

MUSIC WEEK



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

JULY 2, 1977

• 65p

Anchor deal for Chiswick distribution

CHISWICK RECORDS has finalised a two-and-a-half year pressing and distribution agreement with Anchor, just in time to handle this week's release of a limited edition 12-inch single from Motorhead.

Entitled Motorhead, the single has advance orders of 14,000, all but 1,000 of which will go out packaged in a black and white laminated picture cover. The next 7,000 will be available with the same design on the bag but in seven inch format, and after that the singles will revert to the normal white paper cover.

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MCPS urges Customs to name LP importers

by TERRI ANDERSON
IN AN EFFORT to stem the "colossal flow" of imported records which slip through its royalty-collecting net, the Mechanical Copyright Protection Society is stepping up pressure on the British Customs and Excise.

Griff Rigby, the MCPS's full-time investigator, said this week that if the Customs would co-operate with the Society only to the extent of identifying the importers, the problem would be virtually solved overnight.

However, despite repeated requests, Customs — which knows

the firms involved and collects duty on the hundreds of thousands of discs brought in each year — has refused to co-operate because it is bound by a section of the Official Secrets Act. Now there is a distinct possibility that the law may be altered or rescinded, and the MCPS is for the first time publicly stating its dissatisfaction with the one-sided arrangement whereby Customs can and does demand the names of those importers who do pay the correct royalty to the Society (in order to collect a further duty from them on the royalty stamp) but will not help the Society to collect from illegal importers.

The imports come mostly from the US, because so far it has been impossible to negotiate a reciprocal royalty arrangement between Britain and the US. These arrangements exist with European countries where royalties are collected by the copyright society of that country and sent to Britain, and vice versa.

But for the vigilance of the MCPS and the willingness of British manufacturers to conduct their business properly, the American situation and its much lower mechanical copyright rate would, Rigby commented, mean that it would be cheaper for the British to have all their records pressed in the US and brought in as imports. About 90 per cent of the music on imported records involves either a British publisher or sub-publisher, and this percentage applies to all the discs imported and then sold without

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SINGING SONGWRITERS Alan Tarney and Trevor Spencer have signed a worldwide recording deal with A&M and have already begun work on their debut album for the label. The pair had a single, I'm Your Man Rock & Roll, and an album released on Bradleys last year. Among their composing successes have been Cliff Richard's Hey Mr. Dream Maker. Pictured here (left to right) are Spencer, Derek Green, A&M Records managing director, Tarney, and manager Stuart Slater.

Top men to move in company reshuffles

by ADAM WHITE

THE SUMMERTIME shuffle of industry managing directors continues, with news of the departure of top men from Record Merchandisers, World Records, B&C/Trojan and Gull. And the changes come at a time of intense speculation about the future leadership of two UK majors.

Leaving his post as managing director of Record Merchandisers is James Arnold Baker, who has been with the industry-owned racking company for five years. He has been appointed managing director of Fisher Price Toys, Northampton.

Arnold Baker resigned one month

ago, but it was not until last week's board meeting that it became official. He told *Music Week*: "Although I was offered better money to make the move, I have enjoyed my five years in the record industry, and didn't want to leave. Unfortunately, certain assurances regarding the running of Record Merchandisers were not forthcoming, and we were not able to reach agreement about my staying."

Arnold Baker's departure date remains to be decided, however, and no announcement has been made about a successor.

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Multiples to stock Sex Pistols follow-up?

by JOHN HAYWARD

ONLY SIX weeks after the release of the controversial God Save The Queen single, Virgin Records is rush-releasing a Sex Pistols follow-up this Friday (1).

And with Boots already committed to stocking it, and Woolworths and W. H. Smith apparently almost certain to follow suit, this 45 will be the acid test of Pistols popularity, since radio stations may also play it.

Entitled Pretty Vacant (VS 184) and produced by Chris Thomas, the 'B' side of the single is the Stooges classic, No Fun, and has so far received advance orders from

dealers totalling 20,000.

God Save The Queen reached number two in the *Music Week* Top 50 despite a total broadcasting ban and a boycott by the multiples on the grounds of 'gross bad taste'.

This time Virgin sales manager Ann Green has played an acetate of the song to buying executives at the three major multiples, with Boots stating that it will not be banned.

Virgin plans an extensive campaign of radio advertising, starting this week, on both daytime and evening shows on Capital, BRMB, Clyde and Piccadilly. There

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Lou Reizner dies at 44

THE DEATH occurred at his Crowborough, Sussex, home on Saturday (25) of record producer Lou Reizner. He was 44, and had been seriously ill with cancer since an operation at Easter.

Reizner, an American, had been living in Britain for about 11 years. He was a former staffman of Mercury Records, Chicago, but since becoming an independent producer had made a name for himself with two all-star albums.

One was the re-creation of the Tommy rock opera with a cast which

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Southern to pilot new Mansfield pop show

by GODFREY RUST

A NEW Mike Mansfield pop show, Blast Off, will get a pilot showing as a Southern TV production at 5.15 p.m. on Saturday, July 30. Hosted by Michael Aspel, the show will feature live performances of newly-released singles.

Southern has options to run a series of Blast Off later in the year. If the pilot is successful the programme may become a major ITV-network answer to the BBC's dominance of Saturday early-evening ratings.

Blast Off ("Like Supersonic, it's all for fun", remarks Mansfield) will take on a Juke Box Jury/New Faces approach in that Aspel and a "pundit" — someone close to the music industry, but not involved in producing records — will act as a panel discussing each record's merits and chances.

After each act the performer will join the panel to discuss the rest of the music. The pilot's pundit will be David Wigg of the *Daily Express*.

A Blast Off series will include a "flashback" sequence where panellists' comment would be held up against the record's subsequent performance. Asked whether he

would be making on-camera appearances, Mansfield remarked that there would be some surprises.

Southern is eagerly suggesting a six or seven week run, but Mansfield believes that 13 or 26 programmes are needed if Blast Off is to become habit-forming tv. "I can't see how it can fail," he said. "I hope it will be good for the industry."

The pilot, for which no acts have yet been signed, will be recorded on July 27 at Southern. At one stage it appeared that negotiations with Southern TV had broken down because of disagreements involving production staff and facilities, but Mansfield claims he is very happy with the company and "went there because they're very youth-orientated."

He is currently working on pilots for two other shows but is unwilling to discuss the ideas behind them. Informed sources suggest that one of these is modelled on the Hollywood 'Gong Show', featuring bizarre acts and a panel empowered at anytime to end a performance by banging a gong. "I thought when we'd done Supersonic that it was the ultimate pop show," he reflected. "But after a while you can't go on just blowing Gary Glitter up."

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ALESSI



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ALESSI
The Brothers...
The Album...
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AMLH 64608

NEWS

Two-tier deal for Beserkley label

by JOHN HAYWARD

IN A unique move, San Francisco's Beserkley Records has set up as an independent in the UK, and split its operations by making a manufacturing and distribution deal with Decca's Selecta offshoot while locking up the sales and field promotion areas with Island.

The deal, which had been under negotiation for some months, was finalised last week by Beserkley's UK managing director, Fred Cantrell, and applies to the world outside North and South America, Japan and Australasia.

Founded on the maxim of Beserkley boss and "head looney" Matthew Kauffman that the company is in the record business for fun as well as money, Cantrell has set up offices at 97, Kingston Hill, Kingston On Thames, Surrey (01-549 9366). Telephone sales will be via Selecta.

Jonathan Richman's Roadrunner single will be released on Friday, (BZZ 1) followed by an album by the same act called Rock And Roll With The Modern Lovers (BSERK 9) in three weeks time.

Scheduled for release soon after

are albums from The Rubinoos (BSERK 10), Greg Kihn — Greg Kihn Again (BSERK 8) and Earthquake — Levelled (BSERK 7). The Beserkley Chartbusters LP (BSERK 6) will be re-promoted and Greg Kihn will have a single, For You, out shortly.

All the company's back catalogue, which has been available only on import since before the new year, will materialise over the next three months.

Former general manager of Island Records, Fred Cantrell is in partnership in the Beserkley UK company with Kauffman, who promises to visit Britain this month to conclude European licence deals.

The staff at Kingston Hill includes international and UK sales manager, Steve Wright, formerly on the Island sales staff; Dave Hepworth, previously rock department manager at HMV's Oxford Street store and now in charge of national promotion; and press and marketing manager, Eugene Manzi, who has a record shop in Swiss Cottage.

Explaining why Beserkley went for a split manufacturing and sales arrangement, Cantrell told *Music*

Week: "We figured that certain companies have really strong points, but we did not feel that any companies had all the facilities we wanted, so it seemed logical to split things, with the manufacturing going to Decca, which is second to none and the sales to Island, which is really the tops.

"We managed to convince them both that they could work together. The reason we have stayed independent, rather than coming in on a licence basis, is that we want total creative control over our own destiny.

"We regard Britain as the most important talent source in the world. We need to sign British acts, although we are unlikely to contract more than three or four to match the number on the American roster.

"In Britain we will follow the maxim of our founder Matthew Kauffman, which is to have enormous amounts of fun followed by similar amounts of money."

Beserkley product has consistently sold well on import in Britain, since a previous agreement with UA was terminated in mysterious circumstances last December.



RSO'S ANDY Gibb, younger brother of The Bee Gees, Barry, Robin and Maurice, visited the Phonodisc girls at their factory in Ilford last week to thank them for their work on his current hit single, *I Just Wanna Be Your Everything* (*Talentscene*, page 38).

Companies wheel in skateboard singles

THIS YEAR'S summer craze looks like being skateboarding, and the record industry is joining in with three heavily-promoted singles.

Phonogram, Anchor and United Artists all have 45s out this week, and are surrounding the release with participation in skateboarding events, badges, stickers, posters and displays.

UA has probably the original skateboarding record in the form of a re-mixed version of Jan and Dean's *Sidewalk Surfin'*, first released in late 1964.

The single is going out in picture bags, and there are current negotiations to tie in with a major skateboard manufacturer. Local newspaper competitions will be a feature of the campaign.

Meanwhile Anchor is working heavily on a 1965 single called *Skateboard Craze* by Willie And The Wheels. The record will also be packed in a full colour bag suitable for in-store display.

Anchor has made a display agreement with Kensington's skateboard cult shop Slick Willy's, and as well as taking radio airtime to promote the disc, will get involved in various skateboard events being organised around the country.

Phonogram's single is by Streetkid, called *Skateboard Harmony*. In addition to mail shots to dealers, the company is producing T-shirts, badges, stickers and posters and has produced a promotional film at Crystal Palace Sports Ground for tv use.

Glasgow may ban punk acts

from IAN MCFADDEN

FOLLOWING A CONCERT LAST Wednesday at the City Hall by the Stranglers and support group London, it seems likely that Glasgow will ban all new wave bands from appearing in district council halls.

Councillor William Aitken, chairman of the licensing committee, said he was disgusted with the fans' behaviour. Local papers reported that some of the audience managed to get on the stage and that London were spat upon. However, there have been complaints that security in the hall was inadequate and that since seats had been removed from the stalls there was no way of effectively

protecting the stage.

Jan Tomashik, manager of the Apollo Centre, claimed that the council and newspapers seemed to be over-reacting. Whatever trouble he had seen appeared to be good-humoured. The Apollo Centre lost its council licence for one night when it attempted to promote a concert by the Sex Pistols, but Tomashik stressed that he would still welcome new wave bands. Tomashik also quashed rumours of the imminent closure of the Apollo, following staff redundancies brought about by the closing of the cinema operation. "Our lease was up but we have successfully renegotiated it. Apollo will continue to operate under Unicorn Leisure and in fact our bookings are extremely healthy."

Nothing measures up to CBS 12" singles



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YESTERDAYS

10 YEARS AGO
(June 29, 1967)

EMI TRIMS sales and distribution division by eight men, appoints Jimmy Hanks field sales manager and names seven district managers, John Mair, Eric Whiting, Ted Moxon, Eddie Webster, Cliff Busby, Terry Herbert and Geoff Rhoden... Tony Hall leaves Decca to set up his own independent promotion company... joining new-look MFP sales team as area manager — Tom Parkinson... after massive international promotion on BBC TV Our World programme, EMI rush-releases Beatles' *All You Need Is Love* single... initial release from Spectre Records features ABC-TV announcer David Hamilton singing *A Special Goodnight To You*... Chappell recording studio, managed by John Timperley, opens... Barry Morgan and Monty Babson form Morgan Music independent production company.

5 YEARS AGO
(June 24, 1972)

TESCO ACQUIRES two million deleted singles to retail at 10p each through its Home 'n' Wear stores... unopposed approval by Parliament to amendments to Performers' Protection Act raising fine for bootlegging to £400 with a prison sentence possible for a second offence... no hitches in EMI move of six million records and tapes to new Uxbridge Road distribution centre... judgement reserved in High Court dispute between Pickwick and MSD over latter's *Pick Of The Pops* cover albums... Tony Morris leaves MFP to become marketing director of Phonogram... biggest-ever APRS exhibition draws 50 exhibitors... CBS opens Irish company under David Duke... Jonathan King launches UK Records with *It's A Tall Order For A Short Guy*.

BPI keeps awards results under wraps

by ADAM WHITE

THE WINNERS of the Britannia Awards, the industry-backed scheme to honour UK recording talent in this Jubilee year (*Music Week*, April 16), are now known to BPI organisers. But they have drawn a tight veil of secrecy over the results to ensure the success of the special Awards concert planned for October 18 in London.

Negotiations to have the event televised are still in progress — much depends on the availability of the winning artists — with entrepreneur Tito Burns in charge.

BPI sources say industry response to the scheme has been widespread. All the major record companies, and the vast majority of middleweight and small firms, returned the awards circular, duly completed.

The accolades have been divided into two sections, for records and individuals. In the former section, with the past 25 years from which to draw, respondents were asked to name first, second and third choices for Best British and Best International Pop Singles and LPs, Best British Classical Orchestral LP, Best British Classical Soloist LP and Best British non-musical record (primarily for spoken word).

In the "individuals" section, votes were sought — again, first, second and third choices — for Best British Pop Group, Best British Male and Female Solo Artists, Most Promising New British Recording Artist (whose first disc was released after January 1 last year; this is subdivided into male and female

categories) and Best British Producer. An additional category honours individuals for "outstanding contributions to the British record industry" over the past quarter-century. Qualifications for this are unlimited, says the BPI, and the winner(s) could be chosen from artists, writers, producers, engineers, record company executives, radio and television personalities or, indeed, anyone else.

At the Awards concert, five names in each category will be announced, and the winner then disclosed — a procedure expected to add a note of drama to the event, in much the same way as it does for America's Grammys and Oscars.

There are hopes in the industry that the Britannia awards will become annual in scope and occurrence, but because the first ones span 25 years, some guesstimates have already begun to circulate. Not surprisingly, the Beatles dominate these, and pundits are predicting that the Fab Four will walk away with at least the Best British Pop Group honour and that for the Best British Pop LP (Sergeant Pepper's Lonely Hearts Club Band, which may also, they say, pick up the international accolade). Meanwhile, Cliff Richard is being tipped as the probable recipient of the Best British Male Solo Artist award.

There are few other contenders who so obviously have winning potential, but between now and October, there will be no shortage of speculation.

CAMPAIGNS

TV spots for Berni Flint LP

FIRST ALBUM from EMI's Berni Flint, who won Opportunity Knocks 14 times in succession, is being promoted via 15-second advertising spots in five television regions. The LP, in the chart at 47 this week, features Flint's recent hit and his new single, Southern Comfort. It will go on the small-screen in Anglia, Granada, Thames, Trident and ATV, and additional promotion includes window displays, and radio adverts on most commercial stations. There will also be advertising in 12 teenage-orientated magazines and selected tracks from the album will be heard by fans telephoning a certain number.

Number two campaign from the m-o-r division is for the new Fivepenny Piece album, Telling Tales. Promotion is particularly geared towards the North West, an area where the folk group have a particularly large following. There will be radio spots on four stations, Hallam, Piccadilly, City and Pennine, and in addition local press advertising. Also supporting the album's release are 1,000 fly-posters in Manchester, regional window displays, and double-posters on 100 buses.

B&C labels increase retail margin

A NEW price structure and dealer margin has been introduced by B&C/Trojan/Saga, with effect from July 1. The new retailing margin is now 40 percent, an increase of four percent, while at the same time, singles go up from 70p to 75p, and full-price albums from £3.35 to £3.79 respectively. Bill Ross, commercial manager of the B&C group, said that the increased dealer margin was designed to help offset the massive increase in fixed costs suffered by the retail trade in recent years. He added that an entirely new marketing concept for albums has been devised by the group, and talks are now going on with several major retail chains, although details have not been finalised yet.

Trevor Lyttleton

TREVOR LYTTLETON, who is seeking an independent review of the administration of the PRS, has asked us to point that a statement in last week's Page One story inaccurately suggested that he had written to members of the Society to secure their proxy votes. Lyttleton states that he has not campaigned for proxies for independent review or for any other purpose.

LETTERS

Top sales aid

WE SHOULD like to congratulate Wilde Rock on the concept of their new album promotion tape. While promoting the albums, the tape also draws customers' attention to a special browser display of the sleeves relating to the records being played.

Frankly we are delighted with the initial customer response to the new monthly promotion, which we are sure will be as great an aid to the sale of LPs as the weekly Wilde Rock singles promotion is to 45s. So thank you Wilde Rock for another first rate sales aid.

Kenneth G. Roe, West 4 Tape & Records, 169 Chiswick High Road, London W.4.

DOOLEY

WHEN FRED HAAZEN's long-rumoured switch to Hamburg occurs later this year, expect **Tony Morris** to be transferred to captain the Polydor team ... recently negotiated by **Allen Klein** and soon to be revealed by one of the tv-merchandisers, rights to a **Rolling Stones** golden oldies package ... far from not renewing his long-standing deal with EMI, isn't **Mickie Most** looking to an even closer relationship with the major? ... not the world's most approachable man, **Jerry Weintraub**, manager of Neil Diamond among many other superstars, and more elusive than any on current London visit ... before introducing Diamond at a press conference, **Maurice Oberstein** required to preview his remarks to the singer and entourage — that's taking care of detail ... after the Palladium opening, Centrepoint skyscraper used as screen for holograms featuring Diamond's name and outline of a wing-flapping seagull ... and finally, MCA's Dial-a-Diamond advertisement in *The Sun* brought 19,000 calls and complaints from Post Office of jamming when 850 clocked before 10 a.m.

NEXT EMI tv-promoted album expected to feature special recording of **Joe Loss** and **Black & White Minstrels** ... veteran publicist **Leslie Perrin** recently appointed a member of the Institute of Public Relations ... congratulations to Arista for one of the year's best one-up receptions — 100 mediapersons listening to **Alan Parsons Project** album *I Robot* on headphones in darkened Waterloo Room at RFH ... unlikely afternoon visitor to Speakeasy recently — **Albert Finney** rehearsing with co-writer **Dennis King** for his US visit to promote first Motown album.

HOPING TO repeat last year's **Max Bygraves**' success, Ronco has leased **Frankie Vaughan** from Pye for a 100-title Christmas singalongathon ... who wins again — nine months ago **Russ Ballard**, writer of Hot Chocolate smash, considered releasing it as a single ... for America **John Reid Management** signs hot singer-writer **Carol Bayer Sager** ... for his parting present, RCA staff bought **Gerry Oord** an expensive golf-club — not **Gleneagles** ... better late than never — ten months after release, **Noel Edmonds** has chosen charting **Heatwave** LP as Album Of The Week ... next week **Alan Freeman** celebrates 25 years in broadcasting ... sign of the times — Marks and Spencer a new subscriber to *MW*.

IN SEPTEMBER **Bing Crosby** returns to Palladium and following suggestion by Polydor's **Chris Harding** may team up for an album with **Bob Hope** ... recently engaged, **Chris Baxter**, EMI advertising and sales promotion manager, and **Lu Mottau**, for whom **Steve Harley** wrote *Judy Teen* ... unlikely to be confirmed, proposed UK licensing with RCA for **Fantasy** and **Al Bennett's Cream** labels ... **Perry Como** in London and recording at Olympic with producer **Dick Perito** ... first gold LP in the States for DJM with **Johnny Guitar Watson's A Real Mother For Ya** ... recent surfeit of lunches with industry heavies for **Billy Gaff** and **Mike Gill** suggests a new GM deal may be pending ... after ending his association with **Sue Manning Music**, **Michael d'Abo** soon to finalize new deal for jingle representation.



NOTHING DECEPTIVE about this silver disc presentation made backstage at Hammersmith Odeon by Phonogram's marketing manager Lisa Denton at the end of 10cc's UK concert tour. Pictured left to right are: Graham Gouldman, Denton, Eric Stewart and Paul Burgess, and the shining platters represent sales of over £150,000 worth of the Mercury album *Deceptive Bends*.

PRS 'is not a commune'

I THINK it worth reminding those of my fellow songwriters who are still naive enough to support an independent review of PRS internal affairs, that the PRS is not a commune of writers and publishers but a non-profit making society collecting performance fees on our behalf and fairly and appropriately distributing them.

If the recent frenzied (and puzzling) campaign succeeds, it may allow the PRS to be infiltrated by disruptive elements who, by making full use of "democracy" are attempting to bring about its downfall.

Let us not follow Equity along this non-productive and dangerous path.

Mitch Murray, Amsterdam, Netherlands.

Glasgow press

YOUR FEATURE on Press Receptions (*Music Week*, June 18) was very interesting. The Glasgow scene is much quieter, much cheaper and arguably better value-for-money. Granted we have no music press but '75 when Alice Cooper jetted in for an hour or so in cut-down denims Anchor achieved national and regional coverage. CBS has held several intimate dinners-for-a-dozen when local radio and press folks rapped with the artist for a couple of hours and WEA must have been pleased with the positive response to Gary Wright last year when he captured as much coverage as headliner Peter Frampton after staging a video show and cocktail party prior to the Apollo appearance of the man.

Jim Whiteford, Reviewer, Kilmarnock Standard & Dundee Telegraph.

"A sure fire number one"

Long Distance Love

The new single from

Helen Reddy

HELEN REDDY

First 10000 in 4 colour bags

Radio advertising commences 6th July

NEWS

Court ruling on copyrights battle

by CHRIS WHITE

THE LONG-running battle over reversionary rights, affecting ownership of some 40,000 songs, was finally ended in the High Court last Thursday (23) when it was agreed that Redwood Music of London's Savile Row should pay a total of £47,000 costs to six publishing companies: Francis Day & Hunter, Leo Feist Inc. of New York, Feldman, Warner Brothers, Chappell and Boosey.

Redwood was granted a declaration by Mr. Justice Goff that the company was the owner in the UK of all musical works formerly owned by the late George Arthurs, including Faces In The Fire, Give Me Love, Harmony Hall, That Old House of Mine, There's A Little Farm In Devon and Wonderful Days. Francis Day & Hunter was declared to be the owner in the British Commonwealth of the song Barney Google, and in the UK of You've Got To See Mama Every Night. Similarly, Feldman was declared owner in the Commonwealth of Come On Spark Plug, and to have the exclusive right to publish Palesteena in the UK.

Mr. Justice Goff also granted that Chappell owned, in all countries outside the U.S. Two Cigarettes In The Dark; that Francis Day had the

exclusive rights to publish in all countries excluding the U.S., Canada, Australia and France; the song Dear Old Southland; and that Boosey owned the UK copyright of All Joy Be Thine and Shipmates O'Mine, composed by Edward Lockton under the name Edward Teschermacher. The judge added that Redwood was the owner of the mechanical copyrights for several works by George Arthurs, including If You Want To Be Popular Girls, I'm Aristocratic, Leaf Of Shamrock, Madam, One Of The Sights Of London, She'll Always Love You and Joshua.

Justice Goff's decision brought to an end a High Court battle which lasted for 20 days during November and December 1976. On February 21 this year, the judge gave his judgement on a group of eight actions in which Redwood Music, part of the Carlin group, was suing and being sued by FD&H, and the other publishing companies.

The main point, he said, was that songs composed by one writer but having lyrics by a different writer were to be regarded as "collective" works, and did not therefore revert to the estate of the original copyright owner 25 years after his death. He then asked the various parties to formulate orders for his approval.

Virgin rush-releases new Sex Pistols 45

FROM PAGE 1

will be flyposting on the same scale as for God Save The Queen in all major towns and cities as well as a point of sale streamer.

Said Virgin spokesman Al Clark: "This record does not contain anything remotely bannable. It will be interesting to observe whether it was the Sex Pistols or their song which was banned by the BBC last time."

"Pretty Vacant — which is incidentally not an encouragement to squatters — is being released because God Save The Queen is neither being played on the radio nor

being stocked by the multiples. After only five weeks on the market, the single is now more of an artefact than a functioning single.

"Familiarity is one of the reasons a single continues to sell. The last record was not played on the radio, so it did not become familiar with the listening public and has not kept going. This time the radio stations which have heard it reckon they will play it."

Pretty Vacant will appear in a plain white bag, since no time was available to prepare a picture cover. The band's album is now nearing completion and plans are going ahead for a late summer release.

Top men move in company reshuffles

FROM PAGE 1

Derek Sinclair's resignation as managing director of the EMI mail-order subsidiary, World Records, was effective at the end of June. He will be replaced by Austin Bennett, a former WR employee currently with EMI International.

Sinclair has been with the company for eight years, during which it switched from a record club to a direct-mail operation, concentrating on repackaged boxed-sets by top m-o-r artists. The firm has an annual turnover in the region of £3 million, but rising costs, particularly in postage rates, have affected its profitability.

Sinclair, who has an interest in four family-owned record shops, described his departure as being due to "a difference of opinion over certain policies to be followed". He expects to announce a new position in the record industry shortly.

Brian Hutch leaves as managing director of B&C/Trojan in the wake of a management restructuring of the company. His 12-month contract finishes at the end of August, and he will not be renewing it. "By then, I shall have completed the job I was brought in to do," he commented.

"When I joined the B&C/Trojan Saga group, it was not involved in full-price repertoire. My brief was to get it on the map in this field."

Hutch, who was managing director of April Music for over three years, and before that, managing director of GM Records, expects to disclose his future plans shortly.

The new look at B&C/Trojan finds Richard Newman, manager of the Red Nail label, taking on additional label manager duties. He has previously worked for Thames TV and Capital Radio. Bill Ross becomes commercial manager for all Saga-affiliated companies, as well as being a director of both B&C and Trojan. A newcomer to the group is Tito Simon, whose brief is to help expand Trojan from reggae into soul music. Don Everts, regional promotion, and Howard Marks, national radio and tv, remain with the company, but their department will be substantially enlarged. A successor to Brian Hutch has yet to be named.

Derek Everett leaves his post as managing director of Gull Records to become a member of the team which new RCA chief, Ken Glancy,

Lou Reizner dies at 44

FROM PAGE 1

included Rod Stewart, Elton John, Roger Daltrey and Tina Turner, and the other was the soundtrack of All This And World War II, a documentary using newsreel and movie clips to tell the story against a background of Beatles' songs, performed by such artists as Leo Sayer, the Bee Gees, Four Seasons and Helen Reddy. His most recent project was the soundtrack music for Black Joy, a film about Britain's Jamaican community, a UK entry at this year's Cannes Film Festival.

Reizner leaves a wife and a daughter by a previous marriage. A memorial service will be held at the Dean Street Synagogue at 12 noon on Friday (1), coinciding with the funeral in Chicago.

DTI to back UK firms at Musexpo

THE DEPARTMENT of Trade has once again agreed to subsidise UK participants taking stands at this year's Musexpo 77, to be held in Miami from October 28 — November 1.

The subsidy amounts to two-thirds of the cost of an office booth, leaving registrants with a payment of about 250 dollars. Booths at the Doral Hotel will be in hotel rooms. The DTI will also pay up to 50 per cent of the round trip fare for a maximum of two people from London-Miami. Musexpo has arranged a special flight to New York for about £130 return, from where it will be possible to take advantage of a triangular fare, covering seven cities, for a further 355 dollars.

The DTI offer remains open until July 29 and further information can be obtained from the BPI, MPA or Musexpo London representative, Jimmy Parsons (953-7260).

Parsons reports that even before the announcement of the subsidy there had been firm enquiries from 40 British companies, including several independent and major record companies. Last year there were 26 UK participants.

is currently putting together. Everett, who has been running Gull for the past three years, is named manager, creative development. His RCA appointment means the renewal of a successful partnership from the time when Glancy was m.d. of CBS-UK and Everett was his head of a&r. Reporting to him in this freshly-created post will be the company's a&r department under manager Alan Sizer. Glancy has also made a second key appointment, that of Julian Moore to marketing manager, with responsibilities encompassing sales, promotion, pop and classical merchandising, creative services and artist relations. He has been with RCA for six months as group label manager (and previously general manager of Motown at EMI) and, in his new post, replaces Paul Braithwaite, who has left the firm.

Taking over from Derek Everett as managing director of Gull is David Howells, up to now a director of the firm. Commenting about its future prospects, he said: "I feel very enthusiastic. This represents the start of a new phase in the growth of Gull. We have our first releases under our new arrangement with Pye coming out in July.

MCPS urges Customs to name LP importers

FROM PAGE 1

the MCPS stamp, in contravention of the 1956 Copyright Act.

The MCPS has no idea just how large the traffic is annually, but Rigby quoted one recent discovery of a single consignment of 400,000 LPs. In that case, the records were held in a bonded warehouse here for movement to Holland, and the MCPS was able to warn the Dutch copyright society of their pending illegal arrival. Another indication of the problem's size is the fact that, although the investigators cannot possibly be finding and acting against a large proportion of the importers, it retrieved £106,000 through successful court cases in 1975. The figure for 1976 is lower because, in general, the imports were of cheaper records, to cater for the inflation-hit British, and the royalty collected is a percentage of the price — eight per cent for imports as opposed to 6¼ per cent of retail price for records made here. The MCPS will continue to pursue the illegal importers through all its usual methods, Rigby said, but the work involved would be cut to a fraction if the Customs co-operation could be achieved.

Until the Parliamentary Bill which should make it possible for the



The Mecolico sticker

MCPS to drive the necessary hard bargain with Customs becomes law, he added, he would continue working on information received, making spot checks on retailers, and watching for advertisements such as one in a late May edition of a major pop paper; it offered "Largest Tamla and Soul lists" and asked for s.a.c. to a Norwich address. Rigby wrote, and received a list of almost every record put out by Tamla — all imported without payment of British copyright.

The importer is likely to join the many others who have been successfully summonsed so far by the MCPS.

Rigby warned British retailers against buying any imported record which does not bear the Mecolico stamp, because the retailer selling illegal imports is also liable to have a writ issued against him — and major retail chains as well as individuals have been summonsed in the past.

