKN 522)  
 FALLING IN LOVE WITH YOU — Jimmy Ruffin (Epic EPC 5052)

## Radio Victory

HIT PICKS

Glenn Richards: I'M SCARED — Burton Cummings (Portrait PRT 5118)  
 Chris Pollard: TEACH ME TONIGHT — Phoebe Snow (CBS 5158)  
 Nicky Jackson: JEWEL — Phillip Goodhand-Tait (Chrysalis CH 2134)  
 Dave Christian: UPTOWN FESTIVAL — Shalamar (Soul Train SB 10885)  
 Andy Ferriss: LIDO SHUFFLE — Boz Scaggs (CBS 5136)  
 Chris Rider: GIMME LITTLE SIGN — Major Lance (Contempo CS 2117)  
 Anton Darby: FOR WHATEVER IT'S WORTH — Yellow Dog (Virgin VS 177)

## NEW SUBSCRIPTIONS

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

I wish to subscribe to MUSIC WEEK, 7 Carnaby St, London W1V 7PG

Name \_\_\_\_\_ Company \_\_\_\_\_

Address \_\_\_\_\_

Signature \_\_\_\_\_  
 Payment must accompany order.

Subscription rates - airmail

U.K. .... £20.75  
 EUROPE ..... U.S. \$46.00  
 MIDDLE EAST AND  
 NORTH AFRICA. .... U.S. \$69.00  
 U.S., S. AMERICA, CANADA,  
 AFRICA, INDIA,  
 PAKISTAN. .... U.S. \$79.00  
 AUSTRALASIA,  
 FAR EAST, JAPAN ..... U.S. \$95.00

Please tick nature of business

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



Credit facilities available

Signature \_\_\_\_\_ Credit card No. \_\_\_\_\_  
 Payment must accompany order

## CHANGE OF ADDRESS

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

Please stick your old address label in the space provided

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

Name \_\_\_\_\_

Company \_\_\_\_\_

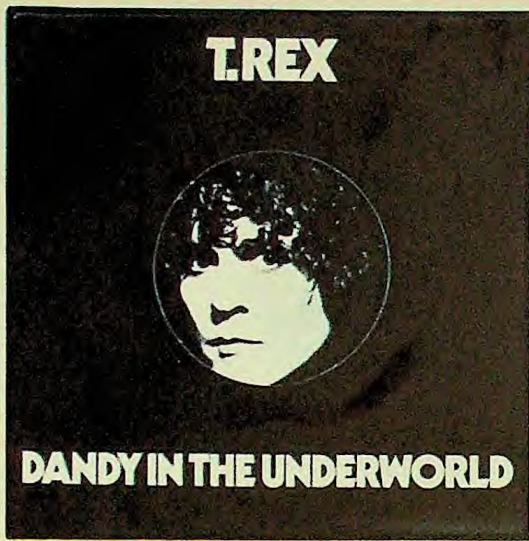
Address \_\_\_\_\_

Signature \_\_\_\_\_

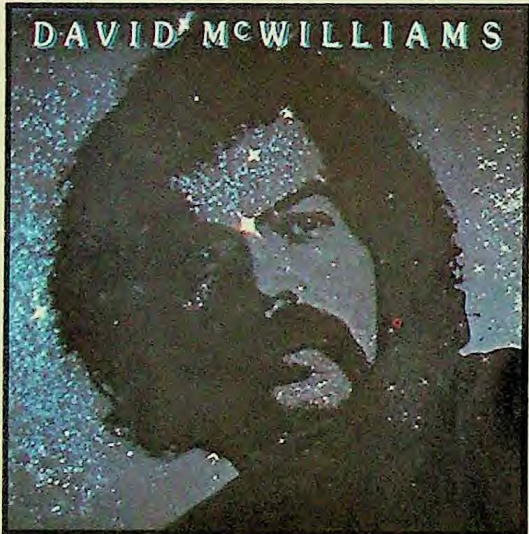
Subscription No. \_\_\_\_\_

Attach your current address label here

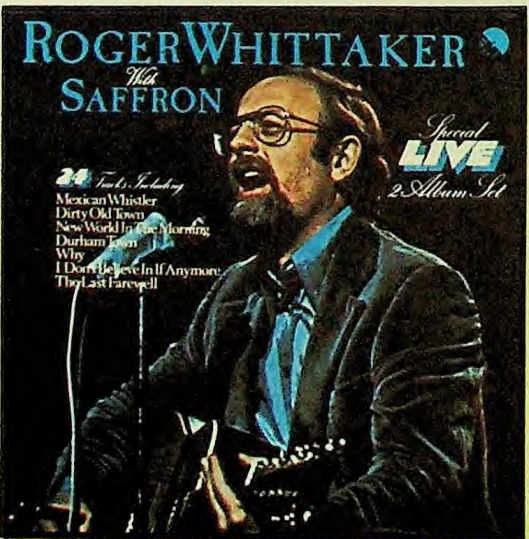




**T. Rex**  
DANDY IN THE UNDERWORLD  
EMI BLN 5005



**DAVID McWILLIAMS**  
David McWilliams  
EMI EMC 3169



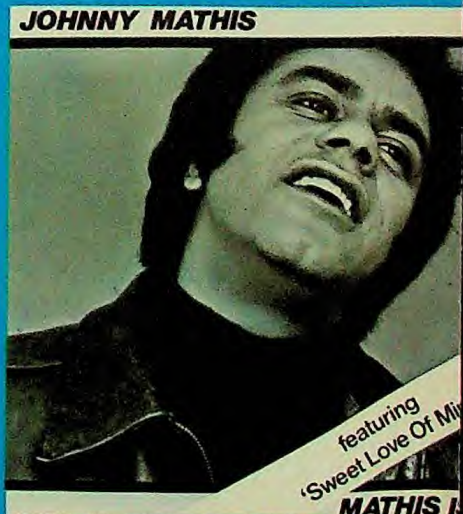
**ROGER WHITTAKER LIVE WITH SAFFRON**  
Roger Whittaker  
EMI EMSP 318

- 20 HOTEL CALIFORNIA Eagles Asylum K 53051/K4 53051/K8 53051
- 21 VISION Don Williams ABC ABCL 5200/CAM 5200
- 22 DAVID SOUL David Soul Private Stock PVLP 1012/ZCPSL 1012/Y8PSL 1012
- 23 BOSTON Boston Epic EPC 81611/40 81611
- 24 BURNING SKY Bad Company Island ILPS 9441/ECI 9441
- 25 SONGS FROM THE WOOD Jethro Tull Chrysalis CHR 1132/ZCHR 1132
- 26 THE BEST OF LENA MARTELL Lena Martell Pye NSPL 18506/ZLP 18506/YLP 18506
- 27 DANCE TO THE MUSIC Various K-Tel NE 957/GE 958
- 28 WINGS OVER AMERICA Wings Parlophone PCSP 720/TC2 PCSP 720/18X PCSP 720
- 29 GREATEST HITS Showaddywaddy Arista ARTY 145/TC ARTY 145
- 30 RED RIVER VALLEY Slim Whitman United Artists UAS 29993/TCK 29993/8XU 29993
- 31 THE UNFORGETTABLE GLEN MILLER RCA TVL 1
- 32 THEIR GREATEST HITS 71-75 Eagles Asylum K 53017/K4 53017/K8 53017
- 33 22 GOLDEN GUITAR GREATS Bert Weedon Warwick WW 5019/4C 5019/8T 5019
- 34 A DAY AT THE RACES Queen EMI EMTC 104/TC EMTC 104/8X EMTC 104
- 35 WIND AND WUTHERING Genesis Charisma CDS 4005/7208 611/7749 611
- 36 DAMNED DAMNED DAMNED Damned Siff SEEZ 1/ZSEEZ 1
- 37 THE DARK SIDE OF THE MOON Pink Floyd Harvest SHVL 804/TC SHVL 804/8X SHVL 804
- 38 KIKI DEE Kiki Dee Rocket ROLA 3/8X ROLA 3
- 39 MOTOVATIN' Chuck Berry Chess 9286 690/7299 438/7789 194
- 40 WORKS Emerson Lake & Palmer Atlantic K 80009/K4 80009
- 41 WHITE ROCK Rick Wakeman A&M AMLH 64614/CAM 64614
- 42 SILK DEGREES Boz Scaggs CBS 81193/40 81193/42 81193
- 43 SONG WRITER Justin Hayward Deram SDL 15
- 44 MARQUEE MOON Television Elektra K 52046/K4 52046/K8 52046
- 45 20 GOLDEN GREATS Glen Campbell Capitol EMTV 2/TC EMTV 2/8X EMTV 2
- 46 LOVE AT THE GREEK Neil Diamond CBS 95001/40 95001/42 95001
- 47 A STAR IS BORN Soundtrack CBS 86021/40 86021/42 86021
- 48 WISH YOU WERE HERE Pink Floyd Harvest SHVL 814/TC SHVL 814/8X SHVL 814
- 49 JOHNNY THE FOX Thin Lizzy Vertigo 9102 012/73138 082
- 50 GREATEST HITS VOL. IV Johnny Mathis CBS 86022/40 86022

MUSIC WEEK chart compiled by British Market Research departments in the month of MARCH. The chart does not include outlets. Tape numbers are listed for convenience and performance. Printed by Billboard publications (Colour sleeve)



**BOZ SCAGGS**  
featuring 'Lowdown' 'What Can I Say'  
SILK DEGREES  
CBS 81193



**JOHNNY MATHIS**  
featuring 'Sweet Love Of My Life'  
MATHIS IS ...

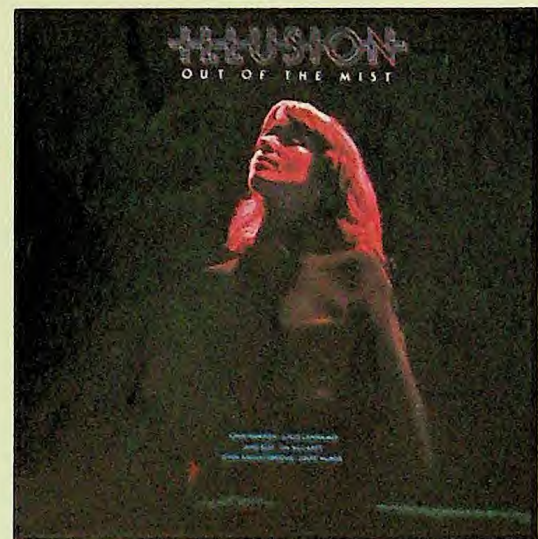
- 70 IN FLIGHT George Benson Warner Bros. K 90327/K4 90327/K8 90327
- 71 LOVE ON THE AIRWAYS Gallagher & Lyle A&M AMLH 64620/CAM 64620
- 72 FOREVER AND EVER Demis Roussos Philips 6325 021-
- 73 A TRICK OF THE TAIL Genesis Charisma CDS 4001/7208 602/7749 200
- 74 AN EVENING WITH DIANA ROSS Diana Ross Motown TMSP 6005/TC TMSP 6005/8X TMSP 6005
- 75 JOAN ARMATRADING Joan Armatrading A&M AMLH 64588/CAM 64588/YAM 64588
- 76 BULLINAMINGVASE Roy Harper Harvest SHSP 4060/TC SHSP 4060/8X SHSP 4060
- 77 GREATEST HITS 2 Diana Ross Motown STML 12036/TC STML 12036/8X STML 12036
- 78 ATLANTIC CROSSING Rod Stewart Warner Bros. K 56151/K4 56151/K8 56151
- 79 THE SINGLES 1969-1973 Carpenters A&M AMLH 63601/CAM 63601/YAM 63601
- 80 DANDY IN THE UNDERWORLD T. Rex EMI BLN 5005/TC BLN 5005/8X BLN 5005
- 81 TOO HOT TO HANDLE Heatwave GTO GTLP 013/GTET 013/GTMC 013
- 82 FESTIVAL Santana CBS 86020/40 86020/42 86020
- 83 100 GOLDEN GREATS Max Bygraves Ronco RTDX 2019/4C TRDX 2019/8T RTDX 2016
- 84 BEST OF Gladys Knights & The Pips Buddah BDLH 5013/ZCRDS 5013/Y8BDS 5013
- 85 A NIGHT AT THE OPERA Queen EMI EMT 103/TC EMT 103/8X EMT 103
- 86 STRANGER IN THE CITY John Miles Decca TXS 118/ETXC 118
- 87 THE IDIOT Iggy Pop RCA PL 12275/PK 12275/PS 12275
- 88 BACK IN THE USA MC5 Atlantic K 50346/K4 50346/K8 50346
- 89 20 ALL TIME GREATS Petula Clark K-Tel NE 945/CE 946
- 90 KINGS OF SWING Various K-Tel NE 960/CE 960
- 91 NIGHT MOVES Bob Seger Capitol EAST 11557/TC EAST 11557
- 92 FLEETWOOD MAC Fleetwood Mac Reprise K 54043/K4 54043/K8 54043
- 93 GREATEST HITS Linda Ronstadt Asylum K 53055/K4 53055/K8 53055
- 94 SOUND & ALARM Welsh Male Voices Choirs BBC REC 367/ZCM 267
- 95 ELVIS PRESLEY'S 40 GREATEST HITS Arcade ADEP 12/ADEC 12
- 96 FRAMPTON COMES ALIVE Peter Frampton A&M AMLM 63703/CAM 63703/YAM 63703
- 97 THE FULL LIFE Jack Jones RCA PL 12067/PK 12067
- 98 THE SONG REMAINS THE SAME Led Zeppelin Swansong SSK 89402
- 99 DANCER WITH BRUISED KNEES Kate & Anna McGarrigle Warner Bros. K 56356/K4 56356
- 100 A NIGHT ON THE TOWN Rod Stewart Riva RVL 1/RV41/RV81



Frankie Miller FULL HOUSE Chrysalis CHR 1128



Michael Nesmith FROM A RADIO ENGINE TO THE PHOTON WING Island ILPS 9486



Illusion OUT OF THE MIST Island ILPS 9489

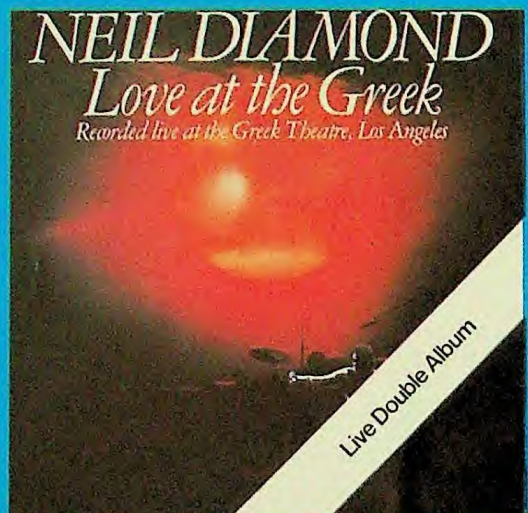
ch Bureau from 300 conventional record shops and  
 ot indicate sales through rack, chain stores and other  
 the order of listings is not an indication of sales  
 (sales are advertisements).



IT FEELS SO GOOD

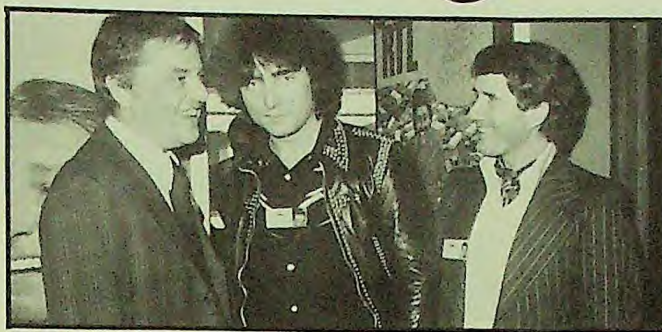


A STAR IS BORN



LOVE AT THE GREEK

# the publishing centres



THREE PEOPLE directly involved in the Magazine Music publishing company — Wilfried Achterfeld (director), Peter Orloff (producer and composer) and Wolf Brummel (professional manager).

Kaempfert, and the first man to encourage the Beatles to record, encouraging them to sign a contract with Kaempfert when he was a producer for Polydor. And the first publisher to handle a song written by George Harrison and John Lennon was — Al Schacht.

A little less than ten years on, he recognised the significance of Abba and their likely effect on the German market, and became their sub-publisher long before the group's international fame. Says Schacht: "This is the only act I ever offered to a record company with the guarantee that, at some time, they would happen in Germany".

Al Schacht and his team are one of the most active and reliable publishing houses in Europe's German-speaking territories.

the German lyric writer Michael Kunze for the number one song in Germany, Die Kleine Kneipe by Peter Alexander, an original Dutch copyright, and also by the Golden Lion award of Radio Luxembourg for the Bay City Rollers, who have assigned their catalogue to Melodie der Welt.

Recently Melodie der Welt has had a chart-topper in Germany with Living Next Door To Alice by Smokie and the German cover version was also a major hit.

Hotly tipped for chart action in the next few weeks are Lost In France by Bonnie Tyler, Porque Te Vas by Jeanette and the new Smokie single Lay Back In The Arms Of Someone. More likely star-breakers are Crossfire by Bellamy Brothers, Pogo Dancing by Chris Spedding, Dancerama by Slik, Goodbye Venice Goodbye by Kelly Marie, Who's That Lady With My Man by Patricia Paay, and I Wanna Go Back by the New Seekers.

## PEER

HAMBURG — MICHAEL Karnstedt of Perr Musikverlag reported: "It is no secret that the German business as a whole had no substantial rates of growth over the past years. Maybe the reason is the general economic recession of the missing musical trend — which might have stimulated sales — or the increase in prices on the record market. Consequently, a company that wants to increase its profits has to fight and to find new ways to improve its position".

As far as Peer is concerned, the combination publishing/production/studio has turned out to be a winner. Karnstedt commented: "The productions were successful not only on the domestic market, but also abroad. Moreover, our foreign partners supplied us with quite a number of good titles which we were able to place in our territory. We are steadily looking for newcomers and have discovered promising new talents. Due to our many sided activities, the turnover in our main fields — publishing and production — will increase from 100

## MAGAZINE

HAMBURG — MAGAZINE Music is only five years old, yet rates as one of the best-known publishing houses in Germany, Austria and Switzerland. The company is a subsidiary of Gruner and Jahr, which publishes several national magazines, and was originally set-up on the strength of one hit song, Un Canto A Galicia, composed and performed by Julio Iglesias, and which has sold more than one million copies.

Since that hit, Iglesias writes exclusively for Magazine Music and the company also acts as agent for the Notas Magicas catalogue. Altogether the company owns more than a thousand titles including hits made famous by artists such as Etta Cameron, Billy Ocean, Jay Bastos, Francis Goya, Art Sullivan, Alan Blakley, Palmer and Lee, Cerrone

and Bruce Kramer. Since last year, Magazine Music has also been acting agent for Miki Dallon's catalogue of songs involving such artists and bands as Spaghetti Head, B. J. Williams, Mike Berry, Gipsy, Nash and Levene, and The Outlaws.

Wolf Brummel, general manager, of the publishing company, says that the co-operative effort is proving particularly successful during 1977. Already this year, the Xanadu publishing company has been started by Magazine Music and the well-known producer and composer, Peter Orloff, and the company had the benefit of an immediate hit with Mandrake, a group consisting of both black and white members. In addition, Magazine has a standard catalogue of folklore stories and songs which guarantee a high annual turnover. Brummel adds: "One of our latest projects is the production and marketing of musicals for children and youngsters".

per cent in 1970 to an expected 600 per cent in 1977."

During the coming weeks, Peer will concentrate mainly on Siw Inger and her recording, San Diego Train, David Parker and Goodbye Atlanta nationally. Nationally and internationally: Linda & The Funky Boys (who toured England in February) and a new discovery, Mandy B. Jones, whose first single, 1, 2, 3, 4 has been released in a number of countries already. Another most interesting and promising artist is Memo Kurt; his first album will be available during spring.

## MONTANA

THAT FRENCH songs mean so much in the music marketplace of today is due, in no small measure, to the efforts of Munich's Montana music publishing company. Titles



Udo Jurgens

like Alain Barriere's Tu T'en Vas and Pierre Groscolas' Lady Lay, as well as the recordings of acts like Dalida, Michel Fugain and Michel Sardou, are testimony to the Montana success story.

Its latest endeavours embrace Daniel Guichard, who has just signed a deal with Metronome for German distribution of his records, and Jean Ferrat (handled by Intercord), who gave his first

German TV performance last month in Liedercircus, a vital showcase for French repertoire.

Another top priority for Montana is to sustain and develop the status of Udo Jurgens, a major star, whose latest TV show, Udo Live '77, was a mammoth ratings success in March (it was celebrated critically, too). Jurgens' popularity has steadily increased since his first significant hit, Griechischer Wein, and today he can tackle lyrically-delicate topics such as unemployment in Germany, showcased in his latest single, Gefeuert. This is one of the highlights of the 43-year-old Austrian's current tour, which involves almost 100 concerts and peaks in Paris in mid-June with a major show at the Olympia Music Hall.

More activity for Montana includes catalogue deals with the very successful copyrights of Adamo, a top name for the past 10 years in Europe.

## CYCLUS MUSIC

HAMBURG — DIRECTOR Peter Ingwersen reports that Cyclus Musik has had a very successful time during the last 12 months. The company, fully-owned by RCA, started in Hamburg six years ago under the name of RCA Musik GmbH but was given its present name during 1976. During the last year, songs like Bye Bye Fraulein, That's The Way I Like It, I Write The Songs, and Verde, have ranked high in the charts and the latest hit for the company is Tarzan Ist Wieder Da, currently at number five in the German charts.

Besides the exploitation of copyrights from all RCA's other publishing companies, including Sunbury in the U.S. Cyclus Musik has also concluded a number of other catalogue deals. Among those catalogues represented are Sherlyn (representing TK Records), Salsoul, Kidada (Quincy Jones' publishing

company), and Keca with its 'star' writer, Jim Weatherley. Director Ingwersen reports: "Efforts are being made to build up a local publishing catalogue, which will considerably consolidate our status as one of Germany's leading music publishers."

## FD&H

HAMBURG — Besides being associated with the top publisher in the UK and sharing the enormous success of artists such as Queen, Johnny Wakelin and Pilot etc. FD&H scored with such writers as 10cc, Elton John, Kiki Dee, Davey Johnston, Mr. Big, Vanda & Young, as well as names like Stevie Wonder, Jobete and 20th Century Music.

According to director Liselotte Bornemann 1977 will be a breaking year for FDH-band Lake (executive producer: Detlef Petersen) whose album will get a world-wide release. Sales in Germany are more than



Liselotte

promising. Frau Bornemann said: "As well we are in the middle of producing a solo album with Edna Bejarano who was some years ago lead singer of the Rattles. Her executive producer will be Edward Zanki (known as Don Anderson).

Also a highly talented three-piece band Memory Farm is in the process of finishing their first album and we anticipate a world-wide response. With the help of a young and aggressive roster of writers, producers and artists our 50th anniversary will almost certainly allow us to celebrate another highly successful FDH-year."

## SIKORSKI

HAMBURG — SIKORSKI Music publishing group has for many decades been one of the most efficient and successful music organisations on the Continent handling hundreds of standards and evergreens in the pop-field as well as dozens of classical "bestsellers".

The pop charts both in Germany and in other important countries recently have been topped by Sikorski's hit song "Sunny" recorded by Boney M. The Swiss entry to the unscreened Eurovision

Song Contest 1977 was Swiss Lady, performed by the Pepe Lienhardt Band was published by Sikorski and release in 14 countries was secured.

Peter, Sue & Marc who were fourth in the Eurovision contest in 1976 and who twice were among the top five at the Yamaha Music Festival in Tokyo have another international hit with their ballad Cindy. The record will be released in more than 15 countries. Sikorski is devoting special interest to the new British supergroup England which is scheduled to tour Germany in autumn. Other famous acts tied up to the Sikorski organisation are the Les Humphries Singers; Okko, Lonzo, Berry Chris & Django, a crazy band with a touch of Spike Jones singing songs in the style of the Roaring Twenties.

Famous international composers have publishing contracts with Sikorski and such names as Arutjunjan, Berger, Chatschaturjan, Chrennikow, Eschpaj, Prokofjew, Schnittke, Schostakowitsch, Schtschedrin, Schultze, Vincze, Wellesz are representative for the importance of the Sikorski classical catalogue. Many young German composers have gained international reputation by spectacular performances in the different areas of the world. Operas, ballets and musicals are part of the Sikorski programme as well as symphonic works, chamber-music and Lieder. Sikorski, by the way, is one of the leading publishing groups with respect to music sales.

## BUDDE

BERLIN — BUDDER represent many important publishing firms, among them Dick James Music which had a good year with the group Showaddywaddy. They had several single hits in the charts such as Heavenly, Trocadero, Take Me In Your Arms and their Greatest Hits LP. Another successful artist was Johnny Guitar Watson with his single I Need It. His LP Ain't That A Bitch also showed a very good reaction. Tina Charles is in all the charts with her current hit Dr. Love.

Polydor, DJM distributor, has re-released all of the early Elton John LPs, Empty Sky, Madman Across The Water, Tumbleweed Connection and Honky Chateau. In April Polydor will release the first single of a new group named the Original Cast with their debut-song First Night. Budde plans heavy promotion on this strong product. — 1976 was a good year for some new acts on the Purple Music Oyster label: Ritchie Blackmore formed his new group Rainbow and released two LPs: Rainbow and Rainbow Rising, another successful LP was Jon Lord's Sarabande and Deep Purple's Made In Europe, a "live" recording from the European tour of 1975. This year's releases include the Paice, Ashton + Lord Band's debut-LP Malice In Wonderland and David Coverdale's first solo LP White Snake. Forthcoming LPs are

To page 12



Udo Lindenberg

**SPOTLIGHT  
ON GERMANY**



From page 11

by Ritchie Blackmore, Glen Hughes and Roger Glover.

