

MUSIC WEEK

Europe's Leading Music Businesspaper

A Billboard Group publication

55p

Renta Santa 'card' disc released by Phonogram

A SINGLE which started out as a recorded Christmas card gimmick is now being promoted commercially by Phonogram and is considered by executives to be in with distinct chart chances.

Chris Hill's production Renta-Santa is released this week following considerable "action" on the BBC network and on local stations.

The single is a compilation track on the subject of who will be this year's Father Christmas.

TO PAGE 4

Industry backs cartridge future

by CHRIS WHITE
OPTIMISM CONTINUES in the music industry about the future of the 8-track system despite the British Phonographic Industry's report that quantity sales of software during the last year have dropped by 41 percent compared with 1974 (Music Week, November 15). However in most cases it is an optimism tempered with caution.

As in the past, blame for the demise of the cartridge has followed the "chicken and egg" situation with both the lack of hardware and software attributed as major causes. In the words of

one tape promotion manager, Garry Mann of Phonogram, "It's a vicious circle with dealers stocking less because they sell less, and the record companies releasing less 8-track product because they in turn are selling less."

Claimed Mann, "Hardware manufacturers could do so much to help promote the system but unfortunately now that the cassette system is leading the way, everybody is backing the winner. My main fear is that if tape companies did decide to pull out of the 8-track market completely - although there has been no suggestion of this - then we would be faced with a flood of imported software, and hardware as well."

He added that from Phonogram's point of view, cartridge sales had not declined too dramatically. "We've enjoyed a good year from the point of view of hits, and Phonogram is always selective about what it releases on cartridge. The tendency is that albums like Peters and Lee sell as proportionately well on cartridge as they do on record."

Walter Woyda, chairman of the British Recorded Tape

TO PAGE 4

BIEM copyrights: a solution is promised

A SOLUTION to the vexed question of the payment of mechanical royalties to European sub-publishers is expected to be announced by BIEM at next year's Midem, writes Is Horowitz in Billboard.

Until then, the details of the manner in which the problem is to be resolved will remain a secret, but an end to a controversial piece of legislation appears to be in sight. News that a way out of the problem appears to have been found was disclosed in New York at a meeting of the CISAC-BIEM technical committee.

It was at Midem 1974 that BIEM announced that future mechanical payments would be

restricted to sub-publishers in the country of manufacture. Previously payments had been made in the country of sale. There was widespread opposition at the time and this has continued ever since, particularly in those countries relying to a large extent on imported finished pressings because of a lack of manufacturing

TO PAGE 4

EUROSCENE FOCUS ON BENELUX

The first of a Music Week series of European market profiles, covering the multi-million pound industry in Holland and Belgium.....pp 27-45

CONTENTS

European news.....	6
Ireland.....	8
Scottish news.....	12 & 14
Publishing: Claude Francois' way.....	16
Janis Ian songs to April.....	18
Talent: Van McCoy's hits for other people.....	20
Country Music's teenage millionaire.....	58
Top Country albums.....	58
Pop Pundits 2: Bob Hart.....	24

CLASSICSCENE

Boost for G&S re-issues.....	47
John Whittle: born into the business.....	48
Album and performance reviews.....	50
Roger Dean: A book now, buildings next.....	54
Radio & TV.....	56

CHARTS

Top 50.....	69
Top 50 breakers.....	4
Top albums.....	67

TO PAGE 4

Companies involved in Caroline case

FOLLOWING THE Home Office raid on Friday afternoon of the Radio Caroline ship, the Mi Amigo, it is understood that the authorities are in possession of further evidence pointing to record companies being involved in supplying product to the station.

The raid, in foggy weather conditions, involved a scuffle between crew and disc jockeys with the Home Office officials and police. The Mi Amigo had drifted in to British territorial waters earlier in the week and was broadcasting at the time of the raid.

Four people were removed from the ship, disc jockeys Simon Barrett, Peter Chicago and Michael Lloyd, and the ship's captain Werner de Zwart, and were taken to Southend where they appeared in court on Saturday charged

Benjamin new joint ATV m.d.

by PETER JONES
CHANGES HAVE been made at top executive level in the Associated Television Corporation.

Sir Lew Grade, chairman and chief executive of ATV Corporation, announced this week that Jack Gill, executive deputy chairman, and Louis Benjamin, an executive director, have been appointed joint managing directors of the Corporation.

He also announced that Bruce Gyngell, a director of the Corporation and deputy chairman and joint managing director of ATV Network, will be leaving at the end of the year.

Gyngell, who joined ATV Network in August 1972, was previously managing director of the Seven Network, a major Australian television network. He now wishes to rejoin his family in Australia where he plans to establish himself as an independent film producer and media consultant.

Sir Lew Grade told Music Week: "We regret his decision to leave, but understand his desire to

TO PAGE 4



EMI HELD a launch party last week to celebrate the opening of a regional promotion office in Edgbaston, Birmingham. Operating as EMI Records Midlands Promotions the office will service all media as far north as Nottingham and south as Swansea. The office is managed by Brian Hancox who has been with EMI for several years and will be assisted by Julie Griffiths who has been working with BRMB. The official opening was a joint celebration with the staff of EMI's first regional office which opened in January in Manchester. The Midlands Promotions office will also serve as a base for EMI's expanding window display service which currently has two dressers working Midlands and Wales, Ray McDonnell and Tom Ashford, who between them cover 100 key shops a fortnight. Pictured at the launch party are: (l to r back row) Wally Slaughter, tapes; Ray McDonnell, displayman Midlands; Terry Pritchard, regional promotions manager; Paula Adams, press officer regional promotions, London; Martin Nelson, assistant regional promotion manager; Steve McCaughly, South West field promotions. (l to r front) Julie Griffiths, assistant to Brian Hancox; Diane Wray, press officer northern promotions; Craig Thompson, northern field promotions.

Free EP joint band promotion

A UNIQUE co-operation between management, publishing and record companies has resulted in the pressing of 4,000 sampler maxi-singles which are to be given away free during the Hot On The Trails tour which features top college and club bands, A Band

Called 'O' and Sassafras with guests from Germany, Randy Pie.

The tour opens in Cambridge this week and will visit 20 different cities. The first 200 ticket buyers at each show will receive the free EPs. The intention

TO PAGE 4

ADVERTISEMENT

A New Album On A&M Records From

Supertramp

CRISIS? WHAT CRISIS?

AM RECORDS
AMLH 68347

NEWS

Wilde Rock into Woolworths

WOOLWORTH SHOPPERS will soon be listening to the latest pop records, via the Wilde Rock promotional tapes, following a deal between the multiple and Wilde Rock Promotions. First tape under the new deal will be in 390 Woolworth outlets this week, reaching an estimated shopping audience of four million.

However, Wilde Rock director Bruce Higham pointed out that the Woolworth promotional tape would be different from the one syndicated to other outlets, including retailers and football grounds through the UK. "We realise that the people who have backed our scheme from the start may be anxious when they see one of the multiples coming in on the act, particularly in view of the competition which independent record dealers have to face in the High Street," he commented. "The Woolworth/Wilde Rock tape is a different deal altogether though."

Initially 390 major Woolworth shops will be taking the Wilde Rock tape, covering every major town and city in the country, and

by the end of 1976 just under 900 branches will be in the scheme. Higham commented that the new tape would be based on the same price structure as the normal Wilde Rock tape - 60 pence a second on either tape, or £1 a second to record companies who use both.

He added: "The Woolworth tape will be aimed specifically at the chain, incorporating jingles about the merits of shopping there, and will concentrate more on actual singles, rather than promoting albums as well. We're obviously working with the full co-operation of Woolworth's and Record Merchandisers, and one of the features we are hoping to incorporate in the tape is Merchandisers' weekly Six Hot Shots. Hopefully those record companies whose product is featured in the list will come onto the tape too."

• In last week's story regarding A&M's retail promotion of four new albums, it was stated that this would be done by using Cinedisc's Selectatrack machine. In fact the Selectatrack machines being

installed in shops in eight cities are all supplied by A&M. Cinedisc's promotion activity is restricted to the new Supertramp LP, Crisis - What Crisis? which is being promoted through 700-plus cinemas.

Oliver Nelson dies at 43

COMPOSER, ARRANGER, bandleader and saxophonist Oliver Nelson has died in Inglewood, California at the age of 43, apparently from a heart attack.

Born in St Louis, Missouri in 1932, Nelson first came to major prominence with the album *The Blues And The Abstract Truth* recorded in February 1961 for Impulse, produced by Creed Taylor and released here on HMV.

Nelson made other important albums for Impulse (*More Blues And The Abstract Truth*), Prestige (*Screaming The Blues* and *Afro-American Sketches*), Verve (*Full Nelson*) and Argo.



JIM WALKER, regional promotion manager for the Midlands for CBS, has left the company after ten years to enter the retail trade. In recognition of his service he was presented by CBS field sales manager, Bob Lewis, with a CBS ten year tie and a gold disc.

'Major changes' for 1976 Musexpo

BASIC CHANGES and improvements will be initiated in the staging of Musexpo 76, according to president Roddy Shashoua.

In a letter to participants at the first event, held in Las Vegas in September and widely criticised as to the venue and organisational failings, Shashoua notes "Although we firmly established the validity of our concept within the industry worldwide... we experienced our share of growing pains."

According to Shashoua, next year's event will take place in a venue providing a "warmer lighter

more intimate feeling" with appropriate carpeting and decor, instead of a convention-hall atmosphere. A hotel is envisaged at which all participants will be accommodated with overflow visitors in a minimum number of hotels plus a whereabouts list of delegates published at the opening of the exhibition.

Shashoua also promises an inaugural cocktail party and a few preplanned informal meetings to regroup participants during the show as well as stricter control of noise levels and the availability of demonstration rooms.

Radio push for Vangelis

FIRST RCA album from Greek-born keyboards player Vangelis, *Heaven and Hell* (RS 1025), is being supported by radio advertising across the country. Spots of one minute and 1½ minutes will be going out on all major commercial radio stations from its release date on November 21.

Vangelis, formerly with Aphrodites Child which also spawned Demis Roussos, signed with RCA in August in one of the biggest deals in money terms undertaken by the UK subsidiary company. *Heaven and Hell* has had pre-release airplay by Radio One's Alan Freeman and RCA is

investigating the possibility of a debut London concert to promote the album. In addition press advertising and window displays are also being lined up.

As part of its Christmas selling campaign, RCA is also mounting an intensive radio advertising promotion built around the catalogues of four of its major artists David Bowie, Elvis Presley, John Denver and Jefferson Starship. The 30-second spots will be going out at peak listening times from mid-December until Christmas Eve on Capital Clyde, Piccadilly, BRMB, Metro, Hallam, City, Forth, Trent and Tees.

Joe Dassin

New Single

Africa (Indian Summer)



The Hit-Version!



CBS 3670

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

YESTERDAYS

10 YEARS AGO

(November 18, 1965)

MARC BOLAN debuts on Decca with *The Wizzard* and described as "an interesting new talent" by RR reviewer.....but Rod Stewart's *The Day Will Come* on Columbia tipped as a non-seller "due to lack of a name".....Sir Joseph Lockwood says "EMI to test profitability of entering retail end of the business" in annual report.....publisher Aaron Schroeder in London to open UK office.....Larry Page issues writ over management rights of the Kinks.....national press advertising planned for launch of EMI Studio Two stereo series.....George Baker named director of cast productions for Ember's new spoken-word venture.....Philips release *My Ship Is Coming In* by Walker Bros.

5 YEARS AGO

(November 21, 1970)

FOLLOWING POSSIBILITY of a song by American-born Kenny Young being shortlisted for Eurovision without preliminary judging, group of composers plan boycott of contest and Dick James resigns from MPA in protest.....Sounds newspaper transferred from Rupert Murdoch's Banner Press to Morgan-Grampian.....Immediate Music in voluntary liquidation with £10,000 debts.....Laurence Myers appointed Tremeloes' business manager.....Warner-Reprise launches *Curved Air* with "picture" LP.....departure of MGM catalogue from EMI after 20 years for Polydor anticipated.....for first time EMI shops turnover passes £1 million mark.....Ronald Cole named general manager of Intune.

Virgin signs ECM for UK

VIRGIN RECORDS has acquired UK representation of the German ECM label. First releases under the new deal will be *Solstice* by Ralph Towner, *Gateway* by John Abercrombie, with Dave Holland and Jack De Johnette, and the *Köln Concert*, a double album by Keith Jarrett. These will be followed by *The Pilgrim And The Stars* by Enrico Rava, and *Odyssey* by Norwegian guitarist Terje Rypdal.

Virgin will be importing

Polydor plastic 'gold disc' for Farlowe LP

A PLASTIC 'gold disc' is being sent to all record dealers by Polydor as part of the promotion for the new Chris Farlowe album and single. The album, recorded at the Lyceum and Marquee concerts earlier this year, is released this month (November 14) at the special price of £2.49. The gold disc is the single, *We Can Work It Out*, released last Friday.

The disc is attached to a folded card, giving details of the forthcoming tour, and information regarding the music press and radio station advertising, as well as the point of sale material.



McCready to join East at Motown

JOHN MCCREADY has resigned as general marketing and promotion manager of Decca. His departure comes in the wake of the exit of managing director Ken East and the two will team up again at Tamla Motown from December 1 with the appointment of McCready as international marketing manager. Before his appointment at Decca, New Zealander McCready was marketing manager at Phonogram. BERNARD DE BOSSON has been made a vice-president of WEA International. De Bosson is managing director of WEA Filipacchi Music SA (France) and has been with WEA International since it was launched in 1971. He started in the record business in 1958 as a shipping clerk with Polydor in France. He was head of the promotion department when he left in 1964 to become chief of the international department of Barclay.

CHAMPAGNE ENTERTAINMENTS has been launched as a new publishing and recording company by Harold Shampian who was previously with JamSham Music, the company formed in partnership with Dick James in 1970. The company has been formed in association with Complete Media Consultants and is an extension of that company's show business activities which to date have only been on the outskirts of the music business.

finished product from Germany and will eventually make available all the ECM back catalogue.

The Munich-based ECM label, founded by Manfred Eicher, has won considerable acclaim in international jazz circles since it was established in 1970. Its most notable repertoire is that by Keith Jarrett. Gary Burton and Chick Corea (whose *Return To Forever* album, released by Polydor in the U.S., was a 50,000 seller).

The ECM repertoire consists of more than 50 albums, mostly by small groups of contemporary musicians. It was formerly

distributed in the UK by Continental Records Distributors. Up and coming releases include albums by Kenny Wheeler with Keith Jarrett, Dave Holland and Jack De Johnette; Jarrett with Charlie Haden, Jan Garbarek and chamber orchestra; and Eberhard Weber with Charlie Mariano.

Meanwhile Virgin has negotiated a deal for American distribution of its own product by the Epic and CBS Custom labels. One of the first Virgin releases on Epic will be Mike Oldfield's *Ommadawn*. Virgin was formerly distributed by Atlantic in the U.S.



FORTY OF Phonogram's European promotion and product executives met in Holland for planning and research get-togethers. The meetings were held over two days at Phonogram offices in Amsterdam and Baarn, and were also attended by Barbara Baker, vice-president of All Platinum Records.

Champagne Entertainments will announce shortly the first acts to be signed. The company will operate from 25 Oxford Street, London W1R 1RF (01-437 2850).

NEIL STAFFORD has joined CBS as production manager, appointed by marketing director, Clive Selwood. Stafford has been with EMI for two years as label manager working on the EMI, Apple, RAK and Purple labels. Before that he was personal manager to artists such as Episode Six, Quatermass, Paul Rogers and Sammy. He will report to Andrew Pryor, CBS senior product manager.

RAY STILL has joined Bell/Arista as Arista promotion manager. Still, 26, was previously with Warner Brothers in a similar capacity.

CHRIS BRYAN-SMITH aged 23, is the new promotion manager for MCA. He has been working in the promotion department at Bradleys for the past two years.

RIGHT ANGLE Productions of 224a Shaftesbury Avenue, a company which makes pop TV video films, as well as commercials and industrial films, moves into new offices at 36 Wardour Street on December 1. Initially phone calls to the old premises (240-1800) will be on transfer. The company recently filmed the Daryl Hall and John Oates concert at the New Victoria Theatre for RCA, and Sparks' Croydon gig for Island. Personnel at Right Angle Productions includes Nicholas Ferguson (creative TV director), former art director of Ready, Steady - Go, and who worked on several TV promotional films of the Beatles for Nems, Anise Driessen (co-producer) and John Whetton (lighting and technical co-ordination). The organisation has just become a limited company.

DONNA COTTEN, formerly Phonogram's tape department co-ordinator, has been appointed

assistant tape product manager to Gary Mann, who recently succeeded Dave Adams as tape product manager.

AFTER SIX years as UK and European sales manager of Billboard and Music Week, Barry O'Keef has left to head his own publishing company, Maiden Music - an affiliate of the Valentine Music Group.

O'Keef will work out of the Valentine premises at 152 Shaftesbury Avenue, London WC2 (Tel: (01) 240 1628). Maiden will be represented abroad by the Valentine-Valgroup subsidiaries and licensees.

Maiden is currently negotiating licensing deals in the UK and other territories for the American labels Vee Jay, Mojo, Vault, Autumn, Choice, PBR International, Legend and Jazz and for the UK companies Valgroup Productions, Eden Studio Productions, Peter Sames Productions, Barrester Music Productions, Sally Productions, and LE Agency Productions.

PAUL HUSSEY has been appointed field display assistant to the London area for Phonogram. He is responsible to Roy Wilkins, area sales manager (London), and has a functional responsibility to Braden Godden, field display co-ordinator.

MIKE HUTSON has been appointed head of creative services for Anchor Records. He was previously general manager of the Anchor Music publishing subsidiary and has also been involved in other activities, including producing acts for Anchor. Hutson, prior to joining Anchor, ran his own company handling promotion, publicity and management, and has also worked for several publishing companies, including UA and Chappell. Hutson will be responsible for co-ordination of press, publicity, promotion and artist liaison.

DOOLEY

SOME INDUSTRY observers believe current activity in s-o-r singles now so widespread that previous advantages in danger of being cancelled out.....with promotion men Simon Porter and Nick Fleming both in hospital and Phil Waller only just back after illness, Larry Page personally promoting Page One releases.....much wooing of Wayne Bickerton and Tony Waddington whose publishing deal with ATV Music expires soon.....if daughter Sarah Dimenstein takes up late Maurice Rosengarten's shareholding, will Decca have first female director?.....following successful involvement with Audio Fair, music writer Karl Dallas planning 1976 London consumer music fair involving manufacturers and dealers.

PREPARATIONS UNDERWAY for long-awaited launch of AIR label and producer Peter Sullivan talent-hunting in Los Angeles.....State chief John Fruin intrigued when Mayfair restaurant waiter asked him recently, "Would Mr. Gottlieb like a second brandy?".....after problems over MU membership, a travelling hold-up in Germany, Troggs due for third-time-lucky plug on Supersonic this week.....December wedding bells for BBC Records publicity manager Richard Robson and Walter Woyda's personal assistant Marjorie Lee.....Paul Hollingdale joining Reading commercial station, Thames Valley Radio.

NOT EXACTLY ELP material, new Manticore release, I Believe In Father Christmas by Greg Lake.....on his father's former label, Capitol, Dean Martin's son Ricci entering record business.....according to Noel Gay Artists handout, Fivepenny Piece remaining at EMI "on a startling new contract" despite heavy bidding from elsewhere.....Norman Newell one of four writers of musical Sing Now Darling due in West End in March.....Multiple Sound Distributors director Ryle Casperz in Northwick Park Hospital with heart attack.

ALTHOUGH EXISTING contract runs until next September, BCR have signed five year extension with Bell/Arista - but Drifters apparently not part of Clive Davis' future plans in America.....Rolling Stones recording at newly opened Montreux Casino studio.....Clive Spelman of Downtown Records, Billericay, Essex, winner of Paris weekend for two in RCA's Aznavour competition.....Slade's new single In For A Penny their first recorded in U.S. at New York's Record Plant.....now working as receptionist at EMI's Duke Street offices, Susie Chapman, wife of Polydor pop marketing manager Dave Chapman.....released on Friday, debut solo single on RCA by Sweet guitarist Andy Scott, entitled Lady Starlight.

I'M JONATHAN KING

MY NEW SINGLE

'BABY, THE RAIN MUST FALL' UK 111

IS PUBLISHED BY

SCREEN GEMS/COLUMBIA

MUSIC



and we're still growin'



NEWS

John Conteh sets Boxa label

JOHN CONTEH, reigning world light-heavyweight boxing champion, has had a new record label, Boxa, set up around him and he will use his sporting world travels to act as talent-spotter - in addition to being the first artist to record for the organisation.

His single, called *The Boxer*, with a label number KO 1, is scheduled for release November 28, with distribution through Enterprise, the President subsidiary.

The label came about when Conteh's management contacted former singer now composer Tim Hollier to see if he could find a suitable song for the boxer. Hollier had been involved in sporting record product previously, notably writing the score for the Mill Reef racehorse-tribute album, released on York.

He wrote *The Boxer* and it was decided that as the master had worked so well he, John Conteh and Alaska records general manager Ron O'Shea would set up a company to see the single through the whole release process. Promotion is being handled by Eddie Kennedy.

Second release on the label is by Conteh's 17-year-old brother Michael, a song called *Michael And The Disco Queen*.

Promotion on the John Conteh single includes 15,000 posters distributed to retail outlets, plus a personal-appearance tie-up with Peter Robinson's *Top Shop*

BIEM royalty solution in view

FROM PAGE 1

capacity at local level. Particularly hard hit have been many Belgian publishers representing UK catalogues and the non-payment of royalties has become so critical that they have been considering taking legal action against BIEM (see separate story page 42).

Jean Elissabide, BIEM director general, said that the new procedure would be refined by a special BIEM committee next month in readiness for unveiling at Midem in January. It is expected that the new plan will safeguard the freedom of publishers to make contractual deals with manufacturers and publishers as they desire.

STOP PRESS-BREAKERS

SUPER LOVE, Wigans Ovation, Spark SRL 1133.
THINK OF ME WHEREVER YOU ARE, Ken Dodd, EMI 2342.
BLACK OR WHITE, Steve Harley & Cockney Rebel, EMI 2369.
GOD'S GONNA PUNISH YOU, Tymes, RCA 2626.
LET IT BE, Leo Sayer, Chrysalis CHS 2080.
MY LITTLE TOWN, Simon & Garfunkel, CBS 3712.
NIGHTS ON BROADWAY, Bee Gees, RSO 2090 171.
WIDE EYED AND LEGLESS, Andy Fairweather Low, A&M AMS 7202.
MILKYWAY, Sheer Elegance, Pye 7N 25697.
BORN TO RUN, Bruce Springsteen, CBS 3611.

boutique chain, including Manchester, Swansea, Cardiff and Glasgow. There will be newspaper and radio publicity in two of the strongest Conteh "fan" areas, Newcastle and Liverpool, along with dance steps created for the record, to be publicised by Conteh in the Sun newspaper.

Said Hollier: "The aim now for the label is to go ahead in the field of recording actors, entertainers and sportsmen - and John Conteh has contacts all over the world - but providing them with tailored material to record, instead of forcing them to sing *My Way* or *Didn't We*."

Renta Santa 'card' disc

FROM PAGE 1

Hill, a record producer and disc-jockey on Canvey Island in Kent, took tracks from Phonogram's top-selling acts of 1975 to link his script.

Featured are snips from 5000 Volts, Demis Roussos, Ray Stevens, 10cc, the Stylistics, the Moments and Alex Harvey.

The idea of the record release came from Phonogram's a&r manager Nigel Grainge, who has co-produced the group Dizzy Heights with Hill. He said: "When Hill outlined his scheme, I thought it an unusual idea and reckoned it could be an excellent and different Christmas card for this year."

In fact, 700 records were pressed to cover the Christmas card "sending list" and they were due to be sent out early December. But the "card" created such initial interest that Grainge decided to schedule the release immediately and a first pressing of 6,000 was ordered.

8-track tape sales: industry confident

FROM PAGE 1

Development Committee and managing director of Precision Tapes, put forward two reasons for the continued decline of the system. "The hardware manufacturers have done little to promote the system, even though several times we have tried to do joint promotions with them," he said. "In most cases the ideas have never really got off the ground.

"Apart from that the dealers are also at fault to an extent because they just don't stock cartridges in any real depth. The non-record outlets still find that there's a lot of trade to be done in 8-track but most record dealers are unwilling to stock. I still consider the cartridge to be a good system for background music or in-car entertainment but the future looks dim unless both hardware and software manufacturers can get together and work on promotions."

Woyda added that most Precision tapes were released in both configurations, with the exception of classical items and recordings with limited appeal. But he warned: "Even we are having to reconsider the position of automatically releasing the majority of tape product on cartridge."

CBS tape sales marketing manager Ken Rowland admitted that his company was also being

Warwick Records: An apology

IN LAST week's edition of Music Week, comments were made by Mike Davison in his Counterintelligence column in the retailing section about tv-promoted records in general and releases by Warwick Records in particular. It has been drawn to our attention on behalf of Warwick Records that the remarks could be construed as being damaging to the sales

potential of the four albums which Warwick is currently promoting on television. Music Week wishes to make it clear that Mike Davison's remarks represent the opinion of one individual record dealer and are not to be taken as indicative of the paper's editorial policy. Music Week wishes to apologise to Warwick Records, Multiple Sound Distributors Ltd, which distributes the label, and Multiple Sound Pressings Ltd, the manufacturers, for any inconvenience caused.



THE FIRST releases from *Rocket* through EMI were announced this week. They are Kiki Dee's *Once A Fool* (ROKN 501) and Nigel Olsson's *Something Lacking In Me* (ROKN 502). Pictured at the signing (l to r) are: David Croker, *Rocket* general manager; Robert Lee, *Rocket*'s solicitor; EMI deputy managing director, Roy Featherstone; EMI director of repertoire and marketing Bob Mercer; *Rocket* managing director, John Reid, EMI business affairs manager, Malcolm Brown and managing director of EMI International, Leslie Hill.

Free EP joint band promotion

FROM PAGE 1

is to both encourage ticket buyers and promote the bands' albums.

The idea was that of Barry Marshall who manages A Band Called 'O' and in conjunction with Bob James also looks after Randy Pie in the UK. The EP, which is being pressed and sleeved by CBS, was put-together in co-operation with Sassafras manager, Carl Leighton-Pope and with the various record and publishing companies involved.

Marshall explained: "It is an expensive thing to do, but we are not putting anything on the ticket prices and in fact the advance ticket price is being kept at 99p.