Chiswick label signs to Anchor for distribution

FROM PAGE 1

Chiswick previously handled its own pressing, but was distributed by President. This agreement was recently terminated, resulting in all Chiswick back catalogue numbers changing from an S prefix to a new NS lettering and becoming available through Anchor. The Motorhead single will be NS 13.

Also due for July 1 release is Chiswick's first full-price album. Recorded by the Count Bishops, it is entitled Count Bishops and carries the new full-price catalogue number WIK 1. It retails at £3.39.

Rick Rogers at Chiswick told *Music Week*: "This is not a licence deal. We are retaining our independence, but big demand for our new product meant that we were unable to continue with our own pressing."

"The release of the Motorhead single was held back so that Anchor could cope with the big advance orders that had been flowing in. With advance sales like this we are fervently hoping for our first Top 30 single."

Commented Anchor managing director, Ian Ralfini, "This distribution deal opens up new areas for us. The variety of Chiswick's catalogue will fit excellently within the structure of our current sales operation."

"With artists such as Motorhead, Johnny Moped, the Count Bishops

and the Radio Stars on the catalogue, I feel that we and Chiswick will have a successful relationship."

Idi callers jam Mirror board

TRANSATLANTIC RECORDS reports "unprecedented" response to a phone-in campaign conducted in the *Daily Mirror* to re-promote The Collected Broadcasts Of Idi Amin (XTRA 1148).

By 11 am on the first morning of the campaign (22), more than 1,000 callers had jammed the 15 *Mirror* phone-lines to hear John Bird impersonating Amin. Another 15 lines were added and rapidly engaged.

By noon on Monday, nearly 50,000 calls had been made to the newspaper, then using 60 lines, well in excess of response to similar pushes mounted for Cat Stevens and Neil Diamond recently. Although the cassette lasts only two minutes, the average length of call was 3.8 minutes.

Transatlantic said it had also been fielding hundreds of calls, and sales of the album, which retails at £2.60, were running at around 1,000 copies per day. The phone-in campaign was due to end on Tuesday (28).

Now Harrison sued in UK

THE PROTRACTED case of George Harrison's My Sweet Lord, and its musical debt to the Chiffons' He's So Fine, has crossed the Atlantic. The ex-Beatle was accused in the High Court on Monday (27) of copyright infringement by the London-based Peter Maurice Music Company, owners of world rights (excluding the US and Canada) to He's So Fine.

The American owners of the song have already brought a successful action against Harrison, who was found guilty of "partly sub-

conscious plagiarism" by a New York judge, though this decision is under appeal.

Maurice is claiming that My Sweet Lord and He's So Fine have the same essential melody, and is seeking damages against Harrison's and Apple Corps; there is also a claim against EMI Records over the distribution of Harrison's record. Mr. Justice Slade ("I roughly know my way around a piano") is being asked to decide liability; copyright infringement is denied by the defendants. The action is expected to last several days.


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NEWS

Terrorist siege hits disc sales

AMSTERDAM — The protracted occupation earlier this month by South Moluccan terrorists of a school in Holland, with pupils and teachers held hostage, and the siege of an intercity train at the same time, had unexpected consequences for the country's record industry.

During the three weeks concerned, only classical music and soft, reflective pop was broadcast by the nine local radio stations: AVRO, VARA, NCRV, VPRO, KRO, Veronica, EO, TROS and NOS. The television stations also decided not to air any uptempo or "joyful" music as well as cancelling comedy shows.

This joint decision particularly affected the singles market, and according to Ben Bunders, managing director of WEA-Holland, and other industry leaders, the 45s market lost at least 40 percent of its usual impact. In monetary terms, it dipped around £600,000.

A few hours after the two terrorist actions became grim fact, May 23, 9pm, the broadcasting companies decided to adapt programmes. Immediately banned was all hard rock, disco music or anything uptempo, with disc-jockeys agreeing to work in a muted, sombre style.

For WEA, the Four Seasons' uptempo *Down The Hall*, the hard-rock debut of *Foreigner* and the Bellamy Brothers with the "sensitive" title, *Crossfire*, all suffered.

Just prior to the terrorist raids,

Negram launched an impressive new group *Melody*, but its single *Steppin' Stone* received little action, and the Bay City Rollers had chart prospects cut back for *It's A Game*.

It was a similar story with all the majors. EMI-Bovema scored with *Lucifer*, but U.S. punk band *Blondie*, French singer *Julian Clerc* and *Marvin Gaye* suffered to an extent reflected in the chart.

Ariola act *April* missed out, so did Israeli singer *Igal Bashan*, due for heavy promotion here this summer. *Cat Stevens* was well played for instrumental pieces from the LP *Izitso*. Singer-comedian *Andre van Duin* sold 12,000 copies of *Omé Joop* in the week before the terror period, but only 2,000 this week after.

Meanwhile, *Purmer Boogie* by *Tobi Rex* was omitted completely because the single contained gunshot sounds.

Boozy, local group, was under pressure for the single, *Angela*, for some members of the band, including the girl singer, are South Moluccans. *Masada*, an all-South Moluccan act, decided to limit its live shows.

The fact is that nobody in Holland believed the terrorist actions could span nearly three weeks. By the third week some of the programming on radio — and the television *Top Pop*, programme which is chart-oriented — went back to normal planning.

And all broadcast outlets were back on their usual course one day after Dutch armed forces put an end to the terrorist plots.

MUSICAL CHAIRS

TONY COLLINS has been appointed as sales and marketing manager at Charly Records, a new post. His previous experience includes similar jobs at President and Power Exchange. Collins will report to Charly managing director, Joop Visser; reporting to Collins will be marketing assistant, Kevin Jacobs.

JAMES FISHER has been named catalogue manager at Jobete Music (UK), responsible for all aspects of the development of the Jobete and Black Bull catalogues. Fisher has previously held a number of posts in both RCA's domestic and international operations, and joins the company from Independent Radio Productions.

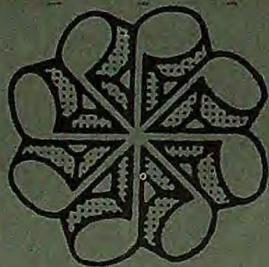
GARY RICHARDS has been appointed assistant pop marketing manager at Decca, following the departure of Anne Stuart. He moves from the company's market research department; prior to that, he was assistant to the financial controller of Penny Farthing. In the absence of a pop marketing manager at Decca, in the wake of Alan Fitter's exit for Motown, Richards reports to director of marketing Peter Goodchild.

ROBERT ABRAHAMS, currently manager of international copyright at EMI, has been named director of international copyright. The post has been newly-created as a result of expansion of the EMI group's activity in intellectual property rights, with particular reference to those of copyright and performers.



Gold disc for Solomon

IRISH RECORD and tape distributors, Solomon & Peres, hosted a special "Meetem 77" conference just outside Belfast last month, attended by some 350 music industry guests from all over Ireland and the United Kingdom. Highlight of the event was the presentation by Mervyn Solomon, company managing director (above, left), of a gold disc to Louis Solomon, retiring manager of S&P's Dublin branch, for "a lifetime of service" to Eire's record industry. The principal guest, Minister of State Lord Melchett, presented *Emerald* group, *Clubsound*, with silver discs for Northern Ireland sales of their *Clubsound Capers* recording. Other artists who took part in *Meetem 77* included *Fred Hanna*, *Gerry Ford*, *Brendan Quinn* and the *Bluebirds*, and *Danny Doyle*.



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EUROPE

Pressure on for radio freedom

PARIS — Pressure is growing for the French Government to end its present radio and television monopoly. More and more people say French programmes are basically unsatisfactory, whether or not as a direct result of state intervention and control.

The Italian situation is cited by both those for and against the monopoly. Those against point to Italian "freedom", not in evidence in France, and those for the state

control point to "chaos" in Italy where there are reportedly some 1,200 private radio stations.

In France, the regional press is opposed to ending the monopoly, mainly because of fears that new stations could hit newspaper sales and revenue. And the government, stressing it will never give up control, is putting forward a few tentative suggestions.

Under some proposed new laws, programmes could be made available to a specific section of the public — but not the general public. These would still be state-controlled and available only to owners of sets equipped to receive them. The idea is said to be to offer greater variety, but clearly at a price. Also touted are closed circuit programs and others geared to specific interests, such as science. All, again, under government control.

With government determination not to yield to the mounting pressure and backed by newspaper coverage and support, the anti-monopoly brigade can make little progress. But any political party offering alternatives as part of the upcoming election campaign could count on substantial support.

MORE EUROPEAN NEWS ON PAGE 10



SWISS LADY by Pepe Lienhard Band is being tipped to be the biggest selling single in Switzerland in recent years. It held the number one position on the Swiss radio chart for six weeks and in eight weeks sold 50,000 copies. Pictured here with gold records presented to mark the sales achievement are the group with composer-producer Peter Reber and Laico Burkhalter, EMI a&r manager.

Press attack on airplay system

PARIS — In a bitter attack on the record industry, the French consumer magazine *50 Millions de Consommateurs* stresses that a basic difference between discs and other products is that discs have to be "consumed" before they are bought.

Its inference is that before a record is a sales success it has to be heard constantly over a given period on radio. The article was headed "You Are Manipulated" and its line

of attack was that the record business is just a vast production-line machine, primarily based on plugging.

The magazine view is that talent is secondary in the industry because technical manipulation can "transform a thin colorless voice into a robust organ on record". But, it said, unless the disc is repeated over and over again on radio, or on television, the record company concerned could lose heavily instead of gain.

It claimed that the press services of record companies held thousands of discs from which a special selection is made for radio programs. Without accusing either radio networks or record companies of collusion, the article made some strong hints.

One was that every disc label carries the words "radiodiffusion forbidden", yet the broadcasting goes on. The article did not mention the fact that record companies are currently suing both French radio and the peripheral private stations for broadcasting records without paying royalties. Despite this court action, however, the record companies have never withdrawn their disc service to radio, though they have sometimes threatened to do so.

Another so-called "manipulation" outlined is the setting-up by radio stations of their own record production companies. In one period of two weeks, it was said, of the 22 French songs broadcast by the peripheral stations, eight were produced or co-produced by the stations. A long list of titles, all said to be co-produced by radio with record companies, was printed as "proof of flagrant manipulation".

Referring to the fact that where pop is concerned, French radio does not broadcast criticism of record product by established critics, as it does for plays, books or films, the article said that the European Commission in Brussels is now examining the whole co-production question and the "manipulation" of which record companies and radio networks are said to be guilty.

Best-seller charts are also attacked in the article. The SNEPA chart, for instance, was said not to list discs on the basis of sales but simply on records available to retailers, without taking orders or sales into account.

Other accusations included a charge that artists appear on television for "ridiculously low fees" in order to promote their records — and some even pay.

CHARTS

West Germany

(Courtesy Musikmarkt)

- 1 MA BAKER — Boney M (Hansa/Ariola)
- 2 ORZOWEI — Oliver Onions (RCA)
- 3 LAY BACK IN THE ARMS OF SOMEONE — Smokie (RAK/EMI Electrola)
- 4 ROCK BOTTOM — Lynsey de Paul/Mike Moran (Polydor)
- 5 IT'S A GAME — Bay City Rollers (Arista/EMI Electrola)
- 6 KNOWING ME KNOWING YOU — Abba (Polydor/DGG)
- 7 LOST IN FRANCE — Bonnie Tyler (RCA)
- 8 PORQUE TE VAS — Jeanette (Polydor/DGG)
- 9 DON'T CRY FOR ME Covington (MCA/Metronome)
- 10 SOUND AND VISION — David Bowie (RCA)

LPs

- 1 HOTEL CALIFORNIA — Eagles (Asylum)
- 2 RUMOURS — Fleetwood Mac (Warner Bros)
- 3 BOOK OF DREAMS — Steve Miller Band (Mercury)
- 4 YEAR OF THE CAT — Al Stewart (RCA)
- 5 LOVE FOR SALE — Boney M (Hansa)
- 6 OXYGENE — Jean Michel Jarre (CNR)
- 7 GOOD TIMES — Guys and Dolls (Arista)
- 8 BEST OF BOUDEWIJN DE GROOT — (Philips)
- 9 14 TOP FAVORITES — Various Artists (Negram)
- 10 DOUBLE TAKE — Marc and Clark Band (CBS)

Holland

(Courtesy Stichting Nederlandse)

- 1 MA BAKER — Boney M (Hansa)
- 2 YOUNG AND IN LOVE — Internationals (CNR)
- 3 CHERCHEZ LA FEMME — Dr. Buzzard's Savannah Band (RCA)
- 4 WHAT KIND OF DANCE IS THIS — Veronica Unlimited (Philips)
- 5 DON'T STOP — Fleetwood Mac (Warner Bros)
- 6 AIN'T GONNA BUMP NO MORE — Joe Tex (CBS)
- 7 YOU'RE MY WORLD — Guys and Dolls (Arista)
- 8 WORN DOWN PIANO — Marc and Clark Band (CBS)
- 9 OXYGENE 4 — Jean Michel Jarre (CNR)
- 10 CALIFORNIA — Highlight (Bovema)

Switzerland

(Courtesy Musikmarkt)

- 1 SWISS LADY — Pepe Lienhard Band (EMI)
- 2 LAY BACK IN THE ARMS OF SOMEONE — Smokie (RAK/EMI)
- 3 ROCK BOTTOM — Lynsey de Paul/Mike Moran (Polydor)
- 4 L'OISEAU ET L'ENFANT — Marie Myriam (Polydor)
- 5 DON'T CRY FOR ME ARGENTINA — Julie Covington (MCA/Polydor)
- 6 KNOWING ME KNOWING YOU — Abba (Polydor)
- 7 WHEN — Showaddywaddy (Arista/EMI)
- 8 DUE RAGAZZI NEL SOLE — Collage (Ariola)
- 9 AUF DEM MOND DA BLUHEN KEINE ROSEN — Vicky Leandros (CBS)
- 10 MY BROKEN SOUVENIRS — Pussycat (EMI)

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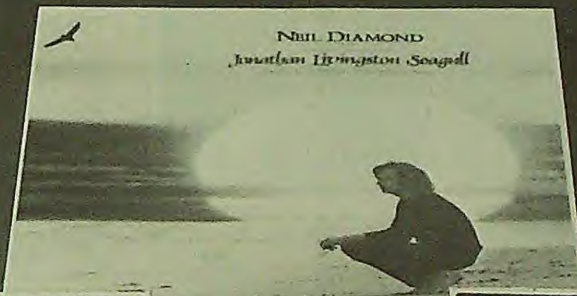


Records
& Tapes

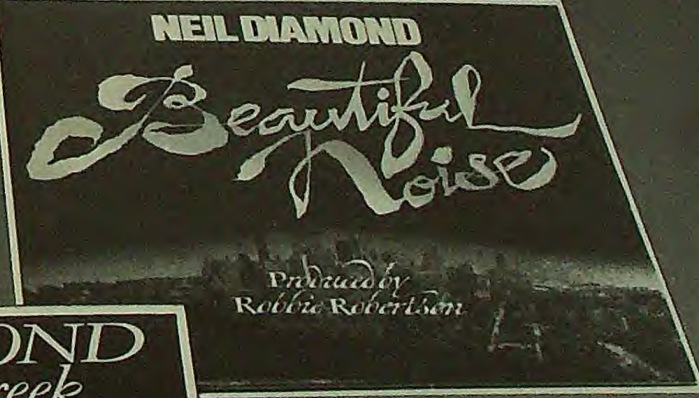
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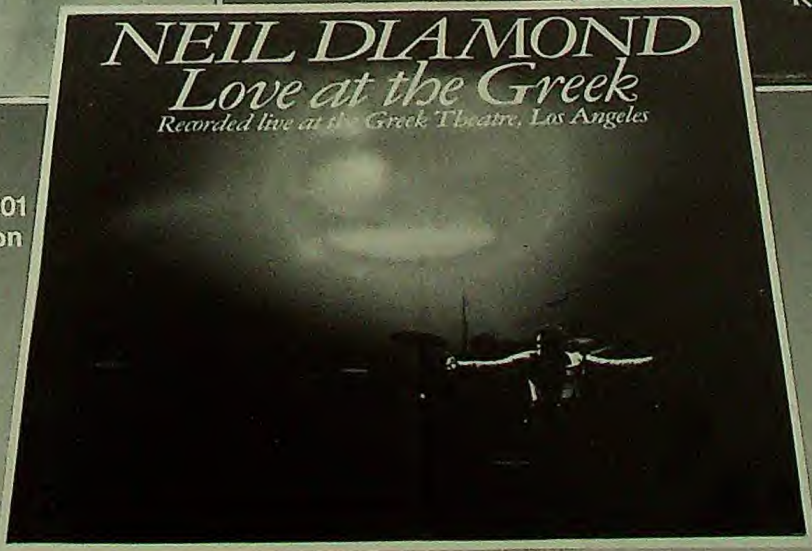


Jonathan Livingston Seagull CBS 69047
Produced by Tom Catalano



Beautiful Noise CBS 86004
Produced by Robbie Robertson

Love At The Greek CBS 95001
Produced by Robbie Robertson



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EUROPE

Award for IBA's Baldwin Companies urge

MONTREUX — John Baldwin, an engineer at the UK Independent Broadcasting Authority, has won the inaugural Achievement Gold Medal Award at the 10th International Television Symposium here for development of the world's first digital intercontinental standards converter.

He is head of the video and colour section of IBA's experimental and development department and was responsible for the concept and design of DICE, (Digital Intercontinental Conversion Equipment), which has greatly improved the exchange of programmes between countries using different tv standards.

DICE provides two-way conversion between 625-line 50-field and 525-line 60-field colour tv during satellite relays or for the conversion of video tapes virtually without impairment and without the need for careful alignment. In effect, it is regarded as the world's fastest special-purpose computer

and the most complex digital video equipment in operational use for tv broadcasting.

It was first used during European relays of the American presidential election of November, 1972, and later installed at Independent Television News in the U.K.

A two-way model was developed and the first exclusive world manufacturing and marketing rights of DICE went to Marconi Communication Systems Ltd., and it has been sold through Europe, Australia and North America.

In 1973 Baldwin and his engineering team received the Geoffrey Parry Award of the Royal Television Society and the Pye Colour Television award for work on digital standards conversion. In that year digital techniques were used in the U.S. for time-base correction and synchronisation of remote signals. More recently digital special production effects generators and processors have been introduced.

Another gold medal was given at the symposium to Claude Mercier, former technical director of the French Television ORTF for guiding the development of television broadcasting in Europe and the development of basic planning methods for satellite television broadcasting.

Citations went to Henri Mertens, chief engineer of the European Broadcasting Union, for the advancement of satellite tv; to Masahiko Morizono, general manager of Video Products and director of the Sony Corporation, for "an outstanding personal contribution to the international success of electronic news gathering by the broadcast quality U-matic helical scan video system; and to Daniel Sauvet-Goichon of TDF, for "work in connection with satellite tv broadcasting in preparing for the record World Administrative Radio Conference in Geneva complex computer programmes to generate frequencies and orbital positions."

tax law revision

HAMBURG — An old tax problem which cannot be satisfactorily solved has reached its tenth anniversary here. It concerns the question of Value Added Tax on records and tapes.

Two major record company executives here have recently spoken out on the situation. Gerhard Schulze of Teldec, stresses how VAT imposition has developed and how the industry has tried to convince government and tax authorities that discs and tapes should carry the lower tax percentage because of their cultural values and line up with books and films.

But he quotes a court decision: "The principle of equality in connection with the guarantee of freedom for culture does not oblige the government to apply promotional activities or tax reliefs to all cultural fields equally. It is rather more allowed to make a relevant choice between the various

medias and other areas of cultural life, whereas the economic financial and political situation has also to be considered."

Schulze says: "The history and background of the tax situation here in the record industry is significant enough to motivate the industry to keep fighting in an effort to persuade the authorities to apply modern and appropriate tax laws."

He adds that the industry already had other problems with which to compete, such as blank tapes and piracy, all adding to the general problems involved with VAT. "And it is not just VAT alone which is causing the headaches. German companies have to cope with two other heavy taxes which are unknown in other countries — trade tax and property tax."

"Above all that the industry also pays performance royalties which, according to recent top-level decisions, also have to be taxed. All we can hope for is an eventual rationalisation of the tax situation, for the record industry is both unique and heavily hammered through tax."

Friedrich E. Wottawa, EMI-Electrola managing director, says: "It seems one hundred years of recorded sound have not been enough to convince out legislators that records are a cultural good in the same way as books or sheet music. In tax terms, our product is discriminated against. As all records, imported or manufactured, are charged with the same VAT amount, so this particular tax is not one which distorts competition within the European Economic Community."

"Our VAT is neither the highest nor the lowest in the EEC. And on a national budget, the sum of 80 million DM involved in reducing the tax would not mean much. A revision of the VAT law and its rates would be excellent."

But Wottawa points to another upcoming problem — the planned social security scheme for artists in Germany. If this goes through in law, then German record manufacturers will have to face an extra charge which will again endanger their ability to compete properly at international level.

International names at Laren jazz festival

AMSTERDAM — More than 100 jazz musicians from 13 different countries are to play at the Laren 1977 International Festival, held between August 8 and 13 in the village of Laren some 20 miles east of Amsterdam.

Within the festival framework, the annual jazz get-together of the European Broadcasting Union will be slotted, both events organized by NOS, Holland's biggest broadcasting network which has invested around £35,000 in the programme.

Concerts will be given at the rate of four daily in the Singer Concert Hall, some transmitted live by Dutch radio stations NOS and VARA. Others will be taped for transmission later this year. Each afternoon upcoming Dutch jazz bands and soloists will take part in a jazz podium at the Singer Garden Hall, the winning act to be featured in a special NOS Radio programme.

And young jazz musicians can participate in a jazz workshop.



SAILOR'S SINGLE Girls Girls Girls was named by the German Record Academy as the best international record of the year. Pictured here at the Schallplatten Awards ceremony, the country's equivalent of the American Grammy honours, are (left to right standing) Henry Marsh, Rudy Wolpert (m.d. CBS Germany), Grant Serpell, Gerhard Maurer (marketing director), Georg Kajanus and (front row), Jochen Leuschner (head of a&r) and Franz von Ausberg (artist relations manager).

Hansa to launch soul label

BERLIN — Helmut Kunte, international managing director of Hansa, has announced a new label, Medox, to be launched on July 1. Founder and producer Gordon Biel will have Hansa backing in creating worldwide contacts for his artists, including groups Ebony, Mystic and Mandrake.

Kunte says: "The aim is to make Medox the new quality standard in the field of black soul music. The philosophy behind it is to have all Medox artists working together on all productions. It is planned as an international label."

Hansa will handle promotion and publicity and distribution is with Ariola in Munich. There is also set up a Medox publishing outlet in Berlin. First product is to be So Long Goodbye by the group Black Mail, made up of two US girl singers, and one from Germany.

French punks reply to critics

PARIS — Punk rock has become a political issue in France and the few groups existing in this field are hitting back at their detractors.

Accused generally of producing "a cacaphonic jumble" rather than music, and of preaching racism, several bands, including Polydor's Stinky Toys, Asphalt Jungle and LUV, have mounted a defensive campaign to present where they stand musically.

The bands say that the French press is being deliberately provocative. In those journals willing to give them space, they say they are tired of being "outlawed" in favour of rock and pop singers from past generations. For punk-rockers, the age of 30 smacks of senility.

The punk bands insist that concerts given in vast halls where it is hard to appreciate the music or even to see the artists mean that the 15-25 age group is left indifferent. That audience wants to be part of

the music and to join in. And if the punk fans wear short hair instead of long, it is simply because all other ages wear the hair long.

The punk bands aver that records now on sale are simply a repetition of what "old artists" have been recording for years. One view: "The public now buys anything, and at ridiculous prices." The punk aim is to make singles which encourage the young to set up their own bands and offer, eventually, a revolutionary kind of punk rock. The bands refuse to make albums.

Having denied that they take drugs or drink hard alcohol, mostly relying on beer or milk, the punk rockers seek a public in small "caves" in Paris — and several noted night-clubs, including Jimmy's, are trying out punk acts to see what impact they create.

• Dutch record company Inelco has decided not to sign to Sex Pistols because of their "bad image".

Italians name prize-winning LPs

MILAN — The National Association of Record Critics and Reviewers have picked out 33 albums and one cassette as the best of the international and Italian product to receive awards in the 15th critics' prize-giving.

The six different panels were made up of 33 members of the Association. They took into consideration records and cassettes released in Italy between April 1, 1976, and March 31 this year, basing their choice on nominations sent in by scores of association members all over Italy.

Thirty-one titles were selected this year, against 28 last year and 36 in 1975. EMI Italiana picked up six awards, Phonogram five, Fonit-Cetra four, WEA Italiana four, Editoriale Sciascia three, and Decca and Ricordi one each.

Companies earning one prize each were CBS-Sugar (seven in 1976), Divergo, Numero Uno, and PDU Italiana, with one award going to Mondadori, one of the biggest book-publishing houses in Italy, for a cassette in the Audiolibri didactic and documentary series.

Full list of winners:
Opera: — Weber's Euryanthe, featuring Norman, Hunter, Gedda,

Krause, and conducted by Janowski (EMI); Verdi's Luisa Miller, featuring Caballe, Pavarotti, Milnes, Gaiotti, and conducted by Maag (Decca); Wagner's Die Meistersinger Von Nurnberg, featuring Fischer-Dieskau, Ligendza, Ludwig, Domingo and conducted by Jochum (DGG/Phonogram); Mozart's Don Giovanni, featuring Siepi, Edelmann, Dermota and Grummer, and conducted by Furtwaengler (Cetra/Fonit-Cetra); Verdi's Macbeth, featuring Cappuccilli, Verrett, Ghiaurov, Domingo and conducted by Abbado (DGG/Phonogram).

Symphonic, Chamber, Ballet: — Dufay's Missa Ave Regina Coelorum, Clemencic Consort (Harmonia Mundi/Sciascia); Dowland's First Booke of Songs 1597, Consort of Musicke, conducted Rooley (Oiseau-Lyre/Decca); Chopin's Polonaises, Pollini (piano) (DGG/Phonogram); Weber's Quintet For Piano And Strings/Schoenberg's Kammer-symphonie Op. 9; Quintetto Italiano (Ricordi); Walter Gieseking, (EMI).
Jazz: — Eric Dolphy, The Great Concert Of Eric Dolphy (Prestige/Fonit-Cetra); Anthony

Braxton/Muhall Richard Abrams Duets 1976 (Arista/EMI); Guido Manusardi Delirium (Atlantic/WEA); Art Tatum The Tatum Solo Masterpieces (Pablo/Phonogram).

Pop: — Al Jarreau, Glow (Reprise/WEA); Mina, Plyrale (PDU); Joni Mitchell, Hejira (Asylum/WEA); Angelo Branduardi, Alla Fiera Dell'Est (Polydor/Phonogram); Shakti With John McLaughlin, Shakti (CBS); Agora, Agora 2, (Atlantic/WEA); Stevie Wonder Songs In The Key Of Life (Motown/EMI); Toni Esposito Processione Sul Mare, (Numero Uno); Leo Kottke, (Chrysalis/Ricordi); Kraftwerk Radio-Activity (Capitol/EMI).
Folk: Canti Popolari di Carcere E Mafia, (Cetra/Fonit-Cetra); Canti Popolari de Liguria, (Albatros/Sciascia).

Poetry: Gigliola Negri Canta Garcia Lorca (Zodiaco/Sciascia); Poeste di Viviani, read by Millo (Fonit/Fonit-Cetra).

Documentary: Giulio Stocchi Il Dovere di Cantare (Divergo).

Theater: La Gatta Cenerentola, by Roberto de Simone (EMI); Rita Da Casoja, by Ida Omboni and Paolo Poli (Audiolibri Mondadori).

Think Mink!

Sounds.

MINK DEVILLE

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musically organised outfit in the whole
of the C.B.G.B's axis ...

"... I have a feeling that Mink DeVille
could be around long after 'gabby gabba hey'
has become the sole property of
obscure punk collectors' fanzines."

Mick Farren, N.M.E.

"Willy DeVille writes and sings like
Van Morrison, Lou Reed and Ben E. King all rolled
into one ... And behind him the band struts and
swaggers with glorious arrogance ...

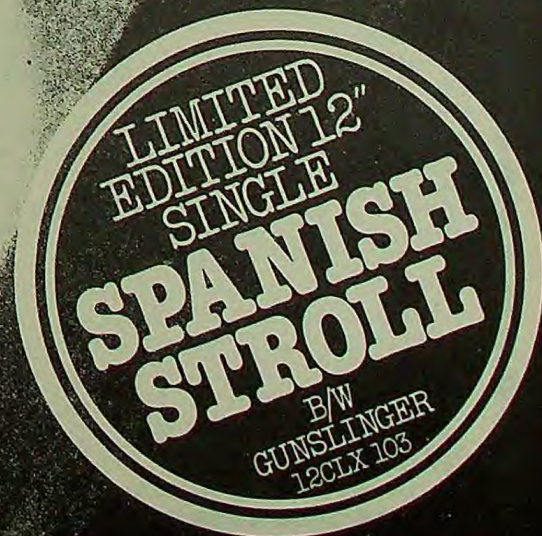
"... Mink DeVille you're really going to like ...

"... I think they're great."

Chas DeWhalley, Sounds.



album Mink DeVille E-ST 11631
also available on cassette



SCOTLAND

Industry names host open chat sessions at Clyde 77

IF THE dismal weather at the launch of Clyde 77 seemed to hold some kind of forecast for the festival itself, it did not keep its promise. The glorious fortnight which followed may have affected some of the indoor events, but there was no blight on the outdoor activities.

One of the most important new ideas to emerge was that if the live chat show — although taped for future broadcast, artists from the world of film and music were given the opportunity to talk in front of a paying audience.

The second week of the schedule was kicked off by Tim Brooke Taylor who proved a diffident if happy interview candidate, and followed by the business-oriented presence of Bill Martin. Although there were plenty of representatives of the music business, the general questions section seemed to be occupied not with the business, but rather with Martin's own personality. In providing a forum for discussion on a fairly high level, this could have proved the opportunity to establish a positive communication in the Scottish music industry instead of the current negative and valueless antipathy that exists between the companies. It should be tried again.

While these two were in direct communication with audiences, another two events were taking place, of no less significance or value. The second time the Scottish National Orchestra and chorus has been teamed up with conductor Iain Sutherland and guitarist Steve Hillage for performances of Tubular Bells and Hergest Ridge proved again that the Sutherland interpretation is far superior to the album version now available of Bells, while Hergest Ridge is a supremely symphonic piece lending itself even more than Bells to this kind of treatment.

