

MUSIC WEEK

Europe's Leading Music Businesspaper

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Wyper to leave Cube Enterprises

OLAV WYPER has resigned as managing director of the Essex Music subsidiary Cube Enterprises, which embraces the Cube record label, and will be leaving the company at the end of May. Responsibility for running the record label will be in the hands of Barrie Bethell general manager who joined the company in October, after working the William Norris Agency and RCA.

Wyper left RCA, where he was general manager, to join Cube four years ago, having previously worked for EMI, CBS and Phonogram. The record label is currently distributed under license through Decca and Wyper is producer of the West End show, *Deja Revue*, now ending its run at the New London Theatre.

Wyper told Music Week that he will be concentrating more in the future on theatrical activities and has rights to the first plays by John Braine and Raymond Allen, script writer for *Some Mothers Do Have 'Em*, and a musical by Charles Aznavour. He also plans to become involved in programme packaging for tv and magazine publishing projects.

However, he intends to retain an interest in the record industry as a marketing consultant.

Dates set for Music Week radio-TV forum

A TWO-DAY broadcasting forum which will spotlight all aspects of contemporary radio and television programming as it relates to the music industry is to be presented by Music Week on October 13th and 14th.

The event will be staged in the luxurious conference complex of the Heathrow Hotel which incorporates one of the most sophisticated video theatres in Europe and numerous excellently appointed conference rooms.

The Music Week Broadcasting Forum will be one of the most ambitious and comprehensive events of its kind ever staged in Europe. Its wide-ranging programme of presentations, question-and-answer sessions and panel debates will embrace such vital subjects as needletime, home recording, pirate radio, stereo broadcasting, audience ratings, playlists, plugging, censorship, the role of radio stations as music publishers and record producers — and many other essential topics.

Participating as panellists will be a powerful team of experts representing all facets of the music industry — publishers, disc jockeys, producers, record executives, pluggers, record dealers, copyright specialists, representatives of the advertising and public relations

TO PAGE 4



A CORNUCOPIA of composers, pictured at a shop-talking session during the recent Musical Mallorca 75 song festival. From left to right are Paul Mauriat, Sammy Cahn, Helmut Zacharias, Roger Greenaway, Les Reed, Henry Mancini, and John Barry.

Apple comes to end of the road

by ADAM WHITE & BRIAN MULLIGAN
APPLE RECORDS, to all intents and purposes, is closing down this weekend.

Although a small staff is being kept on to handle accounting, most of the 15-strong personnel will depart at the end of the week, having been given notice two weeks ago.

Among those leaving, although not until the end of May, is Bernard Brown, the general manager records and publishing, who joined the company five and one-half years ago during the time when Allen Klein was brought in to reorganise the firm. Neil Aspinall, one of the founders with the Beatles of Apple Corps, will remain in charge.

Brown who has no firm plans for the future at the moment, told Music Week, "To me and other people, this was inevitable. Now that the Beatles have gone their own

way and have their own set-ups, what future was there for Apple? It had to come. There was no point in keeping the organisation going at its present level."

Apple Records was the first of the Beatles business ventures. After it was formed, EMI approved the release of their Parlophone recordings on the Apple label. The first was *Hey Jude* in August 1968. After an initial surge of product by

TO PAGE 4

CBS streamlines marketing department

by REX ANDERSON
CBS HAS dramatically restructured its marketing department in an executive streamlining which managing director Dick Asher says is designed to cope with continued growth in merchandising, promotion and sales.

Tony Woolcott, creative marketing manager, has been given additional responsibilities by Alan Davies, the company's senior director. He now takes charge of all creative marketing of pop product. Previously in charge of product management and the display department, he will now also head a newly formed marketing production department managed by Brian Hyams, the art department of Roslav Szaybo and be responsible for pop product advertising. His title remains the same.

Jack Florey, sales director, has assumed responsibility for export sales and special product sales, formerly the province of Maurice Oberstein, managing director of CBS manufacturing. Areas now Florey's responsibility are domestic UK sales, Embassy and Harmony sales, export sales, special products, Eire and catalogue repertoire.

The responsibility for finding repertoire for full-price

TO PAGE 4

BBC TV launches new pop shows

by DAVID LONGMAN

BBC TELEVISION is launching two new pop shows this summer. The first is titled *Disco* and is an extension of the radio series, *Pop Score*. The other cabaret series, *The Other Broadway*, is being recorded at the Cunard International Hotel in London's Hammersmith.

Disco will initially run for seven weeks starting at the end of August, probably being screened mid-week. Terry Wogan will be the chairman of a light-hearted panel game featuring two teams of disc jockeys and recording artists. The BBC hopes the series will have a wider appeal than its other pop shows, covering music from the last 20 years. The shows will be recorded at clubs and discotheques up and down the country, and will also include an appearance from a current chart-topping group.

Rick Gardiner, director of *Disco* told Music Week, "Disco is not just a pop show, but rather more a family entertainment than a show strictly for teenagers. After the successful pilot shows that we recorded last year, I am confident that *Disco* will be fast moving, highly entertaining and informative."

The Other Broadway features Jeff Kruger acts appearing at the Cunard International, including Jerry Lewis, Dionne Warwick, Abbe Lane, Mills Brothers and the Stylistics. It is understood that the BBC is still negotiating for several other major artists to be booked for

the series. The six-week series, beginning in mid-July, will have two acts appearing each week, and will be transmitted at peak viewing time.

Spector to Polydor worldwide

POLYDOR HAS signed a contract for the new Phil Spector label for the world outside North America and Japan for back catalogue and new material. The two-year contract with one-year options comes as a result of negotiations between Freddy Haayen, Polydor UK managing director, Tony Bramwell and Spector's lawyer Martin J. Machat.

The label, which in Britain will be known as Phil Spector International will be the outlet for 40 new tracks a year, along with the back catalogue which includes material from the Crystals, Ronettes, Righteous Brothers and Ike and Tina Turner. Tony Bramwell has been appointed general European manager of PSI, will continue an independent record promotion with Polydor, Warner Bros and Paul McCartney, and also

TO PAGE 4

ADVERTISEMENT

CONTENTS

U.S. Top 50 and Top LPs.....	6
Classical.....	8
Performance.....	11 & 35
Majorca Song Festival.....	12
Europe.....	14

RCA Soul Search winner	16
Soul chart.....	22

Talent: The session singers.....	23
Public address—or public distress?.....	24

CHARTS

Top 50.....	33
Top albums.....	31

THE BEST OF BILL WITHERS

SIDE I

LEAN ON ME
GRANDMA'S HANDS
HARLEM
USE ME
EVERYBODY'S TALKIN'

SIDE II

AIN'T NO SUNSHINE
KISSING MY LOVE
YOU
THE SAME LOVE THAT MADE ME LAUGH
WHO IS HE (AND WHAT IS HE TO YOU)

LPSX 10

AVAILABLE ON SUSSEX
THE SOUND OF SUCCESS

MARKETED BY SAC RECORDS LTD, 31 SOUTH SQUARE, LONDON W1
AVAILABLE FROM SAC SALES, 35-37 SUNBEAM ROAD, PARK ROYAL, LONDON NW10 & EMI (HAYES)

NEWS

Majors to promote tapes with dealer incentives

TWO MAJOR record companies, EMI and RCA, are offering dealer-incentives in an effort to provoke more awareness of tape availability.

Bradleys promotion for Dave Jordan LP

BRADLEY'S IS embarking upon a substantial promotion campaign for the first album by singer-songwriter Dave Jordan, *Away From Home*. It will embrace consumer music press advertising, as well as a sale-or-return scheme for selected dealers to cover what Bradley's general manager, Stuart Slater, calls "the vital first orders."

A special poster featuring the album will be available, and Jordan himself will be doing a two-week tour of commercial radio stations, local newspapers and retailers.

RCA's campaign includes all tape product currently available on cassette and cartridge and the company is offering two types of incentive, discount and gifts, dependant upon the number of tapes ordered. In addition dealers will be supplied with new tape catalogues and four-colour posters, and advertising is being taken out in various specialist papers and magazines.

Prizes include stereo headphones for 45 tapes bought, silver cigarette lighter (100 tapes) and a Polaroid 88 land camera (125 tapes). Discounts vary from 2½ percent to 10 percent. Tape manager Ray Pocock said that the incentive scheme was designed to, "maintain and eventually increase RCA's share of the tape market."

EMI's incentive scheme involves free merchandisers to dealers buying a certain number of tapes, and large savings on other wall units. The

offer is being run in conjunction with Fittall Products.

Free merchandisers, a 1,000-cassette wall unit worth £240 and an 800-cartridge wall unit worth £293, are being given to the first 100 dealers ordering the units full of EMI pre-recorded tape. In addition Fittall has offered 25 percent off its recommended price to dealers ordering a Space Saver unit full of EMI tapes, 15 percent off if it is half-full, and 10 percent off to dealers ordering a Space Saver unit separately.

Tape manager Jeff Gibbs said that the scheme with Fittall was intended to create more awareness amongst dealers of the availability of repertoire on tape, and the merchandisers offered to them would help give maximum exposure to product. He added that there had already been considerable reaction from retailers, with the result that the incentive has been extended several more weeks.



GOLD DISC from Sir Joseph Lockwood for Sir Adrian Boult, 86 last month and back in the recording studio after some weeks of illness, marking a story regarding the Sceptre/Wand catalogue deal and DJM. Our deal with Scepter/Wand is a firm contract on all product, both past, present and future for the UK and Eire which continues until March 1976 and we have an option on our side for a further two years. I can therefore assure you that the Scepter/Wand product is with us and will stay with us. Walter Woyda, managing director, Pye Records, London W1.

Doubled attendance at second hi-fi show

THIS YEAR'S High Fidelity audio exhibition at the Heathrow Hotel attracted 1,200 dealers from Britain and throughout the world - more than twice as many as attended the debut show in 1974.

The first day of the six-day High Fidelity 75 saw 525 dealers visiting, with 357 the second, and 392 the third. In addition there were 70 members of the press during the three days. More than 20,000 members of the public visited the exhibition during its last three 'open' days.

A spokesman for High Fidelity 75 said that the organisers were delighted with the success - "The feeling is that we have finally established the show as one to be taken seriously and on an international level. Many of our continental visitors were amazed at the high standard of High Fidelity and we fully intend to consolidate this success with High Fidelity 76. We shall establish it as an important European trade show."

Last year's show, which was set up as a competitor to the British Audio-sponsored Sonex, also at Heathrow attracted 602 dealers and 20 exhibiting companies. Despite the present depression in the audio industry, this year's show attracted 52 exhibitors and 100 brand names.

MCA into TV for Christie

MCA RECORDS is using a television advertising campaign for the first time, to promote the new Tony Christie album, *Tony Christie Live*, which was recorded at the Sheffield Fiesta. The 15-second commercials, recorded by David Hamilton, will be screened in the Yorkshire, Tyne Tees and Granada areas for two consecutive weeks on Thursday and Friday evenings, starting on May 8th. Radio advertisements will be used in the same areas as the TV coverage, as well as on BRMB and Radio Clyde. If successful, the campaign will be extended to other parts of the country.

MCA UK general manager Peter Robinson told Music Week, "We have decided to concentrate heavily on the clubland areas where we know Tony is popular. Recent events in the charts show that TV advertising is the best way to reach the MOR customers, and we feel that it will be particularly effective with the stations we are using." The campaign is also being backed with window displays in key record shops in the areas.

LETTERS

ON MY return from the States I was surprised to see in Music Week a story regarding the Sceptre/Wand catalogue deal and DJM. Our deal with Scepter/Wand is a firm contract on all product, both past, present and future for the UK and Eire which continues until March 1976 and we have an option on our side for a further two years. I can therefore assure you that the Scepter/Wand product is with us and will stay with us. Walter Woyda, managing director, Pye Records, London W1.

Stephen James, managing director of DJM, comments, "The catalogue to which we have the rights is available through our deal in America with Springboard. Unfortunately we were misinformed about exactly what material is available. DJM has no access to any Wand material, but will be issuing some deleted Scepter recordings which reverted to the original owners and were subsequently bought by Springboard."

I WOULD like to comment further on the letter from Mr. Laurie Krieger concerning the Harlequin/Decca T.V. Promotion. With due deference to Mr. Krieger, who is also the chairman of the Gramophone Record Retailers Association, the point at issue is quite different. An important question of principle is involved whereby a major manufacturer promotes a record solely in conjunction with a major record chain. As a consequence, many smaller dealers, particularly those sited in the same street as a Harlequin branch, would obviously be put to a definite disadvantage.

I cannot agree that any joint tv advertising is preferable to no tv advertising at all. How long will it be before a major record manufacturer takes tv time to promote the new release of a potential fast-selling album solely in conjunction with a major price-cutting multiple?

Unfortunately, who could doubt that the smaller dealer would suffer considerably unless he too offered a 60p inducement off the recommended price! In which case he would be merely working for the distribution company, certainly the margin would not allow him anything other than a slight contribution to his ever swelling overheads.

What Mr Krieger would appear to be implying is that a national record company cannot afford to advertise its product without Harlequin picking up part of the bill. If this is the case (which I personally very much doubt) then something is very wrong somewhere along the line and the outlook for the individual smaller dealer must be bleak indeed.

T. Davis, Director, Opus Record Shops, Palmers Green, London N13.

Minnie Riperton with her new album 'Perfect Angel' featuring her Top Ten single 'Lovin' You' EPC 3121

Available NOW on Epic records EPC 80426

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



MUSICAL CHAIRS

DAVID PROSSER, previously executive vice-president of Pearl and Dean's U.S. company, has joined Cinedisc, P&D's cinema record advertising subsidiary, as executive director. David Mackenzie formerly sales development manager of IPC Specialist and Professional Press, joins Cinedisc as sales manager. The Cinedisc service starts in June.

LAURIE ADAMS, until recently Polydor's tape marketing manager, has left the company to devote himself fully to his other interests, namely as manager of Zebra and record mail-order.

BARRY JOHNSTONE 29, is the new press and publicity manager for Magnet Records. He was previously with York Records in a similar capacity and has just returned from a two month visit to the US and Australia. He replaces Annie Kenyon. Clifford Elson remains PR consultant to the company.

ADAM FARNDSELL has joined B&C as press officer. He replaces Dave Jarret who has left to go to America. Farndell comes from CBS where he has been assistant press officer. He will report to marketing manager Fred Parsons.

ROD MCLAREN has been appointed production manager for B&C replacing Bob Barnes now general manager of sales and distribution. McLaren was previously Barnes' assistant.

GEOFF GOY has joined the promotion department of Chrysalis, as assistant to promotion manager Chris Stone, and working mainly in London. Goy was formerly with BTM, where he was involved with artist liaison.

MUSIC DEALS

MAGNET RECORDS has arranged a publicity tie-up with Spillers Foods for the promotion of Peter Shelley's album *Gee Baby* which includes his chart single *Love Me Love My Dog*. Buyers will receive free copies of *A Dog's Life*, a recording by Johnny Morris when they purchase the LP at selected London stores, and Spillers is advertising the tie-up through its grocery outlets. The campaign is supported by posters, showcards and leaflets.

SANDY ROBERTON and Paul Brown have formed Robertson Brown Associates to manage and produce artists in the acoustic music field. First signings are Decameron and the Irish duo Gay and Terry Woods. Robertson has produced, and managed Steeleye Span, Plainsong and Andy Roberts. Brown was formerly with Joe Lustig.

BBC ENTERPRISES has signed Cloud Publishing for the publication of a new monthly *Top Of The Pops Magazine* based on the weekly TV show. First issue will be out on May 30 and will be promoted by advertisements in the national and music press, commercial radio and Disco 45, and with T-shirts and stickers. Cloud is currently producing a one-shot publication 'Tommy' in association with RSO, which will be on sale on May 25.

TONY HALL has placed his act, *The Real Thing*, with 20th Century in America and Pye in London. First single from the Liverpool group, released simultaneously in Britain and the States this week, is called *Stone Cold Love Affair*. The group was formerly with EMI.

K-Tel price rise for UK goldies LP

K-TEL IS increasing its record prices, although the action at present only affects the company's brand new compilation, *British Gold*. This will retail for £2.79 – 30p above the price of previous K-Tel albums. Tape, however, is unchanged at £2.99 for both cassette and cartridge configurations. K-Tel managing director Ian Howard told *Music Week* that the increase has been forced upon the firm by the increasingly high royalty payments it is having to make to record companies for product, as well as by rising costs in disc production, promotion and distribution.

British Gold is released this week,

accompanied by K-Tel's usual promotion barrage involving television and radio advertising. This begins in two markets, London and the Midlands, and will gradually move across the rest of the UK. Material on the LP spans some ten years of British music from 1964 onwards, and features tracks such as Procol Harum's *A Whiter Shade Of Pale*, Jimi Hendrix's *Hey Joe*, Thunderclap Newman's *Something In The Air* and Joe Cocker's *With A Little Help From My Friends*. Other artists include Derek and the Dominoes, Cream, the Who, the Move and the Kinks. The package was put together by K-Tel a&r manager Don Reedman.



AMONG THE many good things that April brought to the gardens of Soho square was this of young blossoms from April Music. The girls (left to right): Barbara, Cathy, Beryl, Chris and Christine) and the rest of April Music moved into new premises at 17-19 Soho Square along with March Artists and the whole of CBS Records (UK).

First Flying Dutchman LP from RCA in June

FIRST RELEASE of Flying Dutchman product since the label representation in the UK passed from Phonogram to RCA will be on June 20.

First batch of albums will be *Strike Up The Band* (SF 8424) with Zoot Sims and Bobby Hackett; *The Legend* (SF 8425) by Gato Barbieri; *Blues Rocks* (SF 8427), a compilation album with T-Bone Walker, Otis Spann, Joe Turner and Eddie "Cleanhead" Vinson; *The Revolution Will Not Be Televised* (SF 8428) with Gil Scott Heron; *Tom Scott in L.A.* (SF 8429) and *Teresa Brewer in Nashville* (SF 8430).

RCA's pop product marketing manager Dave Machray says: "Our release policy with the label will be to cover as broad a spectrum as possible – as indicated by the first list of releases. We are currently in process of planning special promotion and incentive schemes for Flying Dutchman."

Leon Campadelli who has handled the Flying Dutchman repertoire at Phonogram for the past 18 months said that of the 18 albums released in that time one of the best-sellers was an LP of Johnny Hodges with the Oliver Nelson band, *Three Shades Of Blue*, which sold more than 3,000. Three Gato Barbieri albums, *El Pampero*, *Under Fire* and *Fenix* also sold well as did an LP by Teresa Brewer with the Count Basie band.

Said Campadelli: "Flying Dutchman is excellent jazz product but, naturally, the sales were only as good as you would expect for this kind of repertoire. Where we did well was when we pressed albums

for other Phonogram companies."

Phonogram will have the benefit of a sell-off period for its existing Flying Dutchman stocks and meanwhile RCA plans only to release hitherto unissued material.

Jazz is where you find it

MUSIC WEEK would like to make it quite clear that in the jazz label listing published in last week's *JAZZ '75* supplement under the above heading, the exclusive licensees of the labels were printed in parentheses.

In this connection it should be noted that Transatlantic is the exclusive UK distributor of Blue Note, Milestone and Black Lion. Any other company listed opposite these labels is a direct importer bringing in product from foreign wholesalers.

In the case of labels represented by Continental Record Distributors, it should be noted that it has exclusive representation in the UK of all the labels shown in the listing but, again, this product may be available from other importers who obtain it from foreign wholesalers.

We are also asked to point out that Transatlantic no longer distributes the Arhoolie and Folkways catalogues.

TOM DOOLEY

JONATHAN KING reportedly about to terminate UK contract with Decca and switch to a European-owned major and another European-owned major is looking with interest at Tony Stratton-Smith's Charisma label Steve Deiner of CBS International staff in Paris being tipped for high post in American record company – not CBS by mutual agreement, Dick Leahy has terminated GTO contract for US and Canada with ABC girl singers involved in 20 of last week's MW Top 50 singles – with five of them CBS releases at Les A last night, CBS and Music Week hosted tribute party to Goddard Lieberman.

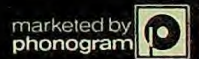
TICKETS FOR Frank Sinatra London concerts rumoured to be fetching £250 each on the black market – current exchange rate is two FS for four Cup Finals at recent Chrysalis sales convention, chairman Terry Ellis introducing Des Brown as head of international promotion, remarked, "This is a major appointment – and I may say a very expensive one" following placing of EMI as top singles label in MW first quarter survey, Capitol emerged in similar position in Billboard January-March survey of U.S. chart death last week of Pete Ham, co-writer of *Without You* and member of Badfinger.

NEW ELLIE single on Fresh Air label entitled *My Love Is Your Love* written by Mud's Rob Davis with help from Ray Stiles – a trial run before taking over where Chinnichap have left off? to comply with Beeb requirements, Slade changed one line which had something to do with strange and exotically perfumed bedlins in new *Thanks For The Memory* single Del Shannon's first Island single will be the old *Zombies* hit *Tell Her No* no British released planned for first Motown country hit, *Devil In The Bottle* by T. G. Shepard Phonogram International president Piet Schellevis spent birthday in London attending Kamahl's Palladium concert on Sunday also around, Capitol president Basker Menon for label's current talent invasion.

TIM HARROLD, former general manager at Polydor, appointed m.d. of Polydor Canada for a year at least, David Hentschel's *Oh My My* single for Ringo O' Records will be used as theme music for Tom Browne's BBC Top 20 show although EMI has suspended *Power Exchange* album by O'Jays, DJM preparing an LP by the group from its Springboard deal for June Chrysalis Music staff amused to see one lady journalist's review of Fox album praise Kenny Young's songwriting potential ironic that Olav Wyper's departure from Cube could coincide with Joe Cocker chart comeback with *You Are So Beautiful*.