It is hard to expose album bands of this type, so we hope they will each benefit from audience crossover on this tour and the EP will help sell the albums."

The tracks used are *There Ain't Nothing I Wouldn't Do*, by A Band Called 'O', *Joker*, by Randy Pie and *Wheelin' and Dealin'* by Sassafras. The albums that are being promoted are the last A Band Called 'O' album on CBS, *Oasis: The Sassafras Wheelin' and Dealin'* album on Chrysalis and the new Randy Pie album on Polydor, *Kitsch*.

Marshall is currently negotiating a new recording deal for A Band Called 'O' following the expiration of the band's CBS contract.

Companies involved in Caroline case

FROM PAGE 1

under section one of the Marine Broadcasting Offences Act. All four were freed on bail of £1,000 each.

One other case is at present taking place. In October, at Southend, disc jockey Rudiger Von Etzforf pleaded not guilty to broadcasting on the station, and his case has been sent for trial at a higher court.

On Sunday night the *Mi Amigo* broadcast a distress message during a gale, and the Margate life-boat took off two crew men. At the time of going to press, the ship was seven miles north of Margate awaiting tugs from Holland and Spain to tow it back to its previous anchorage off Clacton.

Home Office enquiries looking in to the supply of records to Caroline have taken an upward turn during the last week, with promotion men from several record companies being interviewed.

Nevertheless it is understood that station owner Ronan O'Rahilly has everything under control regarding the re-start of broadcasting from the ship. Urgent supplies are on their way to the *Mi Amigo* and it is anticipated that programmes will start again before the end of the week.

Benjamin new joint ATV m.d.

FROM PAGE 1

be with his wife and family. We hope we can maintain the very cordial relationship which has always existed."

Following Gyngell's departure, Lord Windlesham is to be sole managing director of ATV Network Ltd.

of cartridge releases. "The answer is to give people what they want and obviously if people look as though they would like something released in cartridge, then do it. This is generally an uncertain time for everyone but there are some encouraging signs for 8-track."

Warner Bros. price rise

WFA RECORDS is raising the price of its 4000 standard album series from December 1 to bring it into line with the 5000 deluxe series. Both will now cost £2.99 retail (dealer price excluding VAT £1.845).

Also increased in price to the same level as the deluxe is the standard cassette which is now £3.29 (£2.13). Warner Brothers singles including the K10000 series, the RS 19000 series and the RIVA and UP releases will now be 65p (40p).

The last WFA price increase was in April. Financial controller Martin Sanders said he believed that, apart from helping the company to cope with rising costs, the new pricing would make the retailer's job simpler by having one standard price.



MAGNETO AND TITANIUM MAN

The New Single
by



R 6010



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

EUROPE

£37m plan for French radio

PARIS — The French Government is prepared to spend £37 million on developing radio and television in France. The money will come from Licence fees.

By 1977, every village in France will be able to receive the first and second programmes and the third programme will be available to all towns of 10,000 population or over.

The latter program will be regional and programmes will be the responsibility to some extent of regional committees.

What effect this will have remains to be seen but the music industry, including manufacturers of hardware and discs, areas which should most benefit from the developments, seem doubtful as to

whether the promises will actually be kept.

And what is more important is whether the public will have the cash to buy the sets. Makers of television sets have now joined record companies in demanding an end to the "pernicious" luxury tax of 33 percent. They say there is little point in spending public money on developing a network when the price of receivers, radio and television, is beyond the means of millions of people.

The tax question was recently put to the Minister responsible, Andre Rossi, but he failed to reply. He merely said the extension of services would go on as planned but there would be no fourth programme.

Mantovani honoured with Silver Zither award

MANTOVANI HAS been awarded one of France's highest music honours, the French Light Music Association's 1975 Silver Zither Award, for his contributions to light music — a fitting honour for the world-famous orchestra leader who celebrated his 70th birthday on November 15.

Presentation of the award will take place in Paris later in November, although it is not yet known whether Mantovani, owing to ill-health, will be able to attend in person. However Decca releases a new album by the orchestra leader, called *The Greatest Gift Is Love*, on December 5 — more than 52 years after he led his first orchestra.

Rolf Budde dies at 61

ROLF BUDDE, for many years one of Europe's leading music publishers, died in Berlin, aged 61. His company will now be run by his two sons, Andreas (aged 27) and Rolf (20).

Born in Berlin on July 30, 1914, Budde first started in music publishing in 1947 after two years as music editor of Radio Berlin. Then he bought a 50 percent share in the Gerhard Froeboess publishing organisation.

Three years later he founded his own publishing firm and, over the years, built it into one of the most flourishing groups in Europe, controlling some 20 percent of the German music-publishing market.

As well as being a shrewd and perceptive music man, Budde was keenly involved in defending the position of the copyright owner in the international councils of the music industry. He was a member of the board of GEMA, the German performing and mechanical right society, and also on the management board of the German music publishers' association.

He regularly attended meetings of the light music branch of the International Publishers' Association and was a staunch

champion of German lyricists and composers.

Budde's initiative as a publisher enabled him to capture an impressive list of major catalogue for representation in Germany — among them Belwyn Mills, Warner, Dick James, Edward B. Marks, Ricordi, Ivan Mogul and Editions Vogue International (France).

Ten years ago Budde expanded his activities to independent record production and set up his own recording studios. He also founded companies on the publishing side in Vienna, Zurich and Amsterdam. Among the German copyrights which achieved international success through his publishing operation were *Those Lazy Hazy Crazy Days Of Summer*, *The Summer Wind* and the Bobby Vinton hit *My Melody Of Love*, the latter also a hit by Peters and Lee in the UK as *Don't Stay Away Too Long*.

And the most recent major hit for the company was "Paloma Blanca", a million-seller for the George Baker Selection in Germany.

In 1973, Budde was awarded the ring of honour by GEMA for his 20 years' service on the board of directors.

U.S. musicians play French jail

PARIS — Three U.S. musicians made history here when they played a jazz concert to prisoners in the Charles III prison at Nancy. It was the first time that foreign musicians had been allowed to enter a French prison and give a show.

Unlike the U.S. and, to some extent, the UK, where prisoners are entertained by live shows from time to time, the practice is virtually unknown in France.

The three musicians, Doctor Ross (guitar), drummer Willie Mabon and pianist Ed Boyd, who had appeared at the jazz festival at Nancy, were specially invited to give this unusual concert.

Every possible precaution was taken, with a special room set

aside for the prisoners who were surrounded by guards.

At first the atmosphere was somewhat strained. But as the musicians warmed up, so did the air of enjoyment and both guards and prisoners were so enthusiastic that the trio was permitted to play for an extra half-an-hour.

The joint Mayor of Nancy, Yvan Huc, was the only other person permitted to attend. He said the enthusiasm of the prisoners was "quite extraordinary." Indeed this first experiment may be a start to a new policy, particularly bearing in mind that it was Shakespeare who suggested that "music hath charms to soothe the savage breast."

EUROSCENE
Focus on
BENELUX
Pages 27-45

Swedish chart agreement

STOCKHOLM — The Swedish record industry has finally agreed upon the release of its own sales chart, following discussions within the industry organization GLF which have stretched on for more than a year.

Until August this year, the Swedish radio chart was the only official chart in Sweden, and it was also mailed to retailers and to newspapers. But in August, the radio authorities changed policy and the show in which the chart was presented was suddenly revised.

The revision meant that only the ten best-selling records were presented, with only new entries being played, and additionally there was no official publication of the chart.

This was a strong reason for the GLF to force its far-advanced plans through on an industry chart. Various forms had been discussed and tests, taking into account both manufacturers' sales ratings and dealers' sales charts. In its final form, the chart, which has been tested five times in advance,

EUROPEAN
CHARTS
Page 45

EUROPEAN VIEWPOINT

THE RECORD industry here faces big trouble in the New Year because Parliament is to pass a new law, slapping luxury-rate tax on all sorts of tape, including blank reel-to-reel, cassette and video-tape. Main purpose of the new legislation is to iron out various anomalies. For example, records currently have a luxury tax imposed of 75p on full-price albums, while musicassettes do not carry this levy.

To square the matter, and also because of the huge sales figures here of recorded cassettes, the taxation minister feels it is time to impose a revenue-booster on tapes.

The IFPI has protested strongly against the upcoming law but so far there are no signs of any chance of having it withdrawn. In 1950, the Danish Parliament started the luxury tax on records and although Denmark entered the Common Market, the tax was never taken away.

In recent years, the IFPI has tried to force changes in the luxury tax with no luck. The country has consistently gone through hard economic times and the tax authorities just could not be budged. The IFPI consistently points out that current taxation puts Denmark in the same position as underdeveloped countries where records and tapes are genuinely luxury goods, instead of a basic part of life.

And one view put by our music paper is that the production of new Danish talent will slump after the introduction of the new tax, because the industry will no longer be able to afford taking risks with new artists.

Cuttings from that paper were sent to each Member of Parliament, but only the Communists answered that they were against the luxury tax.

Today the luxury tax on records is one-sixth of the retail price. From January 1, it will be a tax payable on the wholesale price — not one-sixth, just a shade lower. The retail price of an album, full-price, is £4.62, and a cassette is sold at the same price as the equivalent album.

With the passing of the new law, a cassette will soar to £5.52. Additionally the Value Added Tax of 15 percent on records and tapes has been very heavy on the importing business. Private import from UK and U.S. wholesalers are big now in Denmark, and the industry can do nothing about it.

Custom duty added to VAT, added to the new luxury tax points to a bad year ahead.

And with a circulation of 14,500, the only Danish music paper *Ny Musik* has to face closing down at the end of December. Only ten issues have come out. Through lack of advertising from the music industry, the bi-weekly magazine is now to operate on a three-issues-a-year basis.

The magazine was guaranteed from the outset by the industry and there will be financial loss for printers or journalists.

Several companies here are servicing record clubs and retail chains with special compilation albums. Metronome, Sonet, Starbox and EMI are compiling albums for the massive Pladeringer club and the retail chains of Fona and TV-Ringer. Fona now has 46 retail shops and TV-Ringer, separately owned and with 85 outlets, is trying to take over from Fona's strong coast-to-coast record shops.

This is developing into a very real battle with the customers benefiting by the very good offers from both chains.

Nevertheless it is not with bursting confidence that the Danish music industry faces the start of 1976.

will feature the 50 biggest-selling albums and the 20 top-selling singles, and it will be published twice a month.

Last year in Sweden, albums outsold singles by roughly nine to one, a trend which has been building here for years, and that explains the greater emphasis on albums.

The chart is financially backed by the GLF and compiled by the Svenska Testhuset a company engaged in other market research activities. This organisation collects information from 150 retailers every second Monday, and the information is then put through a computer. Listings of the top-selling records are then mailed to the newspapers and record

companies on Tuesday.

On Wednesday the charts, now in poster form, are distributed to the 800-900 dealers in the country. These poster-charts will not carry any listings of record companies or distributors, but with the poster dealers will get a separate information sheet containing details of companies, distributors and order numbers.

The new chart will be run for a test period of six months and unless there is serious criticism of the system it will then continue. A local chart is always subject to controversy and GLF expects criticism from the racking companies, since these charts will be based only on over-the-counter sales.

Chevry in Moscow

MOSCOW — Bernard Chevry, Commissaire General of MIDEM, visited here. The VAAP Agency, which is in charge of presenting talent from Russian for the forthcoming MIDEM, as part of a gala for East European countries, showed off contemporary talent.

The show included singer Sergei Zakharov, a top winner in the international song contests in Bulgaria and Poland; the Pesniary group; the Orera male vocal ensemble and the Aisi group from

Georgia; the Raimond Pauls band from Latvia; plus several Moscow-based groups.

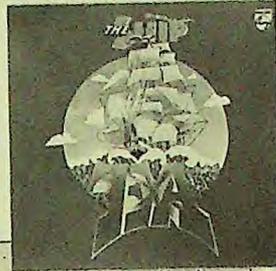
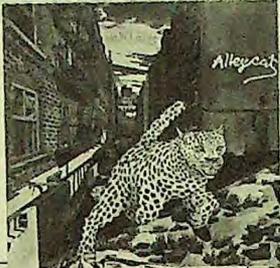
Alexander Gradsky, who received the Star of the Year award for 1974 from U.K. magazine *Music Week*; the Ariel group and the Roman tynsky vocal trio featuring ex-jazz singer Valentina Ponomarova may also be participants at MIDEM. But at press time, it was not possible to disclose the acts chosen by Chevry.

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Alleycat
Album 6360 124
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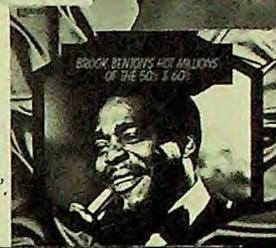


TEA
The Ship
Album 9118 001
Strong promotion behind this album and the tremendous following the band have achieved whilst on tour should ensure this album's success.

THE STYLISTICS
You Are Beautiful
Album 9109 006
Cassette 7138 164
Cartridge 7739 208
Still on the crest of a wave following their TV success, this album will keep them there.



BROOK BENTON
Black Velvet
Hot Millions of the 50's & 60's
Album 6336 268
Eighteen superb tracks including the legendary "Rainy Night in Georgia".

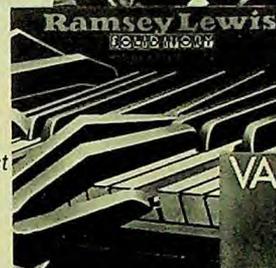


BILLY STEWART
Billy Stewart's Golden Decade
Album 6310 125
This album received critical acclaim when first issued and is part of a major campaign for the Chess label next year.

GENTLE GIANT
Giant Steps
Album 6641 334
A double LP set featuring the very best tracks from Giant's first six albums and should prove a great sampler for any potential giant fan.



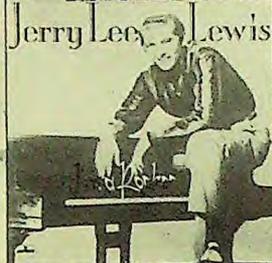
RAMSEY LEWIS
Solid Ivory
His Greatest Hits
Album 6641 328
Cassette 7599 103
A double album which contains all the very best from Ramsey Lewis.



VAN McCOY
The Disco Kid
Album 9109 007
Cassette 7138 165
Cartridge 7739 110
His influence on the Stylistics is very pronounced on this latest release from the King of Disco albums.



SPUD
The Happy Handful
Album 9108 003
The excitement they generate on stage is captured on this album. Their tour with Richard and Linda Thompson must increase their following.



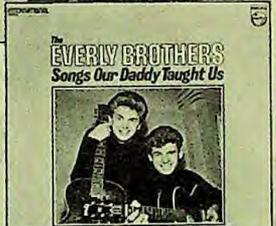
JERRY LEE LEWIS
I'm a Rocker
Album 6338 602
16 rockin' tracks which fill the void left by the loss of the Sun product.

BOBBY CRUSH
36 Honky Tonk Favourites
Album 6382 119
Cassette 7176 129
The price makes this album a must for any Christmas party. Strong favourites, well presented in Bobby Crush's own style.



JOHN HANSON
Songs of Love
Album 6308 242
Cassette 7108 143
Love songs put over the way only he can. This album includes most of the contemporary greats.

THE EVERLY BROTHERS
Songs Our Daddy Taught Us
Album 6467 500
This LP features a more "back to the roots" country music style.



VARIOUS ARTISTS
When Lights Are Low
Album 6625 013
Cassette 7581 610
Excellent recordings of great "standards" arranged by the top men in the business.



THERE WAS A GIRL
Anne Lorne Gillies
Album 6308 244
The second album from this artist and hopes are high for her own television series.



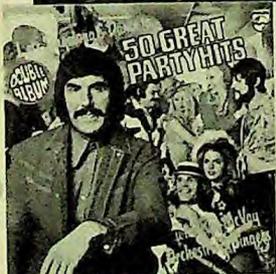
MAX MILLER
The Cheekie Chappie
Album 6382 114
Ideal nostalgia, suitably packaged for the mature mums and dads of the record playing public.



THE PRETTY THINGS
Greatest Hits
Album 6625 015
Cassette 7599 100
2 LP set of one of the outstanding bands to emerge from the British R & B boom of the mid 60's.



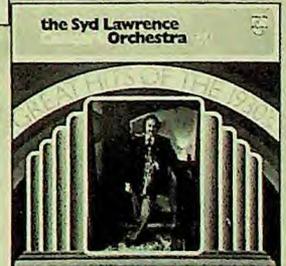
THE STATLER BROTHERS
The Best of The Statler Brothers
Album 6338 582
An American compilation which contains their biggest ever hit "Flowers on the Wall".



RAY McVAY
Orchestra & Singers
Great Party Hits
Album 6682 001
Cassette 7584 001
A good Christmas party double album from Ray which although it does not observe a strict tempo is ideal for this market at this time.



ED STEWART
Barbabapa
Album 9299 673
Everything about this album - the price, the repertoire, the potential exposure is all geared for the under 10's and Christmas.



THE SYD LAWRENCE CONCERT ORCHESTRA.
Great Hits of the 1930's
Album 9109 208
Cassette 7581 095
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FROM
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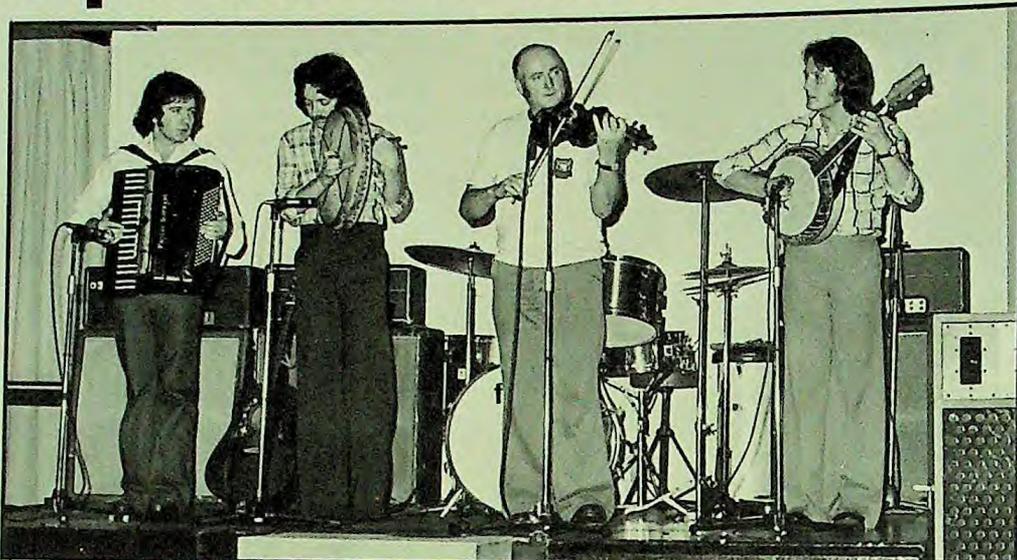
Vintage Jimmy O'Dea tops four LP EMI issue

A SECOND volume of vintage recordings by the late Jimmy O'Dea, whose album *Songs and Sketches* was one of Ireland's best-selling albums last Christmas, is being released by EMI as part of a four-album festive promotional campaign.

O'Dea, with his partner Harry O'Donovan recorded for the Parlophone label from 1928 until the 1950's, but it was not until last year that a compilation of his better-known work was put together by EMI Ireland a&r manager Tony Hanna, with assistance from London in re-processing early recordings to improve their quality. It sold 10,000 copies and *Songs and Sketches Vol. 2* (STAL 1044) will be released at the beginning of December, backed with press and radio advertising during the Christmas period.

Another collection of nostalgia due for release at the same time is *I'll Always Remember You Smiling* by Peggy O'Dell (STAL 1043). There's been a resurgence of interest in the veteran entertainer since her tv series and Tony O'Hanna, assisted by Chris Ellis of EMI London, researched the archives to produce an album comprising recording made during the 1930's with Jack Kyllton's Band. These include the standard *Phil The Fluter's Ball* and the Jimmy Kennedy classic, *My Prayer*.

"Like the Jimmy O'Dea album, we expect enormous public



Aileach: a traditional group from Donegal.

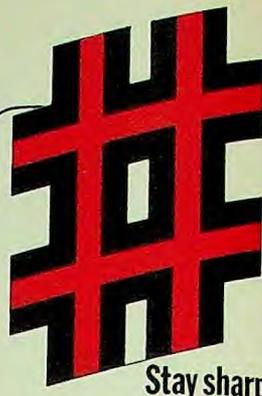
interest in this LP of previously unavailable material and we will be supporting it with a combined press and radio advertising campaign," commented marketing manager Derry O'Brien.

The other releases which EMI is backing for Christmas sales are by Aileach and Gemma Hasson. *Aileach* (LEAF 7009) is a traditional group from Donegal which has been attracting interest well in advance of the release of

the album, their first for EMI, which mixes traditional and commercial. It includes two Phil Coulter songs, *Lullaby*, already a hit single, and *The Town I Loves So Well*, a song about Derry where three of the group live. EMI's promotion campaign on *Aileach* will run from November until after Christmas and the company is hopeful to secure some tv exposure.

Gemma Hasson is a folk singer from County Derry who, after

recording from another label, was brought to EMI's attention by a folk columnist on a national paper. She's made several appearances on BBC Northern Ireland and her first EMI LP combines both traditional and contemporary material. Entitled *Looking For The Morning* (LEAF 7008), it includes Joni Mitchell's *Urge For Going*, the traditional *Banks Of The Bann* and her own *Who Will Bury The Children?*



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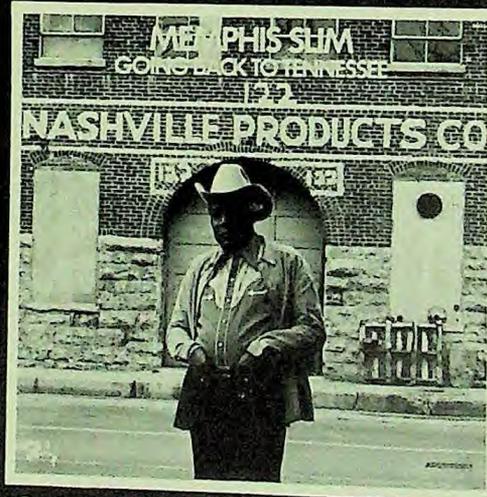
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OCL 3001
A fine album of country music. Introduced by Jimmy Saville who will be having acts from the album on his new series of 'Speakeasy'.

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Sunshine *OCL 3002*
Sammi's easy to listen to style projects well on this great country album. Sales will be helped by her regular UK tours.

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Singalongamax-mas *NSPL 18439* ●
Singalongamax-mas includes simply everyone's favourite Christmas songs. Re-released and re-promoted.

Phil Everly

Mystic Line *NSPL 18473*
Phil's second album on Pye further his talent as a solo artist.

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This album features music by Kern & Berlin. Regularly broadcast on the BBC it will be a steady seller.

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New Philharmonic Orchestra
Leader: Desmond Bradley
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Once again this world famous band come out with just the right music for the right time!

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Can't Give It Up *NSPL 18473*
This album displays Jackie's exceptional musical quality. Includes her great new single 'Can't Give It Up No More'.

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Caterina Valente Now! *NSPL 18473*
Caterina Valente is one of the most exceptional international stars and this is her finest work to date.

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Conducting The Royal Philharmonic Orchestra 'My Friends The Bandleaders'
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Chris Colombo *PELS 545*
U.S. Critics are raving about Chris and proclaim him the new Elton John.

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A unique album with completely new arrangements to the 12 most popular Christmas Carols.

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This is a humorous album, their first for

Stax Northern Disco Sounds

Various Artists *STXB 3002* ●

This is a new concept in disco compilations! A specially researched mix of Stax Northern classics plus new numbers and great value at £1.75.

Stax Southern Disco Sounds

Various artists *STXB 3003* ●

Just as Stax Northern Disco Sounds will help sell this album, so this album will aid sales of Stax Northern Disco Sounds. This one too is great value at £1.75.

National Brass Band Festival.

Royal Albert Hall 1975

Various Artists *TB 3004* ■

This is the brass band event of 1975 captured live at the Royal Albert Hall and recorded in pure quadrophonic/compatible stereo.

Larry Coryell

The Essential Larry Coryell *VSD 75*

This collection offers a superb demonstration of his varied abilities, and on the VJD label, offers great value. Musicians include John McLaughlin, Elvin Jones and Billy Cobham.

Benjamin Britten

The Choristers Of Winchester

Cathedral *TPLS 13065*

Truly excellent choral music by the greatest living British Composer, superbly performed in the magnificent acoustics of that building.

The Young Jascha Heifetz

Violin Recital *GVC 52*

Zigeunerweisen, Op. 20/Ronde Des Lutins/ On Wings Of Song/Spanish Dance/Romance From Concerto in D Minor Op. 22/ Scherzo - Tarantelle Op. 16/Zapateado. This is a must for the very many lovers of Jascha Heifetz.

Magda Olivera

Magda Olivera *GVC 53*

This record reveals the earlier Olivero at her freshest. She is compared to Callas in her union of bel canto technique and dramatic conviction.

Rush released in this country due to tremendous disco reaction, the album is currently No. 1 in the U.S. disco chart and is rapidly climbing the U.S. national chart.

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from PETER JONES

THE DATE: July 15, 1965. An American promoter named Sid Bernstein was promoting the Beatles at the Shea Stadium, New York. It was to prove an historic occasion and certainly the big breakthrough for the Beatles in the States.

Bernstein is still the only man to promote pop at Shea. He did a second concert with the Beatles, put on Grand Funk Railroad there, and also a summery Festival of Peace, featuring Janis Joplin, Creedence Clearwater, Peter Paul and Mary, Jimi Hendrix and the Rascals.

To fill the stadium, the attraction has to be extra special. But Bernstein has booked Shea on June 12, next year. "My fifth time at bat," he said, "is with the Bay City Rollers."

He hears doubts and sneers about the wisdom of the booking, no matter where he goes. He resents any question of the Rollers being compared with the Beatles, or indeed anybody else. He said: "I claim merely that they are an entertainment entity and have something specific to offer a really large American audience. And that's no matter what anybody else says."

What's more he added forcefully: "If I was down to my last ten dollars, I'd put it on the Rollers."

It is the memory of that Beatles-at Shea situation that lends weight to Bernstein's reputation as a promoter with a keen eye for UK talent with big U.S. potential. He said: "As a showman, with a lot of firsts to my credit, having presented new acts like the Stones, Herman's Hermits, the Kinks, Manfred Mann and the Animals in

Bernstein: Rollers next



Sid Bernstein

the States, I have an extra privilege. It's not a matter of being a prophet, but having been able to develop a proper sense of judgement."