This time around there was a difference in sound mix, and the guitar speakers were placed at the back of the centre hall with the result that those in the front area lost some of the guitar work under the massive dynamic of a symphony orchestra in full flood. In the last performances

in late 1975 it seemed that it was the first time many of the audience had been exposed to this magnificent experience, and their reaction was both on the level of a novel experience and a familiarity with the music.

The performance on the Tuesday night, however, seemed to attract a more knowledgeable and perhaps more jaded reception. There are a number of very odd harmonics for trumpets which sometimes appeared to push the brass right over the top and in front of the strings, even drowning guitar. It still takes some getting used to Steve Hillage's seraphic visage gazing into the audience and taking more interest than would be decent for a classical soloist in the orchestra. But all reservations must be cast aside in the realisation that once again Clyde has presented something unique for the Glasgow audience.

Meantime Neil Sedaka was at the Apollo, playing his only concert outside London and attracting a sell-out audience even at what might appear to be unconscionably high prices (for a venue the size of the Apollo) to watch one solo piano. Lights were used effectively and Sedaka's personality was evidently a pleasing one to his audience. In the heat of the new wave nonsense, it is startling to remember how good some of those Sedaka/Greenfield songs actually are. The show followed a chronological sequence, and even the adolescent ditties of the first Sedaka incarnation have a freshness and vitality which would win him audiences now if they were to be handled in the way that, say, the Beatles back-catalogue has been.

His piano playing was more than competent, although towards the end the audience seemed to tire of providing him with a rhythm section. The introductions were often fussy to the point of being over effusive, but that is part of the Sedaka image, and one supposes part of what is expected of him.

The main jazz event of the festival was Stan Tracey's fine rendering of Under Milk Wood which has moved on now from the sixties interpretation which formed an

EDITED
by
IAN McFADDEN

essential part of the record collection of anyone with any pretensions to listening to British jazz. It was a definitive performance.

Although the open air finale of the shebang took place on Glasgow Green, the end of the festival being marked with displays and fireworks, one of the rescheduled events was still to take place when Gallagher & Lyle took over the film theatre for another of the chat presentations, and as this is being written a further and final show featuring Paul Jones, and his film Privilege was scheduled. Perhaps this could prove the most useful function of the festival, exploring new types of entertainment of the kind which regulars at the ICA expect to see all the time. The audience must be educated, especially to the idea of playing quite heavily for the opportunity to meet artists in this kind of format. The nature of the event meant regular rescheduling of the run and publicity was on a day-to-day basis, and one wonders just how many of the people who would be attracted by this kind of show would be regular enough listeners to Radio Clyde to hear information about the programme.

There were newspaper letters complaining about mud at the Clyde Spectacular, the station promoted all the events heartily but seemed to have no ribbon tied round its neck, as it were, for the festival, with the output sticking to basic schedules for the most part. One thing, however, that cannot be said is that the events left Glasgow untouched. It was above all effective.

Coming as it did at the start of Clyde 77 the Queen's visit to the city brought out the usual pawky Glasgow humour. She wasn't there to see her subjects, or even to attend the disaster area described as a Royal Show. She was here, they said, because it was Clyde 77, and maybe she was.



NEIL SEDAKA: his only out-of-London date was at the Glasgow Apollo, part of the Clyde '77 celebrations.

Williams cashes in on punk wave

RETAILING NEWS
FROM
ROBIN WALKER

THE NEW Allan-Williams Hi-Fi opening at High Street, Tranent East Lothian, is enjoying the punk rock wave. Punk has certainly captured the publicity at the current moment and there is a wide demand for anything if it has the right sound to it. It is regarded as difficult to see punk surviving to the same extent as did the Beatles, the Rolling Stones for such periods of time, on the present evidence a reasonable run of sales is anticipated.

This new opening is in a mining and industrial town midway between Haddington, the county town of East Lothian and Edinburgh; it is an offshoot from the Allan-Williams Hi-Fi shop at Haddington launched Allan Pratt, former group player who went retail some few years ago. The Haddington shop was designed to capture the local business which went previously to Edinburgh and has been successful; this new Tranent opening is another link in the line between the two centres and is designed again to provide a complete service to meet the growing market for home entertainment.

Another interesting opening is the transfer by Bruce Miller and Co. from George Street to 22-26 Loch Street, Aberdeen; the move takes the shop 77 yards around the corner which could be seen as slow progress in 77 years of trading but it merely emphasises how the firm has succeeded in keeping its place in the Aberdeen pattern for that length of time. But now the need is for more space and hence the move.

There is a lot of history here; the firm was number three on the lists of the old HMV company when it was still the Gramophone and Typewriting Machine Co. when the first C. Bruce Miller became involved. These days the same family, two sons and three grandsons, continue the tradition. Both of these sons are still involved but they leave the day-to-day work to the third generation with Charles in charge of the music side, Maitland in charge of radio hi-fi and TV and Douglas in charge of finance. It was the growth of sales of record players, music centres and cassettes which finally persuaded the firm that the time had come to move, in order to have space enough to handle this expanding trade. So they began to buy suitable property near and built up a substantial block into which they have moved. The four floors have been largely rebuilt to accommodate all the activity with open-plan floors; the ground floor layout embraces radio, hi-fi, tv, records, cassettes and instruments, with outstanding presentation of all these sections.

Comet Discount Warehouse of Edinburgh and Dundee has added a

Kirkcaldy, Fife, showroom offering a wide range of playback equipment on walk-around self-selection at 27-29 High Street.

In Melrose in the Borders, Clinkscales — than which there is no better-known name — has added currently a Dungeon Disco Centre covering disco work and equipment. In Glasgow Biggars 'The Centre of Music' at 271-5 Sauchiehall Street, celebrated 110 years of music making and selling by providing free champagne for customers shopping in their celebration week. The business is still a family controlled one, operated by the same family as founded in 1867.

Hot Licks, the Edinburgh punk specialists, have moved from 32 Cockburn Street to 47 across the way and in that short transfer of some 20 yards have boosted their business tenfold in some sections; they are hoping to keep on in that happy mood with punk moving steadily in to the selling pattern. Mel Benton, in charge of the shop, says: "We have moved into bigger more attractive space and that has made life easier. Singles sales have gone up tenfold since we crossed over the street, and almost all of that is punk with a very small proportion of chart stuff. We now have twice the selling space and four times the storage space, and are on the busy side of Cockburn Street, where we just cannot be missed by the shoppers. Even at this time of the morning we are doing good business, and its only ten o'clock."

"Punk is definitely happening," says Mel, who is convinced that this will be the Summer of Punk, with the Sex Pistols streaking away with what could be the fastest selling single ever. Other patterns seen emerging here is an increased interest in reggae "not very big in Edinburgh but still coming along nicely and with its devotees".

In East Kilbride New Town — now growing up to the stage where the first babies are now teenagers and where most of the householders are well-paid younger craft and skilled workers — a new record shop has been added at Cornwall Way in the town shopping centre trading as Impulse; it is a development from the Hamilton shop of that name opened 18 months ago by Jim Scobie and James Yule. It claims that largest floor space of any record shop in town.

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Indu-Vid launched

INDU-VID LIMITED is a new company registered in Edinburgh with a nominal capital of £100 and premises at 20 Bank Street Kelvinbridge Glasgow; it will carry on business as producers of recordings materials. Director in charge is C. M. Kelly of 20 Bank Street, Kilwinbridge, Glasgow. **Management Agency and Promotion (Glasgow) Limited** has been registered carrying on business as dance, musical and theatrical agents at 65 Renfield Street, Glasgow with capital of £100,000 and with C. L. Robertson, of Thornwood Gardens and E. Tobin, of 3 Marchmont Terrace, Glasgow as directors. **Central Scotland Artists Agency Limited** has been registered with capital of £100 to carry on business as entertainment agents and promoters, with Adam Buggy of 2 Manse Road, Shotts and Thomas Gillespie of Meadowhead Farm as directors. **Strathclyde Sound and Video Limited** have been registered to carry on business as providers of sound and video services at 93 Hope Street, Glasgow. Directors are R. E. Orr and P. Grant, both of Glasgow.

IMPORTANT ANNOUNCEMENT

Please note that as from Friday July 1st all Chrysalis records and tapes will only be available from Phonodisc Ltd, P.O. Box 36, Clyde Works, Grove Road, Romford, Essex RM6 4QR, telephone 01-590 7766.

When you order, please quote your usual Phonodisc Account number. From this date Chrysalis Records will also be introducing a 5% returns allowance and there will be a consequent change in dealer price. Further details will be sent to you in your usual dealer mailing.



RADIO/T.V.

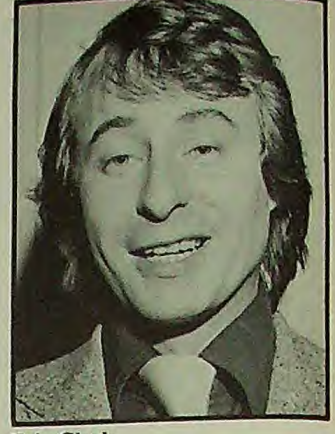
Could these men help you to sell more records?

Eric Clark and Godfrey Morrow are two of the prime movers in Marden Kane Radio, the first of a new breed of sales promotion companies that, they claim, threatens to revolutionise the business of radio advertising.

EDITED
by
GODFREY RUST



Godfrey Morrow



Eric Clark

NOBODY KNOWS just how much commercial radio affects record sales. It does, of course, as everybody knows, because if it didn't nobody would buy advertisements — which they do, so there you are.

But where the pressure was once simply on using radio, now it is on using it properly. Marden-Kane Radio Limited has been born out of the simple belief that once people have a new tool in their hands they need someone to show them how to get the best results from it.

They are openly arrogant at Marden Kane about the role they have cast themselves in. To an extent they have gained from the very fickleness of the industry they are out to promote, for radio has a way of mis-treating some of its favourite sons and two of them, Godfrey Morrow and Richard Bliss, found Marden Kane's door open to them just as others had closed behind.

Morrow, who at 36 has six years of selling Radio Luxembourg and a background with the pirate Radio London behind him, is one of the most respected salesmen in radio. The recent re-shaping of Luxembourg stemmed from intensive research that was largely his initiative. When he left the station he had planned to export vintage cars.

Bliss, formerly sales director at Piccadilly Radio, joined Pennine as managing director in January and left surprisingly and unceremoniously four months later.

He is now marketing director for Marden Kane Radio. Morrow is managing director. Outside of people working directly in radio they claim with some justification that their expertise is unique.

Above and behind the new project are two of Britain's most successful sales promotion names, joint heads of the holding company Marden Kane Marketing. Graham Paul founded Marden Kane (UK) seven years ago and last year won four major SPEA (Sales Promotion Executives' Association) awards. Eric Clark founded The Mouse That Roared seven years ago and this year won the SPEA Grand Prix with the brash Captain Krunch free comic for KP Crisps — a promotion so successful that a Captain Krunch stereo LP is now on offer (just bring £1.20 and five KP Crisp packets). This year Paul and Clark pooled their resources to form a clutch of companies of which Marden Kane Radio is one, but a favourite one.

Sales promotion — the world of "below-the-line" expenditure — can conjure up images of fast bucks and maverick operations. Marden Kane admits the maverick tag, denies the fact buck and is out to rub out the line that it thinks too neatly divides two operations that have the same end: sales.

The problem has been nobody quite knowing how to deal with the beast being created. Agencies, suspicious of account 'poaching', have understandably grabbed the wrong end of the stick. Marden

Kane has given presentations to clients, sold them on the use of radio only to find their ideas — and the money — being ploughed back into the client's agency.

The AIRC — the radio companies' association — found itself at a loss over what status Marden Kane should have. The AIRC will only recognise — and therefore award commission to — an agency with "all-media capability". Marden Kane clearly has no intention of offering an all-media service to its clients, or it wouldn't be called Marden Kane Radio, and the association, unwilling to tread on delicate ground, hedged its bets by declaring it would recognise the company only when another official body had done so. As Marden Kane's billings are in radio, and the only official body there is the AIRC, there remains something of a dilemma.

Fortunately for Marden Kane the AIRC decision is not binding on the radio companies individually, 12 of which (as well as Luxembourg) it claims have now given 'local' recognition to the organisation. With only seven outstanding it seems probable that the AIRC will in time be able to follow in the wake of its member companies without upsetting anyone. It may, however, need to re-define some of its terms.

Marden Kane is in the business of re-defining terms. For a below-the-line company it now claims over 50 per cent of its income in commission on above-the-line spending, so can hardly be called either. Among its clients are Shell, Colgate and Rank/Hovis/MacDougall.

Morrow denies that theirs is a hit-and-run approach, but in the present radio climate promotion is bound to steal a march on thematic advertising. A typical Marden Kane commission will feature point-of-sale or door-to-door promotion backed up by appropriate radio advertising. Having had its fingers burned early on the company is now less liberal with its free advice, taking a £500 fee for the development of a promotional idea in all its aspects and a further fee, with or without commission, for putting it into practice.

What they have to offer, he feels, is detailed knowledge and creative innovation. "There is a swing at present in favour of below the line spending and the need for help in the effective use of it. Agencies aren't geared to working outside established parameters." Clark notes the development from the "black bag swag" type of sales promotion to a more sophisticated approach. Sales promotion consultants, he believes, are changing into sales promotion agents.

"What we are doing", Morrow adds, "is maximising the effectiveness of buying radio. Cost efficiency is improved by just thinking about things." He sees many advertisers falling into habits of buying 49-spot packages where more thoughtful creative buying would yield better results. "Radio should be used tactically. It's the main information source for many. Housewives can listen to it in the home, and then in the car all the way

to the point of sale."

What applies to food and consumer durables applies, by extension, to records. At present Marden Kane is talking "loosley" to some companies. Morrow is specific about its potential: to help improve profit margins and relations with retailers.

Clark is equally specific, though admittedly less well-informed. He sees a good deal of creativity in the record industry and as an innovator by nature admires companies like Virgin and A&M who, he feels, are in the same mould as himself. "At the risk of being provocative", he adds, "I'd say the big fat cats — and I don't know the individuals involved — don't innovate because they feel they don't need to."

Eddie Blackwell, chief executive of the Air Services house which represents eleven ILR stations, echoes Clark in a more pessimistic way. Unlike others in the industry Blackwell — an admirer of the Marden Kane set-up ("We absolutely need them") — fears that the current boom in radio advertising, far from helping them, threatens to swallow them up. "People are increasingly buying without the need for razzamatazz. When clients are happy with radio they may think they don't need that kind of service when in fact they do."

ILR has, in fact, just achieved its first £2 million month and speculations about the year suggests a total income of £20-25 million, and upward trend which Air Services claim the record industry is part of (despite statements of intent to the contrary, even the 'hit-compilation' labels have been using radio lately). Not all are convinced, however.

Arista's head of creative services John Dyer notes that Arista's previously predominant use of radio over press advertising has in the past six months been reversed, and is at a loss to put his finger on the reason why. "This industry is very fickle. It may be because of lack of representation from the stations. Although you can get fed up with seeing someone from the press at least things get drawn to your attention". He claims to have hardly ever seen any one from a rep house in the past two years (only one ILR station, LBC, handles its own national sales). BMS and Air Services, of course, strongly deny that they ignore anyone who might want to buy radio.

Nonetheless it is symptomatic of an occasional unfamiliarity with the medium. Eric Clark believes many London executives think of all commercial radio as being like Capital, that the wait-and-see attitude to advertising singles is short-sighted and that the standard "nice voice talking over the middle eight" format is often uncreative and ineffective.

Morrow sees potential in using record packaging for promotional ends (as, incidentally, was done on the KP Captain Krunch album), and cites Marden Kane's Retailer Advertising Support system as one that could extend to record retailers: a manufacturer part-finances local retailer advertisements on radio, sells in stocks of his product and

then aids the retailer to sell them out with their own radio advertising, linked if necessary to point-of-sale or other promotions. Creative, promotional use of radio.

The enormous success of radio-backed promotions like the Mr Ritz campaign — currently enjoying a further run on all the stations (in Plymouth the longest Mr Ritz and his £20 prize have gone unchallenged is 20 seconds) — underlines the advantage of radio: spontaneity. "All you've got to do with people is say close your eyes and imagine", says Morrow.

Industry reaction suggests that Marden Kane will at least get a fair hearing, though larger companies are hardly likely to admit to being less than self-sufficient. CBS' David Donaldson would like to hear what it has to say though sees no immediate need for their services at CBS (which has, incidentally, begun delivering tapes 'in bulk' to radio stations prior to decisions being taken about which singles to advertise, in order to avoid any necessity of sending recorded commercials up the ILR mono landlines. Donaldson declined to comment on the move except to say that "we're always looking for ways to improve the quality and effectiveness of our advertising").

EMI's Peter Hulm was similarly satisfied, but at Chrysalis marketing director Keith Lewis commented: "Some radio ads are atrocious. The problem is last-minute creativity. Since it hasn't become cheaper as we expected, a lot more thought is needed in the use of radio."

Radio Hallam sales director Darryl Adams is enthusiastic, understandably so as he may be acting locally for Marden Kane when he leaves to establish his own sales promotion company next month. "If they can do for radio what they've done everywhere else it'll give radio such a shot in the arm. Record companies are very below-the-line orientated and none of it is spent on radio. If we can get some spent on radio-linked promotions then above-the-line advertising will benefit. To keep radio building it needs fresh creative thinking."

Eric Clark expects a host of similar companies to follow Marden Kane's lead. Despite the ease with which toes are trodden on whenever there are percentages around to be divided up, he confidently sees the specialist sales promotion agency as an alternative of the future. The Marden Kane Group is equipped with most of the paraphernalia of an advertising agency — without of course a media department — and he feels the demand for innovation will bring about a new agency structure. The argument is hardly convincing, but then there is no precedent for comparison. Of one thing they are certain: they're no cowboys. "We're non-entrepreneurial, we work on an on-going basis with clients", says Clark. "There's no way we have to take things on just for the work. We're becoming selective: what we do gains us satisfaction — and kudos. It borders on being arrogant." "Stylishly arrogant", adds Morrow.

Date given for JICRAR results

WITH THE whole industry sworn to secrecy, Wednesday July 6 has been set as the date for the announcement of the first full audience research results for the Independent Local Radio network. The findings are expected to be good news for radio advertisers.

They will include the first full survey results for six of the ILR stations — Beacon, Downtown, Orwell, Plymouth Sound, Thames Valley and Victory. 'Dipstick' research by the smaller stations has in the past produced some startling figures and they will be especially anxious to see their claims confirmed.

The overall network results will be released to the press, agencies and clients on Wednesday, but individual station details will not be available until later in the week. The survey, carried out to the specifications of the Joint Industry Committee for Radio Audience Research (JICRAR) took place in April and May this year and involved the keeping of diaries by 10,500 adults and, in some areas, a number of children.

The long-awaited national

JICRAR study has provided a rallying point for radio interests — hence the secrecy which will prevail when the results are known in the stations this week. A well-orchestrated presentation helps everyone by promoting the idea of a tangible national network.

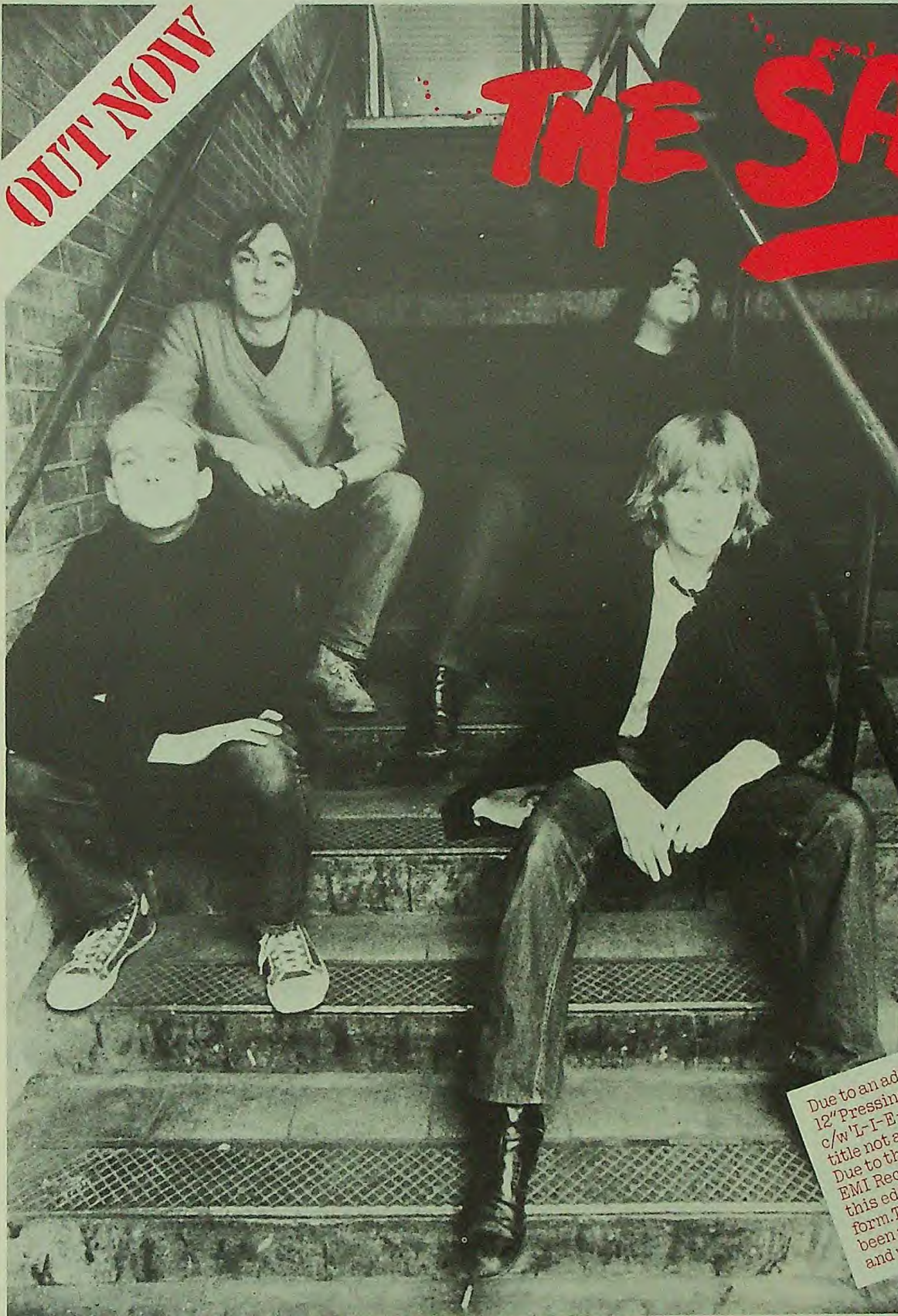
Mike Vanderkar at the BMS rep house sums up the prevailing view: "I hope nobody does badly. Although," he adds, "I hope our stations come out better."

THOSE WHO think that all commercial radio sounds like Capital (see feature, above) can hear midlands ILR this Friday (1) by dialling 01-246-8070. Beacon Radio and its rep house Air Services have negotiated with the Post Office for the Wolverhampton station's output to be piped down the telephone lines from 6 am Friday to 1 am Saturday.

It's not, of course, an entirely new idea. The 'Dial 194 for Radio City' scheme begun in Liverpool in May logged 128,000 calls in the first week (the local Dial-a-disc had 90,000 a month). Precisely who is using the service is unknown, but City and the GPO are pressing happily on.

OUT NOW

THE SAINTS



EMILY

→ 26

Due to an administrative error, this Limited Edition 12" Pressing of the Saints' 'This Perfect Day' c/w 'L-I-E-S' single contains a third, additional title not available on the normal 7" pressing. Due to the pressure of rush-release commitments, EMI Records Ltd. has been unable to re-press this edition and has decided to issue it in this form. The additional title, 'Do The Robot', has consequently been withdrawn from future release consideration and will now be available only on this 12" pressing.

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FEATURE

Henry Stone: looking for the next generation of the TK dynasty

by TERRI ANDERSON

THIS TIME last year, Henry Stone, president of a famous Florida distribution company and of the extraordinarily successful TK label, remarked of his own organisation, "When it comes to what sells in black music and where to sell it, there aren't many people around who can match our experience." And nobody is going to argue with that. This year, however, has marked an important change. TK is broadening its musical base, and aiming for a new, extra market some distance in the m-o-r direction on one side, and in the jazz direction on the other.

The roster has expanded and for the first time has gained white artists. Coincidentally Stone has put TK into the hands of RCA and UK for the short remaining time that his deal with the company for other world territories (apart from

America) has to run. This streamlining of licence deals, bringing the label under the same distribution — with the exception of certain artists, who are put out through other companies — can perhaps also be seen as a step on the way to expansion. The names of the artists most recently signed to TK in themselves are reference points for the scope of the label's development. Ralph McDonald, long known as a percussionist in the quality end of jazz/blues, who has made his first solo album for TK; John Tropea, erstwhile lead guitarist on the Deodato hits, and sessions man for Paul Simon; and Phil Upchurch, a legend in the r&b field, and guitar player for George Benson.

Mention of that artist is pertinent here, because all three signings can justifiably be seen as TK's response to the successful and lucrative spread of Benson's popularity,

Taking the soul/jazz sound across into the pop charts. Another new signing, who represents the biggest step TK has made artistically, is Chi Coltrane, a white lady singer who is m-o-r with good soul connections, and whose time with CBS brought her critical acclaim but did not break her. Another lady singer now on the TK roster is Celi Bee, Brooklyn-born of Puerto Rican parents and with a long background of performance in clubs and theatres, whose first TK album is out next month in Britain. She, however, is far closer to the disco music style of TK to date than is Miss Coltrane.

On a brief visit to England recently, Stone talked about the roster expansion. "We are not getting away from our main TK sound — there will never come a time when people will ask 'Hey, what happened to TK, they used to be label for black, funky soul?' This is just expanding, and the only way you can expand in the music business is in music, unless you decide to go into real estate." He added that TK is "getting ready to sign British acts".

His change of licence and distribution arrangements in Britain, he said, had been a way of "regrouping my forces for the growth of TK, because at this time it makes more sense to keep everything in one family, while trying to build the image of TK." The label already has a great image, and it is associated most readily with commercial success in the US — where several singles from the TK stable can be found in the chart each week. But, Stone pointed out, along with the consistently successful, established sellers, like K.C. and the Sunshine Band, Timmy Thomas, George McCrae, Betty Wright and Latimore. TK has artists who bring the roster up to around 30, and who are being built by TK. "We do build artists; we have to, because it is very difficult to compete in the States with CBS, Warner Brothers, MCA and the other giants. They can throw these elephant dollars around for established artists — so we build our own. And our artists do not leave us for other labels; we have in fact just re-signed K.C. for another five years."

TK product is gaining ground in this country, but only K.C., McCrae, Wright and Thomas have had significant hits here, and many others in the TK family are still unfamiliar names to most of the British punters. Stone himself felt that the time had come for a big event, and a concentrated personal campaign by TK artists to win the UK market. To this end a TK concert package is very seen to be put together for a tour here.

Stone would probably agree that he — as the founder, father figure

and business mind behind a label with TK's fast, colourful, funky musical image — is probably the opposite of what people imagine or expect him to be. Yet he is right to say that TK is really an extension of his personality. He has been in the record industry for over 30 years. He arrived in Hialeah, from California in 1946 and proceeded to build up one of America's largest independent distribution companies, Tone. He handled all the major labels, but then, around five years ago, one of the big swings which occur at intervals in the record business took place; the majors began to expand their branches and took the distribution of many smaller labels into their own hands. It hurt many independents, Tone included, but Stone was able to respond to the squeeze by bringing into operation an idea which had been in the back of his mind for a while.

He had observed the wealth of black music talent around him and realised its potential — as well as loving the music. "When independent distribution became soft, we worked hard on breaking the TK label — which became the

third largest independent label in the country, in terms of sales." His own vast experience in distribution was a great advantage when it came to putting TK out through independent distributors, and going through all the negotiations involved. Tone Distributors continued to handle other labels, almost all in the same r&b/soul/funk area of music for which TK itself is famed. It is the sort of music that Stone knows how to record and how to sell, but now TK has taken on artists who are going to stretch its marketing talents. It seems that TK, having so solidly established itself as a label out of which come instant hits, needs to give itself something rather more meaty to chew in the way of a marketing problem — arguably the sign of a record label which has fully matured.

Stone can attest that what was true when TK started out — that the best r&b writers and producers who were around locally were teamed with the best performers to become a family — is still true. The expansion and broadening of musical base has not in any way affected that sense of extended family. "Before I left to come here, I went to see George McCrae working on some songs, and Latimore was there at the piano. Timmy was playing electric piano for him and Little Beaver was coming in on guitar. This is always how it has been. As we grow we may tend to get a little way from the early family thing, but our people are bringing in others — new young producers, and future K.C.s and Georges. A new TK generation."

He feels TK will retain its unity, and the personal friendships which exist between artists; he does not think it was change as drastically as Motown eventually changed in that respect. "One of the best things I have going for me is that I am in this little corner of the world, away from all the big city hubbub, and I don't have the constant fight with people that other record companies have." Tone Distributors continues to prosper, but Stone at the moment is giving all his time to TK, "because that's what it takes."



HENRY STONE president of TK, is pictured here presenting a platinum disc to one of his label's foremost artists, George McCrae.



ONE OF TK's most recent successful signings, T-Connection.



K.C. OF K.C. and the Sunshine Band.