'HEY YOU'

NEW SINGLE
6167 173



From their forthcoming album
FOUR-WHEEL DRIVE

NEWS

Safety rules for Osmonds concerts

by DAVID LONGMAN

A REQUIREMENT for children under 14 to be accompanied by an adult are among precautions being taken by promoter Mel Bush for the forthcoming Osmonds concert at the end of May at London's Earls Court Exhibition Hall. However, similar age restrictions are not planned for the current tours by the Bay City Rollers or Slade, the latter also a Mel Bush promotion.

At present only two Osmonds concerts have been arranged on May 28-29, but Music Week understands that three other dates at the same venue can be arranged if public demand is sufficient.

The concerts, postponed from January, will be subject to massive security which is aimed not only to protect the public and group, but also to ease worries that parents may have, following on from the death of a young girl last year at a David Cassidy concert at the White City Stadium.

The hall at Earls Court will seat

Apple closes

FROM PAGE 1

such artists as James Taylor and Mary Hopkin, Apple gradually declined as a label, other than as an outlet for recordings by the former Beatles. In seven years only 22 non-Beatles albums were released, the last being Badfinger's Ass album in March last year. It is understood that the Apple label will continue to exist, but presumably only until such time as Paul McCartney, John Lennon, Ringo Starr and George Harrison have negotiated new individual recording contracts.

Also to be decided is the future of Apple music publishing which contains a number of copyrights, including Without You written by Pete Ham and Tom Evans of Badfinger and a massive international seller for Harry Nilsson.

Apple's studio and cutting facilities in Savile Row come under the axe, too. Most of the staff leave this Friday, according to studio manager Malcolm Davis, and those few who remain will only be concerned with a "tidying-up" operation. A number of clients who have booked Apple for studio or cutting and copying work have been informed of the shutdown. Davis was unaware of any plans to dismantle or dispose of the studio equipment. "It's going into mothballs as far as I know," he said "and I only hope that the facilities and reputation that we built up do not go to waste."

Apple's cutting facilities were among the most respected and used in the studio world - in fact, it was as a cutting and copying service that the studio began in 1968, developing after a few years into a fully-fledged recording facility.

17,000, and precautions being taken include all seating being fixed to the floor, barriers between different sections of the crowd and a large number of security men. Mel Bush told Music Week, "We will have 350 men out in front of the stage, with another 60 or 70 behind the scenes, which is more than the GLC requirement. We are stipulating that all youngsters coming to the concert must be accompanied by an adult if they are under 14 years. So far we have had a very good response from parents, with about 90 percent of them welcoming the move. All I have been able to tell anyone is that we are taking every possible precaution we can, for what will be the most spectacular concerts ever seen in Britain."

Jef Hanlon, who is handling the Bay City Rollers tour for RAM, told Music Week, "So far we have not felt it necessary to back our security precautions with age restrictions for concerts such as the Bay City Rollers', but there may come a time in the future when we will have to think again."

Spector signs with Polydor

FROM PAGE 1

as co-head with Ron Kass of Hilary Music.

For a brief period last year, Spector's material appeared with Warner Bros on the Warner Spector label with a reissued Crystal's single making the charts. Spector has re-signed the Crystals and Darlene Love, along with Dion, formerly the Dion and the Belmonts and more recently with Warner Bros as a solo artist. Spector has also signed an unknown American singer, Jerri Bo Keno, who has recorded, Here It Comes, written by Spector and Jeff Barry.

Haayen told Music Week, "We are delighted to welcome Phil Spector to Polydor with such a wealth of new material ready to release and in the pipeline. I am confident that 1975 will see the return of Phil Spector as a major force in the British music industry." No release dates for any Spector recordings, which include a single by Harry Nilsson and Cher, have yet been decided.

Mair-Sinden golf trophy

SEVENTY PEOPLE will compete for the Mair-Sinden golf trophy, a popular annual event for both manufacturers and retailers, on May 14 in Scotland at the Broomieknow course at Bonnerigg, Midlothian.

In addition to the trophy, there will be a number of other prizes, including a Ford Escort car for a

Record first-day shipment of Rollers LP

EMI SHIPPED 136,000 copies of the new Bay City Rollers album, Once Upon A Star on release day. Following this record for single-day shipment of one album it inevitably climbed straight to the top place in the Music Week BMRB charts to accompany the group's first album, Rollin', which is still riding high, and the current single was six weeks at Number One.

The last record to achieve a six-week run at the top spot was T. Rex with Hot Love in 1971.

Among the current publicity that the group is enjoying is a "Meet The Bay City Rollers In Bermuda" competition which is being run by the Alexander Day Fund.

Music Week radio-TV forum

FROM PAGE 1

industries, artists, promoters, management and Musicians Union representatives.

Announcing the Music Week Broadcasting Forum this week, Mike Hennessey, Music Week editorial director, said: "Without doubt one of the most stimulating sessions at the 5th Billboard International Music Industry Conference held in London in May last year, was that dealing with all aspects of broadcasting. We saw then that there was a clear need for a regular exchange of views, ideas and information among all those in the industry whose operations have a direct or indirect connection with radio and television programming."

"For seven years now, Music Week's American sister publication, Billboard, has seen its own Radio Programming Forum go from strength to strength as a vital meeting place for the music/broadcasting industries and we are convinced that a corresponding UK event will prove equally indispensable. It goes without saying that the broadcasting and music industries are essentially interdependent and the vitality and enterprise of the one is very much determined by the vitality and enterprise of the other."

Details regarding registration for the Broadcasting Forum will be published in Music Week in due course.

MTA May training course announced

A COURSE covering the stocking of records is being held at the Music Trades Association Training Centre from May 13-15.

The course is particularly designed to provide an insight for dealers into some of the more specialist areas of recorded music. Ray Crick of Decca's classical department will be discussing 20th Century Music, including electronic and avantgarde forms, Adrienne Fry of the Training Centre staff will explain and illustrate the meanings of such terms as symphonies and concertos, while Phonogram classical manager Quita Chavez will discuss opera.

Chris Ellis of EMI's m.o.r. staff will provide a run-down on the

market for nostalgia albums, while Music Week's advertising manager Nevil Skrimshire will speak about currently available jazz records.

There will also be talks on stock selection by London dealer Shaun Howard, the EMI Music Centres by Michael Gardener, the role of BBC Records by Roy Tempest and imported records by Peter Barnett of Selecta Imports.

"We are aiming to provide expert advice on the best material to stock in a number of areas with which the dealer may not be completely familiar," commented MTA training officer Margaret Davis.

Further information can be obtained from the Training Centre at 12 Alfred Place, London WC1 (01 580 2103)

Reprise swings into Old Blue Eyes month

MAY HAS been nationally proclaimed Sinatra Month by Warner Brothers as the company swings into a Blue Eyes promotion campaign for all Sinatra's back catalogue on Reprise, a new compilation, The Best Of Old Blue Eyes and by the end of the month a four album box set all coinciding with Sinatra's visit to the UK and his appearance on May 29 and 30 at the Albert Hall.

The theme of the campaign is "On Reprise Where He Belongs". It will feature two novel point-of-sale ideas, the first being a miniature representation of the window display which has been specially

printed up so that sales reps can show the dealer how the display will work in their window.

The second is consumer leaflets drawing attention to the 22 Sinatra albums in the Reprise catalogue which will be dispensed from the back of the specially prepared browser cards.

The campaign will include commercials on all the major radio stations and a saturation of the London area with the use of tube posters, bus backs and giant billboard sites. Warner Brothers is spending around £20,000 on the promotion.

Streamlining CBS

FROM PAGE 1

re-exploitation will fall to the catalogue repertoire department, headed by Reg Warburton, as well as repertoire for release on Embassy and Harmony, Warburton will also be responsible for licensing repertoire to Pickwick and for general special product repertoire.

Hyams, appointed by Woolcott to manager of marketing productions, set up to supervise the numerous services involved in product marketing, will encompass print buying, including all packaging, merchandising and display materials, the Soho Square printing operation, the studio run by staff photographer Tom Sheehan, the marketing control department under Mike Littman and liaison with the new release department consumer and marketing co-ordination.

Andrew Pryor has been promoted to senior product manager by Woolcott. Formerly a product manager, he will be responsible in his new position for the planning and execution of all pop product

and artist support activities by production managers Jerry Turner, Peter Evans, Unity McLean and Brian Yates. He is also assigned responsibility within his department for tape and SQ four-channel marketing.

Littman, now marketing controller, was formerly the administration manager of the creative services department. His expanded responsibilities will include invoice processing and budgetary control on behalf of the creative services, broadcast, marketing, press and artist relations departments. He will report to Brian Hyams.

Arthur Sherrif, formerly involved in regional promotion management and artist development for CBS, and Graham Houghton, formerly Midlands area promotion manager, also takes new responsibilities. Sherrif has been manager of custom label promotion, and Houghton, re-located to Soho Square, becomes manager of Epic label promotion. Both report to Colin Forsey, manager of broadcast marketing

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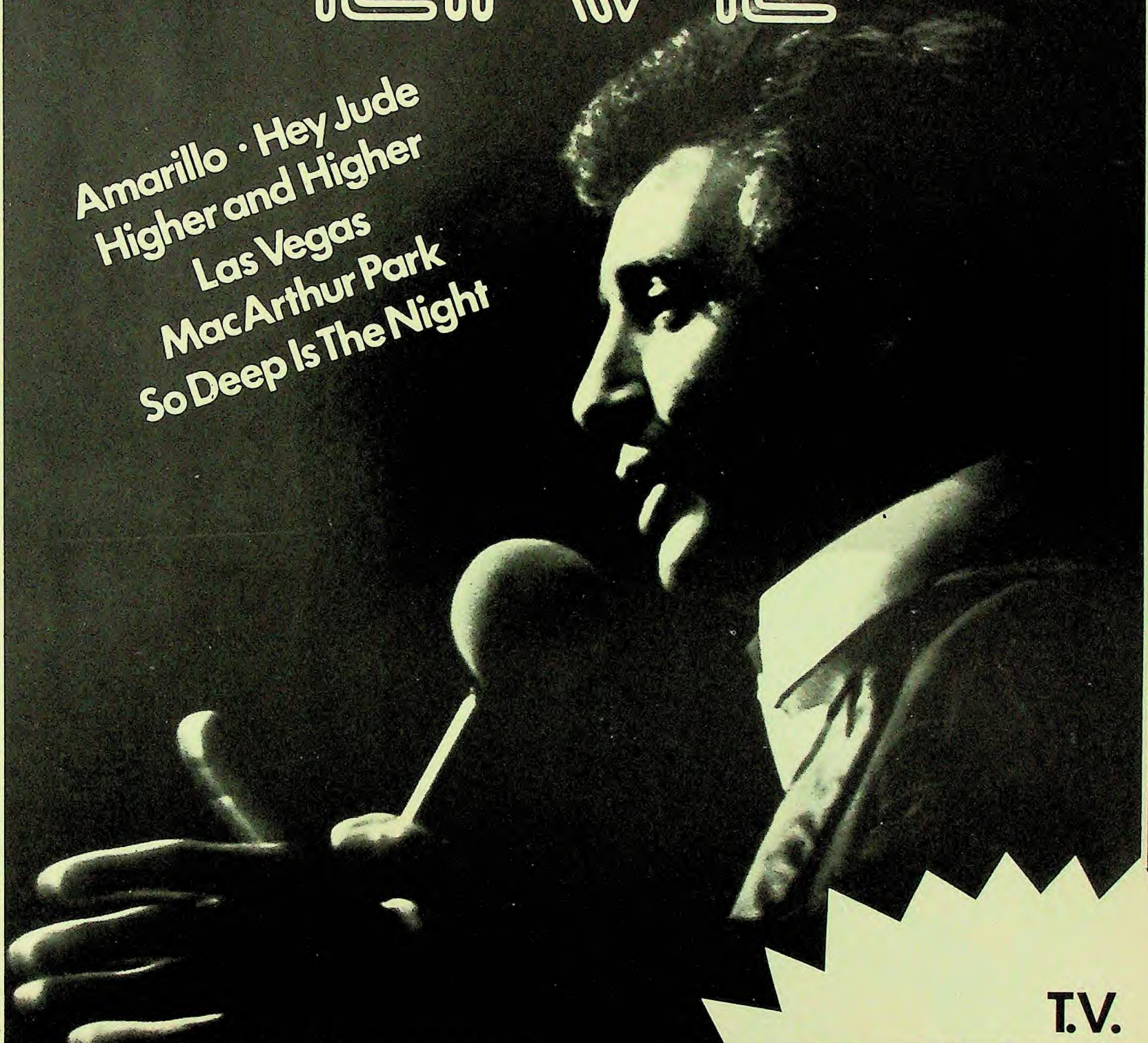
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AMERICAN SCENE

New York landmarks are on the danger list

NEW YORK - On the endangered species list this week go a couple of New York's musical landmarks - the Apollo Theatre up in Harlem and the Town Hall deep in mid-town. The Apollo, of course, is a major flagship theatre for black talent has been over the decades, right from the big band era, up through rock 'n' roll and has for years offered around 40 to 45 live entertainment packages a year, filling in the rest with films (and sometimes both).

Now the Apollo sadly is being run on a half-time basis with only 20 to 22 live shows booked a year. Right now the Apollo can still attract some top black talent - Ike and Tina Turner, Stevie Wonder, Gladys Knight, Marvin Gaye, Al Green have all either played or will play this year - but the list is not getting any longer. The reason is financial. Acts can get more playing one night in a big auditorium than for a whole week of work at the Apollo although they now do come in on a partnership basis, splitting profits with management.

The Apollo has also run into a further problem. It is now allowed to present the current money-making black films on a first-run basis but has to accept them after the first bloom is off the box office. The theatre management is at present suing film distributors to try and get this changed. Meanwhile they are admitting that the Apollo, the last black vaudeville house running on a regular basis left in the United States, is up for sale.

Financial trouble has also affected Town Hall, a smallish mid-town venue opened in 1921

that had a 1940's and 1950's reputation for presenting jazz concerts and has in recent years presented rock and folk gaining particular merit for its Interludes series. Subsidised, this series is very low-price and runs from 5.30 pm to 7 pm aimed at the homegoing commuter.

But now Town Hall is in debt to the tune of 365,000 dollars and its owners, New York University, say this sum must be raised to underwrite programmes for the next three years. A special fundraising campaign has been started but so far only 25,000 dollars has been raised, it is believed. Meanwhile the date the axe will fall is set for August 31 this year.

Roy Rogers rode into New York last week, not really to plug his new album (he's signed with 20th Century and gets photographed with Barry White) but to tend to his other businesses. The King of the Cowboys has made out all right - the Roy Rogers Family Restaurants now total 138 with more threatened; 400 products and 150 licences have been issued under his name bringing in 300 million dollars in retail sales alone; he has his Thoroughbred Horse ranch and is building a 320-acre Roy Rogers' Western World which will also house the RR Museum; he has a new film set for July this year, three commercials running on TV, six TV shows set for his wife Dale Evans and an hour long weekly TV series, Roy Rogers presents Great Cowboy Movies that started syndication last year. And don't forget the RR and Dale Evans comic books and Miss

NEW YORK NOTES from IAN DOVE

Evan's own "inspirational" books (she's written 13). And with all this he's still making albums.

Hoppy never had it so good!

BUT DOES IT SELL RECORDS: Willie Hightower is the professional name of John Forrest Jordan who has a certificate to prove he is sane and started on April 1 an attempt on the world record for pole sitting. He squats, a couple of hundred feet in the air in Baltimore, playing guitar and singing and aims to do this for 273 days, the old record. No a&r men have yet been observed shinning up the pole, contracts in hand.

The Rock Island Line closed the other week, sadly underlining the decline of the American railroad, beloved of fable and song. As far as song is concerned there has been concerted effort to replace the old train songs with songs about noble truck drivin' men, making their West Coast turnarounds, and singing of their own particular problems which are not too different from those affecting old Casey Jones. Nowhere

is it more apparent than in Wheeling, West Virginia and station WWVA where Buddy Ray is the disc jockey, or radio personality to use the argot of the trade, or profession to be formal. Ray works from midnight to 6am playing music for the truckers on the highways along the Eastern Seaboard. What's more he goes out on the road and does remote programmes from the truckstops usually taking a WWVA regular along with him. On May 9 for example he trucks on down to Shenandoah for a remote with Dave Dudley, who is king of the truck driving songsters and a regular award winner from the Truckers Association. And Dudley is more than happy to sing in the truck stop canteen because he knows that DOES sell records.

The tribute to the music of Bix Beiderbecke held by the New York Jazz Repertory Company drew the biggest ever crowd for these special evenings, almost filling Carnegie Hall. But you can't win - George Wein announced that even with this kind of support they had lost 10,000 dollars. It is all down to the rising cost of programming and the definite need for Foundation and/or civic sponsorship. And of course jazz is far down the pipeline when put up against opera and the classics, even such worthwhile

"library" attempts that the NYJRC are organizing. For the company's History of Jazz concert, Wein is attempting to sell 30 dollar tickets for people to become Friends of the NYJRC. Dick Sudhalter flew from London to narrate and play in the Bix concert at his own expense and there at the door was a neat stand selling Ralph Berton's Bix book. No sign of Sudhalter's version of the Bix story anywhere.

Atlantic got the original cast album of The Wiz currently the hottest Broadway musical with Jerry Wexler acting as producer. The usual method of recording an original cast album is to assemble the cast on their day off, stick a microphone in front of them and do the show. Wexler laid down rhythm tracks first, then the strings and horns, vocal backgrounds and finally the lead vocals. He was attempting to get a soul recording rather than formal soundtrack... Les Paul came out of playing retirement last year for a concert (at Town Hall incidentally) that had guitar freaks rushing the stage to check out Paul's equipment (Among owners of a Les Paul guitar - Jeff Beck, Leon Russell, Richard Betts, Leslie West and Pete Townshend). Now he is doing it again, April 26, at Carnegie Hall in company with Bucky Pizzarelli, George Benson and Laurindo Almeida.

AMERICAN CHARTS

ALBUMS

- 1 (2) CHICAGO VIII, Chicago
- 2 (1) PHYSICAL GRAFITI, Led Zeppelin
- 3 (4) THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire
- 4 (3) HAVE YOU NEVER BEEN MELLOW, Olivia Newton-John
- 5 (6) AUTOBAHN, Kraftwerk
- 6 (7) CRASH LANDING, Jimi Hendrix
- 7 (8) FUNNY LADY/Soundtrack, Barbra Streisand
- 8 (14) TOMMY/Soundtrack
- 9 (5) AN EVENING WITH JOHN DENVER
- 10 (12) WELCOME TO MY NIGHTMARE, Alice Cooper
- 11 (11) YOUNG AMERICANS, David Bowie
- 12 (21) STRAIGHT SHOOTER, Bad Company
- 13 (17) SHEER HEART ATTACK, Queen
- 14 (9) ROCK 'N' ROLL, John Lennon
- 15 (19) FIVE A SIDE, Ace
- 16 (20) NUTHIN' FANCY, Lynyrd Skynyrd
- 17 (18) GREATEST HITS, Al Green
- 18 (33) HEARTS, America
- 19 (29) BLOW BY BLOW, Jeff Beck
- 20 (24) BLUE JAYS, Justin Hayward & John Lodge
- 21 (25) KATY LIED, Steely Dan
- 22 (28) JUST A BOY, Leo Sayer
- 23 (10) COLD ON THE SHOULDER, Gordon Lightfoot
- 24 (13) A SONG FOR YOU, Temptations
- 25 (31) JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White
- 26 (32) SONGBIRD, Jesse Colin Young
- 27 (15) BLOOD ON THE TRACKS, Bob Dylan
- 28 (34) FEEL LIKE MAKIN' LOVE, Robert Flack
- 29 (35) THERE'S ONE IN EVERY CROWD, Eric Clapton
- 30 (42) THE MYTHS & LEGENDS OF KING ARTHUR, Rick Wakeman & ERE

SINGLES

- 1 (3) HE DON'T LOVE YOU (Like I Love You), Tony Orlando & Dawn
- 2 (1) (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG, B. J. Thomas
- 3 (7) BEFORE THE NEXT TEARDROP FALLS, Freddy Fender
- 4 (2) PHILADELPHIA FREEDOM, Elton John Band
- 5 (6) CHEVY VAN, Sammy Johns
- 6 (14) JACKIE BLUE, Ozark Mountain Daredevils
- 7 (11) SHINNING STAR, Earth Wind & Fire
- 8 (10) WALKING IN RHYTHM, Blackbyrds
- 9 (12) LONG TALL GLASSES (I CAN DANCE), Leo Sayer
- 10 (21) ONLY YESTERDAY, Carpenters
- 11 (15) I DON'T LIKE TO SLEEP ALONE, Paul Anka
- 12 (19) HOW LONG, Ace
- 13 (17) IT'S A MIRACLE, Barry Manilow
- 14 (18) KILLER QUEEN, Queen
- 15 (22) THANK GOD I'M A COUNTRY BOY, John Denver
- 16 (16) THE BERTHA BUTT BOOGIE PT. 1, Jimmy Castor Bunch
- 17 (4) LOVIN' YOU, Minnie Riperton
- 18 (13) L.O.V.E., Al Green
- 19 (8) EMMA, Hot Chocolate
- 20 (20) STAND BY ME, John Lennon
- 21 (5) SUPERNATURAL THING PART ONE, Ben E. King
- 22 (9) WHAT AM I GONNA DO WITH YOU, Barry White
- 23 (25) SHOESHINE BOY, Eddie Kendricks
- 24 (28) BAD TIME, Grand Funk
- 25 (26) AUTOBAHN, Kraftwerk
- 26 (34) HIJACK, Herbie Mann
- 27 (31) LOVE WON'T LET ME WAIT, Major Harris
- 28 (32) SISTER GOLDEN HAIR, America
- 29 (29) YOUNG AMERICANS, David Bowie
- 30 (30) SHAVING CREAM, Paul Wynn

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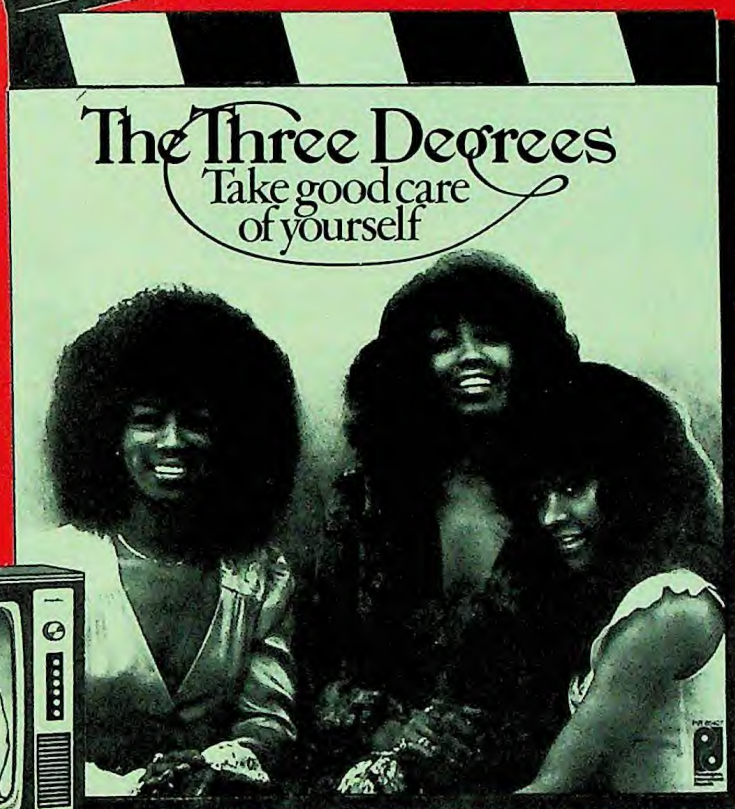
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CLASSICAL

EMI-Polydor — von Karajan deals

IN BERLIN last week, there was signing of four agreements for recording on a long-term basis by conductor Herbert von Karajan, his Berlin Philharmonic Orchestra of which he is conductor for life, and recording companies EMI and Polydor International. Agreements cover large-scale recording programmes by both orchestra and conductor for the two companies. EMI International Classical Division general manager Peter Andry signed for the UK company. Polydor International president Dr. Werner Vogelsang for the DGG label, at ceremony in West Berlin's Hotel Bristol Kempinski on April 20.