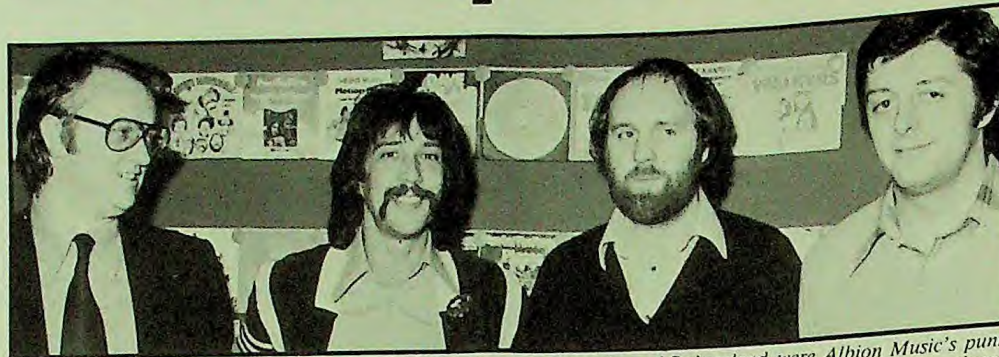
In 1976 Budde signed a general subpublishing deal with top male jazz singer Al Jarreau. After a sold-out European tour in 1977 his two LPs *We Got By* and *Glow* became bestsellers. Warner Bros. will release his third album in Germany which is a live-recording from the tour. 1976: Another important subpublishing deal was the contract with the Italian company *Produttori Associati* who handle such artists as Donatella, Santo + Johnny and Reverberi.

With further successes coming from the deal with the Italian company *Produttori Associati* through Donatella's hit single, Lailoa, and albums by top rock singer Udo Lindeberg and his *Panic Orchestra*, whose first English language LP, *No Panic On The Titanic* (lyrics by Michael Chapman), plus hit singles from Gaby Baginsky and the Vladimir Cosma Orchestra, Budde's Rolf Nicklaus sums up 1976 as "one of the most successful in the history of the company."

**DISCOTON**

DISCOTON, THE pop branch of the UFA Music publishing group has a host of new catalogues for

# From the publishing centres



RECENTLY SIGNED to a sub-publishing deal for Germany, Austria and Switzerland were Albion Music's punk rock group *The Stranglers*. Pictured (left to right) are: G. Kiso of Intersong's legal department, international manager Volker Speilburg and Derek Savage and Dai Davies of Albion Music.

exploitation in the German market to add to extended agreements with two UK companies, Magnet Music and Virgin Music.

The new acquisitions are the Walt Disney Wonderland Music, Tony Hiller Music, with its *Brotherhood Of Man* copyrights, Alex Everitt's True Blue Music and Canada's Abovewater Music, which has rights to *Siren Spell* an album by Ken Tobias released on Teldec.

Other activity involving Discoton includes the recent CBS release of the Jacksons album and a new LP, *Photograph* by Melanie, due out on Bellaphon. Another Discoton success involves the film *Bugsy Malone*, with its juvenile cast and songs written by Paul Williams (Hobbitron Music U.S.). The soundtrack LP is out on Polydor, while A&M issued Paul Williams recording of the theme song.

A potential important exchange deal has been concluded with

Interworld Music, the new Bertelsmann-back publishing company formed by Mike Stewart, former president of UA Music. Interworld will be represented by Discoton for German-speaking territories, while UFA/Discoton copyrights will be handled by Interworld for America.

The UFA section has also been active and is benefiting from new interest in evergreens performed in traditional and contemporary style. Recordings by the Pasadena Roof Orchestra, the Vielharmoniker (reminiscent of the Comedian Harmonists) and Viktoria's Salonband have been doing good business. A real plus is the release of an album by the James Last Orchestra playing the music of Robert Stolz, on which UFA holds most of the copyrights, and an international revival of interest in the compositions of Stolz is hoped for.

## INTERSONG

WITH HER debut disc *Silverbird* Tina Rainford provided Intersong of Hamburg with its surprise of the year by hitting the Top Ten and notching up a total of 30 weeks on the German chart followed by a world wide release in all territories including the USA and Britain.

The song was written and produced by Drafî Deutscher who is exclusively signed to Intersong and is gaining more and more international recognition, especially since his recent Benelux chart success with *Be My Boogie Woogie Baby* by Mr. Walkie Talkie.

Intersong is also participating strongly in the oldies revival with new versions of *Under The Moon Of Love* (copyrighted in 1961) from Showaddywaddy, *Da Doo Ron Ron* (copyrighted in 1963) by teen star Shaun Cassidy and the Manhattan

Transfer rendering of *Chanson D'Amour*, which was written in 1958.

In 1976 and the first part of this year the company has been active in England, reported International Manager Volkar Speilburg. Intersong formed co-publishing companies with Jan Olufsson and with Noel Gay Music while it has entered into a publishing, producing and artist contract with Showaddywaddy's producer Mike Hurst, who is due to launch a career as a recording artist in his own right and for whom worldwide negotiations are being conducted through Intersong.

There is also a possibility that Tom Parker of Angel Parker Music could be contracted as a writer-producer.

The company has also acquired important assets from the British market like Rock Music Co., which includes a wide selection of punk rock songs from groups like *The Damned* (via the Stiff catalogue) as well as the *Kursaal Flyers* and *Alkatraz*. Fuse Music, with its *Brand X* and *Genesis* copyrights and *Ear Pieces/Hit and Run Music* which publishes Peter Gabriel's songs are likely to become increasingly important. Billy Ocean could land German hits with all his releases which are included in the *Black Sheep Music* catalogue — also signed to Intersong.

A planned tour by *Fleetwood Mac* is expected to boost the group's sales in Germany and enable them to break through with their *Rock Hopper/Gentoo Music* material as a U.S. publishing leader.

# FRANCIS, DAY & HUNTER GMBH

means:

**Experience**  
**with up-to-date**  
**thinking** continuity, co-operation,  
promotion, breaking of new talent  
**success** Please ask our friends all over the world.

Mittelweg 149-D2000 Hamburg 13

# YOUR PARTNER IN GERMANY



**G M G**  
GLOBAL MUSIC GROUP  
PETER KRISTEN  
NEDELNGER STR. 21  
D-8000 MÜNCHEN 79  
PHONE: 089-1310673  
TELEX: 05-215019

SPOTLIGHT  
ON GERMANY

AN INCREASED tendency to be selective on the part of the German consumer has led to a stricter choice of material for TV-advertised compilation albums.

Werner Boldt, director of K-Tel in Frankfurt, commented: "The German consumer is still prepared to buy when the article is value for money."

"There is still a huge consumer response when the package is strong, but gambling with inferior product will no longer solicit big sales."

# TV albums: German consumers want value for their money but...

"This has been proved both before and since Christmas 1976 with TV-advertised records reaching saturation point. K-Tel's concept of selling the strongest possible packages was rewarded in the marketplace."

Boldt sees K-Tel as a partner in the record industry, rather than as a competitor to established companies. "We regard record companies attempting TV-merchandising — based on our experience in other countries — as temporary only."

"We are a company expert in promoting second usage of catalogue, generating additional profit to the record companies and acting as a catalyst to the industry."

"This allows the established companies to concentrate time and effort in developing new artists instead of being side-tracked. It is of mutual benefit for us to release the strongest possible packages."

"Of course several record companies have tried their hand at TV merchandising, but without the experience and expertise there will be no sustained success."

"It seems reasonable to expect established disc firms to stay out of our area just as K-Tel refrains from trying to break new talent."

According to Boldt the break-even point on K-Tel albums varies from release to release. Major influencing points are royalty rates and the amount of advertising weight behind

a campaign. "Usually royalty rates for hit material are higher than for oldies or concept packages."

"Independent of this, TV records currently need more advertising expenditure than ever."

Nevertheless, K-Tel maintains a growth pattern which is quite dramatic. During 1976 — the company was launched in Germany in 1973 — both the music and non-music divisions performed well above the previous year, contrary to expectations.

"It's worth noting, however," says Boldt, "that increased advertising costs meant that profits did not jump by the same amount as the sales."

"We have started 1977 off with a

disco package, a German oldies album and a rock and roll record. So far all are performing in line with our expectations."

"But as the year progresses and costs mount we will become even more selective in our releases which in turn means we will require a more total commitment from our partners in the record industry."

The company is shortly to move to bigger premises, underlining the belief that growth in both music and non-music divisions will continue.

"Our faith is reflected in expansion in the European operation which will be strengthened by establishing a European headquarters in Brussels to be operational as of May this year."

## Promotion tours are worthwhile . . . strong concepts only key to continued sales

From page 3

CBS started in November 1976) has been very successful with major chart hits by local recording artists Costa Cordalis, Tina Rainford, Ricky King and newly signed Vicky Leandros, and hits of foreign artists Chicago, Boston, Neil Diamond and Sailor. We expect to continue to meet our high targets in the course of 1977 and gain further market share.

**Peter Meisel:** Basically, import problems concern mostly companies which handle foreign product. We mainly have German language recordings or international product which originates in Germany. Like Boney M. In this case, we do try to release this product at least three weeks ahead of other countries. If we can't avoid it, we also do make special price offers and discounts.

We are still very satisfied with the results of our mutual releases (Hansa/Ariola, Super-20 especially), but we feel that these compilation LP's have a very negative effect upon the solo-album sales of artists.

The start of 1977 has been exceptionally good for us and we anticipate more production of international product which gives us a much better chance of broadening our income worldwide.

**Oskar Drechsler:** Phonogram will enter into competition with the legal importers, with parallel releases in all countries. In the future we will fight against the record-pirates and people who will sell this material. And we must look for the prices of the importers and must have the same conditions.

Phonogram had big success with Happy Hithaus and Hithaus With Heart. All tv-records must have very exact calculations.

For Phonogram the last year was good, because December 1976 had tremendous sales. The company hopes to have an increase on the sales side. But there is no guarantee for profit.

**Gerhard Weber:** We have parallel releases and want to have a better service and quicker releases.

The customers are becoming immune to tv-records, because there are too many spots for the same repertoire. Only new ideas can change the mentality. We are satisfied with the results of our titles, but to reach positive results is a ridge-walk.

We are satisfied with the first months of 1977. We got new repertoire with labels like MCA,

MPS and other partners. We hope to have improved sales by the end of 1977. But in March the German market is slow.

**Gerhard Schulze:** Pre-releasing in the expensive countries — for instance in our territory — is not yet practised for various reasons. We have therefore no experience of it whatsoever. However, we are interested in this problem. At present we are operating quite successfully with simultaneous releases, either with local pressing or direct imports through our Teldec import service. This method has proved extremely successful and in many cases albums are quicker on the German market than in their country of origin. So-called 'hot records' are attractively priced to divert attention from low import prices.

The financial year for 1977 started reasonably quietly, our expected turnover for January could therefore not be fulfilled. The scene changed in February so that we were considerably higher than expectations. Nevertheless the difference could not be adjusted. On the whole we believe that the market will expand by about ten per cent in 1977.

**Wolfgang Arming:** Only by the speediest possible release do we have a chance against imports. Total service is the best way to show the dealers that they have a better partner than from imports.

I see no more increase for the tv-records in Germany, so there is limited tv-time for publicity. But tv-records with a market-share of about 13 per cent are here to stay. The tv-market has three categories: a) hit compilations; b) artists-LP's; c) concept-LP's. It is very hard for a company to get the approval for hit compilations and to get the right spots for the commercials. There are no spectacular sales for the tv-records. But we are satisfied with our results, because we have an own market research, which shows us our chances before the campaign. We sold from the company-owned product Fischer-Choir 420,000 albums with a very low break-even-point. Polystar 5 sold 560,000 copies and Polystar 6 had initial distribution of over 260,000 copies. Deutsche Grammophon has albums for the tv-campaign which have also pushed the whole repertoire.

No great optimism for 1977. The increase for the German market can be 10 per cent. But we will have higher costs in Germany.

ALBUMS WITH strong concepts must be the television merchandisers' reply to criticism that the market for TV-promoted records is slowly dying, says Rainer Schmidt-Walk, marketing manager of Deutsche Grammophon. At present in Germany there are more than 50 albums being promoted either on television or through radio, and some critics claim that the consumer is becoming disinterested in all the promotion for such LPs.

Schmidt-Walk said that between August and December last year there had been 15 TV-promoted albums on the German market, about a third more than in the same period the year before. "Our estimate is that the market for this sort of product has not grown but, on the contrary, evened out so that the competitors have to share the same quantity of buying potential," he commented. "Because the companies have brought out more product, they will end up with smaller individual results."

According to Schmidt-Walk, the average TV record in Germany now

sells between 500,000 and 600,000 units although in early 1975 one K-Tel album, Dynamite, sold more than one million units. There could be some danger, he admitted, that the market for TV-records is slowly waning. "The consumer's enthusiasm has developed into the normal attitude he has towards any TV-promoted product — the important factor is that companies must continue to release albums with strong concepts, for instance quality hit compilations featuring current recordings that have made the charts."

"There are also those LP compilations featuring top-name artists and top repertoire concepts. There have been courageous attempts with the latter to exploit sections of repertoire which so far have not been utilised for television advertising," Schmidt-Walk added.

DGG's own activities in the TV-promotion market were more extensive during 1976. In 1975 the company released two tv-marketed LPs which sold a total of 1.2 million units. Last year this had increased to

four campaigns (centred around two hits compilations, one golden oldies album, and a classical LP) and a total of 1.6 million units.

DGG's marketing manager added: "Research into television viewing audiences is specifically done for us, and each of our individual campaigns, by our booking agency, LINTAS. On average we spend about 40 per cent of our radio and TV budget on radio advertising, and the remaining 60 per cent on TV marketing. The overall investment per campaign is between one and 1.5 million deutschmarks, depending on the sales expectation."

Schmidt-Walk also said: "The future for TV-promoted records will depend on the creativity of the campaigns — I do not think that a big increase in turnover is possible however. It would though be unwise to opt out of this steadily stabilizing market and that is why DGG's policy is to be more heavily involved in TV records during 1977."

## Concentration of activities pays off for WEA artists

HAMBURG — "It is obvious that WEA of Germany concentrates its activities first of all on international repertoire which is known as one of the best in the world. On the other hand we have a very selective local artist roster," said WEA-director Siegfried Loch.

In 1976 WEA enjoyed the first number one single hit with Jürgen Drews. This was the result of five years' promotion activity. Another chart success was Elke Best. Today both artists are well established in the field of German teen idols. At the same time there is a continuing success for the jazz — rock formation Passport, a group that is also enjoying chart success in the U.S. with product released throughout the world. A new name in the very same field is the well-respected keyboard player Joachim Kühn. Marius Müller-Westernhagen, who has made a big break-through as an actor playing leading tv-plays, is coming out soon with his new album produced by Peter Hesslein and will be a major project of WEA's activities. The GMG deal is paying off mainly because of great disco records by

Donna Summer as well as the signing of the promising duo Hoffman + Hoffmann.

To generate excitement among the media people as well as commercial success for their products WEA has introduced a series of artist performances in co-operation with Germany's leading concert agency, Lippmann and Rau, called the WEA Music Festival '77. Al Jarreau, Manhattan Transfer and Frank Zappa toured already and they will be followed by Passport, The Barbados Music Festival, Emmylou Harris (promoter: Sunrise), Fleetwood Mac, The Eagles, Jean-Luc Ponty, Philip Catherine and Larry Coryell. This is the first time that a record company has done such a complex promotion. The support includes a major advertising plan based on all trade and consumer publications such as Spiegel and Die Zeit. In spite of a very competitive concert season all concerts of the first three artists were completely sold out. Manhattan Transfer was forced to play additional dates. Al Jarreau was introduced to the German market only 10 months before by playing



SIEGFRIED LOCH with Nesuhi Ertegun and Ken Middleton of WEA Canada.

some clubs and tv-performances to have a national concert tour and starting to sell very interesting quantities of albums.

The main marketing activities of WEA were a triple record set called The Best Disco In Town to promote the entire disco catalogues including Donna Summer, a new group called Supermax, Roberta Kelly, Trammps, Undisputed Truth and many more. The great soundtrack-album of Stanley Kubrick's movie Barry Lyndon inspired another campaign called WEA Goes To The Movies featuring the soundtracks of Led Zeppelin's The Song Remains The Same, King Kong, and Emanuelle. In 1976 WEA Germany has increased its market share and has also enjoyed great artistic respect by collecting six major awards from the German Record Academy.

# Thank You

for helping to make us what we are today

ARISTA RECORDS through MAGNET RECORDS through MAM RECORDS through MOTOWN RECORDS CORP. through  
PRIVATE STOCK RECORDS through RAK RECORDS through RED BUS RECORDS through  
ROCKET RECORD COMPANY through TARGET RECORDS through VANGUARD RECORDING SOCIETY through  
WALT DISNEY PRODUCTIONS through  
EMI RECORDS UK through CAPITOL RECORDS USA through and all EMI-GROUP COMPANIES around the world through  
KRAFTWERK through CAN through HOWARD CARPENDALE through TRIUMVIRAT through  
FREDDY BRECK through KATJA EBSTEIN through ADAMO through HEINO through MICHAEL SCHANZE through  
KRAAN through ANDRE HELLER through ELOY through CHRISTIAN ANDERS through PETER ORLOFF through  
HUGO STRASSER through OTTO through and many more through

**EMI ELECTROLA**  
COLOGNE

SPOTLIGHT  
ON GERMANY

## RCA

THE FOUNDATIONS for a series of artistic and commercial successes have been laid down by RCA over the past few weeks.

The biggest boom for the company has been associated with the Anthony Ventura Orchestra, spearheaded by the inclusion of more than 1.5 million promotional flimsy discs in a top selling illustrated magazine.

This campaign resulted in sales of 550,000 in the Federal Republic of the orchestra's well known romantic material and brought Ventura to second on the list of German best-selling orchestras. The fifth and latest Anthony Ventura album — Je T'Aime-Traum Melodien 5 — is currently shipping out in big quantities to the trade.

RCA's success story continues with the award of two highly coveted prizes to Klaus Hoffmann, an actor and chanson singer signed to a long-term exclusive contract to the company. He carried off the German 'Bambi' and the 'Golden Camera' while his LP Was Bleibt (What Remains) has already hit the five-figure sales mark.

In its efforts to build up a wide-ranging German language catalogue, RCA is doing extremely well with singer Stephanie Lindbergh who is in the process of making a real breakthrough in the German market. The company also handles the continually-expanding Felix Lochnase (the Gramophone Disc Dog) series of childrens records, and now has 59 titles on the market in a series that is regarded as one of the most valuable in content terms on the German scene.

Overseas, RCA scored a major coup with the domestic production of German hard rock group The Scorpions whose Virgin Killer album has broken the band into the international market. The record is now among the ten most successful RCA albums in France and has also been released in England, America, Japan and Australia among other territories.

On the international scene RCA is embarking on extensive work on John Denver, David Bowie and Darryl Hall and John Oates who will be seen during March and April on the important Musikladen tv show and who are all selling increasing numbers of LPs in the Federal Republic.

Lastly, the company is bringing in new young English pop group Buster for tv and promotional appearances to back up its Love Rule's single — a strong, punchy number aimed especially at the German market.

## AVES

THE FIRST year of the Aves record label is one which Horst Schmolzi and Rudi Slezak can look back on with justified pride. They have had well over a million sales with Roger Whittaker, who has been awarded six silver discs and one gold, and who has just finished a sell-out three months tour of Germany, Austria and Switzerland. Whittaker has also been named number one male singer of 1976 by the German trade papers. His current single, Indian Lady is in the international Top 50, and his most recently released album is called Image To My Mind.

New singles include Don't Get Around Much Anymore by the

## From the recording centres



RUDY WOLPERT, managing director CBS Germany, with recent signing Vicky Leandros and Neil Diamond.

## CBS

FRANKFURT — The signing by CBS of Vicky Leandros resulted in the release of an album, V.L., and a single, Auf Dem Mond Da Blühen Keine Rosen, being given top-priority promotion and backed by appearance on leading tv shows. She and another CBS artist Costa Cordalis, who has a big hit with Anita, will receive further exposure on April 14 when she is a guest on his tv showcase.

An important summer project for CBS will be the four-city tour planned by Neil Diamond, but his stature in Germany continues to grow, so a substantial boost for his albums is anticipated. His Beautiful

Kings Singers from their album Swing; Tequila Sunset by Ralph McTell, from the LP of the same name; Tina Kemp's Schein Auf Mich; and a new single from Japan's top artist Kenji Sawada is an Aves production, for release by Polydor. Charly Niessen has just finished the production of a first album by top German actor Uwe Friedrichsen, and producer Pete Belotte is currently in the studio with Marsha Hunt, completing an LP for Aves. Clive Westlake's debut album is due for release in May.

The publishing group has opened a branch office in Munich and established its own operation in Austria under the name of Danubius Musikverlag. The latest foreign catalogue acquisitions include ABC/Dunhill (US), and John Carter Music, Terry Noon Music, Preston/Stevens Music, Paragon Music and a long-term co-operation agreement with Andrew Heath Music Ltd — all UK-based companies. Current hit singles include David Soul's Don't Give Up On Us; the Drifters' You're More Than A Number In My Little Red Book; and Thin Lizzy's Don't Believe A Word.

## EMI

COLOGNE — In the yearly survey of the chart conducted by the German music paper Musikmarkt EMI was reported as being in a position to "... strengthen their leading position on the German market.

Since 1974 the Cologne concern has occupied the top position of the annual survey but in 1976 it did so with even greater success. EMI Electrola's managing director Friedrich E. Wottawa stated: "In our budget we set out with an anticipated sales increase of 13.5 per cent. By the end of the year we shall have exceeded this budget. If we take the Phono Association's estimate of plus four per cent over the period January 1-September 30 as a basis then it is my opinion that the total market cannot have expanded by more than seven or eight per cent even though the fourth quarter was an excellent one."

EMI-Electrola's production-chief

Noise album hit gold in only five months and ensured immediate public acceptance for his Love At The Greek double album.

CBS also benefited by the sell-out tour of Chicago and concentrated merchandizing efforts on their 10 albums. A new single, Wishing You Were Here is planned to follow up the If You Leave Me Now hit. Ted Nugent has recently been on a five-day tour and McLaughlin/Shakti are due soon.

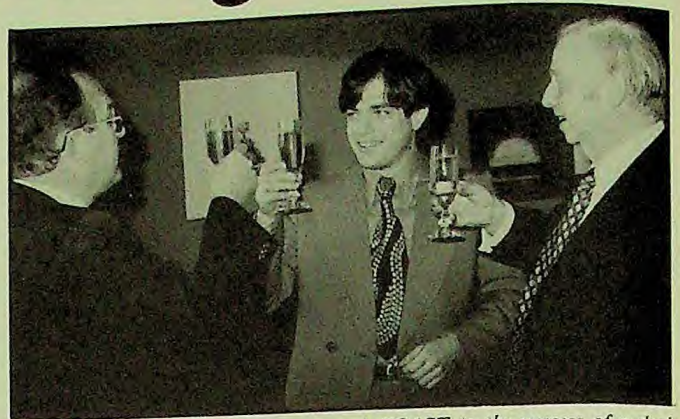
Local singer Tina Rainford was named Newcomer Of The Year by the trade magazine Musik Informationen and her Silver Bird hit acceptance and a second single, Do I Love You, has been taken off their debut album and released in six European territories.

Gunther Ilgner said: "In the past we in Germany have certainly underrated the proportion of pirate pressings that are being made available here. Indeed, some special bargain "import offers" have turned out to be black pressings. We can only appeal to all responsible people to steer clear of infringing the rights of artists and composers as well as our own rights. We shall definitely prosecute all cases of piracy in order to protect honourable trade."

Last year Friedrich E. Wottawa took over the management of EMI Electrola in Cologne. His predecessor, Wilfried Jung, had successfully led the company to some of its greatest achievements



Friedrich E. Wottawa



## PINBALL

ONE OF the most significant deals of 1977 has been the tie-up between Teldec in Hamburg and Pinball Records, the Berlin-based company set up by record producer, Joachim Heider, and the former a&r manager of WEA Germany, Juergen Otterstein. The two men are looking for action in international markets via new, rather than established and expensive, talent. Says Otterstein, who has also founded a firm called Tabaris with best-selling writer, Gunter Gabriel (its priorities include the international acceptance of Gabriel, producer of Elke Best, among others). "We expect Pinball to generate some chart action inside a few weeks".

His partner, Heider, is one of the few men to gain widespread recognition (with five nominations) from the German record industry's prestigious Record Prize jury, for his work with artists like Udo Juergens and Marianne Rosenberg.

but this trend is going to become increasingly difficult to maintain because Electrola is in competition with other powerful companies and with other smaller but equally "hungry" companies which are eager to get a piece of the cake as well.

Wottawa attributes EMI's excellent chart activity last year to intensive promotion, the quality of the repertoire and a careful release policy. EMI Electrola has definitely placed more new releases in the charts than any other company and consequently it has the best "score". Our international repertoire accounts for 55 per cent of our total profit," he explained.

Wottawa is aware that EMI is the company in Germany with the most international labels and of the problems which could occur not only with German repertoire but also between the individual international labels. "Our solution is to have an exclusive department for handling national repertoire which works specifically on German product as though it were a separate company. They have their own promotion sector, their own people travelling with the artists and their own press office. Independent of this department is our A&R International department which also has its own promotion and press offices as well as its own people touring with the artists. In addition our a&r International department has several label managers who work exclusively for their respective labels. If we want to continue our run of success we have to ensure that both our German acts and our international acts and international companies receive the same treatment.

Although a big organisation which can live from its extensive catalogue, Wottawa stresses that EMI is always looking for "creative newcomers with new ideas". Within the a&r international department we are currently

A TOAST to the success of a deal between Pinball Records — a new company which has as producer one of Germany's most successful professional hit-makers, Joachim Heider — and Teldec. Seen celebrating are (left to right) Teldec director Gerhard Schulze, Juergen Otterstein of Pinball, and Kurt Richter, Teldec md.