RELEASED JUNE 24TH

QUARK,

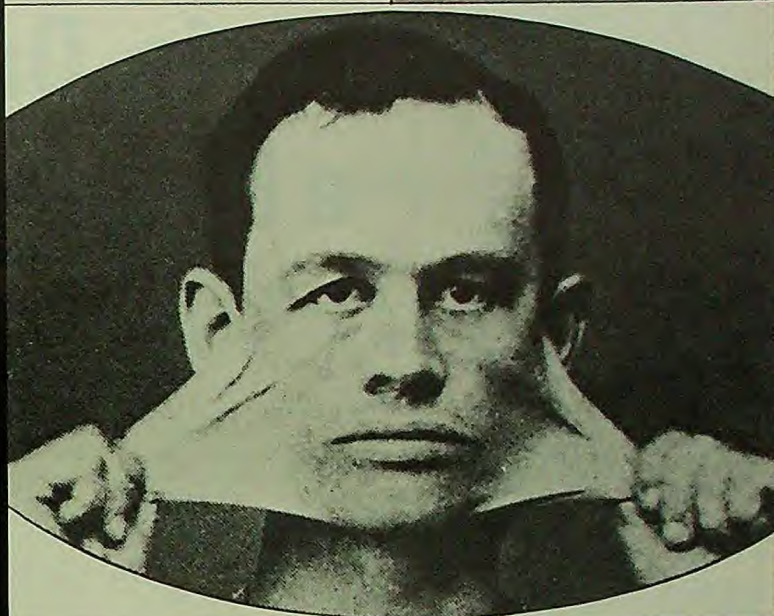
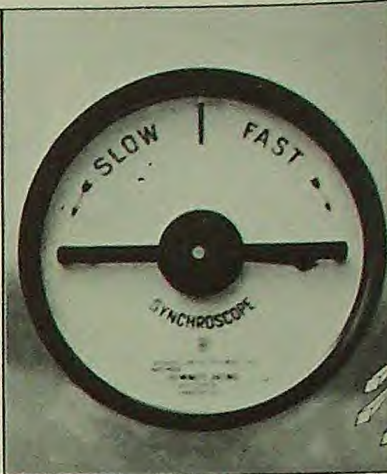
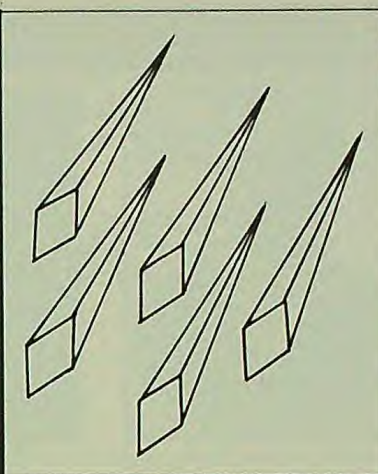
STRANGENESS

& CHARM

THE NEW
HAWKWIND
ALBUM

'It's the spirit of the age'

ON CHARISMA RECORDS, NATURALLY



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AVAILABLE FROM PHONODISC

PUBLISHING

IN AMERICA, there were the minstrel shows. In Britain, the old variety theatres. The minstrels survived the Atlantic crossing and became popular in the UK of the 1840s, while the spirit of British vaudeville fired a new entertainment cross-over by going to the U.S.

Each threw up hundreds of popular songs. In Britain, the brothers Francis formed the Mohawk Minstrels in 1873, and original songs were written for the group by one Harry Hunter. By 1977, it was clear there was a need for a publishing outlet for the fast-flowing new songs.

And so, a hundred years ago, Francis (William and James) Linked with Hunter and David Day to form Francis, Day and Hunter, the London-based publishing house which links its own centenary with that of the discovery of recorded sound.

In terms of musical sources, the minstrel format lost popularity and returned to the States, while music-hall went from strength to strength. Today FD and H has a remarkable catalogue of material stemming back to the early days of variety but including all areas of music up to today's million-selling hits by top names.

The first songs were novelty items, along the lines of I'm 'Enery The Eighth I Am, or Boiled Beef And Carrots, identified with specific variety artists. Mostly they were songs with the type of chorus audiences could sing along with — though some were unabashed tear-jerkers, such as The Miner's Dream Of Home, written by Will Godwin and Leo Dryden, who made it his own, his very own, on the vaudeville stage.

The publishing side flourished. In fact, Harry Hunter was very much a "sleeping" partner in the business, having joined to keep up the executive strength on the death of James Francis, but he sold out his interest in 1900 — even though his name is still incorporated in the FD and H company title.

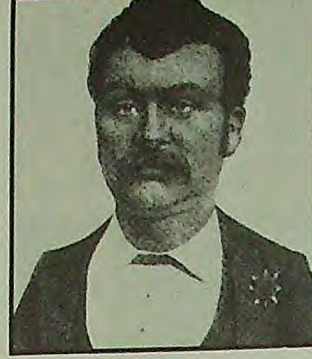
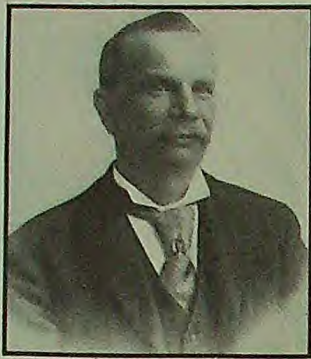
The company started out in Oxford Street but was forced into expanded premises at 142 Charing Cross Road in 1897 — and it remains there today, though in modernised and spacious offices with a huge shop front, the office complex just along from Denmark Street, traditionally the Tin Pan Alley of London.

By the turn of the century, FD and H was one of the world's leading publishers of popular songs. David Day, essentially the shrewd talent-spotter, built up a writing team of names like Fred Leigh, Edgar Bateman and Leslie Stuart all contracted to write variety-style hits — the latter, for instance, turning out Lily Of Laguna, Little Dolly Daydream and The Soldiers Of The Queen.

Copyright laws barely existed, with sheet music selling fast and marked "this song may be sung in public without fee or licence, except at theatres and music-halls". The canniest of artists, notably Scottish superstar-of-the-day Harry Lauder, made a little pocket money out of the sheet music. He would often pop into the FD and H trade division, pick up a bundle of his own songs at cut-price — and sell them later at a worthwhile profit.

Though up to 100 songs were published every month of the year, FD and H was not just a "factory" for hits. In the fast-growing world of music publishing, David Day and his team laid down guidelines of payment for songwriters which have steadily developed over the years. He introduced, for instance, the system of paying royalties to songwriters where before the composer would accept a flat fee of a couple of guineas.

One cited case is that of noted performer Charles Coburn who purchased The Man Who Broke The Bank At Monte Carlo, a song he made famous, from composer Fred Gilbert — and then sold it to FD and



The founders: William Francis, David Day and Harry Hunter.

Francis, Day and Hunter: —a hundred years of hits

by
PETER JONES

H for a fiver and a royalty, eventually earning himself well over £500 on the deal.

Then again David Day was one of the founders of the Performing Right Society, set up in 1914 to collect public performance fees on behalf of the songwriters. He also set up the Musical Copyright Association in an effort to combat the evil threat of piracy. While today piracy is more or less limited to the record and tape field, then the traffic was in printed sheet music, with backstreet pirates running off lithographed copies of the original.

Sheer persistence on the part of FD and H and other publishers led to the Copyright Act of 1911, which made it a criminal offence to publish music without permission of the copyright holders and so piracy was stamped out.

Even in the early 1900-1910 period, British acts were visiting America and it was inevitable that FD and H had to set up a New York office. The timing was impeccable; just in time to catch the start of the new ragtime craze.

The Original Dixie Land Jazz Band emerged to spearhead a further development in traditional sounds, and the blues made inroads into what had been basically a minstrel-vaudeville area of music. The different styles of music threw up more and more new writers and, with an already-established reputation, it was obvious a large percentage of them knocked for representation on the FD and H door.

Around the World War I era, the company enjoyed a boom period with its Sixpenny Popular Series of

sheet music prints. Shows like Chu Chin Chow were staged on West End theatre sites, and the hit songs were touted round the inns and halls, along with a team of pianists pounding out the melodies by way of demonstration in the big stores.

In America, the action was no less hectic, with Fred Day, son of David, heading up the FD and H American branch, aided by William Francis Junior. Copyright problems mounted fast there, and continued until the setting up of copyright agency ASCAP calmed down the situation.

The arrival of the radio and gramophone were to change the publishing scene still further. But whatever the innovation, FD and H publishing was able to cope.

The stylistic changes in music can be seen from listing just a few of the hits over the years: Shine On Harvest Moon; Waiting For The Robert E. Lee; St. Louis Blues; They Didn't Believe Me; the war-time morale-boosting of Pack Up Your Troubles In Your Old Kit Bag; Sheldon Brooks' Darktown Strutters Ball; Black And White Rag; Swanee; Don't Bring Lulu; Sweet Georgia Brown, described as "a Charleston swing song"; Yes Sir That's My Baby; Me And My Shadow, which had a co-composer credit for Al Jolson.

The big band era started in the Twenties and piano sheet music sales



KAY O'DWYER is general manager of the EMI Music Group's middle-of-the-road division, responsible for the Francis Day and Hunter catalogue.

dipped badly as the emphasis switched to band parts. Paul Whiteman emerged as the King Of Jazz, with a relaxed but hell-raising crooner name of Bing Crosby in his band ranks.

FD and H sustained all the pressures, including a fierce attack on songplugging by the BBC in 1929. The "noble art" of plugging was essential to the publishing trade and welcomed by broadcasting bandleaders who were not particularly well-paid by the corporation and found the financial inducements to play a number came in very useful. The BBC made its point, but the practice of plugging still carried on.

On through the silent movie days, on to talkies, and an on-screen growth of hit songs so that product from the theatre world was soon

overtaken, and FD and H again signed up the new hit writers.

The Tin Pan Alley pace, both sides of the Atlantic, hotted up and for a while FD and H merged with T. B. Harms to be presented with a consolidated front to the opposition. The Harms company eventually went to Chappell in another switch.

By the time David Day died in 1929, his memorial was to be a remarkable money-spinning catalogue of popular songs which never stopped earning. And though the depression which came in the thirties held up progress, there was always a call for music. Once the world economy got back on course, the swing era led into the big-band era and onwards through World War II.

In Britain publishing was largely tied to the radio shows, on regular nights each week, of bands led by Lew Stone, or Harry Roy, or Jack Hylton, or Bert Ambrose. FD and H publishing new songs "as broadcast by so-and-so." For the company the hits flowed on, almost incessantly.

Somebody Stole My Gal; After You've Gone; Over The Rainbow; I'll Get By; Singing' In The Rain; Love Is The Sweetest Thing; Blue Moon; Who's Taking You Home Tonight; A Tisket-A-Tasket.

FD and H, by then with offices in Berlin and Paris, and the company, in early post-war days was run by Eddie Day. He found it important to predict each new trend, through pop and eventually into rock and roll — and having predicted it to grab the best material fast.

Conway Twitty's It's Only Make Believe, a hit in Britain for Cliff Richard, was published by FD and H — so was Cliff's American mentor Elvis Presley, on Are You Lonesome Tonight. Sheet music by then had gone up to 2s 6d. a copy. But as record sales zoomed, sheet music sales dropped. Later still it was only too clear that heavy rock did not really have anything to do with sheet music.

Bert Corri led FD and H through the so-called Swinging Sixties, declaiming that he didn't think much of the music of the day, with too many performers churning out too many songs. He yearned for the old days, but FD and H nevertheless latched on to the songs of Herman's Hermits or the Dave Clark Five, along with the "standards" like Trail Of The Lonesome Pine which was to provide a surprise mid-seventies hit for Laurel and Hardy.

Fred Day died at the age of 97. David Day opted out.

But a few further random hits from the catalogue keep memories flowing: Too Young; Kisses Sweeter Than Wine; Cry; Ain't That A Shame; Apache; Delilah and The Last Waltz, both written in one inspired afternoon in the FD and H office now occupied by EMI Music Publishing group m-o-r stalwart Kay O'Dwyer. Those two songs alone earned fortunes for Les Reed and Barry Mason, with another going to the publishers.

Now in its centenary year, FD and H has Ron White as managing director of the overall EMI group and it is still acquiring worthwhile catalogue whenever the chance comes along. Now the company is tied closely with the record industry rather than other entertainment outlets.

Added to the importance of contemporary writing talent there is the undeniable search for musical nostalgia — a demand which FD and H can easily satisfy.

FD and H celebrated its century with a party at which many hit-makers of today and yesterday met to talk over old times and old hits along with new trends. A further celebration was for the publication of a book There Goes That Song Again, by Colin Walsh, published by EMI Music in conjunction with Elm Tree Books, and retailing at £4.50. The book, lavishly illustrated and providing the bones of the FD and H story, contains original sheet music reproductions.



Pictured at the FD&H reception to celebrate the company's centenary are (left to right) Edward Heath, former Prime Minister; EMI Main Board director Len Wood and Richard Watt; and EMI Music managing director Ron White.

MUSIC WEEK

ALBUM RELEASES

JULY



THE SUPER GROUPS
Various
Ronco RTL 2023



STEVE WINWOOD
Steve Winwood
Island LPs 9494



ELECTRIC SAVAGE
Colosseum
MCA 62 079



CROSBY, STILLS & NASH
CSN
Atlantic K50369



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



SWEET PASSION
Aretha Franklin
Atlantic K4-50368



CAROLE BAYER SAGER
Carole Bayer Sager
Elektra K52059



THE WIZZARD
Roy Wood
United Artists UAS 30095



LIVE 'N' KICKIN'
Kingfish
United Artists UAG 30080



QUARTZ
Quartz
United Artists UAG 30081



THE VERY BEST OF
The Very Best (Various)
EMI VBO 101



TELLING TALES
5-Penny Piece
EMI EMC 3183



MUSIC SPEAKS LOUDER THAN WORDS
CANDYSTATON
Warner Bros. K56360



AMERICAN STARS 'N' BARS
Neil Young
Reprise K54068

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CLASSICAL LISTING

- 1 DECCA
ALBINONI Adagio/Oboe Concerto
Academy of Ancient Music Dir. PACHELBEL Canon etc.
Richard Hickox Orchestra ZRG/KZCR 866
BACH THE 'Schubler' Chorale Preludes
MOZART Fantasias
Simon Preston at the organ of Westminster Abbey
ZK 13/KZKC 13

- BEETHOVEN Symphony No.4 in B Flat
WEBER Overture 'Oberon'
Chicago Symphony Orch./Sir Georg Solti SXL 6830
- BEETHOVEN Piano Sonatas Nos.28
Op.101 & No.30 Op.109
Vladimir Ashkenazy (piano)
SXL 6809/KSXC 6809
- BRAHMS Piano Concerto No.2 in B Flat
Julius Katchen/LSO/Ferencsik SPA 458
- BRITTEN Folksong Arrangements
Peter Pears & Osian Ellis SXL 6793
- FESTIVAL OF LIGHT MUSIC
Compilation Offenbach/Sullivan/Von Suppe/J. Strauss/Ketelbey/Bernstein
STBD 10/12/K 45K 33
- GILBERT AND SULLIVAN The Gondoliers/
SULLIVAN Overture Marmion
D'Oyly Carte SKL 5277/8/K 73K 22
- HAYDN String Quartets Op.75 No.3.
Emperor/Op.76 No.4. Sunrise.
The Aelian String Quartet
ZK 16/KZKC 16
- HAYDN Symphony No.94 'Surprise' & No.101 'Clock'
Philharmonia Hungarica/Antal Dorati
SPA 494/KCSP 494
- HUMMEL Piano Sonatas Op.81 & 106
Malcolm Binns (fortepiano) DSLO 530
- IBERT trios pieces breves/JANACEK Mladi/HINDEMITH Kleine Kammermusik Op.24/2/LIGETI 10 pieces for wind quintet
The Vienna Wind Soloists SDD 523
- JOHN DOWLAND Second Booke of Songs 1600
The Consort of Musicke Dir. Anthony Rooley DSLO 528/9
- LEONI L'Oracolo' Music deama in 1 act (The cat and the cherub)
Joan Sutherland, Tito Gobbi. National Philharmonic Orch.
D34D 2/K34K 22
- MASSENET songs
Huguette Tourangeau (mezzo) Richard Bonyne (piano)
Reginald Kilbey (solo cello)
SXL 6765
- MATTHEW LOCKE The Tempest
Academy of Ancient Music Dir. Christopher Hogwood DSLO 507
- MOZART Clarinet Concerto in A, K.622,
Flute & Harp Concerto in C, K.622
Alfred Prinz, Werner Tripp, Vienna Philharmonic Orch.
SPA 495/KCSP 495
- MUSIC TO ENTERTAIN HENRY VIII
Purcell Consort of Voices, Dir. Grayston Burgess
ZK 24/KZKC 24
- MUSIC TO ENTERTAIN ELIZABETH I
'The Triumphs of Oriana'
Purcell Consort of Voices, London Cornet & Sackbut Ensemble, Elizabethan Consort of Viols, Dir. Grayston Burgess.
ZK 25/KZKC 25
- PROKOFIEV VIOLIN CONCERTOS
Kyung-Wha Chung SXL/KSXC 6773
- SARASATE Eight Spanish Dances
Alfred Campii, Daphne Ibbott, Belinda Bunt.
DSLO 22
- SCHUBERT Symphony No.9 in C
Israel Philharmonic Orchestra/Zubin Mehta
SXL 6729/KSXC 6729
- SCHUMANN Symphonies No. 1 & 4
VPO/Mehta SXL/KSXC 6819
- THE WORLD OF OPERA VOL.4
Sutherland, Domingo, Tebaldi
SPA 490/KCSP 490
- TIMOTHY WALKER GUITAR RECITAL
SOL 349

- 3 UNIVERSO (PHILIPS)
BACH Trio Sonata No.5 in C/no.6 in G
Charles Benbow at the organ of l'Eglise Evangelique
Allemande a Paris. 6581 019
- BEETHOVEN Piano Concerto No.2.
Claudio Arrau, Concertgebouw Orch. Amsterdam
Cond. Bernard Haitink 7317 145
- BERNARD HAITINK conducts
London Philharmonic Orchestra
6833 227
- HANDEL Concerto a due cori
English Chamber Orch. Cond. Raymond Leppard
6580 212
- MENDELSSOHN Piano Trio in D minor
Op.49/C minor Op.66
Beaux Arts Trio 6580 211
- RICHARD STRAUSS Der Rosenkavalier
Chorus Netherlands Opera Rotterdam Philharmonic Orch.
Cond. Edo de Waart. 7699 045
- SIBELIUS Symphonis 3 and 6
Boston Symphony Orch. Cond. Colin Davis
7300 519
- SIBELIUS Symphony No.4
Boston Symphony Orch. Cond. Colin Davis
7300 520
- TCHAIKOVSKY Symphony No.6.
London Symphony Orch. Cond. Antal Dorati
7321 024
- VERDI Tenor Arias
Carlo Bergonzi 7317 160
- EMI RELEASES
- CAPITOL (EMI)
ROCKIN' WITH WANDA
Wanda Jackson
CAPS 1007 (Mono)/TC-CAPS 1007
- MINK DeVILLE
Mink DeVille
E-ST 11631/TC-E-ST 11631
- EAR CANDY
Helen Reddy
E-ST 11640/TC-E-ST 11640
- EMI INTERNATIONAL
IN THE REGION OF THE SUMMER STARS
The Enid INS 3005
- FUNCTION AT THE JUNCTION
B.T. Express INS 3009
- EMI DEDICATE
Rhead Brothers
EMC 3180/TC-EMC 3180
- A VALLEY CALLED THE RHONDDA
Treorchy Male Choir
EMC 3186/TC-EMC 3186
- THE INTERNATIONAL GATHERING OF THE CLANS
Various
EMA 783/TC-EMA 783/8X-EMA 783
- FACE TO FACE
Steve Harley & Cockney Rebel
EMSP 320/TC2-EMSP 320/8X2-EMSP
- TWENTY GOLDEN GIGGLES
Various NTS 125/TC-NTS 125
- OLE - DON JUANI FLAMENCO EN ANDALUCIA
Juan Martin NTS 126/TC-NTS 126
- THE BEST OF MANFRED MANN
Manfred Mann NUT 7/TC-NUT 7
- COLUMBIA
THE ROYAL TOURNAMENT 1977
Various SXC 6588/TC-SCX 6588
- WAVERELY (EMI)
THE VICTORIANS
Queen Victoria School Pipe Band
TC-SZLP 2150/SZLP 2150
- HARVEST (EMI)
A MAJOR FANCY
John Lees SHSM 2018
- ONE-UP (EMI)
ISN'T SHE LOVELY
Charles Barlow and His Orchestra
TC-OU 2172/OU 2172
- BANDOLOGY
G.U.S. (Footwear) Band OU 2179
- THERE'S A COACH COMING
The Orpheus Male Choir, Rhos OU 2183
- LIVE PERFORMANCE
Richard Stilgoe OU 2184
- DOUBLE-UP (EMI)
JUBILEE PARTY
Mrs Mills TC2-DUO 124/DUO 124
- GREAT ELLINGTONIANS PLAY A TRIBUTE TO DUKE ELLINGTON
Various DUO 125
- M.C.A. (EMI)
SNOWBLIND FRIEND
Hoyt Axton MCF 2803/TC-MCF 2803
- LASO
LaSo MCF 2804/TC-MCF 2804
- RAMBLIN' FEVER
Merle Haggard MCF 2805
- A MAN MUST CARRY ON
Jerry Jeff Walker
MCSLP 281/TC2-MCSLP 281
- MOTOWN (EMI)
MANDRE
Mandrè STML 12062
- IN MY STRIDE
David Ruffin STML 12064
- RAK (EMI)
THE BEST OF C.C.S.
C.C.S. SRAK 527/TC-SRAK 527
- TARGET (EMI)
THE ONLY LIGHT ON MY HORIZON
NOW
Marmalade TGS 501

Deniece Williams

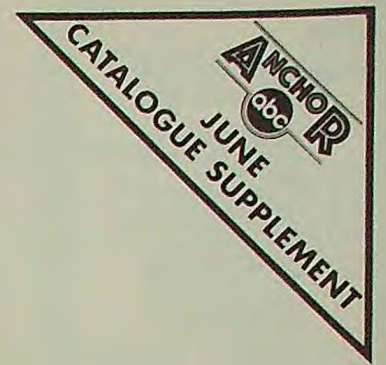
Her new single
'That's What Friends Are For'

Taken from her chart album 'This Is Niecy'
which also features her No.1 single 'Free'

Produced by Maurice White/Charles Stepney.

on Records CBS 5432

Order from CBS Order Desk, Tel: 01-960 2155 CBS Distribution Centre, Barlby Road, London W10



abc Impulse



THE GIL EVANS ORCHESTRA / OUT OF THE COOL

La Nevada / Where Flamingos Fly / Bilbao Song / Stratusphunk / Sunken Treasure
Album : **IMPL 8040**



COLTRANE "LIVE" AT THE VILLAGE VANGUARD

Spiritual / Softly As In A Morning Sunrise / Chasin' The Trane
Album : **IMPL 8041**



QUINCY JONES AND HIS ORCHESTRA / THE QUINTESSENCE

Quintessence / Robot Portrait / Little Karen / Straight, No Chaser / For Lena And Lennie / Hard Sock Dance / Invitation / The Twitch
Album : **IMPL 8042**



McCOY TYNER TRIO / INCEPTION

Inception / There Is No Greater Love / Blues For Gwen / Sunset / Effendi / Speak Low
Album : **IMPL 8043**



SHELLEY MANNE / 234

Take The "A" Train / The Sicks Of Us / Slowly / Lean On Me / Cherokee / Me And Some Drums
Album : **IMPL 8044**



DUKE ELLINGTON & JOHN COLTRANE

In A Sentimental Mood / Take The Coltrane / Big Nick / Stevie My Little Brown Book / Angelica / The Feeling Of Jazz
Album : **IMPL 8045**



GEORGE WEIN & THE NEWPORT ALL-STARS

At The Jazz Band Ball / The Bends Blues / Crazy Rhythm / Slowly / Ja-Da / Keepin' Out Of Mischief Now / Blue Turning Grey Over You / Lulu's Back In Town
Album : **IMPL 8046**



PAUL GONSALVES / CLEOPATRA FEELIN' JAZZY

Caesar & Cleopatra Theme / Anthony And Cleopatra Theme / Bluz For Liz / Cleo's Blues / Action In Alexandria / Cleo's Asp / Cleopatra's Lament
Album : **IMPL 8047**



MINGUS PLAYS PIANO

Myself When I Am Real / I Can't Get Started / Body And Soul / Roland Kirk's Message / Memories Of You / She's Just Miss Popular Hybrid / Orange Was The Color Of Her Dress / Then Silk Blues / Meditations For Moses / Old Portrait / I'm Getting Sentimental Over You / Compositional Theme Story . . . Medleys, Anthems And Folklore
Album : **IMPL 8048**



ARCHIE SHEPP / FOUR FOR TRANE

Syeeda's Song Flute / Mr. Syms / Cousin Mary / Niema / Rufus
Album : **IMPL 8049**

abc Impulse



SONNY ROLLINS/ALFIE

Alfie's Theme He's Younger Than You Are/Street Runner With Child/Transition Theme For Minor Blues Or Little Malcolm Loves His Dad/On Impluse/Alfie's Theme Differently
Album: **IMPL 8050**



DIZZY GILLESPIE SWING LOW, SWEET CADILLAC

Swing Low, Sweet Cadillac, Mas Que Nada (Pow, Pow, Pow)/Bye/ Something In Your Smile (from the 20th Century Fox Motion Picture "Doctor Dolittle")/Kush
Album: **IMPL 8051**

12" E.P.s.



ALICE COOPER

Welcome To My Nightmare, Department Of Youth, Black Widow, Only Women Bleed
ANE 12001



abc Records



JOE WALSH

Rocky Mountain Way, Turn To Stone, Meadows Walk Away
ABE 12002



THE MAMAS & THE PAPAS

Monday Monday, Dedicated To The One I Love, California Dreamin' /Creeque Alley
ABE 12006

SINGLES

abc Records

Cat. No.	Artist Title
ABC 4183	THE CRUSADERS Feel It/The Way We Was
ABC 4184	WILLIE & THE WHEELS Skateboard Craze/ Do What You Did
ABC 4186	BOBBY BLAND The Soul Of A Man If I Weren't A Gambler

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING JULY 2 1977

ONES TO WATCH

Crosby, Stills and Nash
'Just A Song'
ZAS
K10947

Fleetwood Mac
'Dreams'
K16969

Candi Staton
'Nights On Broadway'
K16972

Alan O'Day
'Undercover Angel'
PACIFIC RECORDS
K10926

the brand new single from
the ex-Bay City Roller
Pat McClynn



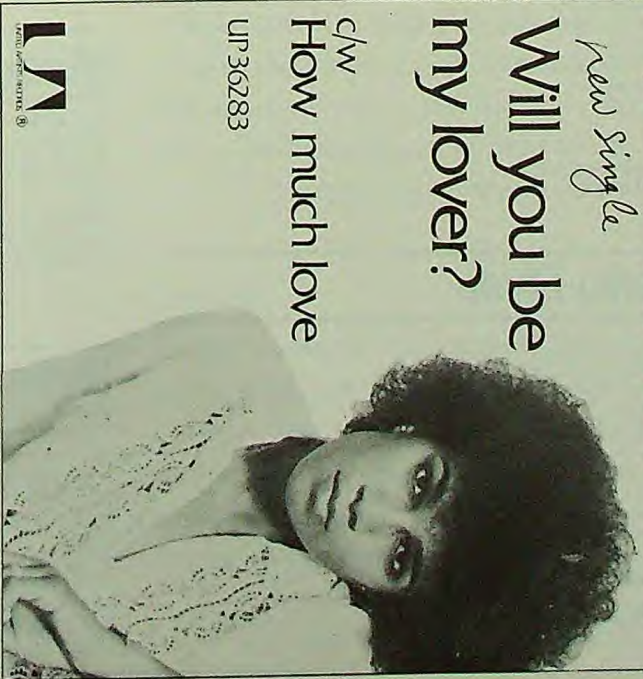
1	3	SO YOU WIN AGAIN Hot Chocolate	RAK 259
2	1	SHOW YOU THE WAY TO GO The Jacksons	Epic EPC 5286
3	8	FANFARE FOR THE COMMON MAN Emerson Lake & Palmer	Atlantic K 10946
4	2	LUGILLE Kenny Rogers	United Artists UP 36242
5	7	BABY DON'T CHANGE YOUR MIND Gladys Knight & The Pips	Buddah BDS 458
6	6	YOU'RE MOVING OUT TO-DAY Carole Bayer Sager	Elektra K 12257
7	4	A STAR IS BORN (EVERGREEN) Barbra Streisand	CBS 4855
8	10	TELEPHONE LINE Electric Light Orchestra	Jet UP 36254
9	12	SAM Olivia Newton-John	EMI 2616
10	16	PEACHES/GO BUDDY GO The Stranglers	United Artists UP 36248
11	11	HALFWAY DOWN THE STAIRS Muppets/Jerry Nelson	Pye 7N 45698
12	9	GOD SAVE THE QUEEN Sex Pistols	Virgin VS 181
13	5	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST R Stewart Riva 7	Atlantic K 10965
14	38	MA BAKER Boney M	Atlantic K 10965
15	17	LIDO SHUFFLE Boz Scaggs	CBS 5136
16	20	YOU'RE GONNA GET NEXT TO ME Bo Kirkland/Ruth Davis	EMI International INT 532
17	24	GOOD OLD FASHIONED LOVERBOY Queen	EMI 2623
18	18	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS Heatwave	GTO GT 91
19	21	SPOT THE PIGEON Genesis	Charisma GEN 001
20	22	OH LORI Alessi	A&M AMS 7289
21	25	DO WHAT YOU WANNA DO T Connection	TK XC9109
22	30	FEEL THE NEED Detroit Emeralds	Atlantic K 10945
23	14	GOT TO GIVE IT UP Marvin Gaye	Motown TMG 1069
24	40	SLOW DOWN John Miles	Decca F13709
25	29	I CAN PROVE IT Tony Etoria	GTO GT 89
26	41	EXODUS Bob Marley & The Wailers	Island WIP 6390
27	15	THE SHUFFLE Van McCoy	H&L 6105 076

MAXINE NIGHTINGALE

new single
Will you be
my lover?

c/w
How much love

UP 36283



Johnny Guitar Watson

A Real Mother



DEALER GUIDE TO AIRPLAY ACTION

TOP ADD-ONS

- 1 **HANDY MAN** — James Taylor (CBS 5363) B, BR, C, RC, F, O, P, PR, S, T, TV, V.
- 2 **WHEN TWO WORLDS DRIFT APART** — Cliff Richard (EMI 2633) B, BR, CR, C, RC, F, TV, T.
- 3 **FALLING IN LOVE IN SUMMERTIME** — Tina Charles (CBS 5415) RC, C, H, M, P, PR, S, RT.
- 4 **ALL I THINK ABOUT IS YOU** — Harry Nilsson (RCA PB 9104) BR, C, P, S, T, TV, V.
- 5 **AMARILLO** — Neil Sedaka (Polydor 2058 888) RC, C, H, M, S, TV.
- 6 **DREAMS** — Fleetwood Mac (Warner Bros. K 16969) R1, C, F, O, V.
- 7 **EASY** — Commodores (Motown TMG 1073) BR, CR, P, T, V.
- 8 **LOVE'S SUCH A WONDERFUL THING** — Real Thing (Pye 7N 45701) RC, C, D, PS.
- 9 **THREE RING CIRCUS** — Barry Biggs (Dynamic DYN 128) C, F, P, T.
- 9 **BREAKAWAY** — Dead End Kids (CBS 5400) C, F, P, T.