On return to London, Andry told Music Week "I'm happy that we've been able to renew our collaboration with Karajan and his Berlin Philharmonic. With them we're going to make, among other things, a new recording of Wagner's opera Lohengrin and we'll complete the set of Beethoven piano concertos with soloist Alexis Weissenberg, together with a wide range of repertoire from Haydn to Mahler."

Karajan's most recent recording



FOR EMI, International Classical Division general manager Peter Andry (right) signs agreement with conductor Herbert von Karajan for continued Berlin Philharmonic recordings.

for EMI is Karajan's third of the Beethoven Missa Solemnis, made in Berlin under producer Michel Glotz and due for UK release in June as a box set (SLS 979) of two LPs. A European best-seller from the same forces, with Karajan and the BPO accompanying French trumpeter

Maurice Andre in concertos by Hummel, Vivaldi and Leopold Mozart is due for UK release this month (HMV ASD 1140).

Dr. Vogelsang of Polydor revealed that within the next few years Karajan and the BPO will record more than 70 new DGG LPs.



FOR DGG, Polydor International president Dr. Werner Vogelsang (centre) checks his agreement copy, with Karl-Heinz Duse-Utesch of the Berlin Philharmonic (at left), Polydor artist promotion manager Dr. Uli Maerkle and conductor Karajan.

Ticket tax forces Halle concert price increases

BUDGET REFUSAL of relief from VAT for the arts has resulted in warning from Manchester's Halle Orchestra of substantial increases in concert ticket prices for next season, in some cases up 25 per cent on those fixed a year ago for the current season. Halle Concerts Society general manager Clive Smart said "In spite of these increases, which will put some of the better seats up to £2.50 or £3, it has always been part of our policy to make sure that a limited number of

seats will be available at prices that anyone can afford. It will still be possible to obtain tickets for the majority of our concerts from as little as 50p or 60p. If things get worse during the season there may have to be further increases, but of course once we have sold a season ticket we cannot re-price it, so concert goers could have an advantage by booking ahead in this way."

Cecile Ousset debut recital

IN LONDON this week is French pianist Cecile Ousset, whose first recording on the Decca label (Ace of Diamonds SDDR 435) of piano works by Debussy, Satie, Saint-Saens and Chabrier created something of a critical sensation when released last September. She is to play a debut solo recital in the Queen Elizabeth Hall next week (May 8).

The recording was made by French Decca, and a second, of Schumann's popular Carnaval Suite and Brahms's Variations on a Theme of Paganini (SDDR 477) is planned for release here next month.

Katin on Capital

FIRST OF six special recitals by recording pianist Peter Katin is on the air this Sunday (May 4) in the 6 p.m. Collection programme on Capital Radio, produced by Peter James. The opening programme includes Bach's Chromatic Fantasia and Fugue and the Partita No. 1 in B Flat.

Vol. 2

BELP 003

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Bugatti and Musker sign to April Music worldwide

A HEATED and controversial argument about the liberalising of laws governing pornography brought Cambridge students Dominic Bugatti and Frank Musker together.

But once the row ended in a friendly handshake, they found they shared an interest in music, and started writing songs together.

Now they have a new writing contract, worldwide, for their recorded material with April Music, having previously been with KPM, and their second self-penned Epic single, All Made Up, is out.

One of their first songs, Take Me With You, which was their own first single, came second out of 134,000 entries in the first American Song Contest, last year. Vince Hill is releasing it as his next EMI single.

Bugatti and Musker material has since been covered by many artists, including Art Garfunkel and the Eagles, and Roger Daltrey. They



Dominic Bugatti (left) and Frank Musker have a new writing contract with April.

have also written the scores for two major films.

One was What Changed Charlie Farthing, starring Doug McClure, Hayley Mills, Lionel Jeffries and Warren Mitchell - they actually

wrote the theme tune within 24 hours of being commissioned for it. The other is Confessions Of A Pop Star, proposed sequel to producer Greg Smith's box-office success Confessions Of A Window Cleaner. Bugatti and Musker have been engaged to write eight songs for the two rock groups in the movie.

Their own debut tour was in December last year, when they were in support to Bryan Ferry. And currently they are completing their first album.

April's managing director Brian Hutch says: "We believe they will break in their own right as a recording duo, but they are a very important signing in terms of the cover version of their songs we expect to get."

EMI - Carlin in deal for Mardi Gras cast album

MARDI GRAS, a stage musical which sets out to recreate the atmosphere of the traditional jazz era of New Orleans, has been completed by songwriting team Ken Howard and Alan Blaikly. The stage-play script is by Melvin Bragg, who wrote the screen script for Jesus Christ Superstar.

And though casting has barely started, the publisher, Carlin, has completed a deal with EMI for an original cast album, plus singles tying in with the opening.

Mardi Gras is to be directed on stage by Clifford Williams, who handled the stage productions of Sleuth and Oh Calcutta. Two major U.S. film companies are negotiating for the screen rights and it is likely there will be a New York stage version. The Delfont organisation is handling the show in London.

Paul Rich, Carlin vice president,

said the show was aimed unashamedly at the coach party trade. He added: "It is unusual these days to have a stage musical with such obviously commercial songs. There are at least three potential hit singles, whereas a show like Billy Liar does not really have one instantly commercial theme."

Paddy Stone has been engaged to handle the choreography, and the idea is to open with a season in the London area, possibly the Roundhouse, rather than undertake a provincial tour, and then transfer to a theatre like the Prince of Wales.

Blaikly who, with Howard, wrote a series of top ten hits for the Herd and for Dave Dee, Dozy, Beaky, Mick and Tich, said: "It is not really a jazz musical. The jazz was simply an incidental part of the atmosphere of the era in New Orleans around 1917."

£52,000 song prize

TOTAL PRIZE money of £52,000 is offered as bait for this year's American Song Festival, with a first prize of around £12,000, plus a Yamaha grand piano.

The Festival, held for the first time last year at the Saratoga Performing Arts Center, New York, is open to both amateur and professional songwriters.

There are six basic categories: rock, country, folk, easy listening or

middle-of-the-road, soul or r&b, gospel or religious. Last year there were over 60,000 entries from round the world and professional judging panels whittled them down to 36 for the final rounds in Saratoga.

Entries, on a cassette, for this year's event must be postmarked not later than June 3. UK representative is K. Handford, 32a, Aylmer Parade, London, N.2.

New Jones single goes to Carter

TOM JONES' new single Ain't No Love, written by John Carter and Gill Shakespeare, is published by John Carter Music, which is administered by Terry Noon's Noon Music.

Noon says: "This is the start of a real flurry of activity. On May 2, we have the new First Class single, Life Is Whatever You Want It To Be, on the UK label. And on the same day, there is the 'B' side of a

new group Magenta - the top side is a new version of a song that has already been released three times, I'm A Gambler.

"Another new group, Magic, come out on Bell, May 9, with Disco Kid, which was written and produced by John Carter. He's also produces First Class.

"And in France, Sacha Distell has just recorded Beach Baby as his new single."

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IRELAND

Release to promote country duo in the UK

from KEN STEWART

RELEASE RECORDS is promoting the Ray Lynam and Philomena Begley LP, *Together ... again* (BRL 4057) with a UK campaign that includes extensive local radio advertising.

In 1974, the Country Music Association (Great Britain) gave the Irish duo the Most Promising Group award.

Ray Lynam won the Billboard (UK) Country Music Award as Top UK and European Solo Performer.

Philomena Begley has been voted Ireland's No. 1 Girl Country Singer and Ray Lynam, the country's No. 1 Male Country Singer.

There was a very good reaction to them at this year's International Festival of Country Music at Wembley.

Disc jockey Larry Cogan recorded a series of 60-second commercials that will be heard from April 28 on Radio City, Liverpool, Radio Piccadilly, Manchester, Radio Hallam, Sheffield, and BRMB, Birmingham. There will be about 25 spots a week on each station.

A display team, Michael O'Riordan of Release Records, John Ward and Bill Delaney of Shannon Distribution, started a promotional tour in Liverpool on April 21, with window and in-store displays in six shops in the area. They are also going to Manchester, Sheffield, Birmingham, and outlying areas. About 30 shops will be featuring the LP, which is also available at Woolworths in all areas, with in-store displays and special posters and big hardboard cards that will showcase the album.

Ray Lynam is going to England on April 28 for three days of personal appearances on radio and in shops.

Release intends to extend the campaign to Newcastle, Edinburgh, Glasgow and Swansea.

Said Michael Clerkin, managing director of Release: "The main reason for the promotion is that Ray Lynam and Philomena Begley have been making so much progress in the UK in the country field and have gained a lot of respect from people in the business."

"Release has decided to take selected albums from now on and give them special treatment with the hope to break one or two acts with country and mor fans."

It will be done in association with Shannon Distribution of London. Des Dolan is co-ordinating the campaign, with Bill Delaney as promotions manager.

"It's really hard to do a campaign unless there are facilities to buy time on the air," said Clerkin.

"The initial campaign will cost in the region of £5,000, when you take everything into consideration, and depending on the reaction it will go on indefinitely."

Release sold 950 copies of *Together ... again* at Wembley. They have had a stand for about five years.

"Basically, it has been good public relations. We've sold quite a lot of records, but this has been by far the best year for sales."

"Red Sovine was appearing on the show and he appeared at our stand. We had one album Shannon



RELEASE artists Philomena Begley, Ireland's No.1. girl country singer, and Ray Lynam, the No. 1. male country singer. Release is promoting their LP *Together ... again* in the UK.

leased from Chart Records of Nashville.

"We had albums, cartridges and cassettes of The Greatest Grand Ole Opry (Red Sovine), Cool Steel Man (Lloyd Green, Chart), Lawanda Lindsey's Greatest Hits (Chart), The Pete Drake Show (Stop Records, Nashville), plus some American imports."

"Ray and Phil, and Larry Cunningham have appeared at Wembley for five years. It has helped to establish them and broadened the sales of their records

well outside the area we cover. We're planning a concert tour of the UK with Ray and Phil in October. We hope to have an American act to top the bill.

Clerkin is going to Nashville in May for a couple of weeks to do some sub-publishing deals for Ireland. Release acts have recorded in Nashville. The latest Brian Coll album (BRL 4061) was recorded there in October. Larry Cunningham recorded a second album of Jim Reeves songs.

Release is negotiating with Precision Tapes for first option on certain items from the Release and Hawk catalogues.

"Since we got our new premises for Shannon in July 1974, our exports to Britain have gone up 100%. The facilities are there to deal with anything that comes up."

"We now feel that we're geared to get outside the specialised Irish market and into middle of the road and country."

"We're concentrating the export push on the UK because it's very close to us, for one thing. Most of the acts like working the UK, in fact they enjoy working over there. Traditionally, Irish acts have always done well in the UK, like Val Doonican and Dana, and I think we have some other good talent here that can make some inroads into the market."

Clerkin added. "On the home front, the emphasis is really on publishing, a big drive. That's my reason for going to Nashville and doing sub-publishing deals and because I think you're entitled to it."

"Outside America, I think we're the only country who actually do physical covers in a big way. Of about 100 albums we have in the catalogues, 80% must be country."

"When we went to MIDEM, the biggest problem was to convince publishers that in fact the Republic of Ireland should be treated as a separate territory."

"And we did manage to convince quite a few people that this is so, by playing product that we had covered of theirs and many other publishers."

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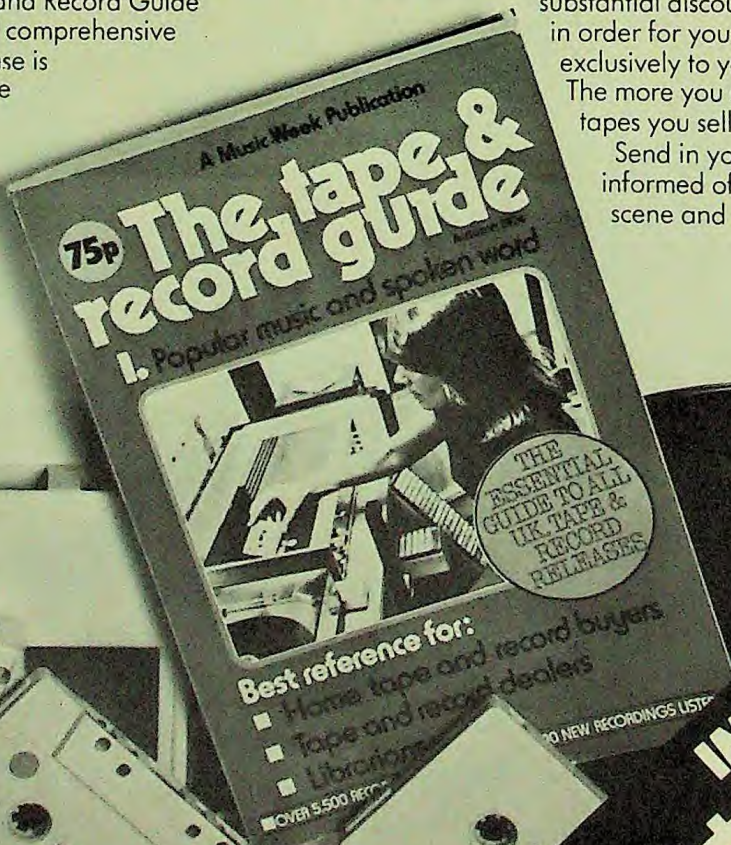
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PERFORMANCE

Allen Toussaint/
Little Feat

LITTLE FEAT, whose attack is spearheaded by the exciting Lowell George, showed themselves to UK and European audiences earlier this year in the Warner Brothers' touring package, so their triumph on this memorable evening at New York's Beacon Theatre was not unexpected.

Allen Toussaint, youthful veteran of countless hit records and hit songs as composer, arranger and producer, hates showing himself anywhere in public. So his triumph was unexpected.

This reluctance to become a full-blooded performer showed as he shambled nervously on and apparently tried to hide behind the piano. He said little, but his piano said a lot. There was a certain discernible raggedness about parts of the band's performance and maybe the balance slipped here and there on the back-up vocal group of two boys, two girls.

But it was nevertheless an event. Toussaint, on only his second concert performance as a soloist sang with surprising confidence and with concrete evidence of the producer's skill at getting maximum impact with minimum energy waste.

Brickyard Blues was an instant highlight and the audience accepted gratefully that it's now a part of rock history. Freedom For The Stallion, repetitive and powering, was an instant follow-up highlight.

Toussaint himself is specially proud of Southern Nights, title track of his new album, and it worked well as a third instant highlight.

In terms of selected material, Toussaint had obviously given the set a great deal of thought. It did lag a little towards the final build

up, a kind of slurring where there had been crispness. And in the end it wasn't Toussaint's presence and personality that impacted most deeply.

It was the remarkable Gary Brown, tenorist of quite fantastic technique, who somehow tongues his way to hitting two notes at once, and produced a solo which remains indelibly imprinted on the mind. Brown didn't just blow, he nearly blew up.

Nevertheless it was an event. Just getting Toussaint on stage was an event. His confidence in himself as a performer can only build. Then he could prove really something.

As for Little Feat, it's simply worth repeating that it is one of the best bands in today's scene. It's blown some of the best off the stage. It's been a long, album-strewn trail to find eventual acceptance as a tight team. If Lowell George is the key figure, the others are uniformly locked in a talented whole.

PETER JONES

Maria Muldaur

AS IF there hadn't been enough emotional impact earlier on in her act, Maria Muldaur launched a sensational finish which a jam-packed gymnasium audience at Stony Brook University 70 miles out of New York a-whooping and a-hollering.

There was Maria's mom and dad in the audience and, as the roars of "more" hit a crescendo, momma begged for Amazing Grace. Her dutiful daughter got into it, unaccompanied, even though she claimed the band didn't know it. But their voices soon jelled as it built and there was Odetta, the Gospel great, also in the audience and she was called up to lend her powerful tones to the finale.

Somehow it seemed only right

because it needed something really big to top and round off what had gone before. Maria Muldaur has instant impact. Her Midnight At The Oasis gave her chart status, but there's so much more to her talent than that. As on her new album, Waitress In A Donut Shop (Reprise K 54025), she has an on-stage approach that combines many different styles and vocal colours. She's versatile, but doesn't let versatility run away with her integrity.

She has a wide-ranged voice, but doesn't let it affect her basic musical taste.

And she's now found a fine band which can cope with her excursions into country, blues, rock, jazz, ballad - even following her into Amazing Grace in that wind-up climactic performance.

On the album she has names like Paul Butterfield and Linda Ronstadt and jazzmen Benny Carter and Doc Watson around. On stage, she has so far "undiscovered" stars like pianist Mike Finnegan, who also sings a storm. Songs like I'm A Woman and Brickyard Blues suit her just right.

Maria Muldaur hopes to do a European tour maybe at the end of the year and in the meantime is booked in for the jazz festival at Montreux. That sums up the range of the appeal - from jazz to campus. And when the "image" changes there will be, for sure, upper-crust cabaret. It can't be bad to "belong" so comprehensively.

So the summary is that she's even better on stage than on records, and that's high praise.

PETER JONES

Helen Reddy

BY WORD - o f - m o u t h recommendation and airplay support, rather than significant record sales, Helen Reddy has

assumed star-status in this country. On the evidence of the quality of her performance on her first UK concert and the public reaction thereto, the record sales so aggressively sought by Capitol over a long period should now materialise.

At her two Drury Lane Theatre concerts, presented by Jeffrey Kruger, she shone as a carefully and slickly packaged artist, tailored for the demands of the American cabaret circuit. Every move, gesture, nuance and announcement seemed to have been worked out in advance, but what might have been mechanical was offset delightfully by a demure, ladylike, very English (she's Australian) charm. She talked naturally and unaffectedly about her husband, childhood friendships, her love of the circus, the problems of running a home - and performed illustrative songs. Some of them like Love Song For Jeffrey (her husband) Think I'll Write A Song, both composed in collaboration with Peter Allen, and Where Is The Friend, were hugely enjoyable.

Vocally, she's as near perfection as anybody could wish. Her voice has a warmth and purity, she phrases impeccably and there's never any sign of strain, possibly because she steers clear of the heavily emotional ballads. Indeed, she leaves just a suspicion of compromise - a singer who may once have had designs on jazz coming to terms with public requirement and developing as the complete, if not always totally convincing, entertainer, capable of putting on the top hat and tap dancing through Showbiz, including an obligatory rave-up with I Was Raised On Rock and an old-time rooty-tooty number Last Blues Song.

Peter Allen, who lengthily opened the show, managed to play the piano from more positions that would have seemed possible, chatted humorously and made up for a

limited vocal range with some excellent songs, many of them his own like I Honestly Love You, Weekend Star and Continental America, the title track of his A&M album.

BRIAN MULLIGAN

Nucleus

IAN CARR, just commissioned by the Arts Council to compose for a Shakespeare Anniversary concert at Southwark Cathedral, came back to earth at London's Roundhouse when Nucleus were required to face the audience again and promote their new Vertigo album Snakehips Etcetera. A modestly sized but fairly enthusiastic audience saw them do a long set with only a 20-minute break to it.