In fact, he was originally keen on representing David Essex in America and promoting him there. Then his assistant, Dave Stein, produced a list of three "hot" British bands — the Rollers, Showaddyaddy and Slade — for Bernstein to consider. He saw the Rollers in Glasgow early this year, fixed a representation deal with Rollers' management duo Tam Paton and Barry Perkins, and six months' planning led to the first breakthrough move, a by-satellite appearance on the Howard Cosell television show.

Bernstein admits he is risking his reputation on the Rollers, but reckons he is still managing to sleep well at nights. "They're up for working at \$50,000 a show, plus a percentage, and the offers are coming in fast."

He recently addressed an \$8-a-head "reunion" of Beatle fans in a New York hotel, recalling great moments at Shea Stadium for the benefit of many young folk who probably never got to see the Beatles in a live show. "To justify my being there, I was forced to tell them that my next big tip for stardom was the Bay City Rollers."

The "plug" worked. Several hundred delegates pledged support, encouragement and help for the Rollers' onslaught on the States.

Older Beatles fans were less enthusiastic.

But when Bernstein first promoted the Beatles at Shea, he used the occasion to promote another interest. "Just a few weeks before the show, I'd come across a young group called the Rascals and though I was basically a promoter, I got into managing them. They really needed something special to help them break."

At Shea, a baseball arena, there is a big scoreboard, illuminated and giving details of runs, strikes, hits and errors. Bernstein adapted that to run a flickering message, ramming home to the packed-in Beatle fans. "The Rascals Are Coming."

Eventually he joined a group of VIPs in the middle of the seething stadium, including New York police chief Michael Codd, plus Beatles' manager Brian Epstein, checking last-minute security plans. Epstein gazed horrified at the Rascals-plugging scoreboard

and rapped: "If that sign isn't turned off immediately, the Beatles don't go on."

But the point had been made. Said Bernstein: "There were representatives from international record companies there, and at least 300 pressmen. Next day we were giving away thousands of Rascals buttons. The event lent credence and importance to their eventual record debut."

The Rascals were in the U.S. charts just four months later and their hits stretched through the next five or six years.

Bernstein has now set up a two-way situation in pop talent. He is importing the Rollers into the U.S., and expresses great admiration for ex-Argent man Russ Ballard as a future bet for American recognition, as artist, producer and writer. "And there are several others I see as of big potential."

In London his organisation is

represented by John Stanley, personal manager to disc-jockeys like Alan Freeman and Johnnie Walker, and he says: "The idea is for my own talent roster to make real inroads to the UK and Europe."

That roster includes Laura Nyro; Deodato, who had an international hit with Theme From 2001; and writer-singer Larry Gatlin, who is a Nashville musician who has written songs for Kris Kristofferson, Elvis Presley and Johnny Rodriguez.

He is launching a discotheque-type group Faith, Hope and Charity in the U.K., an RCA act produced by Van McCoy. Melba Moore has been launched in France with a season at the Olympia in Paris — and Bernstein puts on a promotional voice to assert: "She is being produced on record by Van McCoy and she is very much in the same ranks as Liza Minnelli and Barbra Streisand. I've been talking with UK promoter Robert Patterson about a tour for her."

The promoter drum-banging

TO PAGE 24

U.S. Top 30

ALBUMS

- 1 (1) ROCK OF THE WESTIES, Elton John
- 2 (2) WINDSONG, John Denver
- 3 (3) RED OCTOPUS, Jefferson Starship
- 4 (4) PRISONER IN DISGUISE, Linda Ronstadt
- 5 (6) WISH YOU WERE, Pink Floyd
- 6 (7) STILL CRAZY AFTER ALL THESE YEARS, Paul Simon
- 7 (8) WIND ON THE WATER, David Crosby/Graham Nash
- 8 (5) BORN TO RUN, Bruce Springsteen
- 9 (10) WHO BY NUMBERS, Who
- 10 (13) BREAKAWAY, Art Garfunkel
- 11 (11) ONE OF THESE NIGHTS, Eagles
- 12 (9) EXTRA TEXTURE (READ ALL ABOUT IT), George Harrison
- 13 (12) CLEARLY LOVE, Olivia Newton-John
- 14 (14) PICK OF THE LITTER, Spinners
- 15 (19) ALIVE, Kiss
- 16 (22) SAVE ME, Silver Convention
- 17 (17) ATLANTIC CROSSING, Rod Stewart
- 18 (20) HONEY, Ohio Players
- 19 (21) WHY CAN'T WE BE FRIENDS? War
- 20 (24) INSEPARABLE, Natalie Cole
- 21 (37) SHAVED FISH, John Lennon
- 22 (83) FEELS SO GOOD, Grover Washington Jr
- 23 (25) CAPTURED ANGEL, Dan Fogelberg
- 24 (27) MAN-CHILD, Herbie Hancock
- 25 (26) FLEETWOOD MAC, Fleetwood Mac
- 26 (33) LAZY AFTERNOON, Barbra Streisand
- 27 (30) SPLIT COCONUT, Dave Mason
- 28 (31) KC AND THE SUNSHINE BAND, KC And The Sunshine Band
- 29 (29) THE HUNGRY YEARS, Neil Sedaka
- 30 (32) FACE THE MUSIC, Electric Light Orchestra

SINGLES

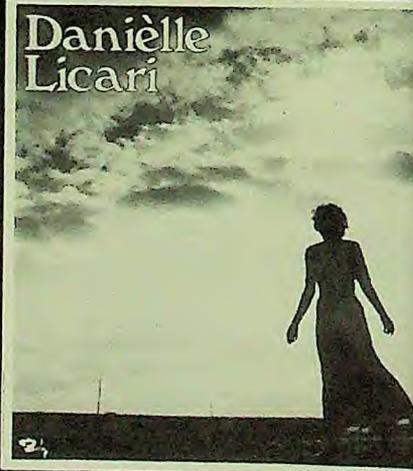
- 1 (6) THAT'S THE WAY I LIKE IT, KC And The Sunshine Band
- 2 (16) FLY, ROBIN, FLY, Silver Convention
- 3 (3) WHO LOVES YOU, Four Seasons
- 4 (1) ISLAND GIRL, Elton John
- 5 (9) THE WAY I WANT TO TOUCH YOU, Captain & Tennille
- 6 (7) THIS WILL BE, Natalie Cole
- 7 (8) FEELINGS, Morris Albert
- 8 (10) LOW RIDER, War
- 9 (13) SKY HIGH, Jigsaw
- 10 (21) LET'S DO IT AGAIN, Staple Singers
- 11 (14) NIGHTS ON BROADWAY, Bee Gees
- 12 (2) LYIN' EYES, Eagles
- 13 (11) THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY), Spinners
- 14 (4) MIRACLES, Jefferson Starship
- 15 (19) MY LITTLE TOWN, Simon & Garfunkel
- 16 (5) HEAT WAVE/LOVE IS A ROSE, Linda Ronstadt
- 17 (27) SATURDAY NIGHT, Bay City Rollers
- 18 (23) EIGHTEEN WITH A BULLET, Pete Wingfield
- 19 (22) I ONLY HAVE EYES FOR YOU, Art Garfunkel
- 20 (12) CALYPSO/I'M SORRY, John Denver
- 21 (25) BLUE EYES CRYIN' IN THE RAIN, Willie Nelson
- 22 (26) OPERATOR, Manhattan Transfer
- 23 (15) SOS, Abba
- 24 (28) I WANT'A DO SOMETHING FREAKY TO YOU, Leon Haywood
- 25 (29) OUR DAY WILL COME, Frankie Valli
- 26 (18) DO IT ANY WAY YOU WANNA, Peoples Choice
- 27 (36) VENUS AND MARS ROCK SHOW, Wings
- 28 (32) SECRET LOVE, Freddy Fender
- 29 (24) BAD BLOOD, Neil Sedaka
- 30 (37) I LOVE MUSIC Pt 1, O'Jays

By Courtesy of Billboard

Three albums from three quality artists on Barclay

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Danielle
Licari



'Danielle Lacari'
BAR 80572

JAQUES BREL

Jacques Brel
Personally



'Personally'
BAR 90037

Stock up with quality albums

'Love To Love You Baby'

DONNA SUMMER

Rush released in this country due to tremendous disco reaction, the album is currently No. 1 in the U.S. disco chart and is rapidly climbing the U.S. national chart.

'Love To Love You Baby'

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SCOTLAND

Phone-out list scheme by new wholesaler

A NEW wholesale outlet for imports, deletions and job lots has opened in the West of Scotland.

B&H records, the new company operating on the South side of Glasgow, already reports a good response to the services.

B&H is using a phone-out system rather than posting information. Their Mrs. Jackson told Music Week that mail-outs take too long to arrive, and with constantly moving stock, and new offers becoming available rapidly,

phoning retailers is the best way to service their needs.

Free delivery is offered, and van deliveries will be available in the Glasgow area, with outside areas being serviced by the quickest route, and any size of order will be accepted.

Retails wishing to be put on the phone-out list - and they can be called as often as they wish, but usually once a week - should contact Mrs Jackson on 041 632 9146.

EDITED
by
IAN McFADDEN

Grampian goes into tape duplication

GRAMPIAN RECORDS, in the top right hand corner of Britain, recently started a tape duplication service besides its record production and studio facilities. London majors have been using the tape facilities at such a rate that maximum production - 20,000 cassettes in 12 days - has been running for a couple of months now.

But all the activity on tape production, says Jim Johnston, has meant that there has been less concentration on recording.

New releases set for early December include a double from

the Spey Valley Trio - a C&W combine whose records are Whispering Home and Sing Me Back Home, the Lomond Cornkissers from Kinross, Jimmy Todd's Favourites from the Jimmy Todd Accordion Trio, Iain McPhail's Scottish Dance Band, Bill Black's Sound of the Perthshire Glen, and Jimmy Lindsay.

The albums were recorded on the 8-track desk installed at Grampian's Wick II at the beginning of the year, and will, naturally enough, be available on tape.

Cairney LP for burns season

JOHN CAIRNEY, the actor renowned for his one-man shows on Robert Burns, has been at work at the REL studios in Edinburgh on an album for release early next year - in time to catch the Burns "season".

The recording is a co-production between Radio Edinburgh Ltd. and Shanter Productions, Cairney's management. It's Cairney's second album, and will be called John Cairney reads the Burns Story.

Nail Ross at REL says that licensing deals are being looked at for "the colonies", although nothing has yet been finalised, and he was unsure which label the record would be released on here, although he said it would be out in mid-January.

Top Twenty Trax

- 1 SIREN, Roxy Music
- 2 WORDS AND MUSIC, Billy Connolly
- 3 TIME HONOURED GHOSTS, Barclay James Harvest
- 4 ROCK OF THE WESTIES, Elton John
- 5 ALL THE FUN OF THE FAIR, David Essex
- 6 WISH YOU WERE HERE, Pink Floyd
- 7 ONE OF THESE NIGHTS, Eagles
- 8 JIM REEVES' 40 GREATEST, Jim Reeves
- 9 SHAVED FISH, John Lennon
- 10 GREATEST HITS, Elton John
- 11 SAMPLE, Charley Pride
- 12 ONCE UPON A STAR, Bay City Rollers
- 13 ATLANTIC CROSSING, Rod Stewart
- 14 GREATEST HITS, Mud
- 15 PILEDRIVER, Status Quo
- 16 24 CARAT PURPLE, Deep Purple
- 17 MALPRACTICE, Dr. Feelgood
- 18 A TOUCH OF MAGIC, Lena Martell
- 19 DOWN THE DUSTPILE, Status Quo
- 20 HORIZON, Carpenters

This dipstick chart is intended only as an indication of top sellers and not an accurate survey. It was supplied by Ian Russell at Trax Records and Tapes, Charlotte Street, Stranraer.

New opening

NEW OPENINGS include a conversion by Dunfermline Cooperative at Backmarsh Road, Rosyth from food trading to Discount Centre with a whole range of audio goods and discounts of up to 40 per cent. Manager is Maurice Torrance.

Lumsden and Wylie has opened a new showroom at Drungelloch Street Airdrie covering a wide range of units, and Bruce Miller of Aberdeen has opened a Philips stereo centre at the George Street, Aberdeen store.

Elena Mae now extending throughout Scotland, has opened a new Centre at the High Street, Kirkcaldy, branch featuring Sony

and Trio systems and covering the recorded music field. In Fife, Andrew Hutt has sold the Barnet and Morton superstore on High Street to House of Fraser, which already owns property adjoining I-raser plans to redevelop this very big frontage and the even bigger rear area to provide a new Arnotts store for the town.

This will be the first House of Fraser move into Kirkcaldy which is regarded generally as the main shopping town in Fife Region.

House of Fraser handle music and recorded music interests extensively in all their stores throughout Scotland.

VANGELI

THE GENIUS OF THE KEYBOARDS HAS RELEASED HIS FIRST ALBUM ON RCA RECORDS AND LIKE HEAVEN AND HELL IT WILL BE TALKED ABOUT FOR A LONG TIME

HEAVEN AND HELL
RS 1025 Also available on Cassette

BE A DEVIL - GET SOME IN

RCA Records and Tapes

Art For Art's Sake

6008 017

New Single From

marketed by
phonogram



10cc



SCOTLAND

New single from Shiness Lodge

SHINESS LODGE, near Lairg in Sutherland may not be the most northerly recording situation in Britain, but it has been productive lately.

The lodge is home to Michael Fletcher, who with David Brown and Ziggy Jackson is a partner in Spectrum Records, Colourtone Records and their publishing subsidiary Tone Colour.

Among the products to have emerged from the Lodge to date are a record of bagpipe music - the Highland Piper - by James Ross Mathieson, who used to be Michael Fletcher's gamekeeper and is now teaching pipes; and Scottish champion fiddler Arthur Robertson, from Shetland whose

album was called Scotland's Champion Fiddler. The pipe music LP has since been deleted but will be pressed again soon.

While the two London-based partners have been producing product in New Malden, BBC Scotland producer Ben Lyons has been bringing Michael Fletcher together with singer Helen MacArthur for recording purposes.

The result is a single released this weekend called Out On The Hill, b/w Bonnie Scotland. The "A" side was written by Michael Fletcher, and the eponymous Fred Neptune who takes the writing credit on the flip is all three partners.

McDonald LP out on Nevis label

POPULAR BBC TV Scotland singer Alistair MacDonald has a new album released on November 21, on Nevis, the Scottish label based in London. The LP is called Alistair MacDonald sings Robert Burns and features 14 songs with MacDonald playing six and 12-string guitars and banjo, as well as singing multi-tracked in places. Brian Brocklehurst plays bass.

Nevis's Jim MacLean says that he thinks it is time that Burns'

songs were heard in a more natural context, instead of the semi-operative treatment they usually receive. It is MacDonald's fourth album with Nevis, and his last LP, Scotland First, notched up healthy sales, and is still doing well. He will soon be doing another series for BBC Scotland.

Distribution is by Clyde Factors, Record Enterprises and Rediffusion.

News in brief



Sydney Devine

SYDNEY DEVINE, newly signed to Phonogram, has just sold out his run at Glasgow's Pavilion Theatre ... however his most recent "Live" album has not shown the same kind of reaction as his previous LP's - not a decline in popularity, just the combination of his first full-price collection and the "Live" tag.

Radio Clyde linking up with Radio Forth in December for the first time, but not for music, for a current affairs broadcast on Scotland's licensing laws and new liberalising proposals.

Probably a miracle that Trax records in Stranraer, which supplied this issue's dipstick chart, sell any records at all. They are up three flights of stairs, and directly above Woolworths. Hope for the independent, yet?

Generating a lot of excitement on their local gigs, Glasgow rockers Cado Belle still not contracted - many interested.

Sunday trading now a fact of life

SUNDAY opening has been a fairly common practice in some sections of the Scottish trade especially in those areas where Sunday markets are a factor. A more recent trend has been to open where Sunday warehouses are attracting the crowds and these are popping up all over the place. Even where Sunday trading was disliked in principle and avoided it is now accepted as a fact of life and is being adopted for survival.

course before there is general Sunday Opening; so far it is limited and in selected sites; but the overall trend is clearly towards Sunday trading and the Saturday newspapers in Scotland now feature 'Where to go on Sunday' pages advertising the various premises which will be open the following day. Comet Discount Warehouses which operate extensively in Scotland on the audio side as well as handling electrical goods has adopted Sunday opening.

It could be a long time of

SCOTTISH NEWS appears fortnightly in MUSIC WEEK. Readers with items of interest should contact IAN McFADDEN at 530 Great Western Road, Glasgow G12 8EL or phone (041) 339 7517.

Tartan Toppers

- 1 D.I.V.O.R.C.E.*, Billy Connolly (Polydor)
- 2 WORDS AND MUSIC, Billy Connolly (Transatlantic)
- 3 HOME TO LEWIS, The Lochies (Lismor)
- 4 SCOTCH ON THE ROCKS, Royal Scots Dragoons (Spark)
- 5 BY THE LOCHSIDE, The Tartan Lads (Lismor)
- 6 OLD RUGGED CROSS, Ethna Campbell (Phillips)
- 7 LIVE FROM SCOTLAND VOL 2, The Corries (Pan Audio)
- 8 VOICE OF THE HEBRIDES, Ian McKay (Lismor)
- 9 ACCORDION HITS, Calum McLean (Lismor)
- 10 FLOWER OF SCOTLAND, The Corries (Pan Audio)

This chart is an indication of the best selling records in departments specialising in Scottish product. Our thanks particularly to Peter Hamilton, who has two such departments and a mail order service.

* indicates single

CHARLIE DRAKE

PERSONALITY EXTRAORDINAIRE, TEAMS UP WITH PRODUCER

PETER GABRIEL

LEAD SINGER WITH GENESIS, TO RECORD

THE MOST ORIGINAL SINGLE OF THE YEAR

YOU NEVER KNOW

CB 270.

AND FOR AN EXTRA



ON THE B SIDE

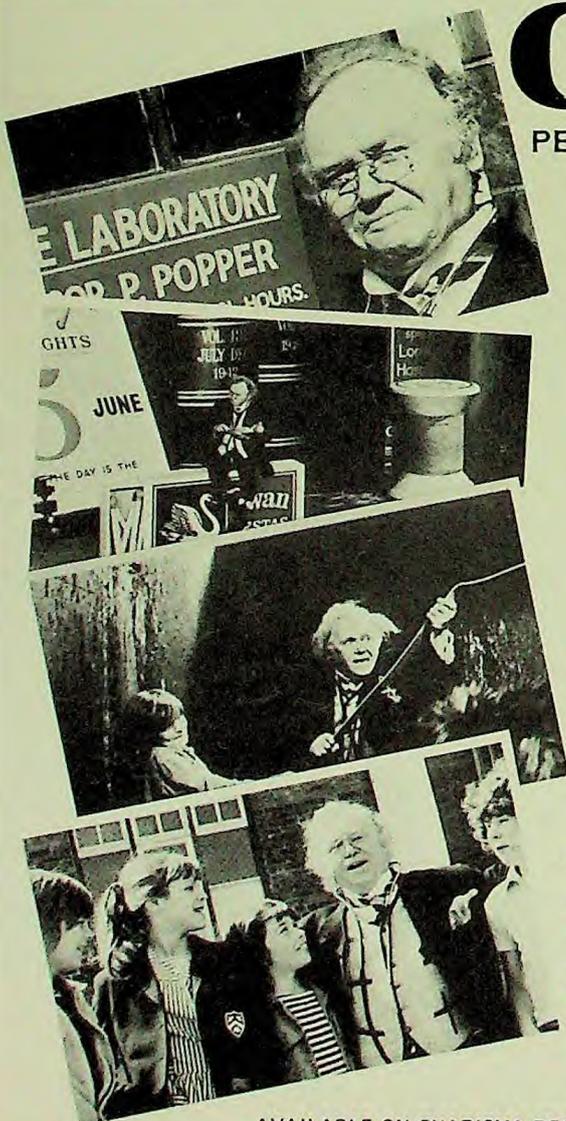
THE THEME SONG FROM CHARLIE'S KNOCKOUT FILM 'PROFESSOR POPPER'S PROBLEMS', WHICH IS ALREADY A SMASH HIT WITH THE KIDS AT THE SATURDAY MORNING PICTURES ALL OVER THE COUNTRY.

SO WATCH OUT! BECAUSE THE LITTLE MAN IS GETTING BIGGER ALL THE TIME ... YOU NEVER KNOW

AVAILABLE ON CHARISMA RECORDS



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The Spiders return with
a debut single on Pye.

Spiders

· FROM MARS ·

'White Man, Black Man'

7N 45549

On Tour: Hull University Dec 5th; Croydon Greyhound Dec 7th; Leeds Polytechnic Dec 8th; Birmingham Barbarellas Dec 9th.

Pye Records (Sales) Ltd.
132 Western Rd, Mitcham Surrey. Tel: 01-640 3344



Pye Records (Head Office) Ltd.
ATV House, Great Cumberland Place, London W1. Tel: 01-262 5502

PUBLISHING

Claude Francois: 'I did it My Way first'

by CHRIS WHITE

DESPITE BEING creator of the song which became a personal anthem for Frank Sinatra, and a vital inclusion in repertoires of singers famous and unknown worldwide, for Claude Francois of France success with My Way has been continually tainted with disappointment.

Not that he minds having written a song which is easily identifiable even to those people who don't like popular music — and recently won an award in France for more than a million broadcasts — but rather the fact that most people aren't even aware that it is his song, or that he did the original version himself. That honour has been bestowed on Paul Anka.

"I'm not angry that Paul Anka should have received all the credit for writing My Way, but there does seem to be a popular belief that he actually wrote the song for Sinatra," admitted Francois during a recent London visit. "Even Sinatra himself hasn't really enlightened people, and when he has introduced it onstage it has usually been with the words, 'The melody by a Frenchman and lyrics by Paul Anka...'"

Ironically, although Francois once saw Sinatra perform his song in a French concert there has been no meeting between the two men although the two came into close proximity last week, when Sinatra was also in the capital to do his Palladium concerts. "I was in Tramp, the Jermyn Street discotheque, with a party of



LEFT TO right, Roger Greenaway (producer Tears on the telephone), Ken Evans (Lux); Claude Francois; Eddie Levy (Gen manager ATV Music/Bradley's), Alex Everitt (international manager, Leeds Music), Geoff Heath (managing director, ATV Music/Bradley's), Steve Allen (Radio 2 producer BBC).

friends when Sinatra walked in with four bodyguards — but I just never got the chance to even say hello to him," he said. "I don't think that he even realised I was there."

Francois wrote My Way, originally Comme D'Habitude, back in 1967 and recorded it himself as a single. "It was personal to me of course, but the lyrics took on a different meaning when Anka got hold of the song," he says. "My storyline originally was about two lovers and their habits (hence the title: literal translation, Like Habits) and the melody gave the impression of

something which was coming to an end."

Sinatra heard the song during a Los Angeles party in 1968 and said immediately he would like to record it. However it wasn't until six months later that Francois received a telegram from his agent saying that Sinatra was going into the studios in two days' time to record the number... with Anka's new English lyrics. The rest of the story is history and the song is now the one which Sinatra will be remembered for, even long after he's dead.

"Apparently Paul Anka also sings the song a lot onstage in the

States, but never mentions the fact that it was originally French," Francois added. "However he has done some TV and theatre appearances in France and then he's had to admit where he got it from... the French are very proud of the song's success and won't let anyone else claim it!"

Apart from My Way, Francois has also "lost out" on another major hit, My Boy, recorded initially by Richard Harris and more recently by Elvis Presley. A similar story... Bill Martin and Phil Coulter wrote the English lyrics — and reaped the credit for the song.

Francois's recent London visit was to promote a new single, Tears On the Telephone, on Bradley's Records. He had his first French hit, Belles Belles Belles, back in 1962 and since then it is claimed that none of his records have sold less than 900,000 copies. Apart from recording, Francois tours France with his own group of singers and dancers and also has his own independent record company, Flesche.

"There are only three major independent companies in France including us, and at Flesche we refuse to be too big. In the last couple of years we have only signed two acts and spent most of that period just building them up. However we do get the hit records — in fact all three independents do — and the trouble with the major companies is that they just seem to concentrate on the well-established artists."

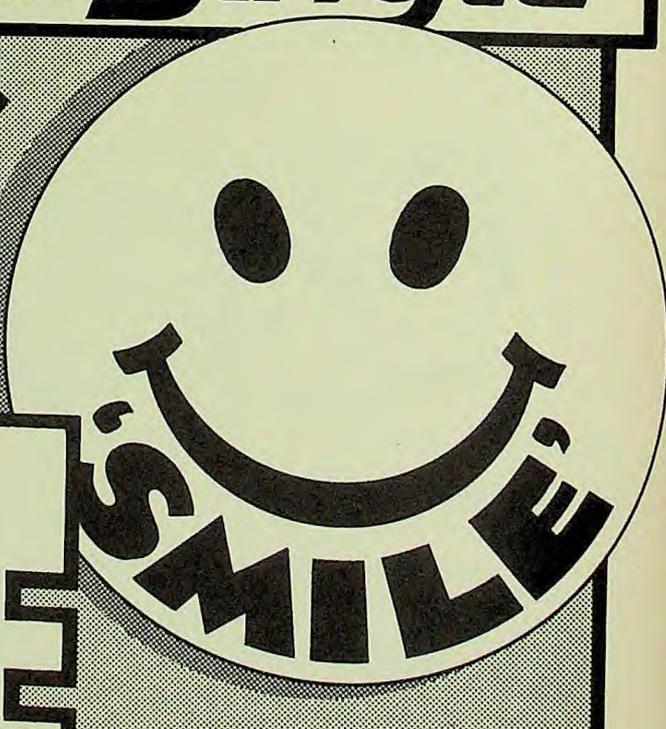
Francois admits there is difficulties in French artists establishing themselves in Britain, but adds that in France performers do seem to have a lot more staying power than their English counterparts. "About ten years ago there were singers like Richard Anthony and Adamo, but they really don't mean much now, because they depended on other people for songs. It's the artists like Becaudo, Aznavour and others who manage to write their own material who can stay at the top."

He states another theory. "Johnny Halliday has been very popular in France but has never made it in England because his act in his homeland represents all that the French can't understand in British and American performers. It would be ridiculous a French singer aping a British pop star in Britain!"

Francois admits that touring on the scale that he does is almost prohibitive. His retinue numbers 53, including 35 who actually take part in his stage act, and he has three trucks and a coach to transport props and performers to the various venues. "But you can't, shouldn't expect to make money touring," he says. "So far as I'm concerned my money comes from recording and publishing, and all the money from the live appearances is ploughed back into the shows. We don't go out touring just so that we can get rich — it is to show to everybody just what we are capable of doing."