Elke Best

building a separate Artist Development sector. However, we have in any case been relatively successful up until now: consider, for instance, our groups Kraftwerk, Triumvirat, Eloy, Kraan, Can and others who all produce themselves or think of our young producers like, for example, Hans Schulz, Peter Power, Wolfgang Maus.

Looking ahead, Wottawa says EMI's main aim will be to establish new artists from international and German repertoire. Another definite aim is to turn our good single-sellers into strong LP-sellers. "We also want to reactivate the back catalogue more than before and to this end we shall be instigating a number of marketing campaigns which are likely to be very profitable. A further important point with regard to increasing our profits concerns the growth-rate of tape sales. We want to get a large share of any increases in the total market by means of carefully planned series and sales campaign.

## BELLAPHON

FRANKFURT — 1976 was rounded off by the signing of two remarkable contracts by Branko Zivanovic, president of Bellaphon records.

One was with Neil Bogart's Casablanca label giving Bellaphon artists like Kiss, Parliament and Angel. The other one with Wes Farrell's Chelsea label adding artists like Chambers Brothers, Rick Springfield and Baby. "Together with the potential of labels already distributed by Bellaphon they'll guarantee a successful 1977," said Zivanovic.

Supported with massive promotion activities Bellaphon looks forward to new releases by Kiss — an absolute smash — a live album by Parliament, and a new album by Country Joe McDonald recorded with a little help from his



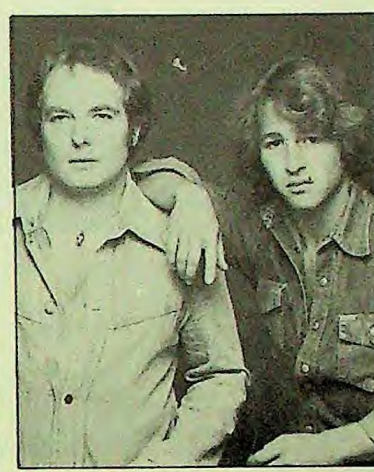
# New German Acts With International Profile



Udo Lindenberg



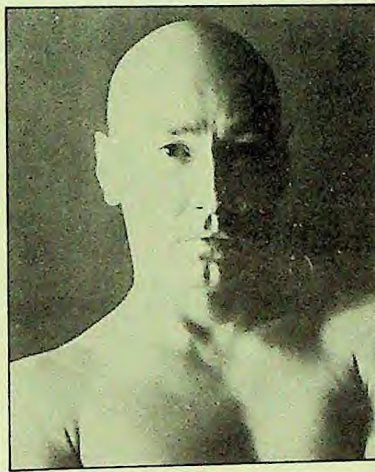
Amon Düül II



Tame & Maffay



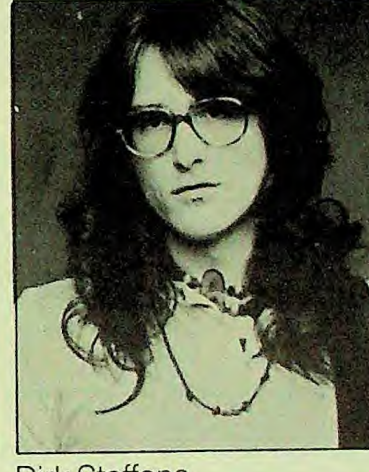
La Düsseldorf



Steve Bender



Geff Harrison



Dirk Steffens



Neil Landon



Beatles Revival Band · Frankfurt



Evaldo Montenovo

Marketed by  
**TELDEC**

For further information apply to TELDEC  
Marketing Division

TELDEC »TELEFUNKEN-DECCA« SCHALLPLATTEN GMBH · HEUSSWEG 25 · 2000 HAMBURG 19 · GERMANY

**SPOTLIGHT  
ON GERMANY**



From page 16

heavy friends. Another focal point will be a new English band Hunter, discovered by Larry Page.

With the signing of Melanie for Germany, Austria and Switzerland, Branko Zivanovic did the hat-trick. Heavy promotion is planned for her new album Photograph released in April.

Still on the international side there will be a series of LPs on the roots of British rock by the Nice, Small Faces, Humble Pie, The Yardbirds and others.

Bellaphon's own Bacillus label will continue with new releases by Nektar, now living in the States, to take advantage of the huge demand for their services, and another album to follow up the very successful Time Robber, by the band from Hungary Omega. Making their debut on Bacillus are the recently signed group Kin Ping Meh with an album which was highly rated by various A & R men at Midem. Newcomers, a group called Days, have already had a very good response on their album Good Good Morning.

By August Bellaphon will get on the market with a programme of high-value classical music. Therefore the distribution rights of the classical catalogue of Decca France has been acquired for Germany, Austria and Switzerland. In the near future Bellaphon plans to release its own classical productions and to have an outlet on the international market.

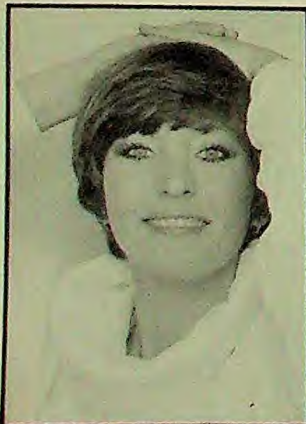
**TELDEC**

HAMBURG — Polydor is engaged on intensive promotion of its English talent roster, with particular emphasis being placed on the Hollies, Jack Bruce and Bryan Ferry.

Ferry was a visitor during March and played Munich, Dusseldorf and Hamburg and spent much of his time giving interviews for press and radio. The Hollies who played a short tour of six cities in September are booked into 18 venues mainly around the south and southwest of Germany, and will be featuring their Russian Roulette album extensively in the shows. Press conferences have been arranged in all major centres and window display campaign has been arranged by Polydor.

Jack Bruce, with his new band and album How's Tricks has also been appearing in concert in Germany and Eric Clapton, Doctors of Madness and Alan Price are all expected this month.

On the domestic front, Randy Pie, Polydor's only rock and soul band



Dorthe

**From the recording centres**



THE CLASSICS label, Harmonia Mundi, which has been for some years with BASF, has gone to EMI Electrola in a deal signed by EMI managing director Friedrich E. Wottawa and Harmonia Mundi chief Rudolf Ruby. Pictured at the signing are (left to right) Ruby, Electrola's classical marketing manager Dr. Herfried Kier, and Wottawa.

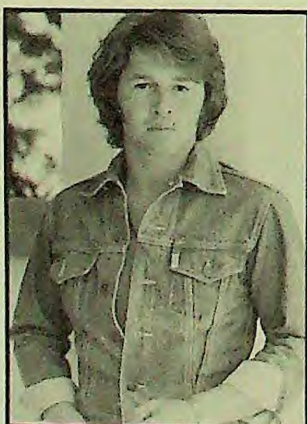
aiming at the international market, have made enormous strides during the past year. They have released two studio albums and a double set, recorded during a tour last September, following on from which they receive a high placing in a music magazine poll.

While their identifiable style has established them with local fans, there has been criticism from overseas regarding a lack of distinctive musical direction. As a result of internal discussions, two of the original members, Bernd Wippich (singer guitarist), and Werner Baecker, left the band. A new guitarist, Frank Diez of Munich was quickly located, but to find a suitable singer, Chappell, publishers of the group's material, inserted a "vacant job" advertisement in the Melody Maker in London. There were 60 replies, and the group auditioned 16 singers in London, ultimately choosing Pete French, ex-Atomic Rooster and Cactus.

Rainer Schmidt-Walk, marketing manager, said that the results of initial sessions were sufficiently encouraging for a new attempt to be made to break Randy Pie internationally and American producer Spencer Proffer has been engaged to direct their new album to be recorded in Los Angeles in May and June.

**POLYDOR**

HAMBURG — Teldec launched the American Salsoul label. Six LPs and cassettes and four singles are being released simultaneously and are being pushed by a massive advertising and promotion campaign. Press kits contain posters, paper hats, t-shirts, matches, and a 20-page information file. Childrens programme under the logo "Tom & Della" is increasingly enjoying success on the home market and advertising will be



Peter Maffay

intensified. Seven new products will be released and backed by special campaigns. After a longer break the successful Golden Operette series has been continued. Excerpts from popular musicals and the complete Traumland by Kuenneke with a star cast have been released. A competition among the regional distribution offices starts on April 1. Whichever team sells the most musicassettes receives the trophy and a substantial price.

Jürgen Marcus enjoyed great success with his latest single Die Uhr Geht Vor, Du Kannst Noch Bleiben and is appearing on all major TV-shows. The Italian Donatella established herself with her smash hit Lailola which has broken the 100,000 barrier. The Beatles Revival Band Frankfurt is producing their first LP with Beatles songs with German lyrics and preparing a tour through U.S.A. Udo Lindenberg has just released his first english LP in Britain. Chart breakers are the Mark Winter Band with Whistling Scout, The Invaders Steel Band with January, February and Barry Biggs with Side Show. The Danish-born Dorthe has landed a best-seller with Mein Gott, Das Dauert and also Su Kramer with her newly-released single Las Vegas. The latest sensation, the album Tame & Maffay by Johnny Tame and Peter Maffay, a country rock LP, is getting terrific reviews and is expected to win big sales.

**INTERCORD**

TOP PRIORITIES for Intercord are a couple of double-albums, Reinhard Mey's Starportrait, essentially a 'best of' package by this top German songwriter, and German Super Rock, featuring the country's top rock acts, such as Kraftwerk, Can, Birth Control, Kraan, Hoelderlin, Omega, Nectar and Jane.

Extension of the Star Power series, showcasing leading international recording artists, follows up the success of the previous releases. This time, Gladys Knight and the Pips, Dr. John, Memphis Slim and Lightnin' Hopkins will have releases scheduled.

For some years, Intercord has helped to popularise Irish folk music in Germany, with top record sales as a result. After signing the Dubliners (their first LP for the label, Live At Montreux, was released in February) and repertoire from Eddie & Finbar Furey and Clannad, Intercord is to issue three more Irish folk albums this month, featuring the Furey Family, De Dannan and Clannad.

A major media push is planned for new Intercord signing, Jean



Peter and Irmtrud Meisel

**INTRO**

PETER AND Irmtrud Meisel, who head up the Berlin Intro hit team are riding the crest of a wave with Boney M whose second smash Sunny is a chart breakout all over Europe.

The act is in heavy demand for tv work, and will follow up its record success with a nationwide tour of Germany and live dates around the Continent.

The Meisel group of companies has also met with success with new singles Oh Boy by Brotherhood of Man, the J. Vincent Edwards song Love Hit Me performed by Maxine Nightingale, Maybe I'm Amazed by Wings, Mighty Power of Love by Tavares, When by Showaddywaddy, Baby I Know by the Rubettes, Hard Luck Woman by Kiss and Carry On

Ferrat, whose latest album has been a big seller in France (more than 750,000 copies). The company will also concentrate on a new Black Lion LP by Cleo Laine, At The Wavendon Festival.

In the singles market, Intercord's main efforts will go behind the Israeli Eurovision entry, recorded by Ilanit in Germany under the title, Ein Lied Ist Wie Ein Vogel; a new 45 by Li Monty aimed at the disco market, Funky Bone; Perla Nera's Malaika; and Sailing by the Band & Ship's Company of HMS Ark Royal, a strong seller in the UK.

**PHONOGRAM**

CONTINUING GROWTH and a strong market share is reported by Phonogram with effective results generated by marketing activities. Particularly good results were achieved through the low-price Hithouse With A Heart album, releases aimed at the children's market and a Red Cross benefit album. Trade reaction was positive to campaigns for the Chrysalis, 20th Century, Charisma and Vertigo labels. Chrysalis singer David Dundas was awarded a gold disc for a half-million sales of his Jeans On single and the artist also won Radio Luxembourg's Lion Trophy.



David Dundas

Wayward Son by Kansas.

Strong promotional activities are being mounted behind the release of the following albums: Left overture by Kansas, Rock'n'Roll Over by Kiss, The Roaring Silence by Manfred Mann's Earthband, Person to Person by Average White Band and the Four Seasons of Love album from Donna Summer. Supermax's Don't Stop The Music and Munich Machine's Munich Machine albums are receiving very strong reaction from discos, radio stations and record shops and hits are expected.

In the singles department, the Meisel Group is handling heavy demand for Houseband's Dancing Shoes, Jumbo 76's Turn On To Love, Sympathy from Uriah Heep, Cherry Laine's Everybody Knows It, Sandy Kane's Dear Old Dad and the Cliff Richard song Hey Mr. Dream Maker.

**METRONOME**

ROGER WHITTAKER'S tour of Germany — one of the most successful by any recording artist (more than 50 sell-out concerts) — closed on a high note, as Metronome director, Dr. Gerhard Weber, presented the singer with a gold disc for sales of 250,000 for his latest 'Very Best Of' volume.

Metronome has been enjoying a sales boom for the past 15 months, thanks to acts like Waterloo & Robinson, Whittaker and the Pasadena Roof Orchestra, plus product series such as The Originals, Jazz History and The Best Of. Also active have been the catalogues of Dischi Ricordi, Barclay, Transatlantic and Metronome's own rock label, Brain, providing the company with an overall sales increase of 43 percent in 1976.

Other acquisitions have included MPS, a jazz label, and MCA, providing the Hamburg company with a new pair of hits, Julie Covington's Don't Cry For Me Argentina and Rose Royce's Car Wash. Says Metronome marketing chief, Klaus Ebert: "We're building up an across-the-board repertoire to suit all tastes".

**ROTATION**

DG'S LOW-price Rotation label has got off to a great start in Germany. The albums in their black and white sleeves sell for 10 DM and the project received a useful publicity rush under sponsorship of the two million circulation magazine Funk Uhr. Artists whose material is released on this new label include Cream, Bert Kaempfert, Jimi Hendrix and the Beatles. DGG national marketing chief Werner Klose said: "We show the retailer that you can make a label with the philosophy of the paperback book — high quality repertoire in cheap sleeves for young people." There are now 40 titles on Rotation.

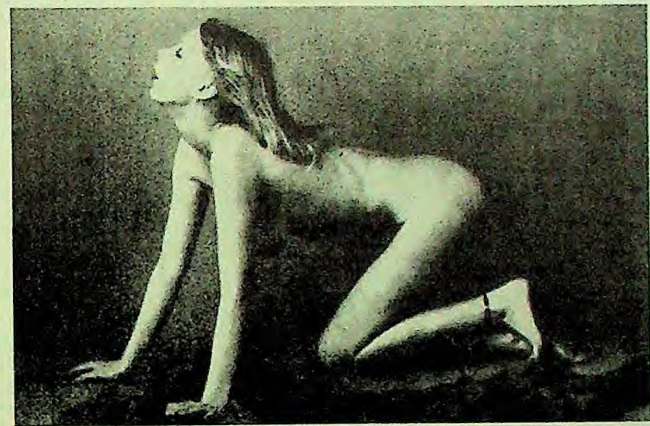
# Disco Power



Supermax Don't Stop The Music  
ATL 50 325

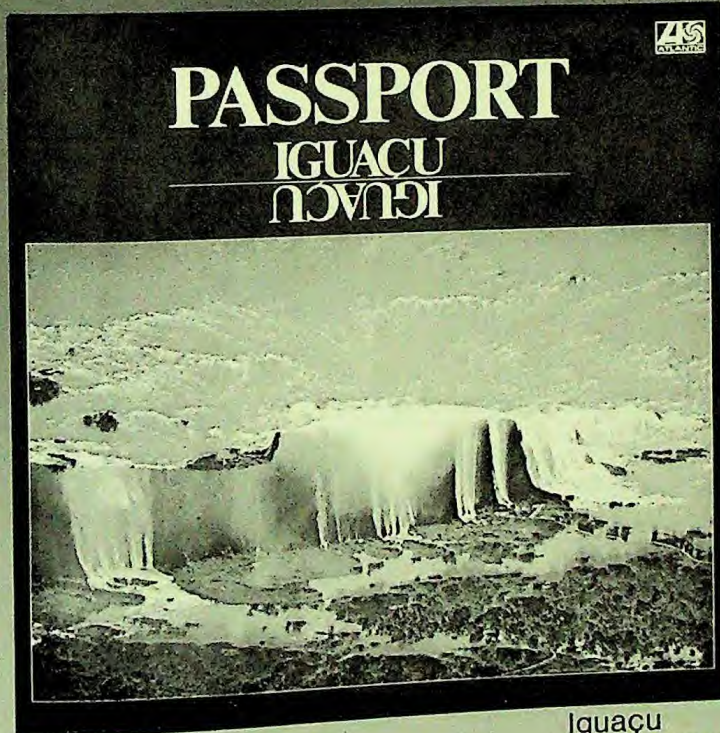
# Jazz Piano

**JOACHIM KÜHN**  
**SPRINGFEVER**  
Philp Catherine John Lee Gerold Brown



Joachim Kühn Spring Fever  
ATL 50 280

# Jazz Rock



Passport Iguacu  
ATL 50 341

# Funky Orchestra



Alfie Khan Sound Orchestra Gettin' Vibrations  
ATL 50 315

On Atlantic Records and Tapes



# Made in Germany.

## wea

Musik GmbH  
Gustav-Freytag-Str. 13-15  
2000 Hamburg 76  
West Germany

A Warner Communications Company

# K-tel International GmbH

Partner to the Recording-Industry



*Hallo Partner:  
Danke schön!*



**1973-1977: Four years of common success.**

A&M • ABC • APRIL • ARIOLA • ARISTA • ATLANTIC • BAGATELL • BANG  
BARCLAY • BASF • BELL • BELLAPHON • BOVEMA • BRUNSWICK • BUDDAH  
BUDDE • CAPITOL • CBS • CHAPPELL • CHELSEA • CNR • COLUMBIA  
CYCLUS • DELTA • DGG • DJM • DURECO • EDITION ACCORD  
EDITION INTRO • EMI ELECTROLA • EMI LTD • FANTASY • FINGER • FONTANA  
FRANCIS, DAY&HUNTER • GLOBAL • GOLDEN 12 • GULL • HANSA  
IMMEDIATE • INTERCORD • INTERSONG • ISLAND RECORDS • JUPITER  
KAMA SUTRA • LAURIE RECORDS • MAGNET • MARTIN-COULTER PROD. • MCA  
MELODIE DER WELT • MERCURY • METRONOM • MGM • MICHEL • MONTANA  
MOONCREST • MOTOWN • MUMS INTERNATIONAL • MUSICOR • NEGRAM  
PENNY FARTHING • PHILIPS • PHONOGRAM • POLYDOR • PYE • RAK  
RARE EARTH • RCA • RCO • ROBA • SCHACHT • SCHMOLZI&SLEZAK • SIEGEL  
SIKORSKI • TELDEC • T.K. PRODUCTIONS • TRACK RECORDS • 20TH CENTURY  
UNITED ARTIST • VOGUE • WARNER BROS. • WEA

**K-tel International GmbH, Frankfurt am Main, Germany**

# *Tina Charles*

*Britain's No 1 Female Singles Artist*



*Invites you to meet up  
with her new single*

# *“Rendezvous”*

*Produced by Biddu*



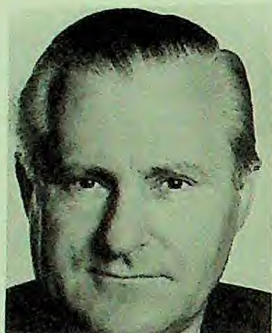
*CBS 5174*

# IMIC '77



**Amsterdam**  
**May 15-18**  
**1977**

Sponsored by: Billboard/Music Week/Music Labo



**SIR JOHN READ**  
EMI,  
IMIC '77 keynoter



**COEN SOLLEVELD**  
Polygram,  
heads "The Presidents Panel"

**COME TO IMIC '77 AND**

**CHALLENGE AND BE  
BRILLIANT MINDS...**



**NESUHI ERTEGUN**  
WEA Int'l, chairs "The International  
Marketplace"



**KEN GLANCY**  
RCA, "The Presidents Panel"



**MISA WATANABE**  
Watanabe Music, "The Presidents  
Panel"



**GEOFFREY BRIDGE**  
British Phonographic Industry,  
"Piracy" panelist



**STAN GORTIKOV**  
RIAA, on "Piracy" panel



**STIG ANDERSON**  
Sweden Music, on "Publishing"  
panel

## LUXURY ACCOMMODATIONS

IMIC Conference Headquarters is the Okura Hotel, Amsterdam's newest luxury hotel. Accommodations are available at the Okura and other convenient first-class hotels in scenic Amsterdam. Billboard/Music Week will take care of all hotel reservations upon receiving your registration form with your arrival/departure dates noted. Please submit no later than April 15.

## REGISTRATION

Registration fee is \$400 (£222) per participant. Fee includes all sessions and meal functions scheduled, work book materials, and special events. Spouse registration is \$150 (£85). Special activities are scheduled for registered spouses.

### Complete this registration form and mail to

**AVRIL BARROW c/o Music Week: 7 CARNABY STREET, London W1V 1PG. Tel: 01 437 8090.**

Please register me for IMIC '77 in Amsterdam, May 15-18, 1977

I am enclosing a check or money order in the amount of:  \$400 (£222)

\$150 (£85) Spouse  
Week.

NOTE: REGISTRATION FEE DOES NOT  
INCLUDE HOTEL OR AIRFARE COSTS

I wish to charge my registration on:

Master Charge (Bank number \_\_\_\_\_)

Diner's Club  American Express  BankAmericard

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_ POSITION \_\_\_\_\_ CARD NUMBER \_\_\_\_\_

HOME ADDRESS \_\_\_\_\_ EXPIRATION DATE \_\_\_\_\_

PHONE \_\_\_\_\_ SIGNATURE \_\_\_\_\_

### HOTEL:

Billboard will make all hotel reservations. Please indicate the following and confirmation will be sent to you:

ARRIVAL DATE \_\_\_\_\_ DEPARTURE DATE \_\_\_\_\_

ACCOMMODATIONS REQUIRED: Single \_\_\_\_\_ Twin \_\_\_\_\_ Suite \_\_\_\_\_

### Circle price range desired.

Singles	\$46	\$48	\$50	\$55
Deluxe Singles	\$60	\$65	\$70	
Twins	\$65	\$70	\$75	\$80
Suites	\$130	\$150	\$190	

This covers all hotels with representative prices in each. NOTE: Should rooms no longer be available in price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at the time of reservation.

### EUROPE & UK REGISTRATIONS:

Helen Boyd  
MUSIC WEEK  
7 Carnaby Street  
London W1V 1PG  
ENGLAND  
Phone: (01) 437-8090  
Telex: 262100

### FAR EAST REGISTRATIONS:

Alex Abramoff  
MUSIC LABO  
Dempa Building, Bekkan 8F  
1-11-2 Higashi-Gotanda  
Shinagawa-ku, Tokyo  
JAPAN  
Phone: 449-3761

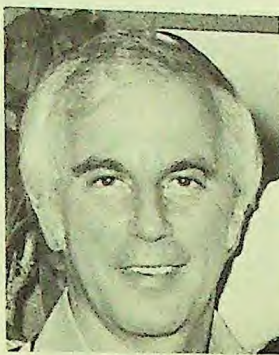
### ALL OTHERS:

Diane Kirkland  
BILLBOARD  
9000 Sunset Boulevard  
Los Angeles, California 90069  
U.S.A.  
Phone: 213/273-7040  
Telex: 698669

# CHALLENGED BY THE INDUSTRY'S MOST



**BRUCE LUNDVALL**  
CBS Records, leads "The U.S. Record Business"



**ARTIE MOGULL**  
United Artists Records, chairs "The Career-Building Battle: Label Vs. Artist Manager"



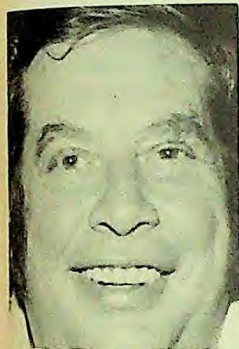
**JEFF WALD**  
Manager, "Career-Building" panelist



**IRWIN STEINBERG**  
Polygram, on "The Presidents Panel"



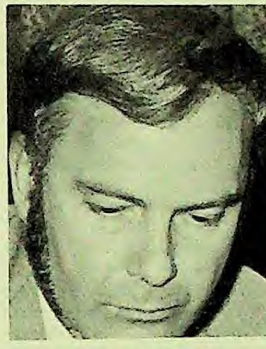
**PETER GALLO**  
Gallo Ltd., on "The Presidents Panel"



**MIKE STEWART**  
Interworld Music, heads "Publishing" panel



**JACK FINDLATER**  
MCA Disco-Vision, demonstrates in "Technological Innovations" session



**DAVE HUBERT**  
A&M, on "International Marketplace" panel



**DICK ASHER**  
CBS Records Int'l, on "International Marketplace" panel



**FREDERIC GAINES**  
entertainment attorney, heads "Lawyers: Makers or Breakers of Deals?"



**SAM SNIDERMAN**  
Sam The Record Man, leads "Revolution in Retailing and Marketing" session

Sponsored by: Billboard/MusicWeek/Music Labo

## The Music Industry Summit Meeting

The opportunities and vital issues which challenge today's music-record industry demand a meeting of this industry's top echelon.

Economic changes throughout the world and their impact on our industry, the changing global political picture, new U.S. copyright legislation and its repercussions on world markets, technological developments and the timetable for their launching as sources for new profit, building growth and profit potential in the face of today's economy and ever-mounting competitive forces . . . these and many other key issues will be met head-on by some of the industry's most brilliant minds who will participate in IMIC '77.

Watch for additional details on topics and speakers in the pages of Billboard, Music Week, and Music Labo.

