

MUSIC WEEK



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

Davis to take up consultancy post at EMI

MARGARET DAVIS, who recently retired as secretary and training officer to the Music Trades Association, is to join EMI in a consultancy capacity from August 1. The announcement follows discussion between Miss Davis and EMI Group director records and music, L. G. Wood.

The exact details of the areas in which she will operate have yet to be determined, but they will certainly make use of her wide expertise in the training field and will involve overseas as well as UK activities.

TO PAGE 4

Company boost to retail outlets

by REX ANDERSON

FOLLOWING CLOSELY upon industry concern over the number of well-established retail outlets that are being forced to close comes news of a number of new investments in record retailing. Nems is moving into the area with the acquisition of five shops and EMI has announced a budget of £638,000 to be spent on improving the HMV shop in London's Oxford Street.

Klik Records has also purchased four shops formerly a part of the Music City chain, Vallances has

opened a new store in the Four Seasons Centre, Mansfield and Track 9 Records is planning to open a record shop combined with American Ice cream parlour as the first of a small chain in the London area.

Nems, which recently appointed former April Music managing is attempting to acquire five existing record shops in Richmond, Twickenham, Kilburn, Portobello Road and Whitechapel.

Commenting on the reasons for the entry into retailing Hush said: "For a smaller label like ours it is extremely difficult to get adequate point-of-sale exposure for our releases, particularly albums. We see the move into retailing as giving us valuable opportunities for exposure and also an immediate feedback from the public on what we are trying to sell."

The retailing development and plans for publishing company expansion are part of a general mood of expansion within Nems which recently took over the John Sherry Entertainments talent agency.

Alan Kaupé, EMI director of administration and services said that the company has been wanting to take a radical look at the HMV shop for some time. The overall appeal of the shop, he said, needs changing if it is to remain Europe's number one record shop.

The £638,000 expenditure covers a programme of work which has already started following authority to go ahead from the parent board of EMI. It will become apparent in February next year when the ground floor of the store will be closed for two weeks. The immediate transformation should be completed by September 1977.

Main changes include the
TO PAGE 4



ROBERT DOCKERILL, EMI Records' longest-serving employee, was presented with a silver disc for 20 Vocal Chartbusters which he compiled. The presentation was made by Geoffrey Bridge, director general of the BPI, at a surprise party for Dockerill in the EMI executive lunch room. Leslie Hilk Hill, EMI Records md, also presented Dockerill with an engraved EMI pendant and a further presentation was made by Dennis Preston of Lansdown Studio Studios. Left to right: Mrs. Dockerill, Diane and Brian Guilde (daughter and son-in-law), Dockerill, Denis Preston, Geoffrey Bridge, producer Norman Newell, Joe Loss, Geoff Love and Vic Lanza (EMI m-o-r division general manager).

Featherstone new m. d. of MCA Records UK

ROY FEATHERSTONE has been appointed managing director of MCA Records UK by president of MCA Mike Maitland. The appointment is effective from July 1. Featherstone is resigning as deputy managing director of EMI Records to take up the post.

In his new job, Featherstone will be responsible for operating MCA's new London offices, which will encompass both a&r and marketing promotion of MCA repertoire in the UK. The office will also be responsible for international operations as part of a total MCA expansion programme planned for the coming years.

It is expected that the London office will be fully operational from October 1 this year. Said Maitland: "It is our sincere desire to provide a sound base in the UK for our local and international operations, including a closer liaison with those international artists that are signed directly to MCA for America and Canada only."

It is understood that under the



Roy Featherstone

new deal signed between MCA and EMI last week MCA will continue to be licensed by the major but will have greater autonomy including control of marketing. MCA UK label manager, Peter Robinson, it is believed, will remain with the company as marketing director.

Featherstone has been at EMI for

TO PAGE 4

Major radio campaign for Carpenters

NEW SINGLE and album from the Carpenters are being given a major radio promotion campaign which according to A&M Records is the largest ever undertaken by a UK record company. A total of nearly 11 hours of radio time, in 60-second and 30-second spots, has been bought on all 19 local radio stations in Britain, over a three week period.

Quarter-page newspaper adverts for the single, I Need To Be In Love, and the album A Kind Of Hush — the Carpenters' first for a year — are being placed in the *Sunday Times*, *Daily Mail* and *Daily Mirror*. The *Mirror* will also feature the single in a two-minute slot on their telephones in July when copies of the LP will be awarded as daily prizes. In addition there will be window displays in 200 main dealers and extensive nationwide in-store advertising.

CONTENTS

Discounting — MW nationwide round-up of price cutting	16-17
News Analysis: how the industry helps the dealer ..	10
Europe	14 & 44
Talent: Our Kid-youngest chart newcomers?	19
Audio	20
Radio	22 & 24
CLASSICSCENE	
EMI launch new HMV midprice label	27
New proms conductors	28
Needletime	12
CHARTS	
Top 50	49
Top albums	47
U.S. Top 30	40
Konk Studios advertorial ..	33-37
TOP 100 LP chart	
Due to a mechanical breakdown at our printers, the Top 100 album chart will appear in MW July 3, instead of in this week's issue as scheduled. We are sorry for any inconvenience this may cause.	

Phonogram deluxe series up to £3.50

PHONOGRAM PUSHES the suggested price of its super deluxe album line, featuring such blue-ribbon acts as the Stylistics, Status Quo and 10cc, up to £3.50 from next Monday (28). As far as can be ascertained at present, the company's action does not preface a major round of similar increases from other companies. But EMI, for one, has an application before the Price Commission currently, and Decca is planning a review within the next few weeks.

Phonogram's standard LP line also moves upwards, from £2.85 to £2.99, while its deluxe series goes to £3.25 from £2.99. Singles rise from 65p to 70p. The TV-advertised Nana Mouskouri album stays at £2.99, however. The firm attributes its move to higher costs of raw materials and labour; it last raised prices in October, 1975.

EMI international disc sales up 70 per cent

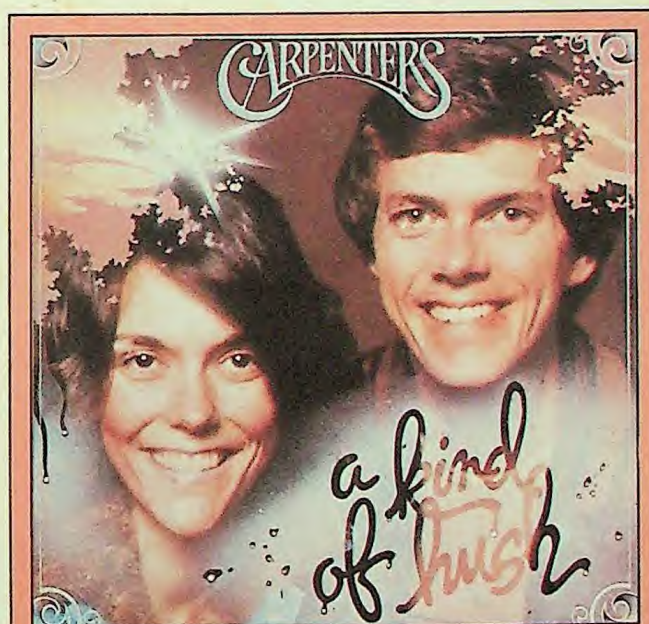
EMI HAS increased its exports by 70 per cent in the past 12 months. Reporting what he describes as a phenomenal year for the export of records international sales controller Norman Bates said that during May alone an 80 per cent increase was recorded.

He said: "This compares with a UK national export trading increase of less than 10 per cent. The projected budgeted figure for the 12

months was exceeded during the first six months of the financial year. It could be said that the fall in the pound has been an important factor in this increase but in fact this is not so, the pound did not begin to fall rapidly until March and we were already riding high by that time."

Bates put the reasons for the increase down to vastly improved service incorporating a quicker

TO PAGE 4



The New CARPENTERS Album

AMLK 64581

On A&M Records & Tapes



NEWS

Geoffrey Coates to leave Metro Radio

GEOFFREY COATES, Metro Radio's programme controller, has resigned after two years with the station. Station managing director Neil Robinson says that Coates has resigned on a policy decision, which will effect future programming from the Newcastle station.

Metro started broadcasting on July 15, 1974, and from the start was plagued with financial and personnel troubles. The sales side of the company was first to come under scrutiny. Sales manager Mike Tate was dismissed by general manager Bruce Lewis, who was in turn asked to leave by the Board of directors two weeks later.

The present managing director Neil Robinson was then put in charge of the station as general manager. Other senior staff have left, including the station's commercial production manager

John Wellington, now programme controller at Radio Orwell. Only two of the original team of presenters are still with Metro, with Dave Gregory, Harry Rowell, Don Dwyer and Len Groat leaving.

Robinson told *Music Week* that he has great admiration for Coates, who has resigned on a programming policy decision. The board feel that there is a need for a change in the presentation of the station's music, though at the time of going to press, there had been no announcement of future plans from the station.

Coates' successor has not been named, though Canadian Tim Burge is thought to be a likely candidate. Burge joined the station in the spring, after a recommendation from station director and BMS chief executive, Terry Bate. Burge has experience in radio in Vancouver, where he was a programme director for several stations.

Securette name change to Serette

AFTER FIVE years of production and worldwide distribution of cassette and 8-track racks, Securette, the London tape display rack manufacturer, has been forced to change its name. Reason for the switch — to Serette — has been the discovery of a similar trade name in France and Germany.

Bruce Samson, managing director of the London, explained: "When we started exporting our racks in quantity it was decided to register our trade mark internationally; for a while it seemed that Securette was an acceptable name in all our overseas markets. However an objection was finally raised by St. Gobain Industries, manufacturers of Securit glass in France and West Germany."

Samson added: "Although the company will continue to trade as Securette Ltd., racks will in future carry the newly-registered mark, Serette."

The shock retirement of Margaret Davis

MANY PEOPLE on the manufacturing side of the Industry have in the last ten days expressed to me their shock on reading the surprise announcement of Margaret Davis' retirement from the MTA Centre and the MTA Training Centre (Music Week June 12). They have been especially dismayed that the bald statement of her imminent retirement did not include one word of thanks or pay tribute to Margaret for the magnificent work that she has done for the entire Industry, has done in the face of terrifying obstacles over very many years.

I was therefore glad to see the generous tribute paid to her by Mike Davison in Counter Intelligence — *Music Week* June 19, and would like to add my own personal thanks to the BPI's very sincere thanks to Margaret for all she has done for the Industry, and wish her health, happiness and success in whatever she may do in the future.

I am very glad that the BPI, quite fortuitously, paid their own tribute to Margaret by presenting her with a gold disc of honour at the last GRRC Dinner in recognition of her outstanding services to the British Record Industry on the eve of what has turned out to be her fateful birthday.

Finally, as reasonably generous contributors to the MTA Training Centre over the past four years, we await with interest an announcement from the MTA regarding the future of the MTA Training Centre and the appointment of Margaret's successor. GEOFFREY BRIDGE Director B.P.I.

MARGARET DAVIS has certainly earned her retirement by all the devotion she has given to helping people within the music industry. I attended one of her EMI training courses shortly after I opened my first shop and that training has been invaluable to me, as it has to many others of us in the retail business.

However, especially in the current difficult period through which the industry is going, could not Miss Davis be persuaded to stay on for a while? It is precisely in these difficult times people of Margaret's ability are most required and I feel sure that, were she approached on the subject, she would defer her

LETTERS

retirement in order to help us all. DEREK LAWSON, Kempton, Middx.

I HAVE never read such a load of old codswallop in my life as in the letter signed "20 years a dealer" in MW, issue dated June 12. The record companies are making enough profit as it is without giving them any more. Philips and RCA, for instance, reduce the mark-ups on their tv-advertised LPs — whether they are advertised in your area or not — so in other words, the dealer is paying. Most record companies charge around £6.00 per year for catalogues, unheard of in any other trade.

I hear that Phonogram is putting prices up again later this month, with singles going to 70. But we cannot get 70p for them — the most the public will pay is 59p. UA already charges 70p for singles.

Now the companies are getting worried because of the depressed state of sales and are cooking up schemes to improve business instead of doing the obvious — reduce prices. Smiths, Boots and Woolworth do not stock singles until they reach the Top 50 and it is only the smaller specialist shops that take the risk so that the chains can go ahead and order in safety.

The specialist shops should receive extra discounts for stocking back catalogue, singles should be reduced in price to 60p, giving the dealer his full mark-up, and supplied s-o-r along with albums. The companies should not give extra discounts to the multiples, which I have proof happens. If all these things were carried out, the record business would be a lot healthier. JOHN LEVER (also 20 years a dealer), The Record Shop, 57 Gold Street, Northampton.

SORRY TO hear about the failure of Chris Wellard's business. I am sure it must have been due to his uncompromising support for the specialist interests he has served so well for so long. I hope there will long be room for specialists and individuals despite the fearful deprivations of the multiples on one side and the taxman on the other, but with the closing of Chris Wellard's enterprise someone has just walked over all our graves. M. SAGAR-FENTON Chy-An-Stylus, St Ives, Cornwall.

Today's most exciting musical partnership...

When Mike Smith of Dave Clark Five fame finally got together with Mike D'Abo of Manfred Mann, things began to happen... like 'Running Away From Love' — their debut single on CBS records.

Smith & D'Abo
'Running Away From Love'
CBS 4417

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

YESTERDAYS

10 YEARS AGO

(June 23, 1966)

MTA DECIDES to approach record manufacturers with a request for extension of margins to meet rising costs due to increased expenses and taxation. "But I don't suppose there will be anything concrete until the autumn" says a spokesman ... EMI sets sales team for re-organised sales approach including increased initiative in offering services of display and shopfitting department ... CBS transfers to new premises in Theobalds Road ... Export orders delayed by Seamen's strike ... EMI issues three World Cup singles in preparation for the coming UK hosting ... Selling point of shop advertised for sale in Southhall is that it is "next to Woolworths" ... Decca gains first four places in album chart ... Duncan Johnson made programme director of Radio London pirate station ... EMI brings forward release of Beach Boys Pet to be gaining substantial following here according to promotion man Adrian Rudge ... Beatles' Paperback Hollies Bus Stop comes into the chart at 19.

5 YEARS AGO

June 26, 1971

FIRST MEETING of the BPI makes positive steps against bootlegging by forming a special sub-committee chaired by John Fruin ... Bell captures Pye's pop catalogue for America ... Possibility of AIR London label launch next year ... RCA relaunches its cassette catalogue ... Syad Ali buys King Street Records ... BBC standardises logo for all its labels ... Import division of EMI introduces series of double album re-issues from American catalogues with Beach Boys package ... Pye introduces its first home stereo cassette system ... French Barclay label goes to RCA for UK ... Philips and DGG to enter budget market on new Contour label launched last week ... Middle Of The Road hit top spot with Chirpy Chirpy Cheep Cheep ... Guitar concerto written by Andre Previn for John Williams to be premiered next month ... European publishers criticise their American counterparts for harsh deals during IMIC ... U.S. Columbia President Clive Davis presented with inscribed silver salver by Billboard's Mort Nasatir for the outstanding contribution to the industry.

EMI wins case for Columbia trademark in EEC

FOLLOWING A ruling by the European Court of Justice last week, EMI has been advised by counsel that CBS can no longer sell Columbia records in the Common Market unless the Columbia trademark is obscured by a sticker. The court ruled that EEC law does not stand in the way of national courts enforcing trademark legislation in member countries.

EMI has brought cases in Britain, Germany and Denmark to prevent CBS from using the Columbia trademark within the community. Courts in all three countries had asked the European court to rule on whether the enforcement of national trademark law would infringe the Treaty of Rome's provisions for the free movement of goods and competition.

The company will now seek

definitive rulings in Britain and Denmark and will expect to win a similar verdict in Germany. The situation arose as a result of a series of record company mergers and takeovers dating back to World War I. EMI has the right to use the trademark in Europe while CBS has the rights for the rest of the world.

In the normal course of events, CBS product marketed in Europe bears the CBS trademark. EMI did not seek legal redress until CBS began to import American pressed quadraphonic albums into the community which bore the Columbia name. EMI uses the name for both records and tapes.

The court's ruling has far reaching repercussions on trademark law and scored for EMI a front page headline in the *Financial Times*.

RCA break Buster by mail push

RCA'S HOPE for the future, Buster — consisting of four young Liverpool boys formerly known as The Main Attraction — broke into the Top 50 last week after a £25,000 launch by the record company. The intensive campaign by RCA had included a direct mailshot to 75,000 teenage record buyers and a flimsy-disc featuring an excerpt from Buster's single, Sunday.

RCA manager of public affairs, Rodney Burbeck claimed: "I think it is fair to say that this record was broken through publicity rather than by media airplay. The campaign, which was centred on the press office, included the massive mail-out and a major consumer PR promotion in the press. Already there have been more than 5,000 applications for membership of the Buster fan club."

Sunday was released on May 14 and RCA's launch included nationwide commercial radio advertising. The flimsy-discs featured Buster talking about themselves while the mail-out included colour posters, photos, biographies and stickers. Burbeck continued: "Buster had never done a nationwide TV appearance and the record has received only a few plays on Luxembourg and some of the local radio stations — Sunday hasn't even made the Radio One playlist. The theory has always been that people are motivated to buy a record by hearing it on the radio — we have proved that a record can actually sell on the basis of an image."

Burbeck added that Buster was different enough not to be described as another Bay City Rollers-type group but, he said: "Record buyers are getting younger and younger, and obviously Buster is aimed at that market."

Sunday is being released in 12 different countries including the States, Scandinavia and South Africa. In fact, according to Burbeck, RCA's parent company in New York has requested an album from the group.

DOOLEY

NOT ENTIRELY surprising that Roy Featherstone should move on — but the departure of such a skilled repertoire man is a severe loss to EMI Not well handled by MTA — announcement regarding retirement of training officer Margaret Davis which failed to pay tribute to her work Last week Jack Airtrop, BBC Records head of production, retired after 10 years Not only Polydor, but also EMI and Pye reportedly interested in securing BBC Records contract when current deal with Polydor runs out later this year Wasn't EMI's Chris Ellis the mysterious Mr Smith recently being promoted by Buk as a singer in a Bournemouth hotel?

PHONOGRAM ABOUT to go off with a bang? Frustrated over *Streetlife's* demise — the next cover was to have featured Steely Dan — Anchor chief Ian Ralfini asked if he could have the artwork as proof Z.Z. Top's current Worldwide Texas tour, which is supposed to hit Europe has a travelling crew of 40 men to work 75 tons of equipment, a buffalo, two trained vultures, a 150 lb timberwolf, a pure bred long horn steer and four rattlesnakes — but what about the music? Duet with Bob Dylan supposedly on forthcoming Eric Clapton LP MFP believed to be planning tv promotion for Autumn Does Bradley's decision to try to lose its comedy image mean the company is losing *The Goodies*?

PRIVATE STOCK president, Larry Uttal in UK for product meeting with general manager Mike Beaton RCA releasing single of John Denver singing Leaving On A Jet Plane, the song that scored his first hit with Peter, Paul and Mary George Melley mugged on way home on Friday night but his briefcase containing manuscripts of his next novel, Rum, Bum and Concertina, later recovered EMI md Leslie Hill and general manager of international sales, Peter Jamieson interviewed on Radio 4's Today last week on export of British records.

IN TRADITION of records from crime-fighting singers (Telly Savalas, Edward Woodward, Dennis Waterman) DJM to release c&w LP from tv's McCloud, Dennis Weaver Surprise resignation last week of Sue Byrom as Editor of Spotlight's Record Mirror.

HEAVY LEGISLATION being passed in Greece to prevent tape piracy Charisma reception for Alan Parsons, held at the London Dungeon last Thursday must rate as the most original this year Leapy Lee running the Marie Lloyd luncheon club in London's Regent Street Recent news story stated that normal dealer terms would apply to Beach Boys 20 Golden Great LP after end of September — should have read from beginning of September Art Garfunkel in London on Holiday Bing Crosby to record Beautiful Memories by Roger Cook and Herbie Flowers and Come Share The Wine by Don Black and Udo Jurgens, both published by DJM.



THE NEW Seekers who reformed in April after two years pursuing their individual careers have signed a long term, worldwide deal with CBS. Their first single, (It's So) Nice To Have You Home, was written by Bill Martin and Phil Coulter, arranged by Tony Hyams and produced by Ron Richards. Pictured at the signing are (standing left to right): Maurice L. Oberstein (CBS managing director); Johnny Jones, (Evolution Management md), Dan Loggins (CBS director of a&r), Gerald Purcell (the new Seekers' manager in the U.S.), Tony Woolcott (CBS marketing director), Paul Rodwell (CBS business affairs manager); seated, New Seekers Marty Kristian, Paul Layton, Kathy Ann Rae, Eve Graham and Danny Finn.

Trojan launch soul label

TROJAN IS extending its interests beyond the reggae field next month, with the launch of a label to specialise in soul music, Miami. First releases, available July 16, will be Night And Day by The Chosen Few (MIA 401), Thinking Of You by King Sporty (402) and Fighting Time by Dean Lewinson (403).

Miami is the brainchild of Trojan general manager, Clive Stanhope, and has been in the making for some six months now. Stanhope told *Music Week*, "Trojan has been heavily involved in black music for ten years, so it is a natural progression with our specialised form of promotion to enter the soul music field." That promotion will come to bear on the label's first three singles, and an advertising campaign and a discotheque push is presently being finalised.

The source for much of Miami's product will be two Florida-based record labels, Konduko and Tashambe, run by producer Noel Williams. The Chosen Few and King Sporty material originates from these, and future repertoire will feature Bobby Houston and Ronnie Keaton.

Miami will also have British-based soul artists, and Dean Lewinson and Love Dimension are among the

debut signings. "We will be covering soul in the broad sense of the word," added Stanhope, "and this takes in talent here in this country as well as America." Miami will be looking for other UK acts, he said.

Hickory label to DJM

DJM HAS signed a long-term licensing deal with Nashville's famous country-and-western label, Hickory. The first UK release under the agreement, due out in August, will be Don Everly's Yesterday Just Passed My Way Again, a recent American c&w hit.

The first Hickory album through DJM, also due in August, will feature long-established country star, Don Gibson. It will be followed by LPs from Sue Thompson and the Newbeats, plus a 40-track, two-record compilation with various artists, spanning three decades of Hickory repertoire.

Product will be co-ordinated by DJM's international catalogue manager, David Yeats, who claims the Hickory pact "will consolidate our respect for country music," and display the same commitment the company has shown towards its soul

and jazz product. Earlier this year, DJM acquired UK rights to America's VeeJay label; last year, it signed a similar deal with Springboard International.

The Hickory label was founded in the early Fifties by songwriter Fred Rose and entertainer Roy Acuff, and is today headed by Wesley Rose, who took over the running of the firm upon his father's death in 1954. Among the artists who recorded for the label are Bob Luman, Roy Acuff Jr., Dorsey Burnette, Bobby Bond, Ernest Ashworth, Rusty & Doug Kershaw, Carl Smith, Mickey Newbury and Bobby Wright. Don Everly is a recent signing, renewing his long association with Acuff-Rose, which dates back to Wesley Rose's producer role on the early Everly Brothers hits.

Hickory was previously licensed through Decca in Britain.

Carole King



High Out Of Time
ODS66120
c/w I'D LIKE TO KNOW YOU BETTER

published by Screen Gems
Columbia Music and we're still growin'

NEWS

Virgin reggae album for price of single

A SAMPLER album selling for the price of a single is in the front line of plans by Virgin to promote its reggae catalogue this summer. Among the artists involved will be the Mighty Diamonds, U-Roy and Delroy Washington — all of whom will be appearing in Britain during August — plus Johnny Clarke, Keith Hudson, I-Roy and Pete Tosh.

Virgin is currently preparing a package deal for the ten-track sampler, entitled *The Front Line* (VC 503) and carrying a recommended retail price of 69p, which is expected to offer retailers free copies of the record if they take a certain number of full-price catalogue items. Point-of-sale and window display material, along with T-shirts and other promotional pieces, will be other components of the campaign, according to Virgin marketing manager, Rod Symes. The company is placing substantial support behind its reggae artists, most of whom are signed exclusively to Virgin for Britain, in the belief that the music can break out of the

ethnic circles of this country's Jamaican population in a big way.

The promotion will be loosely tagged 'Virgin Rockers' — rockers having become increasingly accepted as a descriptive term of reggae.

Over the next few weeks, Virgin is releasing a number of LPs by Jamaican artists, including *Legalise It* (V 2061) by ex-Wailer Pete Tosh, *Too Expensive* (V 2056) by Keith Hudson, *Rockers Time Now* (V 2058) by Johnny Clarke, *Natty Rebel* (V 2059) by U-Roy and I-Sus (V 2060) by Delroy Washington. Singles by these acts are planned, too.

The Mighty Diamonds will be appearing in Britain in August, at the Reading Festival and at concert dates in London and Birmingham. Also appearing at Reading will be U-Roy and Delroy Washington.

The Front Line represents the third time Virgin has issued a long-player for the price of a single, the first being *The Faust Tapes* (in 1973) and the second featuring Gong in 1974.



THE SANDPIPERS' new single, *For the Last Time*, rush-released by Satril to coincide with the outfit's first-ever UK tour, has been a local radio hitpick while also riding high in local radio Top 30 charts. The group, whose tour has now been extended because of its success, open at London's Talk of the Town on July 12. Picture shows the Sandpipers at their session for Radio One's *Speakeasy* programme with deejay Jimmy Savile.

Featherstone new md of MCA Records

FROM PAGE 1

17 years. He joined as Midlands area salesman and was promoted to Midlands area supervisor in 1963. He joined the head office team as deputy marketing manager for pop repertoire in 1966 and became marketing manager for the UK product division in 1968. During this period he was closely involved with the signing of Pink Floyd and the group's development.

He was responsible for the creation and marketing of the Studio 2 label, the Starline label and the original 'Best Of ...' series. In 1969 he was made general marketing manager of all pop product and after that he signed Deep Purple and introduced and marketed the Harvest label concept.

In 1970 he was seconded to Ireland as caretaker managing director for six months. He returned to London as general manager for pop repertoire division with responsibilities for repertoire acquisition. At this time he signed Electric Light Orchestra, T. Rex, Blue Mink, Kevin Ayers, Spinners and David Geffen's American Asylum label which was later to include Elektra.

He was appointed director of repertoire and marketing EMI Records in 1971 and then joined Gerry Oord's management team to become deputy managing director in January 1975. It was during this period that he became involved with the MCA contract negotiations. He also renegotiated the extension of the Pink Floyd contract, helped secure Elton John and the Rocket label, the Mountain label and a further licensing period with Motown. He also signed to the new EMI label Olivia Newton-John, Pilot and Queen.

Margaret Davis

FROM PAGE 1

Commenting on the appointment Wood said: "We have for some time been concerned with the need to improve various aspects of our own internal training arrangements. The ideal person to help us is Margaret and I am absolutely delighted that she is free to join us at exactly the right moment."

Paladin ups royalty

NEW RECORD company Paladin which offered an 11 percent royalty to uncontracted singers and musicians submitting master tapes

(*Music Week*, June 12) is now offering a royalty of 16 per cent to established major acts who sign to the label. Director Michael Weston claimed that since *MW's* story, the company had listened to more than 30 singles and made offers on two masters.

Paladin, which has an independent distribution with Pye, is a subsidiary of London Tunesmiths, a music publishing company which specialise in jingles. The company aims to attract potential pop stars by offering an 11 per cent royalty rate, paid on a monthly basis, and for the rest of the world Paladin will pay two thirds of earned royalties with a minimum of eight per cent for any territory.

Weston said this week: "We have been surprised at the extent of the response to our initial mailing, which was to recording studios, established producers, publishers and managers. The general reaction to our working format has been very encouraging and Paladin has already made offers on two masters which we regard as very strong chart prospects."

"Against our expectations we have been approached in relation to two major artists whose product is assured of success, and we feel that in principle we could realistically offer a royalty of 16 per cent to an established major act," Weston added. "While we don't expect in the short-term this to happen, we are hopeful that it could happen in the long-term."

Rainbow needs pot of gold

LONDON'S RAINBOW theatre would need top name acts to attract a full house four nights a week with seat prices at £4-£5 to make it a viable proposition. This is the opinion of Justin de Villeneuve, manager of Twiggly who has now dropped the idea of a partnership with backers to re-open the venue.

He said: "It is my favourite theatre in the world and I am very disappointed that I have been unable to find a viable way of running it. It would be impossible to find name acts to fill the theatre four nights a week and the only other solution is to show films or hold bingo meetings which would ruin the atmosphere of the place."

However, he added that the backers in question were still opening possible ways of re-opening the theatre as a rock venue of the theatre, has already disclosed negotiations to this effect are currently taking place.

Company investment in stores

FROM PAGE 1

installation of air conditioning complete refitting of the ground floor to bring it up to date and streamline it and redesign and build a new frontage. "The ground floor is to be recognised as what it is," said Kaupé, "a highly specialised supermarket. It will be designed to increase the traffic flow. The whole front is being opened out and we are installing 13 cash-outs to replace the eight we have at present."

The intention is to increase browser space by 30 percent. The shop made nearly £4 million in the financial year ending this month and has a budget to turn over £4.5 million in its next financial year. The EMI shopfitting division will control the work under John Mew. Said shop manager Ken Whitmarsh: "We are going to try to experiment as much as we can. The idea is to design from scratch. The shop is very big and it can afford experimentation."

The Klik stores in Dalston, Kensal Rise, Shepherds Bush and Lewisham will be called Klickers and will be devoted largely to reggae and the promotion of the company's own reggae material. Vallances were among the first 16 shops trading when the new Four Seasons

EMI exports up 70 per cent

FROM PAGE 1

turnaround time on orders attributable to hard work by the EMI distribution team headed by Harry Flower.

Another contributing factor was the further exploitation of general catalogue material particularly in areas not generally associated with the high turnover music business such as the Middle East and Africa. Among particular successes on the export market has been product from Queen, Be Bop Deluxe, Wings and the new Beatles Rock 'n' Roll album three of which contributed

development was opened in Mansfield. It replaces a smaller shop which the company closed nearby.

Track 9 hopes to have a Capitol radio dj to open its first store and is running advertising on the commercial station to coincide.

sales in excess of 500,000 units.

In fact The Beatles Rock 'n' Roll Music album was the subject of EMI's largest ever consignment of one album to Japan. Six tons of the new compilation was shipped recently from London to Tokyo by air freight. Fourteen cases containing 15,000 copies travelled by Japanese Airlines to a Japan that is caught up in a second wave of Beatlemania.

Pop festivals on the rates?

FREE POP festivals on the rates were advocated by a Government working party report published last Thursday. An inquiry headed by Lord Melchett claimed that festivals were 'a reasonable and acceptable form of recreation' — but at the same time Minister for Sport and Recreation Denis Howell ruled out any extra spending on such events.

The Melchett report said that some festivals might deserve public financial support — arguments against providing Government aid were "not decisive or even always well-founded". It added: "Help need not come directly from central Government. It could also be provided by local authorities or independent public bodies which received Government grants, such as the Arts Council and the Sports Council."

The report also claimed that free festivals could take place without direct Government aid and without causing great expense to local or police authorities, undue disturbance to the local community or public order was a problem.

Immediately after the publication of the report, however, the Ministry for Sport and Recreation Denis Howell, reported in the House of Commons that the Government would not spend any money on a site for a People's Free Festival this year, not would it take any action that would lead to any local authority incurring additional expenditure.