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

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

Radio 1

RECORDS OF THE WEEK

Noel Edmunds: DREAMS — Fleetwood Mac (Warner Bros. K 16969)
 Tony Blackburn: IF I HAD TO GO AWAY — Jigsaw (Splash CP 11)
 Paul Burnett: SLOW DOWN — John Miles (Decca F 13709)
 David Hamilton: STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7297)

Radio 2

ALBUM OF THE WEEK

ALMA COGAN COLLECTION VOL. 1 — Alma Cogan (One-Up UP 2168)

Luxembourg

HOT SHOTS

Barry Alldis: I JUST WANNA BE YOUR EVERYTHING — Andy Gibb (RSO 2090 237)
 Stuart Henry: GIVE A LITTLE BIT — Supertramp (A&M AMS 7293)
 Tony Prince: WHAT IT IS — Garnet Mimms & Truckin' Co (Arista 109)
 Peter Powell: MAMACITA — Guys & Dolls (Magnet MAG 96)
 Mark Wesley: THE WALLS OF THE WORLD — Mike Batt (Epic EPC 5356)
 Bob Stewart: SPIRITS IN THE NIGHT — Manfred Mann's Earthband (Bronze BRO 42)
POWERPLAY:
 IT'S YOUR LIFE — Smokie (RAK 260)

Beacon Radio

ADD ONS

DO WHAT YOU WANNA DO — T Connection (TK XB9108)
 UNDERCOVER ANGEL — Alan O'Day (Atlantic K10926)
 I CAN PROVE IT — Tony Etoria (GTO 89)
 NATURE BOY — George Benson (Warner Brothers K16921)
 WHEN TWO WORLDS DRIFT APART — Cliff Richard (EMI 2633)
 HANDY MAN — James Taylor (CBS 5363)
 CENTRE CITY — Fat Larry's Band (Atlantic WMOT K10951)
 EVERYBODY HAVE A GOOD TIME — Archie Bell (Philadelphia PIR 5179)
 WE'RE ALL ALONE — Rita Coolidge (A&M AMS 7295)
 ONE STEP AWAY — Tavares (Capitol CL15930)
 SOUTHERN COMFORT — Bernie Flint (EMI 2621)
 THAT WOMAN — Johnny Nash (Epic 5362)
 SNEAKIN' SUSPICION — Dr Feelgood (UA 36255)
 ONE MORE NIGHT — Sandie Shaw (CBS 5371)
 BE MY WIFE — David Bowie (RCA PB107)
 SO HIGH — Dave Mason (CBS 5130)
 ANYTHING THAT'S ROCK 'N' ROLL — Tom Petty & The Heartbreakers (Island WIP6396)
 THUNDER IN THE AFTERNOON — Mac Davis (CBS 5157)
 SHILO — Neil Diamond (MCA 304)
 CHICAGO — Kiki Dee (Rocket ROKN 256)

BRMB

ADD ONS

NATURE BOY — George Benson (Warner Bros. K 16921)
 EXODUS — Bob Marley & The Wailers (Island WIP 6390)
 FARMER BILL'S COWMAN — The Wurzels (EMI 2637)
 ONE STEP AWAY — Tavares (Capitol CL 15930)
 EASY — Commodores (Motown TMG 1073)
 WHEN TWO WORLDS DRIFT APART — Cliff Richard (EMI 2633)
 SNEAKIN' SALLY THROUGH THE ALLEY — Mighty Diamonds (Virgin VS 182)
 HANDY MAN — James Taylor (CBS 5363)

Capital Radio

CLIMBERS

ONE OF THE BOYS — Roger Daltrey (Polydor 2058 896)
 THE WARRIOR — Osibisa (Bronze BRO 41)
 WHEN TWO WORLDS DRIFT APART — Cliff Richard (EMI 2633)
 MA BAKER — Boney M (Atlantic K 10965)
 VITAMIN U — Smokey Robinson (Motown TMG 1076)
 MODERN LOVE — Peter Gabriel (Charisma CB 302)
 ALL I THINK ABOUT IS YOU — Harry Nilsson (RCA PB 9104)
 SO HIGH (ROCK ME BABY, AND ROLL ME AWAY) — Dave Mason (CBS 5140)
 RHAPSODY IN BLUE — Walter Murphy (Private Stock PVT 103)
 THAT WAS YESTERDAY — Donna Fargo (Warner Bros. K 16960)
 SALUD AMOR MALLORCA — Ricki Disoni (5th Avenue FTA 1001)

Radio City

HIT PICKS

Roger Blythe: WHEN TWO WORLDS DRIFT APART/THAT'S WHY I LOVE YOU — Cliff Richard (EMI 2633)
 Dave Lincoln: SLOW DANCING — Purify Brothers (Mercury 6167 535)
 Phil Easton: LADY — Brownsville Station (Private Stock PVT 107)
 Mark Joenz: NIGHTS ON BROADWAY — Candi Staton (Warner Bros. K 16972)
 Chris Jones: HANDY MAN — James Taylor (CBS 5363)
 Brian Cullen: IT'S WHAT YOU VALUE — George Harrison (Dark Horse K 16967)

ADD ONS

ONE STEP AWAY — Tavares (Capitol CL 15930)
 EASY — Commodores (Motown TMG 1073)
 LONG DISTANCE LOVE — Helen Reddy (Capitol CL 18927)
 HERE COMES SUMMER — Wildfire (Casablanca NB 885 DJ)
 THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)
 YOUR SONG — Billy Paul (Philadelphia PIR 5319)
 GOOD MORNING ENGLAND — Rhyme And Reason (Decca F 13711)
 SAYING GOODBYE AIN'T EASY — David Cassidy (RCA PB 0921)
 LOVE'S SUCH A WONDERFUL THING — Real Thing (Pye 7N 45701)
 SO GLAD I GOT YOU GIRL — O'Jays (Philadelphia PIR 5337)
 FALLING IN LOVE IN THE SUMMERTIME — Tina Charles (CBS 5415)
 MA BAKER — Boney M (Atlantic K 10965)

Radio Clyde

HIT PICKS

Dave Marshall: COME IN FROM THE RAIN — Captain & Tennille (A&M AMS 7302)
 Steve Jones: ONE OF THE BOYS — Roger Daltrey (Polydor 2058 896)
 Richard Park: WHEN TWO WORLDS DRIFT APART — Cliff Richard (EMI 2633)
 Tom Ferrie: I GOT IT — New York Port Authority (Invictus 5312)
 Brian Ford: SPIRITS IN THE NIGHT — Manfred Mann's Earthband (Bronze BRO 42)
 Bill Smith: NIGHTS ON BROADWAY — Candi Staton (Warner Bros. K 16972)

CURRENT CHOICE

HANDY MAN — James Taylor (CBS 5363)

ADD ONS

DEVILS GUN — C. J. & Co. (Atlantic 10956)
 VACATION — Connie Francis (Polydor 2066 824)
 ALL I THINK ABOUT IS YOU — Harry Nilsson (RCA PB9104)
 ON BROADWAY — Long John Baldrey (GMS 9045)
 LOVE'S SUCH A WONDERFUL THING — Real Thing (Pye 7N 45701)
 VITAMIN U — Smokey Robinson (Motown TMG 1073)
 DREAMS — Fleetwood Mac (Warner Bros. K 16969)
 FALLING IN LOVE IN SUMMERTIME — Tina Charles (CBS 5415)
 BREAKAWAY — Dead End Kids (CBS 5400)
 THREE RING CIRCUS — Barry Biggs (Dynamic DYN 128)
 AMARILLO — Neil Sedaka (Polydor 2058 888)
 ANYTHING THAT'S ROCK AND ROLL — Tom Petty & The Heartbreakers (Island WIP 6396)

Downtown Radio

HIT PICKS

John Paul: WALLS OF THE WORLD — Mike Batt (Epic EPC 5356)
 Trevor Campbell: DANCIN' EASY — Danny Williams (Ensign ENY 3)
 Candy Devine: LOVE'S SUCH A WONDERFUL THING — Real Thing (Pye 7N 45701)
 Eddie West: ROCK ON — Hunter (Penny Farthing PEN 935)
 Lawrence John: FARTHER ALONG — Spirit (Mercury 6167 519)
 Engineers: TOO MUCH TOO SOON — Rogue (Epic EPC 5326)

Radio Forth

ADD ONS

LOVE TRANSFORMATION — Nolan Sisters (Target TGT132)
 COME IN FROM THE RAIN — Captain and Tennille (A&M AMS 7302)
 MEET THE PEOPLE — Alan Price (Jet UP36274)
 HANDY MAN — James Taylor (CBS SCBS 5363)
 THREE RING CIRCUS — Barry Biggs (Dynamic DYN 128)
 WHEN TWO WORLDS DRIFT APART — Cliff Richard (EMI 2633)
 IT'S SO EASY TO TELL LIES — Frank Jennings Syndicate (EMI 2642)
 BREAKAWAY — Dead End Kids (CBS SCBS 5400)
 IT'S YOUR LIFE — Smokie (RAK 260)
 DREAMS — Fleetwood Mac (Warner Bros. K16969)
 LET ME BELIEVE IT'S LIKE HEAVEN — Breeze (State STAT 53)

Radio Hallam

HIT PICKS

Keith Skues: FALLING IN LOVE IN SUMMERTIME — Tina Charles (CBS 5415)
 Roger Moffat: WHO'S SORRY NOW — Vera Lynn (EMI 2639)
 Johnny Moran: ONE OF THE BOYS — Roger Daltrey (Polydor 2058 896)
 Colin Slade: STREETS OF LONDON — Clover (Vertigo 6059 175)
 Ray Stewart: DEVILS GUN — C. J. & Co. (Atlantic K 10956)
 Brenda Ellison: BE MY WIFE — David Bowie (RCA PB 1017)
 Bill Crozier: AMARILLO — Neil Sedaka (Polydor 2058 888)

Metro Radio

ADD ONS

FALLING IN LOVE IN SUMMERTIME — Tina Charles (CBS 5415)
 WALLS OF THE WORLD — Mike Batt (Epic EPC 5356)
 BACK IN THE OLD ROUTINE — Strawbs (Polydor 2066 818)
 ANGELO — Brotherhood Of Man (Pye 7N 45699)
 AMARILLO — Neil Sedaka (Polydor 2058 888)
 A WOMAN IN LOVE — Twiggy (Mercury 6007 138)

Radio Orwell

ADD ONS

SNEAKIN' SALLY THROUGH THE ALLEY — Mighty Diamonds (Virgin VS 182)
 HANDY MAN — James Taylor (CBS 5363)
 DREAMS — Fleetwood Mac (Warner Bros. K 16969)
 NIGHTS ON BROADWAY — Candi Staton (Warner Bros. K 16972)
 BE MY WIFE — David Bowie (RCA PB 1017)
 THE WONDER — Foreign Intrigue (Philips 6006572)
 MONDAY MONDAY — Mamas & Papas (ABC 7006)
 LIVE DIAMONDS — Neil Diamond (MCA MCPS 255)
 THE CRUNCH — The Rah Band (Good Earth GD 7)

**NEW PULL-OUT
ALBUM CHART**

MUSIC WEEK TOP 50 ALBUMS

WEEK ENDING JULY 2 1977

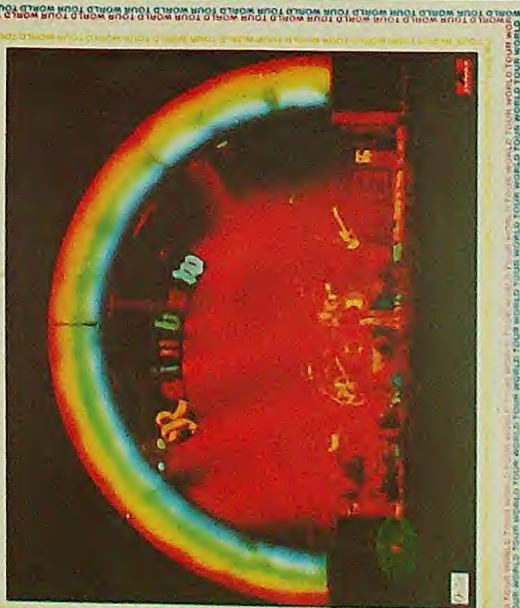
Rousing Rainbow

Richie Blackmore's Rainbow
On Stage

Recorded Live on
The World Tour

On Stage

On Stage



DELUXE DOUBLE 2657 016 CASSETTE 3577 324

THE NEW
FRAMPTON
ALBUM
IS HERE!



1	4	A STAR IS BORN Soundtrack	□	CBS 86021
2	1	THE MUPPET SHOW The Muppets		Pye NSPH 19
3	2	THE BEATLES AT THE HOLLYWOOD BOWL The Beatles		Parlophone EMTV4
4	7	THE JOHNNY MATHIS COLLECTION Johnny Mathis		CBS 10003
5	3	ARRIVAL Abba	⊕	EPIC EPC 86018
6	5	HOTEL CALIFORNIA Eagles	•	Asylum K 53051
7	6	A NEW WORLD RECORD Electric Light Orchestra	•	Jet UAG 30017
8	10	EXODUS Bob Marley & The Wailers		Island ILPS 9498
9	8	DECEPTIVE BENDS 10cc	□	Mercury 9102 502
10	9	SHEER MAGIC Acker Bilk		Warwick WW 5028
11	24	LOVE AT THE GREEK Neil Diamond	□	CBS 95001
12	11	STRANGLERS IV The Stranglers		United Artists UAG 30045
13	15	RUMOURS Fleetwood Mac	□	Warner Brothers K 56344
14	23	KENNY ROGERS Kenny Rogers		United Artists UAS 30046
15	12	ENDLESS FLIGHT Leo Sayer	•	Chrysalis CHR 1125
16	38	COMING OUT Manhattan Transfer		Atlantic K 50291
17	13	GREATEST HITS Abba	⊕	Epic EPC 69218
18	29	20 ALL TIME GREATS Connie Francis		Polydor 2391 290
19	21	I'M IN YOU Peter Frampton		A&M AMLK 64704
20	14	20 GOLDEN GREATS Shadows	⊕	EMI EMTV 3
21	16	THEIR GREATEST HITS 1971-1975 Eagles	⊕	Asylum K 53017
22	47	WORKS Emerson, Lake & Palmer		Atlantic K 80009
23	32	ANIMALS Pink Floyd		Harvest SHVL 815
24	22	SILK DEGREES Boz Scaggs		CBS 81193
25	26	IN FLIGHT George Benson		Warner Brothers K 56327
26	42	I REMEMBER YESTERDAY Donna Summer		GTO GTP 025

Carole Bayer Sager

She's written with Neil Sedaka, Melissa Manchester, Bette Midler, Marvin Hamlisch, Peter Allen & Albert Hammond.

She's written for Leo Sayer, Liza Minnelli, Dusty Springfield, Shirley Bassey, Carly Simon, Beetha Franklin, Frankie Valli and many more.

Now at last, she's written for herself. You're Moving Our Today (KIZ57). Her debut single is already a smash hit. Carole Bayer Sager. (K52059). Her debut album is going the same way.

Who doesn't love her music?

Carole Bayer Sager
Available on Eldon Records and Tapes.

KLAUS WUNDERLICH





Produced by Peter Frampton
Dee Anthony/Bandana Enterprises Ltd.



AMLK/CAM/YAM 66704

ON A&M RECORDS AND TAPES

**FRANKIE MILLER
FULL HOUSE**



Get stuck into
Frankie Miller's Full House.
Included on the album, the hit single
'BE GOOD TO YOURSELF'



- 27 19 ATLANTIC CROSSING Rod Stewart Warner Brothers K 56151
- 28 20 EVEN IN THE QUIETEST MOMENTS Supertramp A&M AMLK 64634
- 29 17 ROCK FOLLIES OF '77 Rock Follies Polydor 2302 072
- 30 27 BOOK OF DREAMS Steve Miller Band Mercury 9286 455
- 31 31 A NIGHT ON THE TOWN Rod Stewart RIVA RVLP 1
- 32 18 GREATEST HITS Smokie RAK SRAK 526
- 33 49 THE CLASH The Clash CBS 82000
- 34 52 YOU TAKE MY HEART AWAY Shirley Bassey United Artists UAS 30037
- 35 33 TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers Island ISA 5014
- 36 44 THE BEST OF THE MAMAS & PAPAS Mamas & Papas Arcade ADEP 30
- 37 45 SONGS IN THE KEY OF LIFE Stevie Wonder Motown TMSP 6002
- 38 39 PETER GABRIEL Peter Gabriel Charisma CDS 4006
- 39 28 ALL TO YOURSELF Jack Jones RCA TVL2
- 40 - HEARTBREAKERS Various K-Tel NE 954
- 41 30 DARK SIDE OF THE MOON Pink Floyd Harvest SHVL 804
- 42 25 IN THE CITY Jam Polydor 2383 447
- 43 50 IZITSO Cat Stevens Island ILPS 9451
- 44 36 TIME LOVES A HERO Little Feat Warner Brothers K 56349
- 45 - TWO DAYS AWAY Elkie Brooks A&M AMLH 68409
- 46 40 TUBULAR BELLS Mike Oldfield Virgin V 2001
- 47 NEW BERNIE FLINT Bemi Flint EMI EMC 3184
- 48 43 HEAVY WEATHER Weather Report CBS 81775
- 49 46 PORTRAIT OF SINATRA Frank Sinatra Reprise K 64039
- 50 54 HIT ACTION Various K-Tel NE 993



28 Top Hits on Parade



SKL-R 5251
KSKC-R 5251
marketed by Decca

Shirley Bassey
New Album
You Take My Heart Away



Album UAS 30037
Cassette TCK 30037
Cartridge 8XU 30037



SONGS OF KRISTOFFERSON

New Album



BOZ SCAGGS SILK DEGREES

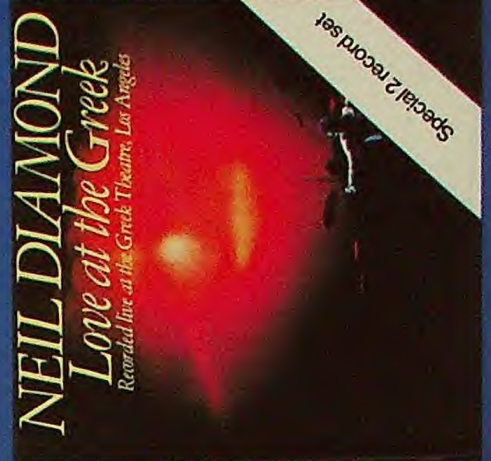
Featuring 'Loo Strife'
'What Can I Say'
& 'Lowdown'



ALBUMS THAT LEAD THE WAY



Featuring 'Show You The Way To Go'
& 'Enjoy Yourself'



NEIL DIAMOND
Love at the Greek
Recorded live at the Greek Theatre, Los Angeles

Special 2 record set



NEEDLETIME

Pennine Radio

HIT PICKS

Roger Kirk: FALLING IN LOVE IN SUMMERTIME — Tina Charles (CBS 5415)
 Julius K. Scragg: HANDY MAN — James Taylor (CBS 5363)
 John Drake: VACATION — Connie Francis (Polydor 2066 824)
 Paul Needle: ALL I THINK ABOUT IS YOU — Harry Nilsson (RCA PB 9104)

PENNINE PICK

BREAKAWAY — Dead End Kids (CBS 5400)

ADD ONS

THE CRUNCH — The Rah Band (Good Earth GD 7)
 I KNEW THE BRIDE — Dave Edmunds (Swan Song SSK 19411)
 EASY — Commodores (Motown TMG 1073)

Piccadilly Radio

ADD ONS

HANDY MAN — James Taylor (CBS 5363)
 STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7297)
 FALLING IN LOVE IN SUMMERTIME — Tina Charles (CBS 5415)
 YOUR SONG — Billy Paul (Philadelphia PIR 5391)
 COME IN FROM THE RAIN — Captain & Tennille (A&M AMS 7302)
 TULANE — Steve Gibbons Band (Polydor 2058 889)

Plymouth Sound

HIT PICKS

Ian Calvert: LONG DISTANCE LOVE — Helen Reddy (Capitol 15927)
 Peter Grieg: MA BAKER — Boney M (Atlantic K 10965)
 GET A LITTLE SAND BETWEEN YOUR TOES — New Edition (Epic EPC 5236)
 LOVE'S SUCH A WONDERFUL THING — Real Thing (Pye 7N 45701)

Swansea Sound

HIT PICKS

Mike Hooper: HERE COMES SUMMER — Wildfire (Casablanca NB 885 DJ)
 Dave Bowen: HANDY MAN — James Taylor (CBS 5363)
 Colin Mason: AMARILLO — Neil Sedaka (Polydor 2058 888)
 Jon Hawkins: ALL I THINK ABOUT IS YOU — Harry Nilsson (RCA PB 9104)
 Stuart Freeman: NIGHTS ON BROADWAY — Candi Staton (Warner Bros. K 16972)

ADD ONS

SAVED — Elkie Brooks (A&M AMS 7296)
 I'M IN YOU — Peter Frampton (A&M AMS 7298)
 FALLING IN LOVE IN SUMMER TIME — Tina Charles (CBS 5415)

Radio Tees

HIT PICKS

Tony Gilham: YOU'RE SO GOOD TO ME — Johnnie Ricco (Pinnacle P8 445)
 David Hoare: IN EVERYTHING YOU DO — David Parton (Pye 7N 45700)
 Dave Gregory: EASY — Commodores (Motown TMG 1073)
 Alastair Pirrie: IT'S YOUR LIFE — Smokie (RAK 260)
 Ian Fisher: ALL I THINK ABOUT IS YOU — Harry Nilsson (RCA PB 9104)
 Brian Anderson: BREAKAWAY — Dead End Kids (CBS 5400)

Thames Valley

ADD ONS

AMARILLO — Neil Sedaka (Polydor 2058 888)
 PUT IT BACK TOGETHER — Clodagh Rogers (Polydor 2058 887)
 SAYING GOODBYE AIN'T EASY — David Cassidy (RCA PB 0921)
 IF WE'RE NOT BACK IN LOVE BY MONDAY — Merle Haggard (MCA 303)
 HANDY MAN — James Taylor (CBS 5363)
 WHEN TWO WORLDS DRIFT APART — Cliff Richard (EMI 2633)

ALL I THINK ABOUT IS YOU — Harry Nilsson (RCA 9104)
 IT'S ALL OVER NOW BABY BLUE — Graham Bonnett (Ringo 105)
 IT'S SO EASY TELLING LIES — The Frank Jennings Syndicate (EMI 2642)
 YOU'RE MY DAY, YOU'RE MY NIGHT — Red Hurley (EMI 2641)
 I CAN STILL BELIEVE IN YOU — Tammy Wynette (Epic EPC 5376)

Radio Trent

ADD ONS

FALLING IN LOVE IN SUMMER TIME — Tina Charles (CBS 5415)
 IN EVERYTHING YOU DO — David Parton (Pye 7N 45700)
 SLOW DOWN — John Miles (Decca F 13709)
 DANDY IN THE UNDERWORLD — T. Rex (EMI MARC 17)
 BEAUTIFUL ROSE — George Baker Selection (Warner Bros. K 16945)
 ONE STEP AWAY — Tavares (Capitol CL 15930)
 CONVERSATION — Morris Albert (Decca FR 13714)
 SO GLAD I GOT YOU GIRL — O'Jays (Philadelphia PIR 5337)
 ME AND THE ELEPHANT — Gene Cotten (ABC 4173)
 MAMACITA — Guys & Dolls (Magnet MAG 96)
 THIRTY PIECES OF SILVER — Greengage (RCA PB 5034)
 SLOW DANCING — Purify Brothers (Mercury 6167 535)
 WHEN TWO WORLDS DRIFT APART — Cliff Richard (EMI 2633)

Radio Victory

HIT PICKS

Glenn Richards: HANDY MAN — James Taylor (CBS 5363)
 Chris Pollard: NIGHTS ON BROADWAY — Candi Staton (Warner Bros. K 16972)
 Nicky Jackson: ALL I THINK ABOUT IS YOU — Harry Nilsson (RCA PB 9104)
 Dave Christian: WE HELD ON — Joe Tex (Epic EPC 81931)
 Andy Ferriss: SNEAKIN' SALLY THROUGH THE ALLEY — Mighty Diamonds (Virgin VS 182)
 Chris Rider: RUN FOR COVER — Sonny Worthing (Transatlantic BIG 564)
 Anton Darby: A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND — Gary Glitter (Arista 112)
 Howard Pearce: DREAMS — Fleetwood Mac (Warner Bros. K 16969)

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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.

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Please stick your old address label in the space provided

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Company _____

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Signature _____

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Shed rather be with me

F13715 **DECCA**

Due to overwhelming public demand, the Original Muppet Show Theme is available as a single

THE MUPPET SHOW

Warner Bros. Records
A Division of Time Warner Entertainment Company, L.P.

7N457035



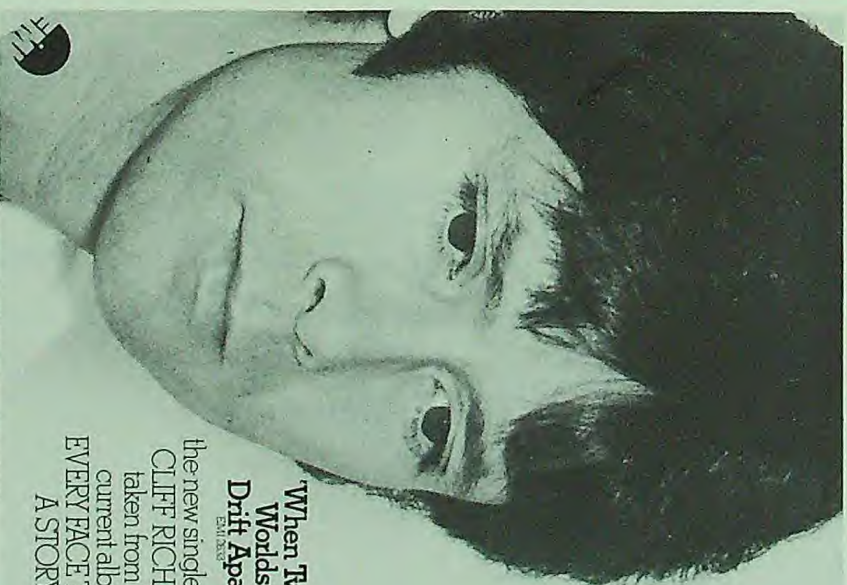
28	26	NATURE BOY George Benson	Warner Bros. K 16921
29	32	COME WITH ME Jesse Green	EMI 2615
30	13	AIN'T GONNA BUMP NO MORE Joe Tex	Epic EPC 5035
31	27	BE GOOD TO YOURSELF Frankie Miller	Chrysalis CHS 2147
32	19	GOOD MORNING JUDGE 10cc	Mercury 6008 025
33	28	BITE YOUR LIP/CHICAGO Elton John/Kiki Dee	Rocket ROKN 526
34	33	KYRILA Dennis Roussos	Philips DENIS 002
35	34	DON'T LET GO Manhattan Transfer	Atlantic K 10930
36	50	ANYTHING THAT'S ROCK & ROLL Tom Petty & The Heartbreakers	Island WIP 6396
37	48	GIVE A LITTLE BIT Supertramp	ABM AMS 7293
38	48	WE'RE ALL ALONE Rina Coolidge	ABM AMS 7295
39	45	FARMER BILL'S COWMAN The Wurzels	EMI 2637
40	NEW	ONE STEP AWAY Tavares	Capitol CL 15930
41	NEW	CENTRE CITY Fat Larry's Band	Atlantic K 10951
42	37	RHAPSODY Four Seasons	Warner Bros. K16932
43	NEW	EASY Commodores	Motown TMG 1073
44	42	I JUST WANNA BE YOUR EVERYTHING Andy Gibb	RSD 2090 237
45	39	SHEENA IS A PUNK ROCKA Ramones	Sire RAM 001
46	NEW	I KNEW THE BRIDE Dave Edmunds	Swan Song SSK 19411
47	NEW	GOOD GOLLY MISS MOLL/YIP IT UP Little Richard	Creole CR 140
48	43	EVERYBODY HAVE A GOOD TIME Archie Bell & The Drells	PIR 5179
49		OLD SCHOOL YARD Cat Stevens	Island WIP 6387
50	NEW	UNDERCOVER ANGEL Alan O'Day	Atlantic K 10926

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

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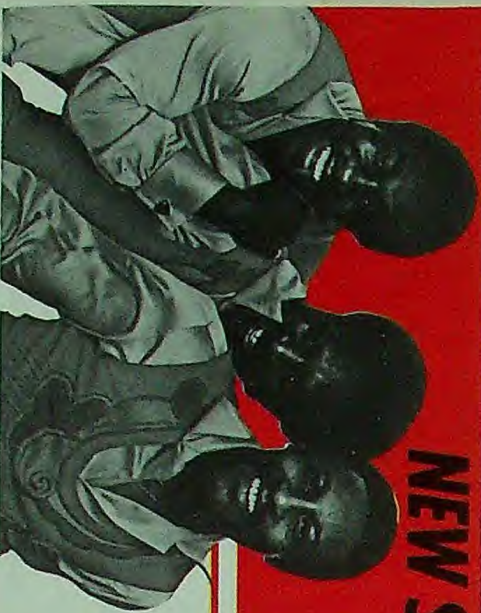


Johnny Guitar Watson
A REAL MOTHER
DJF 20505



'When Two Worlds Drift Apart'
the new single from CLIFF RICHARD taken from his current album EVERYFACE TELLS A STORY

EMI Records Limited, 20 Manchester Square, London W1A 1LS



NEW SINGLE FROM

THE O'JAYS

SO GLAD I GOT YOU GIRL

Philadelphi
International
Records
PIR
5337

Beserkley
"Home of the Hits"

97 Kingston Hill, Kingston-upon-Thames, Surrey 01-549 9386

EXTRACT FROM THE EXECUTIVE VICE PRESIDENT (MARKETING) REPORT TO SHAREHOLDERS, 1977.
"It has to be said that the last financial year did not see us at our optimum viability level. Speaking productwise, we experienced negative sales reaction through our failure to raise some kind of live double album situation, our penetration of the T.V. advertised Greatest Hits area was minimal (effectwise), our potential audience coverage in the 14" disco singles market was severely impaired both by the stubborn conservatism of equipment manufacturers and an untimely misreading of the broader demographics of the situation by our marketing department. (However we are still not convinced that the Scilly Isles can be completely written off as a market with considerable cross over potential at this point in time.) Our A&R department is still working towards some form of punk-oriented situation and to this end we are taking advertising space outside labour exchanges, glue factories, rubberwear boutiques, etc. and generally seeking to create some kind of upswing on the consumer outgoings front from the lower income sectors, economically speaking.