Technically Nucleus are a fine six piece group. The rhythm boys drive things along very neatly and it's good to hear a 'jazz/rock' drummer who takes the former part of the category seriously and doesn't attempt to sound like Ginger Baker and Buddy Miles rolled into one. Carr himself, it goes without saying, is a distinctive instrumental voice. His hard but wistful horn tone can speak with both melody and passion and in reed man Bob Bertles he has a fitting foil. The widely-spaced chords with which they stated their initial themes were among the highlights of the evening, especially when Birtles took up his baritone sax to provide a deep booming tone for Carr's metallic lead.

When the band started its powerhouse white-noise rock passages though, there were doubts. Guitarist Ken Shaw drives them along with screamingly loud rhythm chords and while they surpass a great many orthodox rock bands at this kind of thing, they maybe weren't doing full justice to their potential lyricism and sense of

TO PAGE 35

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EUROPE

Majorca festival makes its mark

from BRIAN MULLIGAN
 PALMA - WITH its first attempt, Majorca has established itself firmly on the European music festival circuit. Musical Mallorca 75, a three-day event which ended here on April 19 with a win for France, impressed both musically and, equally important for the artists, as a well-managed venture which avoided the technical and organisational hitches which so often mar occasions of this kind.

Staged, with the assistance of FIDOF, the international music festival's organisation, by the island's Tourist Board, which provided finance of about £60,000, the festival attracted participation from 21 countries for the international section. Additionally, 13 of Spain's leading artists featured in their own show and there was

also a series of guest appearances, conducting the orchestra, by composers of the calibre of Henry Mancini, Les Reed, Bert Kaempfert, Paul Mauriat, Waldo de los Rios, Helmut Zacharias and Augusto Alquero Jnr.

The one surprise of the international contest was the decision of the jury, presided over by Henry Mancini, not to send into the final the Italian entry, *Nevicate* by N. Massara and L. Albertelli, sung by Mia Martini. In the opinion of many, the British delegation in particular, this was the classiest song on show, and a potential winner. However, there was some consolation for the Italians when the many newspapermen present, among which Spanish reporters were naturally in the majority, administered a snub to the jury by awarding almost unanimously to Mia Martini the Press Prize as the best singer in the contest.

The winning song was *Elle Arrive Aujourd'hui* written by Michel Jourdan and Paul Mauriat and sung by Jean Gabilou, a Phonogram artist, discovered by Mauriat in Tahiti. Gabilou impressed with an exceptionally polished performance of a powerful, driving ballad which should have potential with suitable lyrics in English-speaking territories. The winning prize was the *Illa D'Or* and 10,000 dollars. In second place, and the winner of the *Illa D'Argent* and 2,500 dollars, was the Japanese



THE WINNING duo from France, singer Jean Gabilou (left) and composer Paul Mauriat, with Anne Marie Jurquet of Phonogram France. Pictures by Dezzo Hoffman

entry Aikagi by Fumiko Okada and Kunihiko Suzuki, impeccably sung in an unaffected Western style by Hatsumi Shibata, who also took the trouble to include one verse in Spanish, who not surprisingly was chosen as the most "sympatico" single taking part.

Third prize comprising the *Illa de Bronze* and 1,000 dollars went to Poland with *Wolaniem Walam Cie* by E. Bryll and K. Gartner, sung in English by Ursula Sipinska, the one singer in the event with a truly contemporary rock voice who could well have a bright future ahead of her should she work either in Britain or America. Fourth prize went to the Argentine with *Los Pajaros Perdidos* by Mario Tejo and Astor Piazzola and sung by Amelita Baltar, with the German entry in fifth place. This was *Here Comes The Man With The Violin* by Fred Jay and Helmut Zacharias, a cute novelty item featuring Zacharias on violin, but spoiled by some atrocious



TAKING A bow on behalf of Japan, is runner-up, Hatsumi Shibata.



IN THIRD place for Poland was Ursula Sipinska seen with the *Illa De Bronze* award and a prize of 1000 dollars.

English lyrics.

The arranger award went predictably to Aldemaro Romero, a dynamic m.d. from Venezuela, whose later solo section with three Venezuelan singers provided some of the best moments of the event, along with a fine hit medley presented by Les Reed, with singers Tom Waite and the Chanter Sisters with Kay Garner, and a fine finale to the opening night provided by Gerry Mulligan guesting with an Italian quartet.



THE UK contingent (left to right, standing), Chris Parry of Polydor who wrote the New Zealand entry, Doreen Chanter, New Zealand singer Frankie Stevens and wife, Kay Garner, Tom Waite and Polly Brown. Seated (left to right) are Les Reed, Irene Chanter and Roger Greenaway. Reed & Greenaway wrote the unplaced British entry. *From He To You*, sung by Polly Bevan.



SONGWRITER and jury member Sammy Cahn (left) in conversation with festival president Jaime Ensenat and Augusto Alguero, president of FIDOF, the music festivals' representative organisation.

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EUROPE

Chrysalis warns Europe licensees

from REX ANDERSON BORDIGHERA, ITALY — The honeymoon is over, Chrysalis co-chairman Terry Ellis told the company's European licensees at the Chrysalis third annual convention in Bordighera, Italy. In a scathing address he warned that excuses that had been given in the past for failing to shift product in Europe would no longer be acceptable.

He said: "We hope you enjoy these two days, but at this time it is not appropriate to do a lot of back slapping and drinking." He added that at a time of economic pressure, to stay alive Chrysalis would have to sell records internationally.

"The UK is a limited market representing only eight percent of the world market. The other 92 percent is a hell of a big place. The UK market could become less. The UK has a very troubled economy, possibly the most troubled of anywhere in the world. It will always be a major talent source, what we do want to change our direction in is our efforts to sell records."

"We hope we will continue with the licensees we have now, you are all our friends, but if we don't sell records together then we can't stay in business together."

He said that traditionally the

convention was a time when licensees gave excuses for why they were not shifting product. Excuses like suggesting that the product was not suitable for the market, that the artists were not available for tour or promotion, that the packaging was not suitable or that a single could not be broken in Europe unless it was broken in the UK first.

"This year we are able to answer anybody who comes with that kind of excuse. Every single excuse has been disproved by one licensee or another," he said.

He pointed out that Phonogram in Holland had made a track from a Leo Sayer album a top five single although it was never even a single in the UK. Japan and Australia had been able to break artists without personal appearances. Warner Brothers in America were also coping very well with the marketing of Chrysalis product.

Introducing Des Brown, newly appointed head of international promotion Ellis commented. "He will be expanding our international department but I would like to get it in its correct perspective. If our licensees were perfect we wouldn't need an international department. We need it because in most cases our licensees are not breaking records."

The long goodbye

PARIS — Charles Trenet, author and composer of over 600 songs, some of considered classics, such as "La Mer" and "Y A D'la Joie", has started his farewell tour, opening at the Olympia here.

From Paris, he tours France, visiting almost all the countries later in which he has previously starred, including South America and the U.S.

Before joining CBS around four years ago, Trenet recorded for Pathe-Marconi and between 1932 and 1964 is estimated to have sold around 40 million discs. His farewell tour is scheduled to last three years during which time he will doubtless write more songs and make new recordings.

Trenet was born at Narbonne in the south of France in 1913 and entered the music business after a short period as a cinema technician. First touring with Johnny Hess, he made his solo debut at the ABC music hall and at the same time started a film career.

His best known song is "La Mer", which is still sung and played in practically every country in the world. Another big hit has been "I Wish You Love".

Russia expands high-grade hardware sales

MOSCOW — Recent marketing studies have revealed that there is a strong trend towards expanding sales of expensive quality consumer electronic products here.

The latest statistics available show that 85 families out of 100 have radios, 70 families have TV sets and 17 have tape hardware. Over 65 million radios and 10 million tape recorders are in private use in this country. Average consumer electronics sales now amount to (3,300,000,000 roubles) £1,958 million a year.

Last year there were signs of the approaching demise of the pocket portable and miniature radio and the need for more sophisticated units such as radio-cassette players and deluxe solid-state radios. Marketing studies also showed a near saturation point for radios and television sets.

National companies have greeted 1975 with a line of quality radios in which there are two models of deluxe radio-cassette players (Victoria 001 Stereo and Vega 001 Stereo). Initial output of these models is limited so far but it will steadily increase.

In Russia, all radio and tape equipment used to be divided into four categories: third, second, first and deluxe class. The Leningrad 002 is the first ever Russian-made model of the deluxe class solid state portable. This year 28,000 of these will be produced and the manufacture of a similar model is soon to be started by Radiotekhnika in Riga.

Stereo broadcasting is still limited nationally to four hours a day. It is estimated that there are presently only 70,000 stereo radios in private use but stereo broadcasting, which started here in the early '60s, will undoubtedly develop.

National companies entered 1975 with a 15-model line of record players of which only six are stereo.

Besides expanding the family of record playback equipment, national companies have developed, and are currently offering, new types of audio equipment, like stereo amplifiers, for example, the Odysseus 001 deluxe model retailing at about £120.



ROMANIAN SINGER Marina Voica holds the Music Week Star of the Year Award 1974 which was presented to her by Rumanian correspondent Octavian Ursulescu (second from right). Also present at the presentation were, l. to r.: composer George Grigoriu, TV producer Titus Munteanu, composer/handleader Marius Teicu, and disc Jockey Florin-Silviu Ursulescu.

New album from Gordon on Danish jazz label

COPENHAGEN — American tenor saxophonist Dexter Gordon, who has lived in Denmark for the last ten years, is recording a new album for the Danish independent jazz label, Steeplechase, with Danish trumpet player Palle Mikkelborg.

The album features arrangements by Mikkelborg and musicians on the date have been drawn from the Royal Danish Theater, the Danish Radio big band and the Radio Jazz Group.

Both Mikkelborg and Gordon have signed contracts with Steeplechase and the current project is the most expensive and ambitious the company has yet undertaken.

Steeplechase head Nils Winter is using the Rosenberg Studios in

Copenhagen and the engineer is Freddy Hansson.

Another American jazzman now resident in Denmark is pianist Duke Jordan, who wrote the score for the Roger Vadim film, "Les Liaisons Dangereuses". Jordan is also recording for Steeplechase. His first album was recorded in the Montmartre Jazzhus with Bent Jaedig on tenor, Hugo Rasmussen on bass and Svend-Erik Noerregaard on drums. This is Jordan's third album for Steeplechase. His first, "Flight To Denmark", with Ed Thigpen on drums and Danish bassist Mads Vinding, was released last year, and last week Steeplechase issued "Two Lovers" by the same trio.

Czechoslovakian pop song festival in May

PRAGUE — The tenth Bratislavka Lyre, leading Czechoslovakian international pop festival, is being held May 28 to 31, and the event emphasises the tremendous amount of success achieved so far in the sphere of local music culture and industry.

When the event was founded, it was obvious that Czechoslovakia should have an international event offering a platform for new songs and talent, featuring guest soloists and generally taking on the function of a shopwindow for professional representatives of the industry visiting to acquaint themselves with the Czech music scene.

As there was already an international jazz festival in Prague, well-established, it was decided to put the pop event in Bratislava, capital of Slovakia, to help the development of an indigenous Slovak pop music.

The decision was right as local authorities, trying to add to the prestige of the capital, offered great help to make the Bratislavka Lyre a truly international event. And that

decision was further stressed when Slovakia was made an independent republic, with Opus, a new record company and publishing house set up.

At international level, the Bratislavka Lyre is a unique chance to bring to Czech and Slovak audiences world-known pop stars, because normal concert tours, apart from the festival, are virtually non-existent. In previous years, the guest-artist list has included Gilbert Beaud, Cliff Richard, Sandie Shaw, the Beach Boys, the Tremeloes, Les Humphries Singers, Middle of the Road, the Shadows, Udo Jurgens, Rita Pavone and many others.

As the festival programmes are usually screened by most of the Inter-vision countries, the performing artists reach a huge audience all over Eastern Europe and there is thus tremendous promotional value from appearing.

In recent years, the festival has introduced an international contest for Socialist countries, which are usually represented by the winners of their respective pop festivals.

This is organised partly under the auspices of FIDOF, with whom the Lyre has always closely co-operated. The tradition of Bratislava's fine reputation on the international scene was founded by the Lyre's former director, Dr. Jan Sivacek. Now the festival is run by Mr. Stanislav, general director of Opus, and one of the vice-presidents of FIDOF.

What is certain is that this 10th anniversary event will be an important chance for further recognition for Bratislava in both the East and West of Europe.

Nature songs in contest

PARIS — The Rose d'Or competition, to be held in Antibes during the Rose Fair from July 3-10 this year will include ten French songs, all devoted to preservation of nature.

Elimination contest to find the ten final songs will be held in Vichy on June 30.

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EUROPE

EUROPEAN VIEWPOINT

from GERMANO RUSCITTO IN MILAN

WITH AN economic situation more desperate than that in the UK and a thriving market in pirate tapes (estimated at £12 million a year in retail value) Italy would not appear to be the healthiest of territories in which to run a record company.

Certainly there hasn't been too much to cheer about of late, particularly since the San Remo Festival has fallen so heavily from favour. The 1974 event produced a winning song that sold only 70,000 singles; yet a few years ago San Remo could generate something like three million singles sales in three weeks.

Then there have been the riots at live performances, a mighty slump in cartridge sales (thanks to the oil crisis and its effect on the motor industry) and, of course, the constant escalation of costs. Salaries have gone up by 18 percent, vinyl and paper costs have tripled, telephone rents are up 50 percent, mail costs have doubled (and will be going up a further 50 per cent next January) and a good professional label manager needs to be paid £7,000 a year plus a further 80 percent in social security and other fringe benefits.

So the 15 percent increase in retail prices of tapes and records imposed in the first quarter of this year has been obliterated by an estimated 30 percent increase in overall costs.

Yet Italian industry leaders remain, for the most part, cautiously optimistic. Now that vinyl is no longer in short supply and can be bought for 20 pence a pound instead of 30 pence on the black market, budget records are coming into their own again. At one time Saar was the only company making budget records; but by 1972/73, most Italian companies had budget lines — although Saar still maintained the largest share of the budget market. When vinyl costs soared and budget product became uneconomical, Saar had to raise its prices from 65 pence to 80 pence and then to £1, so that budget product now costs around 50 percent more than it did 18 months ago.

The general increase in album prices has produced a resurgence of singles sales and today a hit single can sell up to 300,000, whereas six months ago even the biggest hits failed to top 200,000 sales.

Generally, however, Italy follows the pattern of most other countries in that LP sales are continuously increasing and singles sales declining. In 1967 the Italian industry sold 30 million singles, 2.5 million LPs and 400,000 pre-recorded tapes. In 1974 the figures were 19 million singles, nine million LPs and 7.5 million tapes.

Italy is a country of 56 million people (17 million households) with a record player penetration of 4.8 million and a tape player penetration of two million. Per capita expenditure on recorded music is under £1 per year, so there is plenty of potential for expansion.

The record industry's profitability is low. One managing director claims that profitability is down to 7 percent of sales turnover, whereas at one time it used to be 12 percent. Altogether at the present time there seems to be every justification for the industry's optimism to be tempered by caution.

CHARTS

SPAIN

(Countesy El Gran Musical)

- 1 EL BIMBO, Bimbo Jet, EMI
- 2 TU VOLVERAS, Sergio y Estibaliz, Zafiro
- 3 YOU'RE THE FIRST, THE LAST, MY EVERYTHING, Barry White, Movieplay
- 4 TODO EL TIEMPO DEL MUNDO, Manolo Otero, EMI
- 5 DOCTOR'S ORDERS, Carl Douglas, RCA
- 6 CANDILEJAS, Jose Augusto, EMI
- 7 ENTRE DOS AGUAS, Paco de Lucia, Philips
- 8 QUEDATE, Miguel Gallardo, EMI
- 9 BANDOLERO, Juan Carlos Calderon, CBS
- 10 ONLY YOU, Ringo Starr, Apple

ITALY

(Courtesy Germano Ruscitto)

- 1 CAN'T GET ENOUGH, Barry White, Phonogram
- 2 ANIMA LATINA, Lucio Battisti, RCA
- 3 WHITE GOLD, Barry White, Phonogram
- 4 RACCOLTA, Fausto Papetti, Durium

5 BORBOLETTA, Santana, CBS

6 IN CONCERT, James Last, Polydor

7 FABRIZIO DE ANDRE' VOL. 8, Fabrizio De Andre', P.A. — Recordi

8 UN CORPO E UN'ANIMA, Wess & Dory Ghezzi, Durium

9 UN'ALTRA DONNA, I Cugini Di Campagna, Pull — Fonit/Cetra

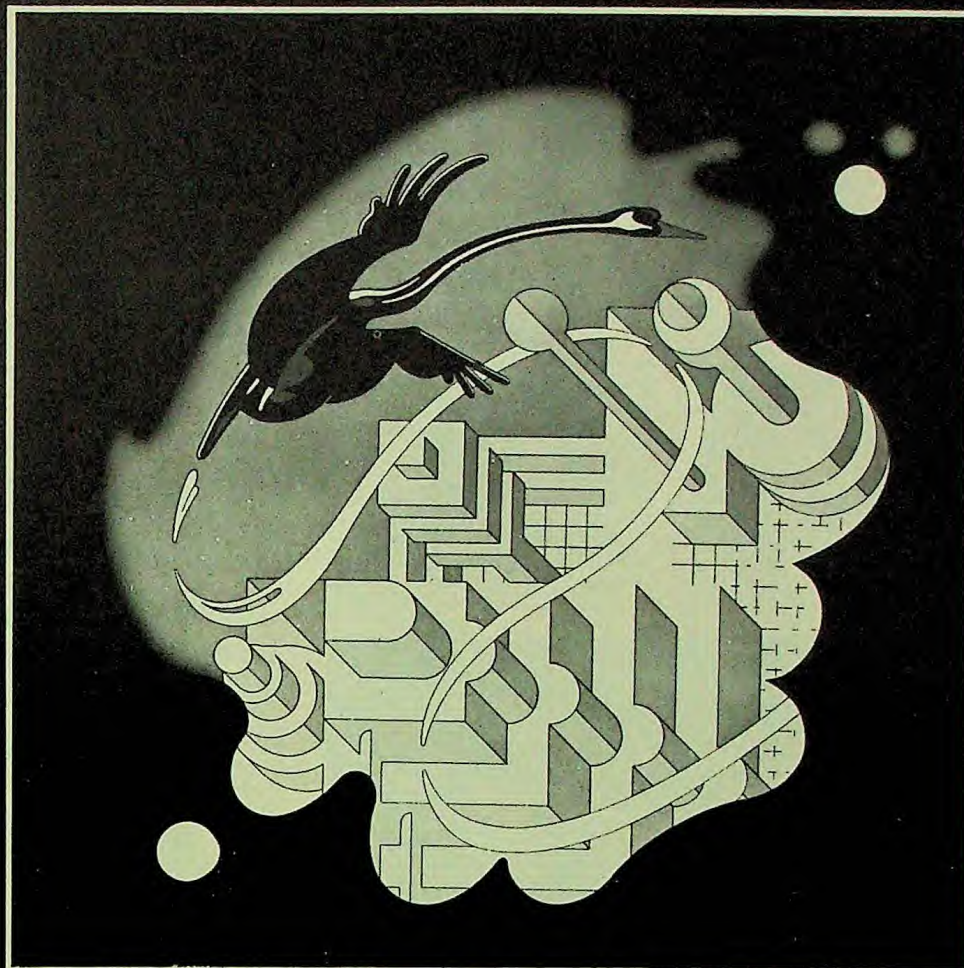
10 SERENO E' ... Drupi, Ricordi

YUGOSLAVIA

(Courtesy Studio and Radio TV Revue)

- 1 DA MI JE ZNATI, Bijelo Dugme, Jugoton
- 2 R U Z E, Boba Stefanovic, RTB
- 3 I DODJE DAN, Miso Kovac, Suzy
- 4 SRCA U SRCU, Neda Ukraden, RTV
- 5 NIKAD VISE, Ksenija Erker, Jugoton
- 6 DING DONG, George Harrison, Jugoton
- 7 TI SI COVEK MOJ, Bisera Veletanlic, RTB
- 8 TI NISI MOJE SUNCE, Misa Markovic, Studio B
- 9 TKO CE TE TAKO ZAVOLJETI, Kico Slabinac, Jugoton
- 10 STORMBRINGER, Deep Purple, Jugoton

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May 16	EXETER St. George's Hall	May 30	HEREFORD The Flamingo	June 9	MANCHESTER Free Trade Hall
May 17	PLYMOUTH Guildhall	May 31	LLANELLI Glen Ballroom	June 11	NORWICH University of East Anglia
May 18	BRISTOL Locarno	June 1	GUILDFORD Civic Hall	June 12	CLEETHORPES The Winter Gardens
May 19	SCUNTHORPE Priors Hotel	June 2	STAFFORD Top of the World	June 13	READING Town Hall
May 21	PETERBORO' Wirrana Hall	June 3	CHELTENHAM Town Hall	June 14	OXFORD The Polytechnic
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SOUL

London band wins RCA's Soul Search competition

A LONDON-BASED group, Eruptions, has won RCA's Soul Search. The six-piece vocal/instrumental act, whose members come from the city's Clapham district, triumphed over three other soul groups at the competition's final last Tuesday at the Hammersmith Palais. RCA has signed them to a recording contract — the first prize — and Tymes producer Billy Jackson is already working with the band on their debut single, to be released as soon as possible.

Eruptions was nominated for Soul Search by Capital Radio, one of nine commercial stations who linked up with RCA and Record Mirror to scour Britain for new, home-grown r&b talent. The group is

semi-professional, and has been together for two years — although there have been some line-up alterations in recent months.

EDITED by ADAM WHITE

The three other groups who appeared at last week's final were Decision from Manchester, Superbad from Birmingham and Cado Belle from Glasgow. The entire event was, in fact, recorded 'live' by RCA for a special Soul Search album, which should be issued within a month.