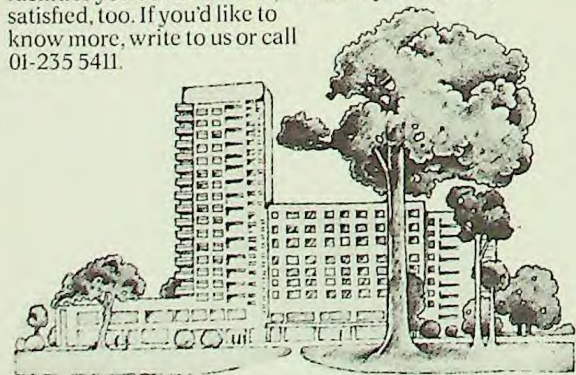
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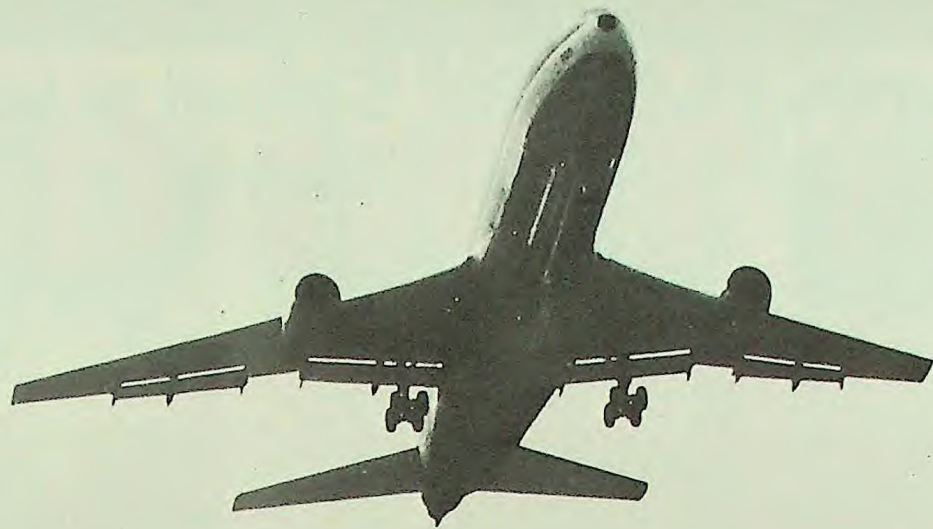


THE CARLTON TOWER

Cadogan Place, London SW1.



PROMOTION FOR Streetwalkers London concert at the New Victoria Theatre last week literally took the streets — in the form of sandwich boards. This is part of the Phonogram promotion of the Streetwalkers' Red Card album which charted in the first week release. The 'streetwalking ladies' were seen in all the main London shopping areas at lunchtimes and again in the evenings at main railway stations.



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NEWS

Magnet renews contract with CBS

MAGNET RECORDS has extended its pressing and distribution contract with CBS for UK and Eire. The contract has been in operation since Magnet's first release in October 1973. Chairman and managing director of Magnet, Michael Levy, reports that in 2½ years of business Magnet has shipped from the CBS warehouse just under four million singles and nearly 300,000 albums. Renewing the contract CBS managing director, Maurice Oberstein said: "Levy has proved, in the relatively short life of his company, that there is a significant place in the music business for a creative, artistically-orientated organisation like Magnet."

A NEW management company, Love Sounds, has been formed within the Peter Gormley Organisations — first artist to be signed is Su Shisrin, who is signed to EMI as a recording artist and Screen Gems as a songwriter. Her debut single, All I Want To Do, has been produced by Bruce Welch and apart from taking part in the Tokyo Song



Levy (seated) and Oberstein.

MUSIC DEALS

Festival on June 27 the singer will also be participating in the Polish Song Contest at the end of August. Involved in Love Sounds — which is described as 'a company within a company' — are Welch, David Bryce, Peter Hebbes and Brian Good.

SKY RECORDS, a new company has been formed by a joint partnership between President, which will distribute the label, and Peter Walsh, manager of Kenny, Sky's first single is released this week and is recorded by 12-year-old Tina

King who will be appearing on New Faces to promote it.

TONY MCCAULAY is to produce Magnet recording artists Guys 'n' Dolls. The group starts its first major British headlining tour in October and at the end of August they will star in their own networked hour-long tv special. McCaulay's first record for the group is If Only For The Good Times, penned by McCaulay and scheduled for release on July 9.

HIGH/FYE Productions, production company of Diamond Music, has signed a licensing agreement with Bus Stop Records on behalf of its artist Jimmy Silver and a Del-Spence-produced single Easy Evil. The number was a big U.S. hit a few years back and the licensing deal covers the world.

Anchor push Crusaders

CAMPAIGNS

ANCHOR RECORDS is supporting the July visit to Britain of ABC act the Crusaders with a special promotion campaign at retail level, and the re-issue of four of the group's early albums.

The push will feature "The '76 Crusade" as its slogan, and offer dealer tie-ins in the cities where the Crusaders are due to appear next month: London, Birmingham, Newcastle and Glasgow. Posters and other in-store display material will be available, and local newspaper and national music press advertising is planned.

The four Crusaders LPs which are being re-issued are Crusaders I (ABCD 609) and Second Crusade (ABCD 610), both two-record sets, and Unsung Heroes (ABCL 5180) and Scratch (ABCL 5181), single-

disc packages. These originate from the group's time with Blue Thumb, immediately prior to their joining ABC, and were previously available in the UK through Island.

Also figuring in the promotion will be the Crusaders' new album, Those Southern Knights (ABCL 5164), plus their latest 45, Keep That Same Old Feeling (ABC 4122), and an earlier title, re-activated through discotheque interest, Stomp And Buck Dance (ABC 4051).

Immediately before they arrive in Britain, the Crusaders appear at the Montreux Jazz Festival.

Satchell to leave Dart Records



TONY SATCHELL, managing director of Dart Records leaves the company at the end of the month. Dart is to move from its present Haymarket offices to Kassner House Haymarket offices to Kassner House and Edward Kassner, who bought a share of the company two years ago, will take over the running of the company once the move is completed.

Satchell, who has been with the company since its inception, took over as managing director when Clive Stanhope left at the end of last year. Dart had its best year last year when Reparata's Shoes gave the label its first British hit. Satchell said he was sorry to leave the company but the parting was completely amicable.

He explained: "The board of directors wanted a reorganisation of the company with which I did not totally agree and I did not feel, under the proposed arrangements, that I could carry on in my present capacity. The fact that I am leaving Dart does not necessarily mean that I will be totally terminating my associations with either Edward Kassner or the President group and I wish them and Dart the very best of luck in the future. I have no firm plans at the moment except a long holiday."

Satchell will be working out of the Dart offices until June 30 and then from his home in London W2 (01-229 9423).

GLYN WILLIAMS, financial controller of Phonogram U.K., has been appointed a director of the company. Williams, 31, joined the company in May, 1974, and takes up his new status on July 1, as financial director.

His progression through Phonogram is regarded as one of the success stories of the company. He joined as company secretary and, by December 1974, was deputy financial controller. In January this year he was appointed financial controller.

Williams entered the recording business in 1967 when he joined Polydor as assistant accountant and went on to become company secretary before joining Phonogram.

Tony Morris, Phonogram managing director, said the appointment would not involve any re-organization. In his own absence, day-to-day running of the company would be handled by marketing director Ken Maliphant and Glyn Williams.

Maliphant commented that Williams had been a tremendous influence at Phonogram in the company's recent success.

STEVE PAYNE, formerly with Atlantic Records, has joined Island Music as promotion manager. He was with Atlantic for more than two years and will now be responsible for country-wide promotion on all Island Music and subsidiary-company product.

ALAN SIZER, RCA a&r manager has taken on added responsibilities for all UK, US and international product scheduling, in a re-alignment of product manager roles at the company. Shaun Greenfield (US product) and Dave Machray (jazz and Barclay label) will now report to him. In addition Philip Dexter has been appointed UK pop product manager in the marketing department, reporting to Rozalla, to co-ordinate and implement marketing plans for all UK-orientated pop product. Dexter joins RCA from market planning at Avon Cosmetics and sales Responsibilities for U.S. pop product planning will be assumed by Rozalla until the appointment of a U.S. pop product manager.

WILLIE MORGAN, RCA promotion man, has been promoted to manager of regional promotion, which gives him additional responsibilities for the planning and co-ordination of the regional promotion team. He will also continue to service Capital Radio and Radio One along with other head office promotion staff. Also promoted is Pat Doyle, who moves from the position of art director to become creative services manager.

MIKE LEADHAM has been appointed assistant head of national promotion for Magnet. Leadham has been with the company for 18 months and was formerly covering field promotion in South England, South Wales and London. He will be assisting Barry Johnstone who remains as head of national promotion.

RALPH MACE is to be director of a new management co-ordination unit in Europe which RCA Records International has formed. The unit will be known as the Council of Presidents. Announcing the formation of the new council, Robert Summer, division vice president of RCA International said that the council would be comprised of the managing directors of all RCA European operations. He said its principal aim would be to foster the growth of RCA's European companies. Mace, formerly manager of European planning for RCA international will assume full time operating responsibility and will be assisted by Richard Madigan who leaves his post as manager for operations and planning for RCA UK.

RAY MONDO, Capital Radio dj and producer for Radio Victory, has joined B&C Trojan as field promotion representative. He will be responsible for covering the commercial stations throughout the country and will be tying in his area promotions with Trojan nights at discotheques.

MIKE HAWKER has joined Carlin Music as creative manager. This position was previously held by Geoff Wilkins, who is now concentrating on songwriting and record production and remains contracted, on the writing side, to Carlin.

RUDI VON EGMOND has also joined Carlin and is working in the promotion department under the control of Paul Sargent, and is specialising in regional operations. Rudi von Egmond was previously with Atlantic Records.

IAN MANNERING-SMITH, formerly promotion man for the north east is now Atlantic's London area promotion manager.

ANDY FERGUSON, at present promotion manager for the north west area will be moving to London for Warner Brothers London promotion.

PAUL MCNALLY remains on Elektra/Asylum promotion for the London area. These changes follow the departure of Steve Payne to Island Music and Rich Savage to the advertising department of WEA. CHRIS SURGENOR is transferring from Music Week after three years in the advertisement sales department. Formerly Sales Co-ordinator he takes up a new appointment as Sales Development Manager with another Billboard publication. The Artist, in July. He is replaced by Nigel Steffens who was Creative Services Supervisor at RCA Records. Steffens was at RCA for seven years handling print and production before taking up overall responsibility for the Creative Services Department.

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- 3 I GET AROUND (Wilson)
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- 4 DON'T WORRY BABY (Wilson-Christian)
Tro Essex Music Ltd © 1964
- 5 LITTLE DEUCE COUPÉ (Wilson-Christian)
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- 6 WHEN I GROW UP (TO BE A MAN) (Wilson)
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- 7 HELP ME RHONDA (Wilson)
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- 8 CALIFORNIA GIRLS (Wilson)
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- 9 BARBARA-ANN (Fassett)
© Planetary Norm (Ldn) Ltd © 1965
- 10 SLOOP JOHN B (arr. Wilson)
© United Artists Music Ltd © 1966

SIDE TWO

- 1 YOU'RE SO GOOD TO ME (Wilson)
© Rondor Music (Ldn) Ltd © 1965
- 2 GOD ONLY KNOWS (Wilson-Asher)
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- 3 WOULDN'T IT BE NICE (Wilson-Asher)
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- 7 DARLIN' (Wilson-Love)
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NEWS ANALYSIS

THE RETAIL casualties of the record trade's current economic malaise are mounting up (*Music Week*, June 19) and now, more than ever, it's clear that the suffering is not confined to the small and the inefficient. There is genuine concern throughout the industry that the middleweights, including long-established dealers whose wisdom and experience should help them through most business ills, are just as vulnerable.

But what exactly can the industry provide in the way of antidotes? Well, some help at the nuts-and-bolts level of credit control is forthcoming. Most major companies admit to a certain flexibility in their recent dealings with retailers with money trouble. They are naturally reluctant to disclose to the world how flexible is flexible, for fear of encouraging those whose need for help is slight or suspect. But a trader whose problems are genuine will generally find credit controllers to be sympathetic. "The first thing a dealer in difficulties should do is call us," urged the cashman of one of the country's top manufacturers. The message seems to be that companies are there with advice and experience as well as invoices — an understandable one, for everyone loses when another business goes to the wall.

A few firms are investigating the advantages or otherwise of offering higher retail margins on catalogue items. For independent dealers, depth of stock is one of the most valuable weapons they have in their conflict with the discounting multiples. But catalogue material also tends to be among the first victims of a trader trimming inventory. Bigger margins on back product would counteract this, and give retailers an extra incentive to stock and actively sell it.

Practical help from the industry to keep the trade casualties down

by
ADAM WHITE

There is also some consideration being given to the idea of beefing up the margins of albums from brand new acts, whose name might yet mean little to record buyers, as a stocking incentive. RCA experimented along these lines earlier this year with a 72 percent margin (twice the usual) for the debut LP by Limey, and others may feel similar schemes — operative for a limited period of time — would be worthwhile in the current sales climate.

Co-operative advertising is another way in which record companies can help dealers bear the costs of trying to attract more custom. The majority of such schemes are directed into the local press, but similar arrangements covering commercial radio can pay off for participating retailers and manufacturers alike.

One of the major problems confronting the trade in times good as well as bad is stock control, and poor execution of this is responsible for many a dealer's demise. The boom years of 1972-74 may have disguised the value of proper buying practices, and the high sales then of chart albums may have enticed dealers into accepting a lower stock turn across their *total* inventory.

Practical help from the manufacturers is not so easily provided in this area, although they could remind their sales force that overselling to the trade in a slack period has many drawbacks — particularly if the retailer goes bust as the result of too much dead stock. (That retailer may also have been lured by the promise of a free holiday in the sun, or several crates of alcohol. Brought down by a bottle of scotch, as it were. But that's another story).

Although it is common in various other industries, few disc companies run retail training programmes or seminars. Up to now, of course, that has been largely the role of the Music Trades' Association training centre, run in London by Margaret Davis. But now the centre's future is open to doubt (*Music Week*, June 12), some alternative arrangements may need to be made.

Observers feel, however, that the initiative will have to come from the GRRC or the BPI, or both, for no single company is going to take upon itself the task of organising such schemes — nor is it going to want to

be seen as trying to teach the trade how to sell records.

But training, or rather providing the country's record retailers with a source of information or an advisory staff and all the other issues pertaining to running a business today, is important. Yet the form it will take is equally important, for many dealers were reluctant to send employees — or, indeed, to go themselves — to the MTA centre in London when time away from their operation may have meant money lost (not to mention the costs of travel, accommodation, meals, etc.)

The marketing director of one top record company has come up with an intriguing solution to that problem, though. He feels that some kind of audio-visual approach would be suitable, and sees no reason why a mobile trailer fitted out with a VCR machine and other appropriate equipment couldn't take training to the trade. Tapes of individual topics could be made, he explains, the trailer parked in a convenient location in each town or district for a while, and dealers or their staff could attend as commitments allowed.

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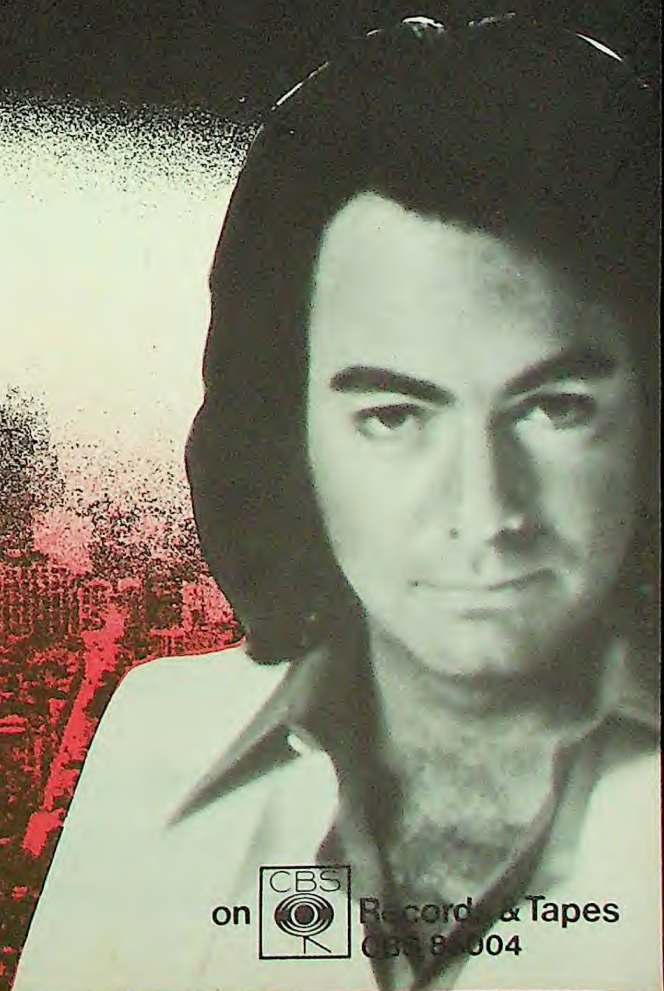
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NEEDLE TIME

RADIO ONE RECORDS OF THE WEEK

Noel Edmonds: Harvest for the World — Isley Brothers (Epic SEPC 4369)
 Tony Blackburn: Moonlight Feels Right — Starbuck (Private Stock PVT 61)
 Johnnie Walker: Walk Away — Joe Walsh (ABC 4121)
 David Hamilton: All Night — Christopher Rainbow (Polydor 2058.738)

RADIO TWO ALBUM OF THE WEEK

At My Time Of Life — Bing Crosby (United Artists UAS 29956)

RADIO TEES

Dave Gregory: A Butterfly For Bucky — Bobby Goldsboro (United Artists UAS 36127)
 Tony Gilham: It's So Nice — The New Seekers (CBS SCBS 4391)
 Alastair Pirrie: Hustle Wit Every Muscle — The KG's (Polydor 2001.657)
 Ian Fisher: I Need To Be In Love — The Carpenters (A&M AMS 7238)
 David Hoare: Good Vibrations — The Beach Boys (Capitol CL 15875)
 Brian Anderson: Stormtroopin' — Ted Nugent (Epic SEPC 3900)

METRO RADIO

Sunny Day — Sergio Mendez (Warner Bros K 12214)
 The Roussos Phenomenon — Demis Roussos (DEMIS 001)
 My Sweet Rosalie — Brotherhood of Man (Pye 7N 45602)
 Rock n' Roll Music — Beach Boys (Warner Bros. K 14440)
 Misty Blue — Dorothy Moore (Contempo CS 2087)
 I Love To Boogie — T Rex (MARC 14)

RADIO CLYDE

Dave Marshall: I Need To Be In Love — Carpenters (A&M AMS 7238)
 Steve Jones: Johnny Cool — Steve Gibbons (Polydor 2058.745)
 Richard Park: Palisades Park — Freddy Cannon (Philips 6000.200)
 Tom Ferrie: Forever and Ever/Sing An Ode To Love — Demis Roussos (Philips DEMIS 1001)
 Brian Ford: American Music — Dooley Silverspoon (Seville SEV 1017)
 Bill Smith: Changin' — Brass Construction (United Artists UP 36134)

RADIO CLYDE'S CURRENT CHOICE

All Night — Chris Rainbow (Polydor 2058.738)

RADIO PENNINE PENNINE PIC

Rock and Roll Music — Beach Boys (Warner Bros. K 14440)

PRESENTERS PICS

Roger Kirk: Sugar Mountain — Rock Follies (Island WIP 6310)
 Stewart Francis: Need To Be In Love — Carpenters (A&M AMS 7238)
 Peter Levy: Mood For Love — Stuart James (Bradley's BRAD 7614)
 Julius K. Scragg: Move Me — Jim Gilstrap (Polydor 2001.071)
 Liz Allen: It Only Takes a Minute — One Hundred Ton & A Feather (UK 135)
 John Drake: Jet Plane — John Denver (RCA 2712)

BRMB PERSONALITY PICKS

Nicky Steel: Who'd She Coo — Ohio Players (Mercury PLAY 001)
 Adrian Just: It's So Nice — New Seekers (CBS 4391)
 Ed Doolan: Freedom Enough — Catherine Howe (RCA 2693)
 Dave Jameson: Star In My Life — Steve Marriott (A&M AMS 7230)
 Brian Savin: Flash Of Fire — Hoyt Axton (A&M AMS 7236)
 Robin Valk: Boogie Woogie — Charlie McCoy (Monument MNT 4383)
 Erskine T: Roots Rock Reggae — Bob Marley & The Wailers (Island WIP 6309)
 Les Ross: Rock And Roll Music — Beach Boys (Warner Bros. K 14440)

CAPITAL CLIMBERS

Boston Tea Party — Sensational Alex Harvey Band (Mountain TOP 12)
 Life and Breath — Frankie Valli — (MOWEST MW 3034)
 I Love To Boogie — T Rex (EMI MARC 14)
 Misty Blue — Dorothy Moore (Contempo CS 2087)
 Kiss and Say Goodbye — Manhattan (CBS SCBS 4317)
 Don't Go Breaking My Heart — Elton John & Kiki Dee (Rocket ROKN 512)

RADIO FORTH

Mike Gowër: Rock And Roll Music — Beach Boys (Warner Bros. K 14440)
 Mike Scott: I Need To Be In Love — Carpenters (A&M AMS 7238)
 Steve Hamilton: It's So Nice (To Have You Home) — The New Seekers (CBS SCBS 4391)
 Jay Crawford: Man To Man — Hot Chocolate (RAK 238)
 Tom Bell: All Night — Chris Rainbow (Polydor 2058.738)

DOWNTOWN RADIO

Hendi's Hot One: Extra Extra — Tyrone Taylor (Island WIP 6275)
 John Paul's Powerplay: Life and Breath — Frankie Valli (Mowest MW 3034)
 Paul Prenter's Personahty Pick: Places — Buzz Cason (Janus 6146.034)
 McSharry's Sure Shot: Sing Your Heart Out Country — Gene Stuart & The Homesteaders (Release RL 822)
 The Homesteaders: Rock And Roll Music — Beach Boys (Reprise K 14440)
 Big T's Biggie: Rock And Roll Music — Beach Boys (Reprise K 14440)
 Candy Devine's Hit Pick: Freedom Enough — Catherine Howe (RCA 2693)
 Engineer's Hit Pick: What Would I Do Without You — Barrington & Bird (Decca F 13639)

STATION PICS

Mississippi — Pussycat (Sonet SON 20771)
 Marie's Wedding — Abercrombi Fraser (Pinnacle P 8426)
 Love Bug — Polly Brown (GTO GT 61)

SWANSEA SOUND

Chris Harper: Roots Rock Reggae — Bob Marley & The Wailers (Island WIP 6309)
 Dave Bowen: Can't Change My Heart — Cate Brothers (Asylum K 13038)
 Phil Fothergill: Sunny Day — Sergio Mendez & Brasil '77 (Elektra K 12214)
 Michael Hooper: Let's Keep Loving Together — Corky (Sonet SON 2076)
 Viv Evans: Strange Music — Electric Light Orchestra (JET 779)

RADIO ORWELL

Greg Bance: Another Passenger — Carly Simon (Elektra K 52036)
 Keith Rogers: There's A Kind of Hush — The Carpenters (A&M AMLK 64581)
 Andy Archer: Sailing — Sutherland Brothers & Quiver (Island ILPS 9358)

PICCADDILLY RADIO

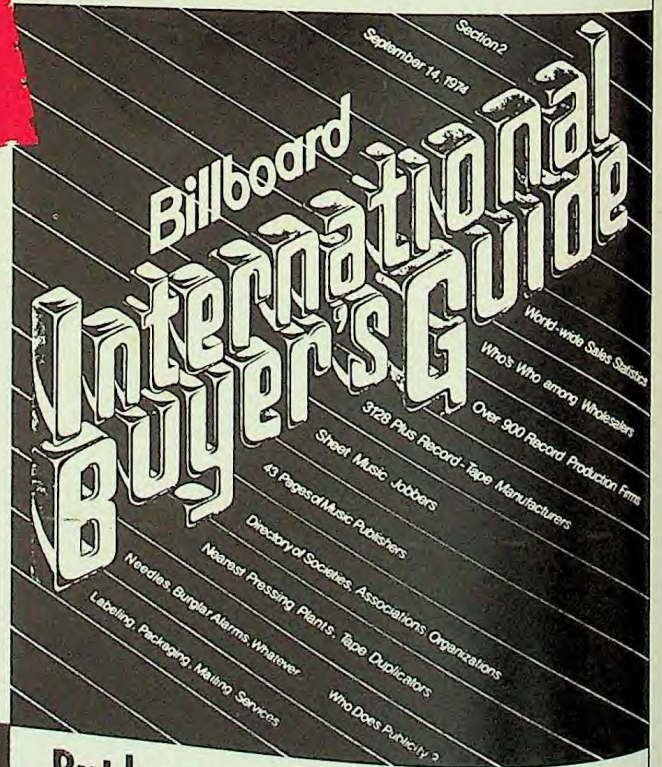
Save The Whales — Country Joe McDonald (Fantasy FTC 130)
 Silver Moon — Michael Nesmith & The First National Band (RCA 2692)
 Don't Go Breaking My Heart — Elton John & Kiki Dee (Rocket RPKN 512)
 You're My Best Friend — Queen (EMI 2494)

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EUROPE

WEA Germany may top DM 50m in 1976

HAMBURG — Founded just over five years ago, WEA Musik GmbH is now firmly established in the West German market under the direction of Siegfried E. Loch.

But Loch, who has some experience of the introduction of new companies in a highly competitive market — he founded Liberty, later United Artists Records in Germany — admits that the early going was tough.

"The first job of WEA in Germany," said Loch, "was to establish our identity with the trade and the media. Thanks to our promotion and advertising activities, under the direction of Jurgen Otterstein, Kinney became known very fast. In fact, we had some trouble in changing the name to WEA".

Next step was the set up of an effective sales force.

WEA then concentrated on building up a repertoire independent of its mother companies. Loch said: "Although we haven't yet succeeded in developing a German-speaking superstar with guaranteed sales of millions, the hits of Dutch artist George Baker is one obvious successful result of our efforts to create alternatives to the U.S. repertoire".

In April 1971, WEA executives were quoted in a German magazine as aiming at a DM25 million turnover for the company's third fiscal year. In 1973 WEA achieved sales of just under DM30 million. At the end of 1975, the company topped the 40 million-mark level and is expected to surpass a 50 million total this year.

Said Loch: "It won't be easy to repeat increases of 37 percent like

last year, but German WEA at the end of the 1970s will be one of the five biggest companies in this country. So far we have developed logically and will try to maintain this approach."

The opening of Record Service GmbH in Alsdorf, as central distribution plant, is one of the recent moves in WEA's expansion programme.

Although the German repertoire of WEA has not been exploited with total success so far, there has been solid success with non-German repertoire, especially during recent months.

Said Loch: "WEA has six titles in the Musikmarkt chart of March 15 and four of these were German productions — only Rod Stewart and the Four Seasons were from abroad."

Among the most important of WEA's national artists are Elke Best, Jurgen Drews, Rentnerband, Marius Muller-Westernhagen. In addition, WEA has some really interesting newcomers.

WEA still has to produce a German schlager star but Loch has every hope of achieving this ambition this year. He believes it is simply a question of the title. He thinks he has the artists ready for international success.

Said Loch: "As a successful music executive, you cannot allow personal taste to be the yardstick of repertoire policy. I'm trying to offer a wide range of good and successful and entertaining music. We don't want to buy successful artists from competitors at huge prices. We want to help new talent gain success. We know this takes time. We do want the successful German schlager star,

but we do not worship that as a golden calf."

In the past five years, WEA has established new names: Neil Young, Alice Cooper, Yes, the Doobie Brothers, the Eagles, Rod Stewart. The Star Collection on the Mid-label is an interesting low-price repertoire and has been an outstanding seller from the outset.

It remains WEA's objective to present a wide range through the building of new talent as well as optimum presentation of the established big names. Loch backs new trends, and uses existing catalogues through shrewd compilations aimed at German consumer needs.



Siegfried E. Loch

WEA constantly works on special programmes, such as jazz, new-style pop, or children's records. Said Loch: "We'll stress further our attitude towards children's product on the Bunny label in future. And both existing Kung Fu records have developed into big sellers."

Now WEA has a remarkably strong repertoire, and the

Anniversary Package consists of 200 albums and cassettes with special dealer incentives.

And in the That's Jazz series, some of 20 re-releases of popular albums, receives similar promotional aids. Each dealer ordering this series is given a double sales allowance on the order at the end of the year.

Europe's top sellers

W. Germany

(Courtesy Musikmarkt)

SINGLES

- 1 FERNANDO — Abba (Polydor)
- 2 SAVE YOUR KISSES FOR ME — Brotherhood Of Man (Pye/Ariola) — Arends.
- 3 GIRLS, GIRLS, GIRLS — Sailor (Epic) — Chappell.
- 4 MISSISSIPPI — Pussycat- (EMI) — Roba Music.
- 5 LET YOUR LOVE FLOW — Bellamy Brothers (Warner) — Global.
- 6 ROCKY — Frank Farian (Hansa/Ariola) — Intro/UEP.
- 7 A GLASS OF CHAMPAGNE — Sailor (Epic) — Chappell.
- 8 DIE KLEINE KNEIPE — Peter Alexander (Ariola) — Vabo/Melodie der Welt.
- 9 GEORGIE — Pussycat (EMI) — Roba Musik.
- 10 SCHMIDTCHEN SCHLEICHER — Nico Haak (Philips) — Hanseatic/Intersong.