However, there is one prediction I can make with all confidence for the upcoming financial period and that is that we **'RE**

**GOINNA HAVE
FUN - FUN - FUN
TILL SOMEBODY TAKES
THE KEYS AWAY**

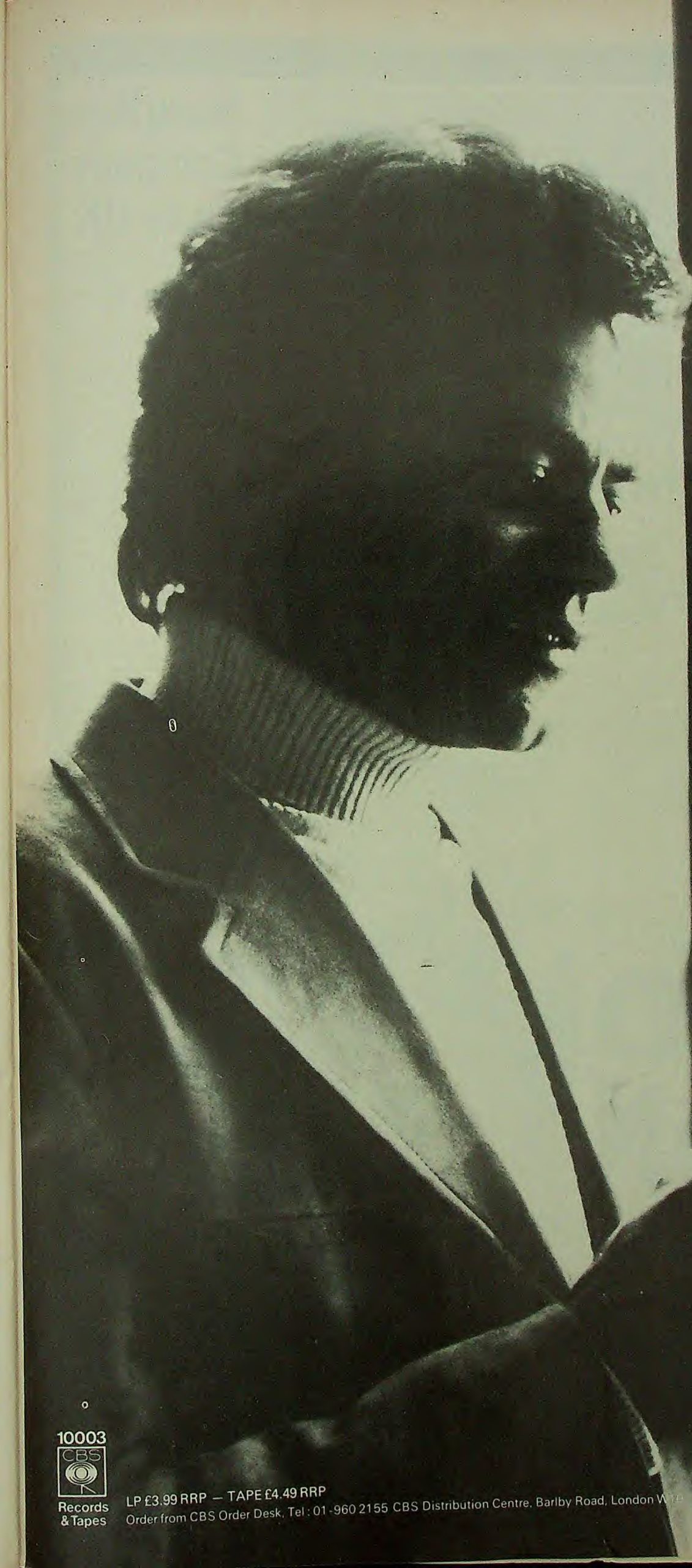
Beserkley
"Home of the Hits"

At last the Legendary Beserkley label has arrived in the U.K.
Sold to you by Island. Distributed by Selecta.
Why? coz' the best records deserve the best treatment.

The first release had to be "Roadrunner" BZZ I by Jonathan Richman and the Modern Lovers (both versions).

Order now from Selecta Telephone Sales 852-9191.

Jonathan Richman and the Modern Lovers. The Rubinoos. Earth Quake. Grèg Kihn



*The Mathis
Collection*

40 of my favourite songs

Now being advertised in the following
TV areas, London, Granada, Anglia, Harlech,
Westward & Scotland.

Currently No.4 in the album chart.

10003



Records
& Tapes

LP £3.99 RRP — TAPE £4.49 RRP

Order from CBS Order Desk, Tel: 01-960 2155 CBS Distribution Centre, Barby Road, London W4

CLASSICAL

CBS reactivates Copeland titles

CLIMBING ON the back of the success of Emerson, Lake and Palmer's version of Copeland's Fanfare For The Common Man, now high in the Top 50, CBS is reactivating Aaron Copeland Conducts Copeland, which includes the fanfare among other of his works.

EDITED
by
REX ANDERSON

The decision to repromote the album, which was released in 1972, was not taken entirely because of the success of the single. Classical marketing manager, Ray Burford, said that the album had already shown signs of increased sales by appearing at the bottom of CBS' own best sellers lists last week, apparently a remarkable achievement for such an old album.

CBS is encouraging demand through dealer mailings, displays, point-of-sale material and trade press advertising. At the time of writing, Burford was contemplating pop press advertising.

"I believe we have a crossover situation here similar to Also Sprach Zarathustra," he explained. "But in this instance the track is combined with other very approachable music." CBS will sticker the albums on a long-term basis with the words: "Featuring the hit single — Fanfare For The Common Man".

The disc, which features the LSO under Copeland's baton, contains other well known Copeland compositions which Burford sees reaching a wider audience as a result of ELP's success. They are Apalaichan Spring, which includes the Gift To Be Simple melody, and Lincoln Portrait with Henry Fonda reading the Gettysberg address.

Judi Dench reads Potter

AN INDEPENDENTLY marketed and distributed recording of Actress Judy Dench reading Beatrix Potter's children's story, The Tailor of Gloucester, has been made by the Gloucester based Courtyard Arts Trust.

The story was first published in 1902, making it 75 years old this year, and Judi Dench, a member of the Royal Shakespeare Company, has recorded it reading from the original manuscript. This original version differs from the popular edition in that it contains many more rhymes.

The recording is available on cassette only. All the production work was done locally. It was made in Judi Dench's home in the Cotswolds using a local technician and producer. The tape is available to the trade from Courtyard Arts Trust, c/o 62 Sherborne Street, Gloucester, GL1 3DN. Dealer price is 92p plus VAT and the recommended retail price is £1.49.



Hong Kong Company tours UK

CHAN SHU-KWAI (left) plays the Sheng, a 3000-year-old Chinese reed instrument. Chan is a member of the Hong Kong Silver Jubilee Theatre Company which has been specially formed to tour Britain during August as the British territory's tribute to the Queen in Silver Jubilee Year.

The Company's first performance will be at the Royal Festival Hall on July 31. The two-hour programme will include works from many parts of China and some from Britain. The company comprises the Hong Kong Schools' Chinese Dance Team, The Silver Jubilee Singers and the Hong Kong Chinese Orchestra, which was formed in 1973 and is making its first international tour.

Proceeds from the sale of tickets during the tour of ten major cities will go to the Queen's Silver Jubilee Appeal. The Far Eastern contribution to the British musical scene begins this week, however, with an appearance at the Royal Festival Hall of five child prodigies from Japan in the Junior Original Concert.

The children, whose ages range from ten to 17 all come from the Yamaha School of Music and are making their first concert appearance in Britain. They will be playing well known classical pieces and some of their own works before the Duke and Duchess of Gloucester. Proceeds from this performance will go towards the Save the Children fund.

Fitzwilliam Quartet renews Decca deal

THE RELATIONSHIP between the Fitzwilliam String Quartet and L'Oiseau Lyre, already firmly established by their current series of the complete Shostakovich Quartets, has now been cemented by the signing of a new exclusive contract to the Decca label.

The contract provides for a widely varied recording programme for the quartet over the next few years. It will commence when the Shostakovich project is completed, probably later this year.

The Quartet's debut on record with Shostakovich's Seventh, Thirteenth and Fourteenth quartets attracted enthusiastic praise from a virtually unanimous body of critics. It was awarded a Grand Prix du

Disque and nominated for a Grammy, almost unprecedented for a new recording ensemble.

It was decided from the outset that the group should put the entire Shostakovich cycle onto disc. Their uniquely close association with the composer, with whom they worked extensively, adds to their interpretations a special authority and commitment which critics have not failed to notice.

The Fitzwilliam String Quartet, which comprises Christopher Rowland Jonathan Sparey, Alan George and Ioan Davies, is currently Quartet-in-Residence at Warwick University transferring in October to a similar position at York University.

Everybody's listening to
STREETKID
singing

THE SKATEBOARD RECORD OF THE YEAR
SKATEBOARD HARMONY
6006 577

The single that's sweeping the country
about the craze that's sweeping the country.

Back-up activity for "Skateboard Harmony" includes massive promotional campaigns at:
*National Frisbee Championships Herne Hill 17 July
*Evening News Skateboard Championship Crystal Palace 24 July
*First British Skateboard Park, Olympia July-August-September

Soundtrack of forthcoming
Skateboard film on TV

Backing track of radio commercial
for nationally-known sporting
goods chain



THE
Sparta Florida

MUSIC GROUP LTD.

IS PROUD TO ANNOUNCE
IT'S RENEWED PUBLISHING
ASSOCIATION WITH

DAVID BOWIE



including
the songs on
STATION TO STATION
and
LOW
and
the new single
BE MY WIFE
(RCA)

COMMENTARY

If you miss the top twenty on Thursday, you can catch it again on Friday, Saturday, Sunday, Monday, Tuesday and Wednesday.

At Radio Luxembourg we believe in music, followed by more music. So if you tune in to 208, any night of the week, that's just what you'll hear. If the top twenty doesn't turn you on, then how about our top LP chart between 8.30 and 9.30 on Sunday nights? Or there's country and western

on Saturdays between 11.00 pm and 1.00 am. Soul on Friday nights from 10.00 to 11.30. Golden oldies from 11.00 to midnight on Thursdays. And an incredible contemporary show presented by Stuart Henry from midnight to 2.00 am on Mondays and Fridays. Some of the great programmes

waiting for you on 208. And in between these, you get the best sounds around being played by six of the best DJs on the air. So if you believe in what we believe in, you know where to turn.



Radio Luxembourg - much more music.

As I've said many times, what can you say about Boz Scaggs that isn't going to sound like just another hard-sell line? Perhaps it's this: If you've already heard 'Lowdown' and 'What Can I Say' and 'Lido Shuffle' and thought they were great, wouldn't it be reasonable to go for the complete package - the album that these songs were taken from 'Silk Degrees'.



After all a single is only a single. And there are songs on this one that need an album to do them full justice. Songs that form an integral part of the mood, colouring and musical ambience that you might not otherwise get a chance of hearing. Can I help it? I personally think that 'Silk Degrees' is an album that deserves pride of place in any self-respecting record collection. Boz Scaggs called it 'Silk Degrees'. I'd have called it 'His Greatest Hits'.

Produced by Joe Wissert
Boz Scaggs
SILK DEGREES
CBS 8082
on records

Radio Luxembourg Programming details; was a half page enough?

Boz Scaggs: an honest, sincere claim?

Is the television honeymoon over?

by BOB PAYTON

THERE CAN be no doubt that the honeymoon with television is over. In the last nine months, we've seen many of the major record companies promote their product on the box. EMI was leader of the pack and looked like it would show K-tel and Arcade a few things about how to produce record commercials for television. First there was the Beach Boys' album. It was supported by a commercial which used old film footage that tied in closely with some of the album tracks. Not a new gimmick by any stretch of the imagination, but one that worked extremely well. That was followed by another success with the Glenn Campbell album. EMI surpassed themselves with the Shadows album maybe one of the best tv commercials of 1976 in any category.

But it looks like EMI and agency have run out of steam with the Beatles At The Hollywood Bowl. It's sad to think that on only their fourth TV-promoted album, there aren't more good creative ideas in packaging old product. It seems like the wrong product with the wrong promotion at the wrong time. This album is enjoying considerable success in America, but after holding the number one spot for only one week it seems to be struggling a bit over here. Could it be that television isn't going to help sell this one? Certainly there must have been a better creative vehicle for this album to interest people in the product.

Even if nothing of the Hollywood Bowl concerts was available, there must be miles of film of the Beatles in live performance. EMI surely didn't have to revert to a similar approach to the Beach Boys' commercial? What's especially disappointing is that this commercial doesn't work well while the Beach Boys' did.

On the other hand, it's possible that RCA has read the market properly by promoting the "official bootleg" of the Beatles at the Star Club in Hamburg in 1962. This album is being supported by several radio commercials and some press advertising. While none of the advertising is necessarily brilliant, it does an adequate job of telling people that this product exists. With punk rock probably at its height, the timing of this album is ideal.

Apart from the rock 'n' roll compilation, the last Beatles repackage was about three years ago, so the Hollywood Bowl album doesn't add much to anyone's Beatle library except a lot of very enthusiastic crowd reaction.

On the other hand, the Beatles at the Star Club provides a whole new insight into the Beatles for their fans, and provides the punk rock

addicts with a nice piece of musical history. If the whole world wasn't familiar with the Beatles' voices and all their songs, this album could pass with the best of any of the Punk Rock albums at the moment.

Should artists sing LP jingles?

A RECORD commercial which uses its artists quite well is the radio spot for the new Bob Young and Mick Moody album. For some unknown reason, there is a track on the album called Young and Moody. While one might expect the song to be about an old girlfriend, the track is actually nothing more than the two blokes singing their names to a nice piece of musical accompaniment. But that device raises an interesting idea.

Most artists are keen for record companies to promote their new albums. They all want (1) television commercials, (2) radio spots and (3) full page advertisements in the newspapers. That being the case, why don't the artists and record companies invest some time and money into having the artists themselves do their own spots? The Young and Moody gimmick probably happened by mistake, but if an artist is finishing off an album that the company has decided to promote with some radio advertising, it would be in everybody's best interest for the artist to have a go at trying some advertising copy. For example, why not have Cat Stevens sing a jingle about his new album?

The press promises

IN A recent article, I discussed the use of giveaways and merchandising as a means of promoting albums. Sometimes they are effective means of sampling records. On the March 18 I filled out a coupon in an advertisement promoting the then new Earth, Wind and Fire album, which promised a free EP and poster. The small print at the bottom of the coupon said that I should allow 21 days for delivery. As for June 15, my free EP still hasn't arrived. I hope all the other readers who sent in their coupons haven't been disappointed like I was. Needless to say, record companies can lose some credibility when they don't deliver on their promises.

There is always the great debate about how long a commercial should be, or about how large an advertisement should be. In recent issues of the rock press there are two interesting examples of large versus small space advertising. In one issue of *Melody Maker*, Radio Luxembourg took a full page which detailed the entire week's programming and had the headline

"Tear this out and tune in to what turns you on". It wasn't clever, but it clearly and concisely communicated the information about the station's programming.

In *New Musical Express*, 208 took a half-page with the headline "If you missed the Top Twenty on Thursday, you can catch it again on Friday, Saturday, Sunday, Monday, Tuesday and Wednesday". The rest of the copy detailed all the programming on the station. There was so much copy, the average reader probably quit after the headline. This is a clear case where full-pages work and half-pages don't.

Recent advertising for UFO would support the other view. In an issue of *Melody Maker*, Chrysalis ran a full-page advertisement that featured a review of the group from a January 1972 *Melody Maker*. The headline reads "Chris Welch, a man five years ahead of his time". Reading through it I got the feeling that if it took these guys five years to make it big after that kind of review, something must be wrong. But then I picked up a copy of the same week's *New Musical Express*. There I saw the headline "Prepare yourself for a power surge." The copy goes on to read "Hard, loud, with an abundance of energy and power. There is enough for all rock and roll on their latest album to power a small city. Play it soon, play it loud. And you'll play it often". Now there's some copy. Although it was only a half page ad, it made me want to go out and buy their album.

Sometimes endorsement advertising works, but sometimes it can be detrimental. Meal Ticket is a new group signed to EMI International and recent advertising quote reviewers who liken the group to the Eagles and the Band. Having been to a recent Meal Ticket gig, I liked them, but was disappointed to find out that they weren't anything like either "Out of the Blue" is the first single, and is a pleasant but rather undistinguished track compared with another song they have had enormous success with in concert. Their rendition of David Clayton-Thomas' "Yesterday's Music" gets audiences going like few other songs by any group. Somebody at EMI ought to realise that this song could probably be as big as You'll Never Walk Alone, or any other classic singalong. Certainly this ought to be the single. And the sooner they put it on vinyl, the sooner they're going to become big stars, unless someone beats them to it. It's not a bad idea to give the people what they like, rather than what you think they should have.

Finally, there are five recent advertisements which deserve notice because of some distinctive headlines. It's hard to think that

anybody can top the music papers when it comes to writing awful headlines. Samples of recent editorial brilliance include, "Hunter, True Brit", "Leo, Lion of the Trumpet" and "Going to be a Long Hot Strummer". Whoever wrote the advertisement headline for the new Ronnie Laws album deserves to be the editorial chief of one of the rock papers for his headline "Make friends with 'Friends and Strangers' the new album from Ronnie Laws". Really, if you can't do better than that...

Somebody over at CBS has taken the vocabulary to the limit by promoting the new Dave Mason package. "After four classic albums, Dave Mason really lets it go on his superb new album 'Let it Flow'. If the first four were really classics, how much more can he let it hang out on this one? On the other hand, if this is really the best, how can those others be classics?"

The copy headline of the week must go to the folks at Stiff Records who are really pulling no punches

with their punk rock acts. In a full page to promote a tour of the Damned and the Adverts, the headline reads "The Damned can now play three chords the Adverts can play one. Hear all four of them at... (list of venues)".

Last but not least, there were two advertisements for albums which basically make the same promise, but one seemingly has more credibility than the other. The first is Hearing David Dundas' new album is like hearing ten number ones". OK, so he has had two hits, but that's really a bit of a heavy promise. Then there was the intriguing ad for Boz Scaggs' most recent album. The copy is written in the first person, although I don't have any idea who that first person is. The author goes on to say that he thinks the album "deserves the pride of place in any self-respecting collection. Boz Scaggs called it 'Silk Degrees', I'd have called it his greatest hits". That would seem like a nice, honest, sincere and just claim for the album.

THE DAMNED
CAN NOW PLAY THREE CHORDS

THE ADVERTS
CAN PLAY ONE

HEAR ALL FOUR OF THEM AT

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FRI JUNE 3 PAVILION WEST BURNTON NR CROPER
SAT JUNE 4 ST ALBAN'S CITY HALL
SUN JUNE 5 CHILLWELL LONDON
THU JUNE 8 CLEE THORPES WINTER GARDEN
FRI JUNE 10 BARBARELLA'S BIRMINGHAM
SAT JUNE 11 BARBARELLA'S BIRMINGHAM
SUN JUNE 12 MAXIM'S BARNWELL BURNES
MON JUNE 13 OULOOK DORCHESTER
WED JUNE 15 BRIGHTON POLYTECHNIC
THU JUNE 16 CHILTERNAM TOWN HALL
FRI JUNE 17 BRINLEY HOUSE SHROPSHIRE
SAT JUNE 18 KURSAAL SOUTHEND
MON JUNE 20 LONDON
WED JUNE 22 WOODS PL YMOUTH
THU JUNE 23 THE GARDEN PENANCE
FRI JUNE 24 EXETER UNIVERSITY
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SUN JUNE 26 ELECTRIC CIRCUS MANCHESTER
MON JUNE 27 LANCASTER UNIVERSITY
TUE JUNE 28 ST GEORGES HALL BRADFORD

THE SINGLE
NEAT NEAT NEAT

THE ALBUM
DAMNED DAMNED DAMNED

THE ADVERTS SINGLE
ONE CHORD WONDERS

The Damned: copy headlines of the week.

TALENTS SCENE

spotlighting the music makers and management

Meehan and Courtney set to back pop newcomers

AN EX-SHADOW and a former member of Adam Faith's backing band, who were both responsible for producing Roger Dalry's recent album *One Of The Boys*, are forming their own company aimed at giving help to up and coming producers and songwriters. Tony Meehan, and David Courtney, the man who discovered Leo Sayer, plan to hold auditions throughout the UK in a bid to uncover new talent.

Both Meehan and Courtney have decided to start their company because they feel that record industry investment in new talent is very low at the moment. Claims Meehan: "Back in the Sixties and particularly the time of the beat group era, record companies were always going out and looking for up and coming names. Now there is still a lot of talent about, but the industry seems to have become lethargic. Both David Courtney and myself have had many years' experience of the pop music business, and it is our aim to go out and pass on this knowledge and help new songwriters artists and producers."

Since leaving the Shadows 13 years ago, Meehan has had a varied career. He made three hit records with Jet Harris before that partnership broke up, and then formed the Tony Meehan Combo which included Led Zeppelin's John Paul Jones as bass player and John McLaughlin as guitarist. Later he went into record production and arranging, working for such artists as Richard Anthony, before forming White Trash in 1968. The band was signed to Apple after Paul McCartney heard them play, and had a hit record with Golden Slumber.

Meehan has lived in the US for the past four years, working for Jerry Lieber and Mike Stoller, and also Tim Hardin. He first met David Courtney when invited to write some musical arrangements for Courtney's solo album, and they both worked on Roger Dalry's *Ride A Rock Horse*. Apart from producing the last album, they also contributed two songs and arranged the LP.

Courtney was at one time a member of Adam Faith's backing

EDITED
by
CHRIS WHITE

band, the Urchins. When Faith decided to concentrate more on acting, and the outfit broke up, Courtney decided to become a theatrical agent and search for talent — he discovered Leo Sayer, then called Gerrard Sayer, in a Brighton band called Patches; he and Faith joined forces again to handle Sayer's career. Since then, Courtney has recorded his own solo album for EMI International, and also wrote *Giving It All Away* for Roger Daltry.

At present both men are operating from Meehan's home at 34 Lauderdale Mansions, W9, but are currently involved in negotiations with a third party involving the new company. They expect details to be finalised shortly.



BREAKING UP is hard to do: Mary Wilson, founder member of the Supremes, bowed out of the group (for a solo career) with a final concert at London's Drury Lane theatre recently. At a post-performance party, Motown general manager at EMI, Alan Fitter, presented the ladies — left to right, Wilson, Susaye Green and Scherrie Payne — with a 'farewell' cake. In Fitter's arms is Wilson's daughter, Turkessa. The next generation of Supremes?

Island Thompson

ISLAND RECORDS' a&r manager Howard Thompson started in the music business as the 'gofer' at Trident Studios. He left Trident after four and one-half years, having worked up through all the usual stages — tape operating, copying engineer, disc-cutting engineer — and became assistant to Richard Williams in Island's a&r department. Thompson signed Eddie and the Hot Rods to the company, and has worked with various other Island acts in the studio.

1. Dennis Linde, Dennis Linde (Elektra). A jack-of-all-trades, Linde seems to excel at anything he turns his hand to; whether it be writing (Presley's *Burning Love*), producing (Mickey Newbury), arranging or performing. This LP is full of great songs and the overall sound is one of the best I have heard on record.
2. Neu '75, Neu (United Artists). With Kraftwerk, Neu were perhaps the most interesting rock outfit to emerge from Germany in the early/mid-Seventies. Relying on heavy, repetitive but solid drumming, mixed with simple melodies and stacks of studio trickery, '75 is one of the most hard-driving rock LPs I have heard.
3. Sail Away, Randy Newman (Reprise). This is his best album as the production is matched perfectly with each individual song, which unfortunately is not always the case on his other records.
4. Greatest Hits, Buddy Holly (Coral). They don't write songs like this anymore — which is a shame.
5. Rattus Norvegicus, The Stranglers (United Artists). I guess most a&r men in the UK must be kicking themselves by now. I saw the Stranglers quite a few times in the early days, and was not too impressed. I think, therefore, congratulations are in order for UA's Andrew Lauder for spotting them, Martin Rushent for the

EARPIECE

excellent production, and the Stranglers themselves for coming up with the best debut album by a new British band in years.

6. Inner Visions, Stevie Wonder (Tamla Motown). A remarkable talent, shown here at his absolute best. Again, the production, the clever sequencing, and the overall mood add up to one of the finest records that I have ever heard.
 7. Grounation, Count Ossie and The Mystic Revelation of Rastafari (Vulcan). Anyone vaguely interested in Jamaican music and the various cultures that go hand in hand with it should invest in this hypnotic celebration of the Rasta faith.
 8. Marquee Moon, Television (Elektra). Another stunning debut — this time coming from New York. The guitar inter-play between Richard Lloyd and Tom Verlaine never fails to amaze me. Live, they are an electrifying band.
 9. Freak Out, The Mothers Of Invention (verve). Imagine the effect The Return Of The Son Of Monster Magnet had on a somewhat musically naive 14-year-old. Out went all those cruddy UK pop LPs and in came the Velvet Underground, the Fugs, Captain Beefheart, the Doors, et al. Here Zappa mixes over four sides his love for doo-wop, r&b, the avant-garde, jazz and straight US pop with a biting sense of humour, and comes up with a classic debut. These days he seems to be content with writing ditties about poodles, pigmy ponies, tweezers and matters anal. His guitar playing through is still second to none.
- Stevie Winwood, Stevie Winwood (Island). If this listing was in order of preference, this record would be at number one with a bullet. Simply, the album is MAGIC.

RCA's anonymous Nilsson promotion

HARRY NILSSON'S fifteenth album for RCA and his fourth to be recorded in Britain, has been the subject of a rather different teaser promotion campaign originated by the company's label manager, Steve Weltman. In order to draw media attention to the LP, eight original tracks from it were mailed out as four 'anonymous' singles, at weekly intervals, to the press, radio and TV companies, selected dealers, and even the managing directors of rival record companies.

The album, *Knillsson* (RCA PL 12276), is released during July and is the first by Nilsson consisting entirely of his own songs. The musical arrangements are by Mike MacNaught, a complete newcomer to the recording business who was discovered by Nilsson during rehearsals at the Mermaid Theatre for *The Point*. At that time, MacNaught was a mere rehearsal pianist. For his new album, Nilsson has also got away from his previous policy of "hiring" friends such as Ringo Starr and Klaus Voorman and his backing musicians. Instead he is backed by string and session players.

Robin Geoffrey Cable, who engineered *A Little Touch Of Schmilsson* In *The Night* and Nilsson Schmilsson, co-produced the album.

Steve Weltman explained: "When I attended the recording sessions for *Knillsson*, I realised that it was probably the artist's finest work to date, but there was the problem that Nilsson's last three albums have not had the commercial acceptance and sales success of his earlier LPs. The opening in London of his musical fantasy *The Point* had given his artistic stature a boost, but even so, it was important that the media should have a 'buzz' about the album. It was a rather stagnant situation.

"We decided that about 500 special singles should be mailed out to key industry and media people, but anonymously. The records had blank labels, which only gave the song title, and didn't even indicate an A- or B-side. The sleeves didn't give much in detail in the way of who the artist was — we wanted the recipients to have their curiosity aroused, and play the discs themselves."

The gamble seems to have paid off — Nilsson's official single, *All I Think About Is You*, is already on the Radio One playlist and receiving frequent airplay while the album is picking up pre-release publicity. In addition, RCA has been receiving various calls from people receiving the singles, asking for more information about the LP.

TOP 50 NEWCOMERS



Alessi

THE DEBUT hit, *Oh Lori*, for Alessi, alias twins Billy and Bobby Alessi, has been produced by Bones Howe who during the mid-Sixties was responsible for a whole stream of hits by such names as the Mamas and the Papas, and Jan and Dean. The Alessi recordings follow on in the tradition of those early hits, in that the vocal harmonies are the most obvious hallmarks. The Alessi twins originate from the US East Coast, where they had their own self-made studio on Long Island. Now resident in Los Angeles, their songs have been recorded by several artists including Frankie Valli who has done *Easily* and *So She Says* on his latest album. In addition, Olivia Newton-John, Richie Havens and Mary McGregor have all covered numbers. The duo is currently recording an album in the States but will interrupt this for a concert at London's New Victoria Theatre on July 18. The band line-up includes Jimmy Rippetoe on guitar, Bob Riley (drums), Dana Krol (vocals) and Adam Ippelito (keyboards). Bobby Alessi plays the guitar and ARP synthesizer while brother Billy plays piano and moog.

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TALENTSCENE

Can Elfland break through the concept LP barrier?

by CHRIS WHITE

THE MARKET for concept albums is a high risk area — thousands of pounds, and hours of studio time, are often spent in producing a highly-publicised new rock opera or musical fantasy, only for the finished product to be ultimately rejected at the level where it hurts most, in the High Street. With few obvious exceptions including Evita, the Who's Tommy, several Rick Wakeman works and the recent All This And World War Two, the casualty rate is high and leaves a trail of bruised egos.

The latest excursion into the field of concept albums is the King Of Elfland's Daughter, officially described by Chrysalis as "a distinctively English, rock-folk classical concept LP." It is the brainchild of Ex-Steeleye Span players Peter Knight and Bob Johnson. They have condensed Lord Dunsany's famous novel into words and music, and have attracted a line-up on the record which includes actor Christopher Lee as narrator, Frankie Miller as the young prince, Alexis Korner as a troll, P. P. Arnold as a witch, Mary Hopkin, Chris Farlowe and Derek Brimstone. Although the album has only just made its debut in Britain, and is issued in Europe and the US during July, there is already talk of giving

Johnson and Knight's work a multimedia presentation, utilising either the stage or screen.

The two musicians are the first to acknowledge the difficulties of marketing a concept album. As Peter Knight says, "We have to stand by this work, regardless of its success or otherwise. The track record for concept albums isn't too good, and quite often the failure has nothing to do with the artist line-up, the musical content, or the arrangements. There does come a stage though where those people involved do probably realise whether it is all going to be worthwhile or otherwise."