Soul Search has been a major success as far as RCA is concerned, providing extensive evidence of its interest in the soul scene. The results

have apparently exceeded the company's original hopes for the contest — not only has it signed Eruptions, but it is also looking closely at the other three final contenders, with a view to signing at least one of them.

Apart from its recording deal with RCA, Eruptions gain a management contract with Utopia Management and a set of amplification equipment from Bose.

Judges at the Soul Search final included RCA America's r&b chief, Tom Draper, and RCA UK managing director Geoff Hannington.

Motown signs Jerry Butler

MOTOWN HAS signed Jerry Butler, whose career as a major solo r&b artist spans 15 years. His first album for the label is expected within the next couple of months. Butler, formerly with Mercury, represents Motown's most prestigious soul acquisition since it signed Gladys Knight and the Pips in 1966. He was an original member of the Impressions, singing lead of the group's first hit, For Your Precious Love, in 1958, before opting for a long and successful career. He was, in the mid-Sixties, one of the first soul acts to benefit from a sustained artist/producer/writer relationship from Philadelphia International triumvirate, Kenny Gamble, Leon Huff and Thom Bell.



MORE THAN a million dollars' worth of sales for his *Explores Your Mind* album has qualified Al Green for a platinum disc, presented recently to him by Don Wardell, former chief disc jockey at Radio Luxembourg and now by Don Wardell, former chief disc jockey at Radio Luxembourg and now creative services director of London Records, New York. Wardell was promotion manager at Decca UK when Green scored his first British hit, *Tired Of Being Alone*, in 1971. Last week, Green's *Greatest Hits* package entered the British LP charts. In the autumn, the singer is planning a tour of Europe.

Soul Food visit UK to promote debut disc

A PROMOTIONAL visit to Britain embracing TV appearances, press and radio interviews, visits to soul retail stores and — possibly — concert dates in London, Manchester and Birmingham is being lined up for new US girl vocal act Soul Food. Jointly organising the trip are Chappells and Paul Robinson Enterprises. Robinson is the chairman of Power Exchange, the label to which Soul Food is signed.

The promotion is intended to support Soul Food's debut release, Tom The Peeper's Brother John — a song closely based on Act One's Mercury label single Tom The Peeper, itself a discotheque hit since

its release early last year and a chart hit in June.

Soul Food consists of Pat Henderson, Kay Stephens, Frankie Hill and Billie Barnum. All have been session singers, based predominantly on the U.S. West Coast. Group members have worked with artists such as the Jackson Five, O.C. Smith, Johnny Bristol and Otis Redding. Billie Barnum, sister of veteran r&b maestro H.B. Barnum — who produced and arranged Soul Food's debut single — was originally a member of the Blackberries. They were one of the West Coast's best-known sessions group (much of their work was for Motown) who went on to record as an act in their own right for MGM.



RCA SOUL Search winners Eruptions, pictured here after their contest win at London's Hammersmith Palais last week. With the group (first left, front row) is Tom Draper, r&b chief of RCA U.S.

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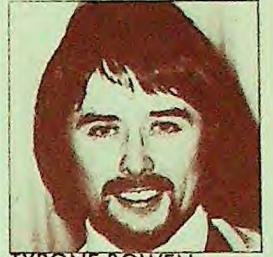
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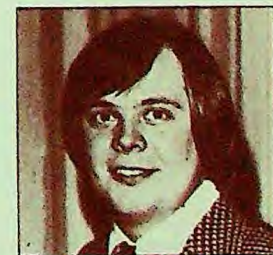
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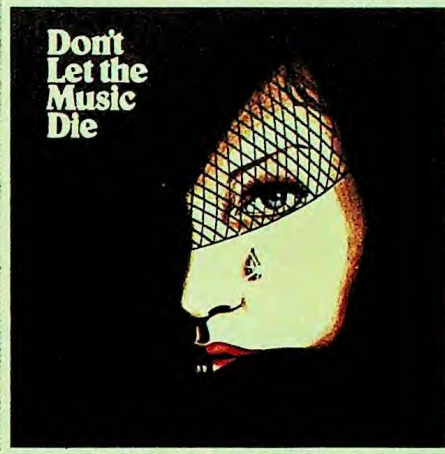
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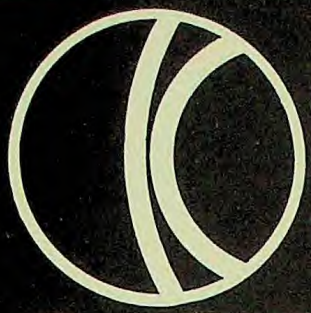
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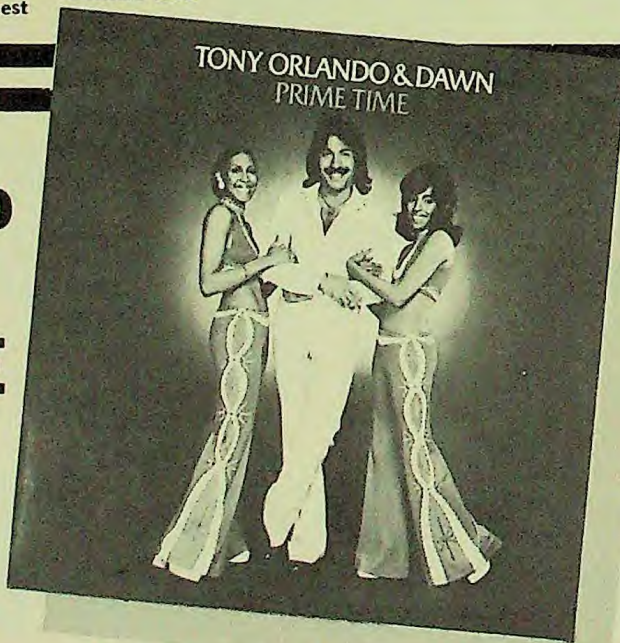
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SOUL 'Salsa' LP first issue from Fania by Island

ISLAND HAS released the first album product under its deal with Fania Records of New York, for which it became the British licensee last November. The disc is Fania All Stars, a musical documentary of the meeting of Latin, soul, jazz and rock musicians in New York's Yankee Stadium last August. The concert was organised by Fania, and attracted an audience of 40,000. Apart from the All Stars, a band made up of some of the top New York-based Latin bandleaders including Ray Barretto and Larry Harlow, there were guest appearances from Mongo Santamaria, Billy Cobham, Jan Hammer, Jorge Santana and Manu Dibango.

Fania is one of the leading US specialists in 'salsas' (the word means sauce, a reference to the music's hot and spicy qualities). Originating in Puerto Rico, it has thrived in New York for years through the large Latin community there. Fania, in fact, celebrates its 10th anniversary next month, and the company is largely credited with expanding the awareness and appreciation of salsa throughout the US. Apart from releasing over 100 albums by a large number of Latin stars and organising the New York Yankee Stadium concert, it has given new impetus to the careers of artists such as Ray Barretto, and produced the first salsa movie, *Our Lating Thing*. Most recently, Fania signed a product promotion and distribution deal with its onetime competitors in the salsa field, Tico and Alegre (both owned by US Roulette).

At first glance, Latin music's connections with the r&b market seem tenuous, but closer examination reveals common ground. Santana's Latin-fired rhythms have constantly penetrated the soul market - the group was in the r&b charts at the end of last year with its *Borboletta* album - while Carlos Santana's brother,

Jorge, is featured as a guest guitarist on the Fania All Stars LP. Mongo Santamaria has had a string of r&b hit singles for Battle, CBS and Atlantic, including *Watermelon Man*, *El Pussy Cat*, *Cloud Nine* and *Feeling Alright*, and he has just cut a Latin instrumental version of Labelle's *Lady Marmalade* for the Vaya label, distributed by Fania. Ray Barretto has also reached the soul market, most notably with his *El Watusi* hit for Tico. Joe Bataan is currently in the US r&b Top 100 with *La Botella* - his version of Gil Scott-Heron's *In The Bottle* (a hit, too, for All Platinum group *Brother To Brother* last year).

In fact, Latin artist Bataan is close to mainstream r&b, his particular sound constituting a spin-off from salsa, termed *salsoul*. This incorporates the saucy Latin beat with a driving soul rhythm, making it a powerful discotheque contender. Although Bataan has now signed with Epic in America and recorded a new single and album for the company, his *La Botella* single is issued in Britain this week by RCA. The singer originally cut the track for the *SalSoul* label, to which RCA has rights via a deal with *SalSoul's* Mericana parent. Bataan's last British release was an album he made for Fania in 1969, then issued through Decca's London label.

More salsa product from RCA is likely in the coming months, and the company is presently putting together a Latin-soul album package. Island UK will also be issuing more product from Fania this year. Among the artists signed to the label are percussionist Johnny Pacheco, who is also co-founder of Fania, trombonist Willie Colon and bandleader Larry Harlow.

There are dozens of other small US labels dealing in salsa, some based in New York, some in Florida. Almost none have outlets in Britain.

Soul Chart

- 1 37 LOVIN' YOU: Minnie Riperton: Epic 3121
- 2 5 L-O-V-E: Al Green: London 10482
- 3 14 THE WAY WE WERE: Gladys Knight & The Pips: Buddah 428
- 4 23 GET DOWN TONIGHT: K.C. & The Sunshine Band: Jay Boy 93
- 5 1 SWING YOUR DADDY: Jim Gilstrap: Chelsea 2005.021
- 6 10 EXPRESS: B.T. Express: Pye International 25674
- 7 8 SPIRIT OF THE BOOGIE: Kool & The Gang: Polydor 2001.566
- 8 7 SING A HAPPY SONG: George McCrae: Jay Boy 95
- 9 9 SUPERNATURAL THING: Ben E. King: Atlantic 10565
- 10 13 HIJACK: Herbie Mann: Atlantic 10580
- 11 15 SOMEWHERE SOMEHOW: The Tymes: RCA 2530
- 12 12 BABY HANG UP THE PHONE: Carl Graves: A&M 7151
- 13 28 I'M GONNA RUN AWAY FROM YOU: Tami Lynn: Contempo-Raries 9026
- 14 32 CUT THE CAKE: Average White Band: Atlantic 10605
- 15 3 LADY MARMALADE: Labelle: Epic 2852
- 16 44 TAKE GOOD CARE OF YOURSELF: Three Degrees: Philadelphia Int. 3177
- 17 20 COCHISE: Armada Orchestra: Contempo 2051
- 18 4 REACH OUT I'LL BE THERE: Gloria Gaynor: MGM 2006.499
- 19 17 SORRY DOESN'T ALWAYS MAKE IT RIGHT: Diana Ross: Tamla Motown 941
- 20 2 GIRLS: The Moments & Whatnauts: All Platinum 6146.302
- 21 18 SWEET SHERRY: J. J. Barnes: Contempo 2048
- 22 24 FROM HIS WOMAN TO YOU: Barbara Mason: Buddah 425
- 23 11 SAVE ME: Silver Bird Convention: Magnet 26
- 24 31 WICKI WACKI: Fatback Band: Polydor 2066.524
- 25 32 I FORGOT TO SAY I LOVE YOU TILL I'M GONE: The Chi-Lites: Brunswick 17
- 26 38 WALKING IN RHYTHM: The Blackbyrds: Fantasy 114
- 27 6 WHAT AM I GONNA DO WITH YOU: Barry White: 20th Century 2177
- 28 27 MR. BUMP MAN: Jackey Beavers: Buddah 423
- 29 57 I FEEL SANCTIFIED: The Commodores: Tamla Motown 944
- 30 - BOK TO BACK: Father's Angels: Black Magic 103

Chart from sales returns supplied by 27 Specialist Shops and compiled by Blues & Soul International Music Review

by BRIAN MULLIGAN

BECOMING A session singer seems to be the result of good fortune or chance more than by design. Staying as a member of this female elite who put the oohs, aahs and shoobedoops behind the solo voices is more difficult.

Those who stay the course will testify that it requires stamina, versatility, a willingness to abandon personal musical tastes the requirements of others and an acceptance that a voice, once carefully trained for solo work, may well end up coarsened and reduced in range after years of soulful background wailing.

It is, in short, a tough life, but a financially rewarding one for those at the top -- while it lasts. Not surprisingly there appears to be no shortage of candidates for studio work. Not only can the good ones earn in the region of £200 a week, on the basis of the union fee of £18 for a three-hour session, without the expenses and inconveniences of being on the road, but there is also the satisfaction of being accepted and recognised as a professional by professionals.

Kay Garner, who sings with comparative newcomers the Chanter Sisters, Irene and Doreen, and Lyn Cornell, who is also one half of The Pearls, are two of the best-known background singers.

Lynne Cornell started working on sessions when she went to a recording to meet some friends and was persuaded to take the place of a girl singer who had not turned up. "I collected my £7 and thought -- fantastic. That was nine years ago. I enjoyed it so I kept on." Once a member of the Vernons Girls, she had shown potential as a solo singer and scored a modest hit with a version of Never On Sunday for Decca.

Kay Garner had ambitions to become a jazz singer, but was earning a living singing with dance bands when David Gold, an arranger with Southern Music, suggested session work seven years ago. The Chanter Sisters, once part of a family group recording for DJM, helped Elton John out at a reception show five years ago and kept going.

Kay Garner first worked with Sue and Sunny, later joined up with Madeline Bell and Lesley Duncan as replacement for Kiki Dee. Now she works as a freelance, but has hopes of developing her current partnership with the Chanter Sisters into a recording and performing act.

"Until recently, when there has not been the work about, I don't seem to have stopped for four or five years, doing three or four sessions a day. I was doing Top of the Pops when I was eight months pregnant and I was back on the show 10 days after coming out of

Session singing - its a good life while it lasts

THERE WAS a rare moment in the spotlight recently for session singers when one of them alleged in a national newspaper that hers was the uncredited solo voice on There's A Whole Lot Of Loving by Guys and Dolls. The complaint was made by Kay Garner, a leading member of this elite but anonymous group of professionals. Brian Mulligan has been talking to her and her contemporaries about the role of the session singer -- and found that although the money is good, the drawbacks are considerable.



Kay Garner (right) with the Chanter Sisters, (centre) Irene and (left) Doreen. They have hopes of developing the partnership into a performing act.

hospital." When Lynn Cornell started in the studios, most of the session work went to the Mike Sammes Singers. But the trend changed towards voices able to simulate a black sound and the Breakways became the most in-demand team and set the style for others to follow. While she feels there is now a degree of overcrowding in the profession, she regards session singers as basically a friendly lot, always willing to help each other out and deputise if one of the group is unable to make the date.

"The most important requirement is versatility," she says. "You could easily be called on in the same day to work on pop, country and soul records. Sight reading is important, too, but not everybody can and if the sound is what the producer wants he will put up with that and just spend longer on the recording."

She accepts the argument that session singers are comprised mainly of people who for whatever reason haven't made it on their own.

"Sometimes session singers don't want to be stars and if they were asked to go on the road they would refuse. For my own part, I don't like singing alone, which is why I like studio work. Since Ann Simmons and I formed The Pearls, only as a recording group in the first place, we have been offered so much work, but Ann has two children and doesn't want to go out working, although I would quite like to go on stage."

In fact, she does work in front of an audience and has been doing so for a number of years as a member of the singing group which tours with James Last, of which Kay Garner and Sue and Sunny are also members, supplying Last with the authentic English pop sound which German singers couldn't convincingly duplicate.

"It is no bad thing to be a backing singer -- but I don't think they get the recognition they deserve," she says.

That's a view, of course, to which Kay Garner would subscribe since she claims that the female solo

voice heard on Guys and Dolls Whole Lot of Loving is hers, and that the single is in fact the demo disc which she made. The Chanter Sisters are also less than thrilled that their voices can be heard on Duane Eddy's Play Me Like You Play Your Guitar single, but that their permission was not sought after they had originally recorded the demo.

All the girls feel that if a demo is going to be released, then they should have the option of either accepting an increased fee or alternatively taking the gamble of a royalty. "But such an arrangement appears to be up to the individual producers, for although represented by Equity, session singers feel that the union is more concerned with representing actors than them. Lynn Cornell regards herself as lucky in this respect in that she and Ann Simmons are paid a royalty by producer Philip Swerne for recording as the Pearls, although they are not a working act in the strict sense.

The anonymity of session work

and the disciplines which it imposes upon the singers can be frustrating for those who still cherish any desire for self-expression. Kay gets round the problem by working with jazz trios in pubs and sitting in at the Olympic Studios on Friday nights when the session musicians also play just for their own pleasure. "Nobody wants to know about jazz singers as a commercial proposition, but I still do it for my own entertainment. If you are by nature a solo singer, you must get some release somewhere," she says.

The Chanter Sisters get their kicks by performing the family group -- which used to include their three brothers -- and "booking ourselves into a local dance hall for next to nothing." "We can relieve the tensions that way, especially for me because I miss being out front and singing to an audience," says Doreen.

Kay Garner has recently started writing songs -- working on a piano given to her by her mother which two piano tuners refused to touch and which a third finally tuned a tone flat overall. Some of her songs, which she writes with John Marshall, will be on an album which she is recording. "It may be a bit late to start now, but I am going to have a go anyway."

But, she stresses, the album will be a pop effort -- not jazz. That may well be because the years of session work have taken their toll on what was once a three and one-half octave voice. "Belting out the wayhays over the years has reduced it to two octaves.

"It is inevitable that the voice is affected, because we have to sing the way we are told to sing. If a producer, for instance, books the wrong background voices for the sound he wants, somebody may have to end up straining to get the sound. That only needs to happen a few times and your voice is gone.

"The span of session singer today isn't a long one. Girls who have started off as lead voices in a trio have drifted down to bottom. I'm drifting down now. I think I would have to take a month off to get it back in shape -- but can I afford that? There is no unemployment benefit for session singers."

She has high hopes for her current partnership with the Chanter Sisters, both of whom are ambitious to make their mark -- Doreen has a single, Darlin', written by Roger Cook and Herbie Flowers due for release on Polydor -- but is uncertain where the future will take her. "I don't think we have found what we are aiming for yet. I know I haven't. It may be solo singing or it may be writing, but I know I am not fulfilled. It's like being permanently pregnant and not knowing what is going to happen."

Vaughan: 25 years away from yips and growls

by CHRIS WHITE

TWENTY FIVE years after his debut as a professional singer, Frankie Vaughan has signed a lucrative new recording contract with Pye, a company with a strong reputation for album success with its wide-ranging roster of m-o-r artists.

It is another chapter in the entertainer's eventful career which could well give him a new lease of life from the point of view of records. Not, however, that he needs hit records; he still manages to pack the audiences in wherever he appears, most recently at London's Talk of the Town theatre restaurant where he has completed his eighth season to sell-out houses.

The Pye debut album for Vaughan promises to be something rather different from his previous LPs for Philips and EMI, without

losing too much faith with the fans who enjoy his particular brand of music. "We're all very excited about it and the feeling is that there are at least five tracks already in the can which could be potential singles," he admitted.

"It has been a real team effort with everybody throwing in ideas for its content. Harold Franz, brother of a&r man Johnnie Franz brought forward some songs, and Pye's Louis Benjamin also sent along a song which he thought would be good for the album. We have stuck to mainly English titles but one inclusion is a Barry White number, which he did on an album but has been widely overlooked."

Vaughan's showbusiness debut was in May 1950 when he was billed as Frankie Ableson at the Old Kingston Empire, and he started his recording career shortly afterwards

under the auspices of Wally Ridley at HMV. His first 78 was a number called My Sweetie Went Away, with accompaniment by Ken Mackintosh.

"People thought my sound was very way out, in those days," he recalls. The general impression was that I was American, mainly because of the yips and growls I gave. I owe a lot of my early success to people like Sam Costa, Jack Jackson and a very young Pete Murray who gave me my first BBC radio plays, and Cyril Shane who at that time was the disc reviewer for the New Musical Express."

He remembers another incident when, as a relatively unknown singer, he went into a North London record store. At that time one of his records was on the verge of breaking into the chart -- and he asked the dealer, after introducing himself, how it was selling. His reply



was unhelpful and he told the young hopeful that if his surname was Laine it might be a different matter.

Vaughan replied that when he was at the top, he would remind the retailer of what he'd said -- and two years later he got his chance when

the same dealer requested him to do a p.r. appearance at the store. That was following the singer's early Philips hits and the dealer, who had forgotten their first meeting, was given an appropriate reply!

The new Pye record contract is looked upon by Vaughan with enthusiasm and he admits that in recent weeks he seems to have been rediscovered by the listening public. A single, It's Too Late Now, written by Tony Macaulay and John MacLeod, is getting airplay and is his most commercial number in several years.

"I've no particular professional ambitions left," he claims. "I've always enjoyed being in the business and I count it as being a privilege to be so involved in it. I like to think that I've kept in favour so long because I've always kept in touch with the public and what they like."

TALENT

THE PROBLEM is now as old as the hills (Benny and Vince). How can an artist put across on stage the sound that he obtains on record?

In fact, reproducing the recorded sound is as simple as falling off a mixer. All you need is the sort of money required to equip a studio, enough wattage and speaker cabinets to project the sound normally confined to a control room to an auditorium of say 3000 people, the engineer who worked on the album to act as sound mixer and something like the QE 2 on wheels to cart it about.

Impractical of course. The result in the past has been an attempt to satisfy these perfect requirements which has fallen so far short that the result has been disastrous.

What is meant by public address anyway, and why is it there? Bands used to survive perfectly without it after all. Certainly in the days before amplification they had to. But then those bands were organised according to the type of venue they were playing.

What has happened is that the electrification of bands and the fact that small groups are now filling massive auditoriums plus the increasing appreciation of the listening public as they buy better and more sensitive hi-fi sets, not to mention improved technology in the recording studio, cutting room and pressing plant, has obliged performers to find better and better systems for projecting their live sound to the public.