Spain

Courtesy of "El Gran Musical"

- 1 ECHAME A MI LA CULPA, Albert Hammond, (CBS)
- 2 SAVE YOUR KISSES FOR ME, Brotherhood of Man (Belter)
- 3 SABADO POR LA TARDE, Claudio Baglioni (RCA)
- 4 HURRICANE, Bob Dylan (CBS)
- 5 VOLARE, Al Martino (EMI)
- 6 FLY, ROBIN, FLY, Silver Convention (Belter)
- 7 JURAME, Juan Camacho (CBS)
- 8 LOVE TO LOVE YOU BABY, Donna Summer (Ariola)
- 9 BYE BYE FRAEULIEN, Micky (Ariola)
- 10 TU TE VAS, Ramon Riva (EMI)

Italy

Chart produced by Germano Ruscitto

(SINGLES)

- 1 ANCORA TU — Lucio Battisti (Numero Uno — RCA)
- 2 RAMAYA — Afrik Simone (Ricordi)
- 3 GLI OCCHI DI TUA MADRE — Sandro Giacobbe (CBS — MM)
- 4 S.O.S./MAMMA MIA — Abba (Dig-It — MM)
- 5 COME DUE BAMBINI — Bottega Arte (EMI)
- 6 LINDA BELLA LINDA — Daniel Santacruz Ensemble (EMI)
- 7 PRECHIERA — I Cugini Di Capagna (Pul — Fonit/Cetra)
- 7 SENZA PAROLE — Luciano Rossi (Ariston)
- 9 LADY BUMP — Penny McLean (Phonogram)
- 10 LET THE MUSIC PLAY — Barry White (Phonogram)

Sweden

(courtesy GLF)

SINGLES

- 1 BARETTA'S THEME — Sammy Davis Jnr (Mercury)
- 2 I LOVE TO LOVE — Tina Charles (CBS)
- 3 FERNANDO — Abba (Polar)
- 4 MOVIE STAR — Harpo (EMI)
- 5 LADY BUMP — Penny McLean (Ariola)
- 6 SAVE YOUR KISSES FOR ME — Brotherhood Of Man (Pye)
- 7 DE E BAR A AK — Alpine Downhill Racing Team (Metronome)
- 8 LOVE HURTS — Nazareth (Vertigo)
- 9 1, 2, 3... FIRE — Penny McLean (Ariola)
- 10 YESTERDAY'S HERO — John Paul Young (Ariola)

France

(Courtesy Groupement D'Interet Economique De L'Edition Phonographique Et Audiovisuelle)

SINGLES

- 1 ALLEZ LES VERTS — Les Supporters (Phonogram)
- 2 LA DECISION — Dave (CBS)
- 3 T'AIMER ENCORE UNE FOIS — Romina Power, Al Bano (Carrere)
- 4 SAVE YOUR KISSES FOR ME — Brotherhood Of man (Vogue)
- 5 UN PRINCE EN EXIL — Sheila (Carrere)
- 6 LA CEGGAL ET LA FOORMI — Pierre Pechin (Barclay)
- 7 FERNANDO — Abba (Vogue)
- 8 AVANT DE NOUS DIRE ADIEU — Jeane Manson (CBS)
- 9 LOLLIPOP — Noam (Polydor)
- 10 MA MELODIE D'AMOUR — Mirielle Mathieu (Philips)

Denmark

(Courtesy IFPI)

- 1 FOR FULD MUSIK — Various Artists (EMI)
- 2 SHU-BI-DUA'S VAERSTE — Shu-Bi-Dua (Polydor)
- 3 MISSISSIPPI — Pussycats (EMI)
- 4 LIVE IN LONDON — John Denver (RCA)
- 5 A LITTLE BIT MORE — Dr Hook (Capitol/EMI)
- 6 GAS5 — Gasolin (CBS)
- 7 I LOVE TO LOVE — Tina Charles (CBS)
- 8 GREATEST HITS — Abba (Polar/EMI)
- 9 CHRISTIANA — Various Artists (CHR)
- 10 ABBA — Abba (Polar/EMI)

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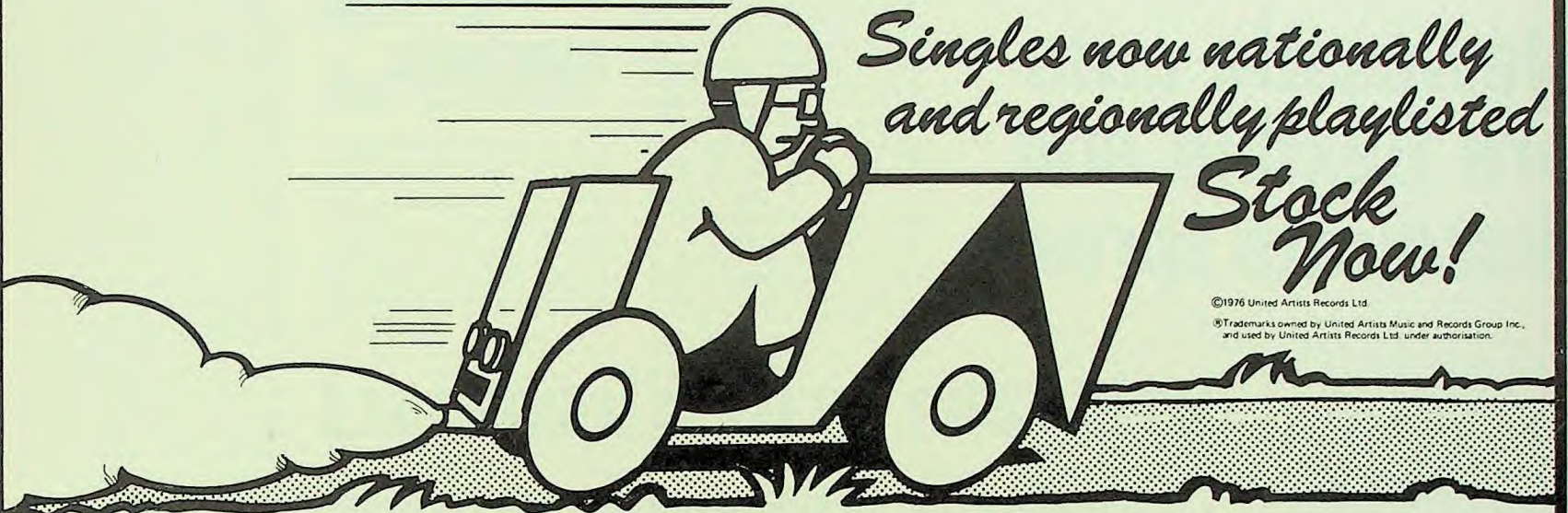
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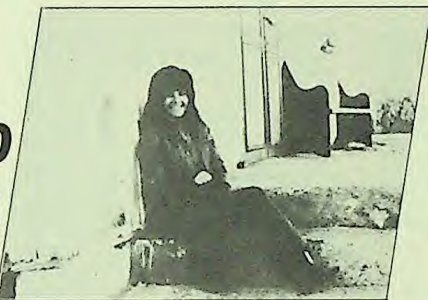
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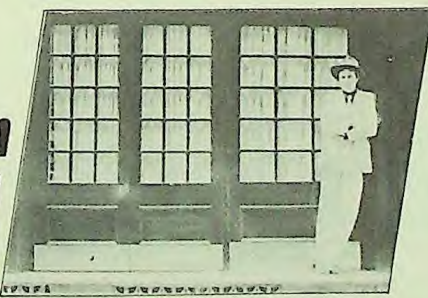
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RETAILING

DESPITE INCREASING concern by the industry itself and repeated warnings of the dangers, the discount battle in the High Street today is raging as fiercely, if not fiercer, than ever. How have the smaller chains and independent retailers managed to stay in business against such heavy bombardment from the multiples? Music Week made a spot check on six main cities to see how the war was progressing. After some early casualties, the smaller operations now seem to be regaining ground, by increasing concentration on specialised areas of retailing, even to the point of selling singles only.

Newcastle cuts are flexible and discounts spread

THE DISCOUNT scene in Newcastle is not one of the brightest. Record buyers are faced with more of a selection of cut-price bargains than real, more valuable, discount offers.

In fact, the only store with full-time discount offers is Virgin Records in their newly opened branch in the Eldon Centre. There the customers get an ever changing selection of records and even more changing selection of discount prices. "Basically we offer a general discount on all our albums and cassettes but it does vary from label to label," said a member of the staff.

"We feel that the offers we give make a big difference to the people who buy our records and the policy of offering discount is a flexible one — and one which we are determined to hang on to."

Virgin says that it is impossible to put a cash value on their discounts but that "it is a substantial one."

Callers store is rapidly establishing itself as a major record selling force in Newcastle after many years of being a major furnishing store, but its attitude is tied to offering albums at full price with selected discount recommended by

manufacturers on certain albums. One of the oldest established record stores in town, Windows, offers a discount — but only on sales of £10 or more.

Windows' tape department is expanding rapidly as befits one of the largest record centres outside London, and what it lacks in discount is at least made up for in stock and staff know-how.

Oz Records on the other hand, offers a discount on selected albums and while the staff is smaller than the giant Windows it does have a deal of enthusiasm and knows precisely what is on offer at any particular time.

Both Boots and the newly opened W. H. Smith deal mainly in m-o-r line with carefully selected special offer material. Fenwicks record department, while expanding, offers no discount whatsoever.

One outstanding store is the Kard Bar which specialises in — at the moment — secondhand records but which also has a surprisingly large selection of albums which have been disposed of by careful listeners and so attracts customers in search of a bargain or two.

PHILIP PENFOLD

Indies gain ground in

Bristol stores find their own markets

RECORD SHOPS in Bristol haven't exactly learnt to love each other as the record discount skirmishes have developed over the past five years — but they've learnt to live with each other. The discount war has changed the face of record buying in the city, spawning new shops and generally extending the range of what's on offer to the buyer.

When the new generation of shops arrived it hit the record-selling establishment hard. It wasn't long before the discounters had creamed off the major part of the top-selling rock field for a start, causing much soul-searching among the establishment. But time has passed and the initial unease too. Establishment and the new breed have staked out their separate territories, and the atmosphere has returned to a calm truce.

Virgin Records on the fringe of Bristol's busy Broadmead shopping area has proved the fiercest price-slasher, quickly making a name as the place for a bargain buy. Manager Hazel Sutton said: "We've been in Bristol about three years and it is certainly true to say that between us and one or two other discount shops we've cornered the market for the big, chart-topping new albums. "We discount every record we sell, one way or another, but our discounts vary a lot from 24p on a £2.99 album to 26p on a £3.35 LP."

Virgin's arrival on the scene was watched uneasily by a near neighbour, the massive HMV store a stone's throw away on Broadmead itself. The shop is the city's largest record outlet. Manager Chris Rimmer confessed: "Since the new shops opened we do not sell nearly as much of the top-selling chart material. I wasn't surprised. We don't compete with their prices and in fact we do not offer a discount on any record."

"It has meant inevitably that the volume in certain corners of the market has fallen quite considerably. For example, the new Led Zeppelin album a couple of years ago would have sold twice as many as we have been selling recently. "But it's a swings and roundabout situation to which we had to react. We began to look more and more at providing a comprehensive imports service and providing a far wider range of material which the new smaller shops couldn't possibly carry". By concentrating on m-o-r repertoire, Rimmer claims that overall trade has not been seriously affected.

Bristol, a university city, is host to many thousands of record-buying students. Park Street is the gateway to the students zone, and it's the home of family concern Rayners record shop, a long-established business which has always placed value on the merits of service traditions.

Yvonne Rayner said: "We do discounts for students as always, and we do some offers on special releases, but we haven't gone in for much discounting beyond that. "The discount shops have had an affect on us, of course, but it's an

affect we have to compete against by other means, like good service. We have a very large demand for classical music from the students, and that is very important to us. We lose out on progressive music to the discount stores, but it's not particularly surprising and we have adjusted to the change quite successfully".

Nearby Revolver Records, just across the road from the main Bristol University buildings, is one of Bristol's truly specialist shops. It's a relatively recent set-up which caters exclusively for students and regular customers with student-type tastes. It's yet another side of the coin since the record shop shake-up.

Manager Chris Parker said: "We don't touch areas which the bigger shops carry as their best-sellers, and there is no middle-of-the-road material carried here at all. Our biggest sellers are albums by people like Emmylou Harris, Nils Lofgren, Bob Dylan and so on. The bigger shops have a field day with their Osmonds and Andy Williams, but our biggest seller in months has been the new Dylan album. We get to know our customers, know their tastes and cater for them. Jazz is an important seller, and we sell quite large quantities of what you might consider very obscure jazz albums."

"Our trade is about 80 per cent regular buyers who for their record buying, and we never — or very rarely — get buyers who come and buy something on the spur of the moment. We fit into the jigsaw of record shops in Bristol by specialising in certain specific fields and being good in the areas we cover. We give discounts, to students and our regulars, but the heavy discount shops don't affect us because they're in a different market".

TIM EBEL

Cardiff battle peaks at £1: what is the next move?

THE DISCOUNT battle in Wales' capital city is now in full cry with anxious proprietors claiming on all sides that the feverish process of price gazumping has gone about as far as it can go.

Whereas in many cities it is the big multiple stores which top the special-offer charts, here in South Wales the local independent operators strive to outdo them at every turn, and so far they have managed to retain a narrow advantage.

But many believe the price battle moved into its final and bloodiest phase when, over Easter, one Cardiff shop, City Radio announced reductions of up to £1 on the top 50 albums. Until then most of the independents had settled for a top figure of 75p.

To try and hold their share of

what many suspect is a dwindling market — various managers and owners pointed out the depressing effects of the pervading economic gloom and declining musical standards — the other shops are gradually falling into line.

"If someone else cuts prices on four albums it's my policy to cut prices on six for good measure," says Nick Todd former dj and now the manager of Spiller's Records in the city centre. "Of course everybody wants to work on the best margins possible but we entered the discount stakes only 18 months ago and had to come to terms with falling turnover in the face of price-cutting competitors."

Todd reckons that in his case the policy has worked. Over the road, at Buffalo Records, directors David Braffington and David Marley, make no attempt to hide their disillusionment. When they first opened their business more than five years ago they were offering maximum reductions of 10p per album. They were planning to offer £1 cuts, on the new David Essex and David Bowie albums.

In the meantime they have moved into impressive new premises which make their shop, as they put it, "the best this side of Oxford Street". They believe the independents, by competing instead of acting together in a bid to dish the multiples and their natural advantages — prime

locations and fat advertising budgets — have done themselves a gross disservice which now threatens their collective livelihoods.

The latest cuts will whittle down their margins to minute proportions and they say pose a threat to the expertise and the range of stock they are currently able to offer their customers. On the wall of their office is a notice headed "The Folly Of Price Cutting." They came across it in the States and have since come to adopt its mathematical home truths as their business creed.

They refer to the combined impact of the multiples' entry into the record field as the workings of Big Brother. "It's like the supermarkets doing the small grocers out of business," says one of them. "But we can only fight them if we stop fighting each other."

They also disapprove of the emergence of pop clubs run by daily newspapers. "If the artists and the companies are still making money — and they are — they must be doing it on our backs."

City Radio politely declined to comment. The situation said their manager, was "rather delicate."

That's one way of putting it. Others might assert that delicacy is one of yesterday's luxuries. If the shops are playing a survival game the next moves could well decide the winners — and the losers.

CHRIS STEWART

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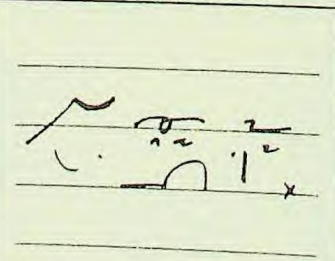
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the price cuts war

NOTTINGHAM is well blessed with record shops. Customers are spoiled for choice and can afford to look around. Competition between the shops has always been fierce and the chain-store discounts have heightened this competition.

Shops who used to charge full price now offer selected top albums at a discount—sometimes as much as 70p on top 30 LPs. Other shops have fought against massive discounts and pride themselves on their large back-catalogue selections and good customer service to attract buyers.

Some businesses acknowledge their LP sales have slackened off in the past year or so. Managers put this down to big-shop discounts, coupled with the "general economic situation". People are finding they simply cannot afford to buy as many records as they used to," said one city centre boss.

Kevin Thomas, the young owner of Arcade Records in West End Arcade, Upper Parliament Street, is giving up selling LPs to concentrate on discount singles.

"Singles are much easier to sell. I could throw them out of the door and people would still offer me money for them. Nottingham is so well off for record shops you either have to have the biggest stock or specialise. It is a very competitive market," he said.

Fox's in the Victoria Centre recently introduced discount on albums and singles. Manager Les May sees this as an "eye-catcher" gimmick to attract customers.

"It brings the public into the shop. However, we are finding some customers are not buying the albums on offer. Some people are initially interested in the discount sales, but then go over to the other fuller priced ones and buy one of those," he said.

Eric Rose, whose Music Inn shop on Alfreton Road, is widely

How the industry is helping keep the retail casualty list down

See NEWS ANALYSIS p10

Nottingham customers spoiled for choice

respected for its jazz and country music stocks, said the sale of his pop LPs has been hit by discount offers and the economic climate."

"We need the sales from pop records to help subsidise the slower moving specialist areas. All the money from pop sales is channelled back into the specialist areas," he said.

Liverpool's first casualty among discount dealers

DISCOUNTING HAS produced one casualty already among Liverpool's small but gritty force of independent record shops. One outfit with a discount policy — up to 75p off some albums — opened, expanded and closed within the space of a few months with financial problems.

Others have kept going despite the discount challenges of the major chains like Boots, W. H. Smith and Woolworth and the empty-pocket mood of the city (one in ten of the Merseyside workforce is unemployed). Most shops will offer a rack of cheap records, although in some cases these will be deletions, and a few have a complete policy of discount.

Circle Records in Moorfield knocks something off all its specialised stock (jazz and classical largely) and also offers some secondhand records. The shop won't state what is offered in the way of discounts, suggesting people look themselves. It appears to be largely

Meanwhile, Rod Ellis, manager of Bradley's in Clumber Street, echoed many other bosses when he pointed out that the bigger shops who were offering discounts — like Smiths and Boots — lost out because their range of records was not as extensive as the smaller businesses.

Ellis' shop started cut-price LPs about a year ago. Tapes were offered at reduced amounts at the beginning of the year. "But I do not think that if everyone stopped discounting tomorrow we would do any more or any less trading," he said.

And Bryan Bexon, proprietor of the Capital Record Centre, Gordon Road, West Bridgford, said: "We give a service and try to keep the customer satisfied."

Like many shops he has a wide back-up stock and fast order service for buyers wanting specific albums which is something that he said many bigger firms do not have.

JOHN BROOKS

SPECIALISATION. That, in a word, is the answer turned up by the small, independent record shops in Leeds to counter price-cutting by the large chain stores.

The problems facing the small retailer, often running a one-man business on a small profit margin are greatly intensified by the price slashing of popular records by large stores such as W. H. Smith and Boots. As a result many small Leeds shops have gone in for intensive specialisation in one or another of the many branches of music, selling imports, old releases and even deleted records.

In addition, some are trying to beat the cut-price merchants at their own game. For example, Brian Harris, proprietor of the newly opened Music Machine in Albion Place, offers a 65p discount on his top ten albums compared with the 60p off Smith's top twenty.

"It means I don't make as much as perhaps I would like on those particular records but it attracts the customers," he explained. His real living, he added, comes from his speciality sales of American country rock music. He also provides a deleted record service. Music Machine has been open for just five

Leeds—specialists aim to beat multiples

weeks, and even after the opening rush to trade, Harris is confident that there is still a place for the independent record retailer. "Trade is building up quite nicely now, and we have plans to open a small chain of record shops in the north of England. I think the attraction of a small shop is that the staff are usually very experienced in all branches of music, and can give more help and advice to the customer."

He has tried to give his shop a warm, friendly atmosphere, as another subtle weapon against the cold impersonal feeling of a large chain store. And he reckons that setting the customer in the right frame of mind is half the battle. Another form of specialisation has been opted for by Hunter Smith, proprietor of Jumbo Records in the City's Merriion Centre.

When the "price war" began he decided against selling any popular albums and now concentrates on singles and specialised albums, mostly soul and reggae. His interest in singles stems from the fact that he is a disc jockey, and he and his colleagues found it difficult to get unusual singles for their shows. So Hunter started his specialist singles service, doing imports, old releases and deletions, in short, any single you could possibly want.

"It means a slower turn over than dealing with the pop records but it is far more reliable. This sort of trade is nice and steady with no peaks such as Christmas. Our sales remain much the same throughout the year," he said. "It means we often have a record lying on the shelves for up to three months but we always sell it. The price-cutting wars have meant specialising or I couldn't have carried on trading."

Is there a bright future for the one man record retailer? Brian Harris certainly thinks so. "Small retailers ought to concentrate on making their shops something different. If they pull their fingers out they will find that Smith's and Boots are not the threat that they are made out to be," he declared.

Probe Records in the university area at Clarence Street opened five years ago, and owner Geoff Davis reckons he was the first in the city to offer discounts. He now has a second shop in the basement of a boutique in Whitechapel called Silly Billies. Early discounts were 25p on all stock. Davis says today it's at least 30p and sometimes more. "We keep our eyes open to see what the other stores are doing."

Two-thirds of his business he estimates is with students, and he specialises in rock, jazz and blues. But those big store discounts do have an effect. "A few years back, when a new Deep Purple record came out I would order 50 copies. Now it's no more than ten or 15."

Davis isn't sure those big discounts are good for the music business. It's harder for new bands to sell albums, he says. "There's just nothing new happening these days. Look at the charts and you'll find them full of old music."

PHILIP KEY

Don't go breaking my heart



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important, most of the musicians were at their artistic peak when they took part in these sessions. The twenty albums here, nineteen from the famous Atlantic archives and one important contribution from the Warner Bros. jazz library, are the first in this exciting series of recordings by the great masters of jazz. The same high standards will be maintained in the future as new sets are released at regular intervals.



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Our Kid—youngest UK chart newcomers?

by CHRIS WHITE

WITH THEIR debut hit record, *You Might Just See Me Cry* on Polydor, Our Kid must surely be in the running for the honour of being the youngest band ever to have a chart entry. Average age of the four members is only 13. Youngest member Kevin Rowen at the age of 12 barely out of the short pants stage and the two oldest, Terence McCreith and Terry Baccino, still with at least another year to wait before they can leave school!

The group's success story has happened with amazing speed. Formed only 18 months ago, and with one personnel change since then, they have been gradually groomed for prospective stardom — the major launching pad for Our Kid was two consecutive wins on *New Faces*, the TV talent show, which resulted in a recording contract with Polydor. Within a matter of weeks the kids have been thrown from the

obscurity of life as yet another pop band in Liverpool.

Explains agent Tony Cartright: "My own connection with Our Kid goes back seven months when Barry Mason, the songwriter and record producer, phoned me and told me about a new act he had found in Liverpool. I went there myself and was so impressed that I put them into a talent show with about nine other different pop acts who were all looking for record contracts.

"The enthusiasm the boys generated was incredible. We got a very good recording deal with Polydor and obviously their muscle has been a tremendous help to the group."

There seems to be a surfeit of teenybod groups around at the moment, all aiming at competing with the established ones like the Bay City Rollers. RCA has recently done a big push on Buster and Flintlock, both of whom have their

first Top 50 hits. The danger maybe is that the market will become oversaturated with youthful talent and the fans will ultimately reject teeny groups.

Cartright says however: "We don't want Our Kid to be another BCR group, with no offence to the Rollers. I'm working on the group's choreography and I see them as the Osmonds used to be before they aimed themselves specifically at the youngsters. I used to work a lot in the States with people like Englebert Humperdink and the Osmonds used to do a lot of Andy Williams' shows and TV specials — they were so slick and professional, and that's where we are aiming Our Kid."

He claims that the group are already receiving fan mail which goes right across the age gap, and even pensioners are feeling the urge to write. "The lads have done a lot of radio work in Liverpool and they have each individually got great

personality; we are going to bring that out and extend it to their stage act. A lot of work has gone behind Our Kid, and their summer season at Great Yarmouth was fixed months ago when their name didn't mean anything but it couldn't be done without their talent."

Despite the minimum of TV appearances — two *New Faces*, one *Top of the Pops* and one *Saturday Scene* — Our Kid are already

causing a sensation with the younger fans. When the group and manager Davies returned to Liverpool after the *New Faces* show, 700 fans had turned up at Lime Street Station to greet them. Added Cartright: "The police have already been in touch with us from Great Yarmouth and warned to expect a large turnout of fans to greet us when we arrive at the resort on Sunday for the start of the season."



Our Kid

Cliff Richard: another try at breaking in the States

DESPITE NEARLY 18 years as a top recording artist, and more hits to his credit than anyone else in Britain, a U.S. hit is still proving difficult to get for Cliff Richard. Incredibly, in his entire career the singer has only managed to chalk up two minor Top 30 hits, *Livin' Doll* as long ago as 1959 and *It's All in the Game* in 1963, and even his worldwide seller *Congratulations* only managed to struggle in the *Billboard* Hot 100 at 99 before dropping out of the chart again.

Now it seems that the position may well be changed. Given a new lease of life via recent singles, *Miss You Nights* and *Devil Woman*, and LP *I'm Nearly Famous* — they have confounded the critics who have always thought of his recordings as lightweight — it seems there is more attention coming from the States to British pop's perennial performer.

"I suppose my ambitions for the United States have been egged on by the success of the new album and while I certainly haven't been disappointed that I have always failed to crack the market there, I would like to have something big at least once," Richard explains.

"Elton John's Rocket Records wanted to release *Miss You Nights* in the US, which they did, and there was terrific airplay — but no sales. That hasn't deterred them however and now they've released *Devil Woman* and the *I'm Nearly Famous* album."

He adds: "I don't know what has gone wrong in the past but maybe if it had gone right I wouldn't have been able to concentrate as much on Great Britain and the rest of the



Derek A. Sinclair, *Managing Director of World Records, EMI's mail order company, presenting Cliff Richard with his Gold Disc for sales in excess of £250,000 awarded to the six record set, "The Cliff Richard Story"*.

world. What has happened is that in the last 18 years since *Move It* I have been able to secure a terrific position for myself in Europe generally and now I'm free to aim at the States."

Richard and the Shadows first visited the States in 1960 and were the added attraction on a bill which included Frankie Avalon, the Clovers, The Crests, Bobby Rydell and Freddie Cannon who were all then in the U.S. charts. Says Richard: "They were the record sellers, but it was the Shadows and I who stopped the show every night; the kids went wild and I remember thinking, 'This is it, we're going to make it'. But you need the necessary machinery and we didn't see the record company the whole time — it's so difficult to say what went wrong artistically."

The singer will shortly be visiting New York, Chicago and Los Angeles for TV dates but he won't be recording there this time round. "I don't really believe that's the answer anyway. It might be good to record abroad, if only to please the accountant, but we make good sounds here in Britain, and there's really no need to go to the U.S. Let's

face it, the Beatles' music came out of the studios I have worked in for 18 years. We don't need American studios but we do need their market."

Richard says that he was more involved on the production side of *I'm Nearly Famous* than with probably any other previous LP. "There was no strategy behind the album and it was approached like any other we have made in the last five years. I think the strength of the LP lies in the fact that the songs are so strong", he says. "It's my first chart album for a long time and so far it has sold about 40,000 copies, yet my last gospel LP which didn't see a glimmer of the charts has already sold more than 50,000 copies!"

Aside from the U.S. market, Richard is also very popular in Russia and plans are afoot for him to record an album of 12 Russian songs in the USSR. "Originally we were due to go in March but the date got postponed a couple of times because of other commitments. Now we're going in August, to do concerts in Moscow and Leningrad, but I don't know if I'll have time to

learn 12 songs specifically for the Russian market. Maybe we will have to do the recording sessions during the day.

"It's my first visit to Russia but I have played other Iron Curtain countries before and their audiences are really incredible. I did a couple of festivals in Czechoslovakia and the reaction was overwhelming, almost undeserved. The young people there hardly ever touch western pop culture, and all their records are bought on the black market, so whenever anything vaguely pop comes along they really go over the top. Fortunately the whole situation seems to be opening up now."

In between Richard's plans for the USA, Russia and Japan (he has just embarked on his latest Far East tour), he is also doing some record production for two other artists, Alan Shires and Alexander John who appeared on the singer's last UK tour.

Richard added however: "Production with me is just a hobby and that's not the best attitude. I like doing it but I just don't have the time to really concentrate on it."



I couldn't if I tried

PENNY McLEAN

1-2-3-4

FIRE

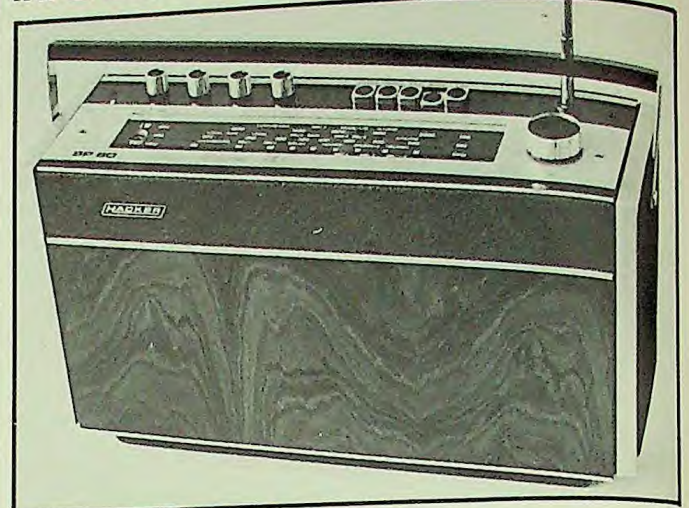
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It's already been a massive European hit, like her previous smash 'Lady Bump'. Now sweeping the Country as a disco sensation and is a featured play with G.D.F.P. Birmingham, Johnny King-Scamps Bristol, Alex Harvey-Tramps Manchester, Eric Lee-Scamps Newcastle, Dougie Welsh-Edinburgh and Alan Lee-Tiffanys Liverpool... to name but a few.



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AUDIO



The Hacker stereo radio model SP80

Hacker introduces denim finish radio

ANOTHER AUDIO manufacturer has introduced a 'fashion' look to one of its 1976 models. Hacker's new Ranger radio (Model RP70) features a denim styling, complete with shoulder sling, and carries a suggested retail price of £24.90, including VAT.

The radio offers long and medium wavebands, a 5in. round loudspeaker and a 800mW output. It is battery-operated, with on/off/volume and tuning rotary controls, plus pushbutton waveband selection.

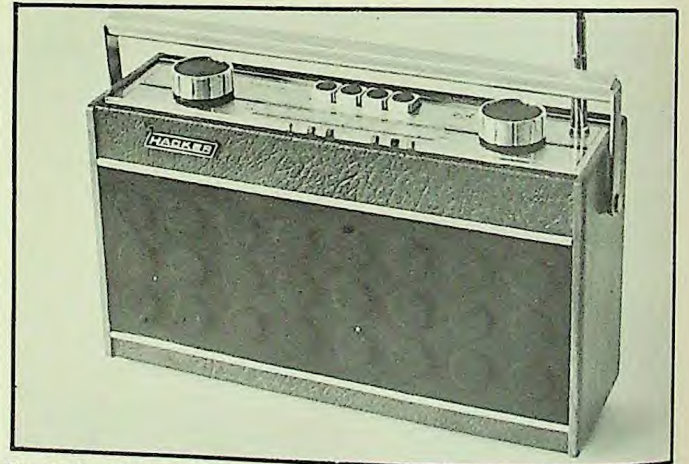
The Ranger is available in four finishes: Denim Blue, with a red and dark blue shoulder strap, and Nubian Black, Cairo Red and Barley Brown, all with matt silver rigid handle.

Another new radio line from Hacker is the Model RP78 (its product name has yet to be decided), to retail at £39.96, including VAT. This covers medium and long waves, and VHF; there are on/off/volume rotary controls, plus pushbutton tone and waveband selection. Tape recorder and earphone sockets are

provided.

The RP78 is a battery or mains-operated radio, the latter when the battery is replaced by the Hacker PU909 power pack. Output is 800mW; loudspeaker is 5in. round. There are four simulated hide finishes, including Green, Nubian Black and Cairo Red.

Available soon will be Hacker's portable stereo radio, Model SP80, offering long and medium wavebands, and VHF, with a 2W RMS output. This features on/off/volume, balance, treble, bass and tuning rotary controls, and pushbutton playback, mono/stereo selection and waveband controls. An LED beacon illuminates when a stereo transmission is being received; sockets are provided for (standard) stereo headphones, recording/playback in stereo (standard DIN 5), external FM aerial and mains input. The SP80 offers mains or battery operation, the insertion of a mains plug automatically disconnecting the batteries. Cabinet is rosewood; the price has yet to be announced.