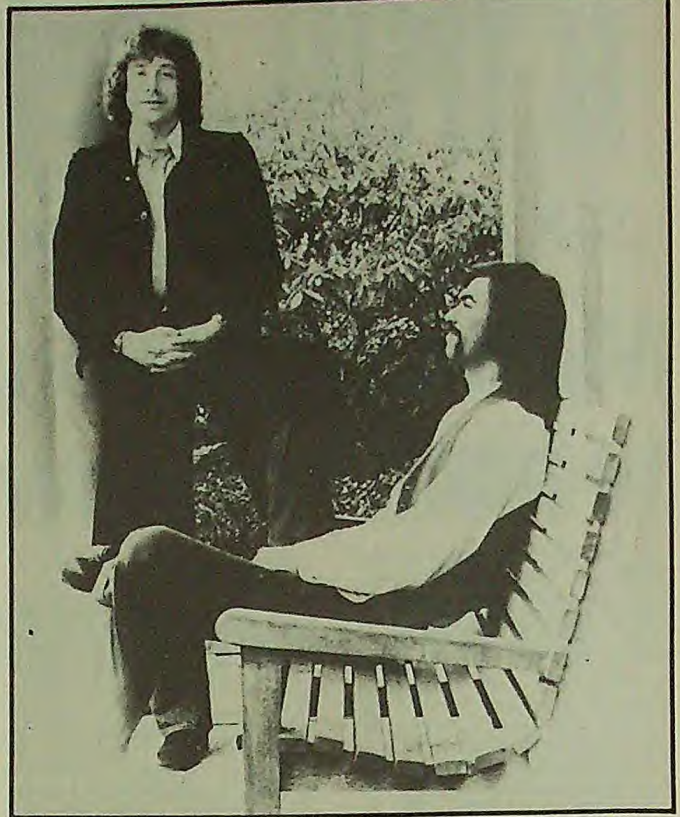
Both Knight and Johnson have a varied musical past. The former trained at the Royal Academy of Music for three years, before becoming interested in traditional Irish music. He says of the new album, "I'm satisfied because it hopefully combines traditional lyrics and sentiments in a way that the consumers will appreciate. It is also a conglomeration of the musical influences upon me during the last few years."

Johnson has a different musical background. He was weaned on rock and roll, and played with several groups before being attracted by traditional music. "The great thing about The King Of Elfland's

Daughter was that there were never pressures upon us so far as writing the music was concerned; because of our work with Steeleye Span it had to remain very much a side issue. The entire project took us about three years to complete but the length of time was mainly due to the fact that a lot of the work had to be done between tours and gigs."

Moral and financial assistance came from their manager, Tony Secunda. "We took along some demos of the music and played them to him. He thought that the idea was great from the start, and during the time that we conceived the project, and wrote the music, he never lost faith. He has been behind us all the way," Knight says. "There is talk about putting together a stage presentation, or maybe even a film, but it is early stages yet. Obviously we want to see how the record does, and we're particularly looking forwards to its US release because we feel that market is particularly suitable. Hopefully the LP will do better there than in the UK."

"The entire project has been done with the long-term view in mind though, and we both believe that the work will stand the test of time, and continued to be enjoyed by people in years to come. Whether it is developed into a stage production or film depends upon which of those mediums are the best and most



Bob Johnson and Peter Knight: "We both believe the work will stand the test of time."

accessible. The prime thing that we had thought of was an animated film, but that is probably the most costly and difficult presentation," he adds.

Johnson added: "Hopefully there will be some developments, but

above all we wanted the album to stand up on its own two feet. It was important to us that people should be able to sit down, listen to the record and know the story of The King Of Elfland's Daughter without having to see visual aspects."

Hoping for a hit—with big brother watching

THE POP world is littered with unsuccessful brothers and sisters of name artists. So often pop artists have flourished while their younger, and in some cases older siblings have struggled to build a career, only to be totally eclipsed by the more famous member of the family.

In the Fifties, Colin Hicks attempted to emulate the success of his brother, Tommy Steele, but failed. Equally Sandra Caron was completely overshadowed by big sister Alma Cogan, and in more recent years, names like Billy Lawrie (Lulu's brother), Michael Quatro (whose sister is Suzy), Chris Jagger (brother of Mick) and Dee Dee Warwick (younger sister of Dionne) have all failed to make any real impact, either in terms of record sales or box-office receipts. In many cases, it has not been a case of lack of talent, or even too little exposure, but seemingly more a case of the public wanting "the real thing" and refusing to accept what they interpreted as second best.

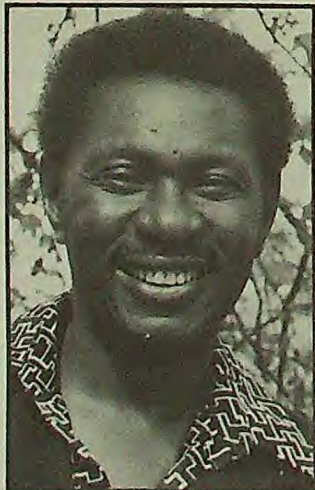
The latest "kid brother" to break through this barrier and attempt a career of his own, and looks like succeeding with his new chart single, I Just Want To Be Your Everything, is 19-year-old Andy Gibb. He was nine years old when his famous brothers, Barry, Robin and Maurice — alias the Bee Gees — had their first UK number one hit with Massachussets. Now he is embarking upon his own career, with an album on the RSO label, and the Bee Gees' manager Robert Stigwood taking a personal interest in his career.

Andy Gibb is the first to acknowledge the difficulties of trying to pursue a pop career, when older brothers or sisters have already made their mark. "The comparison with my own brothers is inevitable but it doesn't annoy me too much at the moment," he says. "I reckon until I have at least a couple of albums under my belt, and my own musical talent becomes recognised for itself and not because I'm the

Bee Gees' younger brother, then I'll just have to accept facts."

Gibb probably has a better chance than most of attaining success in his own right, and not because he is the Bee Gees' young brother — he comes from a family which is steeped in musical talent. Apart from his brothers' talents as songwriters, his parents were also performers on the Mecca circuit during the Forties. As he says, there are so many people to go to for advice.

Gibb played in various bands on the Isle of Ibiza during the early Seventies before taking the advice of brother Barry and emigrating to Australia. "The Bee Gees had their first success there when they were very young, and Barry told me to go to Australia, forget about the rest of the world for the time being, and build a career as a pop singer there. I got a recording contract with ATA Records and was writing my own songs; the major problem with Australia though is that you can be their number one pop artist and no one outside of the continent has even heard of you."



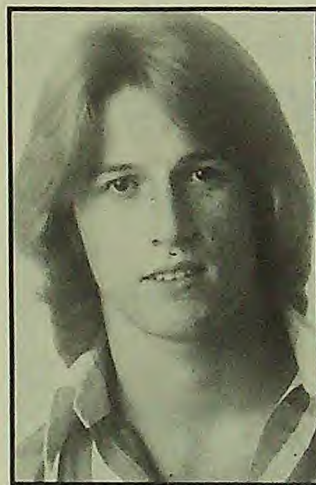
Freddie Cole

After two years, he was offered a contract with RSO Records and he is now based in Los Angeles, where the new album was recorded. He adds: "Of course there are advantages of being related to the Bee Gees, I probably would never have got my recording contract with RSO for a start, and my brothers have helped me in many ways. However I don't think that I'm influenced by them musically, and my music stands up on its own, I believe. There is a very thin dividing line between those people who try to get by on their brothers or sisters' success, and succeed with genuine talent."

One major setback for people attempting to emulate relatives' success appears to be if there is a deliberate attempt to cash in on that success by using the same name. Chris Jagger could never escape comparison with his brother, Mick — on the other hand, there are many people who even now don't realise that Mike McGear of Scaffold is Paul McCartney's brother. Lorna Luft, despite a different name, is still to scale the heights reached by her late mother Judy Garland and step-sister, Liza Minelli; Lucy Simon is overshadowed by Carly, and Joe Stubbs has had a run-of-the-mill career, as a member of the Contours, in contrast to brother Levi who is the lead singer of the Four Tops. Robin Sarstedt attained some success, despite the same surname as brother Peter, but neither have had as many hits as eldest brother, Eden Kane.

On a different generation level, the name Cole is to the US popular music what the Kennedys are to US politics. The much-loved Nat King Cole died 12 years ago but his daughter Natalie has been keeping the Cole fires burning in the last two years. Now his brother Freddy looks like enjoying an international career too and, if he does, he will be an overnight success that has taken 25 years to happen, writes Godfrey Rust.

Freddy was born in 1931, the



Andy Gibb

youngest of five Cole children, another of whom (Ike) is still performing. He studied piano at the New England Conservatory of Music, but living in Nat's shadow has always been a mixed blessing: it invites both recognition and comparison. Freddy has had to live with the ambiguous tag of "The Cole nobody knows".

Twenty years of teaching music, and work in jazz clubs, hotels and supper clubs have prepared him for grooming as a new m.o.r. superstar. He was "discovered" — or perhaps uncovered — by a Dutchman in Atlanta in 1975, put in the studios with producer Jan Pieters, arranger Jerry van Rooyen and a 42-piece orchestra, and emerged with a classic jazz-influenced m.o.r. album covering material from On A Clear Day through For Once In My Life, Michelle, Theme From Mahogany and Cabaret to Stevie Wonder's Sunshine Of My Life.

Released last month by Decca, Freddy Cole Sings has been Radio's album of the week. A one-hour tv special, part of Scottish TV's The Record Makers series, will be shown

in Scotland in July with the chance of future networking. The singer will be in Britain in August for an appearance on a Frankie Vaughan tv special and some cabaret/concert dates, depending on response to the album.

Freddy Cole exacts the kind of respect as both person and musician that will stand him in good stead if he is to fill the gap that Decca see is open to him. He is, however, anxious to avoid a tag: "I used to play jazz, but you know how you can get labelled. I love jazz but you've just got to stay away from it. Unless you mention the word people say it's anything but. Our business puts labels on everything."

He still writes, but less than he used to. His next album — all new material — may feature one or more of his own songs. Occasionally he sings one of Nat's, and many years ago recorded a couple of albums with his brother, but his teaching gave him an area of his own to exploit. He would send ahead lists of American composers to universities, asking which they would like to know about. Almost invariably it would be Ellington, Gershwin and Billie Holliday; only once did someone request Stevie Wonder. "It was something totally new for people who had heard Top 40 all their life."

He puts a label on himself, between Sarah Vaughan Max Bygraves, slightly up-market easy-listening and an area currently starved of heroes. Performers of Freddy Cole's standing are able to draw together the threads of post-war popular music in a way that no written history or younger musician can. "I keep an eye open for material", he notes. "Once you stop listening you're in trouble. Nobody tells me what to play." Yet far from being a random poaching from different eras, what it demonstrates is that the popular lyric hasn't really changed very much at all. That's what Freddy Cole and Decca hope to cash in on.

Heart attack!

Heart is a band with its finger on the pulse. Unknown a year ago, their debut American album went double-platinum. Hit the charts here, too. Today, Heart is one of the strongest beats in rock. One of the most exciting sounds of the 70's. Heart is a band that knows exactly where it is going. To the top!

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TALENT SCENE

Why the UK attracts the great song stylists

by CHRIS WHITE

ASK PRODUCER Ken Barnes about the new life he has breathed into the recording careers of such artists as Bing Crosby, Fred Astaire, Peggy Lee, Frankie Laine and Gene Kelly, and he replies: "Well they've breathed new life into me." For a man whose introduction to the recording business was producing orchestral albums for a budget company, in the last three years he has continued to amaze the industry by attracting such names as Crosby and Astaire to the UK for recording sessions — and being rewarded by big-selling albums.

Barnes — author of the book, *Sinatra And The Great Song Stylists* — produced his first records in 1961 but it wasn't until 1965 that he made an LP with any real sales mileage — Roy Castle's *Songs For A Rainy Day* which was issued on the Music For Pleasure budget label. He also became involved in light orchestral music, including jazz and even Indian music — "The problem with the latter was that if you wanted to change key with the sitar, then it took at least 30 minutes, and we lost hours of studio time," he says.

The turning point in Barnes' career came about five years ago when he was doing some BBC Radio One scriptwriting, and was asked to interview the composer Johnny Mercer. "We struck up an immediate rapport, which developed into friendship, and not long afterwards I was invited to go to Mercer's Hollywood home and see his recording studio. He wanted me to work for him but so far as I was concerned it was too much of a wrench leaving England. Instead I did prepare a report for Mercer, telling him how the studio could be run on more efficient lines."

Barnes adds: "Johnny Mercer opened a lot of doors for me, and it was probably because of my recording work with him that I managed to persuade Crosby to make some albums. I made two albums with Mercer, featuring him singing his own compositions. So far as he was concerned, he was sure that no record company would be interested in the end result, but Pye picked up the two LPs and they sold well. Now that Johnny Mercer is dead, we know at least 28 of his songs have been preserved for posterity. In my opinion, he has always been one of the top half

dozen rhythm singers'.

Barnes admits that it wasn't easy to persuade Crosby to record an album in London. "He is by no means unapproachable but no one can make him do something if he himself doesn't want to do it. I think, however, that Crosby was impressed by our plans and, although he hasn't signed an exclusive recording with any one company for more than 20 years, we did make five albums eventually for United Artists.

"Bing originally turned down the song, *At My Time Of Life*, because he didn't think that the lyrics were up his street, so I re-wrote them and he also made some adjustments. The number became the title track of his album and was also a hit single. I think a lot of credit for that goes to Pete Moore who provided some great arrangements. Then someone suggested that I should become involved with more of the old artists, and that's how we ended up making two solo albums with Fred Astaire and one teaming him with Bing Crosby."

Barnes describes Astaire as one of the great interpreters of popular music, and points out that he has probably introduced more great standards than Crosby and Sinatra have between them. "In the studio he was a perfectionist, and approached each vocal arrangement as he would a choreography routine. On the other hand, Crosby only needs to know the key and the tempo," he says.

Recently Barnes has worked with Slim Whitman whose *Red River Valley* LP was number one for five weeks. He has also completed an album with Peggy Lee for Polydor, and has produced an album of Miss Lee in concert at the London Palladium. He is now putting the final touches to an album by Frankie Laine, which features "Ol' Leather Lungs" singing 18 of his biggest hit records.

He admits that it took him two and one half years to persuade Peggy Lee to record an album with him — "I'd been chasing her since her contract with Capitol expired, but then she became involved in one-off deals with Atlantic and A&M. I think that she was impressed because I had been persuing her for so long! Anyway she agreed to do an album, for which we have recorded such songs as Neil Sedaka's *The Hungry*

Years, *Misty*, *What I Did For Love*, and a re-recording of *Lover*. As a singer she still has a lot to say, and I think that we have come up with some good results."

Barnes attacks the single-mindedness of US record companies who tend to treat artists such as Crosby, Frankie Laine and even Frank Sinatra in a second-rate fashion. "It is no wonder so many of them come to the UK to record and perform for their fans — back home their product is just never exploited properly. For instance, the first UA Crosby album was released in 42 different countries and it was least successful in the US. Someone recently sent me a magazine article about the late Duke Ellington, who was virtually an institution in the States, and yet in the discography that was included, half of his albums were only available on import from places such as Britain!

"There is much more awareness by record companies in the UK of the need to broaden out in terms of musical styles. In addition such areas as TV merchandising and budget records have been better exploited. The Americans don't treat their older performers as well as they should."

For the future, Barnes would like to work with Sinatra but says that there is no truth in the rumour that he will be working on an album with the superstar. I think that rumour started because I said that I was going to California to see Frank — but I was actually referring to Frankie Laine! At the moment we are involved in negotiations with Dean Martin which, if they come to fruition, would mean an album made in Britain. In addition, in September we start working on another album with Crosby, although it will be for Polydor this time.

"The LP will be called *Seasons* and the title track has been composed by Gilbert Becaud and myself. I've also been co-composing songs for the album with Francis Lai, who wrote *Love Story*, and Henry Mancini. It has been a great experience working with the names that I have during the last three years, but quite honestly without the help of a lot of people in the industry, and Radio Two who have given the final product a lot of exposure, it would never have been made possible," he added.



ARMSTRONG and Young (right): Songwriters who like to work in the quiet of the Oxfordshire countryside.

Yellow Dog: We bend with the trends

by JOHN HAYWARD

1977 IS a year when track record is being thrown out of the window by a&r departments in favour of the immediate signing of anything under 20 with spiky hair and leather jeans, or so it seems.

But while it is true that groups put together from ageing former members of heavy rock bands that nearly made it are on the way out, it is also a fact that some aspects of the music scene are not likely to change — and one of those aspects is the enduring quality of the songs written over the last 15 years by Kenny Young.

In his late teens Young wrote the classic summer song *Under The Boardwalk for the Drifters*, and his name kept popping up on writing credits throughout the Sixties on soul-influenced material, even the novelty hit *Captain Of Your Ship* by Reperata And The Delrons.

Young surfaced in Britain a few years ago as a writer and producer, eventually meeting Irish musician Herbie Armstrong and collaborating with him on material for Fox. The duo's hit songs came thick and fast via *Only You Can*, *S-S-Single Bed* and others.

Both 33, the pair figure strongly on the latest Fox album, but it seems likely that their involvement in that group will diminish as they begin to channel their not inconsiderable talents behind their new project *Yellow Dog*.

The first flutter of interest in *Yellow Dog* came when the band signed to Virgin Records to become its first, and only, commercial pop-orientated act.

Later, when the debut album began to pick up a little airplay, the soft-rocking and carefully-produced numbers the duo had laid down in their Oxfordshire studio in the course of last year's long hot summer began to attract people in its own right.

"I don't think either of us see the new wave as a threatening movement," commented Young. "The rock industry thrives on novelty and excitement, so it is obvious the punk bands will add a bit of edge to things, and that is not a bad thing to happen right now."

"However, the new wave certainly won't sweep away everything that has gone before. There are many examples of how individual bands have ridden previous waves and gone on to greater things. You only have to look at the Rolling Stones. They started out as an r&b band, moved on through soul, psychedelia, blues and back to a sort of rock and rhythm and blues combination. It's the ability to bend with the trends that counts."

A background in New York's famous Brill Building "song factory" in the early Sixties has given Young a philosophical view of the rock industry, and now he sees his prime aim as having complete

control over his output.

"I heard that Neil Sedaka had bought back all his copyrights for some huge sum of money, which has got to be the ambition of every songwriter, he said. "But with Virgin, which has a very artists-oriented outlook, Herbie and I have just about as much freedom as we would ever want."

Young and Armstrong are both family men who like to work in their rural retreats out in the Oxfordshire countryside, crafting their songs with an almost old-fashioned dedication to good taste, the foundations of which were probably laid during Young's New York years.

Running through the album tracks the duo are quick to pick out moods and locations which inspired the songs. "Indian Summer Rain was written when Kenny and I were sitting on top of a hill in the middle of last summer's drought," volunteered Herbie Armstrong for instance. "That drowsy feel was just the way we felt at the time, and I think it has gone down on record well."

And so on. In the past Young and Armstrong have been producer-writer-musicians better known for their studio work than performing in concert.

"We did go on the road together for a Fox tour some time ago," said Armstrong. "And we enjoyed it very much. We played a lot of colleges, where I think the professionalism of the group was appreciated. The students all loved *Worsha*, who is really glamorous and just right for that sort of gig."

"We will probably be touring as *Yellow Dog* at some stage," put in Young. "Plans are going ahead at the moment for Andy Roberts and Gerry Conway to join us for a late summer tour, but it has got to be done properly in the right venues."

"I think colleges would be ideal for us, because they like to see rock music played well as opposed to being presented with aggression and very little else."

Long years in the music industry have bred a certain ambivalence towards the business side in both Young and Armstrong. "When you are fresh on the scene, you can sign a lot of pieces of paper and trust a lot of people who do not really deserve that trust," said Young cautiously.

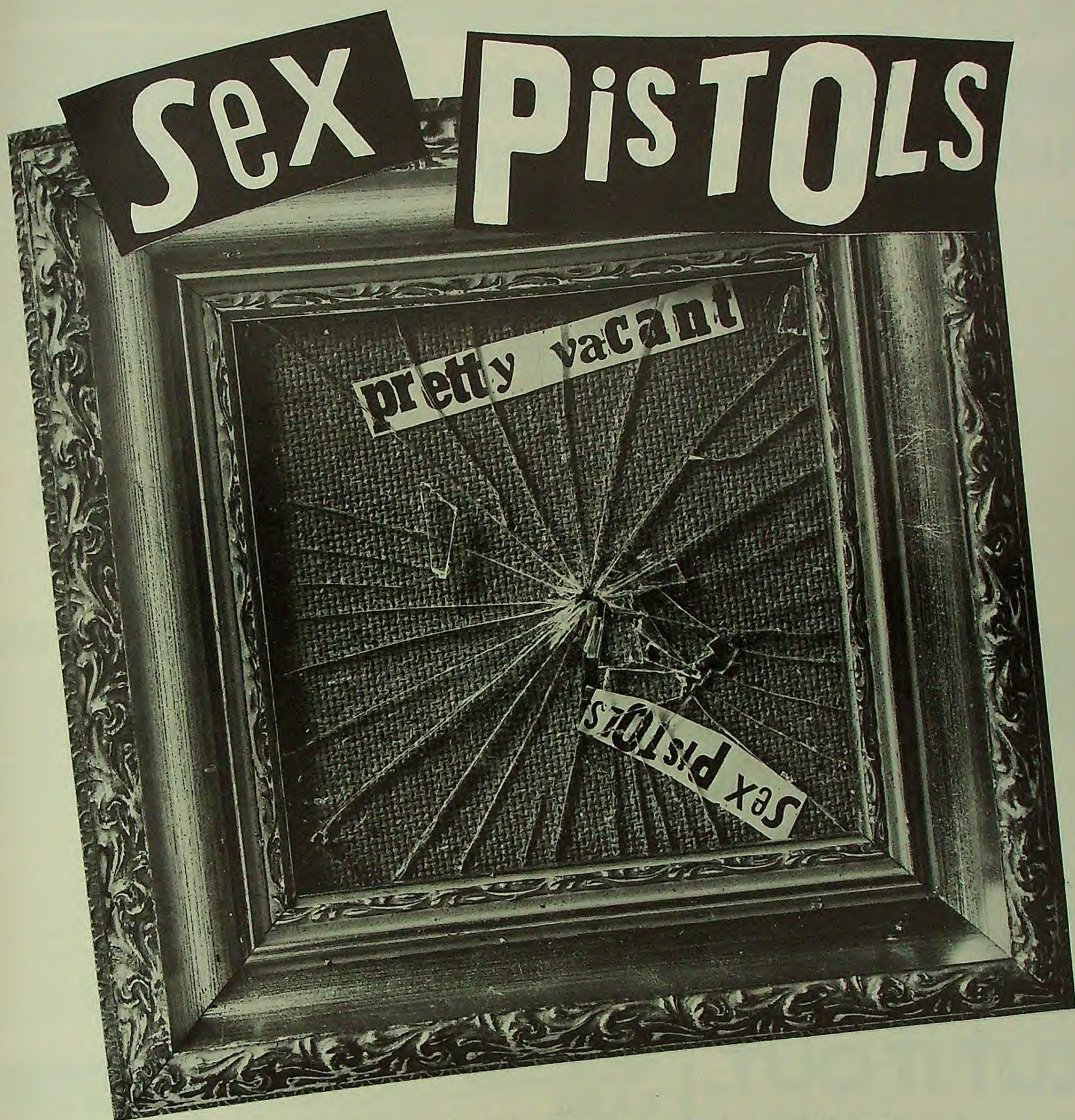
"Now we look after almost everything we can ourselves, and what we can't do between us, we employ people to do for us. That's the best way."

Yellow Dog come across as a band that is in total control over its own destiny. Its songs stand up as chunks of crisp craftsmanship and sound good over the air. And if there is an absence of media overkill on the duo right now, that might just be a good thing.

In the terminology of the turf and track, breeding and form still count for a lot in this business.



PRODUCER KEN Barnes (left) discusses a technical point with Frankie Laine during a recording session for the singer's *Memories In Gold* album for Polydor. The LP features re-recordings of Laine's 19 greatest hits.



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TALENTSCENE

New recording deal puts Judas Priest on the map

by CHRIS WHITE

AFTER MORE than seven years of what they describe as 'paying their dues and demands', the Birmingham group Judas Priest have finally broken through with their third album, *Sin After Sin*, their first for CBS. It is a two-fold triumph for the band, for not only has the record brought them their first UK major seller, but it has also charted in the U.S. now, with the result that Priest have just embarked on their debut visit to the States, and will be playing various mid-West gigs.

Although the name Judas Priest has been around for seven years, the present band claims a life of only three years. Guitarist K. K. Downing and bassist Ian Hill are the nearest claimants to being founder members while vocalist Rob Halford, drummer Alan Moore and guitarist Glenn Tipton joined the line-up in 1974. Despite two albums for Gull Records, and constant gigging around Britain — often involving 50-date tours — only now has the band finally achieved full-scale acceptance. The magic ingredient in this case appears to be Roger

Glover, ex-Deep Purple bassist-turned-producer, who has been responsible for *Sin After Sin*.

"When we signed a new recording contract with CBS, part of the contract stipulated that for the first album there should be a co-production between the band and another producer," vocalist Halford explains. "We looked around and after hearing the work Glover had done with Nazareth, decided that maybe it would be good for us to work with him. There was an immediate rapport between us all at the first meeting, and that followed through the time that it took us to record the LP."

After the two albums made for Gull, *Rocka Rolla* and *Sad Wings Of Destiny*, Halford says that the band realised the time had come to reassess their entire position in the pop world. "After all, the name Judas Priest had been around for at least seven years, initially in the Midlands area but then becoming known further afield, and we knew that unless some rapid progress was made then we could find ourselves in a dead end situation."

"The two albums we made for Gull were alright but from a record company point of view, they were not able to do too much for us — although they did try hard. After *Sad Wings*, we decided that they had done as much for us as they possibly could, and looked around for a new contract. That's when the CBS deal came along."

The band are naturally pleased about their new success, but Halford is quick to point out: "Several people have asked us why after so many years the group have suddenly broken through — it is difficult to say exactly why, but probably a lot of it was to do with the timing. During the last three years we have done a lot of constant gigging around the country, and I feel that we have paid our dues and demands. Now for the first time we are probably in a position where we can cut back on our touring and probably limit ourselves to an annual tour, consisting of about 15 dates. It has been a hard slog but this success, both in Britain and the U.S., has finally made it worthwhile."



PYE RECORDS chairman Louis Benjamin presented Irish singer Joe Dolan with gold discs for world sales of *Lady In Blue* and *Crazy Woman*, at a special lunch in London's Soho. In addition, gold discs were also given to Dolan's management company, Red Bus. Left to right: Peter Gooch of Pye International, Elis Elias of Red Bus, Dolan, Benjamin, Eliot Cohen (Red Bus), Seamus Casey, Dolan's personal manager, and Manny Cohen of Red Bus.

Vera Lynn cuts Nashville LP with Jordanaires

AFTER MORE than 40 years as a recording artist, Dame Vera Lynn has finally got round to making her first country album. Her first recording sessions in Nashville, Tennessee, earlier this year — working with veteran producer, Owen Bradley — teamed her with the Jordanaires whose best-known work in the past has been with Elvis Presley.

Although a UK release date has yet to be lined-up for the album, which promises to be amongst the most unusual ever made by the singer, a 'taster' single has been issued by EMI, coupling the old Connie Francis hit, *Who's Sorry Now?*, with the even older British song, *My Mother's Eyes*. Ironically the latter song was one of the first ever performed by Miss Lynn in public, yet it is the first time that she has ever recorded it.

"I have wanted to make a country album for several years but somehow it never happened," Miss Lynn explains. "Eventually EMI agreed to the album but I think only because we had run out of ideas for a new LP — I suppose they thought that it would be a good idea to put some country hits together, but the condition was that if I made such an LP it had to be done under the proper conditions, and I would have to go to Nashville to make it. People seem surprised at the idea of Vera Lynn singing country, but it's not hillbilly music, rather m-o-r country which has become very popular in Britain during the last three years."

Miss Lynn recorded the album at Bradley's Barn in Nashville, which actually is a barn situated in the middle of a field, but is also one of the best-equipped studios in Tennessee. "Owen Bradley has a reputation for being the granddaddy of country music, but we found that we had a lot in common — he used to be a band leader many years ago. We did the album in seven three-hour sessions and altogether we were in Nashville for three weeks. The second week they added the strings and voices, which we just sat in on, then there was a week just balancing the voices. The Jordanaires walked in one day, asked what songs we wanted them to do, disappeared for a few hours, and came back fully prepared. They followed my own phrasing perfectly," she says.

"It was unusual for us to go into a

studio without any orchestrations and just a piano copy in our hands. We sorted the keys out there and then, and did the arrangements on the spot, it was really a matter of Owen Bradley and myself feeling our way along," Miss Lynn adds. "In a way it was almost like a jam session, we didn't do take after take and that is why I think the final recordings sound so fresh. In a way, it was a return to the recording methods of 30 years ago."

Miss Lynn feels that her country-style may well appeal to the younger generation of record-buyers. "It certainly won't offend any of the older fans because it is still me, singing the way I have always sung, but I think the musical backings will perhaps interest some of the younger people. People think it is a new direction for me but it isn't — more a case of going back to what I was doing a long time ago but using a different approach."

TOP 50 NEWCOMERS

T-Connection

THE T-CONNECTION, alias Theophilus Coakley, his brother Kurt, Monty Brown, Berkley VanByrd and Tony Flowers, were all born and raised in Nassau before moving to Freeport, Grand Bahama Island, two years ago to work in the various nightclubs. The group, whose musical roots lie in r&b, jazz and disco, and has won various awards in the US. The debut UK hit, *Do What You Wanna Do*, was released in the US in February and within three weeks was number one in *Billboard's* national disco chart. The first record, *Disco Magic*, was made for the Dash label and was designed primarily as a 12-inch instrumental disco hit. The major breakthrough in the record market came though when T-Connection teamed up with independent producer Corey Wade. Apart from *Do What You Wanna Do*, he has also been responsible for their first album, *Magic*.



Judas Priest

QUICK SPINS

S.A.H.B. to tour

THE SENSATIONAL Alex Harvey Band give their first performance in the UK for more than a year when they headline on the final evening, August 28, of the Reading Festival. The week prior to Reading they will also headline at Bilzen Festival, a major event held in Belgium. The band are currently rehearsing a completely new set, involving new songs and presentation.

Rainbow rock films

THE RAINBOW Theatre in North London is beginning a series of rock films during July. The special showings, on one or two days of the week, will include both new and old films never before seen in the UK, and selected films which have not been seen for several years. Among the artists featured are Bob Dylan, the Rolling Stones, Jimi Hendrix, Janis Joplin, Ike and Tina Turner and Boz Scaggs.