### WESTERN HEMISPHERE AD HOC COMMITTEE

- JOE CAYRE, President Caytronics
- SAL CHIANTIA, President NMPA; MCA Music Publishing
- STEVE DEINER, President of Internat'l Operations ABC Records
- JEFF FRANKLIN, President American Talent Int'l
- FREDERIC N. GAINES, Esq. Bushkin, Kopelson, Gains & Gains
- KEN GLANCY, President RCA Records
- STANLEY GORTIKOV, President RIAA
- GEORGE GREIF, President Graff-Garris Management
- BRUCE LUNDVALL, President CBS Records
- SAM SNIDERMAN, Owner/President Sam The Record Man
- GEORGE STRUTH, President Quality Records of Canada

### EUROPEAN AD HOC COMMITTEE

- MICHAEL FREEGARD, Gen'l Manager British Performing Rights Society
- LESLIE HILL, Managing Director EMI Records, U.K.
- STEPHEN JAMES, Managing Director DJM Records, U.K.
- GERRY OORD, Managing Director RCA Records, U.K.
- IAN RALFINI, Managing Director Anchor Records, U.K.
- PAUL RICH, Vice-President, Int'l Mgr. Carlin Music, U.K.
- GUIDO RIGNANO, Managing Director Ricordi Spa, Italy
- PIET SCHELLEVIS, President Phonogram Int'l, Baarn, Holland
- CHRIS WRIGHT, Chairman Chrysalis Records, U.K.
- STEPHEN STEWART, Director General, IFPI, U.K.

### FAR EAST AD HOC COMMITTEE

- SHOO KANEKO, Managing Director Victor Musical Industries, Tokyo
- TATS NAGASHIMA, President Taiyo Music; Chairman, Kyodo Tokyo and UDO Artists, Tokyo
- MISA WATANABE, President Watanabe Music, Tokyo
- SUNAO ASAKA, Chairman of Board Music Publishers Assn. of Japan, Tokyo

# FEATURE

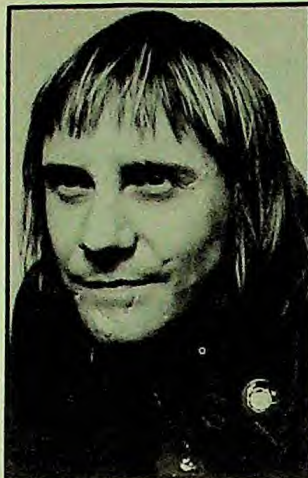
## Penthouse: a successful policy of heavy rock only

by NIGEL LUCAS  
 THE PENTHOUSE club in Scarborough is one of the few remaining rock clubs left in this country which has not changed its image since its inception in 1969. Peter Adams, the owner and driving force behind the club admits to being an "old hippy" who liked everything about the late-Sixties era. His story about how he started the club is a well known one in Scarborough. He says that one night after travelling through the snow to get to a night club he was turned away because his hair was considered too long. Adams continues the story. "Three days later, while still seething over the episode, I had the opportunity to buy a club, which I did and then started promoting heavy rock there."

In the last eight years Adams has seen many different musical trends, but his one regret is that today's music lacks the dedication, the feeling of movement forward that was there in the late-Sixties. Adams says: "I don't like what punk rock represents, its association with violence. However in the past I have put on several punk rock bands, notably the Sex Pistols and the Stranglers. We have to be very careful to mix bands up as much as possible, but without losing our ideals. For instance, I never put pop bands on at the club."

This change is not only confined to the music, but also the music business. Adams noted: "When I opened up the club the most important factor was the music, nowadays though the emphasis has switched over to business being the primary factor, and the music taking secondary place. There seems to be a lack of responsibility throughout the industry. Although not affecting the way I promote, it does however affect the pleasure of the way I do

**Regional Promoters  
 3: PETER ADAMS  
 of  
 The Penthouse Club  
 Scarborough**



Peter Adams

business."

The Penthouse club is open seven nights a week during the summer months, and when not putting on bands Adams has discotheques running there for at least five of the nights. Even then the music played is mainly heavy rock. It is not surprising then when Adams says he considers himself a club owner more than a promoter. He continues: "The concerts I present on Friday nights fit in well with the other activities at the club. It is though, a very important night to me. Its the one thing which has made the club well known, because over the years we have had just about everybody from David Bowie to Eric Clapton. But it's the club as a whole that I look at and observe rather than just promoting. I have promoted outside the club on several occasions and it's then that I consider I am promoting."

There are several obvious differences between promoting in concert venues and promoting in the Penthouse Club. The major difficulties are, that, "once bands become popular, even though they

might want to play, bookings are limited by the 360-capacity of the club, and also the small stage size which cannot be enlarged. "However on the plus side, by being a club it does have its own regular customers and promoting is a very friendly affair." The increased cost of the upkeep of the club makes the job of turning a profit just that much harder. He feels this is one of the reasons why a number of other clubs have closed down. Adams says: "As long as the concerts on Fridays are not losing money then the discotheques the rest of week can support the club financially, and this

policy helps to a large extent." Adams keeps tight control on ticket prices, based on the cost of the band. He also operates admission on a two-tier system where anybody arriving before 10.30pm can get in for less than £1. Adams says, "If the band costs under £200 I try to keep ticket prices at 95p, between £200-£250, prices at £1.10 and if the band charges more than £250 I put tickets up to £1.25."

Because the club has the advantage of regular customers, this has in part helped Adams to continue to promote concerts. Adams says, "On Friday nights we have a nucleus of about 250 people who will come whatever the band. The extra people are made up from the band's drawing capacity." Because Scarborough is not on the regular tour circuit, that part of the country is almost totally cut off from rock bands. The nearest alternative venue is the Rock Garden at Middlesbrough, recently opened. Adams says: "For this reason the Penthouse club is essential, however there are problems, I do have to pay rather heavily if I want bands to come up from London to play one-off dates, and sometimes it is hard to get some of the better offers on bands." Acts who have recently played there include The Stranglers, Eddie and the Hot Rods, Racing Cars, Split Enz, City Boys, Doctors of Madness, Steve Gibbons Band and AC/DC.

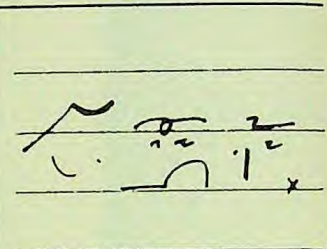
The success of the club, is in part attributed to the fact that it is not

part of the establishment. Adams comments: "My feeling is that if a person goes out to a club he is trying to get away from the establishment and the system, unfortunately 98 per cent of clubs in this country are part of the system. The Penthouse has a great feeling of freedom. The majority of my staff come from my own customers who are already 'Penthouse minded'."

Adams' advertising in part reflects the clubs image. He has always been interested in artwork and this has led to his designing the club's monthly posters. Inevitably they are a little out of the ordinary. Other methods of advertising include the evening paper, mailing lists to universities, and on the sides of buses in the summer.

The Penthouse club has become the focal point for the formation of many local bands, mainly because customers form them.

Unfortunately many are just not good enough to put on at the Penthouse. Adams says, "However, when there are good bands I will put them on, and make sure they play two or three times a year. As for the other bands, I tend to follow their progress and give them moral support rather than Penthouse support. When at all possible I will use local bands as replacements if ever I get a sudden cancellation."



It says - ring Music Week for a colour ad. So why don't you? - dial 01-437 8090.

# Who, What, When & Where...

...on every recording studio in the U.K. and Europe worth knowing. The most detailed and comprehensive facts and figures you'll find anywhere. From the make and specification of every piece of equipment to the number of billiard tables!

If you're in the music business you can't afford to be without a copy of Music Week's Studioscene. £2.50 per copy.

MUSIC WEEK **STUDIOSCENE** DIRECTORY

**UK AND EUROPEAN RECORDING STUDIOS**  
**£2.50**

Don't forget to keep abreast of the latest developments by reading Music Week's monthly 'Studioscene' feature.

To: Sheila Jameson, Billboard Publications,  
 7 Carnaby Street, London W1V 1PG. 01-437 8090

Please send me \_\_\_\_\_ copy/copies of Studioscene.

I enclose Cheque/PO for \_\_\_\_\_

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_



MUSIC WEEK

# CLASSICS SCENE

surveying the complete classical music market

## Second Previn Music Night LP

EMI HAS a timely major release this month with Andre Previn's Music Night 2 (ASD 3338). The first Music Night album clocked up impressive sales and this second volume features repertoire playing during recent Music Night programmes on BBC TV and those to be performed in a new series for broadcast on BBC1 in May and June. Previn has over recent years become a well-known and popular TV personality and in addition to Andre Previn's Music Night he can be seen on BBC TV from mid-April to the end of June on his own chat show in which he will be talking to Julie Andrews, Mia Farrow, Jonathan Miller, Valadimir Ashkenazy, Tom Stoppard, John Williams, and Dame Janet Baker.

Rarely heard music by Shostakovich is featured on two discs in EMI's May release. Three song cycles, the product of the composer's later years, are heard on record for the first time: Suite on Verses of Michelangelo, Six Romances to Verses by English Poets and Six Poems of Marina Tsvetayeva. The performances are by Russian artists and the Michelangelo cycle with the Moscow Radio Symphony Orchestra and soloist Yevgeny Nestorenko is conducted by the composer's son, Maxim (SLS 5078). The Viola Sonata is the last work completed by Shostakovich and it can be heard on HQS 1369 in its first recording by the violinist to whom it was dedicated, Fyodor Druzhinin.

## Bailey in Decca's Flying Dutchman

NORMAN BAILEY features twice in Decca's May release list. In the first he sings the title role of Wagner's *The Flying Dutchman* conducted by Sir Georg Solti (D 24D 3). The cast includes young American soprano Janis Martin making her Decca debut, Martti Talvela and Rene Kollo. The orchestra is the Chicago Symphony Orchestra, breaking the tradition of recording Wagner with European orchestras. Bailey appeared as the Dutchman in a recent BBC TV production of the opera and is closely linked in the minds of the British public as a Wagner singer. However on his second album for Decca in May he sings *Ballads and Sacred Songs* accompanied by Geoffrey Parsons. The disc includes many popular titles such as *Linden Lea*, *The Lost Chord*, *Trade Winds* and *Sea Fever* (DSLO 20).

Decca has also four bargain-price sets this month — double albums retailing at £3.35. The *Brandenburg Concertos* with the Philomusica of London directed by the late Thurston Dart (DPA 577/8), *Brahms' Requiem*, *Alto Rhapsody* and the rare *Nanie* conducted by Ernest Ansermet (DPA 583/4).

Coupled with this is the only currently available recording of the *Violin Sonata* again played by the dedicatee, David Oistrakh, accompanied by Sviatoslav Richter.

Another highlight of EMI's May releases is selections from Khachaturian's ballets *Spartacus* and *Gayaneh* conducted by the composer with the London Symphony Orchestra (ASD 3347). *Gayaneh* contains the popular *Sabre Dance*, and *Spartacus* the theme tune for last year's BBC series *The Onedin Line*. The last recording of these works was made in 1963. To coincide with a new production of Puccini's *La Fanciulla del West* at the Royal Opera House in May, the first performance of the opera there since 1912, EMI is issuing its recording of the work with Birgit Nilsson in the title role conducted by Lovro von Matacic (SLS 5079) and is reissuing at the attractive price of £7.95 Giulini's recording of *Don Giovanni* with Elisabeth Schwarzkopf and Joan Sutherland (SLS 5083).

Paavo Berglund continues his complete cycle of the Sibelius symphonies with *Symphony No 4* (ASD 3340) and the young Italian conductor Riccardo Muti is hard for the first time on disc in Mozart with *Symphonies 25 & 29* (ASD 3326). For fans of Itzhak Perlman there is an album of Bruch's *Scottish Fantasy* and the *Violin Concerto No. 2* conducted by Jesus Lopez-Cobos making his EMI debut (ASD 3310).

Delibe's *Coppelia* also conducted by Ansermet (DPA 581/2) and *Music for Relaxation*, first "easy listening". This issue is performed by the Paris Symphony Orchestra conducted by Jean-Paul Marty (507 1/2).

The Grimethorpe Colliery Band play classics for brass by Holst, Ireland, Elgar and Bliss conducted by Elgar Howarth (SXL 6820) and Dvorak is given authentic treatment in an album of his complete Slavonic Dances conducted by Czech conductor Vaclav Neumann with the Czech Philharmonic Orchestra (PFS 4396). A thoroughly English disc celebrates the Silver Jubilee in Decca's *World Of ...* series, with music ranging from Purcell to Bliss written for royal or ceremonial occasions (SPA 500).

For those who are not willing to invest in box sets, Decca used Ace of Diamonds as an outlet for issuing singles from box sets at £2.50. In May two albums from the Mozart *Violin Sonatas* set played by Szymon Goldberg, violin and Radu Lupu are being made available as are two discs from the Schoenberg chamber music box.

## Player centenary festival plan

TO CELEBRATE its centenary, John Player & Sons sponsors its most ambitious arts programme to date, a nine-day festival starting on July 1, directed by Andre Previn.

The company has, for the past few years, been heavily involved in arts sponsorship with the John Player International Conductors' Award, a series of lunchtime Proms and evening concerts in Nottingham, the major choral competition at the International Eisteddfod and the piping and choral competition at The Scottish National Mod. Announcing the festival Geoffrey Kent, chairman of John Player said: "In recent years the effects of inflation on an industry as labour intensive as the Arts have been devastating. But the Arts must survive. They do much to enhance the quality of life for everyone and in times of economic stress it becomes even more necessary to sustain their life and vigour."

The festival features the Ballet Rambert, The National Theatre Company, King's College Choir, an evening of Victorian ballads with Robert Tear, Benjamin Luxon and Andre Previn, The National Youth

Edited by  
SUE REGAN

Jazz Orchestra, the Black Dyke Mills Band and the London Symphony Orchestra with Andre Previn.

Several world premieres will also be given during the programme. Previn and Tom Stoppard have collaborated on a work entitled

Every Good Boy Deserves Favour, which will be performed by members of the Royal Shakespeare company and the London Symphony Orchestra. Six evenings at the Cottesloe Theatre will include a new work by Tony Harrison, and Harrison Birtwhistle and Paul Hart, a young member of the John Dankworth band, has written a piece entitled *Sherwood Forest Suite* for the National Youth Jazz Orchestra.

## Wieller joins RLPO

WALTER WELLER has been appointed Principal Conductor and Artistic Adviser of the Royal Liverpool Philharmonic Orchestra for a period of three years from September 1, 1977. He will succeed Sir Charles Groves, Musical Director since 1963. Simon Rattle has been appointed Associate Conductor of three years from the same date.

Walter Weller, at one time leader of the Vienna Philharmonic Orchestra, has been a conductor for the last ten years and is currently

chief conductor of the Vienna Tonkünstler Orchestra. He has been an exclusive Decca artist since 1969 and is presently recording the complete Prokofiev Symphonies for the company. Simon Rattle, who won the John Player International Conductors' competition in 1974 at the age of nineteen, is now established as Britain's youngest and most promising conductor. He has worked with all the major London orchestras and the Glyndebourne Touring company. Rattle is also associate conductor of the BBC Scottish Symphony Orchestra.

To commemorate the Silver Jubilee of the accession to the throne of Her Majesty Queen Elizabeth II RCA is proud to announce, as part of its contribution to the festivities, the release of a tremendous recording project.

World Premiere Recordings

# EDWARD ELGAR Coronation Ode The Spirit of England

Teresa Cahill. Anne Collins. Anthony Rolfe Johnson. Gwynne Howell  
Scottish National Orchestra and Chorus  
Alexander Gibson



RL 25074(2)

ORDER NOW!  
Two-record set  
only £3.98 rrp.

RCA

ASSESSING AND understanding the market for classical records is a thorny problem as the customers have such varied tastes and opinions on what constitutes a first class classical recording. Many record companies share the view that because there are so many versions of a work available to the customer his choice is determined by the artists he has heard of or particularly admires and to some extent, if the buyer is a hi-fi buff, by the sound. As most name artists are on full-price discs, this should mean steady sales in this range. However, not all companies' figures demonstrate this.

Decca's manager of classical marketing and promotion, David Rickerby finds that for the past nine months the full-price disc has been selling well. "I think this is due to better recording sound and Decca's large roster of 'stars' such as Solti and Ashkenazy. Also, although at one time Decca recorded a great deal of specialized repertoire, we are now also recording the mainstream composers which of course are more commercial. During the last year it is the budget lines which have suffered. Because of the increase in the cost of materials used to make the records, and the printing costs of the sleeves, the increase in the price of the budget line has been greater in proportion to the increase on full price, bringing the cheaper labels from a budget price of £1.49 to a mid-price of £1.89. This has caused a marked downward trend in sales of the series.

"In general 1976 started off badly, but gradually sales got stronger and by the end of the year there was a substantial increase in sales over the same period in 1975."

EMI's General Manager John Patrick reports a probable 20 per cent increase in sales for the 1976-1977 period as against a 30 per cent growth the year before, and unlike Rickerby has found that sales of the full-price disc have suffered most from the economic climate. "The main problem is that with the pay freeze, the disposable income of the classical record consumer has been cut down and the leisure industries are all competing for that disposable money. I believe that the full-price album has suffered because it passed the £3 barrier very suddenly after being just under that for many years. There has also been a slight fall-off in basic catalogue sales because dealers are only prepared to take product which is sure to sell and albums being currently promoted. We do find, however, that the mid-price record such as Concert Classics and the Greensleeves series, with a careful choice of repertoire and good sound, sell very well because

# The changing market: what will sell in '77?

**ALL RECORD companies have been hit by inflation and Britain's continuing economic problems. The classical catalogues are not immune from the fight for the consumer's decreased disposable income; what is unexpected is that the various companies' sales have been affected in different ways and many are re-thinking their marketing tactics, highlighting the dealer as the most important promotional target. Music Week has been polling companies on their progress last year and their hopes for 1977-1978. Is the acid test for a company now the strength of its full-price artist roster? Or will mid-price lines be the most profitable? SUE REGAN reports.**

they are under £3. On the whole the end of 1977 should show a marked improvement in sales and I feel fairly confident that 1978 will be a good year for the classical record business."

For Phonogram, 1976 was a disappointing year. As classical manager Quita Chavez explained: "The division had to work twice as hard to generate the same sales as 1975 and we also had to tighten up our general operation and make better use of our internal forces.

## Rare titles selling well

What is interesting is that the albums that did so well in 1976 were the rarities, such as the early Verdi operas. I think that in times of hardship the classical record buyer will avoid buying yet another version of a standard 'classic' and will spend his money on building up his library by filling catalogue gaps. This year has got off to an encouraging start, and with good artists and good repertoire coming along I feel reasonably confident about the prospects for 1977. I also believe that interest in classical music as well as growing, is alive and kicking strongly and we must take advantage of this."

RCA's classical marketing manager, Robert Walker, echoes this last thought: "Young people today are no longer completely tied to the hit single. More groups are writing music that lasts for over 20 minutes, which is about the length of a Mozart symphony, and because young people are now used to listening to music of greater length they are more disposed to take an interest in classical music. It is now possible, with a popular artist, to get

a classical album into the pop charts."

With the introduction of a new mid-price series recently Walker also found that the consumer can be very unpredictable: "We put four albums of rare repertoire in the first 21 releases to vary the diet a little and have found that these have been the best sellers. It seems that the public will buy if you offer unknown music at a price which will tempt them, rather than another version of a popular classic. This year we are already running at 25 per cent above our sales target and I am confident that it will be a good year."

Deutsche Grammophon is another company which faces this year with confidence. DG's classical manager, Peter Russell feels that the gloom which surrounded the industry early in 1976 is now lifting: "Despite the increase in the cost of a full-price LP sales have held up extremely well. Dealers were reluctant to buy stock at the beginning of 1976 but are now ordering more. I feel this is due in part to the better climate and in part to the strength of our artists' roster which has been increasing in quality over the past few years. DG has now also more of an international image, particularly with its recent ventures into the Italian operatic field."

The recession has caused Ray Burford, classical marketing manager of CBS, to consider every release very carefully: "As this is a record company with no other interests to shore up the record side, sales are all-important and the criterion in deciding on the release of an album is whether it will sell, artistic merits apart. I believe classical records attract the kind of customer who buys one or two records a week, usually on a Friday, and so we plan our releases for Fridays. Sales have taken great strides recently and over the past two or three years CBS has been building a wider ranging catalogue with its Masterworks series and moved heavily into the opera field with many first recordings."

For Continental Record Distributors, a company with a large import business, trade has been good. As publicity manager Roy Carter outlined: "People are simply buying more records. The cost of live concerts, opera and theatre is now so prohibitive that many people are turning to records for entertainment. Two years ago CRD moved to larger premises which gave us better facilities for distribution and enabled us to increase the amount of stock we carried, and as a result of this 1976 has been our best trading year so far. In addition we now have our own CRD label which has been responsible for a large percentage growth in turnover. There are now 32 albums on our label and because of its success in the UK, and in export to Europe and America we will be releasing a further 20 albums by the end of 1977. But we have our problems. Of the many labels we import, completion of orders is often irregular and unreliable. Because of this we inevitably lose business; the fact that some of the labels do not provide English sleeve notes is another drawback. In addition,

because we deal mainly in imported records, we cannot get enough air time. The time allowed for import records is only two or three hours which means that most of our albums are never heard on radio."

## Re-thinking promotion

The promotion of classical records has never been on the scale of that for popular albums but it is a question which concerns the classical divisions more and more as each company wants to make the best use of the money available for promotion. Ray Burford of CBS feels that as his budget does not allow for national promotion his efforts are best directed at the dealer. "We have recently embarked on an Artist of the Month campaign with a special offer incentive and promotion aids and it has transformed the sales picture dramatically."

Deutsche Grammophon has also directed its energies to the dealers with the employment of two specialized classical salesmen and a scheme to establish DG Sound Centres in retail outlets throughout the country. If a dealer agrees to carry a certain amount of stock then discount on that stock is offered.

RCA's Robert Walker has cut down on advertising in concert programmes: "I am not convinced that it sells records and I prefer to spend the money on display stands in the concert hall. Also I find that an advertisement in the national press announcing a concert and a record release, although expensive, is money well spent. We have even advertised on television and although we cannot do this often, the results are very good indeed."

John Patrick of EMI is well aware of the importance of promotion: "The general trend is towards far heavier exploitation of product than before. Business has become cut-throat in the past year and is likely to get worse. At one time a well-balanced monthly supplement would gross good orders but now it is individual promotion of a disc to the dealer that pays off. Classical music is a specialist area and needs informed salesmen. The time may well come soon when we have our own classical sales force."

Decca believes strongly in tying in releases with artists' appearances and plans for this as far as two years ahead. Rickerby feels that the value of commercial radio has been underestimated as a potential source of promotion and has recently aimed his energies in that direction: "We prepare extracts of albums with space for commentary and circulate them to the commercial stations. I believe that hearing extracts from an album will encourage the listener to buy and by making these tapes available we encourage the radio stations to allocate more of their time to classical music."

In recent years there have been two major developments in the record business: cassettes and quadraphonic sound. Cassettes have

now become well-established and the general feeling in the industry is that sales are steadily growing. Because of this most companies are aiming at 100 per cent simultaneous release. Quadraphonic discs have not achieved any great success yet and only two companies, CBS and EMI, release quadraphonic discs and these are compatible stereo/quadraphonic. The reason for this is that quadraphonic sound is not as dramatic an improvement as stereo was on mono. Matters are further complicated by the existence of various four-channel systems and the fact that the industry cannot seem to agree on which is the best. Added to that is the massive VAT increase on hardware, which has discouraged many potential buyers.

Warning notes have also been sounded by some companies. DG's Peter Russell feels that far too much is being recorded and that the day of reckoning may come when dealers reach saturation point. (There are, for example, no fewer than 21 versions of Berlioz's *Symphonie Fantastique* currently in the catalogue). Robert Walker also makes this point and adds that far too many mediocre records are issued with artists who are gifted but not exceptional enough to warrant a recording contract. Ray Burford feels strongly that critics often damage an album's chances by being too personal in their assessments: "Critics should describe a performance so that the buyer knows whether that style of performance will suit him and not recommend it or otherwise on purely personal preference." David Rickerby echoes the belief of other industry executives that the record business is being harmed by the blank cassette market. "People are buying blank cassettes and recording from disc or radio. The price of a blank cassette and recording from a disc than it is to buy it."

On the whole, however, there is obviously a feeling of optimism in the classical record industry and witness to that is that, despite the fact that there are half a dozen larger record companies already taking most of the market share, small companies, some of them highly specialised, continue to exist and thrive. Classical music has, after all, survived for hundreds of years and there is no reason to think that it will not continue to do so.



Following trade demand for the stunning new LP of Elgar's Coronation Ode (ASD 3345), EMI introduce a SINGLE of two items from that record.

- A. THE NATIONAL ANTHEM  
arranged by ELGAR  
B. LAND OF HOPE AND GLORY  
(version from the Coronation Ode)

Kings College Choir, Cambridge.  
Cambridge University Musical Society,  
Band of the Royal Military School of Music, Kneller Hall.  
New Philharmonia Orchestra.

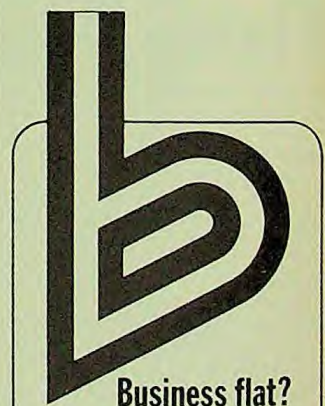
HILIP LEDGER

EMI 2614: The record is being issued in a 7" sleeve, bearing the same basic design as the LP.

TO BE RELEASED 22nd APRIL

EMI Records Ltd., 20 Manchester Square,  
London W1A 1ES.

A member of the EMI Group of Companies.  
International Leaders in Music, Electronics and Leisure.



Business flat?

Then read Music Week. The only trade weekly covering the entire UK music scene in depth. Articles, features, facts and figures. All you need to know. Reported relevantly and factually to help you run your music business more effectively. Music Week every week. To keep you in tune and stop business going flat.