NAT KING COLE

His hit Single

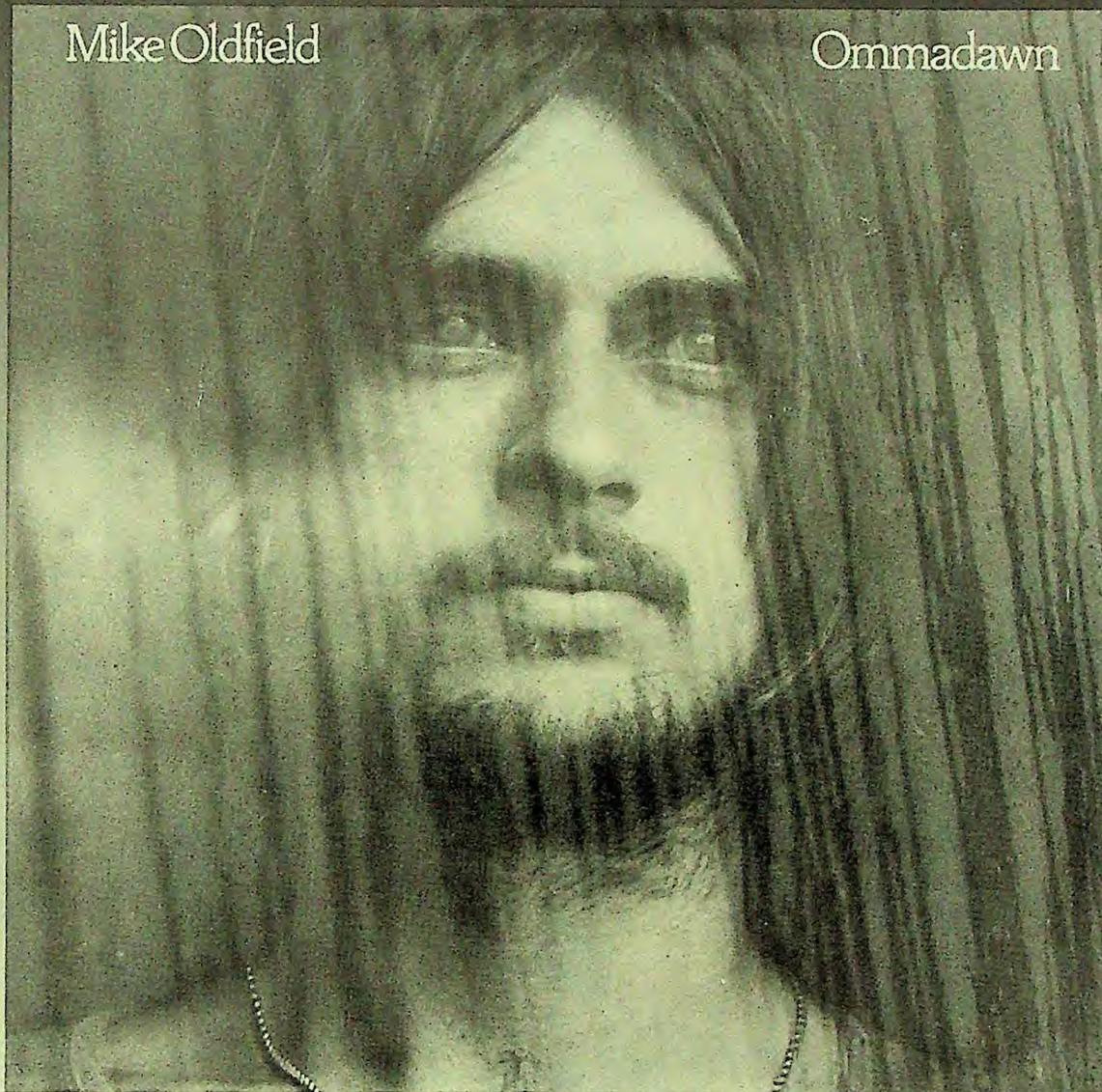


The title song from the U.A. Film release **Smile** is on Capitol Records.
Smile by Nat King Cole
 CL 15837





From Mike Oldfield's greatest hit, Ommadawn.



A new single 'On Horseback.'

"The 'Horse Song' could be the biggest Christmas single this year,
and may be for several years to come."

BOB EDMANDS New Musical Express

OUT NOW ON VIRGIN RECORDS VS131.



PUBLISHING

Janis Ian list to April Music

APRIL MUSIC now has the exclusive UK rights to all songs written by Janis Ian, following a sub-publishing agreement fixed between April managing director Brian Hutch and the U.S. singer-composer's Mine Music, through Sol Rabinowitz, vice-president of publishing and a&r for CBS International.

This catalogue includes material from Janis Ian's two CBS albums to date, Stars and Between The Lines, and also included is her current UK single At Seventeen, and which has several times figured as a breaker under the Music Week chart.

The singer has just finished work on her third CBS album, due for UK release in February. Hutch said April expected a lot of cover activity on Janis Ian's material in coming months. Already Jesse has been recorded by Roberta Flack, Stephanie de Sykes and Shirley Bassey, and Olivia Newton-John has cut Light A Light for possible inclusion on an upcoming album.

Another songwriter represented by April in the UK is Albert Hammond, whose product is also receiving a lot of cover-record activity.

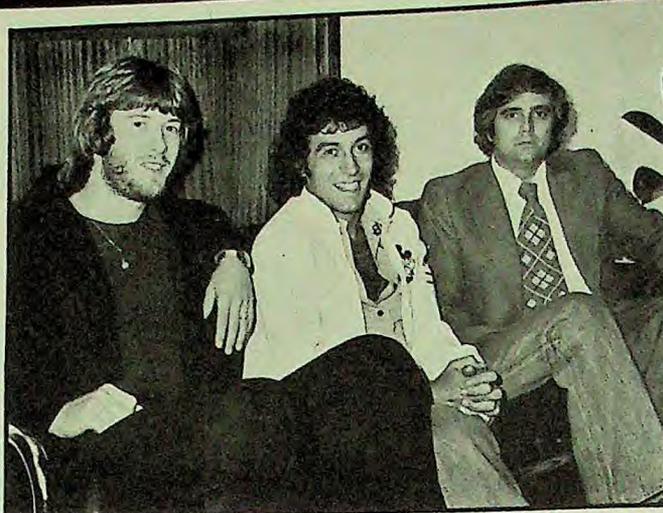
Hammond's latest album 99 Miles From L.A. has just been released on Epic. It includes nine songs written and produced by

himself and Hal David, lone-time partner of Burt Bacharach. It also features Hammond's current UK single These Are The Good Old Days, which he wrote with Roger Cook.

Said April creative manager Brian Oliver: "We've been exploiting the songs from the album for several months. So far cover versions have been obtained from Johnny Mathis, Art Garfunkel, Gene Pitney, Dana, Cilla Black and Solomon King. And another Hammond/David song, Love Isn't Love Till You Give It Away, is the latest single by the Seekers on Polydor.

"Albert Hammond is writing less with Mike Hazlewood these days, but he is an extremely hard-working writer who attracts other 'name' writers to him. Hence this album with Hal David. He'll be writing more songs with him next year. He may also write with Paul Anka, John Bettis, who co-writes with Richard Carpenter, and possibly Paul Williams. We predict he'll come up with some really hot material in 1976."

Brian Hutch said April had also arranged sub-publishing rights to material by Epic artist Michael Murphy, following a co-publishing deal between Murphy's company Mystery Music and



Left to right: Brian Oliver, Albert Hammond and Brian Hutch.

April/Blackwood in the U.S.

Murphy's self-penned single Wildfire was a big American hit,

and his current UK single Carolina In The Pines is sub-published by April under the new deal.

U.S. songs to UEP

THREE MAJOR American publishing catalogues, Casablanca, Rosebridge and Earl Barton, are to be represented in Europe through the United European Publishers' cham, with ATV Music looking after the UK and Eire territories.

UEP is the co-operative group of publishers set up to cover the whole of Europe and ATV became a member of the group earlier this year.

Casablanca includes compositions by U.S. group Kiss and the deal was negotiated by Neil Bogart, while Phil Kurnit represented Rosebridge and Earl

Barton. Rosebridge includes on the roster Wayne Carson, writer of The Letter and Mr Busdriver, and Earl Barton Music includes Rocky, by Austin Roberts, a chart entry through Private Stock.

ATV also has the Barry Blue copyright Kiss Me Kiss Your Baby, a chart-topper for Brotherhood of Man in Holland and a gold disc recipient in Belgium. Because of the success of Brotherhood of Man in Europe, Pye is releasing, for export only, an album this month featuring new songs by Tony Hiller and members of the group, all published by ATV.

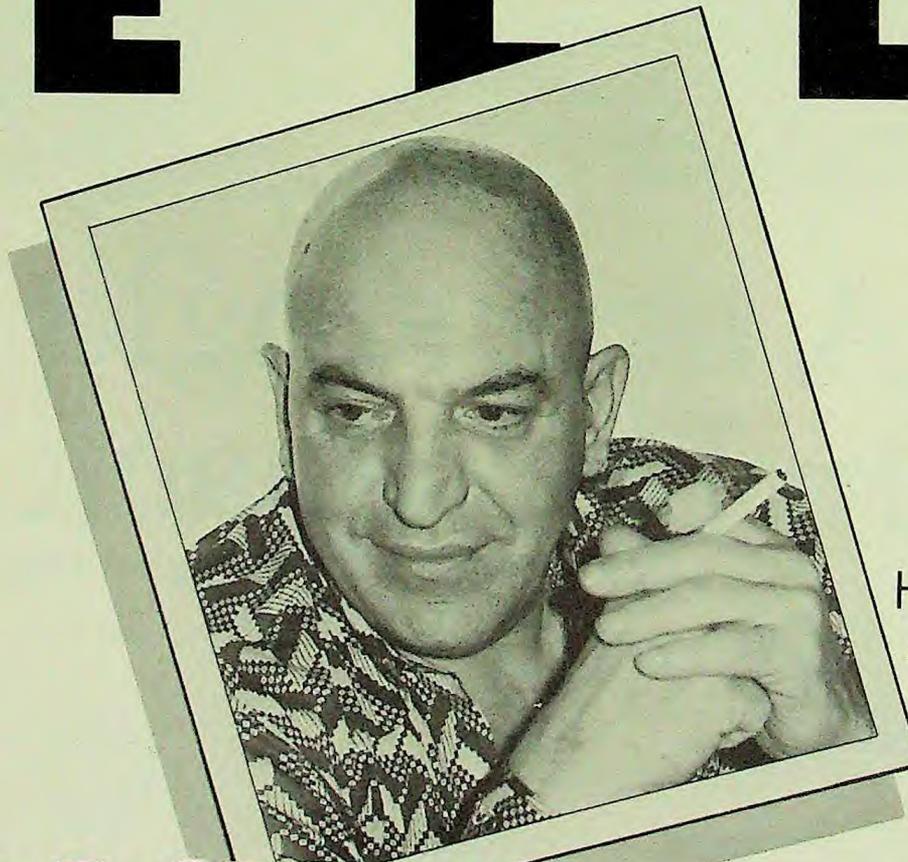
SHEET MUSIC

Top 20

- 1 UNA PALOMA BLANCA, Noon
- 2 HOLD ME CLOSE, April
- 3 I ONLY HAVE EYES FOR YOU, Feldman
- 4 FEELINGS, KPM
WHAT A DIFFERENCE A DAY MADE, Peter Maurice/KPM
- 6 RHINESTONE COWBOY, KPM
- 7 S.O.S., Bocu
- 8 THERE GOES MY FIRST LOVE, Cookaway
- 9 DON'T PLAY YOUR ROCK AND ROLL, Chinnichap/Rak
THE LAST FAREWELL, Ashley-Fields/Tembo
- 11 SCOTCH ON THE ROCKS, Southern
- 12 SAILING, Island
- 13 SPACE ODDITY, Essex
- 14 I'M ON FIRE, (-)
- 15 I CAN'T GIVE YOU ANYTHING (BUT MY LOVE), Cyril Shane
- 16 HEARTBEAT, Southern
- 17 EL BIMBO, Burlington
- 19 THE WAY WE WERE, Screen Gems
- 20 MOONLIGHTING, Blanedell/Compass/Longmanner

Compiled by Music Publishers Association.

TELLY



HIS NEW SINGLE AS PERFORMED ON THE ROYAL VARIETY SHOW.

WHO LOVES YA BABY?

MCA RECORDS

MCA 217

MOR Top Singles

Ken Dodd - "(Think Of Me) Wherever You Are"
b/w "Togetherness" EMI 2342 National TV exposure on Ken's new TV series

Simba - "Africa" (Version 1 and 2) EMI 2364 Heavy disco action!
EMI 2367 from his forthcoming album "Sleep Warm"

Rod McKuen - "Sleep Warm" b/w "Never Been A Horse That Couldn't Be Rode"
Commercial Radio Hit-Pick PLUS extensive national airplay

Manuel and the Voices of the Mountains -
Rodrigo's Guitar Concerto De Aranjuez (Theme from the 2nd movement)
EMI 2383 Featured on Pete Murray's "Open House" BBC Radio 2.

Roger Whittaker - "The First Hello, The Last Goodbye"
b/w "Ride A Country Road" EMI 2348 from his latest album "Ride A Country Road"

Laurie Heath - "We Danced It Our Way" b/w "Child Star" EMI 2341
As seen on London Weekend TV & ATV

Five Penny Piece - "The Gradely Prayer" b/w "Reflections of Emily" EMI 2381
Christmas smash!

Rolf Harris - "Happy Birthday Father Christmas" b/w "McAdam" EMI 2380

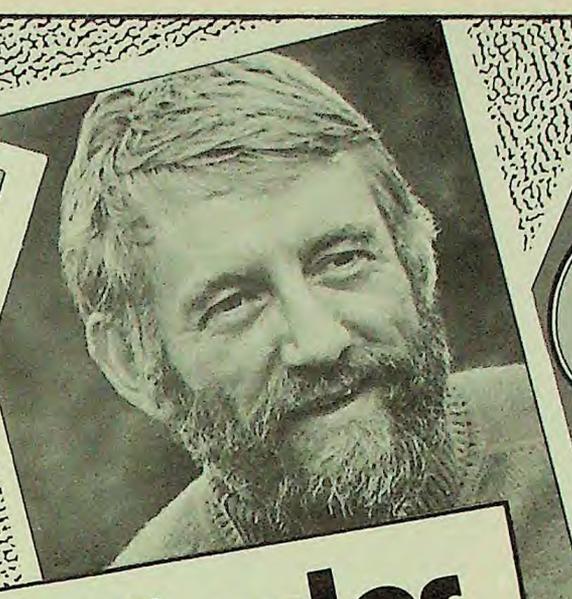
Candy - "King Of Kung Fu (Legend of Bruce Lee)" - Theme from the film
b/w "Overshoot (Instrumental)" EMI 2368 Currently playing national cinema circuit

Bill Pertwee and Norman MacLeod - "Get Out And Get Under The Moon"
b/w "Hooligans" EMI 2359 Currently appearing in "Dad's Army" stage show.

The Kings Singers - "There Are Bad Times Just Around The Corner" EMI 2350
b/w "After The Gold Rush" from their latest album "Lollipops"

The Secrets - "I Wanna Dance" EMI 2355 National Disco Action!
Colin Crompton - "Best Of Order - Thank You Please" EMI 2347
Star of Wheeltappers & Shunters TV Series

Don Estelle and Windsor Davies - "Paper Doll"
b/w "When I Learn To Love Again" EMI 2361
The latest chart single from the forthcoming album "Sing Lofty."



STOCK UP NOW

TALENT

McCoy: 15 years of hits for other people

by CHRIS WHITE

WHEN VAN McCoy broke into the British charts earlier this year with the disco hit, *The Hustle*, it was a bonus reward for an artist who in the States has been connected in some way or another with hit records for at least 15 years.

McCoy's composing credits have appeared on numerous record labels and his compositions have been recorded by such diverse artists as Roberta Flack, Aretha Franklin, Mama Cass, Nat King Cole, Petula Clark, Bobby Vinton, the Drifters, Bobby Vee and Barbara Lewis. As for his production work - and not forgetting the arranging - the Stylistics, David Ruffin, Choice Four, and Faith, Hope and Charity have all had reason to be grateful to him in recent months.

Incredibly, though despite several attempts at building a solo recording career for himself, McCoy had to wait until *The Hustle* before people became aware of him in that capacity and it is a situation that he hopes will now be consolidated, along with his production and arranging work. And ironically, it was only by chance that McCoy came across the idea for the song anyway.

"Back in the States we had decided to go into the studios and do an album geared towards the ever-growing discotheque market, but which would also appeal to the average pop fan - and maybe finally establish me as a recording artist," McCoy explained during a

recent London visit.

"We had ten numbers written for the album and then I met a friend, a DJ at Adam's Apple, a well-known New York disco, who told me about this new dance craze called the Hustle. I'd never heard of it and while I quite liked the idea of a song based on the dance, I just didn't think that there was enough time to include it on the album.

"In fact the album, *Disco Baby*, was just about completed and it was only after a change of heart, and the decision to drop one of the already-included numbers, that *The Hustle* managed to materialise."

McCoy's professional music career had started back in the late Fifties when, while still at High School, he did several recordings with a group called the Starlites. After three records which gained quite a lot of local airplay, but were not hits, the group split and McCoy came into contact with producer Wally Roker - who suggested that he might have potential for solo recording.

"I made a record called Mr. D. J. on a label called Rock'n Records, owned by an uncle and myself, and it was picked up by Scepter," McCoy added. "It sold fairly well and, although it wasn't a hit, it did bring me to the attention of people like the Shirelles and Chuck Jackson."

The intervening years saw the young musician working with Lieber and Stoller on the Drifters and the Exciters, and then



PHONOGRAM GENERAL manager Ken Maliphant presented Van McCoy with a silver disc for 250,000 sales of *The Hustle*, during the artist's recent visit to London. Also in the picture is Charles Kipps (right) McCoy's partner.

progressing to Blackwood Music where he worked with both black and white acts.

His second bid for personal recording success followed in the Sixties with the release of an album, *Night Time Is Lonely Time*, on Columbia - produced by Mitch Miller of *The Yellow Rose of Texas* fame. But again nothing. He admits now: "It was good but it just didn't take off."

During this period McCoy also

started his own record label, Vando, distributed by Cameo Parkway but it was a relatively short-lived venture and one that he has no particular regrets about. "It was just more feasible to get involved in production work generally, rather than be restricted to one particular label. You can be more creative that way."

More production work came, and song-writing, and then in 1972 McCoy launched into his third

attempt at a solo career with the release of an album, *Soul Improvisations*, on the Buddah label - and reissued now, following his *Hustle* success. But it wasn't until he signed with Avco and his first album under the new contract, *Love Is The Answer*, was released that the tide began to turn for McCoy.

He says: "Although I've always enjoyed my work as a producer, arranger or songwriter, I've had this frustrated artist thing and I've always wanted to be a successful recording artist in my own right. Mind you my other roles have given me the opportunity to work with some very talented musicians and I'm very grateful for that."

McCoy is planning concerts as the next stage of his career. Prior to his London stop-over he had been in Venice recording a 60 minute TV spectacular with the city's symphony orchestra, and he recently did a successful concert in Montreal, with a 32-piece orchestra and six dancers.

"I'm planning an act based on sophisticated soul and the whole thing will be done with large orchestras, singers and dancers. I want to try and convey the atmosphere of being in a discotheque - it's important to keep on top of what people want to hear," he says. "But I realise the idea of using the hustle theme will soon wear and the best policy is to let the people decide what they want to hear. As a result my latest LP, *Disco Kid*, contains quite a diversity of material."

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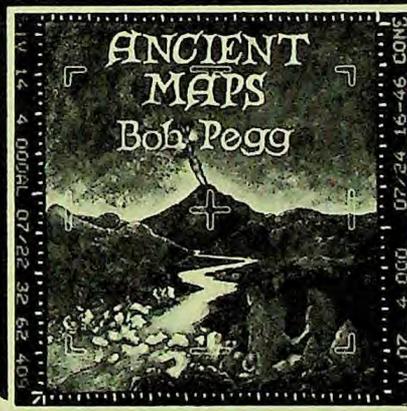
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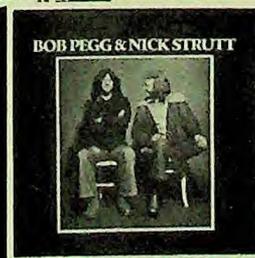
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TALENT

Emmylou Harris hopes to repeat U.S. success

by DAVID LONGMAN

THE NAME Emmylou Harris may mean little to the people in the music business in Britain today, but with a current UK concert tour, the American lady is expected to become over the next few months, a force to be reckoned with. Singing in a light, almost timid voice, in the past year she has taken West Coast by storm, with a top selling album and several hit singles. Regularly she has been filling clubs and hotels across America, and this year and next, she will be launching herself on Britain.

Though her first solo album, *Piece Of The Sky* on Reprise was so successful in America, in Britain so far the reaction has been disappointing, though it received high praise in the press.

Singing for Miss Harris started by accident, as she was bored while at college. "I used to pick up a guitar just for something to do while I was at drama school, and in those days I was a very wishy-washy sort of person. I then had a baby and my marriage broke up, and it made me pull myself together.

"I had to go out and earn some money, and went into bars for ten dollars a night, with all the beer and cigarettes you could use. Then Gram Parsons found me, and it all seemed like a logical progression. I used to sing and record with him,

but when he died, I couldn't face going out on my own and record. I'd always thought along the lines of recording with him backing me."

The death of Gram Parsons has affected her deeply. "He turned me on to singers like George Jones" she says "and he was one of the first people who actually gave me a direction in which to progress."

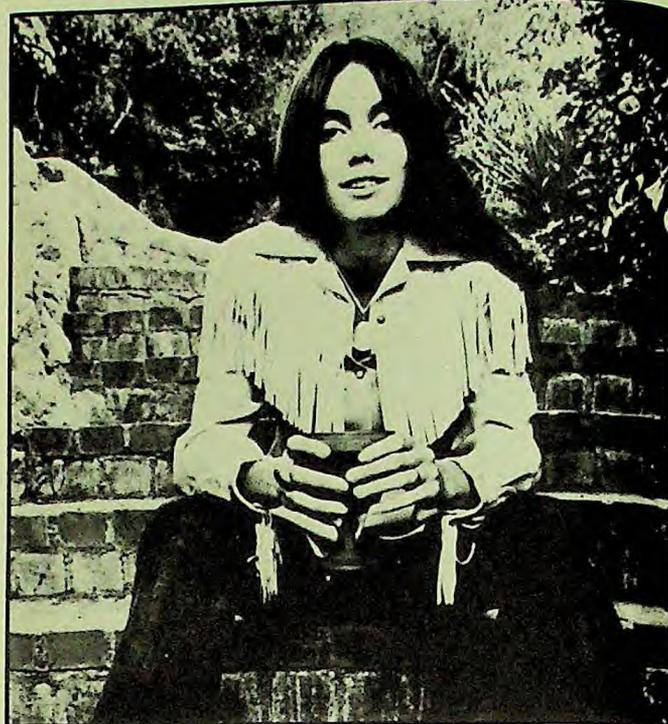
She has hardened a great deal from her experiences in the business. "I used to get really angry if I was singing and somebody would cough. At times I would walk off stage, but now the situation is turned around, and it really freaks me out at my concerts when the people are so quiet. I like a very relaxed atmosphere in which to play, because I get looser and so do the people."

To anyone trying for a break in the music business, obviously every penny or cent that can be earned is welcome. How much has money been a motivation to Miss Harris? "I hope it isn't a guiding force for me. Money and I have always been on the opposite sides of the fence, and I'm glad to say I've always managed to get by. My albums mean only one thing to me, and that is that I am able to put down some songs that I think are me and are honest. The fact that my first album was a success

in the States really surprised me. I was more low key than anything I had ever done before.

"It was recorded in a friend's house in the living room, and we had hired a mobile recording unit that was parked outside where I could record the vocals. I'm very sensitive about my voice, and on several occasions when recording the vocals, I broke down in tears, but my producer pulled me through."

Miss Harris has now started recording her next album. "I've got some tapes back home of some live work I've done, and I'd quite like to include some of those takes. One thing I don't understand about albums is that I can only have ten songs per album, maybe it's because companies don't want to pay out the royalties on too many numbers. I don't know whether I shall be able to swing it, but I want to put more songs on. Mind you for this album, a lot of money has been spent on it already. Space on the album is so valuable to me, and I always have a struggle deciding what I should use. If you put out a single, and so long as something else you have written is alright, then it makes economic sense to put it on the B side. But on an album, each slot is so important. If they aren't important to you, you're either cheating yourself or the people



EMMYLOU HARRIS: "It's me against them."

who buy the record."

She doesn't write very much of her material at the moment, though when she does, it all comes from personal experiences. "I used to write a lot more when I was at college, but I don't like singing them now, because it is like going back over an old scrap book. Fortunately I'm not that hung up on being a writer. Perhaps writing songs and getting people to record them makes you money, but as I said, money and I don't get on. The only thing that money really means to me is that I am able to

have a bunch of really fine musicians in my band." One of her songs, *Boulder* from Birmingham is on the new Walker Brothers' album *No Regrets*.

So what is in the future for Miss Harris in the way of recordings? "Well I can't take heavy criticisms from people, but it doesn't really bother me too much if people don't like the songs I sing, because it's me against them. I shall probably continue to record dumb songs on my album!"