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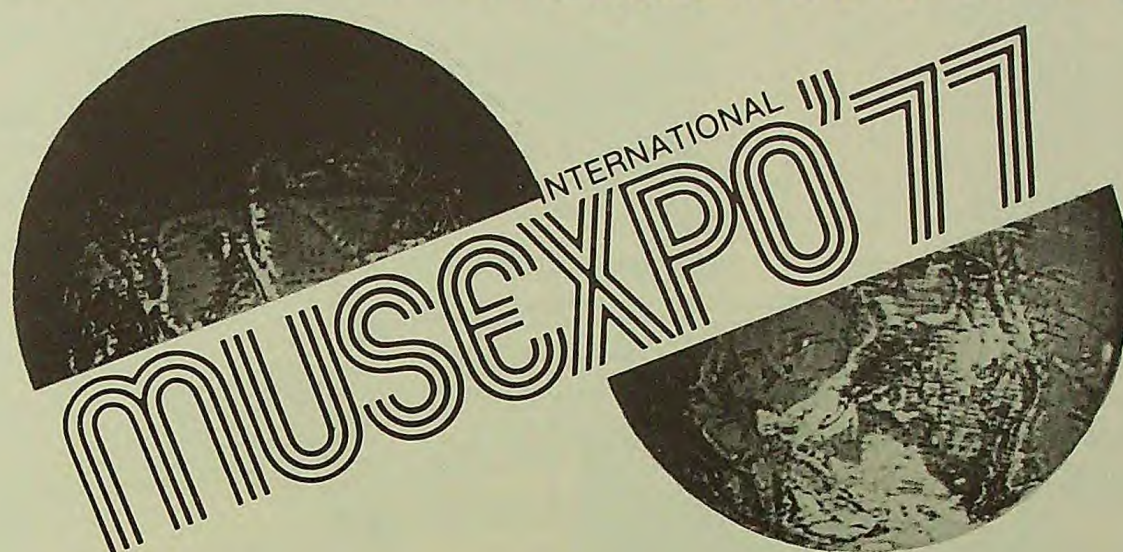
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- FLOWERS, You've Got The Right To Know, THE EMOTIONS. CBS 5364 (C).

ALBUM REVIEWS

POPULAR

FROM PAGE 32
ALBERT HAMMOND
When I Need You Epic 81983. Producers: Albert Hammond-Charlie Calelo. The composer's version of Leo Sayer's huge hit is the obvious attraction of this album by an emigrant Englishman who deserves to be more popular in his homeland (maybe if When I Need You had been released first?). A secondary point of interest is that the album also features three more titles written in collaboration with Carole Bayer Sager, currently the hottest female property in the record business. Good through these are, the best parts of the album are reserved for his partnership with the veteran Hal David on four songs, which have greater lyrical substance, particularly the lovely 88 Miles From LA. Hammond is an appealing performer, and even if his vocals are verging on the anonymous, the songs certainly have solid commercial strength, but the album needs something more positive to attract sales.

DELBERT McCLINTON
Love Rustler. ABC ABCL 5217. Producer: Chip Young. Delbert McClinton, according to the sleeve note, is "one of rock's truly great singers." That's rather an overstatement, but he's certainly more than useful at his trade, singing with an earthy honesty and conviction that makes occasional flaws irrelevant. The album is notable for some good songs and a sustained determination to ensure a good rockin' time is had by all. Highly enjoyable and much good music - but McClinton is not a name to be reckoned with.

SONNY WORTHING
Teenage Dream, Transatlantic TRA

344. Producer: Ritchie Gold. Sonny Worthing sounds more like a seaside advertisement than a rock singer. Still his electrifying performance on the Run For Cover opener of this debut album ensures an immediate suspension of disbelief. He's a husky distinctive singer and keyboard exponent, but both he and the illustrious session men supplying the accompaniments might have been better served with more substantial songs than those chosen for this debut effort.

IAN MATTHEWS
Hit And Run CBS 8930 Producer: Nikolas K. Venet. Back at the beginning of the decade Matthews Southern Comfort was destined to become one of the UK's leading bands. But Matthews left and went to live in America, emerging from seclusion occasionally to deliver a new album. Like others over the years, this new effort will rate critical approval for its abundant professionalism, excellent band back-up work and Matthews enjoyable singing and writing. It's a particularly classy album, but while Matthews' profile remains only barely discernible it will not attract the slightest attention. Pity.

COUNTRY

VARIOUS ARTISTS
Sixteen Number One Country Hits. Embassy 31456. This era-spanning (1959 to 1977) collection of 16 tracks is the ultimate country crossover album. Every track may be c&w in origin, but almost every one broke out of that market with such a vengeance that they have become pop classics: Marty Robbins' El Paso, Jimmy Dean's Big Bad John Johnny Cash's A Boy Named Sue, Tammy Wynette's Stand By Your

Man, Charlie Rich's The Most Beautiful Girl, Lynn Anderson's Rose Garden. Earliest inclusion is the late Johnny Horton's morbid saga, When It's Springtime In Alaska; most recent is Johnny Duncan's amusing tale of unfulfilled infidelity, Thinking Of A Rendezvous. Other more mainstream country artists here are Barbara Fairchild, George Jones, Willie Nelson, David Houston and Ray Price. A mid-price must for the country browsers, but unquestionably strong enough to sit in the pop compilations rack, too.

CHARLEY PRIDE
She's Just An Old Love Turned Memory. RCA PL 12261. Production: Jerry Bradley and Charley Pride. Charley Pride is one of the more prolific of Country artists and his appeal has often crossed over into m.o.r. pop. This album is already high in the Country charts and with instantly-recognisable tracks such as Rhinestone Cowboy included, it should appeal, again, to a wider market. The songs are straightforward Nashville (no hint of Pride's earlier gospel sounds, though he will no doubt do some more of that style on another LP) and as such will sell simply because he has anything new to say about this universally popular style of music. Country music generally is benefiting from the younger artists such as the Eagles and Emmylou Harris and there will always be a place for this type of early-listening open-road material.

JOHNNY DUNCAN
Johnny Duncan. CBS 82021. Producers: Billy Sherrill & Larry Gatlin. Johnny Duncan is another of those artists who has been around for a number of years but only recently made real star status in the

United States. This, his debut British album release, contains his 2 latest chart-toppers Thinkin' Of A Rendezvous and It Couldn't Have Been Any Better and shows off the singer-songwriter as an artist with pleasing vocal touches. His brand of music can best be determined as modern, rather than progressive, country music, and his recordings are frequently enhanced by back-up partner Janie Fricke. Regular airplays should ensure that the Duncan name is getting over to new listeners.

LLOYD GREEN
Ten Shades Of Green. Checkmate CMLF 1001. Producer: DeWitt Scott. With an already devoted following, plus being noted as one of the real successes of the past Country Music Festival at Wembley, all indications are that this latest release from steel guitarist Lloyd Green - which launches Graham Rowe's Checkmate label - will be a strong seller. The album features a number of well familiar titles including Secret Love, Amazing Grace, Blue Eyes Crying In The Rain, plus a couple of Green originals, and the artist's effortless musicianship is well complimented by some of the top musicians around on the Nashville scene.

MISCELLANEOUS

STEVE LAWRENCE & EYDIE GORME
Our Love Is Here To Stay - The Gershwin Years. United Artists UAD 60141/42. Producer: Steve Lawrence. The two albums are based on a US TV special, Our Love Is Here To Stay, which features the husband and wife team paying tribute to the great works of George Gershwin. Included is Rhapsody In

TOTAL ISSUED

Singles issued by major manufacturers for week ending July 1st, 1977.

Table with columns: This Week, This Month, This Year. Rows: EMI, Decca, Pye, Polydor, CBS, Phonogram, RCA, WEA, Others, Total.

Blue, featuring the New World Philharmonic Orchestra, An American In Paris medley, and such gems as The Man I Love, But Not For Me and Who Cares. In recent years, Lawrence and Gorme have not made too much of a record sales impression in Britain, but they have been playing concerts at the London Palladium, and this LP could benefit by the resultant publicity and radio exposure given to them.

VARIOUS
Vocal Gems From Lilac Time. EMI NTS 124. Producer: Norman Newell. Featuring June Bronhill, the Williams Singers and John Cameron, the latest EMI Note album features Franz Schubert's Viennese musical. A previous LP of The Merry Widow, which included many of the names who appear on this album, sold very well so there must be some sales potential here.

MALCOLM LOCKYER
In A Classical Mood. Polydor Special 2482 334. Producer: Peter Johnson. Superb late-night listening, and a selection of light classical music which although very much familiar to many people will always remain highly popular. Includes Bach's Air On A G String, Liszt's Liebestraum, and Beethoven's Moonlight Sonata.

ROBERTO DELGADO
20 South American Dancing Hits. Polydor Special 2418 210. A repackaging job which represents very good value for money - and Delgado remains one of Poldor's best-selling easy listening artists. Good, lively music which includes La Bamba, the Banana Boat Song, Guantanamo, and inevitably The Peanut Vendor.

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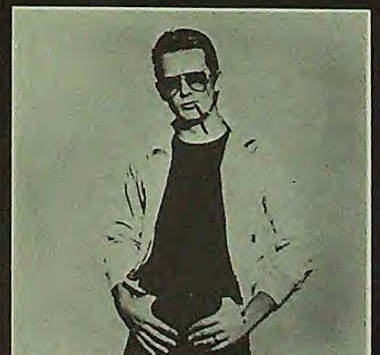
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CHART FOR PERIOD
JUNE 11
JUNE 17

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	4	13	□ A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
2	1	4	□ THE MUPPET SHOW The Muppets	Pye NSPH 19 (A)
3	2	7	THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4(E)
4	7	3	THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
5	3	31	● ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
6	5	27	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
7	6	29	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)
8	10	4	EXODUS Bob Marley & The Wailers	Island ILPS 9498 (E)
9	8	8	□ DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)
10	9	5	SHEER MAGIC Acker Bilk (Terry Brown)	Warwick WW 5028 (M)
11	24	15	□ LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)
12	11	10	STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045(E)
13	15	19	□ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (W)
14	23	3	KENNY ROGERS Kenny Rogers	United Artists UAS 30046 (E)
15	12	24	● ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)
16	38	2	COMING OUT Manhattan Transfer	Atlantic K 50291 (W)
17	13	67	● GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
18	29	3	20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
19	21	3	I'M IN YOU Peter Frampton	A&M AMLK 64704 (C)
20	14	21	● 20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)
21	16	30	● THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)
22	47	4	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (W)
23	32	19	● ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)
24	22	6	SILK DEGREES Boz Scaggs (Joe Wissert)	CBS 81193 (C)
25	26	6	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (W)
26	42	2	I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (F)
27	19	10	● ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Bros. K 56151 (W)
28	20	11	EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (C)
29	17	3	ROCK FOLLIES OF '77 Rock Follies	Polydor 2302 072 (F)
30	27	5	BOOK OF DREAMS Steve Miller Band (Steve Miller)	Mercury 9286 455 (F)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	31	8	● A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	RIVA RVLP 1 (W)
32	18	10	□ GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (D)
33	49	10	THE CLASH The Clash (Micky Foote)	CBS 82000 (C)
34	52	2	YOU TAKE MY HEART AWAY Shirley Bassey	United Artists UAS 30037 (E)
35	33	5	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers (Denny Cordell)	Island ISA 5014 (E)
36	44	3	THE BEST OF THE MAMAS & PAPAS Mamas & Papas	Arcade ADEP 30 (D)
37	45	37	● SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)
38	39	17	□ PETER GABRIEL Peter Gabriel (Bob Ezrin)	Charisma CDS 4006 (F)
39	28	7	ALL TO YOURSELF Jack Jones (Various)	RCA TVL 2 (R)
40	-	1	HEARTBREAKERS Various	K-Tel NE 954 (K)
41	30	24	● DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
42	25	6	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
43	50	8	IZITSO Cat Stevens (Stevens/Kirshenbaum)	Island ILPS 9451(E)
44	36	7	TIME LOVES A HERO Little Feat (Ted Templeman)	Warner Bros K 56349 (W)
45	-	1	TWO DAYS AWAY Elkie Brooks	A&M AMLH 68409 (C)
46	40	3	● TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (V)
47	-	-	BERNI FLINT Berni Flint	EMI EMC 3184 (E)
48	43	5	HEAVY WEATHER Weather Report (Zawinul/Jacko Postorius/Wayne Shorter)	CBS 81775 (C)
49	46	16	● PORTRAIT OF SINATRA Frank Sinatra (-)	Reprise K 64039 (W)
50	54	9	HIT ACTION Various	K-Tel NE 993 (K)
51	41	5	SNEAKIN' SUSPICION Dr. Feelgood (Bert de Coteaux)	United Artists UAS 30075 (E)
52	50	2	OLD FOUR EYES IS BACK Mike Harding	Phillips 6308 290 (F)
53	58	2	THE VIBRATORS The Vibrators	Epic EPC 82097 (C)
54	-	-	MANHATTAN TRANSFER Manhattan Transfer	Atlantic K 50138 (W)
55	34	2	SILVER CONVENTION: GREATEST HITS Silver Convention	Magnet MAG 6001 (C)
56	-	-	RULE BRITANNIA Various	Arcade ADEP 29 (D)
57	-	1	WIND & WUTHERING Genesis (David Hentschel)	Charisma CDS 4006 (F)
58	-	-	CAT SCRATCH FEVER Ted Nugent (Lou Futterman/Tom Wierman/Cliff Davies)	Epic EPC 82010 (C)
59	-	-	BEST OF CAR WASH Soundtrack	MCA 2799 (E)
60	-	1	SIN AFTER SIN Judas Priest (Roger Glover/Judas Priest)	CBS 82008 (C)

ARTISTS
A-Z

ABBA	5, 17	FLINT BERNI	47	MARLEY, Bob, & The Wailers	8	SHADOWS	20
BASSEY, Shirley	34	FRAMPTON, Peter	19	MATHIS, Johnny	19	SILVER CONVENTION	55
BEATLES	3	FRANCIS, Connie	18	MILLER BAND, Steve	30	SINATRA, Frank	49
BENSON, George	25	GABRIEL, Peter	38	MUPPETS	2	SMOKIE	32
BILK, Acker	10	GENESIS	57	NUGENT, Ted	58	A STAR IS BORN	1
BROOKS, Elkie	45	HARDING, Mike	52	OLDFIELD, Mike	46	STEVENS, Cat	43
CAR WASH	59	HEARTBREAKERS	40	PETTY, Tom & The Heartbreakers	35	STEWART, Rod	31, 27
CLASH	11	HIT ACTION	50	PINK FLOYD	41	STRANGLERS	12
DIAMOND, Neil	24	JAM	42	ROGERS, Kenny	23, 41	SUMNER, Donna	26
DR. FEELGOOD	51	JONES, Jack	39	ROCK FOLLIES	29	SUPERTRAMP	20
EAGLES	6, 21	JUDAS PRIEST	60	ROCK FOLLIES OF '77	3	10cc	10
ELECTRIC LIGHT ORCHESTRA	7	LITTLE FEAT	44	SAYER, Leo	15	VIBRATORS	58
EMERSON LAKE & PALMER	22	MAMAS & PAPAS	36	SCAGGS, Boz	24	WEATHER REPORT	48
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MANHATTAN TRANSFER K50138 Atlantic Manhattan Transfer (Ahmet Ertegun & Tim Hauser)	Atlantic (CW)	IN FLIGHT K56327 Warner Bros George Benson (Tommy Lipuma)	Warner Bros (CW)
COMING OUT K50291 Atlantic Manhattan Transfer (Richard Perry)	Atlantic (CW)	BREEZIN' K56199 Warner Bros George Benson (Tommy Lipuma)	Warner Bros. (CW)

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This Week	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	1	7	20 GOLDEN GREATS	Shadows (Morris Parmor)		
2	12	2	FRANK SINATRA	Frank Sinatra (-)		
3	9	17	ARRIVAL	Abba (B. Andersson/B. Ulvaeus)		
4	2	7	HEARTBREAKERS	Various		
5	3	3	LIVE	Status Quo		
6	6	10	ENDLESS FLIGHT	Leo Sayer (Richard Perry)		
7	4	6	ANIMALS			
8	35	2				

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PERFORMANCE

Neil Diamond

FIVE YEARS since his last London concerts, Neil Diamond delivered a resounding affirmation at the opening of his Palladium season last Thursday night that the magic is still there. Those who had doubts that his four-year break from stage appearances might have diminished his stature as an entertainer went home after his two hours of unstinting effort assured that the charisma and magnetism remain intact.

But if there were those among the audience who wondered whether Diamond's ability as a master tunesmith has not developed since the prolific MCA days, then their misgivings might have been partly confirmed by the less than adulatory response to the first part of the show. In this Diamond, after an unassuming unannounced entrance, delivered a selection from his largely autobiographical Beautiful Noise album and filled in the background to his

youthful experiences in New York which provided the inspiration for the songs. The narrative, frankly, was a bit wide-eyed and didn't ring true — surely it didn't take him seven or eight years to discover the existence of the artistic colony in Greenwich Village? But the opening songs did at least give an opportunity to appreciate the impeccable sound system and the exceptional 10-piece band, using three synthesizers to deliver orchestral sounds of awesome reality. By the time Diamond had reached his fifth song, the philosophical If You Know What I Mean, the applause had reached suitably enthusiastic proportions. With perfect timing he then switched to the golden oldies, with suitable response from the audience — Solitary Man, Cherry Cherry, Sweet Caroline, followed by perhaps the three best music moments — Last Picasso, Morningside, and Play Me, with lyrics, melody, plaintive voice and accompaniment providing a trio of flawless highlights.

With the audience by now completely mesmerised, Diamond was able to wander along an aisle, godlike and untouchable. He persuaded everybody to stand and groove through Reggae Strut and stay there while he hammed his way gloriously through the dire Song Sung Blue which became a gigantic, swaying singalong. For some this flamboyant demonstration of total confidence in his ability to control the crowd might have been as flash and showbiz as the hands clasped as in prayer during the Jonathan Livingstone Seagull sequence might have been regarded as phoney and insincere. But like it or not, it was incontestably the touch of a superb showman.

For the future Diamond may need to scale some new creative peaks, to head in new musical directions, for perish the thought that it will be the oldies everybody wants to hear five years hence.

BRIAN MULLIGAN

Soft Machine

ALEXANDRA PALACE is a fine setting for a rock concert: terrible acoustics but amazing architecture, it was here, beneath that fantastic organ, that Soft Machine took the stage last Sunday. The occasion was the People's Jubilee, organised by the Communist Party and characterised, as one might expect, by a marked air of comradeship. In the circumstances Soft Machine neither expected nor received total attention: stalls were being dismantled up and down the aisles, people wandered in and out, deep in discussion, and with a small PA and negligible stage lighting at their disposal the band settled for just being there if people wanted to listen.

Membership of Soft Machine seems to be in a

constant state of flux: Steve Cook has taken over on bass and Rick Sanders on violin. Karl Jenkins, who originally joined as a reed-player, now confines himself to keyboards and even there he doesn't do a lot apparently content with his role as the band's main composer. So the main melodies and solo passages now come from guitar and violin: two instruments absent from the early line-ups! This in turn gives the opportunity to listen at length to Johnny Etheridge, one of the finest guitarists in Britain. Only a few weeks ago he was on tour with Stephane Grappelli, a very different kettle of jazz fish, but he seems equally at home in either surrounding.

The material came from Softs and other recent work and ran rather to a pattern: very slow opening theme, notes resolutely avoiding the beat, leading into either a guitar solo or weird violin excursions from Sanders that were a little too distorted and meandering to be wholly effective. In the circumstances one felt some of the less introspective, funkier numbers now in the group's repertoire might have gone down better. Certainly Etheridge's acoustic interlude seemed inexplicably ill-advised: surely they must have known it wouldn't be audible three rows without feeding back. John Marshall's drum solo worked much better, and after it the band worked themselves up to a splendid and thoroughly absorbing last number that ended the evening with a bang, not a whimper.

NICK ROBERTSHAW

Hunter

WHEN EVERYTHING else about a show is wrong then the band has to be good, and Dingwalls' club in Camden on a weekday evening has a way of sorting the men from the boys. It wasn't designed for the ease of either spectator or performer. The stage is cramped, the audience (when there is one) suffers neck and back strains, the lighting is fighting a losing battle and, on this occasion anyway, the sound seemed to be mixed through Baker Street Station.

None of which aided Penny Farthing's latest signing Hunter, in town from provincial Leek hoping to impress. They did, but not perhaps in the way the whole band might have wanted.

Les Hunt, lead vocalist and guitarist, is a star in the making. He sets competent lyrics to tidy tunes, sings with a rather youthful, earnestness and plays with disarming assurance. It may take time until he can stop other people — like Lennon and McCartney, 10cc, America, Dr Hook and Eric Clapton — from wandering into his songs just when you think you're going to hear something original, but at 21 he has time on his side and a stage presence to go with it.

Unfortunately he also stands out by virtue of the flatness of the surrounding countryside. The only lasting impression of the rest of the band is of P G Cornell, bow-tied trombonist/violinist/keyboards player, bounding around the tiny stage blowing occasional oompahs with a kind of rural charm that might wisely have been left behind in Staffordshire (though he is, oddly enough, Californian).

The others merely provide an uninspiring backdrop for

Hunt, whose guitar is the only instrument in danger of bursting into life, which it does frequently. It may be that the Dingwalls gremlins gave them a particularly hard time — perhaps Cornell really does add a comic dimension with a little more room to manoeuvre — but Les Hunt was the only one to come out on the right side in the men-and-boys stakes.

Hunt has yet to write a hit single. The nearest he has come is Coming On Home, surprisingly not released on its own, almost written with the class of Shel Silverstein and almost sung with the emotion of Dr Hook's Ray Sayer. In This Life is a commendable imitation of Jo Jo Gunne. Their finale Rock On lets them down with its down-home melody of fiddle tunes played rather lifelessly (and at Dingwalls not quite in tune). The band has a small-town approach, pushed heavily in the packaging of their first album Hunter, but charming as Leek no doubt is, it is not the stuff rock heroes are made of and the old-school-pals act might well take a back seat. Head boy Les Hunt might also find he has to think again about the band's pledge to develop their music as a unit if his prefects don't perform a little better than they did on this night.

GODFREY RUST

Laserium

NEW FORMS of audio-visual entertainment come along so rarely that the opening of Laserium at the London Planetarium last week was an event that the nation's rock journalists had been looking forward to for some time.

But in the end, they were pleasantly entertained for an hour rather than left stunned and intrigued by Ivan Dryer's projections of dancing laser light, as had been promised.

The basic problem, was that the show, performed three times a night for an extended run at the Baker Street dome, had been put together back in 1973. Nothing dates faster than progressive rock, and six of the 14 selections played during the show were early '70s rock classics. The other music featured was of the electronic classical style and was far more successful in this context.

The basis of Laserium is the projection of dazzlingly colourful laser images on to the Planetarium dome to the accompaniment of recorded music. The abstract images are made to dance in swirling, darting patterns in an interpretive, carefully choreographed manner on a backdrop of stars simulated by the dome's Zeiss star projector.

The stars against the black 'sky' gave the whole thing a depth and context which boded well, and as the first multi-coloured web-like forms began to take shape and drift among the constellations, the audience leaned back to enjoy the show.

However, as the exhibition progressed, the feeling that a good rock lighting engineer would have been able to do much more with the material than the trained 'laserist' who manipulated the effects became stronger and stronger. And the music — ELP's Tank and Pink Floyd's Echoes and Set The Controls For The Heart Of The Sun — often did not fit the images and was far too well-known.

Over the years, fans have put their own images to this kind of music, and these cerebral

games have often been more colourful and exciting than what was served up at the Planetarium.

The use of Pepperbox by the Peppers — a lightweight pop instrumental relying on swooping synthesiser effects — was surprising to illustrate a 'Starburst'. There have to be better numbers around that that.

In fact the most successful combination of music and visuals came near the start of the show when four elliptical objects the brightest possible green, yellow, red and blue, waltzed magnificently around the stars to the music of the Blue Danube. Now that was lots of fun.

The basic concept behind Laserium is strong. The colours and forms available from laser light are so pure and vibrant that the possibilities of this kind of superior light show must continue to be explored. And the show as it stands at the Planetarium, old as it is, will definitely impress those under 15 and over 35. But the unadventurous choice of music, or rather the failure to update selections to fit in with changing musical developments will be its downfall with the informed rock fan.

A better idea might have been to commission electronic and synthesised works for Laserium's exclusive use. So far only the introductory passages are original works, and these sound good. But having said all that, Dryer is in on the ground floor of this new audio-visual art, and let's hope he brings his new show into town soon.

JOHN HAYWARD

Quantum Jump

THE MUSIC Machine in Camden Town is London's newest regular rock venue, and very odd it is too. Within the trappings of a Victorian theatre it has a bar and dance floor on the ground, and above that a balcony stretching away to another bar somewhere up in the gods. For the audience all this is excellent, because they can see everything and everyone that is going on.

Unfortunately the bands are obliged to play on a stage ten or twelve feet above the ground, just below balcony level, which gives the impression of their being in a three-sided box sunk into the wall (rather like watching closed-circuit tv). More important, it plays havoc with the sound. Wherever you are some of it goes over or under you.

On this particular evening Quantum Jump were graced with a truly awful support act and an audience which, to judge by the large influx at pub closing time, would have been happy to drink and dance the rest of night away to any suitably busy background.

If all that sounds like an elaborate apology it is because Quantum Jump are a band worth apologising for. They need listening to, and the fact that they were listened to in circumstances which did them little justice is to their credit.

They may be too good to be popular. Their music is as elusive as their name (which incidentally is a scientific explanation of the movement of energy), heavily jazz-influenced and as tasteful as

10cc but without the hook-lines among the bizarre, delightful lyrics. Not that it mattered at the Music Machine, where only the odd phrase survived the acoustic mauling.

There is nothing, as American satirist Tom Lehrer once remarked, that the people can hum. The Lone Ranger, their almost-hit of 1976, was clearly known to some of the assembly but apart from the much-celebrated, "Maybe masked man he a pofter" line that resulted in its banning by the BBC it was submerged in Rupert Hine's low rumbling voice.

Hine is a veteran of the music world, a fine keyboard player obviously enjoying his latest indulgence. He is the driving force behind a band that writes all its own music, with lyrics supplied mostly these days by a lady with the splendid name of Jeanette Obstoj. Songs from their second Electric album, including the catchy title track Barracuda, stand up best.

Quantum Jump are a band looking for an audience, and this one wasn't it despite its polite reception. Small but steady sales of their albums suggest that there are enough people around who like thoughtful rock to keep them in the manner in which they would like to become accustomed, once they can come up with a Lone Ranger that doesn't offend the BBC. No new fans won at the Music Machine, but no enemies made either.

GODFREY RUST

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Covent Garden, London WC2
01-836 1522

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Morgan Grampian House

30 Calderwood Street,

London SE18 6QH

Tel: 01-855 7777

Published by Music Week Limited,

40 Long Acre, London, WC2

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

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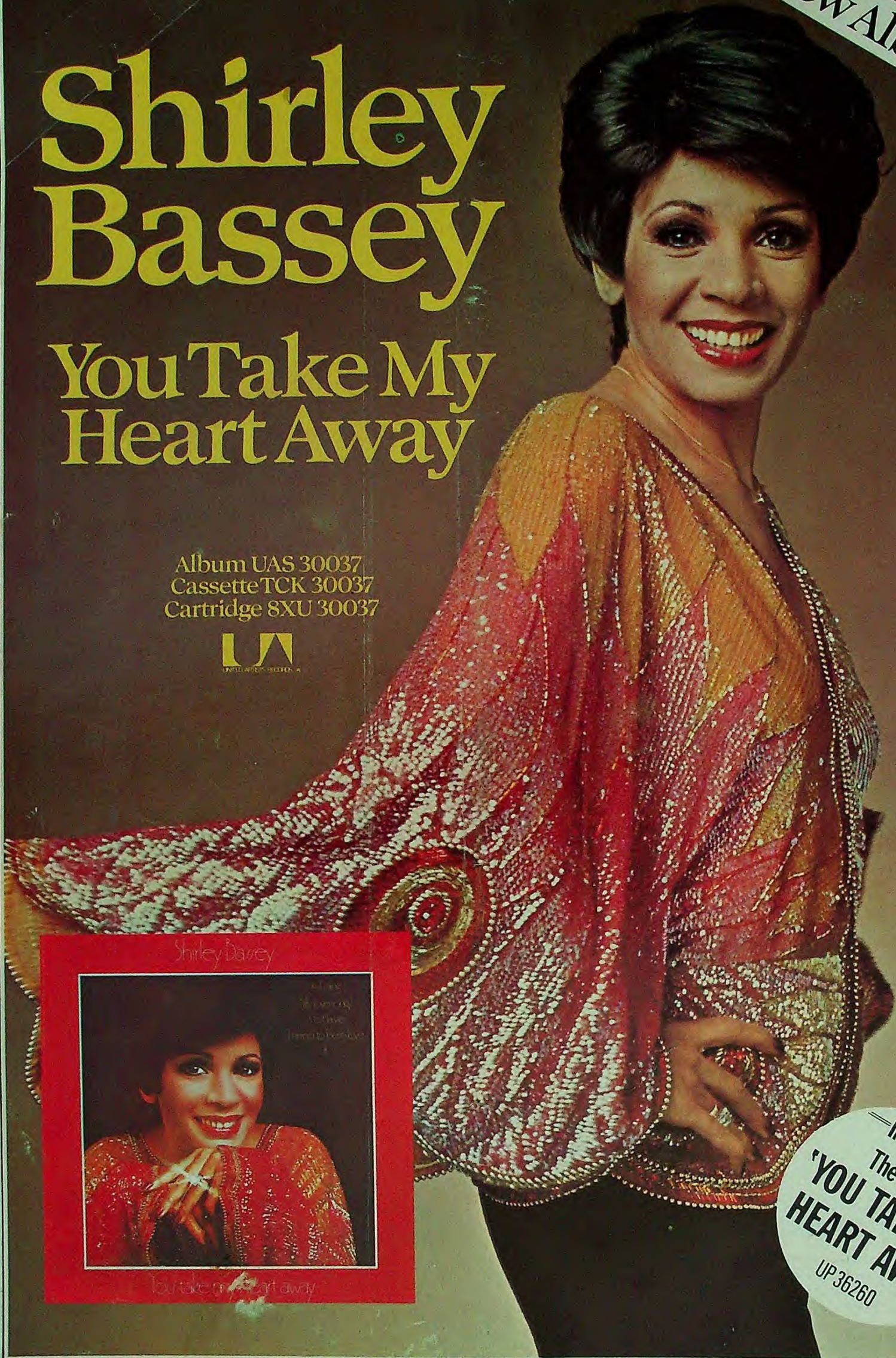


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