The Hacker AM/FM radio model RP78

New weekly hi-fi consumer magazine

AUDIO RETAILERS will, from September, have a consumer hi-fi weekly magazine with which they can tie in their local promotion efforts. Spotlight, publishers of *Sounds* and *Record Mirror*, are launching Britain's first weekly covering the hardware and software fields: *Hi-Fi Weekly & Record Review*. Cover price will be 25p.

The magazine's initial print order will be 125,000 and its debut will be accompanied by a £70,000 national television and press campaign. This is being handled by Bastable

Advertising, which has recently been boosting the *Sounds* circulation via a six-month radio promotion.

Hi-Fi Weekly & Record Review joins a crowded field of monthlies, although Spotlight believes the magazine's weekly appearance will give it an edge over the similarly-titled *Hi-Fi News & Record Review*, *Popular Hi-Fi*, *Hi-Fi Answers*, *Practical Hi-Fi & Audio*, *Hi-Fi Sound* and others. The circulation of those currently varies between 36,000 and 69,000 monthly.

"Don't go breaking my heart"

b/w

"Snow Queen"



*Elton John
and
Kiki Dee*

ROKN 512



RADIO/T.V.

Commercial radio has failed to reach a new audience—Gillian Reynolds

GILLIAN REYNOLDS has an enviable track record in journalism and broadcasting. For seven years the radio critic for the *Guardian*, she has built up a reputation for being a thorough professional, and her present day work includes hosting her own ITV series, *Being A Child*, writing the radio column for the *Daily Telegraph*, and appearing regularly on Critics Forum and numerous other radio and television programmes. To the music industry, she is well known for her work at Radio City, where she was programme controller at the Liverpool station during its first year of broadcasting.

Miss Reynolds was one of many faces to disappear from Radio City during the first year — a station which she openly agrees had its fair share of almost unique problems, not least that Liverpool gives the impression of being a dying city. Ex-City Graham Dene is now Capital Radio's golden boy, taking over the breakfast show from Kenny Everett, Peter Hulm has joined EMI as marketing manager, and City's production manager Robb Eden is now promotions manager at Capitol Records.

Miss Reynolds resigned in September last year and says she has no wish to go back to working for commercial radio in the UK, although she has received several offers. "My reason is simply that I feel that commercial radio is too narrowly defined. At City, we had plenty of survey evidence to suggest what sort of audience was available, but found it very difficult to interpret that to provide the right programming. It was difficult trying to break any new ground. You could only gauge programming aims on the success of the pirates and Radio 1, and the people in this country quite obviously require something different. Coming in to commercial radio, there were a whole set of new guide lines that had to be adhered to, and there was a great deal technically that I and the other people had to learn, and the shared level of ignorance at Radio City was pretty remarkable.

"What I was interested in doing was expanding the boundaries in which Radio 1 and 2 worked, and from my previous experience, I felt I had something to contribute. One area of commercial radio which bothers me, is that few of the stations are making any effort to build audiences above a certain level. The basic programming structure is music, news and phone-ins, and by working with these three basic constituents, we haven't managed to expand the overall radio listening audience. From surveys conducted during the last few years, it appeared that there was a vast difference between the number of hours listened to radio in this country, and the potential number of hours available. After two and a half years I am very disappointed that commercial radio has not created a new audience, but has instead taken from the BBC. That

says a lot about the general picture of radio in this country, at both the national and local level."

It isn't just audience levels that Gillian Reynolds is unhappy about. She says that she is puzzled about radio advertising. "All 19 managing directors will tell you their success stories, but nobody has ever carried out any authoritative research to tell the advertising industry if radio advertising is effective. Nobody can tell you if to sell a certain product you should advertise with national paper support, or what time of day is best for a certain product to be advertised. I would love to see the radio industry get past the stage of head counting, and actually get down to the hard job of finding out if radio advertising actually does work, and then we can really set about selling the medium to the national organisations."

Miss Reynolds is clearly unhappy about the state of UK radio. Having worked in America and on the continent, she is in a good position to judge, and she says that from her experience, the standard of UK disc jockeys is also pretty low. "We haven't yet learned the art of good music programming. There are some presenters who are creative, and have used music intelligently in their shows, such as Kenny Everett and Johnnie Walker. There are other areas of programming which as yet, haven't been fully explored in the UK. I may be wrong, but I have the feeling that there is a great deal of mileage to be had from setting up a station which draws all of the music from albums. With the growth of album sales, such a station would surely attract advertising, and also listeners.

"We have obviously got to learn from what has gone before, and I think that Johnnie Walker for instance, uses a segue very well, with two records back to back. There is a definite art to doing that properly. You couldn't hold an audience with that sort of programming all day, but occasionally, it makes a positive change for the listeners, who must surely be bored with the standard of the usual disc jockey patter. The general standard of information given out between the records is very low, and I get the feeling that the disc jockeys are talking to the lowest possible human being. Isn't it about time the disc jockey started to realise that the listeners have a degree of intelligence?"

"You don't need me to tell anyone that after two years, the



Gillian Reynolds

standard of programming on many of the stations is at times very low, with the programming on flow being very choppy. Perhaps it is the salaries paid — I'm not sure, but there is a lack of fluidity about programming today, both in radio and television. The presenters have picked up a habit of talking in a sort of popular press slang, and often sound as if they are reading items straight from news clippings. I worked on the *Radio 4 Today* programme for two months earlier this year, and my job was quite basically to re-write the cue scripts to link the various taped items we used. It was really very hard work, and really exhausting, but at least when you came off-air at 8.45, you felt satisfied with your performance."

Miss Reynolds remembers her first morning on the programme. With two million listeners tuned in, she lost her script. John Timpson pushed his copy in front of me, put his finger on the word, gave me a pat on the back and said, 'Off you go!' He really indulged me, but that was

what it should be like, working with real professionals."

At Radio City, Gillian Reynolds was in the fortunate position of having Clive Burrows to guide her on the music policy of the station. Burrows' policy was not to play certain records from the Bay City Rollers, *Kojak* and the *Wombles*. Miss Reynolds says she found it quite extraordinary that record companies apparently took no notice of the station's music policy. "We often received bookings for record commercials, which quite obviously didn't fit in with our programming ideas. Many of the companies need to learn how to present their artists to the station's listeners. Few of the record commercials are sensibly thought out, but just say, 'Here is the new record from Mr. X'. A&M recently aired a really good commercial for Gallagher and Lyle which took the form of a teaser. The announcer played extracts from the duo's earlier hits, and then said, 'But you haven't heard this song yet. This is their new single...' Now that is what I call an imaginatively

produced commercial which made me sit up and take notice. I was often amazed when listening through the new releases, because without a doubt, half of them didn't stand a chance of ever making the chart."

Despite all her complaints, does Gillian Reynolds see that commercial radio has much of a future? "All of the stations are returning good audience figures, but as I've already said, they aren't really breaking new ground. What I can't understand is why the stations are divided into two different sections. You are either a Terry Bate BMS station, or an Eddie Blackwell Air Services station. Both agencies have a good track record, and my only area of criticism is that by fragmenting the potential strength of the industry into two groups, the commercial radio network is doing itself irreparable harm. Why does each station have to belong to only one company? There is so much rivalry between both camps, and I often wonder how many times a BMS station would prefer to take the line adopted by Air Services and vice-versa. The very element of disagreement eats away at the very existence of commercial radio.

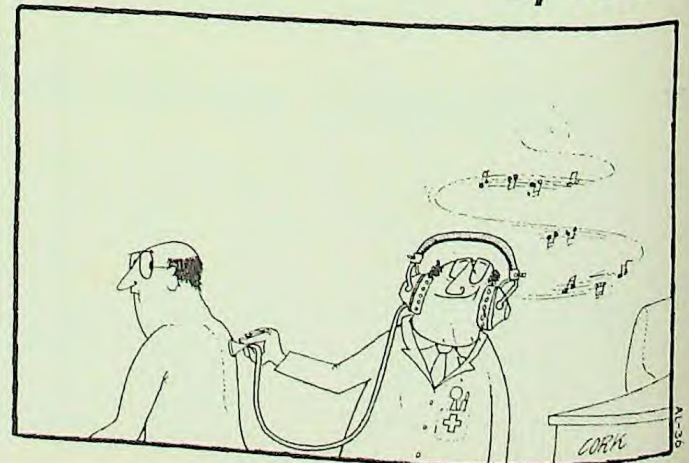
"In the middle of all the arguments and conflicts of interest, is AIRC. With all committees and negotiations which go on through AIRC, as an outsider now, I find it rather puzzling why the industry doesn't speak with one voice. Radio Trent has recently had problems over union agreements with the NUJ, which had supposedly been negotiated at a national levy by AIRC, and then Trent for one reason or another can ignore the agreement. If I worked on a radio station on the understanding that I was operating under a national agreement, and then found that I wasn't, I would be very aggrieved. When is a national agreement not a national agreement?"

Finally, what does Miss Reynolds hope for the future? With the Annan Committee at present about to deliberate on the future of broadcasting, industry observers feel that something fairly radical is going to have to be proposed to justify the time that has been spent. "I should like to see the broadcasting industry progress, so we are not in a situation where we are working our way through ideas that are 20 years old. I have already mentioned that I should like to see broadcasting assume a greater fluidity, and I should like to see a return to authoritative reporting. At the moment, television schedules are very predictable, and I get the feeling that television couldn't survive without the 50 minute segments produced from America. If we didn't have the eternal episodes of *Star Trek* and *Kojak*, I'm sure broadcasting in the UK could collapse. Perhaps in the coming years, we in Britain can develop the flair for producing high quality, original programming that we can all be proud of."

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RADIO/T.V.

Johnny Jason joins Orwell

JOHNNY JASON is one of the long line of public school disc jockeys, who despite a long list of qualifications decided at an early age to turn away from a more academic life. Like so many academic radio people, Jason has made a name for himself on Radio Caroline.

In 1971, Jason found that the UK radio business offered little or no hope to an upcoming disc jockey, so he emigrated to Australia. "Australian radio is quite different from the UK commercial stations," he says. "The first thing is that there are far more stations there, and also the presenters tend to move around a great deal more. With the larger number of stations, there is an element of competition, and if a disc jockey stays at a station for more than a year, there has to be a pretty good reason.

"There is a constant movement, as the disc jockeys all try and improve their lot. In the UK I get the feeling that all of the commercial stations are on par with each other, there is very little to motivate movement between the stations," says Jason.

Jason found Australia to be an ideal training ground, and he worked on virtually every daytime shift, and had stints in news collation and reading. "Few people

in Australian radio turn out to be stars in the way that the UK stations build up their djs. Radio is perhaps a little less glamorous as an occupation out there." Having worked at a number of stations, including 2SM in Sydney, Jason returned to England and bumped in to BMS's Terry Bate, who recommended that he join Caroline.

"I was with Caroline for two years, and learnt a great deal. There are obviously faults with the station, but I found it was a wonderful training ground. Instead of having to work for a programme director as you do on an ILR station, on Caroline you were your own boss, and in that way, you tended to develop a degree of responsibility. Australia had taught me a very fast, tight form of radio, and this has obviously stayed with me, but I have now developed the skill of being able to programme and time my shows so that they flow smoothly."

Like Gillian Reynolds, (see feature, previous page) Jason is critical of the UK commercial stations in the way that they are slow to try new ideas. Caroline was an album station, and Jason has now got a chance to try out this form of broadcasting when he joins Radio Orwell, the Ipswich station. When the station's programme schedules



Johnny Jason

alter in July, Jason will be hosting a daily rock show five nights a week. "Few of the stations have any real commitment towards rock music, and I found that while I was working at Metro Radio in Newcastle earlier this year, when the management changed the programme schedules, the rock music output was cut down, not increased."

Jason was originally destined to join Orwell last autumn when the station opened, but instead, he joined Metro as a relief presenter during the summer, and was taken on the staff in April this year.

His stay with the station was brief. He was asked to host the morning show, but told the programme controller that he would rather be presenting a rock show. Says Jason, "I don't think I convinced the listeners when I tried to enthuse about the current chart material I was being asked to play. When they changed their programme schedules, I was dropped and offered a weekend show. I decided I'd rather leave to join Orwell."

Jason is surprised that the commercial stations don't see any real future in broadcasting album material. "With the sales of singles declining, and album sales increasing, I see that there is real potential for album material, both in terms of audience figures, and advertising."

First Thames Valley figures

THAMES VALLEY Radio in Reading has issued its first audience research survey, carried out by Marplan, according to the JICRAR specifications. The survey shows quite distinctively, that the 270,000 people who live in the Thames Valley area, live a better life style than any other people in other parts of the country.

The survey indicates that 25 per cent of the population listen to the station each day, which is the same percentage as tune to Radio 2. Thames Valley has a 27 per cent share of the female radio audience. Taking this, and the income index which says that twice the national average of people in the area earn over £80 a week, into account, it shows that Thames Valley Radio is serving a particularly affluent market.

It must be of great interest to the station directors that the people in the Thames Valley area are three times more likely to have stocks and shares. The station failed in its original share offer to raise the £300,000 needed to open the station.

Twice as many people in the area own more than two cars per family, and similar figures apply to electric dish washers and hi fi equipment. These figures show that Thames Valley is in a prime area for consumer item advertising, and they should

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CBS pulls out of Forth chart

CBS HAS decided not to renew its contract with Radio Forth, to subsidise the station's weekly chart poster, which was being sent to the press, record companies, and dealers in the Edinburgh area. CBS head of promotion Jeff Gilbert, who signed a one year deal with the station in May last year, has decided not to resign.

Each week, CBS paid £80 for a three inch advert across the bottom

of the sheet. Gilbert explained this week that the money wasn't being effectively spent, and he felt it could be better directed in other areas.

The original concept of the chart was thought up by the station's head of music Ian Anderson, who left last month. He envisaged the chart developing into a magazine, which would contain other station information.

Gilbert originally wanted to

produce a chart for each of the commercial stations, but after prolonged discussion with the stations, the idea was dropped. However, Gilbert still sees the chart idea as being of benefit to both stations and record companies.

Radio Forth is continuing to send playlists to interested parties, though until any new deal can be worked out, these will take the form of photocopied sheets.

Radio London expands playlist

BBC RADIO London is to broadcast a 100-item playlist from mid-July. The change of policy has been brought about by music programmer, Dave Carter and the presenters of London's non-specialist shows to rationalise programming. Carter explained that the introduction of the playlist would hopefully give the station greater identity. He said: "Before each individual presenter could play what he wanted. We hope to avoid clashes this way like Ike and Tina Turner followed by Julie Andrews".

Presenters will still have a say in the new playlist which is organised on a complex eight-section format as follows:

1. Ten singles appropriate to the station chosen from the *Music Week/BMRB* top 30 and changed week by week.

2. Ten records from the remainder of the *Music Week/BMRB* top 100 made up of five from the previous week's selection and five new choices each week.

3. Ten singles from the chart selected on the same basis but by the five presenters.

4. Five LP tracks chosen by presenters to run across two weeks.

5. Five new LP tracks chosen by presenters.

6. Fifteen newly released singles selected primarily by Carter.

7. Ten feature albums five of which will be dropped each week and replaced by new choices.

8. Musical material that is non-needletime obtained from internal BBC sources and comprising 30 per cent of the playlist.

LAND LINES

PICCADILLY'S ROGER Day and Johnnie Walker celebrated ten years in radio last month. Walker made no reference to the anniversary, though Day's breakfast show was made up of records from the summer of 1966... Radio Forth's local sales have increased by nearly 120 percent for the first three months of the year over the previous quarter.

As a postscript to the Gillian Reynolds interview, she was saying that she recently wrote an article in *Punch* on the topic, *My Favourite Enemy*, which was apparently very well veiled until it came down to the description of the person's shoes... The Thames Valley Radio cricket team is taking on *Music Week* on Sunday August 1.

Bob Kennedy, who has now departed from the IBA, where he was senior radio officer, is setting up his own company to produce recorded programmes. Based at the IBC Studios at 35 Portland Place, (01-637 2111)... Besides the vacancy for a programme controller (see news story) Metro Radio still has a vacant position as promotions manager.

Response from the commercial radio stations, has prompted Magnet Records to issue a shorter version of the current *Silver Convention* record, *Tiger Baby*. Any radio stations wishing to receive a special radio copy, should ring Graham Mabbutt at Magnet.

Granada Television is starting its new series, *So It Goes* on Saturday July 3 at 11.30 pm. Presented by Tony Wilson, and produced by Chris Pye, the series will feature current names from the UK and US music scene, starting with Tom Waits, the Chieftains, and Sutherland Brothers and Quiver. New artists will get air time, with a special section called *Opportunity Rocks*. Other features include an album sleeve design, and Clive James will host a regular spot called *Brain Damage*. The aim of the new series, is to include all different forms of rock music on the same show.

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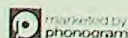
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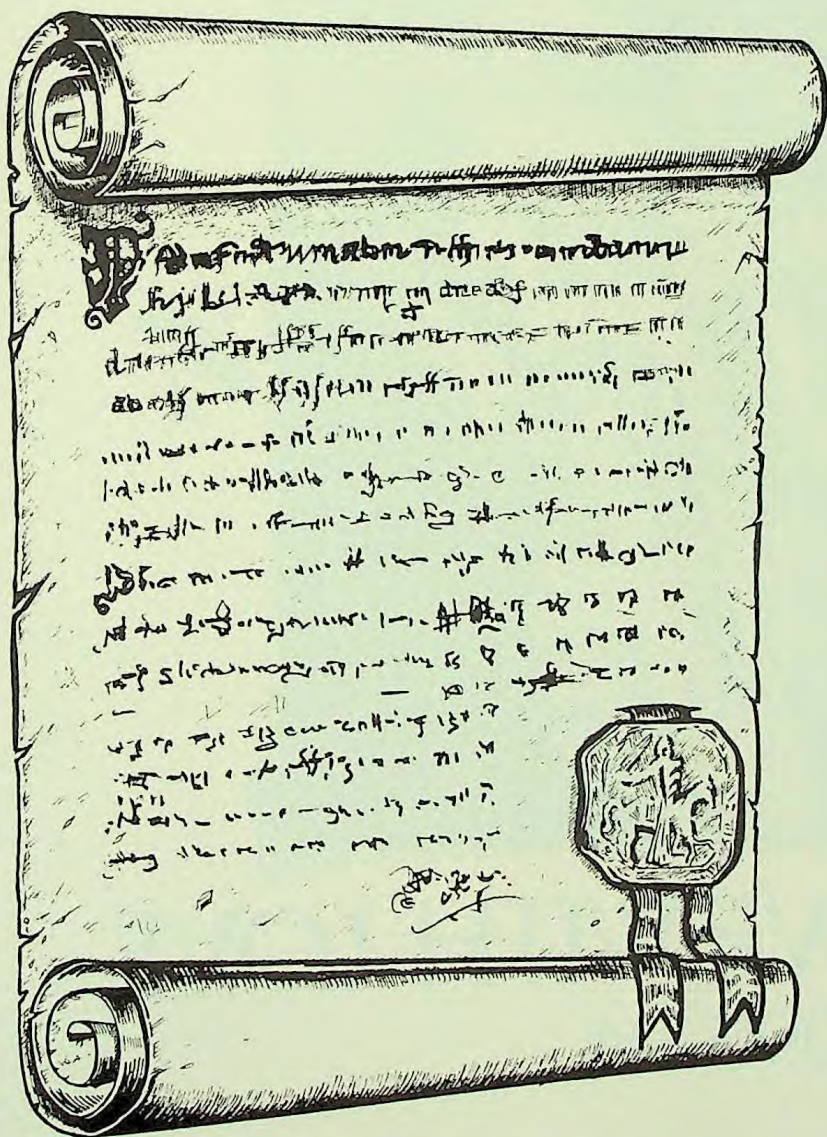


The look of songs to come



mercury

Contracts have changed since they signed the Magna Carta



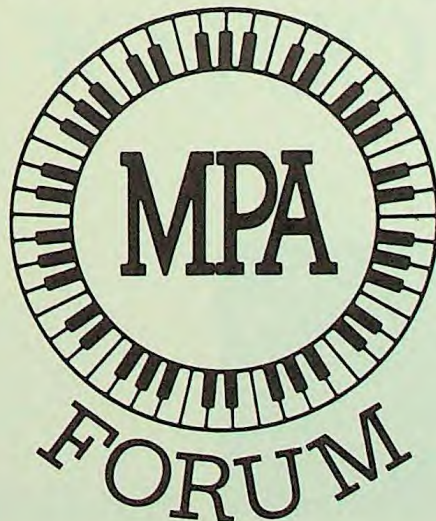
As that was 750 years ago it's not surprising—even King John would approve. But are your standard contracts keeping abreast of the times—because if they're not, you could be losing out.

Recent developments in contractual negotiations are just one of the areas considered important enough to be discussed at the forthcoming MPA Forum.

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CLASSICSCENE

Proms: new conductors, programmes unchanged

DESPITE THE deaths in May of two featured conductors, Rudolf Kempe of the BBC Symphony Orchestra and David Munrow, creator of the Early Music Consort, the 82nd season of Promenade Concerts will go ahead as planned. "Their loss is incalculable," said BBC Controller Robert Ponsonby at a Press conference to announce details of this year's season. Concerts which were to have been conducted by Kempe (six in all) will now be conducted by Colin Davis, Andrew Davis, John Eliot Gardiner, Vilem Tausky, Rafael Frühbeck de Burgos and Raymond Leppard. Programmes will remain unchanged. Replacements for the two concerts to have been directed by David Munrow have not yet been found.

As usual all concerts will be broadcast on Radio 3 and part or all of ten concerts, will be televised. In addition many concerts will be relayed on the BBC World Service to be heard in Europe, Africa, Asia, the Far East and Australasia, an indication of the evergreen popularity of the Promenade Concerts. As always the statistics reveal the extent to which the BBC brings classical music, both 'popular' and less well-known, to a vast and receptive audience: 205 works will be performed (57 by British composers and 39 by living composers), 139 soloists (including 41 who are making their Prom debut this year), 34 conductors and 30 orchestras and ensembles.

This year there will be 56 concerts between July 16 and September 11. The First Night concert of Beethoven's *Missa Solemnis* will be given in memory of Rudolf Kempe and other major choral works

include Janacek's *Glagolitic Mass*, Britten's *War Requiem*, Bach's *St. Matthew Passion*, Haydn's *The Creation* and Stravinsky's *Symphony of Psalms*. Opera is represented by Debussy's *Pelleas and Melisande* by the Glyndebourne Festival Opera, Verdi's *Falstaff* by the Scottish National Opera, Gilbert and Sullivan's *Patience* by the English National Opera and Act I of Wagner's *Die Walküre*. The orchestral concerts as usual cover a wide spectrum of composers and various anniversaries are commemorated this season — Weber (d.1826), Manuel de Falla and Havergal Brian (both born in 1876) and Elizabeth Lutyens who celebrates her 70th birthday this year.

The American Bicentennial is celebrated by performances of the music of six American composers — Charles Ives, George Gershwin, Roger Sessions, Aaron Copland, Elliott Carter and George Crumb, featured in two concerts, the first conducted by Lawrence Foster with the BBC Symphony Orchestra and the second conducted by Lionel Friend with the Nash Ensemble. Also to be heard are four works by Benjamin Britten, all written while he was in the United States in the early 40's: *Les Illuminations*, *Canadian Carnival*, *Sinfonia da Requiem* and *Diversions on a Theme*, for piano (left hand) and orchestra.

The BBC continues its series of informal talks given at the Royal College of Art at 6.30pm on the subject of part or all of the evening's concert. The majority of these will concern contemporary music. Contemporary composers whose

works will be performed at the Proms this year include Nicholas Maw, Oliver Knussen, Elizabeth Lutyens, Barry Guy, Peter Racine Fricker, David Blake, Witold Lutoslawski, Richard Rodney Bennett, Brian Chapple and John Tavener.

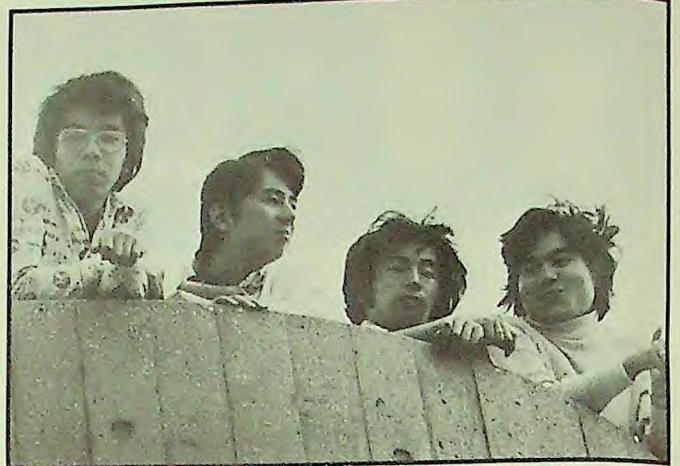
The Last Night will be conducted by Sir Charles Groves and in addition to the perennial favourites will include Delius's *Sea Drift* and Williamson's *Our Man In Havana Suite*. The only noticeable omission from the 1976 Proms is the presence of any foreign orchestras, due no doubt to the inflation that afflicts us all. A final heartening note, however: the price of a Prom season ticket remains amazingly low, averaging 27p per concert for the Gallery and 31p per concert for the Arena.

Geza Anda dies at 55



PIANIST Geza Anda has died at the age of 55. Anda gave his first public concert in Budapest under Wilhelm Mengelberg and left Hungary shortly before the War to live in Zurich. From there he undertook concert and recital tours throughout Europe and made his first tour of the U.S. and Canada in 1955 and subsequently returned to the U.S. regularly.

Geza Anda made a large number of recordings for Deutsche Grammophon, including the complete Mozart Piano Concertos with the Camerata Academica of the Salzburg Mozarteum; Brahms' Piano Concerto No. 2 with the Berlin Philharmonic Orchestra and Herbert von Marajan; Bartok's 3 Piano Concertos and Rhapsody for Piano and Orchestra; the Grieg and Schumann Piano Concertos and some recital records.



The Tokyo String Quartet: special prize box-set offer. (See story below).

Emil Gilels LP trio heads DGG July issues

THREE NEW recordings by the great Emil Gilels from the core of DGG's Deluxe July series. He can be heard in the Trout Quintet by Schubert with the Amadeus String Quartet (2530 646), Beethoven Piano Sonatas (2530 654) and Brahms Ballades and Fantaisias (2530 655). Also on the Deluxe series is Gulda's performance of two Mozart Piano Concertos with the Vienna Philharmonic and Claudio Abbado (2530 642) and a box set of the complete Verdi Overtures and Preludes conducted by Herbert von Karajan (2707 090).

A special prize box-set of the Haydn String Quartets Op. 50 is on offer with the Tokyo Quartet, a group which has recently been earning a good reputation. This is balanced by a more rare recording of string quartets comprising six quartets by Cherubini played by the

Nelos Quartet of Stuttgart.

On DGG's Heliodor label there is a good line up of artists; Andor Foldes, Stefan Askenase, Sviatoslav Richter playing Chopin and Debussy — not his usual territory — Eugen Jochum and Annie Fischer. One of the most interesting of this batch is a performance of Brahms' Piano Concerto No. 2 which was recorded in Moscow by John Lill with Genadi Rozhdestvensky (2548 237) and the USSR Radio and Television Symphony Orchestra. The Archive releases include Lute Music of the Renaissance (2533 302) and Mendelssohn's Symphony No. 8 for wind instruments (2533 311) with Kurt Mazur and the Leipzig Gewandhaus. Three of the July Deluxe series are also released on cassette this month together with 18 cassette releases on the Heliodor label.

Prey 27-LP set marks 800 years of lieder

LAST MONTH Phonogram in Hamburg held a reception to which press from Germany, Austria and Switzerland were invited, to mark what must surely be one of the most formidable projects of the record industry in recent years. Baritone Hermann Prey has recorded lieder (under the collective title of *Lied Edition Prey*) covering 800 years of German song. The edition begins with the *Minnesang* (German song of the 12th Century) through to the present day. In all 75 composers are represented on record with the lion's share going to Schubert; Prey has

recorded 452 lieder on 27 LPs published in four boxes. The project was begun in February 1971 and completed in December 1975, a truly remarkable achievement. At present this edition is not available in the UK but Phonogram hope that at least a selection of the recordings will be made available in this country.

Hermann Prey has also instituted a new festival, entitled *Schubertliade* which will be held in Austria and devoted entirely to the music of Schubert. The first festival is planned for 1978.



OSKAR DRECHSLER, m.d. of Phonogram Hamburg presents Hermann Prey with the final box set of his marathon recording, *Lied Edition Prey* which incorporated 452 songs on 27 LPs recorded over four years.



A TOAST to celebrate the win by Argo of Canada's first classical Grand Prix award for the album of violin concertos entitled, *La Stravaganza* by Vivaldi. Pictured (left-to-right) are Kenneth Heath who accepted the award on behalf of Neville Marriner and the Academy, Stan Goodall (engineer), Andre Derrault, president of the Canadian Academy of Classical Records, and Argo m.d. Harley Usill. (See story page 27).

Radio London competition contest

BBC RADIO London has recently announced a competition for new introductory and closing music for its weekly classical music programme *In Concert*. Composers should be British, resident in the area covered by Radio London, live within a 30-mile radius of the centre of London, and aged under 35 on January 1, 1977. A movement no longer than five minutes is needed of which the beginning should be suitable for up to one minute of introductory music and the ending

suitable for up to 2.30 minutes of closing music. The work should be written for a septet containing only acoustic instruments. The composer should submit a score bearing a pseudonym only with an attached sealed envelope containing the pseudonym and their professional name and address. Entries must be in by September 30, 1976 together with a demonstration tape.

The competition will be judged by Sir Lennox Berkeley and Mr. David

Fanshawe and chaired by Christopher de Souza for Radio London. The first four works chosen will be performed on Radio London and the winning entry will be used as the new introductory music from January 6, 1976. A prize of £50 is offered and BBC Radio London will undertake all expenses relating to the hiring of musicians for the recording of the music. There will in addition be certain fees related to the rights accruing to the composer of the new music.

Falstaff opens Glyndebourne '76

THE GLYNDEBOURNE Festival Opera opened its 1976 season on June 1 with a new production of Verdi's Falstaff produced and designed by Jean-Pierre Ponnelle and conducted by John Pritchard and Kenneth Montgomery. Debussy's Pelleas and Melisande also receives a new production and is conducted by Bernard Haitink. The remaining three operas in the festival are revivals: Mozart's Marriage Of Figaro and Così Fan Tutte and Richard Strauss's Capriccio. A week-end course on the operas in this year's festival was held in May consisting of lectures, and performances with the Glyndebourne Touring Company in Bexhill.

Visitors to the Glyndebourne operas may well enquire about available recordings and the following is a selection which can be recommended. The first release dates are given in brackets.

Verdi: Falstaff
RCA AT 301 conducted by Toscanini with Valdengo, Merriman and Randall (1955);
Decca 2BB 104-6 conducted by Solti with Evans, Kraus and Freni (1964);
EMI SLS 5037 conducted by Karajan and Gobbi, Alva and Schwarzkopf (1961);
Decca SET 3002 conducted by Bernstein with Fischer-Dieskau, Panerai and Sciutti (1967).
Strauss: Capriccio
EMI OC230-2 conducted by Sawallisch with Schwarzkopf, Gedda, Fischer-Dieskau, Ludwig and Hotter (1959);

DG 2709 038 conducted by Böhm with Janowitz, Fischer-Dieskau, Prey and Schreier (1972)

Mozart: The Marriage Of Figaro
DG 2711 007 conducted by Böhm with Fischer-Dieskau, Prey, Janowitz and Mathis (1968).