Now PA should not be confused with instrumental amplification. Instrumental amplification can now be seen in its true perspective. It was originally invented to enable quiet instruments like the guitar to cut across the raucous sound of brass and saxophones in solo passages.

However, the electrification of

instruments has now become rationalised. The equipment at the back of the stage needs to be of only minimal wattage purely to provide the musician with sufficient power to obtain the desired tone colour and to make an otherwise inaudible instrument audible.

The real job, of projecting that sound and that of the other instruments and vocals to the audience, is performed by the PA. This consists of a group of amplifiers, front-of-stage speakers and a mixing desk.

Using conventional speakers, it is necessary to calculate the capacity that they need to handle in order to fill a hall and then to double it. This gives even the smallest band an almost unmanageable number of boxes containing speakers to cart around. It makes the public address system highly expensive and it tends to look ugly.

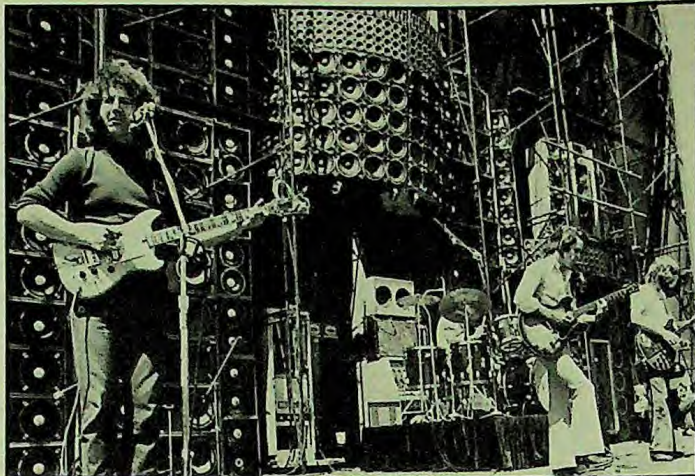
The main criteria then are sound reproduction, cost and portability. Obviously the last is mostly a question of cost also since a massive quantity of equipment requires extra road crew, heavier transportation and more time.

There can really be no question that cost will ever come down since the only way the other two criteria can be satisfied is by building more and more sophisticated and efficient equipment. However, it does appear that the evolution of PA systems has reached a stage when both audiences and bands can look forward to really acceptable sound from a minimum of hardware.

PA systems can be obtained by buying a ready made system, by purchasing a custom made system tailored to the band's requirements or by hiring. To provide good sound the PA has to suit the group that is using it and also the venue in which it is being used.

Geoff Bevan is a partner in Zoot Horn, a company which operates

Public address or public distress?



GRATEFUL DEAD and a stack of speakers that looks as though it could kill — is PA entering a new era?

out of Croydon and has been custom building PA systems for bands since September 1971. They also design systems for auditoriums. Wouldn't it be more sensible to provide all the auditoriums with PA systems which can be adapted according to the group appearing thus avoiding the necessity of transportation and setting-up?

Where groups are concerned the answer appears to be no. Good versatile PA is too expensive for auditoriums to install and the bands themselves prefer their own system.

Because every auditorium has its own individual acoustic properties

the PA has to be capable of accommodating a wide range of venue characteristics. Bevan says this has been largely made possible by use of a graphic equaliser. This is a system similar to the treble and bass controls on a hi-fi amplifier except that there is a control for each octave of the audible scale.

The average PA today, according to Bevan, is between 1000 and 3000 watts although a few bands have much larger systems and a lot of small bands cope quite happily with 500 watts. To fill the Empire Pool requires between five and ten thousand watts depending on whether it is a country and western meeting or a heavy rock band.

"The emphasis now," he says, "is on quality rather than power. Usually people skimp on amplifiers and spend more on the speakers and mixer. There are only three amps that are worth considering for PA and they are all American: Amcron, Phase Linear and Mackintosh. The last are not readily available here. There is no British amp that is good enough."

The banks-of-speakers period reached its height in the late '60s when a lot of groups were using British PA amplification. Now however, Bevan says it is a question of high power speakers in efficient cabinets. The result is less units and higher efficiency.

What about cost? Bevan asserts: "We couldn't make a PA, including the mixer, for under £2,500 and groups should be prepared to spend £4-5000. We made a system for Paper Lace which without a mixer cost £5,500. The Amcron amplifiers cost £400 each."

Another important area is fold-back. This is the section of the PA that feeds monitor speakers on the stage so the band themselves can hear what they are playing. Says Bevan: "It is a little known fact that you need double the power in the foldback speakers that you have at the back of the stage for the instruments."

In terms of transport for all this he says the group need a three ton truck. Bevan cannot in fact see the volume of equipment or the expense diminishing. He thinks that the quality will continue to improve and he foresees a time when record companies will buy a quality sound system for use on tours by their own bands or when management companies or promoters provide the system for a tour that is used by two or three groups on the same stage each night.

"The problem with band's all using the same system is that each band needs a soundcheck and really after that the mixer needs to be left untouched until they perform," he adds.

RSD, which has long been established as one of the top PA manufacturing and hiring organisations is now confident that speaker system will become more and more compact. This confidence is largely due to the introduction in the past few weeks of the latest RSD system which handles 2800 watts through two speaker stacks measuring 6'6" x 3' x 3' and has been designed specifically to produce a studio sound.

The system was designed by Paul Dobson and he describes it as a five way system with separate speakers for bass, low middle, high middle, horns and tweeters. It uses Phase Linear amplifiers and with the mixer costs £250 a night to hire. Argent has used the quadraphonic version and a number of other bands are either using it or contemplating using it.

RSD admit that it is more expensive than the old system but the largest item of equipment is the mixer which has also been designed to be more compact than most comparable mixers.

If the predictions of consultant audio engineer Stephen Court are proved correct, within ten years every major concert venue in the country will have its own sound system and engineer, capable of simulating the quality of music recorded in flawless studio conditions.

Court, ex-BBC, ATV and Advision engineer, and now a major consultant in the sound recording industry, has been one of the foremost campaigners for superior sound reproduction on stage, and during the last five years has fought to promote standards.

In 1970, after several years in the recording studios and television and broadcasting industry, Court moved into the area of loudspeakers and associated equipment on a fulltime basis, running the UK operations of the American company, JBL. His work brought him into contact with theatres, concert halls and clubs, and it was then he realised the vast gulf which lay between studio sound and that of the live venue.

He explains: "After leaving JBL, I worked on my own as a consultant and remained very much on the studio side, but also concentrated on the live media. It led in 1974 to the formation of Dennington Acoustics, an independent service, which concentrated on various things like installing an entire recording studio set-up, or designing and manufacturing custombuilt systems for live performances."

Tasks awaiting Dennington Acoustics were varied — from designing a speaker to handle a specific instrument, to arranging a complete studio monitoring system, a live performance system perhaps involving a 40-piece orchestra or vocal amplification in Europe's concert halls and cabaret venues.

Such was the quality of the latter that for the first time recording and broadcasting companies were offered the facility of direct recordings made from live appearances. A new era had evolved in the audio industry and Dennington Acoustics had become the first company to move the expertise of the recording industry into the live media.

"It was the first time anyone had used studio techniques for performances and record companies and studios must eventually all make the same move," Court says, "A system like ours combines both studio and live venue sound systems and proves to be far more economical in the long run."

Court feels that too many live venues aren't prepared to pay good money on an excellent sound system, but would rather spend it on decorations for the theatre. When they do finally realise the result of their actions and decide to invest in a worthwhile system, inflation has probably sent its original cost soaring from £10,000 to £25,000.

Skyband take off nationally MAY 1st.

Stock up now for full benefit of their tour.

May 1
City Hall,
Newcastle
May 2
Usher Hall,
Edinburgh
May 3
Caird Hall,
Dundee
May 4
Apollo,
Glasgow



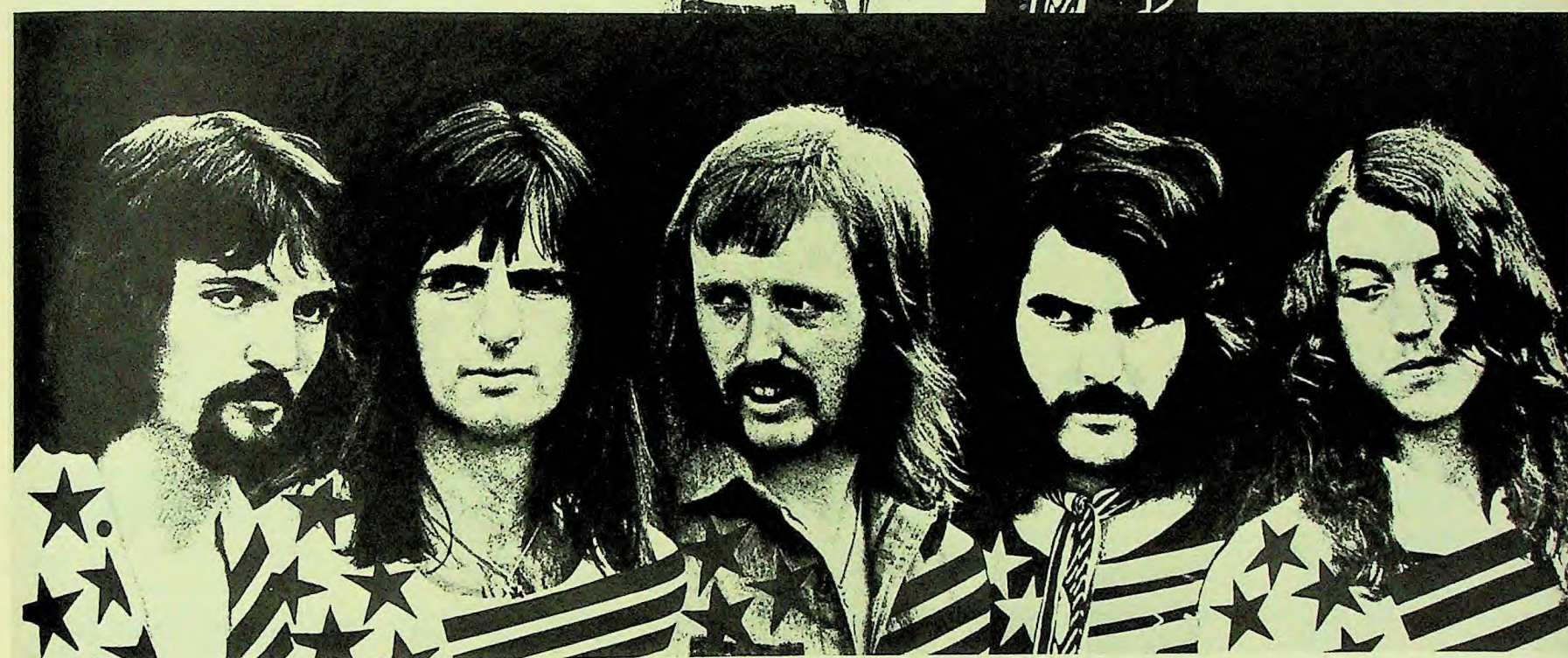
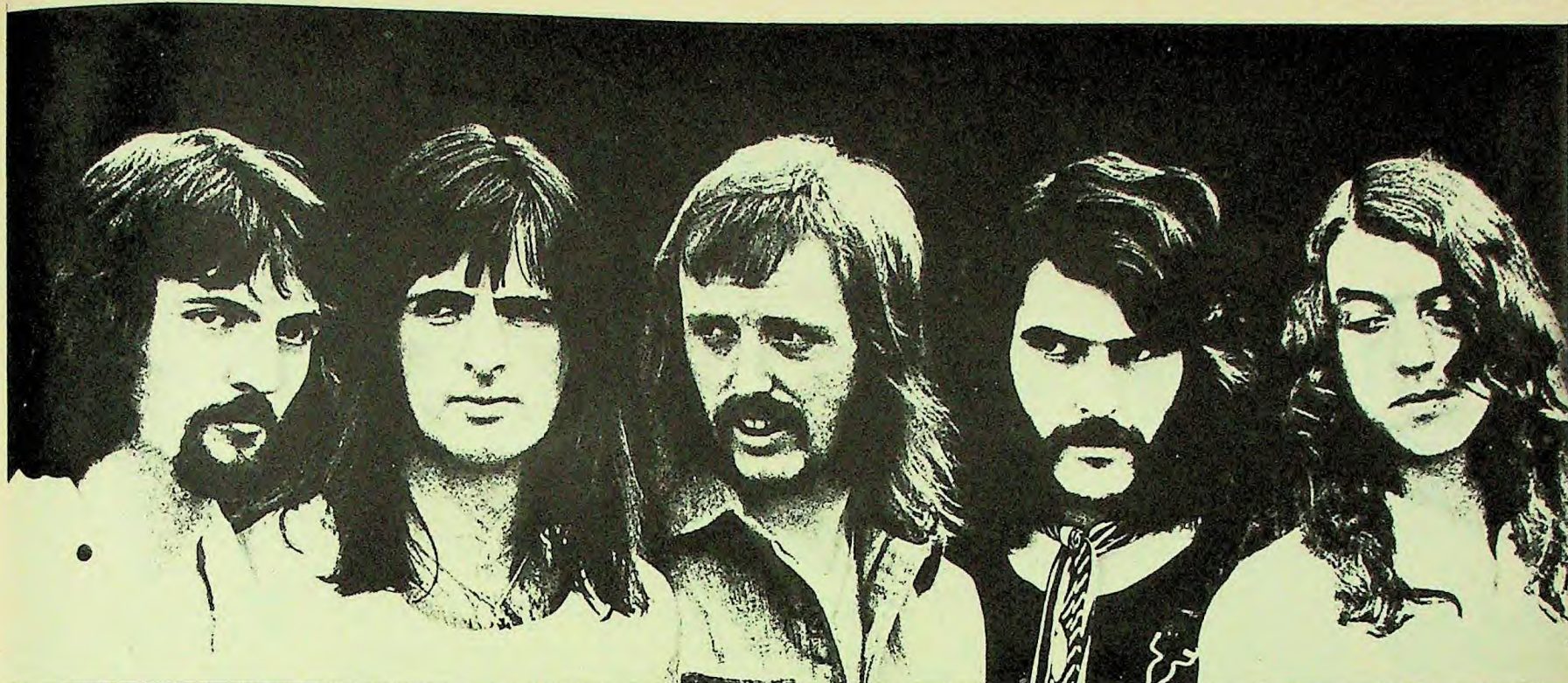
May 13
City Hall,
Sheffield
May 15
Odeon,
Birmingham
May 16
Guildhall,
Portsmouth
May 17
Kursaal,
Southend

May 7 Empire,
Liverpool
May 8 St. George's Hall,
Bradford
May 9 Mayfair,
Newcastle
May 10 University,
Leeds
May 11 Guildhall,
Preston
May 12 Free Trade Hall,
Manchester

May 18 Fairfield Hall,
Croydon
May 20
De Montfort Hall,
Leicester
May 21 Town Hall,
Watford
May 22 Capitol, Cardiff
May 23 Colston Hall,
Bristol
May 24 Odeon,
Hammersmith

'SKYBAND' 'Bang! Ooh! Ya got me!'
Album no. SF8409 Single no. RCA 2540.

RCA RECORDS AND TAPES



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There are two sides to Horslips, the popular rock band. They play traditional Irish jigs. And they play hard American rock. Their new album, "The unfortunate cup of tea!" contains both elements. It's a combination that's going to appeal to a wider audience than ever before. So we're running powerful ads to tell everyone. Stock up now and make the most of it.

Horslips: "The unfortunate cup of tea!" (SF8432)

RCA
RECORDS AND TAPES

SWAMP

MUSIC WEEK MAY 3

INDEX

ADLIBS, The..... T
 BAIANO OS NOVOS CAETANOS. V
 BARCLAY, Bill..... I
 BATAAN..... T
 BECKETT BROWN..... O
 BELLES, The..... D
 BETJEMAN, Sir John..... L
 BOB & EARL..... H
 BOWIE, David..... T
 BYRD, Donald..... F
 CEN'I'RE POINT..... N
 CHALKER, Bryan..... T
 COOPER, Tommy..... J
 CORDELL, Phil..... C
 DOUGLAS, Carl..... D
 EAGLES, The..... M
 ENGLISH, Junior..... I
 FIRST CLASS..... L
 FOX..... I
 HARPER, Roy..... W
 HARRY J ALL STARS..... S
 HOWELL, Eddie..... L
 HUMPHREY, Bobbi..... F
 JACKS, Zenda..... E

JACK THE LAD..... G
 JOEY AND DEEDEE..... D
 JUDGE DREAD..... J
 KELLY..... I
 LAINE, Cleo..... L
 McKENNA, Mae..... T
 METHOD..... H
 MILLER BAND, Steve..... T
 MORGAN, Marla..... T
 MUSCLES..... S
 OCTAVIAN..... G
 OUTLAWS, The..... M
 OWENS, Gwen..... Y
 PERSUASIONS, The..... P
 PLAIN & FANCY..... A
 RAINCOAT, A..... I
 RANCE ALLEN GROUP, The..... A
 SANDS, Evie..... Y
 SIMON, Joe..... G
 SINCLAIR, Jason..... T
 SMITH, Cal..... C
 SMITH, Richard Jon..... L
 STYLISTICS, The..... S
 TOUSSAINT, Allan..... S
 VIGRASS & OSBORNE..... T
 WAR..... W
 WHITE, Tam..... P
 WHITTAKER, Roger..... T
 WILLIAMS, Bobby..... L

H

HARLEM SHUFFLE, Harlem Shuffle (Instrumental), BOB & EARL. Contempo-Raries CS 9016.
 HOLD ON TIGHT, Run, Run, Run., METHOD. UK 98.

I

I AIN'T GONNA DRINK ANYMORE, Passing Show, BILL BARCLAY. GM GMS 035.
 I HEAR MY TRAIN, I Hear My Train (Instrumental), JUNIOR ENGLISH. Trojan Horse HOSS 78 (Ellis Breary).
 I LOVE YOU FOR YOUR MIND (NOT YOUR BODY), Vote For (Me), A. RAINCOAT. EMI 2289.
 I'LL NEVER BE THE SAME (pt. 1), Part 2, CHAPTER THREE. Pye 7N 25680.
 IMAGINE ME IMAGINE YOU, If I Point At The Moon, FOX. GTO GT 21.
 I'M TALKING TO YA, Don't Ever, KELLY. Tiffany 6121 509.

J

JE T'AIME (MOI NON PLUS), Look A Pussy, JUDGE DREAD. Trojan Horse HOSS 83 (An Alted Prod.)
 JUST LIKE THAT, Magic Magic, TOMMY COOPER. EMI 2295.

L

LET ME BE THE ONE YOU RUN TO, Perfect Love. CLEO LAINE. RCA 2557.
 LET'S JAM, You're My Baby, BOBBY WILLIAMS. Contempo-Raries CS 9028.
 LICORICE FIELDS OF PONTEFRAC, In The Public Gardens. SIR JOHN BETJEMAN. Charisma CB 254 (Hugh Murphy for New Acme Prod.)
 LIFE IS WHATEVER YOU WANT IT TO BE, I Was Always A Joker, FIRST CLASS. UK 96.
 LIVE FOR YOU, We'll Make It, RICHARD JON SMITH. Polydor 2058 580.
 LONG STORY, If I May, EDDIE HOWELL. Warner Brothers K 16550.

M

MISTAKEN IDENTITY, Lunch Box Blues, THE OUTLAWS. Fresh Air. 6121 121.
 MR J, Put The Light On Me, ZZEBRA. Polydor 2058 579.
 MY MAN, Take It Easy/Tequila Sunrise, THE EAGLES. Asylum AYM 542.

N

NEVER NEVER, I've Said It All Before, CENTRE POINT. Pye 7N 45465.

O

ONE WAY STREET, One Way Street (Instr.), BECKETT BROWN. RCA 2549.

P

PARTY IN THE WOODS, It's Better To Have Loved And Lost (Than Never Loved At All), THE PERSUASIONS. United Artists UP 35814 (J. Gale & Henry Jerome).
 PLEASE MR PLEASE, Red Eye Special, TAM WHITE. Rak 203.

S

SHOE SHINE BOY, Booked On Your Love, EDDIE KENDRICKS. TMG 947.
 SING BABY SING, Thank You Baby, THE STYLISTICS. Avco 6105 036.
 SHANK INDIGO, Expression In Dub, HARRY J ALL STARS. Trojan Horse HOSS 85 (Harry Johnson).
 SOUTHERN NIGHTS, Out Of The City, ALLAN TOUSSAINT. Warner Brothers K 14395.
 SPACE PARTY, Souttlin, MUSCLES. Transatlantic OURS 3.

LISTINGS

A

AIN'T NO NEED OF CRYING, If I Could Make The World Better, THE RANCE ALLEN GROUP. Stax STXS 2026.
 A LITTLE SUNSHINE SONG, It's A Great Life, PLAIN AND FANCY. Pye 7N 45466.

C

CHEVY VAN, Strange Things, PHIL CORDELL. Mowest MW 3026.
 COUNTRY BUMPKIN, It's Not The Miles You Travel, CAL SMITH. MCA 192.

D

DON'T PRETEND, Words Can't Explain, THE BELLES. Contempo-Raries CS 9027.

DON'T YOU MESS WITH CUPID, Good Hard Worker, CARL DOUGLAS. United Artists UP 35813 (Peter Richard Prods.)
 DO YOU WANNA DANCE, We Can Make It. JOEY AND DEEDEE. Penny Farthing PEN 876.

E

EARTHQUAKE, Earthquake (Instrumental), ZENDA JACKS. Magnet MAG 31 (Peter Shelley).

F

FLIGHT TIME, Blackbyrd, DONALD BYRD. Blue Note BMX-W 623.
 FUN HOUSE, You Are The Sunshine Of My Life, BOBBI HUMPHREY. Blue Note BMX-W 624.