MUSIC WEEK

## Zukerman is CBS Artist of the Month

VIOLINIST PINCHAS Zukerman is CBS's Artist of the Month for May playing the viola in Berlioz's *Harold in Italy* with Daniel Barenboim and the Orchestre de Paris. The disc (76593) is available for initial orders at £2.49. During May, Zukerman will be in England appearing with the English Chamber Orchestra in a Mozart Festival in which he will play all Mozart's music for violin and orchestra. The concerts are at Windsor on May 1, King's College Cambridge on May 2, Lavenham on May 3, the Queen Elizabeth Hall on May 4, 6 and 18 and the Royal Festival Hall on May 20.

## G&S opera highlights

PROBABLY THE most appealing album on CFP's May release list is that of highlights from six Gilbert and Sullivan operas (40260). Although it is not a new recording the name of Sir Malcolm Sargent as conductor should still have drawing power. For those attracted to Spanish music there is an LP of music by de Falla, Granados and Albeniz including the popular suite from de Falla's *Three-Cornered Hat* conducted by Artur Rodzinski (40261).

The remaining two releases are devoted to Beethoven and Mozart and a re-issue of the Haffner *Serenade* with Yehudi Menuhin and the *Bath Festival Overture* (40275) and Beethoven's *Piano Concerto No. 3* played by John Lill (40259).

CBS has two operatic releases of interest for May. Donizetti's *Gemma di Vergy* receives its first recording taken from a live performance at Carnegie Hall, New York last year. The cast includes Montserrat Caballe (who appears on the CBS label for the first time) and bass baritone Paul Plishka who will be making his Covent Garden debut in *Aida* in June. The *Opera Orchestra of New York* is conducted by Eve Queler (79303). Ileana Cotrubas, a soprano who has a good following among operatic buffs sings arias by Donizetti, Mozart, Puccini and Verdi with conductor John Pritchard in her first record recital (96521).

Lazar Berman is a Russian pianist who has attracted a great deal of attention in the musical world recently and those who heard and enjoyed his recent Festival Hall appearance will be able to buy a recording of the work he played, Rachmaninov's *Piano Concerto No. 3* with the London Symphony Orchestra conducted by Claudio Abbado (96597). Other piano fans may be interested in hearing Andre Previn playing music by Poulenc and Roussel, an album he taped for CBS in 1962 which has not been available before in the UK (61782).

Alastair Cooke, well-known for his radio and TV broadcasts is the attraction in a disc of popular songs chosen and sung by Cooke. This recording dates from 1955 and includes songs composed by Cooke himself. Irving Berlin, George Gershwin and Poulenc — a motley collection reflecting Cooke's varied tastes in music (61783).

## Phonogram honours for I Musici



I Musici

I MUSICI, a group of twelve musicians, has been famous for many years for its performance of baroque music, and this year the company celebrates its 25th anniversary. To mark the occasion Phonogram International in Rome held a gala reception and each member of the ensemble was presented with gold discs cast in the form of a necklace and cuff-links, a colour television set and a special commemorative edition of I Musici's recording of 25 Vivaldi *Concertos*.

There are almost 30 albums currently in the catalogue and dealers may be interested to know that I Musici will be giving concerts in Britain, dates are May 27 in Liverpool, May 28 at Sherbourne Abbey, May 29 in Cardiff and May 30 at the Queen Elizabeth Hall.

## Ashkenazy to conduct for Decca

DECCA HAS a vast recording schedule for this month involving major artists. Pianist Vladimir Ashkenazy takes on the conductor's mantle to record Tchaikovsky's *Manfred Symphony*, which he performed for his conducting debut at the Royal Festival Hall recently. He will also be conducting Boris Belkin in Tchaikovsky's *Valse Scherzo*, a fill-up for the *Concerto* which is already in the can. Bernard Haitink, on loan from Phonogram, will be taping another Shostakovich symphony, No. 15, with the London Philharmonic Orchestra and violinist Kyung Wha Chung will be completing an album of short pieces for violin and orchestra with two

works by Saint-Saens and Ravel with the Royal Philharmonic Orchestra conducted by Charles Dutoit.

At St. John's Smith Square, the Aeolian Quartet, having completed its Haydn Quartet series, will be moving into the romantic period with the recording of chamber works by Ravel and Debussy and at Watford Town Hall David Atherton, the New Philharmonia Orchestra and clarinetist Gervase de Peyer are taping works by the Welsh composer William Mathias. Further afield in Oxford choral music by Tippett will be recorded by the Schola Cantorum under the direction of Nicholas Cleobury.

More albums are being made in

Vienna. Bernard Haitink is taping Berlioz's *Symphonic Fantastique* with the Vienna Philharmonic Orchestra and the Musikverein Quartet, formerly the Kuchl Quartet and made up of members of the VPO are making an album of Beethoven Quartets. Finally the New Vienna Octet (also members of the VPO) are recording Beethoven's *Septet* and Schubert's *Octet*.

Classical  
News  
Every Week  
In  
Music Week

As  
seen on  
television

# Norman Bailey is THE FLYING DUTCHMAN

Solti's latest Wagner recording

Thousands of people saw Norman Bailey's triumphant 'Flying Dutchman' on television, and now he has recorded the role in a brilliant new set conducted by the Wagner maestro of our time — Sir Georg Solti. With two such experienced artists, and with an ideal supporting cast, this set will be one of the really *BIG* sellers of 1977.

With the American soprano **JANIS MARTIN** as Senta and **RENÉ KOLLO** **MARTTI TALVELA**  
**THE CHICAGO SYMPHONY ORCHESTRA & CHORUS**  
conducted by **SIR GEORG SOLTI**  
D24D 3 Cassettes K24K 32

Also featuring Norman Bailey and Sir Georg Solti —  
**DIE MEISTERSINGER**  
Solti's recent recording has an outstanding cast, with brilliant playing by the Vienna Philharmonic Orchestra.  
D13D 5 Cassettes K13K 54

Order now!

DECCA RECORDS & TAPES

Order from SELECTA - LONDON 01-852 9171 - MANCHESTER 061-682 9222

## Khachaturian conducts

**Khachaturian: Highlights from his ballets Spartacus and Gayaneh with the London Symphony Orchestra conducted by Aram Khachaturian. Produced by John Willan. EMI ASD 3347.** This recording has several features which should make it an attractive package for the consumer. The album is 'authentic' in that it is conducted by the composer who received widespread publicity when he came to Britain in January, for the first time in 20 years, to conduct two concerts of his music. In addition the only other coupling of these two works in the catalogue was recorded in 1963 and is probably not up to modern sound standards. Finally — and this is its strongest selling point — it contains the very popular Sabre Dance and the Love theme from Spartacus, used for BBC TV's *The Onedin Line*.

The composer chose the excerpts which appear on this disc and they make very enjoyable listening. Khachaturian's music is colourful with vivid orchestration, lovely in its quieter moods and full of gaiety in its lighter moments. Although Khachaturian is 73, the performances are full-blooded and romantic and the London Symphony plays at its best which is very good indeed. To round off a splendid disc is a very good sound which allows the listener to capture the spirit of the music.

## Pictures come to life

**Mussorgsky: Pictures At An Exhibition Prokofiev: Classical**

**Symphony with the Chicago Symphony Orchestra conducted by Carlo Maria Giulini. Produced by Gunther Breest. DG 2530 783.** In Britain the name of Carlo Maria Giulini is a magic one. Despite relatively few concert appearances here and a modest recorded repertoire Giulini had had a large following for many years, and that alone should ensure good sales, linked as it is on this album with the Chicago Symphony Orchestra, an orchestra with a fine reputation, and two popular works.

Added to the immediate commercial appeal this is a superlative performance of *Pictures At An Exhibition*. Giulini makes the *Pictures* come alive, lavishing care on every detail of the work. It is also superbly played and special praise must be given to the brass section which features so strongly in this work. The American brass sound is less mellow and rich than the European sound but the more abrasive quality is eminently suited to this music.

Prokofiev's *Classical Symphony* receives a good performance but not of the magnificent quality of the Mussorgsky. It is a small scale performance and there is at times not enough contrast in dynamics and it is a little lacking in vitality in certain sections.

## Competition for Tosca

**Puccini: Tosca with Montserrat Caballe, Jose Carreras, Ingvar Wixell, Samuel Ramey and Domenico Trimarchi with the Chorus and Orchestra of the Royal Opera House, Covent Garden conducted by Colin Davis. Produced by Erik Smith. Philips 6700 108.**

Sales potential within respective market

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

Philip's new *Tosca* faces fierce competition with seven other versions of the opera in the catalogue. Initial sales should be stimulated by the current performances of the work at the Royal Opera House and further sales will depend on the drawing power of the three main protagonists, Montserrat Caballe, Jose Carreras and Ingvar Wixell. Of these Caballe is likely to be the main attraction.

The performance itself is not an unqualified success. This is Colin Davis's first Puccini and there is little doubt that he feels strongly about the music. His interpretation is passionate and convincing but there are several moments of untidiness when Davis' control seems to slip. Jose Carreras has a fine voice which is displayed to advantage in this music and he is suitably heroic in his interpretation. Wixell also sings well though he lacks the marvellously sinister quality of Gobbi's singing of the role. But the opera rests of course on Tosca herself, here Montserrat Caballe, Caballe is without doubt one of the great sopranos of today but her admirers may be a little disappointed with her performance in this recording. In the lyrical arias she is as superb as always but when dramatic colouring is called for her attempts at conveying her emotions are rather contrived and sometimes unpleasant in sound — altogether a slightly flawed performance.

## Cotrubas recitals

**Arias by Mozart, Donizetti, Verdi and Puccini sung by Ileana Cotrubas with the New Philharmonia Orchestra conducted by John Pritchard. Produced by Paul Myers. CBS 76521.** Although operatic recitals are not always commercially successful this album should do reasonably well. Ileana Cotrubas has, over the past few years, become one of the top rank of sopranos currently appearing on disc and in the opera house and it is likely that by now she will have a good many admirers who will enjoy hearing such a recital.

Most of the arias are well-known and well-loved which should add to the disc's appeal. Cotrubas is heard in *Mi Chiamano Mimi* from *La Boheme*, *Caro nome* from *Rigoletto*, *Pace, pace, mio Dio* from *La Forza del Destino* and arias from *The Marriage of Figaro*, *Don Pasquale* and *Die Zauberflote*. She sings beautifully throughout and is able to colour her voice to suit the various styles and her performance of *Mi Chiamano Mimi* is likely to bring a tear or two to the eye. The music is conducted well and the orchestra plays adequately if not outstandingly. The sound, however, is superb with a lovely bloom on Cotrubas's voice and just the right balance between voice and orchestra.

\*\*

are a delight to listen to. The sound is excellent making this a fine disc from every aspect.

\*\*

## Schumann quartets set

**Schumann: String Quartet in A minor Op.41 No.1, String Quartet in F major Op.41 No.2 with the Alberni Quartet. Produced by Simon Lawman, CRD 1033.** The three quartets Op.41 are the only string quartets Schumann wrote and CRD with this album completes the set. Surprisingly this is the only current version of the string quartets and as such should have steady if not spectacular sales. The music, though rarely heard in concert or on disc is lyrical, revealing the warmer side of Schumann's nature and in view of this it is hard to understand why they are neglected.

This album cannot be too highly recommended to the chamber music lover since it contains such lovely music given superlative performances by the Alberni Quartet. The Alberni seem to have delved into the very heart of the music and produced performances of high technical and interpretative quality. With sound to match, this is an album which given the necessary encouragement could do very well in the long term.

\*\*

## Requiem by Durufle

**Durufle: Requiem with Pierre d'Hollander, baritone, Daniele Charpentier, soprano, Gerard Letellier, organ, Maitrise d'enfants de la Resurrection and the Orchestra de Chambre Paul Kuentz conducted by Francis Bardot. RCA RL 37046.** This work was written in 1947 and quickly became his most popular work. With the exception of the *Libera Me* which is more forceful in character, the Requiem is a gentle, devotional work of great beauty, a totally different musical experience from the more famous Verdi Requiem. Since there is only one other version in the catalogue this recording will certainly attract some customers but its appeal will probably be rather limited as it is not a work that is heard often in this country.

The performance on this disc is good if not outstanding. Pierre d'Hollander has a fine baritone voice but the soprano Daniele Charpentier, though the possessor of a pleasant voice has some intonation problems. The two choirs sing smoothly but the sound reproduction is not as clear as it could be.

\*

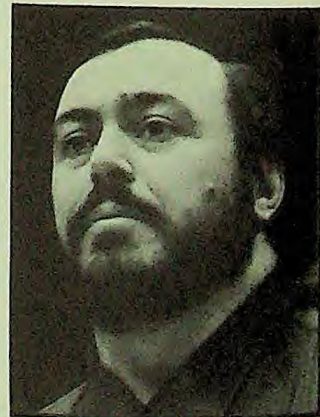
## For brass band lovers

**Holst: A Moorside Suite Ireland: Overture 'Comedy' Bliss: Kenilworth Elgar: The Severn Suite with the Grimethorpe Colliery Band conducted by Elgar Howarth. Produced by James Mallinson. Decca SXL 6820.** This album should draw an immediate response from lovers of brass band music. It contains four major works written specially for brass band for the National Championships at Crystal Palace between 1928 and 1936 by Elgar, Holst, Bliss and Ireland. A *Moorside Suite* is probably the most popular work on the album but Elgar's *The Severn Suite*, currently only available in its orchestral form is a fine piece which sounds well in its original brass band arrangement. The *Ireland Overture* is a more serious piece but most effective in its use of brass band sonorities while the Bliss work, *Kenilworth* is extrovert, gay and attractive music.

Added to the appeal of the music are first class performances by the Grimethorpe Colliery band. Their sense of rhythm, awareness of dynamics and immaculate playing

## Decca artist Luciano Pavarotti in London

**DECCA ARTIST** Luciano Pavarotti looms large on the London scene. The Italian tenor is currently appearing in *Tosca* at Covent Garden and to coincide with his appearance Decca has released *The Art Of Luciano Pavarotti* (SXL 6839), a selection of thirteen arias taken from his complete recordings. Concurrently he is taping *Leoncavallo's I Pagliacci* with Mirella Freni and the National Philharmonic Orchestra under Giuseppe Patane and a recital to be



titled Luciano Pavarotti in Concert featuring repertoire he performs in the solo recitals that have been such a successful part of his career over the past few years.

**A GUARANTEED WINNER....**

**TOSCA**

With an all-star cast  
Montserrat Caballe,  
Jose Carreras, Ingvar Wixell  
CHORUS AND ORCHESTRA OF  
THE ROYAL OPERA HOUSE, COVENT GARDEN  
Conducted by Colin Davis

6700 108 (2-LP box set) cassette 7699 034

**STOCK UP NOW!**

**PHILIPS**

# SUGAR AND SPICE AND ALL THINGS NICE...



## LYNSEY DE PAUL



ONLY £2.20 rrp

LYNSEY SINGS includes 'Sugar Me', 'Getting A Drag', 'Won't Somebody Dance With Me' and 'Storm In A Teacup' MAME 3002.



## TINA CHARLES

TINA SINGS with Wild Honey and Heritage. This album traces the early years of Britain's top female vocalist and will be essential listening for all Tina Charles fans. MAME 3001.

# ...cos that's what little girls are made of

### MAM

Marketed by EMI Records Limited, 20, Manchester Square, London W1A 1ES. Sales and Distribution Centre: 1-3 Uxbridge Road, Hayes, Middlesex. Tel: (01) 759 4532/4611 & 848 9811

## CLASSICSCENE

## Bach Festival dates for London, Oxford

THIS YEAR'S English Bach Festival takes place in London from April 24 to May 10 and in Oxford from May 14-22 and as usual the festival has several evenings of music by Bach. In addition, there are a number of concerts devoted to the music of Rameau, including a Motet Laboravi, two recitals of his keyboard music by Trevor Pinnock, his opera-ballet Pygmalion and the first modern performance of La Princesse de Navarre.

To mark with other festivals the 150th anniversary of Beethoven's death, the Collegium Aureum will perform his Triple Concerto on original instruments and Richard

Burnett will perform two Piano Sonatas on the fortepiano. The celebrated organist Lionel Rogg will give three recitals of music by Bach and Pierre Fournier will play Bach's complete suites of unaccompanied cello.

The Concentus Musicus of Vienna will be giving its first London concert on April 30 in a programme of Bach, Couperin and Rameau and a concert of contemporary music at the Purcell Room on May 1 presents the British premiere of Xenakis's N'Shima and Linaia by Xenakis written for Lina Landi the founder and director of the English Bach Festival.

## Davis conducts Tosca on Phonogram first

PHONOGRAM'S HEADS its list for May with a prestigious recording of Puccini's Tosca. Over the past two years the company has devoted its operatic activities to rarer works such as the series of early Verdi operas and this is its first Puccini release and Colin Davis's first Puccini opera on disc. The cast is headed by Montserrat Caballé and Jose Carreras with Ingvor Wixell as Scarpia (6700 108).

Other releases are three chamber music albums: Beethoven's major chamber works for wind performed by the Netherlands Wind Ensemble

(9500 087), a double album of Albinoni Concertos at a special price of £4.75 played by the Berlin Chamber Orchestra under Vittorio Negri (6747 138) and Haydn String Quartets by the Quartetto Italiano (9500 157). This is the first disc of the complete Haydn Quartets series.

Colin Davis continues his Beethoven symphonies cycle with No. 2 coupled with Leonore Overture No. 3 (there now remain only No. 1 and No. 9 to be released) and for 99p the customer can add to his collection of World Of ... albums, the World of Dvorak.



L to R: Richard Baldwin, managing director of Music for Pleasure and Arthur Davison

## CFP gold disc for Davison

CONDUCTOR ARTHUR Davison has been presented with a gold disc by Classics for Pleasure for sales in excess of a million records and cassettes. The gold disc represents the cumulative sales of 18 albums by Davison on the CFP label including popular works such as Vivaldi's Four Seasons, Handel's Fireworks and Water Music and Dvorak's Symphony No. 7.

Davison is currently Artistic Director and conductor of three orchestras: the Virtuosi of England, the Little Symphony of London and the National Youth Orchestra of Wales.

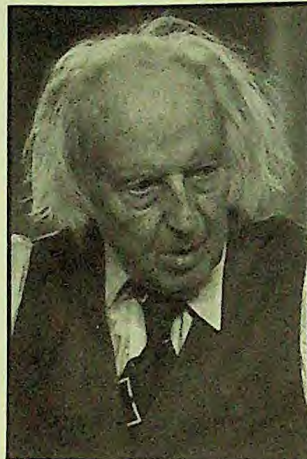
## RCA: popular and rarities

RCA HAS four Red Seal and five Gold Seal issues this month mainly devoted to popular repertoire balanced by some rare recording. Dvorak's New World symphony is conducted by Horenstein (GL 25060), Brahms' Symphony No. 4 is played by the Royal Philharmonic Orchestra conducted by Fritz Reiner (GL 11961) Rimsky-Korsakov's Scheherazade has solo violinist Erich Gruenberg and the RPO conducted by Stokowski (RL 11182) and yet another version of Vivaldi's Four Seasons with violinist Ralph Holmes (GL 25061).

The items of rarity value are a recording of Durufle's Requiem — only the second version available (RL 37406) and Elgar's Coronation Ode, which vies with EMI's release, making these the first two recordings of the work.

## CBS issue for Stokowski's 95th birthday

CONDUCTOR LEOPOLD Stokowski celebrates his 95th birthday on April 18. Last year he signed a six-year contract with CBS and if he fulfills the contract will celebrate his centenary in 1982. To mark his birthday CBS issued a recording of Bizet's Carmen and L'Arlesienne Suites early in April and is releasing another album in May of transcriptions by Stokowski of popular classics such as Debussy's Clair de Lune, a Chopin Mazurka and Rimsky-Korsakov's The Bee (73589). Proving that he is as active as ever, Stokowski was in the recording studio at the beginning of




April taping Brahms' Tragic Overture and Symphony No. 2 with the National Philharmonic Orchestra.

# EARTH WIND & FIRE

a scorching new single

## 'SINGASONG'

- SINGASONG follows the success of the chart smash 'Saturday Nite'
- The B-side is 'BIYO' which is getting big plays in Discos.
- And remember the EARTH WIND & FIRE promotion in the Music Press? The coupon response for a free poster and E.P. took our breath away. We know there are tens of thousands of fans out there waiting for this one!
- 'SINGASONG' is going to set the charts alight. STOCK UP NOW.

on  records  
CBS 5198

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

# THE GRAEME EDGE BAND

## "Paradise Ballroom"

Graeme Edge's history with the Moody Blues is legendary and his reputation as a drummer extraordinaire has enabled him to use the best musicians available.

Brothers Adrian and Paul Gurrvitz, Willie Mitchell, The Memphis Strings and Horns and the noted B.J. Cole feature on this, Graeme's second very commercial album. 'Paradise Ballroom' is Graeme Edge like never before.

**"Everybody needs somebody"**

is the rush released single from the album, and Graeme will be conducting an extensive tour of Radio and TV stations to promote both the album and single.

### MASSIVE PROMOTIONAL SUPPORT

- ★ Radio Advertising
- ★ Press Advertising
- ★ Instore Displays
- ★ Tour of TV/Radio Stations
- ★ TV Promotional Film



TXS 121

KTXC 121

**DECCA**

**ORDER NOW!!**

Order from SELECTA · LONDON 01-852 9171 · MANCHESTER 061-682 9222

Release date  
April 29th

# RADIO

NEIL SPENCE, the man who set up the United Biscuits network of cable radio stations, and, as Dave Dennis, became one of the star attractions of ship-borne pirate, Radio London, took over as programme director at Nottingham's Radio Trent this Monday (18). Trent's managing director, Dennis Maitland, who himself was a director of Big L, talked to *Music Week* about the future of the ILR station.

TRENT WILL be two years old in July this year, and throughout its history, the station has made good news copy for the trade and national press. The board of directors refused to join the radio industry's trade body AIRC when it first came on air, and only signed papers backdating an agreement, after long discussions with the Association. Then, last summer, Trent became the target for industrial action by members of the staff, and the station spent periods of time off the air — a fact recorded on vinyl for posterity on Jasper Carrott's current album, Carrott in Notts.

Maitland feels that the troubles, and the subsequent departure of Kid Jensen, have overshadowed the good achieved by the staff. The station's rolling contract offered by the IBA has not been extended, and Bob Snyder, the station's programme director, resigned two months ago.

The new man, Spence, explained that he was determined to get the job, and that he has many ideas to improve the station's output. At present, Maitland says that Trent has 50 per cent penetration in the 600,000-strong market place, with the aim of increasing that by 15-20 points.

Spence, like Snyder, spent time at UBN, and indeed many of Snyder's team of presenters came from the biscuit factory radio station. In a recent *Sunday Times* article, Spence was praised by fellow disc jockeys Graham Dene, Roger Scott and Nicky Horne, as it was he who trained them at UBN.

The task for Maitland was never a simple one. Coming from Radio London and Luxembourg, he had valuable experience in running a radio station, although he agrees that Trent is very different from both. "There's nothing very new in radio or in advertising, but there are vast differences in the operation of an ILR station. In the pirate days there were no needletime regulations, and although we paid PRS, the fees were very much reduced. Really we created our own rules, which were more codes of ethics."

He never thought that Trent would be an easy proposition. Radio London he says, took him closer to local radio than did Luxembourg, which he believes was rather more impersonal than both other stations under consideration. "I always felt that the national media would slowly

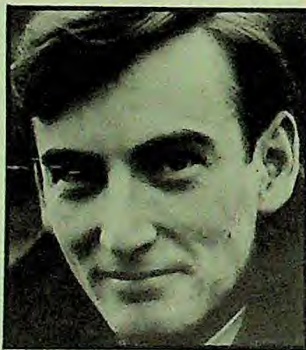
## Maitland: a positive look at the future of Radio Trent

but surely contract, with people being more concerned about their own environment, especially what they have in their own hip pocket". Continuing his logic, he employs the IRN news feed as he would a local 'stringer', using news items when and where appropriate. There is no segregation between local and national news, with one bulletin covering both types of news.

"We aren't fighting for survival, if that's what everyone thinks. We may not have had our IBA contract rolled, but programming changes are in hand to bring about the extension. Financially we never suffered, even at the time of the strikes, and indeed this month we are £20,000 ahead of target, and I couldn't fit another commercial into the schedules for the next two weeks. Finances are what survival is all about," he says adamantly.

Referring to Bob Snyder, Maitland says that there were troubles with the programming of the station, "not the least the control of it the way it should be. It is fair to say that we expect Neil to deliver the broad philosophy of the board, which is in accordance with our aims as laid down with the IBA. It isn't true to say that Neil will be a puppet in the organisation, blindly following out the procedures laid down by the IBA. Each head of department at the station has complete autonomy, and he will be given a free hand to control the programming the way he wishes. He has a job to do, and will stand or fall on the delivery of the audiences we want."

Maitland recognises that the IBA has not held up the rolling contract procedure with the station unnecessarily. "They felt that we weren't sufficiently local in our approach, and we have already instigated changes in the programming. After Neil has looked at the set-up, I'm sure he will want to make some adjustments. As far as



Neil Spence

## New Faces at 208?

WITH THE Radio Trent programme directorship now decided, and with Chris Yates of Air Services packing his bags to run Thames Valley, the industry looks towards Radio Luxembourg for excitement. Several big names have reportedly been making journeys to see Alan Keen, with Andy Park and Roger Day apparently arriving at Hertford Street.

With a week to go before the national audience research, most stations are reaching the climax of their spring promotions, and Radio 1 finishes its own national Easter tour. The fight is on. ... Many congratulations should go to Neil Spence at winning at Trent against tough opposition. One Radio 1

personality was even thought to be in the running.

Radio Caroline's reception has improved a great deal since the frequency move to 312 metres. Johnny Jason currently on land for a few weeks of record company visits before heading back to the ship.