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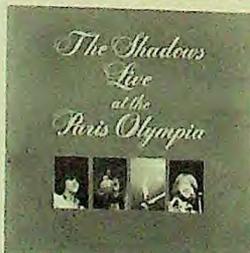
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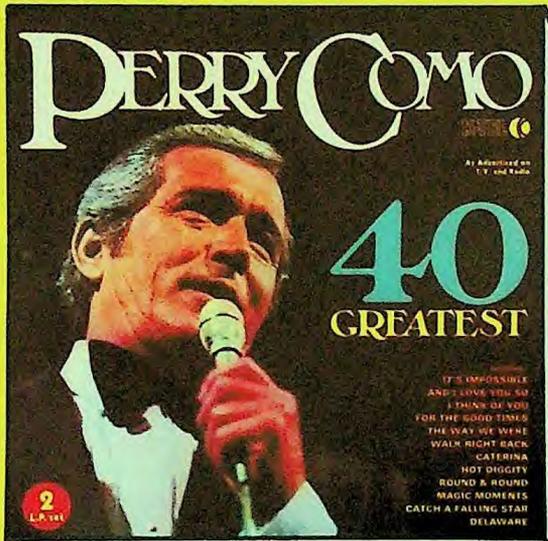
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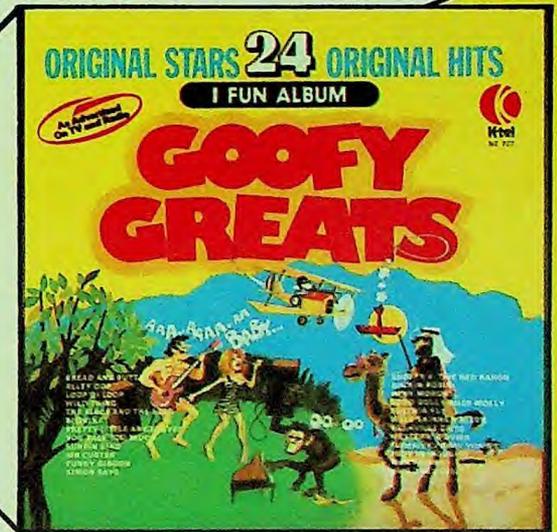
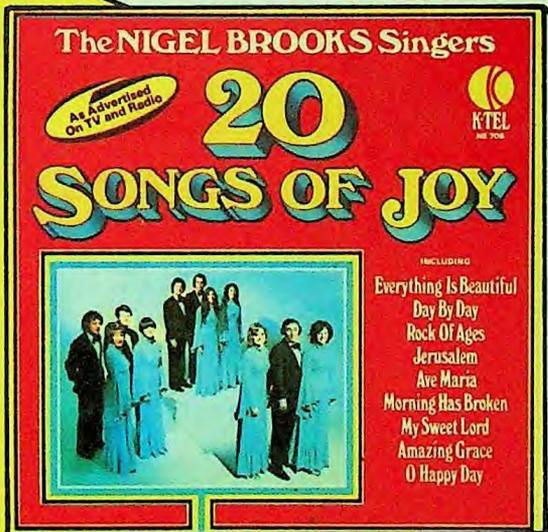
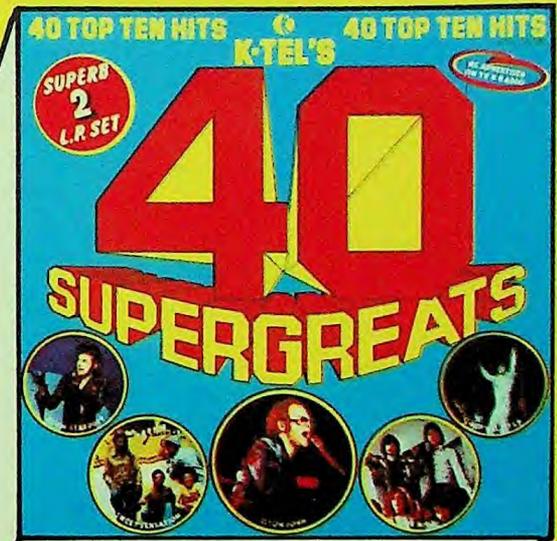
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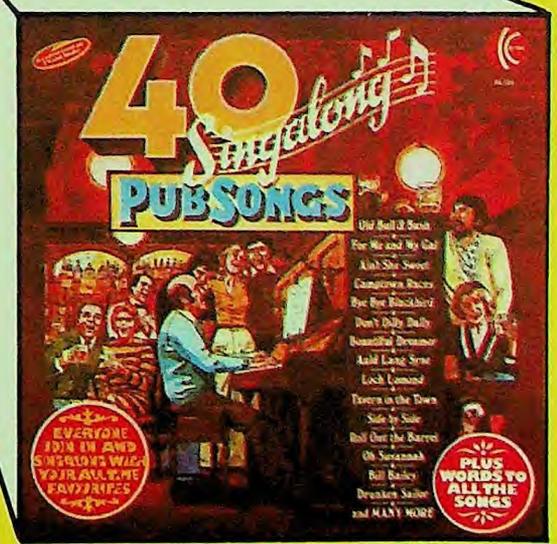
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FEATURE

The Pop
Pundits 2:
Bob Hart
The Sun

Hart: in the classic mould of the Fleet Street newsman

BOB HART is probably the most influential of all British rock journalists. His work for the Sun newspaper reached a readership of around 12,000,000. Many, inevitably, are within the peak record-buying age-group; many are people who buy only a couple of records a year, have no special knowledge of pop, and are therefore highly suggestible in their tastes. In this powerful position, it is a tribute to Hart's integrity and professionalism that he commands general respect both from the industry and from other pop writers.

Hart is in the classic mould of Fleet Street newsmen, tailoring his work strictly to the medium he uses and the market he can reach. A strong story is his first consideration: he is immune to industry hype and never falls into self-indulgent sermonizing. An Australian in his early Thirties, he gives credit for his present success to the sound journalistic experience gained in that country.

"It is easy for Australians to get into Fleet Street because the basic training there is very much better than in Britain. Papers centred on the major cities, like the Brisbane Courier-Mail which I joined after university, are the equivalent of British nationals. Each has to employ a quota of trainees, and they give those trainees a very thorough grounding in every area of journalism. On the Courier, for instance, I was ostensibly drama critic, but I had to cover all kinds of stories, and got thrown down a few flights of stairs at one time or another".

Hart came to England in 1967, took to standing around in Fleet Street pubs and quickly overheard his way into a holiday relief job with the Sketch, at that time run by Odhams. The work developed into a staff job, then after two years the Sketch closed down, reopening instantly as the Sun under the ownership of Rupert Murdoch. Hart recalls: "The Sketch closed on the Friday and I got a job on the new paper the same Sunday as showbiz rep, covering some story about Sir Laurence Olivier's prostate, if I remember correctly. Eventually Murdoch founded the National Star in America, Mike Navarre left the features department to go and work there, and I took over the pop pages.

At that time, the Sun's main pop page was Monday Discs, although Pop Shop already existed as a Friday feature. Then Monday Discs was axed and Pop Shop expanded, establishing itself as the main regular feature. Coverage of pop in the paper is still very flexible though, depending largely on Hart's own enterprise. "I am my own boss in effect, and the paper likes me to go out and find new stories, preferably in advance of everybody else. I often have to justify my choice of material though, and that is quite right because otherwise it is too easy to relax and stop fighting for good topics. The amount of space I get is variable. If I come up with the right sort of picture ideas for instance, then it grows into a spread. The Monday page is less regular, and usually centres on

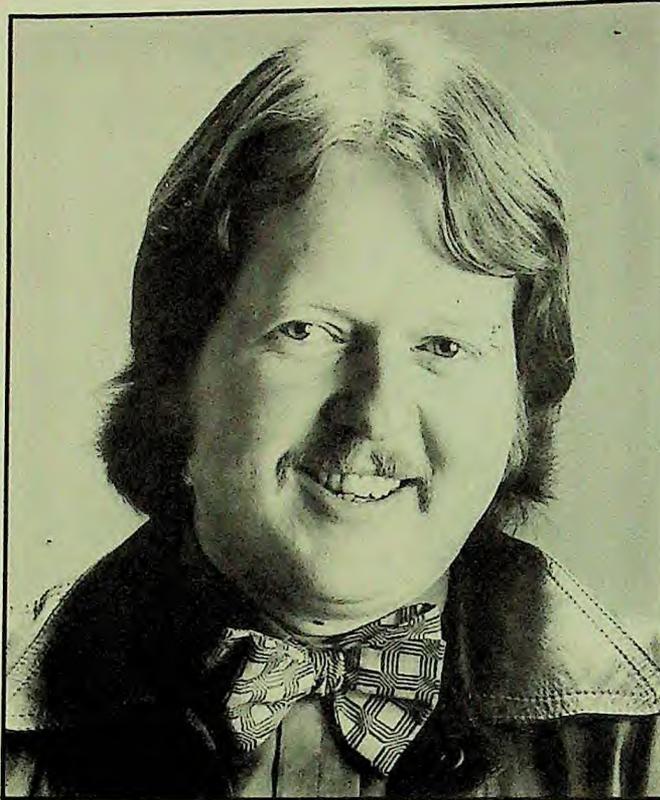
some strong topic or pictorial idea".

Examples of such Monday pages include photo features like Supergroups and Chartthrobs (Leo Sayer, David Essex and Rod Stewart). Recently the page was devoted to extracts from Tony Jasper's pop quiz-book *Simply Pop*, presented as: "The Sun Pop O-Level, an examination for the Certificate of Education in the knowledge of popular music, 1975." Purists may sneer, but the page no doubt prompted millions to reach for their pencils and is a good illustration of the paper's aggressive attitude to pop coverage, as indeed to every aspect of popular journalism.

Hart is distinctly unorthodox in his choice of subjects and shows a healthy disrespect for many of the unquestioned totems of rock journalism. He has little enthusiasm for reviews, whether of records or of concerts. "I think reviews are an ancient tradition that is basically nonsense. I do use one lot of record reviews a week, which might be singles or might be albums, but in the Sun they have to be limited quite strictly in space so probably there would only be brief comments on perhaps four or five releases. I'm not at all sure of the value of record reviews anyway: I wouldn't mind just a list of what is out each week, although of course if a record is so good that it is a story then that is a different matter.

"Concert reviews I think are the least important thing in rock journalism. They are so subjective. The notion of setting oneself up as some kind of authority on every band is ridiculous. There are kids with such a serious commitment to the music that you cannot possibly do justice to it. For instance, I happen not to like Black Sabbath personally, so if I go to a Black Sabbath concert to review it, it is going to be a critical review. Well what has that got to do with all the thousands of Black Sabbath fans? Apart from anything else, reviews are abused in rock journalism, because young inexperienced writers have discovered what everyone knows, that it is easy to slag off a band and be entertaining, but hard to write interesting copy praising an act".

On the positive side, Hart is a great believer in the value of getting out on the road with a band. "It follows on from what I've said about concert reviews. Fans don't want reviews of concerts which they have already seen themselves; what they want is information on the things they don't get to see, like what goes on backstage. Besides, the whole instinct of a national newspaperman should be to go out on a story. I'm surprised it has not caught on with the other nationals. You can't get anything sitting around in an office, or sitting a musician down for an interview - it's pointless. Bands aren't natural in that situation; you have to catch them in flight as it were, see how they behave when they are working, how they react to a bad night and so on. I try to get out as much as possible".



Bob Hart

Hart is not always charitable to his colleagues on other nationals, and makes a hobby of collecting what he considers to be irresponsible remarks clipped from their columns. Two recent examples that particularly irritate him: "Cliff is 35 now and for 17 years has kept his head far above the pop scene's murky waters". "What is evident is that the obnoxious, incomprehensible screechings of so many rock singers, flaunting their often degenerate life-styles and proud of their amateurish presentation, is rapidly losing its enchantment when put in competition once more with the music which, ironically, it replaced 20 years or more ago."

Setting aside such extreme, and hopefully exceptional, examples of prejudice, Hart nevertheless shares with his counterparts the problem of reconciling personal taste with

public interest in the choice of subjects for his work. In principle he subscribes to the accepted view that a journalist can allow no barriers in his treatment of music, that he cannot afford to ignore anything in which the public shows an interest. In practice he applies a modified version of the theory. Of two bands he dislikes, for instance, he says: "Cockney Rebel has to be in there somewhere unfortunately, but I never saw any reason to write about Paper Lace, which was a case of ignoring them in the hope they would go away".

He is not ashamed to throw his weight behind acts he rates highly, on the other hand, and played for instance a considerable part in the rise of Leo Sayer, whom he describes as the first rock 'n roll vaudevillean, giving him national coverage before any other newspaper and choosing him as

the most promising act of 1974. He is similarly enthusiastic about David Essex, has been on the road with him, and featured a photo spread by the Sun's rock photographer Roger Barber during Essex's recent tour. He sees the two singers as: "the most hopeful signs for the British market. Neither of them make easy albums but they are carrying the kids with them, and bringing pop closer to rock than it has ever been. At a time when the Bay City Rollers are lowering the lowest common denominator, David Essex is stretching the taste of these young audiences to the limit. I think he is still underrated".

Hart is impatient with the currently popular notion that the pop scene is stagnant, and argues that on the contrary it is booming, at its most varied and exotic. Himself once a professional jazz drummer ("a kind of extroverted Connie Kay"), his personal favourites make an idiosyncratic list. "There are four or five albums I really play to death. Springsteen's *Born to Run* is a great album in my opinion. Dave Mason's *Split Coconut*, Linda Ronstadt's *Prisoner in Disguise*, an oldies album by Loggins and Messina, Rod Stewart perhaps, and I keep going back to Buffalo Springfield. I suppose they are my favourite band ever, if that means anything. I don't really believe in making lists of who comes top and so on. I think music polls are absurd."

Hart has few criticisms of the record companies. "My major complaint is about photos. The visual, aspect of the Sun is very important, but it is hard to get decent pictures. Either they are no good or they are out of date, like photos of Yes with Bill Bruford still in. Some record companies treat their publicity departments in the way some national papers treat their pop departments, if I can make two criticisms in one. It is very short-sighted, as you can see from the benefit people like Leo Sayer and Elton John get from using a really brilliant photographer like Terry O'Neill. Sayer had his picture on the front of *Melody Maker* before he ever had a hit".

Bernstein; next the Rollers

FROM PAGE 10

shows again when he talks of two girl songwriters, Cryer and Ford, also signed to RCA and producing an album for international marketing. He said: "It is an act very much like putting Joni Mitchell and Carole King together on the same record."

There is Cousin Brucie Morrow, a top disc-jockey in the New York area for more than ten years, also signed to Bernstein's stable. And a young performer-poet, David Forman, aged 24. Said Bernstein: "He has a very unusual voice and the Bell-Arista people believe he'll come through to rank next to the Bay City Rollers on the label."

But his reputation now rests on the Rollers. He quotes his projected figures for 1976 for the group in the U.S. He talks of

album sales of between 10 and 15 million, or \$10 million income from personal appearances, of a gross merchandising figure of \$25 million.

He said: "In Britain, with the Rollers I saw a tidal wave. My instincts tell me that, even if it is a slow start, it will happen like that in the U.S. I would never say they are another Beatles, in musical terms, just as there won't be another Franklyn Roosevelt. But there was a John F. Kennedy, and the Rollers have their place."

At the same time, there are many people in the business hopeful, indeed anxious, that the Rollers don't make it in the States. Bernstein is aware of the feelings.

But his background of staking everything on the then unbroken

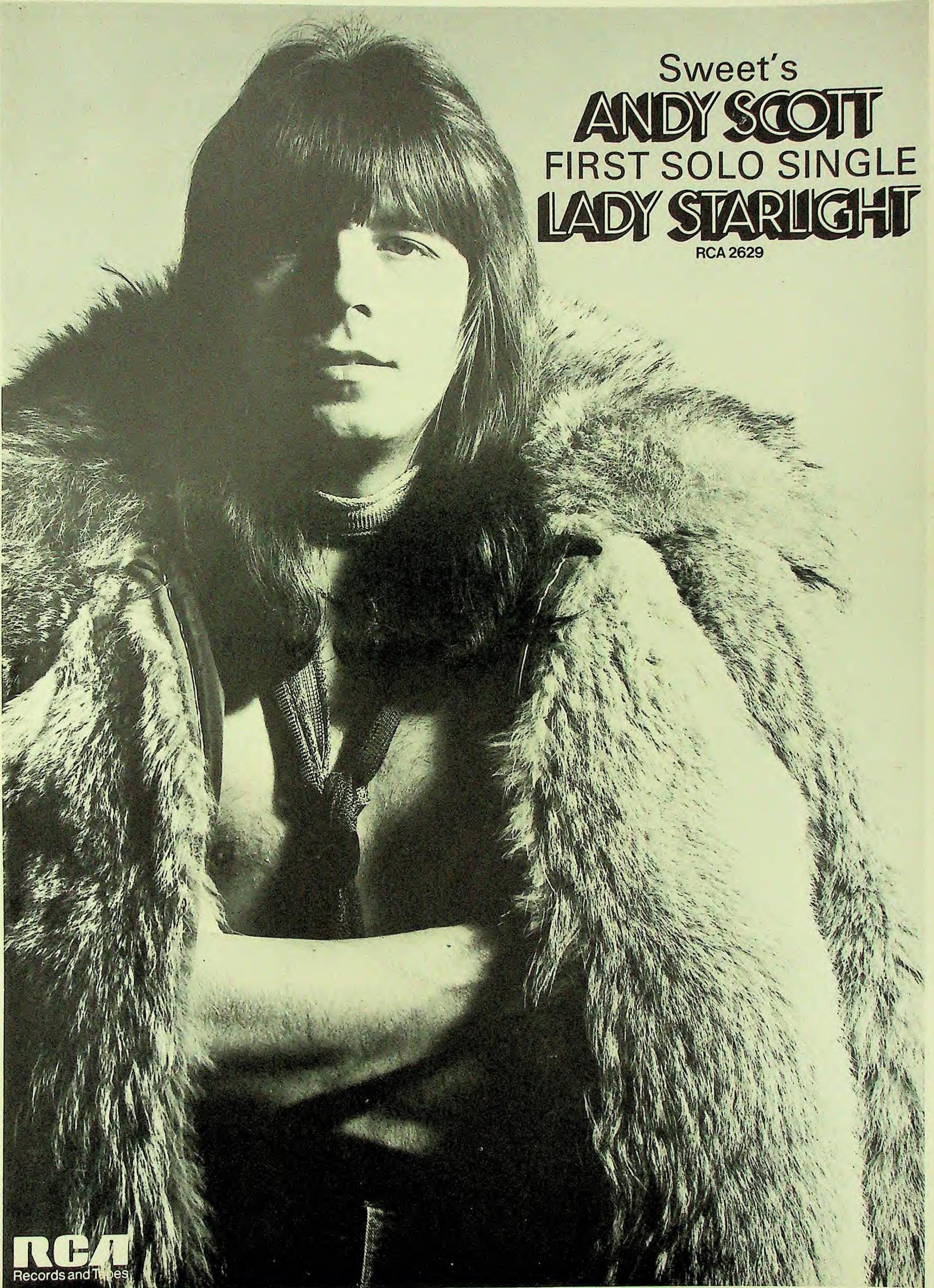
Beatles in the U.S. remains an important asset. The Beatles established a group visual appeal through three straight appearances on the old Ed Sullivan series; Bernstein has fixed similar networked exposure for the Rollers.

Said Bernstein: "After the Beatles, I took a break to enjoy my family and children. Then I decided I had to do something very important again in the music business."

He still sometimes meets up with individual Beatles, around the New York streets. He recently gave John Lennon a couple of tickets for a Jimmy Cliff concert in the city.

"But you have to move on" he said. "The Beatles is the past."

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MUSIC WEEK

EUROSCENE

Spotlighting Holland and Belgium

Dutch chart battle resolved

THE NON-STOP running battle between the two best-seller charts in Holland has finally been resolved. The NVGD, or Union of Dutch Record Retail Traders, has recognised the Dutch Top 40, rather than the National Top 30, as the most consistent and reliable chart.

And the NVGD has sent a letter to all members advising that stocks and sales interest be linked to the Top 40, which was the successor of the old Radio Veronica Top 40.

Secretary of the NVGD J. Woltz, in Amsterdam, said: "When Radio Veronica disappeared, we had to find some new way to preserve a responsible Dutch chart. We tried the Top 30. But in the meantime the Veronica Top 40, brought in despite the station's demise, remained successful and a responsible chart."

"And we also noticed that the retail trade was hindered by the fluctuations within the Top 30 chart, so we decided to put our weight behind the chart most helpful and profitable to the retail trade."

Rob Out, organiser of the Top 40, is most grateful for the support of the retailers. He believes the move will probably mean the end of the hitherto important role of the Top 30, though most of the broadcasting companies on the light station Hilversum 3, seem to be sticking to the Top 30. Only the TROS

TO PAGE 44

FOCUS ON BENELUX

WITH EUROSCENE BENELUX, Music Week inaugurates a series of special European Market profiles as part of its declared policy of intensifying its coverage of the major music markets in Continental Europe.

The increasing integration of the markets of Western Europe and the new surge of musical creativity which is evident in Benelux, France, Germany, Scandinavia and other European territories, point to a real need for Music Week to broaden its horizons and produce regular surveys of these markets.

In this first Euroscene supplement, we look at the music business in Holland and Belgium, spotlighting the problems, projects and prospects of this £multi-million market.

Disc price gap narrows

GENERALLY SPEAKING, the Belgium people prefer to buy records and stay at home to create their own entertainment than go to the cinema or to clubs.

Though the months of September and October did show a slight reduction in record sales, this was only partially due to the general economic crisis. The fact is that records are comparatively cheap even now, particularly when weighed against the general high increases in other forms of leisure entertainment.

The Belgian market is essentially a singles market and yet the gap between prices for singles and for budget albums is gradually narrowing. A single here costs roughly the equivalent of £1, whereas there are now "cheap" LPs selling for around £1.50 to £2.

For example, some four years ago Polydor started a Polydor Special series, based on

international Polydor repertoire, but in fact new productions and at budget price. Following extensive promotional campaigns, the series now comprises some 250 albums which sell well.

At present there are about 50 to 100 singles released weekly in Belgium, only a small percentage actually making the charts.

And while certain companies report a falling off in sales in the classical field, this area remains stable with others. But certainly the interest in jazz is growing fast, with more and more records released — the companies concerned have grasped the fact that jazz fans like to make purchases according to stylistic tastes from a broad repertoire of product.

Inelco has published its own special jazz catalogue, *Swingtime*, the only Flemish jazz monthly, with four issues so far. And for the three Pablo concerts in Belgium, attendances topped a total 7,000, partly due to a strong promotion campaign by the newspaper groups of *De Standaard* and *Hed Nieuwsblad*.

However the *Jazz From Newport* package was not so successful, because of various production problems. And while the jazz clubs generally still have a difficult time, all-in jam sessions attract large numbers of top musicians.

At present in Belgium there is strong action by writers,

Music Week's Benelux supplement was written, compiled and edited by Frans van der Beek in Holland, with Juul Anthonissen in Belgium and Brian Mulligan and Mike Hennessey in London.

Shock success for TROS

THE TROS broadcasting organisation and the leading Dutch daily newspaper *De Telegraaf*, have formed a joint company *Publitros* for the promotion of selected record releases in Holland.

This move is part of a developing pattern of joint ventures involving broadcasting companies, newspaper and magazine publishers and record companies.

The law in Holland does not permit broadcasting companies to involve themselves in commercial enterprises, so increasingly they are engaging in joint ventures of the TROS/*De Telegraaf* type.

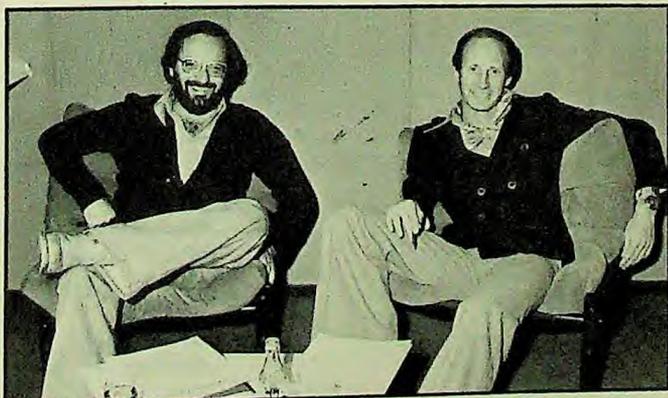
VARA, the broadcasting company of the Dutch Socialist Party has formed its own label *Varagram*, and the AVRO company has also entered the record market.

In common with the German mass circulation magazines, Dutch weeklies and monthlies are increasingly involving themselves in merchandizing albums in conjunction with record and broadcasting companies, and many of the albums thus promoted achieve gold disc status almost as soon as they are released, thanks to heavy airplay and intensive magazine promotion.

The TROS/*De Telegraaf* collaboration began with the release of an album by Rudolph Shock. It sold 40,000 copies within a week of release. The companies then collaborated on an album by Marco Bakker, which was also a major success. This encouraged the formation of

TO PAGE 42

TO PAGE 42



WEA NEDERLAND B.V. has formed its own publishing company, *Behind The Dikes Music*, which will be administered by the *Intersong-Basart* publishing group. First songs to be published by the company will be those featured on an album by the new Dutch group *Vitesse*.

Pictured after the signing of the deal are Ben Bunders (left), general manager of WEA Nederland B.V. and John Brands, general manager of *Intersong-Basart Publishing Group B.V.*



ALAN DOUGLAS (left) and Kenny Schaffer (right) were in Holland recently to discuss with Polydor the recordings Douglas made of Jimi Hendrix. Pictured with Douglas and Schaffer is Kees de Bakker press officer of Polydor Holland. Polydor has just released the Hendrix LP *Midnight Lightning* which was produced by Alan Douglas.

EUROSCENE

DESPITE THE generally depressed state of the economy, the Belgian record industry is in "fairly good shape" according to Pierre Jean Goemaere, head of Inelco and president of the Belgian record industry association.

Says Goemaere: "In addition to the fact that the music business tends to be somewhat recession-proof, there is the additional factor that the Belgian worker is one of the best paid in the world and there is a healthy disposable income available for entertainment expenditure."

However, it has to be said that the industry has suffered a declining growth rate over the last five years to arrive at a point where per capita expenditure on records and tapes this year is expected to be in the region of about £4.75.

In 1971, the year when the VAT rate of 25 percent was introduced for records, industry turnover at retail level was £27.8 million, an increase of 22.5 percent over the previous year — much of it due to the application of VAT which saw the price of a single increase from 66 centimes

to 75 centimes. Since then the pattern of growth has been 16.4 percent in 1972, 15.7 percent in 1973 and 13.8 percent in 1974. The projected growth rate for 1975 is eight percent, yielding a total industry retail turnover of something over £46 million.

In the last five years, unit singles sales have grown from 9.5 million in 1971 to 12.35 million in 1975 and LP sales have risen from 6.3 million to 9.1 million. The biggest growth, of course, has been in sales of pre-recorded cassettes — from 473,000 in 1971 to 1,258,000 this year (an increase of 166 percent).

Says Mr C. Licoppe, Phonogram sales manager: "Wages have increased for most Belgians in the last year by 18 or 19 percent and if you bear this in mind, then the progress of the record market is

not all that impressive."

Perhaps the most striking factor of the Belgian record market is its bewildering diversity. If the major record shops you can find every conceivable type of music, from ECM jazz to Ethiopian folk songs, from accordion polkas to progressive Finnish rock. And while this catholicity of taste might be regarded as a healthy element in a country the size of America, in Belgium — a country of less than ten million people — it poses tremendous problems for the record industry.