Decca GOS 585-7 conducted by Erich Kleiber with Poell, Siepi and Della Casa (1959)

Mozart: Così Fan Tutte
EMI SLS 5028 conducted by Böhm with Schwarzkopf, Ludwig and Berry (1963);

Decca SET 575-8 conducted by Solti with Lorengar, Berganza and Berbié (1974);

Philips 6707 025 conducted by Davis with Caballe, Baker, Gedda and Cotrubas (1975);

DG 2709 059 conducted by Böhm with Janowitz, Fassbaender, Grist and Schreier (1975).

EMI rushes Merry Widow Ballet disc

EMI PLANS to rush-release a highlights recording (HMV CSD 3772) of The Merry Widow Ballet adapted by John Lanchbery for Lehar's famous operetta of the same name. (Lanchbery was also the originator of the delightful Tales of Beatrix Potter ballet). Lanchbery conducts the Adelaide Symphony Orchestra and the Adelaide Singers on this recording. The cause of EMI's haste is the arrival in London of the 70-strong Australian Ballet to give the British premier of The Merry Widow Ballet at the London Palladium. This is the first full-length work commissioned by the Australian Ballet and the world premiere was given in Melbourne late last year. The London performances will be staged by Sir Robert Helpmann, choreographed by Ronald Hynd and designed by Desmond Heeley.

More early Verdi opera from Philips

AT THE helm of Philips' June releases is a recording of Verdi's Il Corsaro conducted by Lamberto Gardelli with Montserrat Caballe, Jessye Norman and Gian-Piero Mastromei (6700 098). This is Gardelli's fifth early Verdi opera for Philips and is the first stereo recording of the work. The others, also the first stereo versions on the market, are Attila (6700 056), *Giorno di Regno* (6703 055), *I Lombardi* (6703 032), which is currently being staged at the Royal Opera House for the first time, and *I Masnadieri* (6703 064).

Other full price recordings include Tchaikovsky's Concert (6500 316) Fantasy and Andante and Finale by Werner Haas taken from a box set of the complete Tchaikovsky works for piano and orchestra. Philips' is also in the process of building a complete Mozart edition and this month contributes three new releases to the ambitious project: Mozart

Cassation and Divertimento (6500 703) with the Dresden Philharmonic Orchestra under Gunther Herbig, one of Mozart's most beautiful serenades, the 'Haffner' and a March in D played by Italian violinist Uto Ughi (6300 966) conducted by Edo de Waart and a recording of three Mozart solo piano works by Alfred Brendel (9500 025). This is Brendel's first venture into the solo music of Mozart. Finally comes Tchaikovsky's Violin Concerto competing with 20 versions in the catalogue at present, coupled with the mournful but charming *Serenade Melancolique*. These are played by Arthur Crumiaux with the New Philharmonia Orchestra (9500 086).

On the mid-price Universo label Philips is releasing the second volume of *Concert a la Carte* with Neville Marriner and the Academy of St. Martin-in-the-Fields (6580 114). This features what presumably Philips feels is a balanced menu, although in two cases only part of the course is given. However, music by J. C. Bach, Torelli, Bach and Purcell should make for pleasant listening.

Following his recordings of the Brahms and Beethoven Violin Concertos Hermann Krebbers plays the two D Major Concertos by Mozart with the Netherlands Chamber Orchestra conducted by David Zinman (6580 120). Roberto Benzi who made his first recording for Philips in 1960 conducts Borodin's popular Symphony No. 2 and Rimsky-Korsakov's less well-known *The Tale Of Tsar Sultan Suite* (6580 130).

First complete Saul and David set

UNICORN, A small company which has made over 100 recordings since 1969, announces this month its most important project to date, the first complete recording of Carl Nielsen's opera, Saul and David.

John Goldsmith, managing director of Unicorn, was invited in 1972 to travel to Copenhagen to record a Danish Radio and European Broadcasting union relay of a concert performance of the opera. Goldsmith describes the work

as dramatic, intense and exciting. The opera was written in 1901 when Nielsen was 36, and demands a large orchestra with triple woodwind and an array of percussion, and a chorus, in this performance, of 160. Making his first recording for several years, Boris Christoff takes the role of Saul and Alexander Young the role of David. The cast also includes Elisabeth Söderström, Kim Borg, Michael Langdon, Willy Hartmann and Sylvia Fisher conducted by Jascha Horenstein

with the Danish Radio Symphony Orchestra and Chorus and the John Aldis Choir. The performance is sung in English.

This three record set retails at £9.60 (RMS 343/4/5) and Unicorn will be presenting a preview in association with the Danish Embassy early in July to which all leading dealers will be invited. The recording will be released in mid-July and distributed by the Transatlantic Group.

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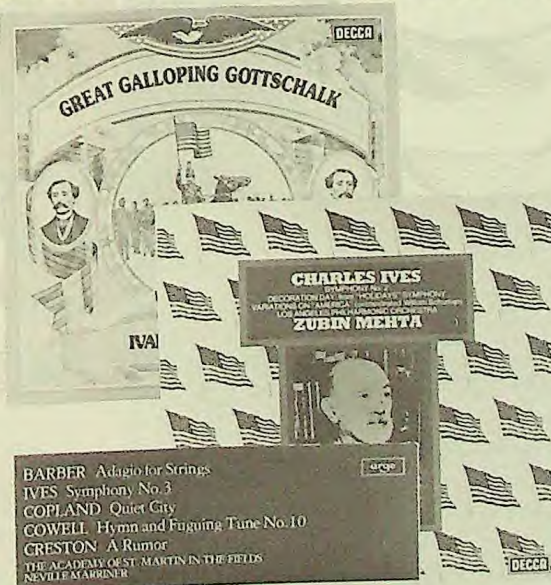
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CLASSICSCENE

Nine CBS Bernstein LPs

CBS RELEASES for June are centred round Leonard Bernstein, due no doubt to his two Royal Albert Hall Concerts with the New York Philharmonic Orchestra on June 3 and 4, as part of a European tour.

The nine releases of Bernstein recordings include a work not often played in the concert hall, Dvorak's Piano Concerto played on this recording by young Justus Franz, a fervent champion of the work (76480). With the Boston Symphony Orchestra Bernstein conducts Stravinsky's Oedipus Rex which formed part of the sixth of the

Bernstein Norton Lectures which made such an impact on BBC Television recently (76380). A recording of Bernstein's own ballet Dybbuk is played by the New York City Ballet Orchestra — Dybbuk was first performed in 1973 when Bernstein collaborated with choreographer Jerome Robbins who had worked with him previously on West Side Story (76486). American composers continue to be represented with recordings of Bernstein's Mass (73541), Copland's and Roy Harris' Symphonies No. 3 (61681) and Gershwin's Rhapsody in Blue (with Bernstein directing from

the piano) and An American In Paris.

In the mid-price June series CBS are offering Mozart symphonies and overtures played by the Mostly Mozart Festival Orchestra conducted by Antonia Brico who makes her CBS debut on this recording (61692). Finally there is an unusual coupling for Saint-Saens' Carnival Of The Animals — Walton's Facade narrated by Dame Edith Sitwell, the author of the poems. The narrator for Carnival is Sir Noel Coward using the Ogden Nash verses.

...and CBS records in U.S. and Berlin

CBS HAS been recording in both Europe and America recently. Paul Myers, international director of Masterworks returned recently from Toulouse having completed a recording of Offenbach's La Grande Duchesse du Gerolstein with Regine Crespin. The other principal roles are taken by Alain Vanzo, Mady Mesple, Robert Massard and

Francois Loup with the Orchestre du Capital conducted by its director Michel Placon. Another project to be recorded shortly in Toulouse is the complete set of Saint-Saens' five Piano Concertos played by Philippe Entremont in fulfillment of a long-held ambition.

At the same time in Berlin CBS will record as a contribution to the

American Bicentennial, the first European performance of Dvorak's The American Flag, a cantata with bass and tenor soloists, conducted by Michael Tilson Thomas with the RIAS Orchestra. CBS also recently recorded a live concert performance in Carnegie Hall, New York of Massenet's Le Cid with Grace Bumbry and Placido Domingo.

Salisbury Festival set

NOW IN its third year the Salisbury Festival of the Arts 1976 begins on September 11 and closes on September 25. The Festival lives up to its name in that all the major arts are represented. The Festival Director is Geraint Jones who conducts two concerts with the

Kirkman Chamber Orchestra in programmes of Handel, Haydn and Mozart. (One of the Handel works is Utrecht Te Deum and Jubilate: Geraint Jones' recording of this for DGG won a Grand Prix du Disque). In addition the young American organist Thomas Harmon will give a

programme of American music in Salisbury Cathedral to mark the American Bicentennial. Other artists appearing at the Festival include the Göbel Trio Berlin, Walter Klein, the Allegri String Quartet with William Pleeth and the Wiltshire County Youth Orchestra.

Hugo Rignold dies aged 71

HUGO RIGNOLD, London-born conductor, died last month at the age of 71. Well-known to London, Midlands and Northern audiences, Rignold began his career as a freelance violinist but became guest conductor of the Palestine Symphony Orchestra while serving with the RAF during the war. After the war he became conductor of the Cairo Orchestra and the Middle East Symphony Orchestra. In 1947 Rignold became conductor of the Sadler's Wells Ballet and the following year was appointed resident conductor of the Royal Liverpool Philharmonic Orchestra. From 1957 he was musical director of the Royal Ballet at Covent Garden and during this time recorded Prokofiev's Cinderella with the Covent Garden Orchestra, re-issued on the Eclipse label in 1971. In 1960 he became chief conductor of the City of Birmingham Symphony Orchestra and made the orchestra's first commercial recordings with them. He left the orchestra in 1969 and undertook a wide variety of guest engagements until 1974 when ill health caused him to retire.

ALBUM REVIEWS

Mozart: Piano Concerto no. 25 in C major, K.503. Piano Concerto No. 27 in B flat major, K.595 with Friedrich Gulda (piano) conducted by Claudio Abbado with the Vienna Philharmonic Orchestra. Produced by Rainer Brock. DG 2530 642. Over the last five years or so it has become the vogue to play Mozart with a chamber orchestra and quite often with the pianist directing from the keyboard. This recording, however, actually has a conductor and a full symphony orchestra is used, though the strings may have been reduced in number — but in this case this is no drawback: Though recordings of Mozart piano concertos abound in 100 different couplings it is always a pleasure to hear performances such as these which are well-played, well-conducted and well-recorded. Both Gulda and Abbado have the Mozart idiom at their finger tips. The Piano Concerto No. 27 receives a particularly fine performance, the opening tutti of the first movement is Mozart conducted at its very best and the piano throughout is a model of Mozart interpretation a first class recording from every point of view. ***

Dorothy Dorow Caprice discs

ENGLISH SOPRANO Dorothy Dorow has recently completed a series of recordings for the Swedish gramophone company Caprice. Miss Dorow began her musical career in light music until her debut at the Wigmore Hall in 1959. Since then she has championed and shown a great affinity for contemporary music despite its often great demands on the technique of the singer. In the first of these records she performs six works specially composed for her participation in the 1971 Zagreb Biennial, by Daniel Bell, Thea Musgrave, Miklos Maros, Lars Johan Werle, Per Norgard and Sven-Eric Bäck. In the second record she features as the soloist in Gunnar Bucht's cantata Hund Skenar Glad. Both these records were released recently. The third record of the series which is expected to appear later in 1976 includes songs by Luigi Dallapiccola, John Tavener, David Bedford, Ingvar Lidholm, Edison Denisov and Siegfried Naumann. All these recordings are distributed in the UK by Continental Record Distributors.

Rostal and Schaefer play Two Piano Favourites. EMI HQS 1360. Carmen Fantasy by Bizet; Notturmo by Borodin; Popular Song from Facade by Walton; Hungarian Dance No. 5 by Brahms; The Maiden and the Nightingale by Granados; The Entertainer by Scott Joplin etc. Peter Rostal and Paul Schaefer are well on the way to becoming this generation's Rawicz and Landauer, playing as they do arrangements of

TO NEXT PAGE

PERFORMANCE

Bicentennial Bernstein

THE EUROPEAN tour to celebrate the American Bicentennial by America's oldest permanent orchestra, the New York Philharmonic and its Laureate conductor Leonard Bernstein began on May 30 and ended in Paris on June 17. The two London performances on June 3 and 4 carried the same all-American programme and were filmed by London Weekend TV's Aquarius for transmission on July 4, American Independence Day.

The London concert opened with William Schuman's American Festival Overture, a rather unimaginative piece, followed by Charles Ives' The Unanswered Question, a most unusual and effective piece in which the conductor leaves the platform while the orchestra sustains pianissimo the last chord. Roy Harris' Symphony No. 3 was conducted and played extremely well revealing the strength of the work but Copland's Lincoln Portrait was a little too sentimental for one pair of conservative British ears. After the interval came Gershwin's Rhapsody In Blue with Bernstein at the piano — a mistake — and a sparkling performance of An American In Paris. The concert was enjoyable but a certain electricity which one associates with Bernstein concerts seemed to be missing until the encore of Bernstein's own Candide Overture. The New York Philharmonic is a great orchestra with an outstanding brass section — the first trumpet took a well-earned bow after his solo in An American In Paris — but there was a disappointing lack of warmth of the string tone. The audience was most enthusiastic and gave the orchestra and its conductor a royal welcome.

SUE REGAN

Liverpool Philharmonic open Cambridge Folk Festival

BOOKED TO open this year's Cambridge Folk Festival in July is the Royal Liverpool Philharmonic Orchestra. The three-day event starts on Friday, July 30, but on July 29 the Liverpool Philharmonic will give a promenade concert in the grounds of Cherryhinton Hall.

The folk festival, sponsored by Cambridge City Council and now in its twelfth year, attracted 15,000 fans from all over the UK and Europe last year. Organiser Ken Woollard said: "Some people may feel that the Royal Liverpool Philharmonic Orchestra is an odd opener, but the people who attend the festival are real music lovers and a large proportion of them are among the audiences for the Sir Henry Wood Promenade Concerts in London every year.

PHILIPS

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PHILIPS

ALBUM REVIEWS

FROM PREVIOUS PAGE

popular classics and classical music written specially for two pianos. Both studied at the Royal College of Music in London and at the Juilliard School of Music in New York but it was not until they completed their studies that they decided to work as a team — what direction their career would take was finally determined when Max Bygraves invited them to appear on his show. Since then they have appeared regularly in variety, playing their popular arrangements.

This recording of classical favourites arranged for two pianos is on the whole an enjoyable one and I would single out for special praise the performances of Facade, The Maiden and the Nightingale, Wedding Day At Troldhaugen and Rostal and Schaefer's own Anglo-American Fantasy. I must however comment on the variable quality of the piano playing; occasional fumbled runs, excessive pedalling and not always perfect synchronization cast a shadow on the recording as a whole. Be that as it may, the recording is entertaining, makes for easy listening and the recorded sound is good. For fans of two piano music this will be a must.

Verdi: *Il Corsaro* with Jose Carreras (tenor), Clifford Grant (bass), Jessye Norman (soprano), Gian-Piero Mastromei (baritone), John Noble (baritone), Alexander Oliver (tenor) conducted by Lamberto Gardelli with the Ambrosian singers and the New Philharmonia Orchestra. Philips. 6700 098. This first stereo recording of Verdi's little known opera *Il Corsaro* shows that its neglect in the opera house and on record has been somewhat unjustified. While not on the level of Don Carlo, Falstaff or Otello it contains a great deal of fine music with half a dozen or so lovely arias. The cast for this is star-studded and on the whole lives up to its reputation although Caballe's top notes are occasionally rather hard and Nastroemei's tone at times lacking in fullness. Carreras sings with a full-bodied and suitably heroic tone, Jessye Norman's voice is clear and pure and particular affecting in the death scene and all the smaller roles are well sung. Gardelli's conducting is first-rate and he draws marvellous playing from the New Philharmonia and a good firm tone from the Ambrosian Singers. This is Philips' fifth early Verdi opera to appear on the market and the company is certainly on to a winner with this one.

**

Mozart: *Symphony No. 35 in D Major, K.385, Haffner and Overtures from the Marriage of Figaro, The Magic Flute and Don Giovanni.* Antonia Brico (conductor) with the Mostly Mozart Orchestra. Produced by Andrew Kazdin. CBS 61692. As in Mozart Piano Concertos Mozart orchestral works have come to be played with either a chamber orchestra or a reduced symphony orchestra. This recording harks back to the days of full symphony orchestras playing Mozart in a no-nonsense fashion. These performances are big and beefy, well-played by an orchestra which is obviously fully committed to this way of playing Mozart. Whether one likes this style is purely a matter of personal opinion. Some may find the performances lacking in the elegance which is so much a part of the quintessential Mozart. However, the sound is good, as is the playing.

A word or two about the artists who will be largely unknown in this country — Antonia Brico studied conducting at the Berlin State Academy of Music. Following her debut with the Berlin Philharmonic she became a regular guest conductor at the Hollywood Bowl and later created her own orchestra the New York Women's Symphony Orchestra. The Mostly Mozart Orchestra is the resident ensemble of

New York's Lincoln Center Mostly Mozart Festival, a series of concerts which takes place each July and August in the Avery Fisher Hall.

**

Great Galloping Gottschalk — Piano Music of Louis Moreau Gottschalk with Ivan Davis (piano). Produced by Michael Woolcock. Decca SXL 6725. Before listening to this record Louis Moreau Gottschalk was simply a name briefly mentioned in music history books. There was no temptation to explore his quite sizeable discography. According to the sleeve notes Gottschalk had a career similar to that of Liszt touring Europe and America as a piano virtuoso and composer with tremendous success, yet he remains neglected. This recording is interesting and stimulating. The music played with great virtuosity and understanding by pianist Ivan Davis, reveals a variety of inspiration from the *Souvenirs d'Andalousie* with its authentic Spanish flavour, to the haunting *Souvenir de Porto Rico* and the gay and perky *Tournament Galop*, to mention but a few. This is a delightful record worth having in one's collection.

**

Dvorak: *Piano Concerto in G minor Op. 33* with Justus Frantz (piano) conducted by Leonard Bernstein with the New York Philharmonic. Produced by John McClure. CBS 76480. First of all it must be said that in melodic or harmonic content with perhaps the exception of the second movement, this concerto is not as appealing as either the violin concerto or the glorious cello concerto. It does, however, have some lovely moments and deserves an airing from time to time. The young Polish pianist, Justus Frantz, has made himself a champion of the work and has already performed it several times in concert with the New York Philharmonic. He gives a committed performance which enhances one's enjoyment of the work. The first movement is perhaps the least interesting which is perhaps why Bernstein seems to take the *Allegro Agitato* a little too literally with a very strong and heavy accompaniment. The greatest beauty comes in the slow movement with its arresting scoring and harmonies and the *Finale*, more nationalistic than the other movements is light-hearted and entertaining. Altogether this recording would make a welcome addition to a collection, particularly as the work celebrates its centenary this year.

*

Schubert: *Trout Quintet and Quartettsatz in C minor* with the Amadeus Quartet. Emil Gilels (piano), Rainer Zepperitz (double-bass). Produced by Günther Breest. DG 2530 646. With artists of the calibre of Gilels and the Amadeus Quartet one expects at the very least a good performance. This is more than good, it is superb, a performance that can be recommended on artistic merits even to those already possessing a version of this lovely work. The playing is lyrical and dramatic by turns and the artists are perfectly in tune with each other in interpretation. But — and for some buyers this will be a big drawback — the balance of sound drawback — the balance of sound and vagaries of dynamic levels are as disappointing as they are unexpected. The openings of the first movement brings the piano to the fore while the strings sound thin and distant. If one adjusts the volume later on in the movement it becomes too loud for comfortable listening and throughout the recording the viola and cello are barely in the sound picture. Remixed, this would perhaps be the definitive performance of the *Trout Quintet* — at the moment it is marred by the recorded sound. The *Quartettsatz* also receives a very fine performance and the sound, though not ideal, is a great deal better.

*

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FEATURE

Greatest Hits—appetisers or leftovers?

by NICK ROBERTSHAW

IN THE BMRB market survey for July-September 1975, nine of the Top 30 albums were compilations. In the October-December period the total was 13 and in the January-March period 11. Recent Top 50 charts have averaged around 17 such albums each week.

This is not a matter of increased penetration by the TV companies. The most widely held, if somewhat jaundiced, view is that at a time when record sales are nostalgia rampant, soft, and new acts of the highest calibre hard to find, record companies cast an eye over their shelves for re-cyclable material that promises sure sales at little risk. Is this short-sighted? A case of regurgitating the past instead of looking to the future? Does it promote business or damage it?

Mick Woodward, of F. L. Moore's, Luton, believes Greatest Hits albums have a bad effect on catalogue sales. "There are some artists whose stature is such that they are collected — the fans buy everything that comes out, but for most acts the rule seems to be that once you have the greatest hits there is no point buying other material. This applies particularly to singles-based acts. People only know the most familiar numbers, which are on the compilation anyway, so why buy more? Think of the Eagles: the Greatest Hits LP has ten tracks, say two or three from each of their albums. Those are going to be the best tracks anyway, so again, why buy more? Quite naturally, record companies want to get as much mileage as they can out of their artists, but sometimes their actions are not in the dealers' best interests.

DEALER OPINION is sharply divided on the subject of Greatest Hits albums, which in recent months have reached an unprecedented level of penetration in the LP charts. Some feel strongly that they kill off back catalogue, others that they do not harm, and may even revive, sales of the artists involved. *Music Week* spoke to a number of dealers around the country for their views.

Greatest Hits are a boon to people like Boots and Smiths who do not stock in depth anyway, but for independents it just means a smaller number of catalogue items that move".

This argument is not unfamiliar; in *Music Week's* recent series of features on TV-promoted albums several dealers described the decline in catalogue sales that can accompany the issue of a compilation. K-Tel's Perry Como release was cited as a notable example. Recently correspondent Mike Davison of Ali Baba, Liverpool, wrote: "Greatest Hits compilations emphatically do not encourage sales of the back catalogue since their main appeal is to the casual buyer. I cannot remember an instance of a greatest hits album helping to move catalogue product unless other albums are featured in TV promotion alongside the hits package."

Guy Melhuish of Bonaparte Records in South London provides a further analysis of the damage compilations can cause. "There are two reasons why these albums harm back catalogue in a majority of cases. First, they are a good way for the public to save money and overcome the problem of deciding what to buy of an artist with whom they are not very familiar. They may have heard only a few tracks then they see a greatest hits album and

their problem is solved. Second, the dealer takes advantage of a greatest hits album to stop stocking the whole catalogue. I do not like greatest hits packages, though the effect does depend on the product. There are examples of good compilations, such as Family and Argent. But the Eagles Greatest Hits release killed catalogue sales just at the time when the band was reaching a peak of popularity. The same happened with America. Some so-called greatest hits packages are in fact a case of the record company selling something it does not really possess."

M.O.R is more vulnerable

Not all dealers take quite such a dim view of greatest hits albums. Nick Powell, managing director of Virgin Records (Retail), comments: "One would think they should stimulate catalogue sales, but in fact it is very hard to tell, which implies there is no great effect one way or the other. Sales are down anyway at the moment, and back catalogue does not move very fast. I would say they have no adverse effect, on the whole."

Marie Reidy of Reidy's House of Music in Blackburn believes any detrimental effect on sales is likely to be more marked with m-o-r artists:

"I think greatest hits albums do take away from some back catalogue sales, but I would not want to exaggerate the effect. Sometimes they mean we are inclined not to restock some back catalogue titles; sometimes they help sales of the sort of acts that have a diehard following anyway. The Eagles are still going strong; Roy Orbison, Helen Reddy, Peters & Lee have rather suffered. I think m-o-r acts are more vulnerable because their fans are less discerning, more likely to go for the familiar tunes. Greatest hits albums can be beneficial, of course: they are good for a failing artist, and can almost bring back an artist who was almost forgotten. TV albums have that effect particularly."

Dave Asger of Harlequin's Oxford Street store gives some examples of the effect of specific compilations on catalogue performance, though with the qualification that the store's trade is largely passing and tourist-oriented, with few regular customers. "Simon and Garfunkel and John Denver sell everything, the Eagles sold well on catalogue as a result of the greatest hits release, the Roy Orbison compilation sold itself and nothing else, Helen Reddy did not get much benefit, Barry White plods along regardless. I think a greatest hits album initially sells to the exclusion of other catalogue, then things settle down. There is certainly no lasting harm to back catalogue."

Even those dealers who see no damage to catalogue in greatest hits releases often have reservations of another kind. Matthew Watkinson, record buyer for Bernard Dean's in Scarborough, says: "You can't knock greatest hits albums any more

than you can the Beatles singles. If other albums were as good, they would be there in the charts too. They do serve as an introduction to an artist's catalogue, and I think they are indicative more of a touch of nostalgia than of industry stagnation. The only thing about greatest hits is that some of them aren't. The Abba album, which did nothing for the band's catalogue anyway, is an example. Des O'Connor is another. Some record companies seem to produce one greatest hits album then six months later they appear with an even greater hits compilation, rather like new improved soap powders."

Derek Fox of the Derek's Records chain agrees: "Sometimes these greatest hits albums can be a cynical exercise. You have an album on which only five tracks are hits, the rest are just padding, and then suddenly the record company develops a second volume or a more greatest hits album, and the dealer has to stock all this stuff if he is a proper dealer. At the moment the only thing the record companies worry about is the black figure at the bottom of the column, and I must say I am a little disillusioned with the way things have gone."

The last word goes to John Moore of Goose and Sons, whose Croydon store is shortly to close as the result of impossible competition from the neighbouring multiples. "Our feeling is that greatest hits albums do promote catalogue and do have a generally beneficial effect. Nevertheless, I think they are indicative of industry stagnation. Everybody is scraping the barrel to find things that will sell. It is a fairly grisly situation".

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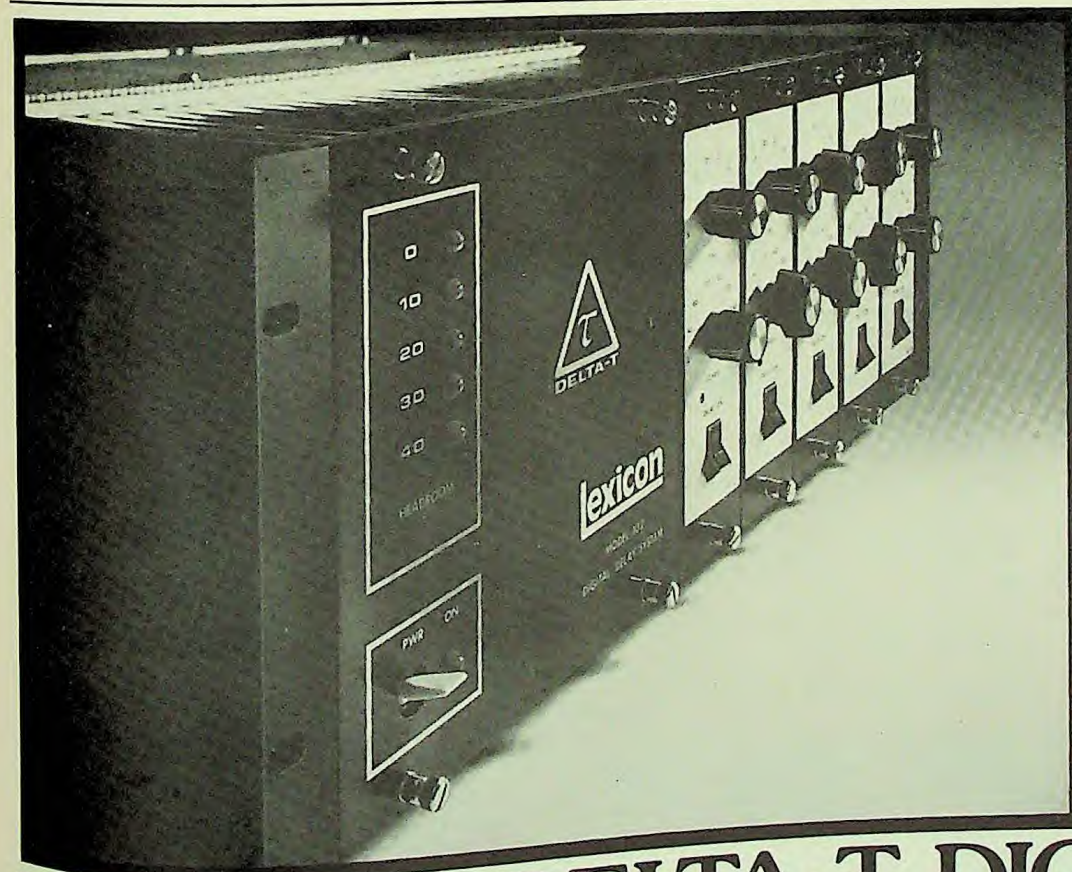


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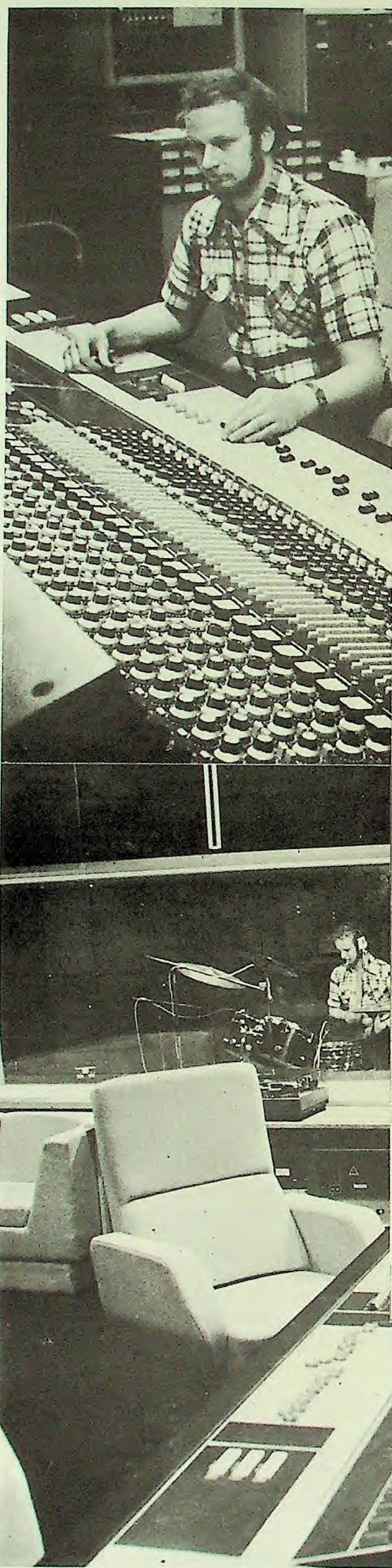
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IF IT'S alive, it grows.

That is the general rule, dating back possibly to one of Neanderthal man's first discoveries about his planet.

The rule holds good for studios as well; if it's alive it grows - older, bigger, more professionally experienced, more technically sophisticated.

In other words, it gets better.

Konk studio is very much alive, and after four years of working hard, and amply justifying itself, as a 16-track set up, it has undergone a spurt of growth which has brought it up to 24-track, and to a point where it can offer facilities competitive with any good professional establishment.