Some of the presenters in ILR are becoming rather tired of record companies advertising their records of the week in the trade press and spelling their names incorrectly. A recent advertisement in *Music Week* christened two new stations, Radio Pennine and Radio Swansea.

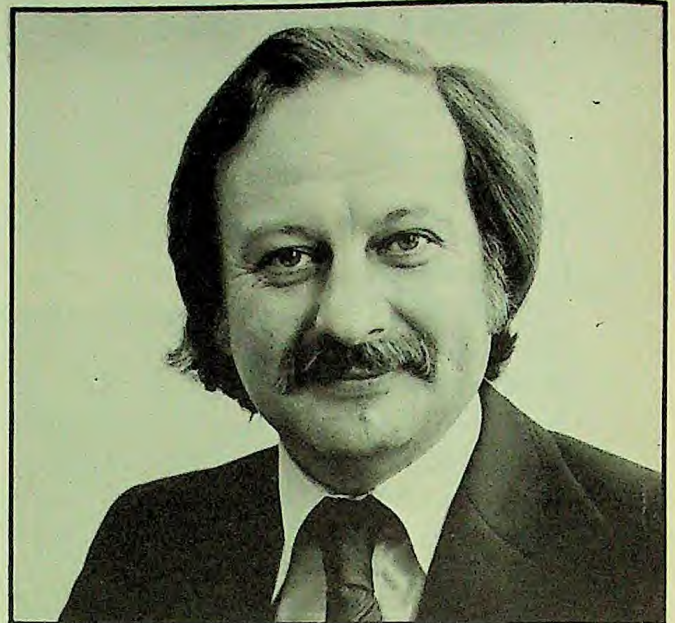
the contract is concerned, I expect we will meet with the IBA in the next three months and receive the all clear."

From a programming standpoint, during the two months since Snyder departed, Maitland has been faced with changes to make, and vacancies to fill. Len Groat, who spent some time with Metro and Piccadilly, has joined the staff as a freelance, and Steve Merike was working at Trent last week. Maitland says that any appointments will have to be finalised by Spence. He found himself in the position of being two presenters short. Kid Jensen had not been replaced, and Snyder was himself hosting the weekday breakfast show at the time of his departure.

Says Maitland, "Bob was on air against my own personal wishes. I don't think a programme director can cope with a regular air shift, and I'm pleased to say that Neil agrees with my philosophy." Spence left the disc jockey ranks several years ago, and he says his job at Trent will be to be his own critic, and also a critic of the disc jockeys. He is known as a disciplinarian, and his motto for the disc jockeys is to be bright, tight and sound 'real'.

The future of ILR has begun to look rather brighter since Annan reported. However, before more stations actually come on air, they will have to raise sufficient capital to buy studios and equipment. Maitland says that he wouldn't find it difficult to invest money in a station the size of Trent, catering for some 600,000 people, but with a station serving less than half a million, he would think twice. He points out that of every £1 that comes in from advertisers, 10 per cent is taken away in agency charges, a further 12½ per cent in music fees, transmitter rental takes care of a further 10 per cent, and then there is company tax and staff costs. Secondary rental on top of this (should the station actually get into profit), would he says have a major bearing on the economic considerations of the investment in any station.

"With the next phase of ILR's expansion covering the smaller markets, I can see some stations



Denis Maitland

EDITED  
by  
DAVID  
LONGMAN

finding it very difficult to make profits, especially to the extent that Capital and Clyde seem to be making. I think that the IBA will change its rules on studio requirements, and that would help bring down the initial costs. Radio is a labour intensive industry, and people cost the same the world over, and basically you need that same staff and studio space where ever the station is. With the audiences being proportionally smaller, revenue will be decreased, and I can see some problems coming about," he says.

In *Music Week's* report to the Home Secretary on the Annan report, Maitland will expand on his views about the document. He is critical of the AIRC, and talks about the idea of him merging with BBC Radio Nottingham. "We have to be pretty masochistic to work in

radio, but I have been pleased to see how the station has held together, despite the industrial troubles we had. At times I felt like quitting, but never seriously. I am pompous and big headed enough to say that there were enough people here all the time who wanted to keep the station on the air, and it could have only been a minority who were intent on closing us down. I find it hard to think that someone would deliberately try and close a station, thereby putting themselves out of work.

"As for AIRC, I'd like to see changes. We didn't join the Association immediately, for a number of reasons. My board felt that the £1,000 a year expenditure would provide little value, and for that money, we could have had half a secretary, and we needed her more than we needed AIRC. We aren't a member now on sufferance. There are things wrong about ILR as it is at present, and by being a member of a stronger association, I think we can help bring about these changes. In three years, I think we've achieved a great deal."



AIDAN DAY (centre) looks well impressed by the vocal qualities of his managing director John Whitney, pictured here singing his way to a £50 donation for the Capital Radio Help A London Child charity appeal. Dave Cash at the controls appears to be calling for more effort.



# Music Master 1977

THE COMPLETE GUIDE TO RECORDED POP MUSIC AVAILABLE IN THE UK.



**MASSIVE THIRD EDITION  
— AVAILABLE NOW £30.00**

*actual size*

What they said about  
the first edition:

Music Week:  
'...contains an  
exhaustive wealth of  
detail about virtually  
every LP and EP  
available in Britain'

Evening Standard:  
'About the size  
of a telephone direc-  
tory and jammed with  
information.'

Weekly Post:  
'A big work of art  
and so vast.'

To: John Humphries  
FREEPOST  
Hastings Sussex  
NO POSTAGE REQUIRED



Please rush me **Music Master 1977** plus  
all supplements to Dec 1977. I enclose remittance\*  
of £..... being payment for..... (number) of subscriptions  
(OVERSEAS CUSTOMERS: please add £10.00 per subscription  
to cover air mail postage of main catalogue + supplements)

NAME \_\_\_\_\_  
COMPANY \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
\_\_\_\_\_

TEL. \_\_\_\_\_  
\* £30.00 per subscription includes main  
catalogue and twelve monthly  
supplements

- ★ Third, much enlarged (960 pages) edition
- ★ 35,000 albums
- ★ 11,000 cassettes — 5000 cartridges
- ★ All available quad product
- ★ All 1975 and 1976 singles releases
- ★ PLUS prefixes, labels, companies and distributors
- ★ PLUS all major company price lists — monthly
- ★ PLUS all pop releases during 1977 — monthly

## ALBUM REVIEWS

## POPULAR

## THE DETROIT SPINNERS

**Smash Hits. Atlantic K50363. Producer: Thom Bell. Compilation: Dave Dee.** Smash Hits is a UK-originated package which coincides with the Detroit Spinners' upcoming tour of Britain — though John Edwards will be fronting the group for those dates, rather than Philippe Wynne, whose dynamic and distinctive vocals are showcased here. Whatever the on-stage outcome of the change, this album's 14 tracks constitute a powerful sales pull, with recent hits such as The Rubberband Man and Wake Up Susan mingling with past favourites like Could It Be I'm Falling In Love, Ghetto Child, Games People Play and that inspired, one-off pairing with Dionne Warwick, Then Came You. Most of the tracks are uptempo, in line with the nature of the Detroit Spinners' UK hits, but there is some mellow, midtempo material, too, such as Living A Little, Laughing A Little and How Could I Let You Get Away? Spinning to the top!

## MARVIN GAYE

**Live At The London Palladium. Motown TMS 6006.** Gaye's recent tour of Britain was an unqualified success, artistically and as a crowd draw. As UK sales of his previous albums have been solid rather than spectacular, the release of a two-disc 'live' package which features the man's vintage hits (I heard It Through The Grapevine, How Sweet It Is, Ain't That Peculiar and more) as well as contemporary cuts (Since I Had You, Come Get To This, Let's Get It On) seems to be the shrewdest move possible. The sound quality is generally good, and though the orchestra has a few indistinct and chaotic moments, compensation exists in the excellent vocal mixes. Gaye is inclined to romp through older numbers a little disrespectfully, but the pairing with Flo Lyles for the Tammi Terrell duets (You're All I Need To Get By, Ain't No Mountain High Enough, Ain't Nothing Like The Real Thing) is handled tastefully and with genuine feeling. What makes this one of the more unusual in-concert packages is the fourth side, a studio-recorded (though it sounds like a party) Got To Give It Up — the singer's new, disco-oriented single here stretched out to a joyful and hypnotic quarter-of-an-hour. Gaye is an infrequent visitor to the studios, so longtime fans should go for this track, regardless of the Palladium session; new converts will appreciate the concert souvenir.

## THE CLASH

**The Clash. CBS 82000. Producer: Micky Foote.** Already on the chart with the single White Riot, the Clash seem poised for more success in the album sector with this debut twelve incher. On paper, the band's songs, written by Joe Strummer and Mick Jones, might look politically immature, but when pumping out of the speakers the numbers flow well and actually have that rare attribute in punk offerings, melody. Stand-out tracks are the charging I'm So Bored With The USA which makes it's point quite strongly, and the young man's anthem of disillusion, Career Opportunities. The only song written outside of the band environment is a new wave version of Junior Murvin's Police And Thieves reggae hit, which the Clash contrive to play pretty straight making it particularly effective against the band's raw material. With the CBS publicity machine behind it, this album looks destined for chart action.

## JOHN CALE

**Guts. Island ILPS 9459. Producers: Various.** A lovingly put-together compilation of Cale's Island work which concentrates on some of his tougher songs, Guts provides ample demonstration, if any was needed, of this artist's contribution to what is currently going in the name of punk. His sidemen were of the highest quality, and although he rang the changes in the bass and drums department, he always came up with a driving background over which to growl his gothic lyrics. The terror that Cale is able to induce in his audiences is pointed up on the title track, and again on Fear Is A Man's Best Friend, while his treatment of Jonathan Richman's classic, Pablo Picasso, is almost as good as the original. Cale is on the road here right now and interest in his work is increasing.

## NEIL INNES

**Taking Off. Arista SPARTY 1004. Producers: Tom Newman and Neil Innes.** This is the extra Monty Python man, whose brilliant and brittle little songs are just as much fascinating comments on a mad world as are the Python sketches. This first LP will be fallen upon with delight by the vast army of Python fans not to mention addicts of Rutland Weekend Television. The lyrics are as funny, piercing and deceptively flippant as any Innes has performed on television or stage, and if the LP fails in any respect it is in that the one ingredient it cannot give is the sight of Innes, comically solemn, seated at the piano with a duck on his head. The melodies are rather inconsequential — which does not matter when the performer can be seen, but detracts a little from the effectiveness of the material when it is on record. Production, performance and engineering all add to the quality, however, and with the newly-released film Jaggerwocky bringing Innes' home again into the public eye, the album should have a very good market.

## QUANTUM JUMP

**Barracuda. Electric TRIX3. Producers: Rupert Hine and Jerry Smith.** Hine, vocalist and keyboards player, is a fine, sensitive and inventive musician who makes up in ability what he lacks (unjustly) in fame, and the other two band members are of great intrinsic value also, being Patrick Morais on drums and John Perry on bass and vocals. Various others including Elkie Brooks add their moiety here and there. This is a big stride forward from the first LP — musically and commercially — although the first was itself good. There is more melody, less complexity and introspection, and it should appeal widely, especially with some in-store play. The LP has had good critical reception and is being backed by consumer press and radio advertising. It is receiving considerable radio exposure, and a May tour is planned, with which the release of a re-mastered LP track — Don't Look Now — as a single will coincide.

## JAMES LAST

**Happy Summer Night. Polydor Super 2371 658; Non Stop Dancing Volume 18. Polydor Super 2371 723; Classics Up To Date Volume 4. Polydor Super 2371 711. Producer: James Last.** Ever since the artist's tv compilation, Make The Party Last, Polydor has apparently gone mad with releases from the German band leader. Here are three albums which portray the artists' different moods, and as per usual, they are as perfect as one would wish. Discussions took place within Polydor two years ago when the artist was here, about whether or not three albums should be released as one package or solo. The decision then was solo, and presumably, the marketing philosophy paid off. The current

## CHART CERTAINTY

Sales potential within respective market

\*\*\* Good

\*\* Fair

\* Poor

tour culminates on May 1, although regardless, sales can be expected from this evergreen performer. The non stop dancing album is particularly fine, and like the title suggests, is a good foot-tapper.

## RARE BIRD

**Polydor Special 2384 078.** This was a good, inventive, commercial-sounding band which somehow never caught the public ear to the extent it deserved. They had tight rock rhythms, overlaid by an excellent interweaving of guitar and keyboards, and a strong feeling for melody. This was rock, r&b and a touch of something pop, without unnecessary complications. The punters' failure to award them the success which would have possibly kept them together is the punters' loss, but they made three quality LPs and this album takes the best from each. Steve Gould (guitar and vocals) and Dave Kaffinetti (keyboards) are, as always, the rock on which the structure is built, but there are strengths in all departments. It is quite feasible that this time round the band will get the acclaim it deserves.

## VARIOUS

**Medium Rare. Polydor Special 2482 381.** This is a compilation of mostly strong, representative tracks from Focus, Lee Dorsey, Gallagher & Lyle, Ginger Baker's Airforce, Bobby Thompson, Patrick Moraz and Mainhorse. Thunderclap Newman and Van Dyke Parks. The widely differing musical styles from track to track cause the ears to boggle a little and give the whole thing a patchwork effect, but, except that some of the material is and rather deserves to be fairly obscure and/or cold, it is probably worth considering as a stock item in the compilation section.

## LENA MARTELL

**With Very Special Love. Pye NSPL 18513 — Producer: George Elick.** An afternoon to spare in the marketing managers office brought about a chart album for Miss Martell, and after 14 weeks in the 60, the singer is still selling with her Best Of collection. Perhaps the immediate reaction from the fans will be that Pye is capitalising on the success. The material is all from last year, and includes Solitaire and Every Time You Touch Me I Get High, together with the standard, Rambling Rose. It is a pleasant, unoffensive release, but in terms of chart potential, it is a matter of time to see if the public and media get tired of playing the chart album. A few copies in the racks wouldn't do any harm.

## CHARLIE MCCOY

**Stone Fox Chase. Monument MNT 81886.** The title track will be familiar to fans of the Old Grey Whistle Test on which it is heard weekly as the theme tune. McCoy is something of a legendary character in Nashville where his harmonica playing has for many years provided a distinctive sound to a multitude of country hits and was also a feature of the much admired session band Area Code 615. The album is a collection of country favourites, many of which included McCoy on the original, among them, Me And Bobby McGee, Behind Closed Doors, Release Me, Delta Dawn and I Can't Stop Loving You, against which McCoy's artistry is effectively showcased within varied backgrounds. Maybe better displayed under Contemporary than Country.

## DAVE EDMUNDS

**Get It. Swan Song SSK 5904. Producer: Dave Edmunds.** Dave Edmunds continues to fly the flag of his personal crusade in favour of the yesteryear rock styles, adapted to the requirements of 1977. And splendidly he carries it off as well, with bits of Chuck Berry, Fats Domino, Jerry Lee Lewis, and other masters, echoing positively through escapist songs about schooldays and the weekend, and a surprisingly rather affecting version of the Rodgers and Hart classic Where Or When, which is given a Four Seasons treatment. Although heavily influenced by vintage styles, Edmunds has created an album which is completely relevant and hugely enjoyable in a contemporary context. In store play will certainly provoke consumer interest in an album which might otherwise be overlooked. The LP has almost scooped the pool for exposure, however, with music press; consistent track plays on Capital at peak time; BBC playlisting imminent; Harlech tv exposure, plus a Supersonic one and a Whistle Test pending. An Edmunds headline tour is scheduled for autumn.

## JEFF BECK

**Live. Epic EPC 86025. Producer: Jan Hammer.** Surprisingly the first live album from guitar giant Jeff Beck, recorded last year during an American tour. He's partnered by the Jan Hammer Band, which lays down crisp accompaniments in which Hammer's deft synthesizer playing provides an effective foil to Beck's repertoire of guitar brilliance and special effects, and makes a substantial solo contribution as well, particularly on the eerie Darkness. Beck is at his most dominating on the breakneck Scatterbrain. A useful if not dramatic seller.

## DON HARRISON BAND

**Red Hot. Atlantic K50340. Producer: Band.** The Don Harrison Band carry on in the San Francisco tradition begun by Creedence Clearwater Revival. They deliver timeless rock, trimmed down to the gutsiest essentials and played with vigour and conviction. Harrison, a rugged and impressive vocalist, writes simple songs of uncomplicated content like This Ol' Guitar, Red Hot and Rock 'n' Roll Lady. Given a hit single, then the album will pick up sales, but despite appearances here last summer the Harrison Band remains largely unknown to British fans, despite a considerable American reputation.

## BOOKER T AND THE MGs

**Universal Language. Asylum K53057. Producer: Band.** An album for those who know their Green Onions — or at least remember the hit instrumentals that the group recorded for Stax in the 1960's. This is the reunion of the old band (drummer excepted), together again for the first time in seven years. The instant funky appeal of those best-selling singles is no longer so immediate, but times change and total simplicity is now not enough. So the playing is considerably more articulate and advanced, but the feel and integration of the band has been recaptured like the members had never parted.

## MISCELLANEOUS

## ALMA COGAN

**The Alma Cogan Collection. One-Up OU 2168. Compilation: David Lale.** Alma Cogan until her death in 1966 was one of the most popular British female singers, scoring more than a dozen hit records during the Fifties, and developing into a family entertainer during the early Sixties. This 21-track collection recalls highlights of her recording career,

including such early hits as Bell Bottom Blues, I Can't Tell A Waltz From A Tango, Dreamboat, You Me And Us, Twenty Tiny Fingers and Never Do A Tango With An Eskimo, and her later recordings — I Can't Give You Anything But Love, Tell Him, It's You, Just Once More and a big-ballad interpretation of Eight Days A Week, which has been long-missing from the EMI catalogue. There's a bonus track in Dance Everyone Dance (Hava Nagila) which is the only live recording by Miss Cogan, and never before issued commercially. There is still a lot of affection for her from the public and her records receive airplay even now. A good album for nostalgia.

## SOL RAYE

**Come Home Love. Calendar Records DAYL 001. Producers: John Hawkins and Jeff Ryan.** Sol Raye is probably an underrated m-o-r vocalist, in a similar mould to Danny Williams. His name seems to have been around for so long but nearly always as a supporting attraction and never actually the top-of-the-bill star. After several LPs for Decca and EMI, he has now gone to a small independent label which may well be able to give him that extra vital promotion necessary to get his records off the ground. His debut Calendar album features three well-known songs, The Fool On The Hill, My Love and A Taste Of Honey, and nine other pleasant numbers given a professional treatment by Raye. Exposure will be vital here but Sol Raye's recordings are certainly ideal fodder for the late-night Radio Two shows.

## ELLIOTT MURPHY

**Just A Story From America. CBS 81881. Producer: Robin Geoffrey Cable.** Murphy is an American singer/guitarist/songwriter who has been in and out of various bands since the Sixties. This is his first CBS LP — previous US releases were well received but now Murphy has little meaning to UK audiences, though this album was recorded here. It's a good album, but certainly not a great one and despite Murphy's association with the changing rock scene, his musical tastes are still rooted in the Sixties, with Dylanesque vocals and punky touches with r&b here and there. It's not gutsy enough, not punky enough to give him an edge on anyone else. Versatility is a positive asset, however with this album the styles work against each other, leaving the listener with a feeling of something missing.

## COUNTRY

## CONNIE SMITH

**Connie Smith. RCA PL 42000.** Part of the Country Music Makers series, this is a double album full of songs by well-established country writers such as Merle Haggard, Don Gibson, Dallas Frazier and Bill Anderson plus many others compiled from recordings made between 1966 and 1973. The singer has had hits in the States, helped by the patronage of Bill Anderson and his TV show at first, but after that on the strength of her own reputation as a singer. Also featured among the 32 hits and country standards are some gospel numbers. Though she is no longer a chart artist, her reputation should help sell this compilation.



# BRICK

## GOOD HIGH

IT GOES TO YOUR HEAD



Brick showed their stuff on their single "Dazz"  
Bang 004  
With their new album "Good High" they're about to score again.  
Shot 003



# AND IT GETS TO YOUR FEET.



marketed by  
phonogram

# RELEASES MUSIC WEEK

## LISTINGS

ADDRISI BROTHERS ..... S  
 AYRES, Pam ..... S  
 BARRY, Al ..... C  
 BIG DADDY & THE SUGAR CANES ..... T  
 BRAND, John ..... T  
 BRICK ..... M  
 CHRISTIE, Tony ..... M  
 DANKWORTH, John With the Maurice Jarre Orchestra ..... L  
 EARTH WIND & FIRE ..... S  
 FORD, Hudson ..... K  
 FRANCOIS, Claude ..... L  
 HAYWARD, Justin ..... C  
 HEART ..... D  
 HUNTER ..... R  
 THE JAM ..... I  
 JONES, Jack ..... W  
 JUDD & MISS MUNRO ..... L  
 KAMAHL ..... L  
 KINGS COLLEGE CHOIR ..... N  
 CAMBRIDGE ..... N  
 KOTTKE, Leo ..... B  
 KRAFTWERK ..... B  
 MILLER, Frankie ..... T  
 MISTY ..... S  
 NEAL, Chris ..... W  
 NOLAN, Kenny ..... L

PAYNE, Freda ..... I  
 PRELUDE ..... O  
 PRIDE, Charley ..... H  
 RACHEL ..... S  
 RAGS ..... P  
 RANDELL, Alan with Alex Welsh & His Dixieland Band ..... C  
 REED, Lou ..... R, W  
 ROBINSON, Harry & His Strings That Sing ..... A  
 THE RUBETTES ..... L  
 SCAFFOLD ..... H  
 SHALAMAR ..... U  
 SHARP, Al ..... N  
 SPECTOR, Ronnie & The E Street Band ..... S  
 STARDUST ..... G  
 STEWART, Al ..... O  
 STOMPLEY, Joe ..... T  
 SUN SIGHTER ..... C  
 THRILLINGTON, Percy Thrills ..... U  
 TOP, ZZ ..... A  
 TURNER, Mary Lou ..... C  
 UFO ..... A  
 WARD, Terry ..... T  
 WISHBONE ASH ..... B

**DISTRIBUTORS CODE**  
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream - C.

### G

GOT TO SEE MISSISSIPPI, Follow Me Down, STARDUST. Satril SAT 117 (A)

### H

HOW DO YOU DO, Paper Underpants, SCAFFOLD. Bronze BRO 39 (E)  
 THE HUNGER, She's Just An Old Love Turned Memory, CHARLEY PRIDE. RCA PB 9075 (R)

### I

I GET HIGH ON YOUR MEMORY, I Can't Live On A Memory, FREDA PAYNE. Capitol 15919 (E)  
 IN THE CITY, Taking My Love, THE JAM. Polydor 2058 866 (F)

### K

KISS IN THE DARK, Simple Man. HUDSON FORD. CBS 5202 (CW)

### L

LADIES OF LOREDO, I'm In Love With You, THE RUBETTES. State STAT 44 (F)  
 THE LAST TYCOON, Thought For Laura, JOHN DANKWORTH/MAURICE JARRE ORCHESTRA. Decca FR 13703 (S)  
 LET ME BE THERE, The Best Years Of My Love, KAMAHL. Philips 6037 093 (F)  
 LOVE'S GROWN DEEP, Today I Met The Girl I'm Gonna Marry, KENNY NOLAN. 20th Century BTC 2331 (A)  
 LOVE SONGS, Found In The Sun, JUDD & MISS MUNRO. RCA PB 5021 (R)  
 LOVE WILL CALL THE TUNE, My Way, CLAUDE FRANCOIS. EMI 2605 (E)

### C

CAPONE, How Can I Be Sure, AL BARRY. EMI 2611 (E)  
 CATHAY A GOGO, Cathay A Gogo Pt. 2 - Instrumental, SUN SIGHTER. EMI 2612.  
 CHEATING OVER TIME, I Never Had The Time, MARY LOU TURNER. MCA 295 (E)  
 CHINESE TAKEAWAY BLUES, Mr. Wu's & Traffic Warden Now, ALAN RANDELL WITH ALEX WELSH AND HIS DIXIELAND BAND. EMI 2613 (E)  
 COUNTRY GIRL, Doin' Time, JUSTIN HAYWARD. Deram DM 429 (S)

### D

DREAMBOAT ANNIE, Sing Child, HEART. Arista 104 (E)

### M

MUSIC MATIC, Can't Wait, BRICK. Bang 008 (F)

### N

THE NATIONAL ANTHEM, Land Of Hope & Glory, KINGS COLLEGE CHOIR CAMBRIDGE. EMI 2614 (E)  
 NEVER GONNA LEAVE YOU, Tired & Lonely, AL SHARP. GTO GT 92 (E)

### O

OH MY SOUL, Woman To Love, PRELUDE. Pye 7N 45689 (A)  
 ON THE BORDER, Flying Sorcery, AL STEWART. RCA PB 5019 (R)

### P

PROMISES, PROMISES, Too Many Years (Too Many Tears), RAGS. RAK 259 (E)  
 ROCK 'N' ROLL HEART, Senselessly Cruel, LOU REED. Arista 105 (E)  
 ROCK ON, Real Life Game, HUNTER. Penny Farthing PEN 935 (R)

### S

SAY GOODBYE TO HOLLYWOOD, Baby Please Don't Go, RONNIE SPECTOR & THE E STREET BAND. Epic EPC 5185 (CW)  
 SINGASONG, Biyo, EARTH WIND & FIRE. CBS 5198 (CW)  
 SLOW DANCING DON'T TURN ME ON, Slow Dancin' Don't Turn Me On - Long Version, ADDRISI BROTHERS. Buddah BDS 456 (A)  
 SMILE A LITTLE SMILE FOR ME, It's Good To Be Me, TONY CHRISTIE. MCA 296 (E)  
 SPEND YOUR LOVE, Take Me & Hide Me Away, RACHEL. Polydor 2058 867 (F)  
 STAR, The Owl, PAM AYRES. Harvest HAR 5124 (E)  
 SUNDAY, Shy Girl, MISTY. Polydor 2058 826 (F)

### T

THERE GOES MY HEART, Bonjour Maman, TERRY WARD. MAM 163 (E)  
 THERE SHE GOES AGAIN, You Lift Me Up, JOE STOMPLEY. Epic EPC 5138 (CW)  
 TOMORROW NIGHT, Tomorrow Night, BIG DADDY & THE SUGAR CANES. RCA PB 5025 (R)  
 TRANS EUROPE EXPRESS, Europe Endless, KRAFTWERK. Capitol CL 15917 (E)  
 TREMBLE ON, 29 Going On 30, JOHN BRAND. DJM DJS 10770 (CW)

### U

UNCLE ALBERT - ADMIRAL HALSEY, Eat At Home, PERCY THRILLS THRILLINGTON. EMI 2594 (E)  
 UP TOWN FESTIVAL Pt. 1, Up Town Festival Pt. 2, SHALAMAR. Soultrain SB 0885 (R)

### W

WALK ON THE WILD SIDE, Perfect Day, LOU REED. RCA PB 2308 (R)  
 WITH ONE MORE LOOK AT YOU, Try It Again, JACK JONES. RCA PB 0955 (R)  
 WHO WAS MADE TO LOVE HER, Bookends For The Boy, CHRIS NEAL. DJM DJS 10769 (CW)

## INDEX

### A

ADAGIO, The Dreamer, HARRY ROBINSON & HIS STRINGS THAT SING. EMI 2602 (E)  
 ALONE AGAIN, Electric Base, UFO. Chrysalis CHS 2146 (E)  
 ARRESTED FOR DRIVING WHILE BLIND, Neighbour, Neighbour, ZZ TOP. Decca HLU 10547 (S)

### B

BE GOOD TO YOURSELF, Down The Honktonk, FRANKIE MILLER. Chrysalis CHS 2147 (E)  
 BLOWIN' FREE, Including Phoenix Jailbait, WISHBONE ASH. MCA 291  
 BUCKAROO, The Ranged, LEO KOTTKE. Chrysalis CHS 2139 (E)

### C

CAPONE, How Can I Be Sure, AL BARRY. EMI 2611 (E)  
 CATHAY A GOGO, Cathay A Gogo Pt. 2 - Instrumental, SUN SIGHTER. EMI 2612.  
 CHEATING OVER TIME, I Never Had The Time, MARY LOU TURNER. MCA 295 (E)  
 CHINESE TAKEAWAY BLUES, Mr. Wu's & Traffic Warden Now, ALAN RANDELL WITH ALEX WELSH AND HIS DIXIELAND BAND. EMI 2613 (E)  
 COUNTRY GIRL, Doin' Time, JUSTIN HAYWARD. Deram DM 429 (S)

### D

DREAMBOAT ANNIE, Sing Child, HEART. Arista 104 (E)

## TOTAL ISSUED

Singles issued by major manufacturers for week ending April 22nd, 1977.