Says Chappell general manager Harry Auerhaan: "The incredible thing in Belgium is that every shop has a different range of repertoire. The record companies release a vast number of different titles, but because of the small population the average sale is low. I would

guess that if, for every European country, you divided total record sales by the number of different titles released, Belgium would yield by far the lowest figure."

Auerhaan believes that one of the reasons for this situation is that there is not one authoritative chart to focus attention on a more limited range of product. "We have ten charts and they are all different," he says.

And the problem is exacerbated, of course, by the well-known dual language situation. The population is divided into roughly five and a half million Flemish speakers and four and a half million French speakers and charts tend to show either a Flemish or a Walloon bias.

Furthermore the state radio and television stations are quite spectacularly unchauvinistic. Jean Darlier, general manager of New Music Corporation says: "Of the popular music played on radio only about five percent is of Belgian origin. And this creates a vicious circle because, with the difficulty of getting airplay for local productions, the big companies find it more viable to release international product where they are not involved in recording costs — particularly if the record concerned is in the UK or US charts — a factor which lessens the risk still further."

Louis van Rijmenant, head of Eurovox, the independent publishing and record production company based in Antwerp, considers the Belgian charts as a grotesque joke. "Only 20 or 30

record shops are contacted for information and each is given the same value, whether it is a major retailer or just a tiny shop. My record, Tchip Tchip, sold 60,000 copies in Belgium, yet it never figured in the Top 20. Other singles which have sold far less have managed to find their way into the Top 10.

"I have been fighting for a long time to get more exposure for local talent on Belgian radio and television. I think our state broadcasting systems should play a minimum of 25 percent Belgian music so that we can establish our own artists and develop a more prosperous music scene.

"There has been a big decline in Belgian product because no one will invest in local talent any more. The only two important acts are Will Tura and Willy Somers — the rest you can forget."

Van Rijmenant argues that the neglect of local creative talent is bad economics for Belgium, because a substantial proportion of performing right payments and mechanical royalties goes to foreign companies. SABAM, the Belgian performing and mechanical right society, paid out 568 million francs (£7.1 million) last year and two thirds of this went abroad.

You might expect that Belgian radio and television were less than generous in their allocation of airtime to Belgian artists and Belgian copyrights because they were drawing big listening and viewing audiences with their existing international music

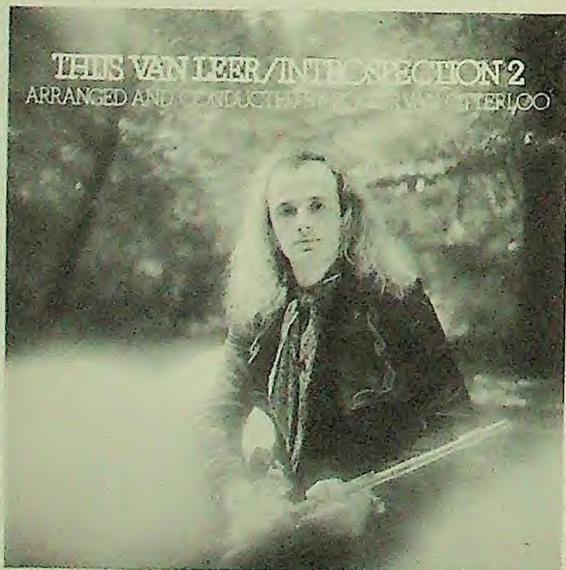
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AND CARTRIDGE



Holland - a

IF BELGIUM is strongly record-orientated when it comes to leisure expenditure, Holland is even more so. Figures published a couple of years ago by the Polygram group showed that Dutch purchases of sound carriers, expressed as a percentage of total consumer expenditure, amounted to 0.342 — higher than America (0.272), Britain (0.295), Germany (0.201), Japan (0.280), Belgium/Luxembourg (0.244), and beaten only by Australia (0.371) and New Zealand (0.357).

Like its neighbour, Belgium, Holland has a record market of astonishing diversity. "You can sell practically any kind of repertoire here," says EMI Holland managing director Roel Kruize, "with the possible exception of Japanese folk music. Whereas a country like France sells only a small range of international repertoire and manages a relatively high sale per title, Holland has a vast range of releases which sell only moderately and the cost of promoting all this material is prohibitive.

"So we have to concentrate promotion on those releases we regard as having the biggest potential. We release up to 600 albums a year, including third party product, but we are going to have to cut down and concentrate our efforts on a smaller range of repertoire."

The multiplicity of releases results in a low average sale per title and the situation is particularly critical in the case of singles. The singles market has tended to stagnate in the last year or so, partly because of the advent of compilation albums of recent hit material and partly because the public has become much more LP-orientated. Album sales have shown a healthy expansion over the last two years.

"More and more," says Kruize, "the single is becoming a device to promote the album." But there are far too many releases and the vast majority have no chance of reaching their break-even point — which is somewhere between 2,000 and 3,000.

"We have to release not only our own singles but also German singles, French singles, UK singles and U.S. singles. The industry is currently putting out something like 40 new titles a week — far too many."

Since the closure of Radio Veronica — by far the most effective Dutch station in terms of promoting record sales — singles tend to stay on the charts longer, which means that fewer titles achieve big hit status, but those that do, sell more. A top hit can sell from 75,000 to 100,000.

Says EMI promotion man Theo Roos: "When Veronica was

Belgian music business

programming. But the fact is that the national broadcasting organisations are being increasingly deserted as cable television becomes more and more entrenched.

Says Pierre-Jean Goemaere: "It is estimated that there are 20,000 new cable TV subscribers each month - and they can receive up to ten different channels. The cable TV companies relay programmes from France, Luxembourg, Germany and Holland. It is estimated that the majority of viewers in the Walloon area of Belgium watch the television programme of Radio-Tele Luxembourg. And in the Flemish part of the country, a growing number of viewers are watching Dutch television.

Says Van Rijmenant: "The same is true for radio - people in the Flemish area listen to Hilversum 3 - and in the south they pick up Radio Luxembourg or the French stations. The result is that the promotional value of Belgian radio and television has declined by about 90 percent."

Phonogram's Licoppe says the market is primarily French orientated as far as pop repertoire is concerned. "I would say that France accounts for 40 percent of pop repertoire sales, Belgium 15 percent - and the rest is made up of product from the US, UK, Holland and Italy."

Roger Meylemans, head of Vogue Records - whose parent company is French - claims a higher proportion of French repertoire in his own sales: about

55 percent. Vogue is active in local production - with such consistent sellers as Frederic Francois, Willy Somers, Christine Vidal, Truus and Le Grand JoJo - and derives about 22 percent of its turnover from the sale of Belgian material. The bulk of the remaining 23 percent comes from British repertoire, notably that of Pye. Vogue had a 260,000 sale of the Carl Douglas single, Kung Fu Fighting.

Meylemans shares Van Rijmenant's contemptuous view of the Belgian charts. "Kiss Me, Kiss Your Baby by Brotherhood Of Man was moving at a rate of 3,000 a day and sold 40,000 in two weeks - yet it took ages to show up in the charts."

Fonior, the company which is licensee for the Decca catalogue in Belgium and which forms, with Sofrason in France and Dureco in Holland, one of the three main pillars of the International Pelgrims Group, derives a healthy 30 percent of its turnover from local repertoire - a substantial improvement on the figure of eight percent which obtained three years ago. Since 1970, the company has doubled its turnover and sales manager Robert Dauw reckons Fonior now has a market share of anything between 11 and 15 percent.

Dauw sees two main problems currently confronting the industry - one actual, one potential. The actual problem is that of direct imports - a subject which is dealt with more fully elsewhere in this supplement. And the potential

problem is that of compilation album saturation.

"I think that too many compilation albums could cause great damage to the record market, especially those of individual companies which, because of limitations on repertoire, have to make use of make-weight items. This devalues the compilation concept.

The impact of peripheral television has been quickly recognised by K-Tel whose Dutch company is shipping product into Belgium through its licensee there, Basart. The compilation album advertising campaigns which go out on Dutch TV are picked up by many Belgian viewers - as are those on German television.

The Belgian government, which has firmly resisted the advent of television advertising, views this situation with some concern. It has decreed that commercials should be eliminated from foreign TV programmes piped in by the cable TV companies. But quite how this is to be done is not clear.

Says Pierre-Jean Goemaere: "The cable television boom raises a whole range of problems which are going to be difficult to resolve. For example, a cable TV firm which recently re-transmitted a French film being shown on German television was sued by the Belgian company which had the distribution rights of the film for Belgium. The distribution company won the case - and this inevitably throws up all kinds of questions about video licensing."

The transmission of foreign TV commercials - particularly if they are French or Dutch - via cable TV in Belgium also creates an increased demand for imported goods which is economically unwelcome in a country that already has acute balance of payments problems and needs to export at least 40 percent of its own production to survive.

However this affects the record industry only marginally. Certainly the German and Dutch TV advertising for K-Tel product has stimulated a significant demand in Belgium, but at least the Belgian companies get royalties on K-Tel sales and most record men agree that the TV advertising does bring more people into the record stores where they may be impelled to buy other records as well as the TV albums.

And the outlook for 1976?

Restraint optimism is now a

deeply etched cliché in record industry thinking - and it sums up the view of most Belgian music businessmen. Belgians are very record orientated when it comes to relaxation and entertainment, so there is no reason to suppose that the record and pre-recorded tape market will not progress in 1976. On the other hand, however, the old bogie of profitless prosperity looms large because of escalating costs. Belgian salaries are tied to the cost of living index and, for example, Inelco had to increase salaries seven times last year - necessitating a complete reshuffle of the computer programme each time. So the industry will need to be extremely vigilant about costs.

"If we get a 10 percent growth in 1976," says Phonogram's Licoppe, "we'll have nothing to complain about."



The George Baker Selection: Holland's biggest band this year.

vast range of repertoire

operating, a single could make the No. 1 spot in three weeks but be out of the chart altogether in five weeks. Now a single can stay in the chart for three months or more - and this helps album sales."

However the stimulation of album sales does not automatically mean abundant prosperity for the Dutch record companies. Only about 25 percent of the turnover from album sales is accounted for by locally produced product - and this means that, like Belgium and Germany, Holland is a happy hunting ground for the UK and US exporter. It is estimated that direct imports account for 25 percent of sales of international albums. Whereas the normal retail price of full-price product is between 18.50 and 19.50 guilders, imported albums can be bought for as little as 14 guilders.

Unit sales of albums in Holland are currently running at around 25 million, with cassettes pushing three million - which averages out at more than two LPs a year for every man, woman and child. So records are big business.

To combat the parallel import problem, the Dutch industry brought down the rrp on full-price product from 22 guilders to 18 or 19 and also adopted a simultaneous release policy for UK and U.S. product. But it is widely

agreed that direct imports are a problem with which the industry must learn to live.

At least the Dutch industry has the advantage over the Belgian industry in being able to make up on the export roundabouts what is lost on the import swings. Considering its size, Holland is an astonishingly prolific source of international material.

Starting near home, it is estimated that 90 percent of the records that are hits in Holland will sell in Belgium - largely because of the fact that the highly influential weekly TV show, Top Pop - the Dutch equivalent of Top of The Pops - is watched by big audiences in Belgium.

But the best Dutch pop material today is making its mark all over the world. Boy singer Heintje sold millions of records in Germany; Dave is a major star in France; Cornelis Vreeswijk a giant in Sweden. And there has been substantial international success for groups like Tee Set, Golden Earring, Focus, the George Baker Selection, Mouth & MacNeal, Shocking Blue, Teach In, Ekseption, Cats, and many more. Currently up and coming are such potential international acts as Kayak, Fungus, Finch, Nick MacKenzie, Hank The Knife & The Jets, Joey Dwyer, the Knack and Trace, a group that has grown

out of the old Ekseption band.

The international success of Dutch writers and artists means that Holland gets a high overseas income from mechanical royalties. But having established itself as the major creative source in continental Europe, Holland cannot afford to lose ground. Says Roel Kruize: "My recording budget is so high that we just have to sell outside Holland - and sell substantially."

And success outside Holland - particularly in the UK and U.S. - can have extremely stimulating repercussions on home sales. Kruize reckons that if Kayak break in the UK or U.S., they will automatically enter the 50,000 to 100,000 album-seller class in their own country.

For despite the high creativity of the Dutch, the record buyer still looks primarily to the UK and the U.S. for musical inspiration.

Says Ben Bunders, head of WEA in Holland: "There is more penetration of international product in Holland than ever before and Dutch product - particularly in the Dutch language - has an increasingly difficult time."

Bunders feels there are historic reasons for Holland's lack of chauvinism in music. "Historically the Dutch people have always been internationally minded. A

very large number understand and speak English and they are very receptive to various ethnic cultures."

What is also true, of course, is that there is no great tradition of popular songs in Holland as there is in the Latin countries - or even in Germany.

WEA product has a particularly high degree of acceptance in Holland - but it also makes the label extremely vulnerable to the activities of the direct importer. "If you are two days late in releasing a new Rod Stewart album," says Bunders, "you can lose as many as 10,000 sales to the direct importers."

Bunders says it is not only the importation of current product which is undermining the Dutch market but also the dumping of cut-out material. "The cut-out situation is very disturbing," he says, "and I cannot escape the feeling that there are companies which are actually pressing cut-outs especially for this market, which is so responsive to US influence."

The LP market in Holland has, of course, been dramatically affected by the boom in TV-merchandized compilation albums - and the customary ambivalence can be noted in the attitude of the record men. They start off by counting the money -

but then wonder if they'll finish up counting the cost.

Says Roel Kruize: "The activities of K-Tel and Arcade have created a tremendous market and, of course, many record companies have jumped on the bandwagon. The compilation album certainly can give highly profitable extra mileage to old catalogue items and the TV campaigns do generate traffic in the record shops. But we must be careful that the business does not get out of hand. We have already seen a slightly negative effect on singles sales and the concentration of public interest on such a limited range of repertoire could be very damaging to the full-range stockist - and also to the established artist. It represents no problem for the one-hit act, but I am a little concerned about the long-term effect on the more consistent sellers."

Many industry leaders think that if compilations account for no more than five or six percent of the total album market, then no great harm is being done. But if their sales surpass this level, it could be counter-productive.

Says Kruize: "It mustn't get out of hand. I think there should be no more than four TV merchandized compilations a year - but we've been getting 12 to 15, and this is too many."

EUROSCENE

EMI Holland reputation for international hits



NEGRAM GROUP which has made a big impact on the German charts: Hank The Knife & The Jets.



Kayak: EMI has great international expectations for this group.

THE EMI operation in Holland embraces the autonomous Bovema and Negram record companies. Administration, royalty and copyright departments and warehousing are common to both, but creative activity is totally separate and intensely competitive. At present about two thirds of EMI's turnover comes from Bovema and one third from Negram.

Negram has long had a reputation for producing artists with international hit potential, going right back to the Tee Set and currently being sustained by the tremendous success of the George Baker Selection.

Negram has its own promotion operation in Hilversum - where the radio and television stations are concentrated - and is one of the fastest-growing Dutch companies. In addition to its own production, it also handles the WEA, Masidise (France) and Hispavox (Spain) catalogues for Holland.

Heading the EMI operation in the impressive Bovema building - which includes pressing plant and sleeve printing department - is Roel Kruize. Under his direction EMI has maintained its place as one of the most enterprising record groups in the country, a position whose foundations were laid by Gerry Oord.

Kruize is reasonably happy about the state of the Dutch market. "It has not grown tremendously in 1975. The volume is bigger, but since prices have been cut we have had to sell more in order to make the same income."

"As far as our own performance is concerned, Bovema has maintained its strong position, and Negram has done particularly well and increased its market share."

Holland for many years has enjoyed the reputation of having one of the most vital and best-organised record industries in Europe. Its artistic success is well-known; but it has also been extremely successful in terms of efficient administration.

For years the CCGC (Campaign for Collective Gramophone Campaigns), financed by member record companies, did a fine public relations job for the industry - including the staging of the prestigious Grand Gala du Disque once a year - and also had an agreement with the record retailers' association which preserved a high degree of harmony and co-operation between the manufacturers and the dealers.

But the CCGC was wound up in 1973, one reason being that its exclusive agreement with the retailers' association was in breach of one of the Articles of the Treaty of Rome. The Grand Gala - a £150,000 televised spectacular which undoubtedly helped sell vast quantities of records - was wound up at the same time.

Roel Kruize believes that a new body now needs to be created to take over some of the functions of the CCGC - including the revival of the Grand Gala and also the

prosecution of certain collective industry causes - such as the campaign to have the VAT on records reduced from 16 percent to four percent (as on books).

"I think the organisation could be developed out of the Dutch branch of the I.F.P.I. It could do collective promotion for records and cassettes and could also look into the possibility of developing an industry hit parade. I would also like to see the Edison Award reintroduced for classical repertoire."

The EMI organisation has been very much involved in The Big Breakthrough of Dutch talent. The George Baker Selection on Negram has achieved No. 1 status in many European countries with Una Paloma Blanca which has sold more than two million copies to date. The group has collected five gold albums and has had 15 singles in the Dutch Top Three over the last five years.

The Cats have sold more than 14 million records in their ten-year career and Kayak, very much in the Focus and Golden Earring tradition, is a group for which EMI is predicting a similar degree of international success.

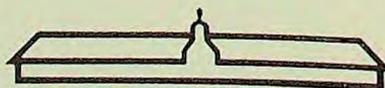
More and more EMI acts are getting exposure in the U.S. today - Finch's first album will be released on Atlantic; Jack Jersey's country album, recorded in Nashville, is being released world-wide by Capitol and girl singer Joey Dyer has a single out on Casablanca. In addition EMI is expecting big things from two self-exiled Americans - Jack Rieley, former Beach Boys manager, whose Western Justice album/book is to form the basis of an American feature film; and Erik Tagg, a singer/songwriter.

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EUROSCENE

FOR ELEVEN years Louis de Vries has been promoting pop talent in Belgium, during which time he has grown increasingly disenchanted with the opportunities provided for local pop musicians to make their mark.

For this he blames the record companies for promoting foreign records rather than their own which has in turn led to an entertainment scene largely dominated by acts from outside Belgium. He also points to poor support given by radio to records and also by television which screens a pop-orientated show which is completely out of touch with the charts. As a result, particularly in the Flemish-speaking part of Belgium, there is a tendency to turn to Dutch radio and television. "In consequence, the Dutch industry has an enormous influence on Belgium. The charts in Holland are the charts in Belgium," says De Vries.

He feels that the point has been reached where it is virtually impossible to promote a Belgian group in Belgium, largely because there are so few record companies prepared to invest money. He instances the case of an act with which he has been closely involved for the past ten years, Pebbles, widely regarded as the country's most popular group. When Pebbles broke up and a new group, Trinity, based on the original membership, was formed, de Vries signed the act to Phonogram in Holland, along with another artist, Raymond Van Het Groenewoud, convinced that with the benefit of Dutch promotion both could in time score in the Belgian chart.

De Vries reckons that he was

Poor home support of Belgian acts—de Vries

the first pop promoter in Belgium, having started in business by bringing in American jazzmen, and opening a management agency for local artists. "There was no way to learn, for the simple reason there was nobody to learn from. In the early days there was no system of licensing agents and more than once we were taken to the police station to explain our function. Later the government recognised that this was a new job which had nothing to do with theatrical agents.

"We made mistakes in those days of course, but I think we probably make more now. Touring has become so much more complex. In the beginning with groups like the Kinks it was some football in the afternoon and in the evening some songs. Now the big names bring a whole factory with them and you have no contact with the artist." Concert promotion is not, De Vries feels, the fun that it used to be and he's considerably scaled down his activities in this area and concentrates more on running his management agency, Brain Trust Music at 54a, Victor Jacobs Let, 2600 Berchem. With the competition which has sprung up, de Vries feels that Belgium is too small a country with only a limited number of suitable concert

halls, and that full-time concert promotion has become a risky business. There was a situation a few years ago in which de Vries and other promoters indulged in too much activity, with the result that there were the inevitable box-office losses.

Now the focus of attention for de Vries tends to be away from the major concerts and more on country dance halls which have been played with great success by such British bands as Mud, the Rubettes and Slade. "People pay good money to hear them," comments de Vries - but not only name acts, he points out. An RCA UK act, Shabby Tiger, yet to break in Britain, recently played seven shows over the space of two weekends. "Acts which are good can come back without having had a hit record, providing they put on a show of reasonable standard."

Economics of big-name promotion in Belgium, however, remain a constant problem. "Costs have gone up, but ticket prices have not kept pace. There is a limit to what the kids want to pay," he says. Taxation on live performances is heavy. Included in the price of a ticket is six percent VAT, an average of eight percent local tax, eight percent for performing rights, ten percent to the state and promoters' profits

are added to company income which is again subjected to taxation. In addition demands on behalf of groups on such matters as travel and accommodation have increased. There is little promotional activity during the

week and most shows take place at weekends, with appearances at two venues in one evening often being necessary to make the visit pay. There have been occasions in de Vries' experience of contracts having been made with British acts in advance of chart status for double-bookings to which objections were then made on the grounds of an insufficient fee, because a hit record has emerged in the meantime. "To me this is blackmail," contends de Vries. "There are now a number of agencies with which we do not deal with any more."

WEA Holland's disco survey

DOES DISCOTHEQUE play sell records?

Ben Bunders, head of WEA in Holland, wanted to find out, so he hired a man to investigate. The "disco tec" spent eight weeks visiting about half of Holland's 300 discotheques and, armed with the detailed information he collected, WEA is launching a special disco campaign.

Says Bunders: "We still don't really know whether heavy discotheque play translates itself into sales - but we hope this campaign will provide some of the answers.

"What we do know as a result of our survey is that there are excellent possibilities to place live acts in discotheques. We have discovered that many of them are ready to play substantial fees to hire live acts - so we are starting by bringing in the American group, Blue Magic.

"We have also discovered the shops in which the disco deejays buy their records. In any one area they all tend to go to the same shop - so we shall be undertaking especially strong point-of-sale promotion in these particular shops.

"Thirdly we have discovered which are the trendy discotheques in each city."

The campaign will consist of mounting special WEA-product-only record evenings at various discotheques and tying in the local dealers. Dealers will be given a list of the ten albums and ten singles which will be featured in the WEA disco show. A special browser box with the product will be provided and the lettering used will be the same as that on the record lists handed out to the disco audience.

Says Bunders: "All dealers are being offered our disco package

and we think most will take it. We are alerting the top retail shops that there is likely to be a demand for the product, following the disco plays, and we are also sending special promotional material to disc jockeys emphasizing that the records concerned are particularly suitable for disco exposure."

Belgian market shares

EMI, WHICH also handles the WEA repertoire in Belgium, is generally regarded as having the biggest single share of the national market with 20 per cent.

Remaining shares, based on an industry consensus are:

Phonogram	17.5 per cent
Polydor	17.4 per cent
CBS	11 per cent
Vogue	8.5 per cent
Inelco	8.5 per cent
L'oniore	7 per cent
Barclay	5.7 per cent
Others	4.4 per cent

Flemish Faces

BRUSSELS - The Rubettes toured here earlier this month when the UK group received a Gold Disc for sales of more than 150,000 on Juke Box Jive. The band did a six-song appearance on the Slalom programme of RTB television and introduced their new single Little Darlin'.....Dutch artist Herman Van Veen touring Belgium through to December 2.....and Irish team the Dubliners also here on tour.

JIMMY FREY'S Smaak Van Je Lippen, or Smell Of Your Lips, currently top of the Flemish Top Ten and following interest in France a French version could be coming.....Instant hit status for 5,000 Volts and I'm On Fire, which jumped straight into the Top Twenty.....Flemish singer Kris de Bruyne, presenting two songs on the BRT programme Binnen En Buiten, now preparing his first album for Phonogram.

NEW SINGLE end of November for Leo Sayer here.....Rum 3 by Flemish folk group Rum now ready for the album market, but the group is now to disband.....Mud hit the top of the chart and visited for the National Lottery show in Antwerp, also

TO PAGE 44

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EUROSCENE

Dwarf: a bold move for Belgian jazz-rock

A BOLD attempt to prove there is a market for locally-produced Belgian jazz and jazz-rock is being made jointly by Karel Bogard, his independent Dwarf label and EMI's recently-formed subsidiary, the ambitiously-named International Bestseller Company (IBC).

The formation of Dwarf and IBC was coincidentally simultaneous. It is doubtful if the former would have had much hope of recognition without the latter. For Belgium with its distinct Flemish-speaking and French-speaking areas, each containing some five million people, is insufficiently united linguistically to provide the sales which in turn provide the incentive for local manufacturers to promote on a broad front. But Bogard, a musician well respected all over Belgium, feels that the type of releases on which Dwarf will concentrate have the chance of spanning language barriers for the simple reason that words, when used, are merely supplementary to the music.

Dwarf, then, was born out of frustration. In May 1972, Bogard and Jeff De Visscher formed Kandahar, a seven-man jazz-rock outfit. Bogard played keyboards, and numerous other instruments, including guitar, and handled vocals. De Visscher was lead guitarist. By the end of 1973, Kandahar had won the appreciation of the critics who regarded it as one of the few Belgian bands around with a

recognisable style. Bogard sought a recording contract, and when he was turned down on the grounds that sales potential was insufficient to justify the promotional investment, decided to record Kandahar anyway and sell the record himself.

He started with about £6,000 of his own money, made the album, Long Live The Sliced Ham, arranged for manufacture of albums and sleeves - and succeeded in gaining a fair amount of credit from sympathetic suppliers. "I won't pay you back this month or maybe next month even, but you will be paid," Bogard promised. With supplies of the Kandahar LP he visited over 100 shops and made personal contacts with press and radio. In two months he had shifted 2,000 LPs. The word got around and companies which had previously turned Bogard down now started making overtures to him.

Coincidentally with the impressive sales of Kandahar, EMI Belgium managing director Stanley Robbins had given the go-ahead to some of the young executives running the MFP operation to form a company to market local talent. Robbins recognised that they had the grassroots contacts and agreed to give the International Bestseller Company two years to make good. The distribution deal with Dwarf was the first to be signed - and Bogard stresses that he was able to negotiate his own terms - he was, he points out, trained as a lawyer.



Karel Bogard (left) with Kandahar.

He is guaranteed sales of 3,000 copies of each album released, which he regards as "good insurance to keep on working."

His arrangements with the Dwarf label artists is less formal. He works without contracts. "If an artist feels good he stays - if he doesn't feel good then there is no need to keep him just because he has signed a piece of paper. I pay them every three months, but if they need money in between then they come and ask me," he says. The money paid to Belgium's own acts for live appearances is something of a scandal in Bogard's view. "We have good jazz musicians and pop groups - but

the trouble is nobody wants to pay enough money for them to appear. I am trying to convince the groups to work together and refuse to play for low prices. If everybody takes the same attitude finally they will have to be paid. There are signs that it is happening, too. At the Bilzen festival this year, Belgian acts were being paid the full price for the first time. In the past they were paid little, but told it was good promotion."