Konk was built and equipped by three of the original Kinks - Ray Davis, Dave Davis and Mick Avory - and it is still owned and run overall by them.

Until now it was used exclusively for recordings by the Kinks themselves, and by those artists on their Konk label.

Now the new, bigger, Konk studio is ready to take on third party work for the first time.

The initial step in attracting outside work for the first time, however good a studio's facilities and premises are, is simply to get the name known, and remembered.

When the name is Konk, the battle is won pretty quickly.

Konk . . . on a first hearing it tends to inspire a minor mental double take, and then it sticks.

So, that's the first hurdle over. The name has maybe stuck in quite a few memories, and maybe quite a few of those, when looking for a professional studio, will come up with the thought "What about Konk?"

Well, there is quite a lot about Konk worth telling, and worth remembering.

Getting straight down to technicalities - the control room is very large, 18 feet by 22 feet, and contains a brand new 28-in, 24-out Neve console, which is on a 32-in frame, ready for upgrading, possibly late this year.

The quad monitoring is via four wide, high and handsome JLB 4350's, and four Amcron DC 300A monitor amps.

Noise reduction is Dolby, and the tape machines are Ampex MM1100 24-track, and AG440 two track, and Studer A80 four-track and two-track, machines. There is a Sony cassette recorder/player in the desk.

The king-size console was customised for Konk by Neve, and incorporates Audio Design Limiter/compressors, (with noise gate), plus equalization in the shape of a Neve correction unit, with a parametric equalizer giving an added facility.

Other modifications include four level controls on each of the echo sends and foldback sends, enabling the engineer to give four separate balances. All this, in the words of Konk studio manager Roger Wake, "will probably please everyone."

He describes the desk as offering virtually full quad facilities, and, with that fine talent for technical language native to studio managers and engineers, he adds, "there's no joystick, but with a nifty bit of finger work, you can pan round the room".

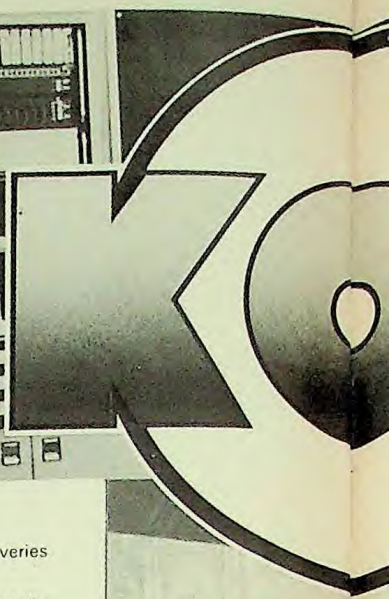
The spacious control room, which is at the opposite end of the studio from the original, much smaller, 16-track control room, was originally two garages.

Despite the fact that Konk both faces and backs onto fairly quiet roads, meticulous attention has been paid to soundproofing.

The original floor slab of the two garages was first covered with poured concrete, then a layer of fibreglass followed, with the present floor above that. The new inner walls rest on the fibreglass and a new poured concrete ceiling completes this box-within-a-box type construction.

Control room decor, in smart but restful tones of amber and brown, includes the wall cladding of wooden frames covered with stretched hessian, all closely interlocking - and adding to the acoustic quality of the room. The doors are lead lined - heavy, but effective.

Full, and very efficient, air conditioning is worth a mention. Several mentions, in fact, if British Summers intend to continue to imitate those of the tropics. A week before the official



KONK



Konk re-opening, when the external temperature of 86F and the humidity were combining to ruin the constitution and temperament of London's workers, to step into the even, fresh cool of the control room was the sort of minor ecstasy usually associated with being allowed to get up off the rack after a spot of medieval interrogation.

The creation of a new control room meant, of course, that the original control room was free for a new use, and it obviously had every necessary characteristic of a soundproofed booth.

It can accommodate comfortably, for example, six brass players, who can be allowed to do their loudest and best in there without intruding on the possibly more mellifluous sounds being created by the other instruments in the studio itself.

The tough, double-glazed, one-time control room window to the booth is also a match for any ill-aimed trombone slides.

The studio itself, which will itself be redecorated soon, is a room which manages to give an air of relaxed informality while being undeniably workmanlike.

It offers sufficient elbow and leg room for 25 musicians, and the space for a smaller band to really spread themselves.

Permanently in situ there is a particularly fine Yamaha grand – which regularly has the piano tuner sighing with delight – a Hammond C3 which is arguably the most popular organ for studio use anywhere, an EMS Synthi mini-synthesiser, and a Fender Rhodes. Headphones are Beyer and new Pioneer, while the mikes are AKG, Neumann and Beyer.

However, the studio will be able to hire just about anything anyone wants in the way of instruments or amplification, and get it delivered in under an hour.

Delivery of anything at Konk is very easy because adjacent to the new control room is another garage, with full size doors opening onto the reasonably wide road behind the studio. This means that vans can drive straight in and unload equipment or instruments of any bulk directly onto the same level as both studio and control room.

And while on the subject of vehicles, the fact that Konk's Hornsey address may take twenty minutes or so longer to get to from the West End, say, than studios in the heart of Town, is amply made up for by the easy, hassle-free parking in all the nearby streets.

A last look at the control room: it has two windows, one opening onto the studio, and the other onto a large, acoustic booth. This booth is ideal for drums, but has also proved very popular for vocals.

Working bands have been known to call for liquid refreshment, and at Konk the call can be swiftly answered at any hour of the day or night.

A few lithe bounds from the business end of the premises lies a plush, handsomely-decorated, and very comfortable bar. It has a certain air of a Victorian pub's Snug room, but the shelves behind the bar are considerably better stocked than they would have been 80 years ago.

A good way to think out lyrics, melodies and arrangements, or to simply relax, is generally acknowledged to be indulging in a game of billiards.

The bar faces a long recreation room, equipped with an exceedingly fine billiard table, newly recovered. It served its apprenticeship in a pub, and looks tough enough to take whatever comes its way in its new life.

Darts board, slate and packet of chalks complete the picture.

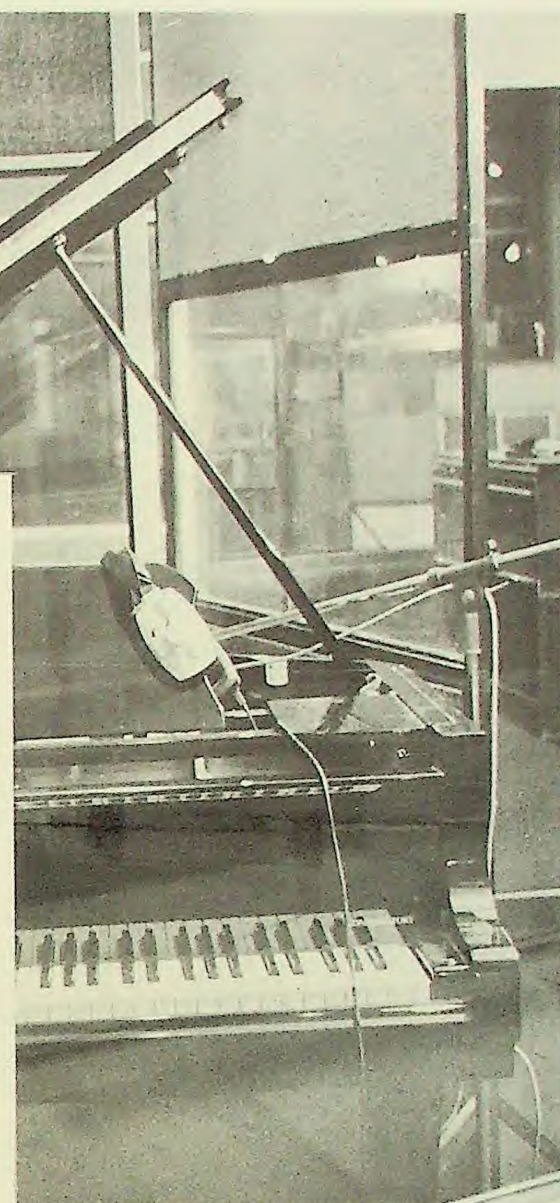
All this space and equipment is not offered for hire alone – the vital remaining ingredient is expertise, and it is present in the person of studio manager Roger Wake.

The experience he brought to Konk when he joined the studio in mid-1975 includes nearly 10 years as balance engineer with Phonogram – a background of undeniable solidity.

He has overseen all the rebuilding, redecorating, and the complete re-wiring of the place (which incidentally includes full wiring for a later upgrading to a 32-input desk).

Roger is a man who seems to be able to do a great deal in a short space of time, and to take the headaches associated with running a studio pretty calmly.

It all adds up to a big answer to a small question: "What about Konk?"



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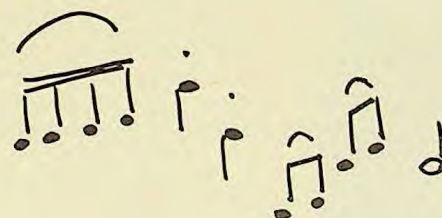
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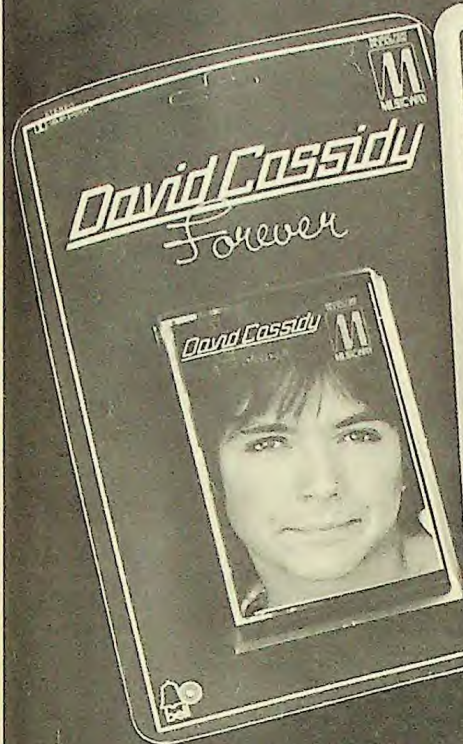
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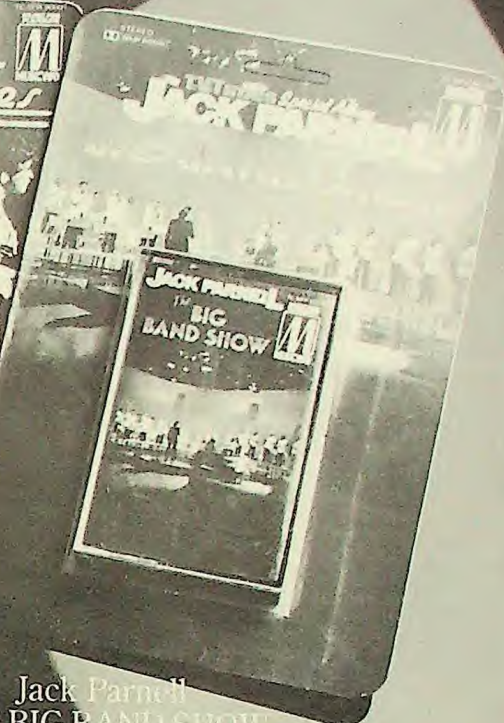
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WHERE THE BLUE
OF THE NIGHT
TC-MFP 50249



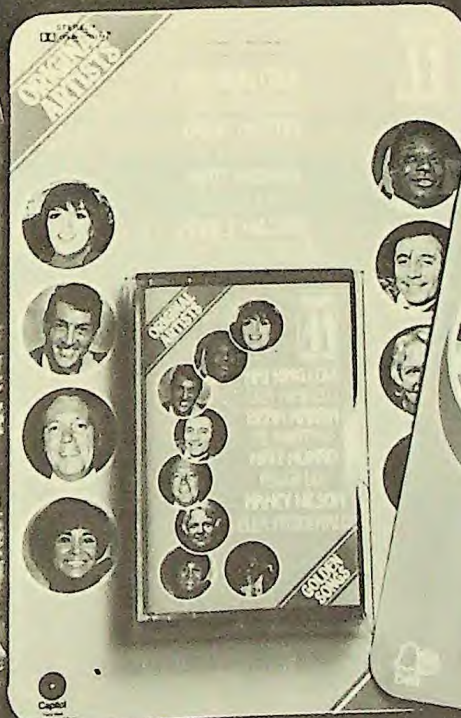
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ALBUM REVIEWS

POPULAR

NEIL DIAMOND

Beautiful Noise — CBS 86004. Production: Robbie Robertson — Excellent as this album is, and it is equally certain of sales, there is no doubt that Neil Diamond as a writer is not progressing particularly fast. Most of the material on this album sounds like a rewrite of songs he has already rewritten once anyway. The songs do however benefit from Robertson's production and lyrically Diamond is as strong and original as ever. Most striking cuts are If You Know What I Mean, Jungle Time and Dry Your Eyes, the last being a co-venture between Diamond and Robertson.

NEIL SEDAKA

Laughter and Tears. Polydor Super 2383 399. This is subtitled The Best of Neil Sedaka today, which sums up the contents aptly. Sedaka's comeback is legendary, and his newer songs reflect a changing and expanding writing talent, providing hits for himself and other artists. Here are Love Will Keep Us Together and Lonely Night (Angel Face) both good news for The Captain and Tennille, Standing On The Inside, Laughter In The Rain, The Queen Of 1964, Our Last Song Together and Breaking Up Is Hard To Do, all instantly identifiable with Sedaka, plus Solitaire, which The Carpenters and Andy Williams made international favourites. The odd live track (Solitaire and That's Where The Music Takes Me) get around contractual problems. Altogether, a very appetising selection which must sell well.

MAE MCKENNA

Everything That Touches Me — Transatlantic TRA 321. Production: Ritchie Gold — Transatlantic is not renowned for scoring chart placings but this is perhaps the company's most deserving album for some months. Mae McKenna, never before a particularly impressive singer, has somehow through the miracles of production come up with an album that suggests Britain has finally found an answer to the Carly Simons, Joni Mitchells and Judy Collins that frequently come out of America. A single, Crying In The Rain, has been released from the album, but perhaps the best cuts are Michael Kamen's title track and the beautiful Anna McGarrigle song, My Town. Credit must be given to back-up musicians Isaac Guillory, Randall Elliott, Ronnie Leahy and Pete Willsher for much of the excellence of this album.

LINDA CARR

Cherry Pie Guy. Chelsea 2306 112. Kenny Nolan. The Detroit Sound lives on! Linda Carr on disc resurrects all the classic ingredients of Motown: accentuated rhythms, bouncy backdrops (with particular emphasis on vibes and saxophone) and catchy choruses. Her 1975 success, High Wire, epitomises these things, and is included on this album, along with subsequent 45s like Dial L For The Love Squad and Cherry Pie Guy, plus Chelsea 'house songs' such as Ride A Wild Horse and Take Your Mama For A Ride. It's pleasant, infectious pop-soul, if not fiercely distinctive. Another Carr single success would help, but the LP should tick over nevertheless.

CHART CERTAINTY

Sales potential within respective market

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

AMAZING BLONDEL

Bad Dreams. DJM DJLPS 472. Producers: John Glover and Phil Brown. An underrated band some say, and certainly this new LP makes one wonder just why Amazing Blondel have received no real recognition on record. The material is interesting and varied, and some of the style is not unlike the Eagles — in fact, there is a 'summery' feel to this album and maybe if sufficient radio exposure is received, sales may pick up.

AEROSMITH

Rocks. CBS 81379. Producer: Jack Douglas-Aerosmith. An indication of the current standing in the U.S. of Aerosmith is that this particular album had shipped 600,000 copies on release. The current American fervour has not yet gripped UK record buyers, but it may take little more than a promotional trip to set the ball rolling. They are a heavy metal outfit, with an outstanding lead singer in Steve Tyler, who attack each track with explosive, driving aggression which can be quite instantly and menacingly exciting as they tear through Rats In The Cellar and Sick As A Dog. A band high on CBS priority list for future chart action — and an imminent sales prospect.

CREEDENCE CLEARWATER REVIVAL

Chronicle — Fantasy FT 528. Production: John Fogerty — The group that led the San Francisco sound at the end of the Sixties and their most remembered tracks, 20 in all, make this a highly marketable item. Who is not gullible enough to spend their money on the album after they have been reminded of the sound of Bad Moon Rising, Proud Mary or Up Around The Bend?

VARIOUS ARTISTS

Rockwork. CBS 88 200. This is a double album produced by CBS in Germany and available in the UK via Charmdale. It must be one of the better imports available at the moment although the lavish and detailed sleeve notes are all in German. This is rather like a sampler album of CBS rock acts and includes Jeff Beck, Chicago, Blood Sweat and Tears, Earth Wind and Fire, Edgar Winter, Mahavisnu Orchestra, Stephen Stills, Santana, Johnny Winter, Ian Hunter, Dave Mason, Bruce Springsteen, Argent, Sailor and a host of others. Punters can learn about rock and improve their German at the same time.

MICHAEL CHAPMAN

Savage Amusement. Decca SXL — R 5242. Producer Don Nix. Michael Chapman has been singing and playing excellent guitar for years. This album is his first for Decca and probably his most commercial. Two of his old songs, It Didn't Work Out and Shuffle Boat River, have been given radically different treatment and the new numbers are all strong and more outgoing than his previous

material. Rick Kemp and Keef Hartley are on bass and drums respectively and the keyboards and female vocals are extremely effective.

JOHN DAVID SOUTHER

Black Rose. Asylum K53037. Production: Peter Asher. Second LP on Asylum from this Andrew Gold lookalike who has an impressive array of support musicians including Art Garfunkel (vocals on one track) Donald Byrd (one track, flugelhorn) and Linda Ronstadt (vocals, one track). Peter Asher contributes odd vocals and piano, even cabassa and shaker, as well as producing. And Andrew Gold features a great deal. (Gold is a session musician who released his own LP not long ago). It all sounds like one big happy family jam on paper, but on PVC it comes out as pop-rock, nicely presented, cleanly produced, and with some attractive vocal harmonies. Souther has an interesting white soul voice which isn't used to its fullest on this LP. Perhaps it will be third time lucky for him.

FREDDIE PHILLIPS

All The Music From Trumpton and Chigley. BBC REC 234. How, one wonders, has the industry survived for so long without this delightful album from the childrens' tv series. The words, by Phillips and Gordon Murray, are gently humorous and the acoustic guitar work is outstanding. Of particular note is the splendid Firemen Bold melody which was used in the series to provide background to the Trumpton Firebrigade's occasional excursions to rescue a cat.

TO PAGE 40

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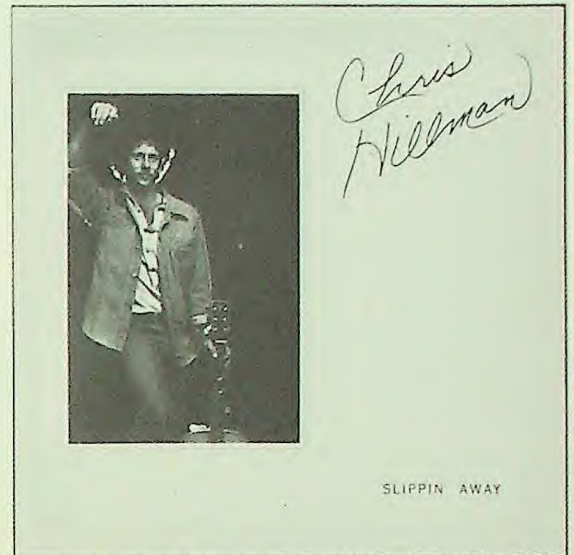
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Remember these names

Chris Hillman

Slippin' Away

Chris Hillman is a rock & roll legend, famed for his contribution to the Byrds throughout the 60's as well as to his other groups, the Flying Burrito Bros., Manassas and, most recently, the Souther-Hillman-Furay Band. Slippin' Away, his long-awaited debut Asylum album, is sweet and boisterous rock & roll, tinged with country harmonies and, as always, incredible musicianship.

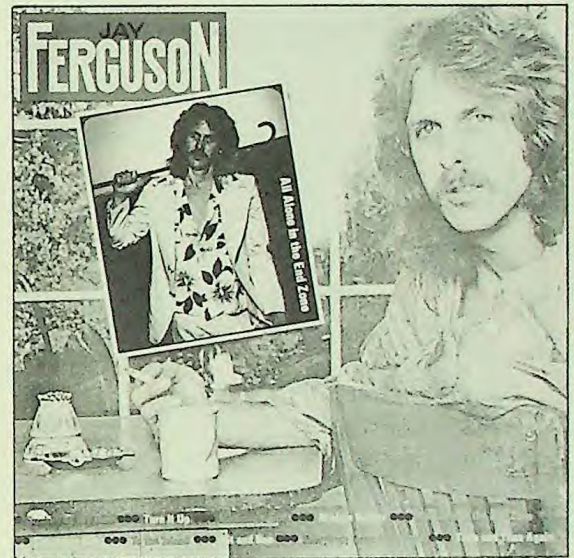


K53041

Jay Ferguson

All Alone in the End Zone

The former lead singer for JoJo Gunne now puts all his energies into his debut solo album. Produced by Bill Szymczyk, All Alone in the End Zone features Jay's friends Joe Walsh, Joe Vitale, Joey Murcia and George 'Chocolate' Perry. It's a rock & roll tour de force, full of the same high energy Jay brought to JoJo Gunne.



K53040

Warren Zevon

Warren Zevon

Warren Zevon's first album, produced by Jackson Browne, is the culmination of a long musical apprenticeship. Warren already has a gold record for a song on the soundtrack of 'Midnight Cowboy', and has both arranged and played for the Everly Brothers. Now, joined by the likes of Bonnie Raitt, Carl Wilson, Phil Everly, J. D. Souther, Roger McGuinn and a host of other musical talents, Warren presents a rock & roll romp, sometimes serious, sometimes funny, as he scans the landscape and translates it into music.



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ALBUM REVIEWS

POPULAR

FROM PAGE 38

LORRAINE ELLISON

The Best Of Lorraine Ellison. Warner Brothers K56230. **Producer: Jerry Ragovoy.** Something of a legend in the r&b market through her 1966 recording of *Stay With Me* (a title which does well when it's re-issued every three or four years), Lorraine Ellison has never previously been represented with a "best of" collection. Here all the singer's key singles from the Sixties, among them *A Good Love*, *Heart Be Still*, *Try (Just A Little Bit Harder)*, and *I Want To Be Loved as well as Stay With Me*. It's symphonic soul, with emotional vocals topping off the big orchestrations. An acquired taste, to be sure, but pre-sold to some extent in soul circles because of Ellison's reputation.

DES O'CONNOR

The Very Best of Des O'Connor. EMI EMC 3120. **Producer: Norman Newell.** O'Connor's greatest hits were with EMI and this 20-track compilation includes *Careless Hands*, *I Pretend*, *One-Two-Three*

O'Leary, *Any Time and The Tip of My Fingers*. His TV series should stimulate interest in these recordings which date from 1968 to 1971.

RUSS CONWAY

The Very Best Of. EMI EMC 3126.-**Good value.** 20 tracks and such Conway hits as *Side Saddle*, *Roulette*, *Snow Coach*, *China Tea* and *Forgotten Dreams*. Amazing how many hits he came up with in such a short period of time.

BONNIE RAITT

Bonnie Raitt (K56255) Give It Up (K46189), Takin' My Time (K56254). In a rash of extravagance, Warner Brothers has re-issued these three Bonnie Raitt albums as a result of the singer's concerts here recently and an OGWT special, though the first, Bonnie Raitt, was previously a U.S.-only release. Raitt sings good time music with a strong country voice, nice earthy touches and rock musicians to add punch. She's the sort of artist that is entertaining on stage but on albums sometimes slips into background music and has as yet not come up with an individual style. The recent spate of successful rock/country

artists, such as the Eagles and Emmylou Harris could indicate a revival of this sort of music which after all has been around for years in one form or another. Raitt has a wacky touch which keeps everything light, and writes a few simple songs herself. Quick interest, but not a great deal of activity on these.

LOU RAWLS

All Things In Time. Philadelphia International PIR 81368. **Producers: Various.** Not a typical album from the Philadelphia stable, but possibly predictable enough bearing in mind Rawls output in his days with Capitol. Then he was a sophisticated performer, accomplished equally on jazz-tinged swingers and intimate ballads. Nothing has changed, except perhaps the way accompaniments are fashioned, and Rawls performs with style and assurance. But notwithstanding its quality, there can be little demand today for this type of album.

VARIOUS

Guitar Solos 2. Caroline CI518. Mid-price album showcasing four members of the guitar avant-garde. Only those already keen on modern,

experimental music are likely to enjoy it. For others more attuned to the regular flow of "ordinary" music the crippled, halting sounds of something like Derek Bailey's *Virginal* will be hard to take, likewise the destruction of notions of in-tuneness by Hans Reichel, whose compositions are otherwise more rhythmic and generally approachable than most on the LP. Fred Frith, of Henry Cow fame, and G.F. Fitzgerald are also represented. All use unconventional pick-up placings and recording devices to obtain apparently unnatural sounds from the instrument and the effect inevitably is to focus attention on technique, on the process rather than the end-product. Limited audience.

DODIE WEST

Walk Through This World. Decca SKL 5232. A recording comeback for Miss West who had a hit ten years ago with *Goin' Out Of My Head*. Country influences are evident here and the singer goes through a programme of songs which includes *Over The Rainbow*, *Welcome To My World* and *A Woman Left Lonely*. Moderate sales only.

THE MR. MEN with ARTHUR LOWE

Epic EPC 81184. **Producers: David Barnes-Joe Campbell.** One of those infuriating records which cries out for some explanatory sleeve notes, but which provides no information at all as to its reason for release. In fact the songs are inspired by the best-selling Mr. Men Childrens books — and have titles like Mr. Sneeze (intoned by Arthur Lowe), Mr. Topsy Turvy, Mr. Greedy's Little Light Lunch, all lightweight stuff all performed with saccharine cuteness. Strictly for easily-satisfied toddlers.

WARREN ZEVON

Warren Zevon. Asylum K 53039. **Production: Jackson Browne.** Not likely to set the charts on fire this is an album of songs by Zevon which are instantly forgettable despite the lyrics which for the most part are highly memorable for their weaknesses which are lack of originality and something that approaches bad taste but doesn't make it. Notwithstanding this, backup harmonies on this album are provided by Phil Everly and Bonnie Raitt.

U.S. Top 30

ALBUMS

- 1 (1) WINGS AT THE SPEED OF SOUND, Wings
- 2 (2) FRAMPTON COMES ALIVE, Peter Frampton
- 3 (5) ROCKS, Aerosmith
- 4 (8) BREEZIN', George Benson
- 5 (6) DIANA ROSS, Diana Ross
- 6 (7) FLEETWOOD MAC, Fleetwood Mac
- 7 (3) BLACK AND BLUE, Rolling Stones
- 8 (-) ROCK 'N' ROLL MUSIC, Beatles
- 9 (10) RASTAMAN VIBRATION, Bob Marley & The Wailers
- 10 (12) HARVEST FOR THE WORLD, Isley Brothers
- 11 (9) PRESENCE, Led Zeppelin
- 12 (13) LOOK OUT FOR NUMBER ONE, Brothers Johnson
- 13 (14) SILVER CONVENTION
- 14 (4) HERE AND THERE, Elton John
- 15 (17) TOO OLD TO ROCK 'N' ROLL TOO YOUNG TO DIE, Jethro Tull
- 16 (15) I WANT YOU, Marvin Gaye
- 17 (18) DARYL HALL & JOHN OATES, Daryl Hall & John Oates
- 18 (20) NATALIE, Natalie Cole
- 19 (21) THE ROYAL SCAM, Steely Dan
- 20 (22) FLY LIKE AN EAGLE, Steve Miller Band
- 21 (16) AMIGOS, Santana
- 22 (23) SILK DEGREES, Boz Scaggs
- 23 (24) MOTHERSHIP CONNECTION, Parliament
- 24 (28) CONTRADICTION, Ohio Players
- 25 (30) THE DREAM WEAVER, Gary Wright
- 26 (45) CHANGES ONEBOWIE, David Bowie
- 27 (29) JAILBREAK, Thin Lizzy
- 28 (11) HIDEAWAY, America
- 29 (19) A NIGHT AT THE OPERA, Queen
- 30 (25) TAKIN' IT TO THE STREETS, Doobie Brothers

SINGLES

- 1 (1) SILLY LOVE SONGS, Wings
- 2 (2) GET UP AND BOOGIE, Silver Convention
- 3 (3) MISTY BLUE, Dorothy Moore
- 4 (5) SARA SMILE, Daryl Hall & John Oates
- 5 (7) SHOP AROUND, Captain & Tennille
- 6 (8) MORE AND MORE, Andrea True Connection
- 7 (9) AFTERNOON DELIGHT, Starland Vocal Band
- 8 (4) LOVE HANGOVER, Diana Ross
- 9 (10) I'LL BE GOOD TO YOU, Brothers Johnson
- 10 (12) KISS AND SAY GOODBYE, Manhattans
- 11 (13) LOVE IS ALIVE, Gary Wright
- 12 (17) NEVER GONNA FALL IN LOVE AGAIN, Eric Carmen
- 13 (14) TAKIN' IT TO THE STREETS, Doobie Brothers
- 14 (15) MOVIN', Brass Construction
- 15 (16) I WANT YOU, Marvin Gaye
- 16 (18) MOONLIGHT FEELS RIGHT, Starbuck
- 17 (19) TAKE THE MONEY AND RUN, Steve Miller Band
- 18 (29) GOT TO GET YOU INTO MY LIFE, Beatles
- 19 (40) ROCK AND ROLL MUSIC, Beach Boys
- 20 (22) THE BOYS ARE BACK IN TOWN, Thin Lizzy
- 21 (6) SHANNON, Henry Gross
- 22 (26) GET CLOSER, Seals & Crofts
- 23 (27) YOU'RE MY BEST FRIEND, Queen
- 24 (55) IF YOU KNOW WHAT I MEAN, Neil Diamond
- 25 (30) TODAY'S THE DAY, America
- 26 (31) LET HER IN, John Travolta
- 27 (28) THAT'S WHERE THE HAPPY PEOPLE GO, Trammps
- 28 (32) MAKING OUR DREAMS COME TRUE, Cyndi Greco
- 29 (33) TEAR THE ROOF OFF THE SUCKER, Parliament
- 30 (36) TURN THE BEAT AROUND, Vicki Sue Robinson

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INDEX

ALEXANDER, Barry E
 ASTRA NOVA ORCHESTRA T
 ASWAD B
 BIRD, Tony S
 BAKER GURVITZ ARMY L
 BENSON, Gary L
 BEATLES B
 CONNIFF, Ray & His Orchestra S
 CAMEL T
 CHAPMAN, Michael L
 CISCO KIDS T
 CHI-LITES Y
 COCCIANTE, Richard W
 DOOLEY SILVERSPON, & Jeanne Burton A
 DAGWORTH PLAYERS, Cyril I
 DICKSON, Barbara O
 FOXY R
 FIVE HAND REEL R
 FIREFALL I
 5000 VOLTS D
 GRIFFITH, Bobby G K
 HEADS TOGETHER D
 HEDGEHOG PIE W
 KRISTINE L
 KING, Jonathan L
 JOHN, Elton & Kiki Dee D
 MEMPHIS BAND U
 McCOY, Van J
 MILSAP, Ronnie L
 NUGENT, Ted S
 O'DAY, Alan E
 PILOT C
 SHORTY THE PRESIDENT F
 STILLS, Stephen T
 SMITH/D'ABO R
 STANFORD CC N
 SCOTT, Pete B
 STEIN, Mark T
 STATUS QUO M
 SIMON, Carly I
 TAYLOR, Johnnie S
 TYNESIDE JAZZ ORCHESTRA S
 TRAMMPS S
 WIDOW MAKER P

DISTRIBUTORS 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, Z - Enterprise, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga.