	This Week	This Month	This Year
EMI	16 (6)	43 (33)	154 (112)
Decca	3 (5)	8 (18)	35 (51)
Pye	3 (4)	10 (20)	51 (66)
Polydor	4 (5)	18 (34)	74 (97)
CBS	4 (5)	19 (28)	83 (80)
Phonogram	2 (3)	9 (18)	43 (49)
RCA	8 (6)	20 (18)	68 (70)
WEA	— (3)	10 (15)	55 (50)
Others	9 (21)	48 (90)	239 (282)
<b>Total</b>	<b>49 (58)</b>	<b>185 (274)</b>	<b>802 (857)</b>

## U.S. Top 30

### ALBUMS

- (1) HOTEL CALIFORNIA, Eagles
- (2) RUMOURS, Fleetwood Mac
- (4) A STAR IS BORN, Soundtrack, Barbra Streisand/Kris Kristofferson
- (3) SONGS IN THE KEY OF LIFE, Stevie Wonder
- (5) LEFTOVERTURE, Kansas
- (6) THIS ONE'S FOR YOU, Barry Manilow
- (7) BOSTON, Boston
- (9) UNPREDICTABLE, Natalie Cole
- (10) FLY LIKE AN EAGLE, Steve Miller Band
- (11) IN FLIGHT, George Benson
- (13) SONGS FROM THE WOOD, Jethro Tull
- (29) MARVIN GAYE LIVE AT THE LONDON PALLADIUM, Marvin Gaye
- (15) ANYWAY YOU LIKE IT, Thelma Houston
- (16) NIGHT MOVES, Bob Seger & The Silver Bullet Band
- (17) BURNIN' SKY, Bad Company
- (18) AHH ... THE NAME IS BOOTSY, BABY, Bootsy's Rubber Band
- (19) A ROCK AND ROLL ALTERNATIVE, Atlanta Rhythm Section
- (24) WORKS, Emerson, Lake & Palmer
- (24) ROCKY, Soundtrack
- (20) ARRIVAL, Abba
- (22) SLEEPWALKER, Kinks
- (23) SILK DEGREES, Boz Scaggs
- (8) LOVE AT THE GREEK, Neil Diamond
- (26) BIGGER THAN BOTH OF US, Daryl Hall/John Oates
- (63) SONGWRITER, Justin Hayward
- (28) CAROLINA DREAMS, Marshall Tucker Band
- (31) YESTERDAY, TODAY & TOMORROW, Spinners
- (30) TEDDY PENDERGRASS, Teddy Pendergrass
- (14) A NEW WORLD RECORD, Electric Light Orchestra
- (34) JEFF BECK WITH THE JAN HAMMER GROUP

### SINGLES

- (2) DON'T LEAVE ME THIS WAY, Thelma Houston
- (3) SOUTHERN NIGHTS, Glen Campbell
- (4) HOTEL CALIFORNIA, Eagles
- (1) DON'T GIVE UP ON US, David Soul
- (5) THE THINGS WE DO FOR LOVE, 10cc
- (7) I'VE GOT LOVE ON MY MIND, Natalie Cole
- (8) A STAR IS BORN (EVERGREEN), Barbra Streisand
- (9) SO INTO YOU, Atlanta Rhythm Section
- (13) WHEN I NEED YOU, Leo Sayer
- (11) RIGHT TIME OF THE NIGHT, Jennifer Warnes
- (12) TRYING TO LOVE TWO, William Bell
- (10) RICH GIRL, Daryl Hall/John Oates
- (15) I WANNA GET NEXT TO YOU, Rose Royce
- (16) COULDN'T GET IT RIGHT, Climax Blues Band
- (17) LIDO SHUFFLE, Boz Scaggs
- (19) CAN'T STOP DANCING, Captain & Tennille
- (20) I'M YOUR BOOGIE MAN, K.C. & The Sunshine Band
- (6) DANCING QUEEN, Abba
- (31) SIR DUKE, Stevie Wonder
- (22) YOUR LOVE, Marilyn McCoo & Billy Davis Jr.
- (14) CARRY ON WAYWARD SON, Kansas
- (21) THE FIRST CUT IS THE DEEPEST, Rod Stewart
- (27) CALLING DR. LOVE, Kiss
- (18) MAYBE I'M AMAZED, Wings
- (29) ANGEL IN YOUR ARMS, Hot
- (24) DISCO LUCY, Wilton Place Street Band
- (28) N.Y. YOU GOT ME DANCING, Andrea True Connection
- (42) LUCILLE, Kenny Rogers
- (45) FEELS LIKE THE FIRST TIME, Foreigner
- (36) LONELY BOY, Andrew Gold

# COME HOME LOVE

## A VERY SPECIAL ALBUM BY SOL RAYE



DAYL 001



CALENDAR RECORDS LTD.

DISTRIBUTED BY: SELECTA GROUP

PLEASE ORDER FROM: SELECTA GROUP DEPOT

ALSO FROM: CALENDAR CIRCLE RECORD SALES  
89 CHISWICK HIGH RD, LONDON W4  
TEL: 01-994 8571/2

MANAGEMENT: MALCOLM J. GOLD, 1-2 HANOVER ST., W1  
TEL: 01-629 0694

# MARKET PLACE

MW

## CLASSIFIED ADVERTISEMENT RATES

Effective 1st January, 1977 Music Week Classified Advertisement rates are:

£6.50 per single column inch, box number charge 75p, and series discounts will remain at:—  
6 insertions 10%, 13 insertions 15%.

PLEASE NOTE THAT ALL ADVERTISEMENTS ARE SOLD BY THE SINGLE COLUMN INCH (MINIMUM CHARGE £6.50)

The per word rate is discontinued.

The copy deadline is Thursday 5pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting.

Payment in full must accompany each advertisement. For further information contact Felicity Brisk: Tel. 01-437 8090. MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages

## EQUIPMENT

### Polythene Record Carriers

25,000 14"x 16" 150 gauge  
Printed 2 sides with your own Design

**13.50** per 1,000

We can also quote for smaller quantities

#### Crosswinds Packaging Co

Pardix House-Cadmore Lane-Cheshunt-Herts  
Tel: Waltham Cross 38141/2

### 3/4 MILLION CASSETTE TAPES

LEADING EUROPEAN MANUFACTURERS TOP QUALITY OVER-STOCK CLEARANCE

**C60-18p C90-25p C120-29p**

add 8% VAT carriage free; Samples £2.00

Full Library Box — Index Card Presentation — Minimum Quantities 3 Cartons — 200 Tapes Per Carton — Bulk Discounts Available

Contact: **AUDIO WHOLESALE**

25 CROMWELL COURT, EALING ROAD, ALPERTON, WEMBLEY MIDDLESEX  
Telephone: 01-998 6555

#### CLEAR P.V.C. RECORD COVERS

Made from 500 gauge seamless tubing, giving the maximum strength. Buy direct from the manufacturer at keenest prices, by return delivery. Samples, prices and discounts on application.

#### CLEAR POLYTHENE RECORD COVERS IN HEAVY DUTY FILM

LP size: 1000, £25 including VAT and carriage.

Samples of all items available.

**PLASTIC SALES (Leicester) LIMITED**  
10/12 DARTFORD ROAD, LEICESTER, LE2 7PQ.  
Tel: 0533 833691

**PVC ALBUMS COVERS**  
LP size ONLY £55.00 per 1,000  
Double LP size from £95.00 per 1,000. 200 & 500 gauge Polythene Covers also at best prices. (plus VAT). C.W.O. to:  
**M & G PACKAGING LTD**  
53 Pavilion Drive,  
Leigh-on-Sea, Essex.  
Tel: 0702 712381

**DISPLAY TITLES BROWSER DIVIDERS**  
for CLASSIFICATION of ARTISTS, COMPOSERS, etc  
Enquire for samples  
**HUNT-LEIGH**  
(Showcard & Display) Co., 119  
Attenburg Gardens, London SW11  
1JQ. Tel: 01-223 3315

Pre-recorded stereo CASSETTES from 39p Regular supplies available, catalogue and saleable samples £1.  
**CASSETTE HEAD CLEANERS** £25 per 100 including VAT and postage. Sample 30p.  
**BLANK SCREWED C60s.** Good quality — fully guaranteed £23 per 100 including VAT and postage sample 30p.  
**CASSETTE DUPLICATING AND WINDING.** Short runs (100-500) a speciality. Price list on request.  
**VFM Record & Tape Distributors Ltd.,**  
P.O. Box 21, Spalding, Lincs PE11 1RZ.  
Tel: Gosberton (077584) 729  
Ansaphone nights and weekends

**CLASSICS**  
**TOP 20**  
**GROUPS**  
**VOCAL**  
*Smooth, white, plastic record dividers with smart, ultra-legible headings (plus trade symbol in colour if required). Unbeatable prices. Fast service. SIGNS FAMILIAR 10 Queen's Road London SE15 2PR phone: 01-639.3422*

**AGENCY**  
*changes*  
Change your boss, Change your secretary, Changes can do both. If you need Changes in your life.  
Call: 937 8807

**SERVICES**  
**MAINLINE RECORDS** (Wholesale Division) FOR SPEEDY AND RELIABLE SERVICE  
Ring: 01-505 7466 (Ansaphone) 01-505 4024  
53 Queens Road, Buckhurst Hill, ESSEX.

**BUSINESS OPPORTUNITIES**  
**ARUN DISTRICT COUNCIL**  
**ESPLANADE THEATRE — BOGNOR REGIS**  
With the proposed development of the Council's new Regis Centre, the above theatre will become surplus to requirements. Proposals are invited from parties interested in developing the theatre building and/or site for uses other than theatrical production. Terms to be negotiated for a leasehold interest. Further particulars may be obtained from the Planning Officer, 4/4 Maltravers Road, Littlehampton; telephone Littlehampton 6133, Ext. 61 or 62.

## DISCS

**RETAILERS ... you'll be struck by Lightning Records!**

Enough records and tapes in stock to fill

a king size jet!! or seven double decker buses!!

Over a quarter of a century of music — from All the old standards. To — The most up-to-the-minute sounds.



ALL READILY AVAILABLE. FAST, FRIENDLY SERVICE.

We know our service is second to none. Telephone for more details or send for our catalogue.

Over 150,000 albums and tapes alone in stock.  
Open weekdays and also open on Sat 10am 4pm  
SUN 10am 2pm



CONTACT ALAN DAVISON  
841 Harrow Road, Harlesden, NW10. Tel: 01-969-5255/6/7/8 & 01-969-7155

#### AJAX RECORDS

Wholesale Records & Tapes all Major Labels supplied.  
Nationwide distribution. Pop, Progressive, Soul and Country specialists. Full back up service. Orders over £25. Carriage paid. 72-74 Bellegrove Road, Welling, Kent. Telephone: 01-303 3421/2. Extn: 8.

£1,000,000 cash budget available for unwanted or deleted stereo albums. Highest prices paid. No quantity is too large or too small. Phone, telex, or write or visit us for a generous cash offer.  
SCORPIO MUSIC, Box 391, Cornwells Heights, PA 19020, U.S.A. Phone 215-785-1541 or Telex //843366. Recstapes CRDN.

#### TIBRO RECORD DISTRIBUTORS

Your Scottish Supplier for Singles — LPs — Cassettes — Cartridges — TV Albums and accessories.  
Special Offer: PVC Album Covers — £55 per 1,000. Double Diamond Styli — 59p (inc VAT) CWO.  
14 Powdrake Road, Grangemouth, Stirlingshire.  
Tel: 032-44 71946.

Stereo albums 8p each. Famous artists and labels. Write **COLOSSEUM RECORDS**, 134 S. 20th Street, Philadelphia, PA 19103, U.S.A.

## MELODIYA RECORDS now available from COLLET'S INTERNATIONAL

Collet's are importers of the best of the Melodiya range, offering superb, high quality, original recordings by renowned Russian musicians of the great Russian classical works. Comprehensive stock now available with immediate country-wide distribution.  
Apply for your free Melodiya Catalogue.



**Collet's**

Further enquiries: **ROGER CORNWELL · COLLET'S INTERNATIONAL RECORD DIVISION · 429/131 CHARING CROSS ROAD LONDON WC2H 0EQ · TELEPHONE: 01-734 0782/3**

**TOP CASH PAID**  
For any quantities. RECORDS/TAPES  
Tel: 01-965 6673.  
01-951 0992.

**S. GOLD & SONS WHOLESALE**  
To all Record and Tape retailers — we can supply anywhere in Great Britain at strict trade terms, plus small handling charge. For further details:  
**RING 01-556 2429**  
Ansaphone night and weekends

**WANTED**  
Bankrupt stocks, overstocks, deletions. Good price paid for unwanted records and cassettes.  
**ANYTHING YOU HAVE TO SELL!**  
Telephone Colin Walkden at Virgin Records 01 603 4588.

**CLASSIFIED ADVERTISING PAYS**  
**CONTACT**  
01-437 8090



A Band to be reckoned with

# CONTEMPT

Their  
Debut Single

**'MONEY IS A GIRLS BEST FRIEND'** 2058 862



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

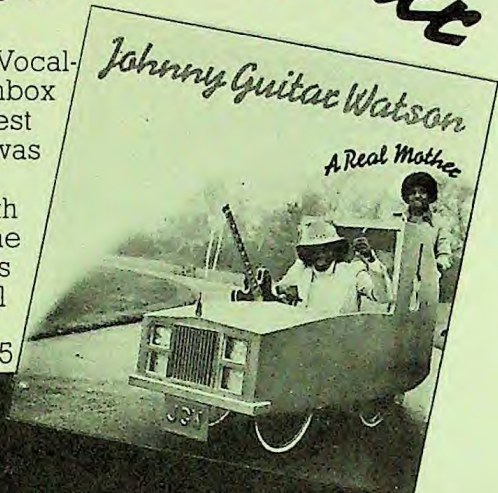


# As sweet as a baby *Johnny Guitar Watson* and his new album *A Real Mother*

Last year, Johnny Guitar Watson was voted the Top Male Vocalist in both the Pop Album and R & B Album Categories by Cashbox magazine. He also received the Otis Redding Award for the Best Soul Album of 1976 from the Academy du Jazz in Paris and his was the best selling R & B single and album in the U.K.

Now Johnny is looking to repeat this fantastic success with his latest album "A Real Mother" DJF 20505. Already Silver in the States on advance orders alone and all set to do great business here in the U.K. So watch out for Johnny Guitar Watson's "A Real Mother," it's the big R & B album of the year.

DJF 20505



**NATIONAL MUSIC PRESS ADVERTISING,  
MAJOR WINDOW CAMPAIGN  
AND RADIO COMMERCIALS ON  
CAPITAL, BEACON,  
PICCADILLY  
AND HALLAM.**



**RECORDS  
AND TAPES**



THE QUEEN AWARD  
FOR EXPORT  
1976



THE QUEEN AWARD FOR  
EXPORT  
1976

DJM RECORDS LIMITED, JAMES HOUSE, 71/75 NEW OXFORD STREET, LONDON WC1A 1DP.  
TELEPHONE: 01-836 4864. CABLES: DEJAMUS LONDON WC1. TELEX: 27135 DEJAMUS LONDON.  
DISTRIBUTED BY CBS RECORDS LIMITED.



= FORECAST  
 = MILLION (PLATINUM)  
 = 1/2 MILLION (GOLD)  
 = 1/4 MILLION (SILVER)  
 = SALES INCREASE  
 OVER LAST WEEK  
 MUSIC WEEK, APRIL 23

# TOP 50 SINGLES


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

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
1	1	9	KNOWING ME KNOWING YOU	Abba	Epic EPC 4955	Bocu	B. Andersson/B. Ulvaeus	DON'T STOP, Fleetwood Mac, Warner Brothers K 16930
2	6	6	RED LIGHT SPELLS DANGER	Billy Ocean	GTO GT 85	Black Sheep/Heath Levy	Ben Findon	IF YOU WANT ME, Billy Jo Spears, United Artists UP 36236
3	5	6	I DON'T WANT TO PUT A HOLD ON YOU	Berni Flint	EMI 2599	Sparta Florida	Mike Berry/Hal Shaper	LET YOUR BODY GO DOWN TOWN, Martyn Ford Orchestra, Mountain TOP 26
4	15	4	FREE	Deniece Williams	CBS 4978	Kee-Drick	M. White/C. Stepne	MAH NA MAH NA, Piero Umiliani, EMI International INT 530
5	2	5	GOING IN WITH MY EYES OPEN	David Soul	Private Stock PVT 99	Macaulay	Tony Macaulay	LET 'EM IN, Billy Paul, Philadelphia PIR 5143
6	4	8	WHEN	Showaddywaddy	Arista 91	Southern	Mike Hurst	ROCK & ROLL STAR, Barclay James Harvest, Polydor 2229 198
7	16	5	HAVE I THE RIGHT	Dead End Kids	CBS 4972	Campbell Connelly	Barry Blue	I'M YOUR BOOGIE MAN, K.C. & The Sunshine Band, TK XB 2167
8	3	7	SUNNY	Boney M	Atlantic K 10892	Campbell Connelly	Frank Farian	SUPER BAND/OPEN SESAME, Kool & The Gang, Contempo CS 1001
9	17	3	SIR DUKE	Stevie Wonder	Motown TMG 1068	Jobete	Stevie Wonder	NEW YORK YOU GOT ME DANCING, Andrea True Connection, Buddah BDS 454
10	10	6	YOU DON'T HAVE TO BE A STAR	Marilyn McCoo/Billy Davis	ABC 4147	Screen Gems/EMI	Don Davies	LULLIE, Kenny Rogers, United Artists UP 36242
11	9	10	SOUND AND VISION	David Bowie	RCA PB 0905	S.A.R.L./Fleur	David Bowie/Tony Visconti	DISTRIBUTORS A-Z
12	8	9	OH BOY	Brotherhood Of Man	Pye 7N 45656	ATV Music	Tony Hiller	AIN'T GONNA BUMP NO MORE ..... 31CW
13	12	6	LAY BACK IN THE ARMS OF SOMEONE	Smokie	RAK 251	Chinnichap/RAK	Mike Chapman	Another Funny Honeymoon ..... 29E
14	14	6	GIMME SOME	Brendon	Magnet MAG 80	Sunbury	Jonathan King	A Star Is Born ..... 27CW
15	25	3	WHODUNIT	Tavares	Capitol CL 15914	ATV Music	Freddie Perrin	Boogie Nights ..... 37F
16	20	4	PEARL'S A SINGER	Elkie Brooks	A&M AMS 7275	Carlin	Leiber/Stoller	Chanson D'Amour ..... 17CW
17	11	12	CHANSON D'AMOUR	Manhattan Transfer	Atlantic K 10886	Carlin	Richard Perry	Enjoy Yourself ..... 42CW
18	26	3	HOW MUCH LOVE	Leo Sayer	Chrysalis CHS 2140	Chrysalis/Screen Gems	Richard Perry	Free ..... 4CW
19	23	5	ROCKBOTTOM	Lynsey de Paul/Mike Moran	Polydor 2058 859	Chappell/Robinson/Sparkle	Moran/de Paul	5th Anniversary ..... 39CR
20	22	4	LONELY BOY	Andrew Gold	Asylum K 13076	Warner Bros.	Peter Asher	Gimme Some ..... 14CW
21	7	8	MOODY BLUE	Elvis Presley	RCA PB 0857	Screen Gems/EMI	Felton Jarvis	Going In With My Eyes Open ..... 5E
22	13	7	LOVE HIT ME	Maxine Nightingale	United Artists UP 36215	ATV Music	Denny Diante	Good Morning Judge ..... 38F
23	29	3	SOLSBURY HILL	Peter Gabriel	Charisma CB 301	Hit + Run Music	Bob Ezrin	Have I The Right ..... 7CW
24	42	3	THE SHUFFLE	Van McCoy	H&L 6105 076	Warner Bros.	Van McCoy	Hotel California ..... 32CW
25	32	5	TOGETHER O.C.	Smith	Caribou CRB 4910	ATV Music	John Geurin/Max Bennett	How Much Love ..... 18E
26	21	4	I WANNA GET NEXT TO YOU	Rose Royce	MCA 278	Leeds	Norman Whitfield	I Don't Want To Talk About It ..... 48CW
27	37	3	A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855	Warner Bros.	B. Streisand/P. Ramone	I Don't Want To Put A Hold On You ..... 3E
28	33	5	SOUTHERN NIGHTS	Glen Campbell	Capitol CL 15907	Warner Brothers	Gerry Klein	It's You ..... 45CW
29	41	3	ANOTHER FUNNY HONEYMOON	David Dundas	Air CHS 2136	Air Music	Roger Greenaway	I Might Be Lying ..... 46E
30	24	5	7,000 DOLLARS AND YOU	Stylistics	H&L 6105 073	Cyril Shane	Hugo/Luigi	I Wanna Get Next To You ..... 26E
31	NEW ENTRY		AIN'T GONNA BUMP NO MORE	Joe Tex	Epic EPC 5035	London Tree	Buddy Killen	Knowing Me Knowing You ..... 1CW
32	38	2	HOTEL CALIFORNIA	Eagles	Asylum K 13079	Copyright Control	Bill Szymczyk	Lonely Boy ..... 20CW
33	19	10	TORN BETWEEN TWO LOVERS	Mary MacGregor	Ariola AA 111	Ashtree Holdings	P. Yarrow/B. Beckett	Love Hit Me ..... 22E
34	47	2	SMOKE ON THE WATER	Deep Purple	Purple PUR 132	B. Feldman/Hec	Deep Purple	Lay Back In The Arms Of Someone ..... 13E
35	28	5	RIO	Michael Nesmith	Island WIP 6373	Warner Brothers	Michael Nesmith	Marquee Moon ..... 41CW
36	18	8	MY KINDA LIFE	Cliff Richard	EMI 2584	Cam-Al/Heath Levy	Bruce Welch	Moody Blue ..... 21R
37	30	14	BOOGIE NIGHTS	Heatwave	GTO GT 77	Rondor/Tincabell	Barry Blue	More Than A Lover ..... 43R
38	44	2	GOOD MORNING JUDGE	10cc	Philips 6008 025	St. Annes	10cc	My Kinda Life ..... 36E
39	31	4	5TH ANNIVERSARY EP	Judge Dread	Cactus CT 98	Altred/WB/DJM/Compass	Altred Prod.	Oh Boy ..... 12A
40	45	2	SAY YOU'LL STAY UNTIL TOMORROW	Tom Jones	EMI 2583	DJM	Gordon Mills	Pearl's A Singer ..... 16CW
41	35	2	MARQUEE MOON	Television	Elektra K 12252	Warner Bros.	Andy Johns/Tom Verlaine	Real Mother For Ya ..... 49CW
42	50	3	ENJOY YOURSELF	Jacksons	Epic EPC 5063	Carlin	K. Gamble/Huff	Red Light Spells Danger ..... 2F
43	27	6	MORE THAN A LOVER	Bonnie Tyler	RCA PB 5008	Mighty/RAK	Mackay/Scott/Wolfe	Rio ..... 35E
44	40	13	WHEN I NEED YOU	Leo Sayer	Chrysalis CHS 2127	Chappell/April	Richard Perry	Rockbottom ..... 19F
45	NEW ENTRY		IT'S YOU	Manhattans	CBS 5093	April	Manhattan/B. Martin	Say You'll Stay Until Tomorrow ..... 40E
46	NEW ENTRY		I MIGHT BE LYING	Eddie & The Hot Rods	Island WIP 6388	Island	Ed Hollis	7,000 Dollars And You ..... 30F
47	NEW ENTRY		WHERE IS THE LOVE	Delegation	State STAT 40	Screen Gems/EMI	Ken Gold	Sir Duke ..... 9E
48	NEW ENTRY		I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	Rod Stewart	Riva 7	Rondor/Cat	Tom Dowd	Smoke On The Water ..... 34E
49	NEW ENTRY		REAL MOTHER FOR YA	Johnny Guitar Watson	DJM DJT 10762	DJM	Johnny Guitar Watson	Solsbury Hill ..... 23F
50	NEW ENTRY		YOU ARE MY LIFE	Barry Biggs	Dynamic DYN 127	State	Byron Lee	Sound And Vision ..... 11R


British Market Research Bureau Ltd. 1977, publication rights licensed exclusively to Music Week and Billboard, broadcasting rights to the BBC. All rights reserved.