After starting Kandahar two years ago, Bogard at one point resumed a solo career, started as an acoustic blues player in Paris four years ago, and recorded a solo album in English to make

money to pay for his other venture.

It was right, therefore, that along with the fine, powerful music of Kandahar on their In The Court Of Catherina Squeeze album, that the Dwarf label should be launched with another Bogard solo effort, From Dawn To Dusk. Completing the Dwarf launch were albums by Banzai (Hora Nata) and Full Moon, a pianoless jazz trio.

"I may have the first label of this kind in Belgium," says Bogard, "but I hope it won't be the last. If there are other labels, then maybe Belgian pop and jazz will go international."

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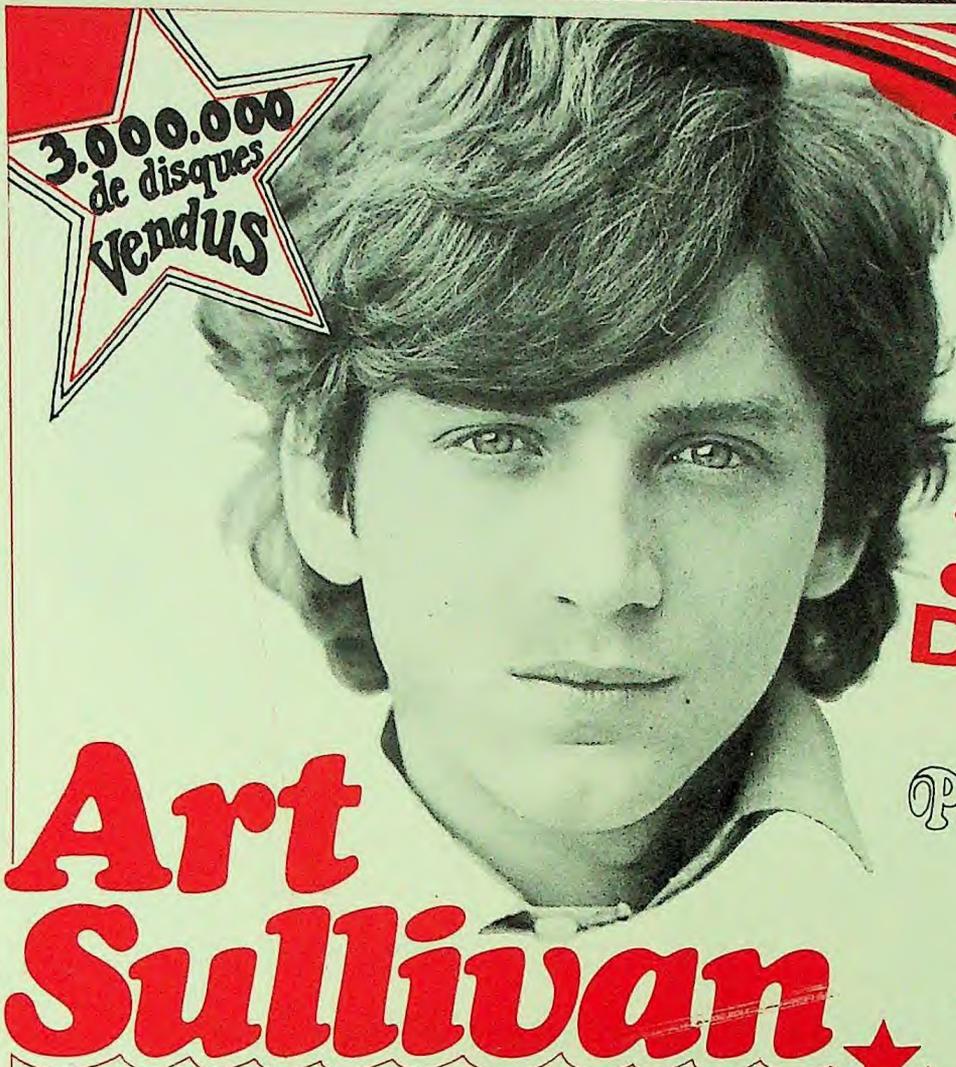
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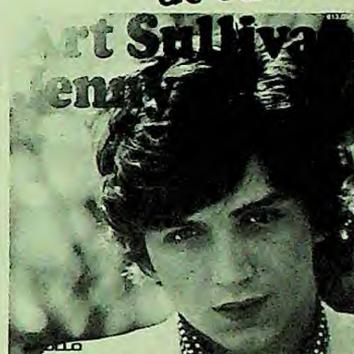


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LEFT SIDE

EUROSCENE

Apollo music's label venture taking off

APOLLO MUSIC, after four years leasing its own productions to a variety of labels, formed one of its own in February of this year. Releases have been kept down to a minimum consistent with strong promotion and after six months in general manager Jacques Verdonck was able to report that of the seven titles released, not one had failed to recoup its investment.

That's no small achievement for a Belgian label, for as Verdonck points out the local market is too small and the costs of promotion too high to be able to guarantee a profitable return. "The problem is that as a small country we must depend on everybody," says Verdonck, noting that Apollo productions often gain their initial sales surge in France before interest is kindled in the French-speaking part of Belgium.

He's now looking to further growth in sales via a new distribution agreement signed with Carrere, after eight months with Barclay. Apollo artists were previously released on the Carrere label, and the new association will be marked by the release this week of Art Sullivan's new single *Petite Demoiselle*.

Apollo was fortunate at the time the decision was taken to introduce the label in that it already had a more than useful production track record and was able to utilise existing artists to form the basis of a talent roster. One of them was Art Sullivan, a

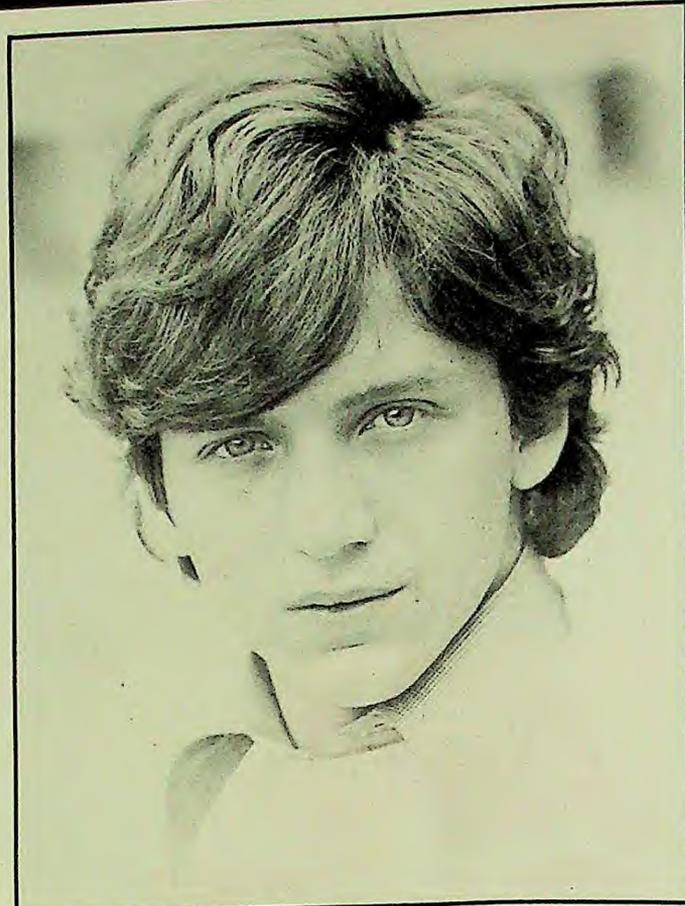
Frenchman, now living in Belgium, who has sold some three million records in the two countries and has been awarded four gold records in France.

Also in the Apollo talent pool are *Left Side* from Holland which had a 300,000-seller in France with *Like Locomotion*, Lester and Denwood who have scored with *Sing Sing*, Angela and *Lazy Lady*, Timothy whose *Mona Lisa* single made the French and Belgian radio charts and *Soul Vibrations*.

Despite the impact that Apollo artists have had in France, Verdonck feels that this was more the result of economic expediency than of deliberately slanting releases to a French audience. "First of all you must produce for your own market. If you do it that way it can be a hit everywhere."

But while anxious to function on those lines, Verdonck nevertheless accepts that Belgian talent has achieved much less acceptance in the English-speaking markets than have Dutch artists. "Other countries are not exactly waiting for our product, but we could be lucky and find that the English people think as we do about a particular record, but our own markets come first." One Apollo recording which Verdonck feels may make some headway on this side of the Channel is *Leaving* by David Carpenter, recorded in English. On this record there has been an attempt to

co-ordinate promotion in several countries, with Radio Luxembourg, with which Apollo is associated, helping to provide an overall impact. But as Verdonck emphasises, artists are offered no guarantees of Radio Luxembourg support at the time of signing to the label, despite the close links with the radio station. "We have to promote our records to Luxembourg in the same way as we would to any government-controlled station. If, for instance, we want to release a record in France or the UK we have to convince the programme director that it is worth playing. He will not play it automatically and he can refuse if he doesn't like it." But neither does the connection with Radio Luxembourg work against the artists' interests where airplay is being solicited at competing stations. "We don't release too much product, but we promote everything to the maximum and we get good support from government radio," says Verdonck.



Art Sullivan: first release under the new Apollo-Carrere agreement

Polydor signs Van Otterloo

ARRANGER/PRODUCER/COMPOSER Rogier van Otterloo has signed a world-wide contract with Polydor International.

Van Otterloo, son of the celebrated Dutch classical conductor Willem van Otterloo,

was previously with CBS where he made a big impression with the arrangements for albums by Thijs van Leer, Rita Reys, Louis Van Dyke and many other artists.

Van Otterloo's first album for Polydor has been recorded in

Britain.

Van Otterloo signed the Polydor deal with Evert Garretsen managing director of Polydor Holland, and product manager Nico van Bieman.

Cassettes healthy, but 8-track sales slump

WHILE RECORDS in both Belgium and Holland are experiencing some sales resistance at the consumer level, the tape market remains in a healthy growth situation. But when company executives in the two countries talk about the tape market, they are referring to cassettes only. Sales of cartridges continue to be on the down slope to the point where there is doubt that the eight-track configuration has any real future and may soon disappear completely through lack of interest by tape buyers.

Paul Simonis, marketing

manager of the CNR company of Leiden, Holland, is among those who doesn't see any future for cartridges. He points to the lack of home playback equipment, the high cost of cartridge units with a record facility and the limited repertoire as the three principal factors which will ultimately combine to the downfall of the cartridge.

In his experience, pre-recorded tapes which once accounted for some ten percent of business have moved up into the 15 percent bracket, with a strong growth area being in classical music thanks to

the upgrading of cassettes and playing equipment to conform with high-fidelity standards.

There's also a move towards reducing the price of cassettes to with the aim of closing the gap between tape and records thus hopefully making people less keen on home copying. At one point last year, CNR budget tapes had come within four guilders (about 50p) of the record equivalent. A future price increase may make the difference about 5.40 guilders, but Simonis feels that this is acceptable, especially when there was once a 22 guilder difference.

Inleo general label manager Edo Peek considers that "tape is booming", taking a 15 percent share of sales and gaining momentum all the time. But only two percent of Inleo's tape business is on eight track, despite some surprisingly high demand for an Elvis Presley double album.

"We are only just becoming aware of the potential of tape and so far we don't even reach ten percent of the population," he commented.

In Belgium, Polydor chief Walter Holzappel reports that tape sales are growing faster than those of records - perhaps by as much as 30 percent per annum at the moment, while record turnover is tending to base its gains on price increases.

While tape activity is mainly geared to what is selling on record, Polydor has found growing acceptance for special compilations of varied repertoire and plans to develop more releases of this kind.

Classical music is another growth area, but interest in jazz on tape is limited.

At EMI, managing director Stanley Robbins estimated that tape now accounts for about 15 percent of all Belgian recorded music sales and penetration of the cassette is growing all the time. He feels that the cartridge is something of a lost cause and suffered in the public's estimation because of the importation of cheap and unreliable Japanese equipment and what he terms "pirated rubbish" shipped in from America. He also regards the

cartridge as being cumbersome for use in cars now that petrol prices have stimulated a move towards smaller vehicles.

"In the future I think we shall see a trend towards more separate tape releases rather than a duplication of the repertoire on an album. People who listen to music in the car for relaxation don't necessarily want to listen to the same tracks that they get on an LP, especially since they don't have the facility to select tracks in a car. They want a more varied programme."

Dealers unite for bulk-buying

SINCE THE record industry's agreement with the retail trade came to an end with the winding-up of the CCGC in Holland, there has been extensive price-cutting by the multiples. And now the smaller dealers are banding together in order to form bulk-buying syndicates.

It is a move which is regarded with some concern by the record industry, which has already had to slash prices to compete with imports. Says Basart's Paul van Rossum:

"If this trend develops, it will mean that retailers can start

dictating terms to the record companies - and this could be extremely difficult."

With the success of compilation albums the dealers are becoming more and more predisposed to quick-turnover hit material and the record companies are concerned lest back catalogue sales suffer.

Says van Rossum: "EMI and Phonogram are now moving into the retailing business and this could well be the direction to follow. We are seriously considering doing the same thing."

Belgian Briefs

BELGIUM HAS about 650 record dealers. Rack jobbers account for 18 per cent of the market, department stores nine per cent, wholesalers 25 per cent and conventional retailers 48 per cent. In the first six months of 1975, record sales were up 8.5 per cent, cassette sales up 12.9 per cent and cartridges down 4.2 per cent.

SINGLES in Belgium retail at around £1.06; super-budget albums sell at £1.10 to £1.86; budget albums retail at £1.87 to £2.80; mid-price albums from £2.81 to £3.75; and full-price albums from £3.76 to £5.30. A No. 1 single in Belgium today sells between 75,000 and 100,000.

BELGIUM has the highest

penetration of juke boxes of any country in Europe - more than 40,000. While Belgian product forms a small percentage of radio programming, juke boxes feature an average of 30 per cent of "home-grown" records. Mechanical right payments in Belgium are made on a basis of eight per cent of the recommended retail price less seven per cent. However, the average discount on the rrp is nine per cent.

CLASSICAL music accounts for 8.7 per cent of Belgian record turnover. 10.6 per cent comes from cassette sales. It is estimated that 50 per cent of TV homes in Belgium are cable TV subscribers.

CBS Holland's hit-making talent

UNDER THE guidance of managing director John J. Vis, who takes a close interest in the a&r division, CBS Holland has achieved success with a wide range of artists over the last five years.

Well established internationally are artists like Thijs Van Leer, Louis Van Dyke, Chris Hinze, Pim Jacobs, and Rita Reys. Where locally orientated repertoire is concerned, the major artists in the CBS roster are Jules de Corte, Gerard Cox, Jasperina De Jong and Therese Steinmetz.

Multi-instrumentalist, arranger, conductor and composer Rogier Van Otterloo has been a key element in the recordings of many CBS artists as has producer Ruud Jacobs.

Pianist Louis Van Dyke recently celebrated his tenth anniversary as a CBS recording

artist. His debut album for the label won an Edison Award; since then he has made numerous LP's and sold hundreds of thousands of copies.

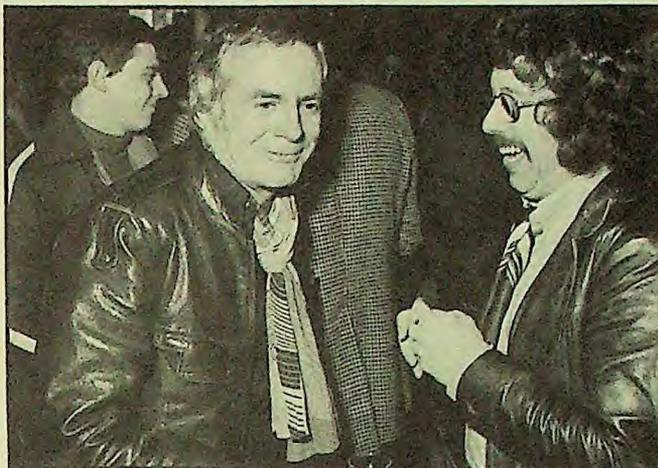
Chris Hinze is one of the world's great flautists and his 12th album, *Sister Slick*, has been released in all the major international markets. He collected Edison Awards for *Vivat Vivaldi* and *Telemann My Way*.

Pianist Pim Jacobs has achieved a world-wide reputation through appearances in concerts and jazz festivals and Thijs Van Leer, a cornerstone of the famous Focus group, has scored tremendous success as a solo artist. His *Introspection* album has sold more than 300,000.

Singer Rita Reys has been a major international talent for 25 years, singing her sophisticated jazz stylings with musicians like Lee Konitz, Art Blasky and the late Oliver Nelson. She has collected two Edison Awards and is winning high praise for her latest album of Gershwin songs recorded in the London CBS studios.

Another hit-maker on the CBS label in Holland is Albert West who had a world-wide success with *Cha-La-La, I Need You*. His six albums and numerous singles have all achieved handsome sales figures.

Other acts on the CBS roster include Jerry Arendo, the Band of the Royal Dutch Air Force and Rijk de Gooyer.



M.D. of CBS-Holland John J. Vis with Louis Van Dyke



Rita Reys



Albert West



Therese Steinmetz



Chris Hinze Combination

Morgan Studios' Kluger launches second label

TWO YEARS have elapsed since London's Morgan Studios opened its first European branch in Belgium and since that time it has gone from strength to strength, attracting both local talent and artists from other European countries, including Britain.

Morgan Studio Brussels is run by Roland Kluger who along with Monty Babson in London recognised the need for the Belgian capital to have at least one studio offering the same kind of sophistication in recording equipment and techniques that could be found, say in Paris or London, itself.

There were some initial teething troubles in running the studio in and also in achieving creative empathy between staff and clients, but Kluger feels that these are matters of no importance any more. Morgan offers 24-track facilities, with Dolby circuitry and quadraphonic capability and is compatible with Morgan London, which makes a Brussels recording and a London mixing a simple matter.

The studio is large enough to accommodate up to 50 musicians, but has become equally popular with groups like Black Sabbath, Jethro Tull and Focus. A second studio, to be opened next year, is in the planning stage.

Kluger has his own Palette

m-o-r label distributed through EMI and has just launched a second, RKM, designed as an outlet for contemporary music by local acts, which is being handled through EMI's new subsidiary company, International Bestseller Company (IBC). RKM is orientated towards Top 40 material which may have an appeal to markets outside Belgium. One of the signings is a group known as SSO whose disco-style single, *Tonight Is The Night*, features a black American singer, Douglas Lucas who now makes his home in Belgium. SSO is a climber in Billboard's Soul Chart on the American Shadybrook label, and Lucas, a trumpet player as well as vocalist, has an instrumental album due for December release in America by CTL. Also in RKM's initial release were an instrumental, *Cafe Cafe* by Nice People and *Amor* by an African act, Moses. Kluger also has a best-seller in France with a Brazilian song, *Charlie Brown*, recorded by Two Man Sound.

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Van Kooten—Holland's Mr Musicbusiness

IF THERE is one man in Holland who could be considered worthy of the title of "Mr. Musicbusiness", it would be Willem Van Kooten, head of the Red Bullet production and publishing company in Hilversum.

Van Kooten, a quietly friendly, unconventional character who works from an unpretentious house in residential Hilversum, a few minutes from his lakeside home, is a man of enormous influence. Publisher, producer, disc-jockey, architect of the Veronica chart, Van Kooten has done as much as anybody to initiate Holland's talent thrust into the international market via such acts as Golden Earring, Shocking Blue, Ekseption, Earth and Fire, Teach In and the George Baker Selection, with all of which he is or has been connected with in one form or another.

Van Kooten became involved in the music business first by taking a job, during university holidays, as a d-j on the pirate station, Radio Veronica, which over the years became Holland's leading pop station until it was forced off the air last year. After a disagreement with the station in 1968, Van Kooten left and set up his Red Bullet company in partnership with Freddy Haayen,

now managing director of Polydor UK. He began with a major hit, Come To My Bedside My Darling by Rob Out, the recording name of d-j Egbert Douwe.

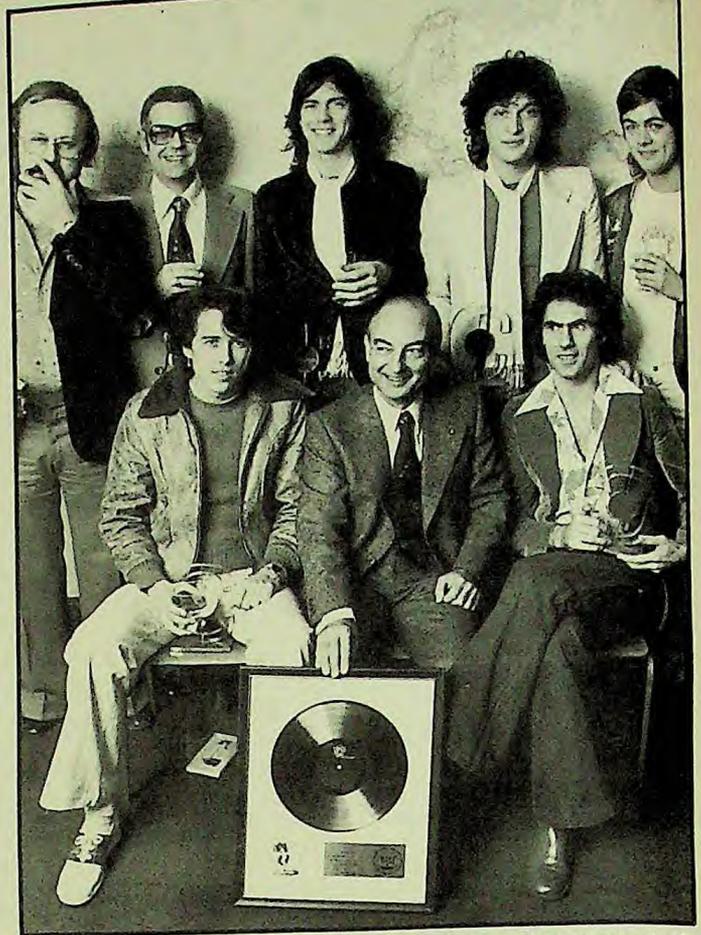
But Van Kooten recognised the limitations of recording only songs which appealed to the Dutch market and in 1969 signed up Shocking Blue, whose Venus became a massive worldwide best seller, T-Set and Ekseption. He was, as he recalls, keen "to do business with anybody", but while there were no problems in placing his acts with appropriate Dutch record companies, it was less easy to awaken the interest of labels in other parts of the world.

One of the few people whose ears remained open was Terry Noon, then publishing chief at Penny Farthing, who was instrumental in the label releasing Venus. Van Kooten has never forgotten the help he received from Noon, which may account for the publisher - now running his own Noon Music firm - having UK publishing for Una Paloma Blanca, an original copyright of Dayglow, the Red Bullet publishing firm. The song, which sold over one million copies in Germany for the George Baker Selection, will sell two and one-half million copies throughout Europe, Van Kooten

estimates. "I don't think the English realise the potential of the European market properly," he says. "If you have a European hit, it will outsell America by far. I'd rather have a hit in Europe than in America. Records are more expensive and the eight percent mechanical royalty is better."

Van Kooten also takes a dim view of what he feels is a lack of enthusiasm in the UK for European records. He thinks it is still far too difficult to generate real interest among the companies, despite the proven appeal of the music, and also regards the BBC as being poorly disposed to them. He considers that the success of Una Paloma Blanca in Britain is due only to the fact that Jonathan King decided to record the song and that this focused attention belatedly on the George Baker original.

Van Kooten functions largely as an entrepreneur, leaving the bulk of production to his staffman Jaap Egermont plus various freelancers, and concentrates on the task of putting song, artist and label together in such a way as to extract the maximum commercial advantage. He prefers not to move until he feels he has the right song and recently postponed a recording trip by a Hungarian



WILLEM VAN Kooten (standing left) at a presentation of an export prize by Dutch Foreign Minister Schmecker to Golden Earring.

Basart publishing house branches into record production

FOR MANY years a major force in Holland's music publishing industry - it claims something like 60 percent of the market - Basart of Naarden is becoming increasingly involved in record production.

The music publishing division,

Les Editions Internationales Basart B.V., has started its own record operation - Purple Eye Productions B.V., - and there is also a separate record division, Basart Records International B.V., which not only produces such artists as Conny Vandenbos, but

also has Benelux representations of a number of foreign labels - Rediffusion, Vox-Turnabout, Durium and Christophorus.

Since January 1 this year, Basart Records has opened an office in Belgium where it distributes K-Tel and Arcade.

On the music publishing side, Basart administers the MCA, Intersong, Campbell Connelly, Palace, Burlington, Schroeder and Sparta Florida catalogues, and the company has sub-publishing deals with Warner, Bourne (US & UK), Budde, Cotillion, Sikorski, Tree, Valentine, Page Full of Hits and Blue Seasjac, among others.

The record division releases a considerable amount of classical material on its Animato label and is also engaged in deals with East European companies such as Electrecord of Rumania and Opus of Czechoslovakia.

As well as music publishing, the Basart group is heavily involved in sheet music wholesaling and its De Eerste Muziekcentrale B.V. is the biggest music wholesaler in Benelux.

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WHILE THE tradition in Holland is for companies anxious to compete in the pop field — as distinct from the typical Dutch popular song — to rely to some extent on licensed material, CNR of Leiden has purposely chosen to base its profitability on local copyrights.

It does not represent any major American labels and has restricted its international links to representing the classical recordings of Telefunken in Germany and Melodiya, the Russian state label.

"This is a definite policy by the company," explained product and promotion manager Ruud Wijnants. "We have seen the problems caused by parallel imports to companies representing American and British catalogues and now we prefer to concentrate on our own productions. It does no good to your bottom line figures when you have to reduce your prices to compete with imported records. At the moment, for instance, there are imported new releases by Neil Diamond and Deep Purple selling for about 12 guilders, when the normal retail price would be just under 19 guilders."