LISTINGS

A
 AMERICAN MUSIC Pt. 1, American Music Pt. 2, DOOLEY SILVERSPON & JEANNE BURTON, Seville SEV 1017 (Z)

B
 BACK IN THE U.S.S.R., Twist & Shout, THE BEATLES, Parlophone R 6016 (E)
 BACK TO AMERICA, Africa, ASWAD, Island WIP 6312 (I)
 BABY STAY, Susie's Song, PETE SCOTT, Rubber ADUB 9(T)

C
 CANADA, The Mover, PILOT, EMI 2490 (E)

D
 DON'T GO BREAKING MY HEART, Snow Queen, ELTON JOHN & KIKI DEE, Rocket ROKN 512 (E)
 DOCTOR KISS KISS, Thunder Fire, 5000 VOLTS, Philips 6006.533 (F)
 DISCO TRUCKIN' MAMA, Do What You Wanna Do, HEADS TOGETHER, Charisma CB 287 (F)

E
 ENGLAND, ENGLAND, Lullabye For Joanna, BARRY ALEXANDER, EMI 2488 (E)
 EASY EVIL, Voodoo Woman, ALAN O'DAY, Bus Stop BUS 1046 (E)

F
 FAT, FAT BENAS, Fat, Fat, Dub, SHORTY THE PRESIDENT, Cactus CT 97 (ECR)

G
 GET OFF YOUR AAHH AND DANCE Pt. 1., Get Off Your Aahh and Dance, Pt. 2., FOXY, Jayboy BOY 109 (Z)

I
 IT KEEPS YOU RUNNING, Be With Me, CARLY SIMON, Elektra K 12217 (CW)
 IT DOESN'T MATTER, Love Isn't All, FIREFALL, Atlantic K 10798 (CW)
 I'LL COME IF YOU WANT ME, The Dagworth Shuffle, THE CYRIL DAGWORTH PLAYERS, Pye Popular 7N 45608 (A)

J
 JET SETTING, Love Child, VAN McCOY, H&L 6105.053 (F)

K
 KEEP AN EYE ON YOUR FRIENDS, Love Kept On, BOBBY G GRIFFITH, Badger BAD 2002 (S)

L
 LOVING DOVE, Steal Bonnets, MICHAEL CHAPMAN, Decca FR 13658 (S)
 LOVE TAKES A LONG TIME TO DIE, What Goes On When The Sun Goes Down, RONNIE MILSAP, RCA 2714 (R)
 LATE NIGHT MOVIES, Granpa (Tell Me One More Story), KRISTINE, Power Exchange PX 221 (Z)
 LET HER IN, Old Folk, GARY BENSON, State STAT 24 (F)
 LAZY BONES, I Just Wanna Say Thank You, JONATHAN KING, UK 142 (F)
 LIVING IN LOVE, People Of That Kind, BAKER GURVITZ ARMY, Mountain TOP 5 (E)

M
 MYSTERY SONG, Drifting Away, STATUS QUO, Vertigo 6059.146 (F)

N
 NO CHARGE, Ilkley Moor Kid, C C STANFORD, Power Exchange PX 223 (Z)

O
 OUT OF LOVE WITH LOVE, Boys From The Men, BARBARA DICKSON, RSO 2090.194 (F)

P
 PIN A ROSE ON ME, On The Road, WIDOW MAKER, Jet 782 (F)

R
 REEL REGGAE, The Knight & The Shepherd's Daughter, FIVE HAND REEL, Rubber ADUB 7(T)
 RUNNING AWAY FROM LOVE, Rockin' Chair, SMITH/D'ABO, CBS SCBS 4417 (CW)

S
 SOUL SEARCHING TIME, Love Is A Funk Thing, TRAMMPS, Atlantic K 10797 (CW)
 STORMTROOPIN', Hey Baby, TED NUGENT, CBS SEPC 3900 (CW)
 SOMEBODY'S GETTIN' IT, Please Don't Stop (That Song From Playing), JOHNNIE TAYLOR, CBS SCBS 4411 (CW)
 STRING OF PEARLS, American Patrol, TYNESIDE JAZZ ORCHESTRA, Rubber ADUB 6(T)
 'S WONDERFUL, Smoke Get's In Your Eyes, RAY CONNIFF & HIS ORCHESTRA, CBS 4412 (CW)
 SHE CAME FROM THE KARROO, Old Man's Song, TONY BIRD, CBS SCBS 4370 (CW)

T
 THE LONG AND WINDING ROAD, Killing Me Softly, MARK STEIN, Spectra 2010.008 (F)

THE GIRL FROM ROCKSVILLE, Autograph Book, CISCO KIDS, Electric WOT 5(S)
 THE WORLD EXCLUDING USA/CANADA, Lunar Sea, CAMEL, Decca F 13656 (S)
 TELSTAR (HUSTLE), Soul Sleeper, ASTRA NOVA ORCHESTRA, Alaska ALA 1020 (Z)
 THE LONER, Staline Blues, STEPHEN STILLS, CBS SCBS 4416 (CW)

UBANGI STOMP, Tennessee, MEMPHIS BAND, United Artists UP 36132 (E)

W
 WELL I KNOW (WHY I LOVE YOU), Go With The Flow, HEDGEHOG PIE, Rubber ADUB 8(T)
 WHEN LOVE HAS GONE AWAY, If I Were, RICHARD COCCIANTE, RCA 2713 (R)

Y
 YOUR THE VIOLIN, Loretta, NAZARETH, Mountain TOP 14 (E)
 YOU DON'T HAVE TO GO, You Don't Have To Go Pt. 2, CHI-LITES, Brunswick BR 34 (S)

TOTAL ISSUED

Singles issued by major manufacturers for week ending 26th June, 1976

	This Week	This Month	This Year
EMI	7 (5)	25 (30)	169 (215)
Decca	4 (4)	14 (15)	76 (91)
Pye	1 (6)	13 (23)	90 (170)
Polydor	6 (6)	25 (16)	146 (109)
CBS	6 (4)	21 (19)	121 (123)
Phonogram	3 (3)	14 (10)	72 (67)
RCA	2 (1)	8 (9)	85 (89)
WEA	3 (6)	15 (12)	71 (78)
Others	13 (13)	85 (72)	447 (483)
Total	45 (48)	226 (206)	1271 (1425)

RCA's new single releases

FOR THE 25th JUNE 1976

RONNIE MILSAP
 Love Takes A Long Time
 RCA 2714

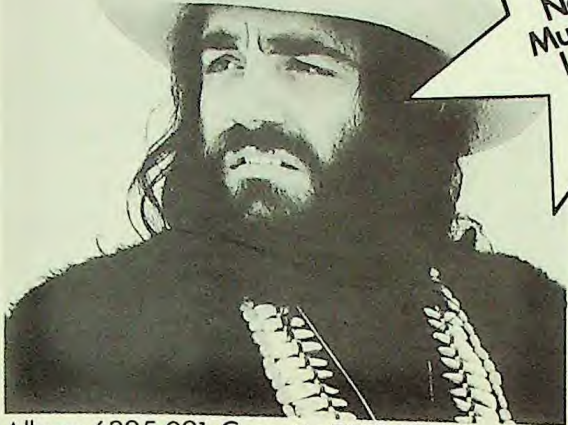
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 Let Her In
 RCA 2717

R. COCCIANTE
 When Love Goes Away
 RCA 2713

RCA
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THE ROUSSOS PHENOMENON

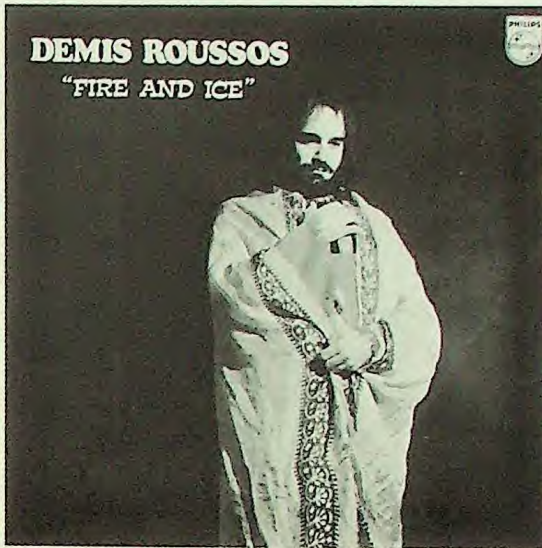
DEMIS ROUSSOS
forever and ever



No. 16 in
Music Week
LP Charts

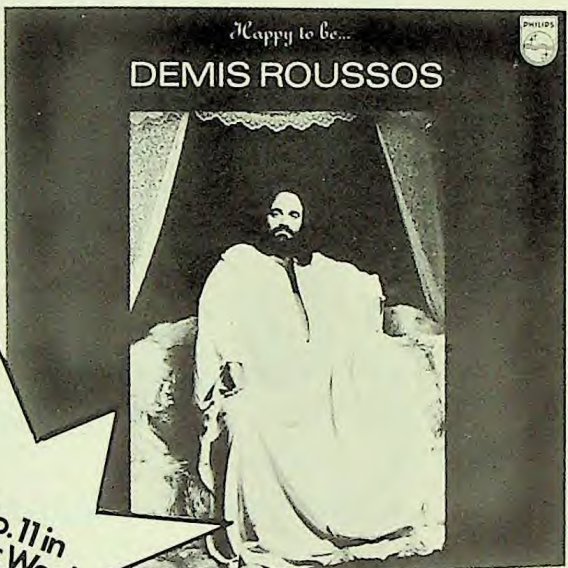
Album 6325 021 Cassette 7102 223
8-Track 7705 099

DEMIS ROUSSOS
"FIRE AND ICE"



Album 6332 012 Cassette 7102 116
8-Track 7705 098

Happy to Be...
DEMIS ROUSSOS

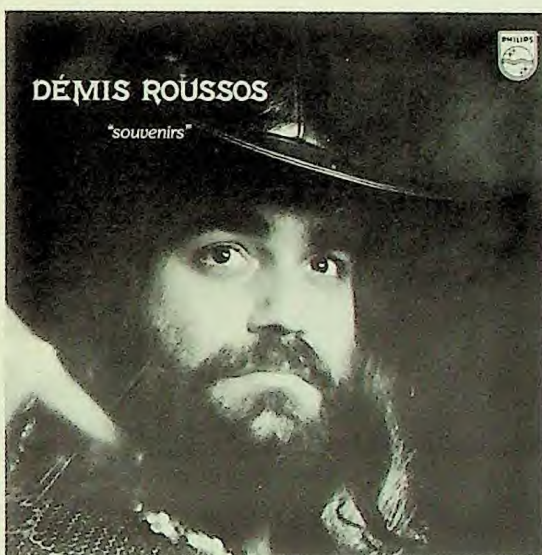


No. 11 in
Music Week
LP Charts

Album 9101 027 Cassette 7102 474
8-Track 7705 249

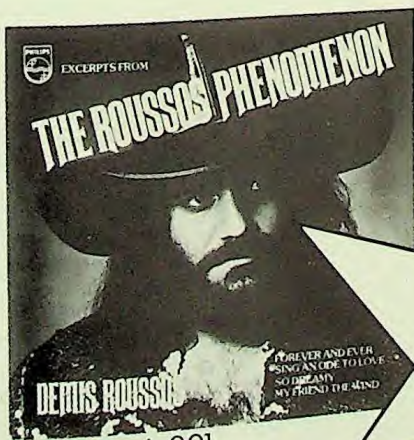
DEMIS ROUSSOS

"souvenirs"



Album 6325 201 Cassette 7102 378
8-Track 7705 196

EXCERPTS FROM
THE ROUSSOS PHENOMENON

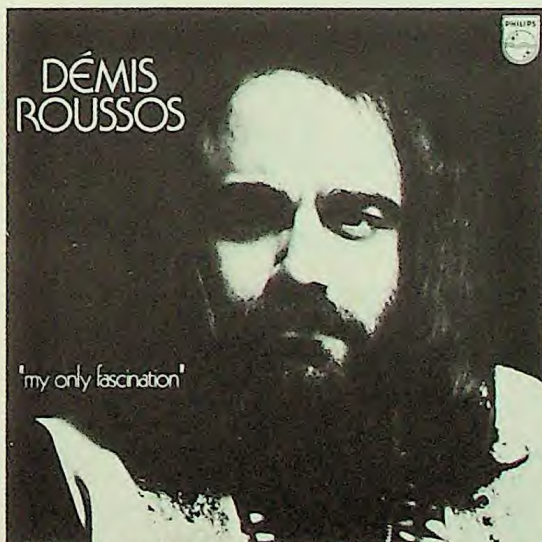


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Maxi Single
Climbing the
Charts fast....

Demis 001
Forever and Ever
Sing an Ode to Love
So Dreamy
My Friend the Wind

DEMIS ROUSSOS

"my only fascination"



Album 6325 094 Cassette 7102 296
8-Track 7705 151

STOCK UP NOW!

EUROPE

Swiss disc market fights to beat recession

by Beat Hirt & Willy Viteka
ALTHOUGH SWITZERLAND'S annual inflation rate is now the lowest of all Western industrial nations, the record industry is suffering quite a heavy recession. Retail sales have dropped from 150 million Swiss Francs (£35 Million) in 1974 to 130 million (£30 Million) last year. For the expected further substantial drop this year, three reasons are decisive: a) general recession, b) price cuts, averaging 15 percent and c) a growing black market.

Record prices so far were levelled by joint agreement of the retailer's union (VSSF) and the main distributors (VSSL). Strangely enough this agreement never did include pricing of musicassettes. Mostly cassettes were sold at higher prices than LPs.

During the past few months, dealers and distributors have come up with a new agreement that seems to please everybody. Effective July 1, LP prices will be cut by an average of 15 percent. Musicassettes will also become cheaper, but generally will remain above LP prices.

New pricing of LPs will be in the range from £2.10 (budget line) to £6.50 (de luxe). Pop LPs will generally be priced between £4.00 and £4.50. Singles will cost £1.40, but many dealers have pointed out that the single-price is considered too high.

Nevertheless, the Swiss market is one of the most expensive in the world. No wonder, that the black market has been flourishing during the last two years. The industry estimates that on top of the official figures given above, 25 to 30 percent of dealer's sales have been realised

with black imports, mainly coming from outlets in the UK and Italy. With the new prices, they hope to finally beat the "blackies". Since the new retail prices have been calculated in April, most currencies — dollar, pound, mark and lira — dropped by five and more percent. Experts feel, that Switzerland would need daily prices, if the black importers are to be wiped out.

Considering there is a tax of only 8.4 percent and a retailer's mark-up of up to 40 percent included in the prices, the Swiss market certainly is lucrative. This may be further emphasised by taking into account that 54 percent of the sales are taken up by LPs, 27 percent by musicassettes, 2 percent by 8-track cartridges and 17 percent by singles.

Record and cassette players, tape recorders and audio equipment in general are quite inexpensive by Swiss standards and are also subject to a tax of only 8.4 percent. An additional VAT of approximately 10 percent is expected to be introduced in 1977/78.

In general, records are not only sold in specialised shops and department stores, but also in supermarkets, discount centres and fueling stations. Rack-jobbing is growing fast. Another strong trend is towards the creation of large chains of retail shops. Small retailers, especially in suburban areas, are now feeling the competition from larger stores. Some experts predict that the new price cuts will force many of them to quit business.

The top seven independent Swiss record companies are — in alphabetical order — Active Records, Electromusic, Evasion,



THE TRIO Eugster, three brothers who are regarded as the most popular recording act in the Swiss German market.

Mabel, Phonag and Pick. Another company, Metronome AG, is financially independent, but otherwise linked to the German Metronome-label.

The most important international record companies represented in Switzerland are CBS, EMI and Polydor/Phonogram. Marketleader Musikvertrieb AG is handling four competitors, which certainly creates a unique situation: Ariola (including Island, A & M, ABC, Virgin), Decca, RCA and WEA. Many dealers feel that all those labels under one roof guarantees a maximum service and are just right for the size of the country.

Another important factor characterising the Swiss market is its variety, due to its geographical position and different language areas. It is divided in three major areas: German, French and Italian. Each of these areas is not only influenced by well-known international acts but also by the German, French and Italian national markets respectively. Consequently, any Swiss dealer must stock a larger selection of titles than a UK-dealer. On top of the German, French and Italian repertoire, he has to stock English and American products.

The German-speaking market in Switzerland is not only the largest but also the most important record market. It accounts for some 74.3 percent of the total market, followed by the French speaking area with 21.9 percent and the Italian-speaking region, with 3.8 percent. Sales are in direct relation to the respective population percentages.

The most popular act in the Swiss German market is without any doubt the Trio Eugster. The three brothers sing in the local dialect, with Alex Eugster writing the music. A team of lyricists provides excellent and mostly funny songs, covering all kinds of aspects of Swiss daily life.

The most popular local rock band is Rumpelstilz from Bern. They too write their lyrics in the Swiss/German dialect. A novelty really, but a strong trend already. There are also a number of British-orientated rock groups, the most popular being TEA.

Yodel idol Peter Hinnen recently switched from straight yodeling to the rock 'n' roll-yodel. And the very popular Ländler-group of Edi Bar joined forces with a bossa nova-drummer, while synthesizer-specialist Bruno Spoerri followed the steps of Walter Carlos with his folk-LP Switched On Switzerland. Experiments in this field are the big thing.

Even more important, however, is the scene of folk and folk-rock combined with dialect lyrics. In this relatively new field at least 20 singers have made records in the last two

years. The most important is Toni Vescoli (CBS), followed by Dieter Wiesmann (Phonag), Walter Lietha (CH), Hanspeter Treichler (BASF) and Urs Boeschstein (CBS). Vescoli so far has been able to sell 25,000 LPs.

In the French part a similar movement with a strong trend towards the traditional French chanson is felt. Evasion-artists Henri Des and Michel Buhler are in the lead.

Both movements owe a lot to the so called "Bernese Troubadours". Mani Matter was the first to sing in dialect and his songs were so strong that he was able to motivate others. That was barely ten years ago. Matter's death in a car crash a few years back, coincided with the start of the dialect wave.

Folk songs, combined with chart-sound, is the speciality of Peter, Sue & Marc, also coming from Bern. They finished fourth in this year's Eurovision song contest with their self-penned song, Djambo-Djambo. 1975 Simone Drexel from St. Gallen, only 17 years old and specialising in the same mixture, finished fifth.

Specialised Schlager

Straight Schlager sounds, aimed at the German market, come from Paola and especially Monica Morell. The latter most successfully handled by Pepe Ederer and his team. Ederer is the only specialised Schlager-producer in Switzerland and his contribution as a talent scout cannot be overlooked. His recent charity-LP Dänk dra, marketed through the channels of a daily newspaper, and including the best of the Swiss Schlager-girls and boys, sold well over 30,000 copies.

The Hazy Osterwald Sextet, the Pepe Lienhard Sextet and the five-piece Cockpit are the most popular live and show-bands in the country. They are also very strong recording acts, the most important being Hazy Osterwald. The 50-year-old trumpet-player is still the strongest box office draw here and in Germany. A string of hits, mostly recorded in the Fifties and Sixties, paved his way to success. He owns a nightclub chain (Hazyland), a booking and management agency, a record company (Mabel) and a club-newspaper (Monitor Live).

The German-speaking market, by the way, is the one which is most influenced by the British music scene, whereas the French and Italian-speaking markets are almost identical to the respective national markets.

Comedians are also very popular

in Switzerland with one from Lucerne in the top spot. He calls himself Emil and has so far sold a phenomenal 250,000 Longplayers and cassettes in about five years. He is distributed through an outsider company, Zytglogge, in Bern.

There are four main charts in Switzerland, two supplied by the Swiss radio (15 titles in the German-speaking programme, 20 titles in the French-speaking programme) another one by the German trade paper Musikmarkt (25 titles) and the fourth compiled by the Musigbogg-company of the Eugster-team (30 titles). Musigbogg is the main supplier of singles to owners of juke boxes. The French speaking radio and Musikmarkt also come up with an LP chart, including 20 and 25 titles.

The radio charts are made up with a regular weekly survey compiled with sales information from up to 50 retail shops. The Musikmarkt-chart is bi-weekly and includes information from 100 to 120 retail shops in the German speaking part. Also on a bi-weekly base are the Musigbogg-chart.

In the Swiss German charts of the radio as well as Musikmarkt, two-thirds of the positions are normally identical with the British Top 30. The rest is mostly influenced by the charts in Germany. Unfortunately all the charts, but especially those in the German-speaking part, are very steady. Once a record is included, it remains in the charts for an average period of two months.

Swiss radio has no restrictions on the amount of recorded music it may broadcast each day. As there are no producers, the type of music played on each programme depends very much on the jockey's personal taste. Often the selected music is not

No radio restrictions

commercially orientated. Oldies, many of them deleted, dominate a great number of programmes. In general, the radio — which is controlled by the government — even pays for albums they agreed to file in the archive. Meanwhile, it is the jockey, that gets the records free of charge.

Until recently record promoters had a very tough job in getting their companies' latest releases played. However, things now are easier, as an official marketing study proved that the Swiss tend to tune in to easy-listening stations abroad more and more. This trend has been a clear one for years, but officials always denied this was true. Young people seem the first to come back now. Programmes like Sounds (FM-rock in the early evening) get more and more attention.

Of the foreign stations Austrian Radio 3 and the German South Western (Südwestfunk) programme have the keenest following with Swiss Germans, while Europe 1 and Luxemburg are the strongest competitors in the French-speaking part.

Due to the country's geographical location, the Swiss not only have the opportunity to tune into several international stations, but also have access to almost a dozen television channels. Mostly due to cable TV, which is far ahead in this country.

The international character of the Swiss record and entertainment business is finally reflected in the numerous German and French music publications available in different languages. Pop and Music Monitor, however, are the only Swiss publications in this field. The New Musical Express and Melody Maker are now being sold by many newsagents in the big cities.

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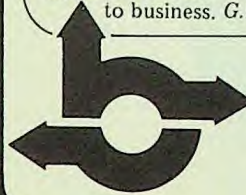
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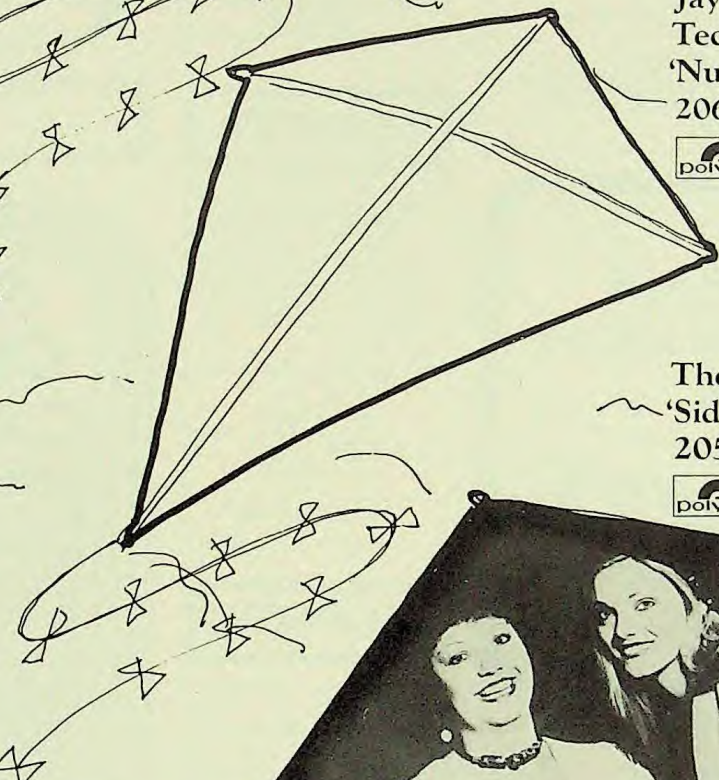
Disco Tex and
the Sex-o-lettes
'Dancin' Kid'
2005 069



Jay and the
Techniques
'Number Wonderful'
2066 648



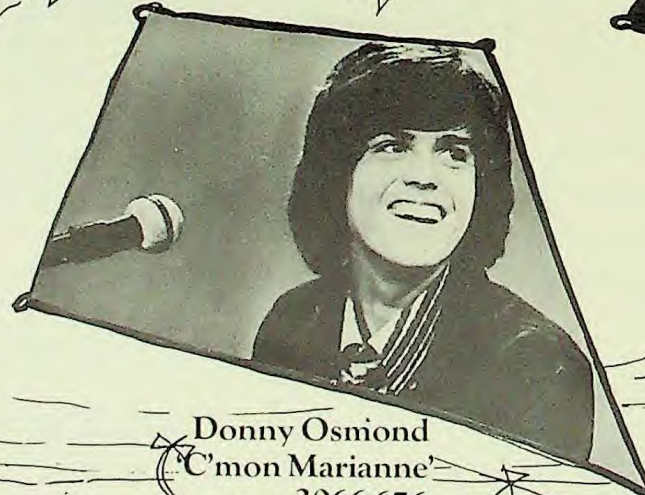
Crown Heights
Affair
'Foxy Lady'
2001 664



The Chanter Sisters
'Sideshow'
2058 735



Donny Osmond
'C'mon Marianne'
2066 676



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

TOP ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	1	12	GREATEST HITS	Abba	B. Andersson/B. Ulvaeus	Epic EPC 69218
2	2	6	LIVE IN LONDON	John Denver	Milton Okun	RCA Victor RS 1050
3	3	3	CHANGES ONE BOWIE	David Bowie	-	RCA Victor RS 1055
4	4	11	WINGS AT THE SPEED OF SOUND	Wings	Paul McCartney	Parlophone PAS 10010
5	5	11	INSTRUMENTAL GOLD	Various	-	Warwick WW 5012
6	8	5	FRAMPTON COMES ALIVE	Peter Frampton	Peter Frampton	A&M AMLM 63703
7	6	17	THE BEST OF GLADYS KNIGHT & THE PIPS	Gladys Knight & The Pips	-	Buddah BDLH 5013
8	9	5	I'M NEARLY FAMOUS	Cliff Richard	Bruce Welch	EMI EMC 3122
9	12	7	HIT MACHINE	Various	-	K-Tel TE 713
10	7	8	BLACK AND BLUE	Rolling Stones	The Glimmer Twins	Rolling Stones COC 59106
11	-	1	HAPPY TO BE	Demis Roussos	D. Roussos/S. Petsilas	Philips 9109.027
12	10	8	BREAKAWAY	Gallagher & Lyfe	David Kershenbaum	A&M AMLH 68348
13	18	4	RAINBOW RISING	Ritchie Blackmore	Martin Birch	Polydor 2490.137
14	13	16	THEIR GREATEST HITS	The Eagles	-	Asylum K 53017
15	14	14	DIANA ROSS	Diana Ross	Berry Gordy	Tamla Motown STML 12022
16	-	1	FOREVER AND EVER	Demis Roussos	D. Roussos/S. Petsilas	Philips 6325.021
17	15	3	HAMILTON'S HOT SHOTS	Various	-	Warwick WW 5014
18	45	2	MUSIC OF AMERICA	Various	Gordon Smith	Ronco TRD 2016
19	11	3	FLY LIKE AN EAGLE	Steve Miller Band	Steve Miller	Mercury 9286.177
20	22	14	THE BEST OF JOHN DENVER	John Denver	-	RCA Victor APL1 0374
21	27	12	JUKE BOX JIVE	Various	-	K-Tel NE 709
22	30	5	JAIL BREAK	Thin Lizzy	John Alcock	Vertigo 9102.008
23	20	6	ROYAL SCAM	Steely Dan	Gary Catz	ABC ABCL 5161
24	21	3	FABULOUS	The Stylistics	Hugo/Luigi	Avco 9109.008
25	-	-	ROCK N' ROLL MUSIC	Beatles	George Martin	Parlophone PCSP 719
26	16	6	A TOUCH OF COUNTRY	Original Artists	-	Topaz TOC 1976
27	26	6	ROLLED GOLD	Rolling Stones	-	Decca ROST 1/2
28	29	3	RED CARD	Streetwalkers	Streetwalkers	Vertigo 9102.010
29	36	2	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS TENNESSEE	Elvis Presley	-	RCA Victor RS 1060
30	24	12	ROCK FOLLIES	Rock Follies	Andy Mackay	Island ILPS 9362
31	23	6	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	S&G	CBS 69003
32	17	13	SOME OF ME POEMS AND SONGS	Pam Ayres	Dick Rowe	Galaxy GAL 6003
33	28	10	PRESENCE	Led Zeppelin	Jimmy Page	Swan Song SSK 59402
34	37	17	A TRICK OF THE TAIL	Genesis	David Hentschel	Charisma CDS 4001
35	35	3	THE DARK SIDE OF THE MOON	Pink Floyd	Pink Floyd	Harvest SHVL 804
36	32	2	BELLAMY BROTHERS	Bellamy Bros.	Phil Gernhard/Tony Scotti	Warner Brothers K 56242
37	31	22	HOW DARE YOU	10cc	10cc	Mercury 9102.501
38	-	-	A LITTLE BIT MORE	Bob Dylan	Don Devito	CBS 86003
39	40	22	DESIRE	Paul McCartney & Wings	Paul McCartney	Parlophone PAS 10007
40	-	1	BAND ON THE RUN	Pink Floyd	Pink Floyd	Harvest SHVL 814
41	-	1	WISH YOU WERE HERE	Four Seasons	Bob Gaudio	Warner Bros. K 56179
42	19	9	WHO LOVES YOU	Barry White	Barry White	20th Century BTH 8000
43	-	1	GREATEST HITS	Rick Wakeman	Rick Wakeman	A&M AMLK 64583
44	-	1	NO EARTHLY CONNECTION	Nils Lofgren	Al Kooper/David Briggs	A&M AMLH 64573
45	-	1	CRY TOUGH	Tony Monopoly	Paul Murphy	BUK BULP 2000
45	25	2	TONY MONOPOLY	Queen	Roy Thomas Baker/Queen	EMI EMC 103
47	-	1	A NIGHT AT THE OPERA	Kiss	Bob Ezrin	Casablanca CBC 4008
48	38	5	DESTROYER	Kiss	Eddie Kramer	Casablanca CBSP 401
49	-	-	ALIVE	Roger Whittaker	-	Columbix SCX 6560
50	47	2	THE VERY BEST OF ROGER WHITTAKER	Roger Whittaker	-	Columbix SCX 6560

NEXT TEN

- 51 BLUE FOR YOU, Status Quo, Vertigo 9102.006
- 52 ATLANTIC CROSSING, Rod Stewart, Warner Bros. K 56151
- 53 RASTMAN VIBRATION, Bob Marley & The Wailers, Island ILPS 9383
- 54 HERE AND THERE, Elton John, DJM DJLPH 473
- 54 REACH FOR THE SKY, Sutherland Brothers & Quiver, CBS 69191
- 56 TOO OLD TO ROCK N' ROLL TOO YOUNG TO DIE, Jethro Tull, Chrysalis CHR 1111
- 57 ELTON JOHN'S GREATEST HITS, Elton John, DJM DJLPH 442
- 58 THE SECOND ALBUM OF THE VERY BEST OF ROGER WHITTAKER, EMI EMC 3117
- 59 STATION TO STATION, David Bowie, RCA Victor APL1 1327
- 60 ALL AMERICAN ALIEN BOY, Ian Hunter, CBS 81310