**TOP WRITERS**  
 1 B. Anderson/B. Ulvaeus/S. Anderson, 2 Findon/Charles, 3 Bernie & Mike Flint, 4 D. Williams/N. Nedd/N. Watts, 5. Tony Macaulay, 6 Reardon/Evans, 7 Howard/Blakely, 8 Hebb, 9 Stevie Wonder, 10 J. Dean/J. Glover, 11 David Bowie, 12 Tony Romeo, 13 N. Chinn/M. Chapman, 14 Casey/Finch, 15 St. Louis/Perrin, 16 Leiber/Stoller/Dino/Sembello, 17 W. Shanklin, 18 Leo Sayer/Barry Mann, 19 Mike Moran/Lynsey De Paul, 20 Andrew Gold, 21 M. James, 22 Vince Edwards, 23 Peter Gabriel, 24 Van McCoy, 25 C. Fox/N. Gimbel, 26 Norman Whitfield, 27 B. Streisand/Paul Williams, 28 Allan Toussaint, 29 Dundas/Feast, 30 George David Weiss, 31 B. L. McGinty/B. Killian, 32 Felder/Henley/Faey, 33 Yarrow/Jarrell, 34 Deep Purple, 35 Michael Nesmith, 36 Chris East, 37 Rod Temperton, 38 Stewart/Gouldman, 39 John/Taupin/Lemon/Hughes, 40 Greenaway/Mason, 41 Tom Verlaine, 42 Gamble/Huff, 43 R. Scott/S. Wolfe, 44 Hammond/Sager, 45 W. Lovett, 46 Higgs, 47 Ken Gold/Micky Denn, 48 Danny Whitten/Cat Stevens, 49 Johnny Guitar Watson, 50 Barry Biggs/Neville Hinds

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




# TIP FOR THE TOP






## ATLANTA RHYTHM SECTION



### "So In To You" 2066 774



Order from Polydor's own distribution company: Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex, RM64QR. Telephone: 01-590 7766

# MARKET PLACE MW

## SERVICES

**Percy Thrillington**  
is delighted with the ecstatic reaction to his new album  
**"THRILLINGTON"**  
from the music trade, and hopes that repeat orders are imminent.

## JOBS WANTED

### NEED A FULLY EXPERIENCED SHOP MANAGER?

I am 26, well versed in all aspects of modern record retailing, currently employed Nottingham area but need a new challenge.  
If you can't afford £4,000 per annum, then you don't need me.  
Box No. MW396.

## POSITIONS

**MORLAND ADAMS LIMITED**  
London Bridge, SE1 9SD  
(opposite Guy's Hospital)  
require experienced

**RECORD SALES ASSISTANT**  
Good salary, L.V.'s. NO SATS.  
01 407 3944 01 407 5075  
Mr. D. Meers

## SECRETARY

RCA Records require an experienced secretary for their Head of A.&R. Applicants should have good shorthand and typing and a knowledge of the record industry would be desirable.

Please call Personnel Dept., RCA Records, 50 Curzon St., London W1., Tel: 01-499 4100 (ext 3305).

## STUDIOS

### WEST END RECORDING STUDIOS FOR SALE

Two Studios 16-track & 8-track.  
Fully equipped to highest standard.  
Box No. MW397.

## EQUIPMENT

### IMPORTING WHOLESALE

Required to distribute America's finest high energy blank cassettes to hi-fi field in U.K. We offer unbeatable combination — superb quality at prices far below the competition.  
**M. STEWART & CO., 205 S. Beverly Drive, Beverly Hills, Ca. 90212, U.S.A. Telex: 69-6206. Mendart-BVHL**

### FOR SALE

**4 EMI LP BROWSERS**  
5'0" x 4'2" x 2'3" holds 300 LPs comfortably. £99.00 for all four. Cost over £45.00 new for each.  
**The Migrant Mouse, 92 Northgate Street, Chester. Phone: 0244 40797**

### FOR SALE

Securette Cassette and cartridge wall racks £20 each + VAT (disc for quantity).  
Tel: Dudley 211438 (West Midlands)

### SECURETTE WALL RACKS

Four cassette racks  
Eight 8-track cartridge racks.  
Good condition £22.00 each.  
Tel: 0222 372451

### WEST 4 RECORD COVERS DEALER PACKS

500 LP Polythene	200G	400G
1000 "	£9.00	£14.00
500 Singles Paper	£15.50	£25.00
1000 "	£9.00	
1000 "	£16.00	

Prices include carriage and VAT in UK and Ire only. Cash with order please to — **WEST 4 TAPES & RECORDS, 169 Chiswick High Rd., London, W4 2DR.**



E.M.I. Records shopfitting service is designed to help you develop your record shop or department to provide the maximum service and facilities for your customers.

Whatever your need—browsing equipment—or the entire building of a record store—the E.M.I. shopfitting system can be tailored to your own particular requirement.

A planning service is available for you, with the provision of specification and quotation for the supply and building of

- |                              |                             |
|------------------------------|-----------------------------|
| <u>FIXTURES AND FITTINGS</u> | <u>FALSE CEILINGS</u>       |
| <u>WALL LINING SYSTEMS</u>   | <u>FLOORING</u>             |
| <u>SHOPFRONTS</u>            | <u>ELECT. INSTALLATIONS</u> |
| <u>ILLUMINATED SIGNS</u>     | <u>ACCESSORIES</u>          |

**For Further Details and Catalogue**  
Phone. Ron Bennett 01-848 4515.  
Write: 1-3 Uxbridge Rd. Hayes, Middx. UB4 0SY

## POSITIONS

### LEEDS MUSIC

#### ROYALTY DEPARTMENT MANAGER

MCA/Leeds Music Ltd.,

urgently require a royalty manager elect to succeed the present incumbent upon his retirement.

The position offers a secure future with large company benefits to the right person.

Salary negotiable.

Write or phone

R. G. Webb or P. Hemming,  
Leeds Music Ltd.,  
138 Piccadilly, London W.1.  
Tel: 01-629 7211

## EMI RECORDS Classical Division

require a Creative Display Person to work on their product in and around the London area. Applicants should be conversant with all types of Classical Music and be able to work well under their own initiative. We offer a good salary, car and all the benefits that go with working for a large company.

Apply in writing, or telephone:—

**Martin Hooker,**  
EMI Records,  
20 Manchester Square,  
London W1A 1ES  
01-486 4488

## ANCHOR RECORDS

are looking for a

### SALESMAN/SALESWOMAN

with an interest in Music, who has the ability to sell our products in an area comprising South Wales, Avon and the South West. Remuneration is in the form of a basic salary plus bonus, expenses and the use of a Company car. For a local interview, please write to or telephone:—



**Bill Lamb,**  
Anchor Records,  
138-140 Wardour Street, LONDON W.1.  
Telephone: 01-734 8642.

## ALEX STRICKLAND

requires **First Class Sales Assistants,**  
Golders Green area.

Telephone: 455 6831 or 458 8181

GUY NORRIS LTD.

require a

### MANAGER/ESS

For the Barking, Essex  
Branch. Experience essential.

Phone **STUART PALMER:**  
01-594 5242  
for an application form

## SERVICES

**SECRETARIAL SERVICES**  
Including evenings & weekends provided by person with experience in record and music business, artist and business management, VAT, accounting, correspondence and fan mail.  
Write brief details of services required to Box No. MW398.

**WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK**

## DISCS

**CHARMDALE LTD.**



## BEATLES

LIVE AT THE STAR CLUB HAMBURG 1962.

2 LP Set.

## IN STOCK NOW

in boxes of 10 at £3.95 each + 80p. handling + VAT

Telephone: 01 579 9331

or write to: **CHARMDALE LTD.**  
3 Sandringham Mews,  
Ealing, London W5 3DG  
also distributed by:

**Disc & Tapes Supplies Ltd.**  
Elthorne House,  
9 Charrington Road,  
Hanwell, London W.7.

**Give yourself a flying start into '77**



Increase profits all round with our overstocks, imports, and deletions.  
Zappa to Carpenters, Basie to Strauss.

Current overstocks and jazz imports from 80p.  
B.A.S.F. classics at £1.20.  
Current cassettes from £1.00.  
Our top 200 albums always stocked.

Write or phone for our latest lists

## Midland Record Co.

LONDON OFFICE Serving London, the Home Counties and the South.  
115 GUNNERSBURY LANE, LONDON W3 6HQ TEL 01 993 2134-5

HEAD OFFICE Serving the Midlands, the North and Scotland.  
LINCOLN HOUSE, MAIN ST. SHENSTONE, N. LICHFIELD, STAFFS  
TELEPHONE SHENSTONE 480391-480710.



## PROPERTY

### NINFIELD, EAST SUSSEX

16-Track Recording Studio with an exceptionally well appointed Country House in rural position with far reaching views.

Hall; 4 rec; breakfast room; kitchen; 5 beds; bath; utility/tack room.

Oil C.H. Integral double garage. Det Stable block. Grass paddock, about 1-acre.

**£42,000.**

Apply: **Geering & Colyer,**  
Heathfield (tele: 4455)

**Record Shop, Stationery, Toys etc.**  
country town, Wiltshire. 4 Bedrooms, 2 Reception etc. Rental £20 weekly. Takings £240 weekly — good profits. Ingoing £4,900 or near offer. Early sale desired. Crisp, Cowley & Co., Chartered Surveyors, York Street, Bath 20331.

### RETAIL RECORD BUSINESS FOR SALE

Excellent trading position in large expanding Buckinghamshire town. Green Shield franchise. Turnover £20,000. Tremendous scope and potential for right person. £1,500 stock evaluation.

Genuine enquiries only please.

Telephone Mr. Curtis on Aylesbury 3309 (daytime); Aylesbury 22202 (evenings).

# PERFORMANCE

## Jack Bruce

AFTER MAKING a living playing the bass guitar for 17 years, Jack Bruce must be one of the longest-serving rock musicians in the country. And he needed all his stagecraft and experience to see him through a niggly concert at London's New Victoria

Theatre on Friday night, when the various forms of aggravation he encountered might have overwhelmed a lesser performer.

Bruce and his new young band took the unusual step of dispensing with a support act, playing straight through two sets and supplying a good two-and-a-half hours of music. Carefully selecting songs from his new RSO album as well as older solo material, the group began to build up a good rapport with the very respectable sized audience.

Wearing a red silk jacket and playing a perspex Gibson bass, Bruce looked compact and healthy as he lovingly picked out the complex bass figures with which he made his name.

Then, nearing the end of the first set, disaster struck. The hall manager climbed on stage and brought the number to a close as the house lights came up, to announce that the theatre had to be cleared.

With remarkable speed and good humour, the venue was vacated within two minutes, which was just as well, as later enquiries revealed that an anonymous caller had given a five-minute bomb warning. In the event the call proved to be a hoax, but the incident was enough to upset the whole rhythm of the performance, which never quite regained the easy flow of the first half.

Emerging for the second set, Bruce ran into microphone problems almost immediately, and angrily sent the instrument crashing to the ground, but he opened up with the title track of the new album *How's Tricks* with its staccato vocals and funky feel and proceeded via well-paced instrumental passages towards the climax of the night.

In Tony Hall (keyboards), Hugh Burns (guitar) and Simon Phillips on drums, Bruce seems at last to have found a band with whom he can explore his favourite jazz-tinged rock field, and as they were each given solo space in turn, they proved well up to the quality expected from Bruce sidemen. Burns is not a guitar-hero figure, preferring to play in the positional style and build his solos from a chordal basis rather than going in for dramatic swoops and runs.

Hall proved to have some interesting ideas in his synthesiser work, while Phillips, using a double drum kit the size of the Titanic, rumbled more than adequately around the skins.

The youths with loud voices who continually called out for Cream numbers were rewarded when Bruce introduced *Sunshine Of Your Love*, as the emotive riff boomed out, tears were obviously springing to the eyes of the goodly proportion of the crowd who were in their twenties when Cream broke up almost nine years ago.

The songs became a vehicle for extended improvisation led both vocally and instrumentally by Bruce. After 150 minutes on stage he encored with a slow blues which showed his soaring voice at its best.

As the crowd filtered out, the impression was left that the bass player may well have come up with a long-lasting group. The players are young enough to be moulded to his style, while the songs, co-written in the main with Pete Brown are strong indeed. Bruce still has quite a following, and by building on this power base he could well remain a major force into the 1980's, or to put it another way, into his 40's.

JOHN HAYWARD

## David McWilliams

AFTER A semi-retirement from the live music scene lasting at least eight years, David McWilliams made his return to the concert platform on Sunday as the supporting attraction to the Three Degrees. It was a strange balance — the Three Degrees bringing their own brand of showbusiness schmaltz, to the London Palladium and McWilliams providing some 45 minutes or so of his folk music.

There is no doubting the tremendous songwriting talent of McWilliams but the Palladium type of venue is very wrong for a performing artist such as he. He deserves a smaller, more intimate setting — and while his fan-following may embrace a variety of age groups, the Three Degrees audience most certainly is not the type that would normally turn out to listen to McWilliams' type of music.

Onstage McWilliams is not a very visual figure, but his music does command attention. Apart from *The Days Of Pearly Spencer*, which was a hit for him in the late Sixties (and subsequently has been recorded by more than 60 other artists) his material is totally new. His music has obviously matured in both lyrical content and construction during recent years.

Sunday's performance consisted mainly of tracks from his comeback EMI album, entitled simply *David McWilliams*. The new single *By The Lights Of Cyria* has commercial qualities and with the necessary airplay could well be a hit; *Love Walked In (When You Walked Out Today)*, *Don't Drink The Water* and *Money Can't Buy You Everything* were other examples of the Seventies' McWilliams, and proved that unless he decides to go into another self-imposed exile back in Ireland, he could establish himself as one of the new major singer-songwriter talents.

Understandably nervous during his spot, McWilliams must learn to bring a little humour into his performances, and develop the "chat" somewhat — without necessarily detracting from the music. However his is a welcome comeback and one that must be appreciated by aficionados of commercial folk music.

CHRIS WHITE

## Asleep At The Wheel

SADLY THE word hasn't finally clicked on the Texas group *Asleep At The Wheel* yet, although there was strong representation from the music trade making up for the missing public support at the group's debut British gig at the Odeon, Hammersmith, Saturday last, (16).

*Asleep At The Wheel* are representatives of the fast growing Austin music scene and, although their roots are founded in country, their music takes in the whole spectrum of similarly related realms including western swing, rockabilly and boogie woogie. In many ways, *Wheel* are to country music what the late lamented *Commander Cody & The Lost Planet Airmen* were to rock.

Originally coming to light as a 6-piece group in the early '70s, *Wheel* have now expanded to 11 members complete with fiddle and saxophone sections — and possessing the ability to tackle their music with full authority.

The basic strength of the group came from its founding members: like giant Ray Benson who grew up on square dances and showed his origins with strongly rooted material like *Miles & Miles Of Texas*; keyboards man Floyd Domino who is equally at home with the honky tonk numbers or leading the full band onslaught on a worthy version of *Basie's Jumpin' At The Woodside*; steel man *Lucky Oceans* and rhythm guitarist *Leroy Preston* frequently leading the outfit in their own rights; and *Cathy O'Connell* whose occasional vocals lent light and shade to the workings of her male companions.

Throughout *Wheel* displayed themselves as a good-time, fun band with enthusiastic spontaneity being a trademark of their performance. Within the varied programme the highlights included *Take Me Back To Tulsa*, *Don't Roll Those Bloodshot Eyes At Me* and *Ragged But Right* (also featuring a guest appearance by *Albert Lee*) — and, when it was over — the standing, cheering audience brought the group back on stage for a lengthy round of encores which made their total playing time well exceed 135 minutes. Next time around one hope *Asleep At The Wheel* will attract the capacity crowds that they so rightly deserve.

TONY BYWORTH

## Max Boyce

WOLVERHAMPTON BECAME a suburb of Wales last week when Max Boyce arrived in the city, and the first of his two concerts was packed to capacity with admirers who, in years past, had crossed the border in the hope of finding better jobs away from the mines. As soon as Boyce strode onto the stage, the crowd applauded fervently, and he must be one of the rare entertainers who can produce such a reaction without having actually sung a note.

Boyce is unique, not only in appearance, but in that he can, using the Welsh rugby union team as his base, blend music and comedy to produce appealing concerts and albums. His recent BBC 1 tv series contained most, if not all of the material used in the *Wolverhampton* concert, but being in an auditorium during a concert provides that extra dimension which an 18-inch tube cannot provide.

Adaptability is one of the key factors in Boyce's appearances. His material, much of it based around rugby, is altered according to the time and place, and *The French Trip* (the story of a group of supporters journeying to a game in Paris) is a fine example of just this. Depending on the scoreline and the players involved in the most recent match, each song can be given a new freshness and appeal, while at the same time being musically familiar to the ear.

*The Divine Intervention*, *Pontypool Front Row*, and the stirring *Swansea Town* were other items included in the 90 minute performance, which left the crowd wanting for nothing. The cheeky Welshman, with a twinkle in his eye, enjoyed

himself to the full, and the response he had to his stories was typical of audiences in his own home town. The only point to be raised in this review, is whether or not Boyce can continue his standing as *Wales' successor* in the market place to *Tom Jones* and *Harry Secombe*.

Although being highly competent at all he does, he does have a very set pattern to his performances, and as with all established acts, the crowd come primarily to hear the hits. Should he continue in his present mould, or should he develop his act in some other direction? He has a successful formula, and it would be a brave man who told him he was doing wrong, but who can tell how long his appeal will last, hinged as it is on the triumphant Welsh rugby team. At present, his progress is storming along at the rate of a Welsh scrum, sweeping opponents and crowds before him.

DAVID LONGMAN

## POSITIONS

Person with experience and ability in the Music/Recording Industry, urgently required to join expanding West end Recorded Music Library.

Telephone:

**PETER COX**  
01-836 6699

FOR ALL CLASSIFIED ADVERTISING

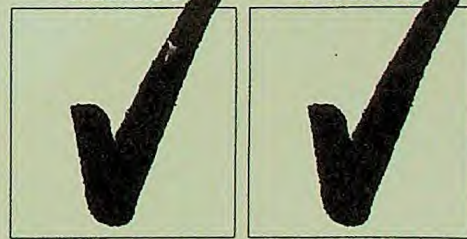
Ring:

**FELICITY**

01-437 8090  
until 26th April 1977  
01-836-1522  
after 26th April 1977

**Honest**

**Truthful**



We're the Advertising Standards Authority, and it's our job to see that advertisements comply with our Code: the British Code of Advertising Practice.

It's a Code agreed by all sides of advertising. And it demands that all advertisements be legal, decent, honest and truthful.

We'd like you to know more about the Code. Your local reference library or Consumer Advice Centre should have one; alternatively, print your name and address on a postcard and we'll send you the main points free.

Then if you see a press, poster, cinema or direct mail advertisement which breaks it, post us a clipping, or as many details as possible.

Remember: It's our job to protect your interests. So it's in your interest to help.

**The Advertising Standards Authority**

The Advertising Standards Authority Limited,  
15/17 Ridgmount Street, London WC1E 7AW

## MUSIC WEEK

Incorporating Record and Tape Retailer  
A Morgan-Grampan Publication  
7 Carnaby Street London W1V 1PG  
01-437 8090  
Telex: No. 262100

Editor  
Brian Mulligan

Deputy Editor  
Adam White

Assistant Editor (Production)  
Val Falloon

Department Editors  
Talent: Chris White  
Audio: Clement Brown  
Radio/TV: David Longman  
Studios: Terri Anderson  
Soul: Adam White  
Classical: Sue Regan  
Live Ents.: John Hayward  
Publishing: Peter Jones

Charts & Dealer Services  
Louise Fares

Managing Director  
Jack Hutton

Publishing Director:  
Peter Wilkinson

Advertisement Dept.  
Sales: Steve Rowe  
Nigel Steffens

Classified: Felicity Brisk

Promotion: Avril Barrow

International Sales  
France: Olivier Zameczkowski,  
30 Avenue Bugeaud, 75116, Paris,  
Tel. 553 1068  
Italy: Germano Ruscitto,  
Piazzale Loreto, 9 Milano, Tel.  
28 29 158

Spain:  
Rafael Revert, Plaza Mariana  
de Caris 1 + 3, Escalera  
Derecha 12B, Madrid 7

Published by Music Week Limited,  
5/7 Carnaby Street, London, W1V  
1PG and printed for the Publishers  
by Pensord Press Ltd., Gwent.  
Registered at the Post Office as a  
newspaper

Member of Periodical  
Publishers Assoc. Ltd., & Audit  
Bureau of Circulation

© All material copyright  
1977 Music Week Limited



## INVESTMENT

£20,000 REQUIRED

for expansion by Record Company with Internationally known artists and own pressing and distribution agreement. Unique opportunity to acquire one-third of the equity in this unencumbered company. Principals only please. Box No. 395

## DISCS



CHARMDALE LTD

ALL TITLES IN STOCK

NOW

All prices inc. Royalty, add VAT

### BOZ SCAGGS

Moments £1.95  
And Band £1.95

### DR HOOK

Revisited (Best Of) £1.95

### SMALL FACES

There Are But Four £1.30

### DAN HICKS

Original Recordings £1.85

### TERRY REID

Many Over For £1.85

### OHIO PLAYERS

Climax £1.25  
Greatest Hits £1.25

### VAN MORRISON

The Best Of £1.45  
Blow Your Mind £1.25  
Top Sheets £1.25

### GENESIS

Best Of (2 LP) £2.20

### PARLIAMENT

Cloves Of Dr Funkenstein £1.75  
Mudsherp Connection £1.45  
Chocolate City £1.45

### MIKE NESMITH

And The Hits Just Keep On Coming £1.45  
Loose Salute £0.60  
Avalon Fighter £0.60

### MIKE OLDFIELD

Highest Ridge £1.25

### KISS

Alive (2LP) £3.55

### ABBA

Golden Double (Best Of) £3.90

### ROD STEWART

Best Of Vol 1 (2LP) £4.50  
Best Of Vol 11 (2LP) £4.50

### ELTON JOHN

Live £3.45

### ZAPPA/MOTHERS

Best Of Fury £3.45

### BEACH BOYS

40 Greatest Hits (2LP) £3.75

AND MANY MORE

IMPORTS  
DELETIONS  
OVER STOCKS  
LP's and  
CASSETTES

Write or telephone for our latest hits

3 CHARMDALE LTD.  
SANDRINGHAM  
MEWS, EALING  
LONDON W5 3DG

Telephone: 01-579 9331-7  
Telex: 931 945 HETREC

Also available through:

DISC & TAPES  
SUPPLIES LTD  
Elthorne House, 9  
Charrington Road,  
Hanwell, London W.7.

ON TOUR

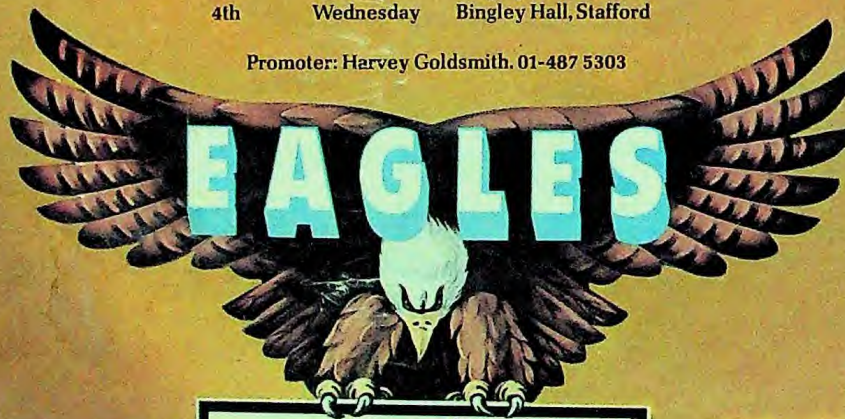
APRIL

25th	Monday	Empire Pool, Wembley
26th	Tuesday	Empire Pool, Wembley
27th	Wednesday	Empire Pool, Wembley
28th	Thursday	Empire Pool, Wembley
30th	Saturday	Apollo, Glasgow

MAY

1st	Sunday	Apollo, Glasgow
3rd	Tuesday	Bingley Hall, Stafford
4th	Wednesday	Bingley Hall, Stafford

Promoter: Harvey Goldsmith. 01-487 5303



HOTEL CALIFORNIA  
K53051



DESPERADO  
K53008



ONE OF THESE NIGHTS  
K53014



THEIR GREATEST HITS  
K63017



ON THE BORDER  
K43005



EAGLES  
K53009