G

GENTLEMAN SOLIDER, Oakey Strike Evictions, JACK THE LAD. Charisma CB 253 (Jack The Lad).
 GOOD FEELING (TO KNOW), Tell Me Why, OCTAVIAN. MCA 191.
 GET DOWN GET DOWN, In My Baby's Arms, JOE SIMON. Polydor 2066 551.

ALBUM REVIEWS

POPULAR

GOLDEN EARRING

Switch. Track Super 2406 117. Production: Golden Earring - Currently touring in Britain, Golden Earring is a very accomplished band, and this album will go a long way towards proving to executive producer Freddy Haayen that they are in line for public recognition in Britain. A single from the album, Kill Me (Ce Soir) has been lifted as a single, and the company are hoping it will give them their second hit in the UK, following on from Radar Love. Production work is superb, and adds weight to an excitingly programmed collection.

ALAN PRICE

Metropolitan Man. Polydor 2442 133. Producers: Alan Price/Keith Grant - A shift of scene here from the depressed North East down to the Big Smoke, and this album could well be subtitled Thoughts of a Lonely Bedsit Dweller. It features three tracks used in Price's movie Alfie Darling but this inclusion is incidental to the album as a whole. It's fairly comprehensive Price, mixing rockers, reflective ballads with some nice organ work, touches of Hoagy Carmichael in Nobody Can, some slightly-dated but appealing piano work in Changing Partners. All the songs are delivered in the distinctive earthy Price manner and there's no reason why this LP shouldn't move very quickly. He might even have picked up some new fans from his movie role.

FOX

Fox, GTO GTLP 001 - Producer: Kenny Young - Having had only one hit to date, the success of this album will depend very strongly on

the follow up, Imagine Me Imagine You. Both this, and Only You Can are here, together with other original Kenny Young numbers. The one exception is the Ketty Lester hit, Love Letters which is performed admirably. With a tour in the near future, the group will obviously mature more as a unit, though judging from this album, there will be few complaints about their merit and ability. The sound they create is largely centred on the voice of Noosha who sings throughout the "tracks with stunning accuracy and vibrance."

LABELLE

Nightbirds. Epic EPC 80566. Producer: Allen Toussaint - If this, LaBelle's first album for Epic, promised to do well on the strength of their reputation, it will do even better now that Lady Marmalade is a hit single. The contents are much closer to mainstream soul music than the group's 'space children' image might suggest, especially tracks such as Are You Lonely, It Took A Long Time and What Can I Do For You (their new US single). Producer Toussaint injects some traditional r&b elements into the arrangements, leaving LaBelle's voices to weave unusual spells over the top. A soulful standout is You Turn Me On. The album seems assured of rock solid sales.

SEALS & CROFTS

I'll Play For You, Warner Bros. K 56116. Producer: Louie Shelton - It always seems a difficult task for American bands to break in Britain, but this album indicates that the duo are now coming up with some startling material. The title track is receiving a lot of air play, and if it breaks, there is plenty of other material here suitable to lift as singles, including Blue Bonnet Nation, a faster number, with at the

CHART CERTAINTY

Sales potential within respective market

- *** Good
- ** Fair
- * Poor

other end of the scale the melodic Golden Rainbow. The only complaint with the album is the sleeve, which has lyrics incorrect at times, and the songs are not in the same order on the album as they are on the cover. Only a minor criticism of what is a superbly enjoyable set of numbers.

THE COMMODORES

Caught In The Act. Tamla-Motown STML 11286. Producers: James Carmichael and Commodores - One of the Motown's funkier aggregations, the Commodores turned in their first British hit last year with Machine Gun, and followed it with a good-selling debut album. This second LP is less frantic than its predecessor but no less enjoyable - Slippery When Wet and The Bump are driving disco-orientated winners, while This Is Your Life and You Don't Know That I Know show off a more subtle, mellow side of the six-piece group. Like their musical street brothers Kool and the Gang and the Ohio Players, the Commodores sell strongly. This album will be no exception.

ANDY FRASER

Andy Fraser Band CBS 80731. Produced by the band - This is Fraser's first album with his new line-up, and he has now taken over vocals, continuing with his lead bass work. This LP was made just before the short tour the band made last month and is designed to let everyone know Andy Fraser is back.

Though on stage the band produces a tight rocking sound with a lot of excitement, the album, in comparison is very laid back, bluesy and moody. In this respect it's a disappointment as it doesn't really demonstrate what the band can do. There are some bad patches when Fraser's voice is almost lost in the music and a slightly irritating studio feel about the whole album. A second album might well be a big improvement now that the band have worked together from some time. Meanwhile this one will pick up sales on Fraser's name alone and from new admirers resulting from the tour but it won't make an enormous impact.

LEON RUSSELL

Will O' The Wisp, A&M AMLS 68309. Produced by Denny Cordell and Leon Russell. - Russell is credited as playing ten instruments on this album and has got together an impressive set of session men in an attempt to solidify his musical direction. He's now buried his desire to play country or jazz and though this album lacks drive it's definitely closer to the original Russell style. It's a mix of rock and ballads with touches of soul and even jazz and should solidify his reputation as one of the most interesting rock singer/musicians around. The album title is misleading in the sense that Russell has stopped being a Will o' The Wisp, though the overall mood of this LP is hard to categorise.

VARIOUS

British Gold K-Tel NE 511 - Some of the best numbers from top British artists recorded between 1966 and 1972 are featured on this ten-track offering from K-Tel, true golden oldies. They include Substitute, by The Who, Whiter Shade Of Pale, (Procul Harum) Hey Joe (Jimi Hendrix) and Gimme Some Lovin' from the Spencer Davis

Group. Apart from these and many other gems the set is up-dated somewhat by the inclusion of Layla and Crocodile Rock, which make up for revivals such as 54321 from Manfred Mann and Here I Go Again by The Hollies. This album is promised "massive TV and radio promotion" by K-Tel and promises to be a big one.

HUMMINGBIRD

Hummingbird A&M AMLS 6892. Producers: Hummingbird and Ian Samwell - When five dedicated session men get together as a band it's a temptation to wait and see if they play against each other. On this LP the temptation is easily resisted. Bobby Tench, Conrad Isadore, Max Middleton, Clive Chaman and Bernie Holland knit together smoothly and make a formidable unit. The sound is predictably jazz-orientated rock, with plenty of sparkling solo work, gutsy rhythms and bags of soul. Hummingbird start a tour in the spring and going by this first LP their concerts should be worth hearing. Linda Lewis guests on this album for a couple of tracks. Watch out for activity once the band gets on tour.

THE TAMS

The Best Of The Tams. ABC ABCL 5118. Producers: Various - A re-issue by Anchor of a useful r&b catalogue item, this album will probably do well again on the strength of the Tams' recently-successful third time around for Hey Girl Don't Bother Me and Be Young, Be Foolish, Be Happy (both included here). Other tracks on a generous 14-tracker include the group's classic What Kind Of Fool and You Lied To Your Daddy, plus pop favourites Go Away Little Girl and The Letter. Sleeve notes would have been a definite asset, however.

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MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
MAY			1 CAN King's Hall Stoke Neutrons Middlesbrough	2 DR.FEELGOOD N.E. Polytechnic London CAN Mayfair Ballroom Newcastle NEUTRONS Durham University	3 Dr. Feelgood University Reading CAN STADIUM LIVERPOOL	4 Dr. Feelgood Chancellor Hall - Chelmsford Can GREYHOUND BALLROOM CROYDON
5	6 CAN City Hall HULL	7 DR.FEELGOOD university liverpool	8	9 CAN Edinburgh University	10 DR.FEELGOOD Corn Exchange - Cambridge MAN KIRKSTALL SOUTHEND. COMB - SCOTLAND NEUTRONS - Leascliffe Hall - Folkestone	11 CAN - BARBARILLA'S BIRMINGHAM Neutrons St. George's, Coventry MAN HARD ROCK - BOURNEMOUTH
12	13 MAN Citadel Theatre Newcastle Don McLean Royal Albert Hall	14 MAN Appollo Theatre Glasgow Don McLean Festival Theatre Brighton	15 NEUTRONS North London Poly CAN - A Rooms VICTORIA BRISTOL	16 CAN Pier Pavilion, Hastings neutrons WIDSTONE COLLEGE OF ART.	17 NEUTRONS Liverpool Stadium CAN Essex Univ. Colchester DR.FEELGOOD FRARS AYLESBURY MAN University Leeds	18 Can Roundhouse London
19 DR. Feelgood Polytechnic Kingston MAN Heavy Steam Machine Stoke	20 Man Free Trade Hall Manchester Don McLean Carlton Dublin Ireland	21 MAN St. Georges Hall, Bradford DON McLEAN APPOLLO THEATRE GLASGOW NEUTRONS Sheffield poly	22 DR.FEELGOOD Town Hall Cheltenham MAN DOME BRIGHTON Don McLean Usher Hall Edinburgh	23 Dr Feelgood City Hall Sheffield Man TOWN HALL BIRMINGHAM Don McLean City Hall Newcastle	24 DR.FEELGOOD U.M.I.S.T. Manchester MAN ROUNDHOUSE LONDON DON McLEAN City Hall Sheffield	25 MAN ROUNDHOUSE London DON McLEAN opera House manchester
26 MAN - Roundhouse, London Don McLean - Fairfield Hall Croydon	27 DON McLEAN - Royal Albert Hall	28	29 Dr. Feelgood Civic Hall Halifax Don McLean De Montfort Hall Leicester	30 DR FEELGOOD ST. GEORGES HALL - BRADFORD	31 Neutrons university East Anglia	

Your important dates in May

RELEASES

MUSIC WEEK MAY 3

T
TAKE IT AWAY, Hangin' In Hangin' Out, VIGRASS AND OSBORNE. CBS 3170.

THE BOTTLE, When You're Down (Funky Mambo), BATAAN. RCA 2553.

THE BOY FROM NEW YORK CITY, Johnny My Boy, THE ADLIBS. Contempo-Raries CS 9029.

THE END OF THE WORLD, Escape From The Planet Of The Apes, JASON SINCLAIR/The Baboons. Trojan Horse HOSS 84 (An Alted Prod.).

THE JANES, THE JEANS AND THE MIGHT-HAVE-BEENS, Adios My Love, BRYAN CHALKER, BBC RESL 24.

THE JOKER, Something To Believe In, STEVE MILLER BAND. Capitol CL 15765.

THE LAST FAREWELL, A Special Kind Of Man, ROGER WHITTAKER. EMI 2294.

THE LONDON BOYS, Love You Till Tuesday, DAVID BOWIE. Decca F 13579.

THE OTHER SIDE OF ME, Song For Simon, MAE MCKENNA. Transatlantic BIG 523.

TOUCH ME BABY (REACHING OUT FOR YOUR LOVE), Tell The World, MARIA MORGAN. President PT 440 (David Kassner).

V
VO BATE PA TU, Urube Ta Com Raiva Do Boi, BAIANO OS NOVOS CAETANOS. Barclay BAR 32.

W
WHEN AN OLD CRICKETER LEAVES THE CREASE, Hallucinating Light, ROY HARPER. Harvest HAR 5096.

WHY CAN'T WE BE FRIENDS, In Mazatlan, WAR. United Artists UP 35836 (Jerry Goldstein in assoc. with Lonnie Jordan & Horward Scott For Far Out Prod.).

Y
YOU BETTER WATCH OUT, Everybody Needs Love, GWEN OWENS. Cassablanca CBX 509.

YOU BROUGHT THE WOMAN OUT OF ME, Early Morning Sunshine, EVIE SANDS. Capitol CL 15818.

TOTAL ISSUED

Singles Issued by Major Manufacturers for Week Ending May 2nd, 1975.

	This Week	This Month	This Year
EMI	13 (11)	13 (11)	159 (157)
Decca	3 (3)	3 (3)	63 (74)
Pye	5 (7)	5 (7)	125 (72)
Polydor	5 (3)	5 (3)	70 (62)
CBS	1 (4)	1 (4)	82 (82)
Phonogram	4 (3)	4 (3)	48 (55)
RCA	4 (3)	4 (3)	70 (55)
WEA-	2 (4)	2 (4)	51 (64)
Others	15 (18)	15 (18)	343 (210)
Total	54 (56)	54 (56)	1011 (817)

RECORD PRICE INDEX

	April	(March)	Movement
Singles	0.57	(0.56)	+1
LP's (full price)	2.61	(2.54)	+7
Cassettes (full price)	2.84	(2.76)	+8
Cartridges (full price)	2.94	(2.90)	+4

These are average figures calculated from the price lists of UK record companies (A&M, Anchor, B & C, Bell, CBS, Decca, DJM, EMI, Island, Phonogram, Polydor, President, Pye, RCA, Transatlantic, UA, Virgin and WEA). No less than five companies have raised their prices this month: A&M, B&C, Phonogram, Polydor and WEA. Leading the field are A&M and WEA, each with full price LP's at £2.79, cassettes at £2.99 and cartridges at £3.25.

NEEDLE TIME

DAVID CARTER'S RADIO LONDON FAVOURED PLAYS

The Swan - Jona Lewie (Sonet SON 2056)
That's What Friends Are For - Swarbrigg (MCA 179)
Rescue Me - Cher (MCA 188)
Oh My My - David Hentschel (Ring O' 2017 101)

ROBBIE VINCENT'S ROCKET
Sing Baby Sing - Stylistics (Avco 6105 036)

RADIO ONE RECORDS OF THE WEEK

NOEL EDMUNDS: Moonlight - Zero (Arista 4)
DLT: Millionaire - Dr. Hook (Capitol CL 15817)
JOHNNY WALKER: Crystal Blue Persuasion - Tommy James & The Shondells (Pye 7N 25678)
DAVID HAMILTON: Sending Out An SOS - Retta Young (All Platinum 6146 305)
PICK OF THE PAST: I Close Me Eyes & Count To Ten - Dusty Springfield (Philips BF 1682)

RADIO TWO ALBUM OF THE WEEK

The Other Side Of The Stars - Matt Monro (EMI SCX 6578)

BRMB

GEORGE FERGUSON: Wombing White Tie & Tails - Wombles (CBS 3266)
ED DOLAN: Big Star In Hollywood - Sandra Dickenson (MGM 2006 512) Hymns And Arias - Max Boyce (EMI 2291)
ROBIN VALK: One More Tomorrow - Henry Groff (A&M AMS 7164) We've Got To Get Out Of This Place - Arthur Brown (Gull)
DAVID JAMIESON: Rescue Me - Cher (MCA 188) Love Will Keep Us Together - The Captain & Tennille (A&M AMS 7165)
NICKY STEELE: Dynamite - Tony Camillo Bazooka (A&M AMS 7168) Bad Luck - Harold Melvin & The Blue Notes (Philadelphia PIR 3202)

RADIO CLYDE PERSONALITY PICKS

STEVE JONES: I Am Woman - Helen Reddy (Capitol CL 15815)
Mama Divine - Alan Price (Polydor 2058 569)
RICHARD PARK: This Old Man - Playgrounds (Mooncrest MOON 43) Hold Me - Bilbo Baggins (Polydor 2058 575)
TOM FERRIE: Leave My World - Johnny Bristol (MGM 2006 505)
Autoban - Kraftwerk (Vertigo 6147 012)
BRIAN FORD: A Hurricane's Coming Tonight - Carole Douglas (RCA 2543) Rescue Me - Cher (MCA 188)
TIM STEVENS: Crystal World - Crystal Grass (Philips 6009 633)

RADIO LUXEMBOURG HOT SHOTS

KID JENSEN: She Does It Right - Dr. Feelgood (United Artists)
PETER POWELL: We Love You Rollers - Rollettes (GTO GT 19)
DAVE CHRISTIAN: Bad Luck Part 1 - Harold Melvin & The Blue Notes (Philadelphia PIR 3202)
MARK WESLEY: Stand By Your Man - Tammy Wynette (Epic EPC 7137)
BOB STEWART: Swing Low Sweet Chaariot - Eric Clapton (RSO 2090 158)
TONY PRINCE: Tennessee Hero - Johnny Wakelin (Pye 7N 45460)
POWER PLAY: Sing Baby Sing - Stylistics (Avoc)

CAPITAL CLIMBERS

You Lay So Easy On My Mind - Andy Williams (CBS 3167)
Stand By Me - John Lennon (Apple R 6550)
(Hey Won't You Play) Another Somebody Done Somebody Wrong Song - B.J. Thomas (ABC 4043)
It's A Miracle - Barry Manilow (Arista 9)
Alright Now - Lea Roberts (United Artists UP 35822)
Disco Queen - Hot Chocolate (RAK 202)

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- CARLY SIMON - Carly Simon/Anticipation
- ROBERTA FLACK - First Take/Chapter 2
- STEPHEN STILLS - Stephen Stills 1 & 2
- YES - Yes/Time and a Word

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MUSIC WEEK

TOP ALBUMS

* = NEW ENTRY
 ⊕ = PLATINUM LP (£1 million sales)
 ● = GOLD LP (£250,000 sales LPs released 1st. Sept '74)
 ■ = GOLD LP (£150,000 sales LPs released pre-Sept '74)
 □ = SILVER LP (£75,000 sales)
 - 1 = RE-ENTRY

Now	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
* 1			ONCE UPON A STAR			
* 2	1	5	THE BEST OF	● Bay City Rollers	Phil Wainman	Bell SYBEL 8001
* 3	5	4	STRAIGHT SHOOTER	□ The Stylistics	-	Avco 9109 003
* 4	4	4	MYTHS & LEGENDS OF KING ARTHUR	□ Bad Company	Bad Company	Island ILPS 9304
* 5	2	29	ROLLIN'	□ Rick Wakeman & ERE	R. Wakeman	A&M AMLH 64515
* 6	3	8	THE SHIRLEY BASSEY SINGLES ALBUM	● Shirley Bassey	Bill Martin/Phil Coulter	Bell BELLS 244
* 7	7	7	20 GREATEST HITS	● Tom Jones	Gordon Mills/Peter Sullivan	Decca TDJ 1/11/2
* 8	6	7	THE ORIGINAL SOUNDTRACK	□ 10CC	10CC	Mercury 9102 500
* 9	8	6	BLUE JAYS	□ Justin Hayward/John Lodge	Tony Clarke	Threshold THS 12
*10	20	5	RUBYCON	Tangerine Dream	Tangerine Dream	Virgin V 2025
*11	10	68	TUBULAR BELLS	● Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
*12	9	23	ELTON JOHN'S GREATEST HITS	⊕ Elton John	Gus Dudgeon	DJM DJLPH 422
*13			KATY LIED	Steely Dan	Gary Katz	ABC ABCL 5094
*14	16	3	MEMORIES ARE MADE OF HITS	Perry Como	-	RCA Victor RS 1005
*15	17	80	THE DARK SIDE OF THE MOON	■ Pink Floyd	Pink Floyd	Harvest SHVL 804
*16	18	2	JUST ANOTHER WAY TO SAY I LOVE YOU	□ Barry White	Barry White	20th Century BT 466
*17			ROCK 'N' ROLL DUDES	Glitter Band	Mike Leander	Bell BELLS 253
*18	11	5	YOUNG AMERICANS	David Bowie	Tony Visconti/David Bowie	RCA Victor RS 1006
*19	23	66	THE SINGLES 1969-1973	⊕ Carpenters	J. Daugherty/R&K	A&M AMLH 63601
*20	21	11	ROCK 'N' ROLL	John Lennon	John Lennon/Phil Spector	Apple PCS 7169
*21	19	7	THE BEST YEARS OF OUR LIVES	Steve Harley/Cockney Rebel	Harley/Parsons	EMI EMC 3068
*22	12	143	SIMON & GARFUNKEL'S GREATEST HITS	□ Simon & Garfunkel	S&G	CBS 69003
*23	14	12	BLOOD ON THE TRACKS	□ Bob Dylan	-	CBS 69097
*24	13	8	PHYSICAL GRAFFITI	■ Led Zeppelin	Jimmy Page	Swan Song SSK 89400
*25	22	5	TOMMY	□ Soundtrack	Townshend/Russell/Dudgeon	Polydor 2657 014
*26	39	3	SOUVENIRS	Demis Roussos	Demis Roussos	Philips 6325 201
*27	26	10	ON THE LEVEL	□ Status Quo	Status Quo	Vertigo 9102 022
*28	24	10	AVERAGE WHITE BAND	Average White Band	Arif Marden	Atlantic K 50058
*29	36	2	AL GREEN GREATEST HITS	Al Green	-	London SHU 8481
*30	15	4	THERE'S ONE IN EVERY CROWD	□ Eric Clapton	Tom Dowd	RSO 2479 132
*31	27	16	CRIME OF THE CENTURY	□ Supertramp	Ken Scott	A&M AMLS 68258
*32	28	92	AND I LOVE YOU SO	⊕ Perry Como	Chet Atkins	RCA Victor SF 8360
*33			FISH RISING	Steve Hillage	S. Hillage/S. Heyworth	Virgin V 2031
*34	35	19	HIS GREATEST HITS	● Engelbert Humperdinck	Peter Sullivan	Decca SKL 5198
*35	41	15	COP YER WHACK FOR THIS	● Billy Connolly	Bill Martin/Phil Coulter	Polydor 2383 310
*36	33	71	BAND ON THE RUN	■ Paul McCartney/Wings	Paul McCartney	Apple PAS 10007
*37	34	21	BRIDGE OVER TROUBLED WATER	⊕ Simon & Garfunkel	S&G/Halee	CBS 63699
*38	49	23	SHEER HEART ATTACK	● Queen	Roy Thomas Baker/Queen	EMI EMC 3061
*39	38	4	GOODBYE YELLOW BRICK ROAD	⊕ Elton John	Gus Dudgeon	DJM DJLPD 1001
*40	32	26	CAN'T GET ENOUGH	● Barry White	Barry White	20th Century BT 444
*41	40	19	HIS 12 GREATEST HITS	Neil Diamond	-	MCA MCF 2550
*42	30	12	STREETS	Ralph McTell	Ralph McTell	Warner Brothers K 561051
*43			NUTHIN' FANCY	Lynyrd Skynyrd	Al Keeper	MCA MCF 2700
*44	-	1	MEDDLE	Pink Floyd	Pink Floyd	Harvest SHVL 795
*45	-	1	FOREVER AND EVER	Demis Roussos	Demis Roussos	Philips 6325 021
*46	31	6	YESTERDAYS	Yes	Yes/Offord/Clay/Colton	Atlantic K 50048
*47	47	2	NEVER CAN SAY GOODBYE	Gloria Gaynor	Bongiovo/Monardo/Ellis	MGM 2315 321
*48	-	1	RUFUSIZED	Rufus	Bob Monaco	ABC ABCL 5063
*49	29	15	THE BEST OF BREAD	Bread	-	Elektra K 42115
*50	45	4	IAN HUNTER	Ian Hunter	Ian Hunter/Mick Ronson	CBS 80710

OUTSIDERS

HAVE YOU NEVER BEEN MELLOW, Olivia Newton-John, EMI EMC 3069.
 THE BEATLES 1967-1970, Apple PCSP 718.
 TELLY, Telly Savalas, MCA MCF 2699.
 HAIR OF THE DOG, Nazareth, Mooncrest CREST 27.