ARTISTS A-Z

- A TOUCH OF COUNTRY 26C
- ABBA 1CW
- AYRES, Pam 32ZLH
- BELLAMY BROTHERS 36CW
- BEATLES 25E
- BOWIE, David 3R
- BLACKMORE, Ritchie 13F
- DENVER, John 2, 20R
- DYLAN, Bob 39CW
- DOCTOR HOOK 38E
- EAGLES 14CW
- FOUR SEASONS 42CW
- FRAMPTON, Peter 6CW
- GENESIS 34F
- GALLAGHER AND LYLE 12CW
- HIT MACHINE 9K
- HAMILTON'S HOT SHOTS 17M
- INSTRUMENTAL GOLD 5M
- JUKE BOX JIVE 21K
- KISS 48, 49E
- KNIGHT, Gladys & The Pips 7A
- LOFGREN, Nils 45CW
- LED ZEPPELIN 33CW
- MILLER, Steve Band 19F
- MONOPOLY, Tony 45CW
- MUSIC OF AMERICA 18B
- MCCARTNEY, Paul & Wings 40E
- PINK FLOYD 35, 41E
- PRESLEY, Elvis 29R
- QUEEN 47E
- RICHARD, Cliff 8E
- ROLLING STONES 10CW, 27S
- ROCK FOLLIES 30I
- ROUSSOS, Demis 11, 16F
- ROSS, Diana 15E
- SIMON & GARFUNKEL 31CW
- STYLISTICS 24F
- STEELY DAN 23CW
- STREETWALKERS 28F
- THIN LIZZY 22F
- 10cc 37F
- WINGS 4E
- WHITTAKER, Roger 50E
- WHITE, Barry 43A
- WAKEMAN, Rick 44CW

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ANOTHER PASSENGER	Carly Simon	Ted Templeman	Elektra K 52036
WHERE THE HAPPY PEOPLE GO	Trammps	Tom Moulton	Atlantic K 50262
HIGH VOLTAGE	AC/DC	Vanda/Young for Albeit Prods	Atlantic K 50257
THE LAST RECORD ALBUM	Little Feat	Lowell George	Warner Bros K 56156

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This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	2	4	YOU TO ME ARE EVERYTHING	The Real Thing	Pye Int. 7N 25709	Screen Gems	Ken Gold
2	1	7	COMBINE HARVESTER (BRAND NEW KEY)	The Wurzels	EMI 2450	Keith Prowse	Bob Barrett
3	3	7	SILLY LOVE SONGS	Wings	Parlophone R 6014	McCartney Music/ATV	P. McCartney
4	4	5	YOU JUST MIGHT SEE ME CRY	Our Kid	Polydor 2058 729	B. Mason/Cookaway	T. Sadler
5	8	4	TONIGHT'S THE NIGHT	Rod Stewart	Riva 3	Copyright Control	Tom Dowd
6	19	5	YOUNG HEARTS RUN FREE	Candi Staton	Warner Bros. K 16730	Warner Bros.	Dave Crawford
7	20	3	LET'S STICK TOGETHER	Bryan Ferry	Island WIP 6307	United Artists	C. Thomas/B. Ferry
8	6	6	HEART ON MY SLEEVE	Gallagher & Lyle	A&M AMS 7227	Rondor	David Karshenbaum
9	7	7	JOLENE	Dolly Parton	RCA 2675	Carlin Music	Bob Ferguson
10	17	5	THE BOYS ARE BACK IN TOWN	Thin Lizzy	Vertigo 6059 139	Pippin The Friendly Ranger	John Alcock
11	21	2	LEADER OF THE PACK	Shangri Las	Charly CS 1009/Contempo CS 9032	Robert Mellin	Redbird
12	10	9	SHOW ME THE WAY	Peter Frampton	A&M AMS 7218	Rondor	Peter Frampton
13	22	8	SOUL CITY WALK	Archie Bell & The Drells	Philadelphia PIR 4250	Gamble Huff/Carlin	(See Writers)
14	5	10	NO CHARGE	J. J. Barrie	Power Exchange PX 209	London Tree	Bill Amesbury
15	23	5	YOU'RE MY EVERYTHING	Lee Garrett	Chrysalis CHS 2087	Island	Eric Malmud/Tom Sellers
16	25	6	THE WANDERER	Dion	Philips 6146. 700	Schwartz Music	Glen Stuart
17	14	7	THIS IS IT	Melba Moore	Buddah BDS 443	Warner Bros.	Van McCoy
18	43	2	KISS AND SAY GOODBYE	Manhattans	CBS 4317	April	Manhattans
19	11	11	LET YOUR LOVE FLOW	Bellamy Brothers	Warner Brothers K 16690	EMI Music	P. Gernhard/T. Scotti
20	24	4	THE CONTINENTAL	Maureen McGovern	20th Century BTC 2222	Chappells	Carl Maduri
21	45	2	THE BOSTON TEA PARTY	Sensational Alex Harvey Band	Mountain TOP 12	Iger/Panache	David Batchelor
22	44	2	I LOVE TO BOOGIE	T. Rex	EMI MARC 14	Wizard	Marc Bolan
23	9	8	MY RESISTANCE IS LOW	Robin Sarstedt	Decca F 13624	Chappell Morris	Ray Singer
24	28	7	THE FLASHER	Mistura With Lloyd Michels	Route RT 30	Warner Bros.	Fusion Enterprises Inc.
25	18	14	FERNANDO	Abba	Epic EPC 4036	Bocu Music	B. Andersson/B. Ulvaeus
26	31	3	WHAT A WONDERFUL WORLD	Johnny Nash	Epic EPC 4294	Kags	Sonny Limbo/Micky Buckins
27	NEW ENTRY		THE ROUSSOS PHENOMENON	Demis Roussos	Philips DEMIS 001	Mam/Britico	Demis Roussos
28	16	8	MIDNIGHT TRAIN TO GEORGIA	Gladys Knight & The Pips	Buddah BDS 444	KPM	Tony Camille
29	13	7	SHAKE IT DOWN	Mud	Private Stock PVT 65	Evolution/Island	Pip Williams
30	12	9	FOOL TO CRY	Rolling Stones	Rolling Stones RS 19121	Essex	Glimmer Twins
31	34	4	DANCE THE BODY MUSIC	Osibisa	Bronze BRO 26	Osibisounds	Gerry Bron
32	26	10	LOVE HANGOVER	Diana Ross	Tamla Motown TMG 1024	Jobete London	H. Davis
33	15	8	DEVIL WOMAN	Cliff Richard	EMI 2458	Chappell/Robinson/Sparkle	B. Welch
34	42	2	I RECALL A GYPSY WOMAN	Don Williams	ABC 4098	Nems	Allen Reynolds/Don Williams
35	47	2	MISTY BLUE	Dorothy Moore	Contempo CS 2087	Intersong	Tom Couch/James Stroud
36	33	8	REQUIEM	Slik	Bell 1478	Martin Coulter	Bill Martin/Phil Coulter
37	29	15	SAVE YOUR KISSES FOR ME	Brotherhood of Man	Pye 7N 45569	Hiller/ATV	Tony Hiller
38	30	5	DAWN	Flintlock	Pinnacle P 8419	Arretta	Mike Holoway Senior
39	32	10	I'M YOUR PUPPET	James & Bobby Purify	Mercury 6167 324	Lowery/Chappells	-
40	37	3	IDON'T WANNA PLAY HOUSE	Tammy Wynette	Pye 7N 45602	Tony Hiller/ATV	Tony Hiller
41	46	2	MY SWEET ROSALIE	Brotherhood Of Man	Capitol CL 15871	Bygosh Music	R. Haffkine/W. Jennings
42	NEW ENTRY		A LITTLE BIT MORE	Dr. Hook	Warner Bros. K 16743	Warner Bros/Moggie Music	H. Carter/P. Swettenham
43	NEW ENTRY		YOU ARE MY LOVE	Liverpool Express	GTO GT 60	Kamiazii/Carlin	P. Bellotte/G. Moroder
44	40	5	COULD IT BE MAGIC	Donna Summer	Spark SRL 1139	Southern/MCPS	Detlef Petersen
45	36	4	SOLD MY SOUL FOR ROCK 'N' ROLL	Linda & The Funky Boys	Magnet MAG 69	Magnet/Butterfly/Meridian/Siegel	S. Levay
46	48	2	TIGER BABY/NO NO JOE	Silver Convention	RAK 238	Chocolate/RAK	Mickie Most
47	NEW ENTRY		MAN TO MAN	Hot Chocolate	UK 135	Anchor	J K
48	NEW ENTRY		IT ONLY TAKES A MINUTE	100 TON & a FEATHER (JONATHAN KING)	Philips 6006 519	Virgin (MCPS)	Patrick Boceno
49	50	2	TUBULAR BELLS	Champs Boys	Island WIP 6303	Carlin	Jerry Goldstein
50	NEW ENTRY		ME AND BABY BROTHER	War			

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 GOOD VIBRATIONS. Beach Boys, Capitol CL 15875
 SUNDAY. Buster, RCA 2678
 YOUNG GIFTED & BLACK. Bob & Marcia, Trojan TRM 3001
 A FIFTH OF BEETHOVEN. Walter Murphy, Private Stock PVT 59
 COME MARRIAGE. Donny Osmond, Polydor 2056 688
 ALL SUMMER LONG. The Tonic, Magnet MAG 67
 OVERNIGHT SENSATION. Raspberries, Capitol CL 15860
 THE MORE I SEE YOU. Peter Allen, A&M AMS 7228
 KANGAROO ROCK. Hank Mizell, Charly CS 1011

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A Little Bit More	42E
Combine Harvester	2E
Could It Be Magic	44F
Devil Woman	33E
Dance The Body Music	31I
Dawn	38P
Fernando	25CW
Fool To Cry	30CW
Heart On My Sleeve	8CW
I Don't Wanna Play House	40CW
It Only Takes A Minute	48F
I Love To Boogie	22E
I'm Your Puppet	49E
I Recall A Gypsy Woman	34CW
Jolene	9R
Kiss and Say Goodbye	18CW
Let Your Love Flow	19CW
Leader Of The Pack	11ZLHX/A
Let's Stick Together	7I
Love Hangover	32E
Midnight Train To Georgia	28A
Man To Man	47E
Me And Baby Brother	50I
Misty Blue	35A
My Resistance Is Low	23S
My Sweet Rosalie	41A
No Charge	14LHX
Requiem	36E
Save Your Kisses For Me	37A
Silly Love Songs	3E
Shake It Down	29E
Show Me The Way	12CW
Soul City Walk	13CW
Tiger Baby/No No Joe	46CW
Tonight's The Night	5CW
The Boston Tea Party	21E
The Continental	20A
The Roussos Phenomenon	27F
The Wanderer	16F
This Is It	17A
The Flasher	24A
The Boys Are Back In Town	10F
Tubular Bells	49F
What A Wonderful World	26CW
You're My Everything	15I
You Are My Love	43CW
You To Me Are Everything	1A
You Just Might See Me Cry	4F
Young Hearts Run Free	6CW

TOP 50 WRITERS

1 Ken Gold/Micky Denne, 2 Safica, 3 Paul McCartney, 4 Barry Mason/Roger Greenaway, 5 Rod Stewart, 6 Dave Crawford, 7 Wilbert Harrison, 8 Gallagher & Lyle, 9 Dolly Parton, 10 P. Lynnot, 11 B. Greenwich/Morton, 12 Peter Frampton, 13 Whitehead, 14 Harlan Howard, 15 Lee Garrett/R. Taylor, 16 L. Maresca, 17 Van McCoy, 18 W. Lovett, 19 L. E. Williams, 20 Con Conrode/Herb Magidson, 21 Harvey McKenna, 22 Marc Bolan, 23 Carmichael/Adams, 24 L. Michaels, 25 B. Andersson/S. Anderson/B. Ulvaeus, 26 H. Alpert/L. Adler/S. Cooke, 27 Vlaviano/Costandinos, 28 Jim Weatherly, 29 Rob Davies, 30 Richards/Jagger, 31 Osei/Tonch/A. mardio/Gyan, 32 Sawyer/McLeod, 33 Kristin Britton, 34 A. Reynolds, 35 B. Montgomery, 36 Bill Martin/Phil Coulter, 37 Miller/Lee/Sheridan, 38 Mike Holloway Senior, 39 Oldham/Penn, 40 B. Sherrill/G. Sutton, 41 Hiller/Lee/Sheridan, 42 Gosh, 43 Craig/Kinsley, 44 Barry Manilow/A. Anderson, 45 Peterson/Hopkins, 46 Levay/Prager, 47 Eroll Brown, 48 Lambert/Potter, 49 Mike Oldfield, 50 War.

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PERFORMANCE

Bob Marley

EVEN THE Bay City Rollers never caused scenes like those provoked by Bob Marley at the Hammersmith Odeon last week. There are few acts today who would influence an entire audience to rise to its feet the moment they started playing and to stay there.

Fans of equally white and black rushed the stage even before Marley appeared. The security guards retreated into the orchestra pit and stayed there. Marley has managed to take an already infectious beat and add equally infectious melodies and it is this gift, together with his apparent personification of the Rastafarian dream, that causes such crowd reactions.

Standing on your seat in an attempt to count the number of ladies in the chorus is not the best position to review an act, but the impression was given that most of the audience knew all words to all the songs by heart and were prepared to sing them — and, in the case of I Shot The Sheriff, even if Marley wasn't.

He comes across best on numbers like, No Woman No Cry, which extends his rhythmic repertoire rather more, but it has to be remembered that reggae is even blacker than the blues which themselves were criticised in the beginning for lack of variation. In fact the variations are there but one has to learn to listen for them.

Marley has a rare thing, Charisma and talent. He doesn't talk to his audience like the black soul singers. He doesn't need to. He is saying everything he wants to say through his lyrics. The result is that the occasional fist raised in salute brings the swaying crowd to near hysteria.

Other comments worth making about the concert are that the sound appeared to be excellent with a throbbing bass that one reviewer suggested might easily be picked up on local seismographs. However, isn't 3,000 people standing on cinema seats just a little dangerous?

Opening act Gonzales were

outstanding and worked hard to win the audience over before being joined by Gloria Jones for a session of soul which set just the right mood for the reggae to follow.

REX ANDERSON

Fairport Convention

DESPITE HAVING gone through eleven changes of personnel since their formation in 1967, Fairport (they have dropped the "Convention") are still alive and well.

They have always had fine musicians and the present line-up is no exception. Centered round Dave Swarbrick (violin, mandolin and vocals), Dave Pegg (bass and vocals) and Bruce Rowland (drums), it includes new members Roger Burridge (violin), Bob Brady (keyboards) and Dan Ar Bras (guitar). They have a new album out on Island called Gottle o' Geer.

At the Victoria Palace they played a mixture of old and new songs. They have retained many of their familiar elements, bridging the folk-rock gap, but have also developed a funky side to their music stemming from the keyboards and guitar.

From the first number, When First To This Country, Swarbrick's voice was strong and clear and his electric violin was complemented well by Burridge. Then Bob Brady launched into a fast and furious 12-bar on piano with Ar Bras adding some strong solo guitar work. A long version of the classic Fairport song Sloth followed which showed off the band to its fullest extent. Ar Bras and Brady produced some swirling rhythms, then Pegg had a solo on the wah-bass giving way to echoplexed violin from Swarbrick. This gradually built up until all the band came in with Rowland knitting the music together on drums. Effective harmonies were a feature throughout.

The only real criticism of the set was the annoying background noise produced by the sound system, which affected the quieter numbers.

Ar Bras had a solo spot on acoustic guitar which was plainly Bert Jansch influenced. The Gallagher and Lyle song Come And Get It and Limey's Lament, a fast punchy number,

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PERFORMANCE

both from the new album preceded the jigs which the audience had evidently been waiting for. These were executed with typical flair and liveliness. For the encore Swarbrick announced that the management requested no dancing; the aisles were immediately filled with people dancing to another rousing jig!

TIM BELL

Genesis

IF ROCK is really dead, then long live Genesis. Here surely must lie the future of British music, in the hands of bands like this. There are a handful, and they include Caravan and Camel, but for sheer inventive genius and stage presentation, Genesis must stand out in front.

At the Hammersmith Odeon the band proved that it could not only survive without lead-singer Peter Gabriel but that it could still improve. The latest album on Charisma, *Trick Of The Tail*, has already been critically acclaimed as their best yet and doubtless similar accolades will follow their concert appearance.

Certainly the audience was in no doubt. A more tumultuous reception has not been heard in London for some considerable time. Phil Collins abandoned his drums for much of the set so that he could sing lead. He proves to be an imaginative and even acrobatic performer as well as a fine singer. It is a pity he cannot sing and cavort as well as play drums. To help out, Bill Bruford has joined the band and appeared to be having the time of his life on drums and percussion.

Genesis' secret is in melodic invention. Melody lines are introduced on top of each other and woven against each other although they always seem to follow naturally from what has preceded. The beauty of the music is in the way in which the whole band has a telepathic feeling for dynamics. Subtleties are brought out which would be lost in other bands' performances.

On stage they score particularly through sound and lighting. The sound at Hammersmith was impeccable and it is probable that Genesis has mastered the art of light shows, including slides and laser beams, to a higher level than even The Who or The Rolling Stones. It is difficult to understand anyone not enjoying the visual and aural experience which suggests that, wide as the audience already is, Genesis has still further to go.

REX ANDERSON

Smokie

DESPITE A handful of hit records for Rak, Bradford band Smokie seem to enjoy even greater success on the

Continent than in Britain — a strange situation on the evidence of their Saturday concert at Bradford's St. George's Hall, when the group made only their second major appearance in their home town.

Naturally the audience, consisting mainly of teenagers in the 14-20 years age bracket gave a resounding reception to their local boys made good. The fact is however that Smokie gave a 60-minute performance which deserved credit both for its musical diversity and professionalism — and one can only lament at their lack of appearances in Britain.

The evening got off to a resounding start with *Goin' Home* and *What Can I Do?*, a track from their new album, *Midnight Cafe*. *Pass It Around* was the first familiar number of the evening (to the non-fan anyway) followed by *If You Think You Know How To Love Me*, a strangely haunting song suitably injected with the right amount of emotion.

From then on, the band could do no wrong — and numbers such as *Stranger*, *Wild Wild Angel* (the band's last single), *Love's the Reason* and *Gone Tomorrow* added to the general excitement which culminated in Smokie's local following virtually invading the apron of the stage. It could only result in the final encore, *Don't Play Your Rock 'N' Rock*, but wrong again — the band were called back for yet another number.

Smokie show a lot of future potential, both as a recording band and a live act. They have the welcome trait of avoiding the chat and getting on with the music, and if any criticism can be made it is only that the band could perhaps improve on their stage entrance, which at Saturday's concert lacked the flair and confidence which should be connected with a name like Smokie. Otherwise the group's forthcoming UK gigs — in August — should be well worth seeing.

CHRIS WHITE

Little Feat

IN THE heavy torrid heat of a sultry and humid summer's night in Hammersmith last week the heavy and torrid beat of the sultry and humid Little Feat was just about the only thing that would have drawn a capacity crowd to the Odeon.

With Lowell George's highly individual and almost mesmerising guitar sway throughout, the band proved themselves to be well at the head of the current wave of the American invasion. The band is tight, perhaps too tight on occasions, but it generates euphoric pleasure through the rhythm section of Rithnie

Hayward on drums and Sam Clayton on Congas, while bassist Kenni Gradney is capable of making the observer feel exhausted just from watching his gyrations.

Best number of the night was certainly Dixie Chicken featuring George and vocalist Paul Barrere and keyboard and vocalist Bill Payne. The music surges along in great style.

However, Little Feat were somewhat blown off the stage by support act The Outlaws. This Arista Group, making its first appearance in the UK, really deserves greater attention. The combination of the two bands made for one of the pleasantest treats that a reviewer could wish for.

REX ANDERSON

Eric Burdon

AFTER AN absence of three years Eric Burdon is back in Britain — and he obviously means business. Appearing with his new band at London's Roundhouse, he left everyone wondering how we have managed without him.

The band took a little while to warm up but after a powerful rendition of *Don't Let Me Be Understood*, they were soon in the groove. House of the Rising Sun followed and the years certainly haven't detracted from the impact of this song. The audience were visibly affected by Burdon's strong emotional voice.

Burdon was careful not to steal all the limelight and frequently went to the side of the stage to allow the band ample opportunity to show its capabilities. Some tight drumming from Terry McCurcker and the solid bass of Dave Diver formed the framework round which Mike Carr played tastefully on keyboards. There was also some excellent guitar work from Robert Awahi and Kenny Parris.

The main criticism is that Burdon and band relied perhaps too heavily on old numbers without including any really new material, but otherwise the performance could not be faulted. On rock and rollers like You Can't Catch Me and Johnny B Good the band played with a raunchy coarseness which increased the audience excitement. Burdon has the type of voice which is perfect for this kind of material and he gave his all to satisfy the crowd. *Bring It On Home*, another Animals' classic, was given a chunky chord treatment which gave the song totally new life.

Some singers who have been around a long time lose that urgency with Burdon. He has his finger right on the button and with this band could fulfil much of the potential he still so obviously possesses.

TIM BELL

James and Bobby Purify

IT WAS a little like taking a time machine ten years into the past, with even the poor acoustics and cramped quarters of London's Dingwalls club aiding in the creation of the right atmosphere last Wednesday night (9).

James and Bobby Purify are straight out of the Sixties, of course, and their recently successful *I'm Your Puppet* first carried the Purify name to fame in 1966. (These days, James is the same man, while the original Bobby has been replaced by Ben Moore, onetime leader of the Rounders who recorded for Atlantic a time back).

The old-fashioned quality of their Dingwalls stage act, then, was pure delight, reliant though it was on the sub-Stax sound of the noisy but competent back-up group, Heads Together, and anachronistic two-man vocal work on items like Isaac Hayes' *Do Your Thing* and Jimmy Ruffin's *Gonna Give Her All The Love I've Got*. No great subtleties were evident, but small-club shows before only mildly-enthusiastic audiences never afforded such luxuries yesterday, nor do they today.

Shear energy carried the Purifys through the evening, exemplified by their own latterday hit, *Let Love Come Between Us*, and their forthcoming 45, *Morning Glory* (a hit, should radio airplay permit). When vocal harmony was called for, it was there; when solo singing was appropriate, James or Bobby delivered.

It was value-for-money at the level of the venue, and entertainment in more than one sense of the word. The Purifys particularly pleased with *I'm Your Puppet* and a fine rockin' finale with the *Five Du-Tones'* *Shake A Tailfeather*.

ADAM WHITE

Freddy Fender

IT WOULD have been easy to have approached Freddy Fender's only British gig with apprehension. Certainly his recordings — which, sometimes, uneasily mix country, rock and sentimental pop — could have created such feelings. Perhaps this counted for the number of empty seats scattered throughout the New Victoria aided, of course, by the fact that Fender has yet to break through with the mass bulk of the British record buyers.

Whatever the feelings, though, Freddy Fender knows exactly what he is doing on stage. The experience of 20 years (which made him an "overnight" sensation)

counted and, quickly judging audience reaction, launched into a programme that weighed heavily into the areas of r'n'b and rock. Nevertheless other realms still had their moments, including his two million-selling country song *Before The Next Teardrop Falls* and the Tex-Mex national anthem *El Rancho Grande* which well brought home his latin background.

But it was rock 'n' roll and rhythm 'n' blues that really won the audience over, and performances of such songs as *Big Boss Man*, *I Almost Called Your Name*, *Wasted Days & Wasted Nights* and *Mathilda*, together with his near falsetto voice which conjured up images of the Fifties' black stylists, showed that Freddy Fender clearly knew how to work before audiences. Praise should also be given for the quickly assembled band, a very tight five-piece unit who laid down their sounds with heavy authority.

Overall Freddy Fender's British debut was a great gig, and certainly one that left the audience happily excited by the music. It was only a pity that it couldn't have lasted longer than 50 minutes.

TONY BYWORTH

Doctor Hook

WHAT FEW people realise about Dr Hook is that it is really a vehicle for the talents of Ray Sawyer and Dennis Locorriere. The remaining four members are really a separate and independent band and although they all have a certain charisma, particularly Billy Francis and Rik Elswit, they are really only allowed to expose it under some surference.

All of which helps to explain why there was such a long pause at the Odeon Hammersmith before the band returned to play an encore. Apparently bass player Jance Garfat was receiving an earful from Sawyer for allegedly playing too loud. In fact, everybody played slightly too loud but it all seemed to be part of the fun.

Although highly enjoyable at the time, after the concert there was a certain dissatisfaction that some of their better known numbers, like *I Got Stoned*, *Levetation* and *Cover of Rolling Stone*, were omitted. However, on the plus side it has to be admitted that tracks from their new album, *A Little Bit More*, especially *Up On The Mountain* and *What About You*, came across far more powerfully live than on record suggesting perhaps that Ron Haffkine's production is a little suspect.

The audience reception was predictable enthusiastic and understandable since there is no other band that combines such highly humorous lunacy with such excellent music.

Memorable moments were provided by Locorriere trying to get a beetle he had found on stage to fly and by the acrobatics that concluded Elswit's solo spot on *Everybody's Making It Big But Me*.

Perhaps there was a little bit too much looning this time but at least the band provides a completely riveting entertaining show which is more than can be said for a number of far more famous outfits.

REX ANDERSON

War

WAR'S WELCOME visit to Britain took them, last weekend, to the Hammersmith Odeon, where they succeeded in producing even more audience rapture than Bob Marley and the Wailers had generated, only a few days before. All testimony to the continuing strength of black music, and despite the fact that both bands were playing in a venue where movement is virtually impossible, a venue quite unsuited to their music. If only it were a dance hall!

War really are a body-rhythm band, and when they are in the groove they sound like all the drums in Africa. If somehow the beat fails to seize hold of your body, then there is nothing left; if you analyse the music coldly it appears to be nothing more than a series of interminably repetitive riffs. This is why critics are often at variance with audiences; they analyse, the kids just get down and boogie.

The band is not lacking in stage presence — two mighty drummers downstage, keyboards and guitar stage left, E. B. Dickerson on bass centre stage, resplendent in Indian headdress, and stage right saxophone and mouth organ, the latter manipulated by Lee Oskar, the white musician who met the band the same evening Eric Burdon did, and has stayed with them ever since. Oskar gets the lion's share of the spotlight and nearly all the solos going; he excites the audience simply by the force of his commitment, hurling his whole body into the squealing notes.

Outstanding in a lengthy set, so generous that the band played itself out of an encore, were *Southern Part of Texas* and *Gypsy Man*, two classic numbers from the *Deliver the Word* album that gave full scope to the band's powerful massed vocals. Outstandingly bad was *Why Can't We Be Friends*, which really was interminable and featured a prolonged excursion into the audience by guitarist Howard Scott, panto-style. The set climaxed with a straight and forceful blues, everyone on their feet and dancing. A hard evening's work well rewarded.

NICK ROBERTSHAW

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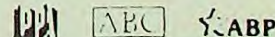
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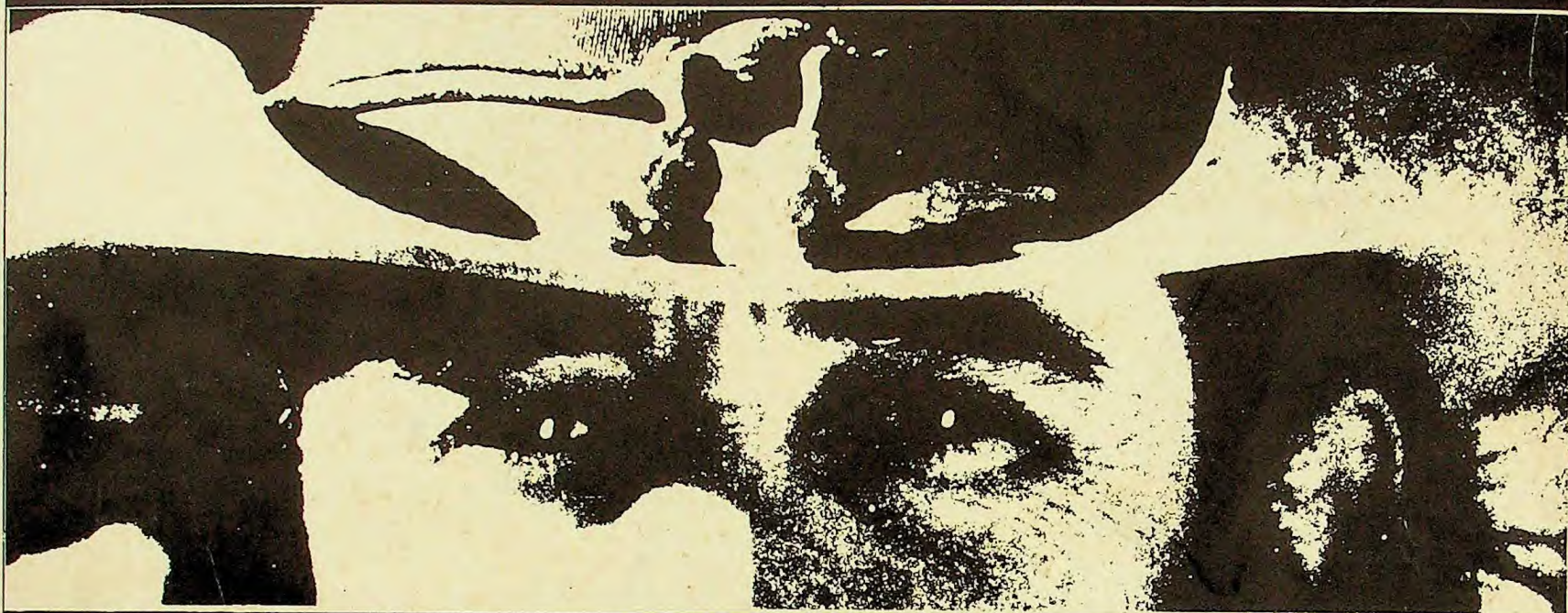
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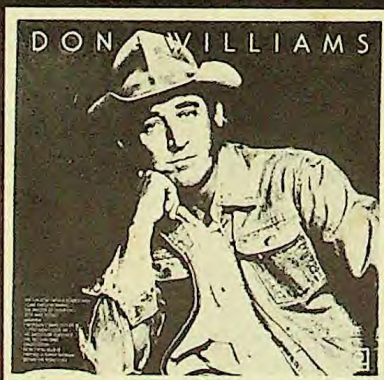
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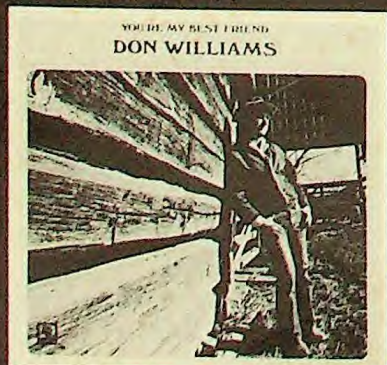
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