ARTISTS' A-Z

(Fullprice)

AVERAGE WHITE BAND26
 BAD COMPANY3
 BASSEY, Shirley6
 BAY CITY ROLLERS1, 5
 BOWIE, David18
 BREAD49
 CARPENTERS19
 CLAPTON, Eric30
 COMO, Perry14, 32
 CONNOLLY, Billy35
 DYLAN, Bob23
 DIAMOND, Neil11
 GAYNOR, Gloria47
 GLITTER BAND17
 GREEN, Al29
 HARLEY, Steve & Cockney Rebel 21
 HAYWARD, Justin/John Lodge9
 HILLAGE, Steve33
 HUMPERDINCK, Engelbert34
 HUNTER, Ian50
 JOHN, Elton12, 39
 JONES, Tom7
 LED ZEPPELIN24
 LENNON, John20
 LYNYRD SKYNYRD43
 McCARTNEY, Paul/Wings36
 McTELL, Ralph42
 OLDFIELD, Mike11
 PINK FLOYD15, 44
 QUEEN38
 ROUSSOS, Demis26, 45
 RUFUS48
 SIMON & GARFUNKEL22, 37
 STATUS QUO27
 STEELY DAN13
 STYLISTICS2
 SUPERTRAMP31
 TANGERINE DREAM10
 10CC8
 TOMMY - Soundtrack25
 WAKEMAN, Rick/ERE4
 WHITE, Barry16, 40
 YES46

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- * 7 STARDUST, Soundtrack, Ronco RR 2009/10
- * 8 JIM MACLEOD'S FAMILY FAVOURITES, Beltana Sword SBE 174
- * 9 WORLD OF YOUR 100 BEST TUNES, Decca SPA 112
- * 10 RELICS, Pink Floyd, Starline SR5 5071
- * 11 SCOTT JOPLIN PIANO RAGS, Joshua Rifkin, Nonesuch H 71248



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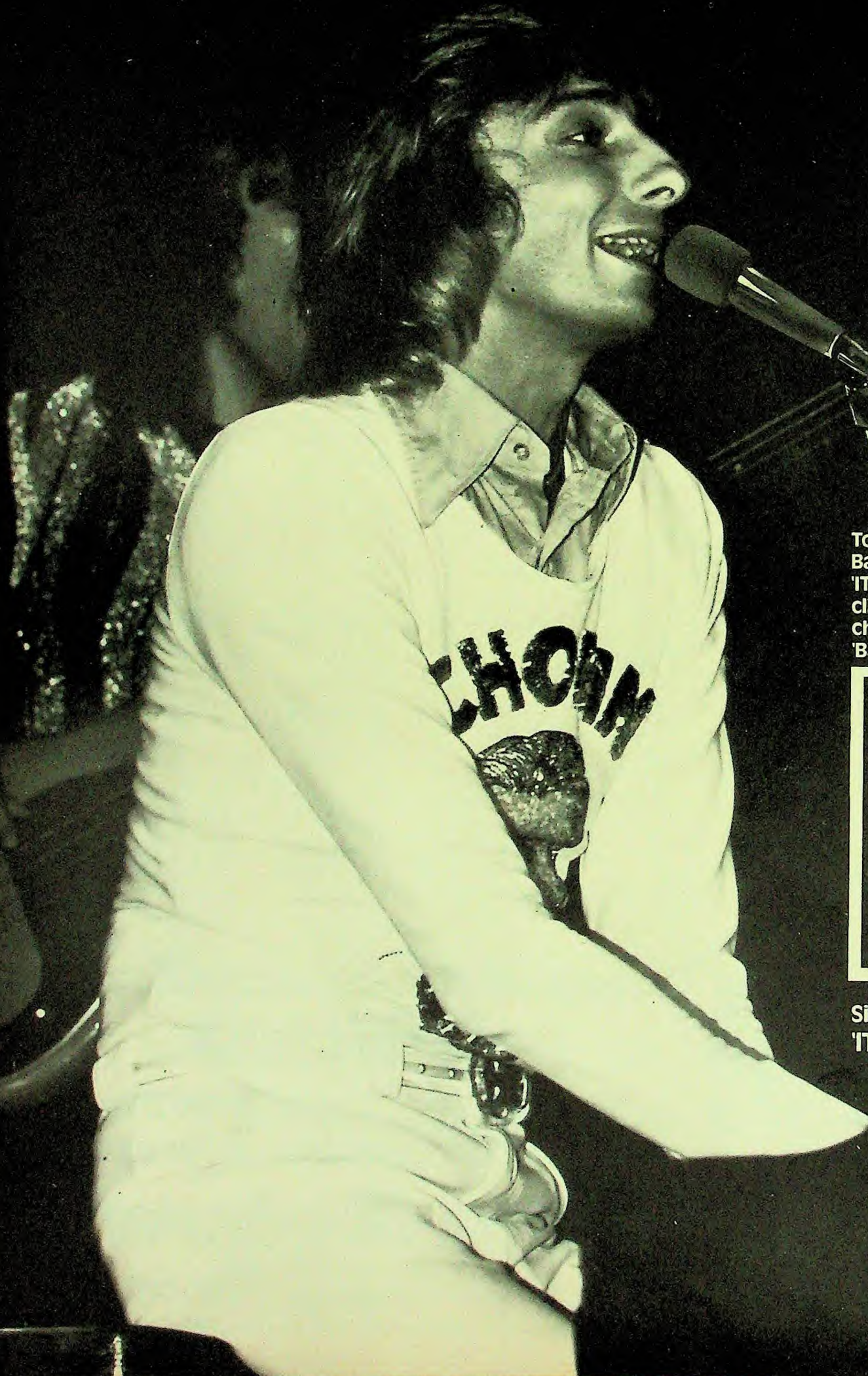
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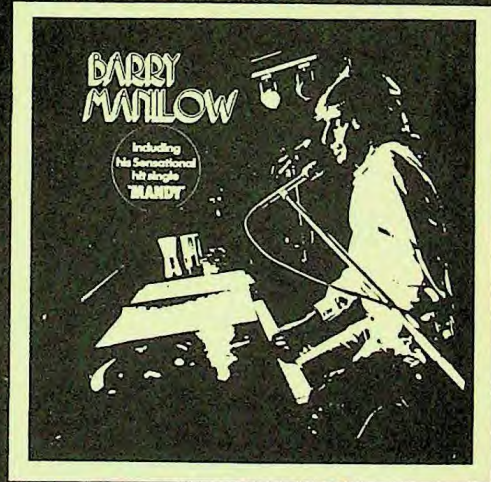
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MUSIC WEEK

TOP 50 SINGLES

◡ FORECAST
 ○ QUARTER MILLION SALES
 £ SALES INCREASE OVER LAST WEEK
 Code: A - American songs, B - British, F - Foreign.
 DISTRIBUTORS' INDEX CODE
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H.R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Y - Factors, B - B&C, Z - ENT.

	LAST 2 WKS	WKS ON CHART		TITLE	ARTIST	LABEL & NUMBER	Publisher	Producer
£ 1	6	-	2	A	OH BOY Mud	RAK 201	Southern	Mike Chapman/Nicky Chinn
£ 2	7	23	4	A	LOVING YOU Minnie Ripperton	Epic 3121	Copyright Control	Scorbu Prod.
3	2	9	6	B	HONEY Bobby Goldsboro	United Artists UP 35633	KPM	B.Goldsboro/B.Montgomery
◡ 4	10	25	5	B	HURT SO GOOD Susan Cadogan	Magnet MAG 23	Warner Brothers	Lee Perry
○ 5	1	1	9	B	BYE BYE BABY Bay City Rollers	Bell 1409	KPM	Phil Wainman
6	4	3	7	B	LOVE ME LOVE MY DOG Peter Shelley	Magnet MAG 22	Tiger/Intune	Peter Shelley
£ 7	9	14	5	B	LIFE IS A MINISTRONE 10CC	Mercury 6008 010	St Annes	10CC
£ 8	14	16	4	B	THE TEARS I CRIED Glitter Band	Bell 1416	Rock Artiste	Mike Leander
£ 9	11	22	4	A	TAKE GOOD CARE OF YOURSELF Three Degrees	Philadelphia PIR 3177	Gamble Huff/Carlin	Gamble/Huff
○ 10	3	2	8	B	FOX ON THE RUN Sweet	RCA 2524	Sweet/Essex	Sweet
11	5	4	8	A	SWING YOUR DADDY Jim Gilstrap	Chelsea 2005 021	Intersong	Kenny Nolan
12	13	21	6	F	A LITTLE LOVE AND UNDERSTANDING Gilbert Becaud	Decca F 13537	ATV Music	Rideau Rouge
13	18	18	4	F	DING-A-DONG Teach-in	Polydor 2058 570	ATV Music	Eddy Ouwens
14	16	24	6	B	HOLD ON TO LOVE Peter Skellern	Decca F 13568	Pendulum/Warner Bros.	Meyer Shagaloff
15	8	5	8	B	THE FUNKY GIBBON/SICK MAN BLUES Goodies	Bradley's BRAD 7504	ATV Music	Miki Anthony
◡ 16	26	36	3	A	THE NIGHT Frankie Valli & The Four Seasons	Mowest MW 3024	Jobete London	Bob Gaudio
◡ 17	30	-	2	A	LET ME TRY AGAIN Tammy Jones	Epic EPC 3211	MAM	Robin Blanchflower
◡ 18	28	40	3	A	ONLY YESTERDAY Carpenters	A&M AMS 7159	Rondor	Richard Carpenter
19	12	13	8	B	SKIING IN THE SNOW Wigans Ovation	Spark SRL 1122	KPM	Barry Kingston
◡ 20	29	31	3	A	WE'LL FIND OUR DAY Stephanie de Sykes	Bradley's BRAD 7509	ATV Music	Barry Leng
◡ 21	40	-	2	A	I WANNA DANCE WIT CHOO Discotex & The Sex-O-Lettes	Chelsea 2005 024	KPM/Carlin	Bob Crewe
22	15	10	7	B	THE UGLY DUCKLING Mike Reid	Pye 7N 45434	E. H. Morris	Terry Brown
◡ 23	42	-	2	A	STAND BY YOUR MAN Tammy Wynette	Epic EPC 7137	KPM	Billy Sherrill
24	21	26	6	B	GET DOWN TONIGHT K.C. & The Sunshine Band	Jayboy BOY 93	Southern	T.K. Prod.
25	NEW ENTRY			B	LOVE LIKE YOU & ME Gary Glitter	Bell 1423	Rock Artists/Paul Gadd	Mike Leader
26	17	27	7	A	LADY MARMALADE Labelle	Epic EPC 2852	KPM	Alan Toussaint
27	27	30	6	A	SORRY DOESN'T ALWAYS MAKE IT RIGHT Diana Ross	Tamla Motown TMG 941	Jobete London	Michael Massa
£ 28	32	39	3	A	WHERE IS THE LOVE Betty Wright	RCA 2548	Southern	Casey/Finch/Clarke
◡ 29	43	-	2	B	PAPA OOH MOW MOW Sharonettes	Black Magic BM 102	KPM	Frazier/Wilson/White/Harris
30	35	46	5	B	SAVE ME Silver Convention	Magnet MAG 26	Anchor	Butterfly Prod.
◡ 31	47	-	2	A	CUT THE CAKE Average White Band	Atlantic K 10605	Awb	Arif Marden
32	34	37	5	A	THE WAY WE WERE Gladys Knight & The Pips	Buddah BDS 428	Screen Gems/Columbia	Ralph Moss
○ 33	19	6	10	B	THERE'S A WHOLE LOT OF LOVING Guys & Dolls	Magnet MAG 20	Ammo/James Arnold/Martin/Morrow	
34	36	43	3	B	CALL ME ROUND Pilot	EMI 2287	Robbins	Alan Parsons
○ 35	23	7	9	B	GIRLS Moments & Whatnauts	All Platinum 6146 302	Sunbury	A. Goodman/H. Ray
36	22	8	9	B	FANCY PANTS Kenny	RAK 196	Martin/Coulter	B. Martin/P. Coulter
37	41	49	3	B	TAKE YOUR MAMA FOR A RIDE Lulu	Chelsea 2005 022	Intersong	Wes Farrell
◡ 38	48	-	2	F	HASTA LA VISTA Sylvia	Sonet SON 2055	Sonet	Rune Ofverman
39	25	11	9	B	PLAY ME LIKE YOU PLAY YOUR GUITAR Duane Eddy	GTO GT 11 Macaulay/Larkworth/GTO/Carlin T. Macaulay		
40	20	17	9	B	PHILADELPHIA FREEDOM Elton John Band	DJM DJS 354	Big Pig Music	Gus Dudgeon
41	33	33	4	A	HOW GLAD I AM Kiki Dee Band	Rocket PIG 16	Carlin	Gus Dudgeon
42	38	15	9	A	LET ME BE THE-ONE Shadows	EMI 2269	Curtis/Perkins/Carlin	Shadows
43	NEW ENTRY			B	ONCE BITTEN TWICE SHY Ian Hunter	CBS 3194	April/Ian Hunter/Ian Hunter/Mick Ronson	
44	NEW ENTRY			A	I GET THE SWEETEST FEELING Jackie Wilson	Brunswick BR 18	Carlin	-
45	31	29	8	A	L.O.V.E. Al Green	London HL 10482	Burlington	Willie Mitchell
46	NEW ENTRY			A	DON'T DO IT BABY Mac & Katie Kissoon	State STAT 4	Pamscene/ATV Bickerton/Waddington	
47	37	12	9	B	I CAN DO IT Rubettes	State STAT 1	Pam Scene/ATV Bickerton/Waddington	
48	NEW ENTRY			A	STAND BY ME John Lennon	Apple R 6605	Carlin	John Lennon
49	45	34	6	B	EXPRESS B.T. Express	Pye 7N 25674	Carlin	B.T. Express
50	NEW ENTRY			A	I'M GONNA RUN AWAY FROM YOU Tami Lynn	Contempo Raries CS 9026	Shapiro Bernstein	J. Wexler

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

STAR BREAKERS
 YOU BABY, John Holt, Trojan TR 7953.
 SWING LOW SWEET CHARIOT, Eric Clapton, RSO 2090 158.
 AUTOBAHN, Kraftwerk, Vertigo 6147 012.
 WICKI WACKY, Fatback Band, Polydor 2066 524.
 FEEL THE NEED, Graham Central Station, Warner Brothers K 16506.
 CHILD OF LOVE, Caston and Majors, Tamla Motown TMG 938.
 BLOWING MY MIND TO PIECES, Bob Reif, Black Magic BM 101.
 YOU LAY SO EASY ON MY MIND, Andy Williams, CBS 3167.
 BOK TO BACH, Fathers Angels, Black Magic BM 103.
 YOUR SONG OF LOVE, Freddie Breck, BUK 3005.
LONGER LIST OF BREAKERS
 BAD LUCK, Harold Melvin & The Blue Notes, Philadelphia PIR 3202.
 BROTHER CAN YOU SPARE A DIME, Ronnie Lane's Slim Chance, Island WIP 6229.
 COCHISE, Paul Humphrey, ABC 4046.
 DON'T BE CRUEL, Billy Swan, Monument MNT 3244.
 I AM WOMAN, Helen Reddy, Capitol CL 15815.
 I BIT OFF MORE THAN I COULD CHEW, Suzi Quatro, RAK 200.
 I FEEL SANCTIFIED, Commodores, Tamla Motown TMG 944.
 JIGSAW GIRL, Clifford T. Ward, Charisma CB 248.
 LEAVE MY WORLD, Johnny Bristol, MGM 2006 505.
 WHOSE GOT THE MONSTER, Rimshots, All Platinum 6146 303.
 WOMBING WHITE TIE AND TAILS, Wombles, CBS 3266.
 WORLD OF DREAMS, Perry Como, RCA 2541.
 YOU ARE SO BEAUTIFUL, Joe Cocker, Cube BUG 57.
 YOU'RE MY NUMBER ONE, Polly Brown, GTO GT 20.

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Ding-A-Dong	13F
Don't Do It Baby	46F
Express	48A
Fox On The Run	10R
Fancy Pants	11E
Get Down Tonight	24E
Girls	35F
Hasta La Vista	38A
Hold On To Love	14S
Honey	3E
How Glad I Am	41I
Hurt So Good	4CW
I Can Do It	47F
I Get The Sweetest Feeling	44S
I'm Gonna Run Away From You	50A
I Wanna Dance Wit Choo (Do Dat Dance)	21F
Lady Marmalade	26CW
Let Me Be The One	42E
Let Me Try Again	17CW
Life Is A Minestrone	7F
Love Like You & Me	25E
L.O.V.E.	45G
Love Me Love My Dog	6CW
Loving You	2CW
Oh Boy	1E
Once Bitten Twice Shy	43CW
Only Yesterday	18CW
Papa Ooh Mow Mow	29CW
Philadelphia Freedom	40A
Play Me Like You Play Your Guitar	39F
Save Me	30CW
Skiing In The Snow	19A
Sorry Doesn't Make It Right	27E
Stand By Me	48E
Stand By Your Man	23CW
Swing Your Daddy	11E
Take Good Care Of Yourself	9CW
Take Your Mamma For A Ride	37F
The Funky Gibbon/Sick Man Blues	15A
The Night	16E
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PERFORMANCE

FROM PAGE 11

dynamics. A shame because Shaw did in fact show some tender blues feel during one inspired solo passage.

It is an ironic fact that many rock bands these days are playing more relaxed and effective 'jazz' than some jazz/rock units (if by jazz you accept the loose definition of blues-based improvisational music), in particular bands such as the Grateful Dead or Van Morrison's backing musicians.

Nucleus are trying hard to reach a wider audience, and all credit to them, but their intense heavy rock commitment is burying a degree of sensitivity, under the present set up. They played many numbers from the new Vertigo LP and the basic

themes of these are excellent. Jon Hiseman is the producer of the album and if Nucleus wish to follow in the footsteps of Hiseman's Coliseum it may be worth their while trying to lay back a little and trying to add some more variety to the undoubted technical excellence of their playing. Dare it be said that a vocalist would add considerable dimensions to their appeal?

DAVID REDSHAW

Bay City Rollers

THE APPEARANCE of the pipers of the Royal Scots Guards to introduce the Bay City Rollers on to the stage of Glasgow's Apollo Theatre on Sunday - the opening venue of their sell-out tour - lent a bizarre touch to an evening of frenzied incidents.

It was nevertheless probably the nearest concession to reality to occur at the two concerts marked by scenes of fan hysteria which had people reminiscing about the great days of the Beatles and Stones and which proved conclusively that BCR are the most popular teenybop band of the moment. While 2000 fans packed the theatre, a further 3000 surrounded the building blocking traffic and causing problems to the police reinforcements.

It is difficult to assess the musical content of a BCR performance, such is the continuous and deafening reaction of their audiences, but in there somewhere is unadulterated pop. Therein lies the enigma of the group - unlike others they don't rely on personality or gimmickry, but rather project an image of youthfulness, combining Sex appeal with a hint of the boy-next-door. The numbers are predictable - Keep On Dancing, which introduced them to the pop scene in 1970 - Remember, Shang-a-lang, Sumerlove Sensation and Bye Bye Baby, interspersed with a handful of tracks from their two albums.

The Rollers have now reached a point in their career which must be consolidated with further disc success if the knockers are to be kept at bay. Their music may be basically simple and unadventurous, but it is essential to pop today. Sunday's concerts indicated that they are filling an important role so far as many young pop fans are concerned and the progress of the tour is likely to be marked by continuing outbreaks of fan hysteria.

Two question marks hang over the BCR future. How long can they maintain their current peak of success - and can they break the U.S. market? The answers must be provided soon.

CHRIS WHITE

Slade

AFTER A prolonged lay-off from public appearances and only a moderate success, by their high standards, with the last single, Slade must be banking on their current tour to restore them to their previous peak of popularity.

Their London concert on Friday at the New Victoria Theatre wasn't completely full, but attracted the usual fanatical following of supporters complete with scarves, banners and paraphernalia more suited to a football match.

Musically, Slade delivered the goods as expected. Their driving rock music, played at top volume, reflects no lyrical depths and neither does it lay claim to instrumental brilliance. The only frills are in their stage outfits. But, as ever, they were an enjoyable band to watch, communicating an air of good humour and generating excitement.

Their succession of hit singles ensured a lengthy succession of familiar numbers and included was the new single Thanks For The Memories - an appropriate title in view of the band's pending exile for tax reasons.

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