The "Buy Dutch — Sell Dutch" policy of CNR has paid off handsomely, not least thanks to the bonus of Teach In winning the Eurovision Song Contest with Ding-A-Dong. Interestingly, it was the English version, as performed on television, which became the biggest seller, although a Dutch version had been released earlier. In fact, pop material is recorded almost exclusively in the English language and has been for several years. "Every group practising in a

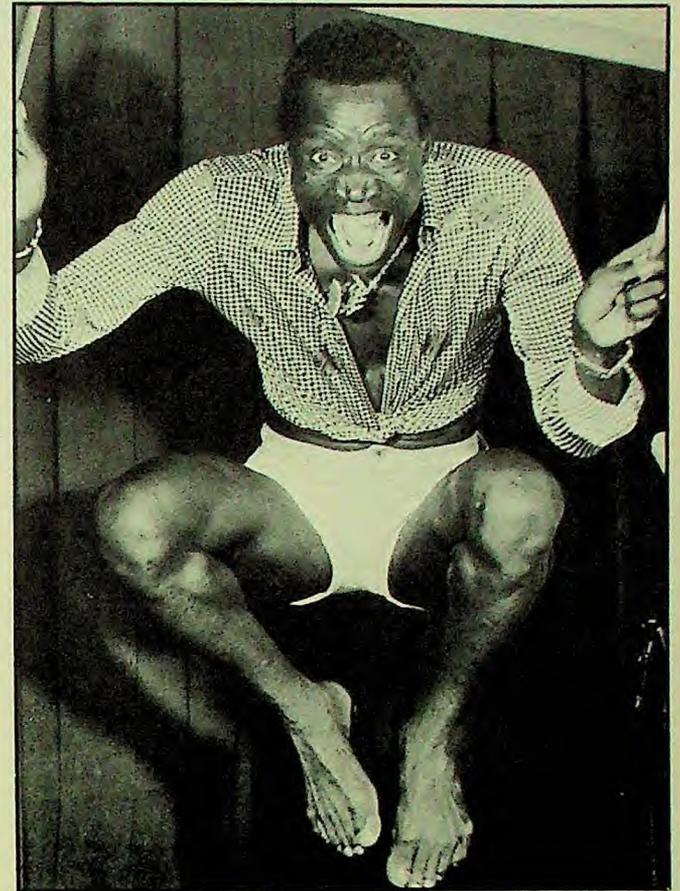
Buy Dutch—sell Dutch, says CNR

living room is singing in English, not because they want to sell in England mainly, but just because the Dutch prefer the English language for this kind of music," said Wijnants.

In a year when the industry generally has not made great progress on a broad sales front, CNR has been enjoying exceptional activity on singles, with 29 hits registered in the first eight months of the year, compared with some six or seven in the comparable period of 1974. Among these have been Brazil by the Ritchie Family, which didn't attract much attention in Holland on release, but through its success in Britain was given a second opportunity which was eagerly seized upon. Another winner for CNR has been Ramaya by Afric Simone, a 70,000-seller which went to number two. Simone is a wild character from Mozambique whose stage act includes fire eating and picking up a chair with his teeth. He was discovered living in Berlin where he recorded Ramaya, a record acquired for British release by UK Records. A third winner was equally unusual and brought an unexpected return to the spotlight for the veteran British trumpet player Nat Gonella, now aged 70 and living in virtual retirement in Manchester. Ruud Wijnants was checking

through some old tapes which had been recorded five years ago by Gonella during a guest appearance in Holland with Ted Easton's Jazzband. Wijnants liked the happy sound of Oh Mona, reckoned it as the sort of song holidaymakers would be singing on the beaches and decided to gamble on releasing it. He was proved right when it reached number three in the best-sellers. Nat Gonella was equally delighted and twice visited Holland to plug the song on television.

Wijnants attributes some of CNR's chart success to a decision to move the promotion department from Leiden to Hilversum, where the staff works out of a bungalow adjacent to Holland's radio stations. He feels that promotion men enjoy a friendly working relationship with the dj's of Hilversum 3, the pop station, but nevertheless regrets the closedown on Radio Veronica, the offshore station. It is possible, he agrees, that hit records sell more copies than when Veronica was on the air, but he feels this factor is more than counterbalanced by a greater difficulty in breaking records into the charts due to less opportunities for exposure. His view is supported by other Dutch promotion men who note the



Afric Simone

difficulty in getting comparable airplay, especially on new artists, through Hilversum 3, which although devised as a replacement for Veronica, is not regarded as offering anything like the same music content. The absence of

Veronica is one of the reasons given for a decline in the overall level of singles sales in Holland, although it is accepted that an exceptionally fine summer may also have kept people out of the shops.

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EUROSCENE

BIEM copyright rule angers Belgian publishers

THE 1972 decision of BIEM, the organisation representing European copyright collection agencies, that where whole catalogues are cancelled sub-publisher mechanical royalties should be paid in the country of manufacture rather than the country of sale, has hit the Belgian publishers hard.

In a country which relies mainly for its supply of finished product on manufacturing plants in other countries, and on non-Belgian copyrights for the bulk of best-selling releases, the situation has become so critical that there is talk of legal action being taken against BIEM and affiliated national organisations.

At the time that BIEM passed its controversial ruling there was opposition to its apparent discriminatory aspects and calls for a return to the previous arrangement. But so far BIEM has remained unwilling to shift its position.

Tim Visterin, manager of Universal Songs, which represents numerous UK companies like RAK, Chinichap, Northern Songs and Tony Hiller, is one of the many Belgian publishers severely hit by the ruling, which is making

it difficult for them to recoup advances paid out for catalogue sub-publishing rights. Universal's biggest loss involves the Sweet's Poppa Joe. This record sold 135,000 copies in Belgium, but was manufactured in Germany where the local sub-publisher remitted royalties to the UK copyright owners, Chinichap. Visterin also notes that he has still received no mechanical royalties for two 100,000-plus sellers by Barry Blue, Dancing On A Saturday Night and Do You Want To Dance?

"I estimate that BIEM owes Universal about three million Belgian francs gross for records sold in Belgium but pressed outside on which I have spent money for promotion over the past three years."

Roland Kluger of the World Music Group who has been awaiting payment for 200,000 copies of Abba's 1974 Eurovision winner, Waterloo, has now been told by BIEM that he can expect these royalties in 1976. "We are trying to get BIEM to change the ruling back to the way it used to be so that we can collect what is due to us on records sold,

wherever they are manufactured. BIEM does not have the right to dictate to us and if a change is not made then we may be forced to sue the mechanical copyright collection societies, country by country, through our own organisation, SABAM," said Kluger.

In the event of no alteration being made to the BIEM ruling, Wisterin would like to see better manufacturing facilities available in Belgium which would cut down on the need to press elsewhere. But he accepts that the market is unlikely to develop to the point where this would be practicable, especially in competition with the likes of Teldec which offers a complete service, including pressing, sleeves and copyright, at a price which probably could not be matched in Belgium. In the meantime, Visterin is looking in the future in his dealings with English publishers for contractual safeguards which would give him the rights to collect 100 percent of mechanical royalties on all records sold in the territory which his firm represents. He also feels that local record companies utilising pressing facilities in another country could make mechanical payments direct to SABAM as a means of solving the problem.

CBS Belgium confident for '76

THOUGH RECENT months have shown something of a sales slump for CBS in Belgium, the company looks confidently towards 1976, with assistant general manager Alain Olivier looking for an overall increase in turnover of around 20 per cent.

This would bring CBS in Belgium to fourth place in the major record company league, behind Phonogram, EMI and Polydor.

Of the recent dip in sales, Olivier pointed to dealers having a lot of unsold stocks, as against the situation in France, where the sales situation is still buoyant, and felt it could be further evidence of the general crisis economically.

The Belgian market, he pointed out is essentially a singles market, and this has been borne out by CBS returns for 1975. The best-sellers were Anglo-Saxon, American and French: Dave (with a French version of Glenn Miller's Moonlight Serenade), Joe Dassin, Nino Ferrer, Anny Cordy, Gianni Nazzaro and Massimo Ranieri (both Italians singing in French), Billy Swan Tammy Wynette, Johnny Nash and others.

The basic economic crisis means that singles are selling better, but at the expense of albums.

However, there was one unique sales achievement for Belgium: a total 132,000 of albums, cassettes and 8-track cartridges of Neil Diamond's CBS album "Jonathan Seagull."

But the main musical trends showing through the CBS sales picture in Belgium, according to Olivier and fellow executive Francis De Vos, are varied. Following the growth of the

Philadelphia Sound, there was big support for Billy Swan and for the group People's Choice.

An immediate tip for huge sales, even in album form, is Bruce Springsteen. There is also a growing following for U.S. singer-writers Dan Fogelberg and Dave Mason. And the influence of the UK charts here remains very important, with Al Matthews and Biddu bringing renewed interest in the soul scene.

The CBS chiefs point to reggae influences showing on Dave Mason and Neil Diamond product, and even on that of Barbra Streisand. And there is still great interest in Art Garfunkel and Paul Simon, both as soloists and together. Both solo albums (Breakaway for Garfunkel and Still Crazy for Simon) are doing well in Belgium despite the general slump in album interest.

For CBS, foreign repertoire is becoming more and more important - as typified by the interest in Turkish singer Baris Manco. And Sharif Dean is successful in Belgium following his big sales in South America and Spain. The same applies to the Dutch product of Thijs Van Leer, Albert West, Rita Reys and Pim Jacobs.

And CBS is making big efforts on behalf of local Belgian artists.

TO PAGE 44

Shock TROS success

FROM PAGE 27
Publitos and the new company's first undertaking will be the promotion of the new George Baker Selection album on Negram.

Top folio albums

- BELGIUM
- 1 BOB DYLAN GREATEST HITS
 - 2 LEFORESTIER No. 1 ET No. 3
 - 3 BREL No. 1-2-3
 - 4 BEATLES COMPLETE GUITAR
 - 5 CAT STEVENS

Belgian piracy laws

FROM PAGE 27
to be bought over a period of 22 months, or two albums a month, and this selling device is working well.

And Polydor here has its own periodical Allegro, which has a circulation around the 30,000 mark. Effectively this is a public relations exercise between the record company and the record-buyer, distributed through the record dealer.

Also in what is a lively music-business scene here, there is every chance that the Belgian Government will ratify the Geneva Convention soon and that Parliament will vote in the new law against record piracy before the end of this year. At present in Belgium, "pirates" can only be prosecuted on the grounds of unfair competition.

And the Belgian Association of Musical Publications is this year for the first time to give an award for the best classical record of the year.

Dureco—biggest Dutch indie

DURECO, THE Dutch affiliate of the International Pelgrims Group, claims to be Holland's biggest independent record company, with eight percent of the national market, yielding a turnover of 18 million guilders annually.

The company has a strong local catalogue - from which it derives most of its sales - and estimates that of all the Dutch language product sold in Holland, 30 percent comes from Dureco.

One of the greatest hits in Dureco's history was Venus by the group Shocking Blue. The record sold three million - and now Mariska Veres, the former lead singer with the group, is making a name for herself as a solo artist.

However the most consistently successful artist on the Dureco

roster is Vader Abraham, a 38-year-old singer/songwriter/producer whose every record is a hit and who also produces such Dureco acts as Wilma (a 13-year-old singer who has had a million-seller in Germany), Jacques Harb, Corrie & The Rebels and Ben Cramer. Abraham has a weekly radio show, works in a circus and does endless concerts to sell-out audiences.

Like most Dutch companies, Dureco has jumped on the compilation bandwagon. An LP of Dutch material has sold 150,000 and the company is now preparing a double Christmas album.

Robert Aardse, head of Dureco, is a dedicated jazz enthusiast and it is no coincidence that Dureco represents CTI, Kudu, Milestone, ECM and Black Lion in Holland.

EMI sets European A & R operation

HOLLAND'S REMARKABLE track record as a source of recordings with international potential is clearly reflected in the decision of EMI Records to locate its newly created EAR (European A&R) operation in Haarlem under the direction of EMI Holland managing director Roel Kruize.

The EAR operation was conceived about a year ago with the idea of developing the international potential of the most promising acts on the rosters of the various continental European EMI companies. Says Kruize "We are looking primarily for artists in the easy-listening area of pop as typified by the George Baker

Selection. Our aim is to bring success to EMI artists beyond their own borders, starting in Europe and then aiming at the USA.

"We are making a low-key start - you could say we are at the research and development stage - and will confine our initial activity to giving wider promotion to existing product. However we hope eventually to be able to sign new artists and develop their international potential."

One of the first successes of EAR has been that of Swedish EMI act, Harpo, who has already had a No. 2 record in Holland with his single, "Movie Star".

Phonogram tops in Dutch survey

by FRANS VAN DER BEEK
PHONOGRAM IS the top Dutch company as far as chart success is concerned, according to J. Assman, managing director of Grammoservice. Assman bases his verdict on a survey of the Top 40 singles chart and the Top 50 album chart for the first 40 weeks of 1975. However, he stresses that the findings relate only to chart positions and do not reflect turnover or profitability.

The survey shows that since the 35th week of 1975 no company has succeeded in having more than one record in the top five of the album charts.

The analysis also reveals a remarkable performance by WEA in Holland. Since the 27th week of this year, WEA has had its own operation in the Netherlands and in that time has had the largest number of singles in the top five of the singles chart. The WEA

with BRT and RTB for mechanical rights. Copyright is paid for public broadcasting of records made by Belgian companies.

share of the top five of the Top 40 singles chart in the survey period was 32.2 per cent. Next in line was Negram of the Bovema-EMI group with 16.4 per cent.

Phonogram beat Bovema in several areas. During the survey period the Polygram company had 16.5 per cent of the Top 40 and Bovema 15.1 per cent. Phonogram also had the larger share of records in the top five - 19 per cent compared with Bovema's 13 per cent.

Phonogram also looks to be the strongest company as far as Dutch language material is concerned. Of the Dutch language product in the charts, Phonogram had a 31.7 per cent share, Dureco 17 per cent and Bovema ten per cent.

In the Top 50 album chart Phonogram was top with an 18.3 per cent share followed by Bovema with 14 per cent.

Wider scope for local talent in Europe

THE STEADILY improving standards of European pop are bringing about a change in the patterns of record buying, with local talent commanding a growing proportion of airplay and television exposure. Unsolicited promotion and automatic chart acceptance can no longer be taken for granted by British and American hitmakers.

That is the view of Clive Woods, a former European promotion man for Polydor London, now running his own independent promotion and tour consultancy firm based in Brussels. He has been working on his own for just over one year and in that time reckons to have travelled over 50,000 miles promoting such acts as Sweet, Focus, the Osmonds, Freddy King, the Bay City Rollers and The Seekers. His more recent accounts include Cockney Rebel, Melanie and Showaddywaddy.

Dutch market a melting pot says Willem Barentz

ONE OF the year's best-selling records in Holland has been The Elephant Song, both as a single and as the title track of an album by Kamahl, a strange candidate for Dutch popularity, since he is an Australian of Singhalese extraction.

But Kamahl made it in Holland thanks to royal patronage, for he was chosen to sing the Elephant Song on a special tv show regarding the preservation of wildlife, a cause to which Holland's Prince Bernhard is dedicated, and screened to celebrate his birthday at the end of June.

The fact that Kamahl was invited to sing the theme song came about via a chance meeting at the Baarn headquarters of Phonogram between the artist and Willem Barentz, managing director of the local Phonogram company. Barentz was impressed by the determination of Kamahl, a major artist for Phonogram Australia, not to return to his homeland until he had achieved a comparable reputation in Europe and by such promotional initiatives as hiring the London Palladium to promote his own concert. When Barentz was asked to recommend a singer for the special tv show he was happy to mention Kamahl. "With his beautiful dark voice he seemed to be just right, especially since we did not have a similar singer in Holland." It was estimated that half Holland's total population watched the tv show - and it was no surprise that the Elephant Song became a number one Dutch LP and single.

But, as Barentz points out, there is no reason to be surprised that an Australian should score a major hit in Holland, just as the success of the White Butterflies from Turkey is largely predictable. "The Dutch market is a melting pot. We have Spanish, Greek, Turkish, Indonesian groups of people living here and they all have to be catered for on record. That is why Phonogram releases some 600 albums a year in a market about one-quarter the size

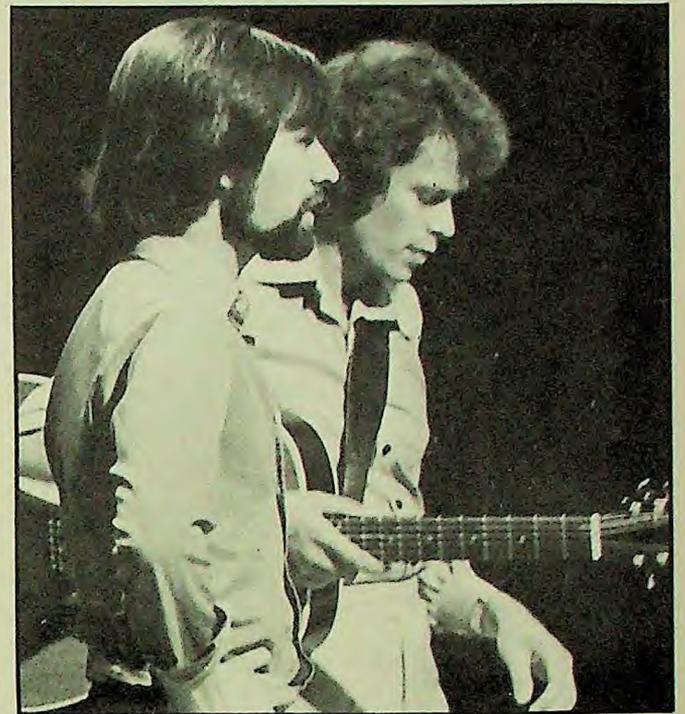
Woods isn't strictly a record promoter and concentrates his activities on co-ordinating touring with on-the-spot promotion for the artists and their records through tv and radio exposure. A typical example of the way he works was when the Freddy King tour started in Paris he had an AFN radio man from Germany on hand to tape a long interview with the blues guitarist for airing, illustrated by records, to coincide with King's concerts in Germany. He was also able to set up an interview with Danish radio in Holland to prepare the way for King's concerts in Scandinavia.

"There is plenty of scope for promotion, provided that the appropriate tv and radio shows are given adequate advance warning that an act will be available. But it is becoming tighter. European countries have more pride in their own artists now with the result

that programmes are becoming more nationalistic. They feel that it is no longer essential to have programmes which are dominated by British or American artists in order to attract a good audience response." Woods quotes a recent edition of Musikladen, formerly known as Beat Club, produced by the widely respected Mike Leckenbusch in Bremen. This show is seen live in five countries and syndicated to 18. It recently featured five Dutch acts and there was no decline in its viewing figures.

Woods decided to set up his company when he found that there was nobody in Europe specialising in creating promotional opportunities for visiting acts. "With one or two exceptions, record companies were not really in a position to concentrate on one act because they had their own domestic product to look after. Only when a tour was laid on was it possible to get any real promotion together, but plans were being laid too late. Television needs to be planned two months in advance if it is to synchronise with a tour so that everyone derives the maximum benefit."

Woods works, never on more than three acts simultaneously, on the basis of a no-expenses flat fee, begins his drumbeating two months before the tour and sustains it for its duration, sometimes, as in the case of the Osmonds, also travelling with it throughout. But generally his presence is not constantly required



CLIVE WOODS (left) with Keith Potger of the Seekers, one of his clients.

and two weeks before the opening show he presents to the management complete details of the artists promotional commitments. "It is most important not just to state what they are doing, but why they are doing it and what promotional value a show offers. I have known

of occasions where artists have refused to appear, simply because they did not think the show was important and nobody had bothered to tell them that it was. "Europe is a vast and worthwhile market, but to get the most out of it, there must be co-ordinated planning and effort."



Kamahl

of Britain's. The Dutch public has become trained to listen to new and different types of music," says Barentz.

But despite the anything-goes musical tastes of the Dutch people, Barentz who is also the local president of the I.P.P.I, the international association of the record industry, feels that the companies are having a tough time. Records and tapes, he feels, are discriminated against by having to carry a 16 percent VAT load compared with books which are subject only to a four percent tax. The ending of price maintenance, just over three years ago, has led to a change in the relationships between the retail trade and the manufacturers. Whereas one used to co-operate with the other, the arrival in Holland of imported records, undercutting the locally-manufactured product, has forced record companies to have to fight for every dealer contract.

At the same time, dealers are finding the big departmental stores providing dangerous competition by attracting impulse buyers because of their lower prices. Their problems were further compounded by the imposition of a minimum youth wage of 15000 guilders a year (about £1850 a year), which many had found too great and had consequently economised on staff. "It's brought about something of a vicious circle," explained Barentz. "The dealer specialises in giving service, but can't afford to pay the staff to give the service, so does it himself, the service declines and customers go to the supermarkets."



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and many more

EUROSCENE

Company predictions for 1976

ROEL R. KRUIZE, managing director of EMI Holland: I cannot see a recovery in the Dutch economy until the second half of 1976. I think we shall have to accept more unemployment - the figure of 240,000 could go up to 300,000 or more - and costs will, of course, escalate. There is also a possibility that the VAT rate on records may be increased from 16 percent to 18 percent in January. It will be more important than ever for Holland to build its own artists and promote them internationally.

LOU VAN RIJENANT, head of the Eurovox Music Group: Belgium will remain essentially an international market and the problems of getting exposure for local talent will continue. A company which is internationally orientated, such as ours, will be looking for additional partnerships with foreign companies. We can offer to set up and administer affiliates of foreign companies in Belgium on the basis that the parent company gets 75 percent of the profits instead of the normal 50 percent.

STANLEY ROBBINS, managing director EMI Belgium: "There are plenty of possibilities for development of the record business here, but unfortunately we are not getting enough pop on radio. This means that the tastes of young people are not being catered for adequately. I'd like to see our trade federation do more to promote records generally and tackle the problems of radio. And I really would welcome one reliable and generally accepted industry chart, like you have in Britain."

HARRY AUERHAAN, general manager of Chappell, Belgium: I think we are moving towards a situation in which publishers and independent producers will become increasingly important on the creative side and record companies will tend to become pressing and distribution organisations. It is much more financially viable for record companies to pay 12 percent on 90 percent and incur no recording costs by obtaining their masters from outside producers.

CBS Belgium confident for '75

FROM PAGE 42

Certainly there is growing interest in typical Flemish folk artists such as John Lundstrom and 't Klikske, and for the amusing performances of Theo Van Den Bosch and Gust Lancier. There is also more importance placed on the Kleinkunst style of music, that is chansons with meaningful lyrics.

Other Flemish singers mentioned by Olivier and De Vos included Salim Segers, Vivi and Lou Nielsen.

Jazz accounts for some 30 percent of the sales for CBS in Brussels. And in a co-operation with Visconti, producer Gi Bisaerts is recording an album with Tucker Zimmerman, the U.S. folk singer from Liege, the production to be from London.

Cassette sales are climbing fast, mainly because Belgium experienced delay in developing this field, compared with other countries, such as Spain where as many cassettes are sold as albums.

But the 8-track cartridge situation has completely crashed in Belgium. In this area, CBS is taking no further risks with lesser artists. Only the very big names are represented on the 8-track catalogue.

Olivier stressed that CBS, after moving to the Rue Lavalée in Brussels, now has exploitation and commercial services which rank with the best in the country.

"And we plan further improvements in the near future," he said.

CBS now has its own "special product" department, and its own publishing arm, April Music.

"Despite all problems, the situation for CBS here is very healthy and with great promise for the future," he said.

Flemish Faces

FROM PAGE 32

giving a sell-out concert in the Irena Hall in the same city.

PERDONAME, by Demis Roussos high in the BRT Top 30, and the Greek-born star says he will concentrate more on records and television for a while, no longer touring so intensively, though he could visit Belgium for two concerts next month..... Phonogram heavily promoting the single *Dingue Li Bangué* by Wilson Simonal.....New album coming from **Raymond Van 't Groenewoud**.....Release this week of the first album by **Guido En Gezellen**.

LINDA LEWIS to appear in the Bilateral programme of Jef Cassiers, produced in the Cultural Center of Strombeek, near

Dutch chart row over

FROM PAGE 27

station gives airplay to the Top 40. And Rob Out adds: "That seems to be enough, just the one outlet, because our Top 40 is the most popular programme of this sort coming through Hilversum 3."

STEMRA, the organisation of

composers, which organises the Top 30 each week, is unimpressed by the attitude of NVGD. A spokesman told Music Week: "We refute any accusation that our chart is not reliable. And we'll continue to provide a chart in exactly the same way we have been doing before."



Roel Kruize

HANS KELLERMAN, former managing director of the Pye-Vogue Dutch subsidiary, VIP Records: "A concentration of distribution seems inevitable in Holland. It used to be possible for smaller companies to making a good living, but the increasing freight charges, plus higher wages are making it hard to survive alone and greater use of distribution via the major companies must happen."

PAUL SIMONIS, marketing manager, CNR Records, Leiden: "Record sales are bound to increase in the future because there will be more money available and more leisure time to be filled. The video disc looks as though it may become an important aspect of the business in due course. The Teldec disc will be available in Holland next year and with players probably costing in the region of 1500 guilders and the discs from 10-25 guilders these will compare favourably with the cost of hifi equipment and records. The tape business will continue to grow, but sales will be concentrated on cassettes to the exclusion of cartridges."

WALTER HOLZAPFEL, managing director Polydor, Belgium: "In general I am optimistic for the moment. At Polydor our growth rate is in excess of the market, but

there may not be much general expansion for two or three years during which time there will be a concentration of fewer releases, with greater efforts made to achieve satisfactory sales."



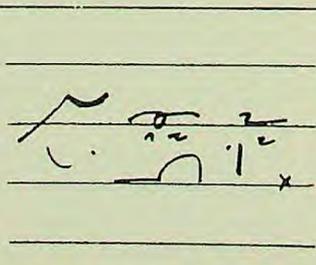
Hans Kellerman



Paul Simonis

Brussels.....EMI planning extra-strong promotion for the first album of Belgian rock group **Blue Rock**.....Both the Metal Rock Band and Blue Oyster Cult in for a concert in the Brussels Ancienne Belgique, organised by Gemeo.....More concerts planned here by Charles Trenet and by Adamo.

POP PERIODICAL Poptelescoop, which ended publication in March, has been replaced by a new weekly **Sound 2000**, from the same company **Sobeledip** (Gemeentestraat 8 in Antwerp).....Big success via two Belgian appearances by **MPS/BASF** jazz pianist **Monty Alexander** in Pol's in Brussels and in the **Ilmita Jazz Attic** in Heist-op-den-Berg.



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Holland

- (Courtesy Stichting Nederlandse)
- 1 DANSEZ MAINTENANT, Dave, CBS
 - 2 MORNING SKY, George Baker Selection, Negram
 - 3 THAT'S THE WAY, K.C. and the Sunshine Band, PPBO
 - 4 ALS DE DAG VAN TOEN, Reinhard Mey, Intercord
 - 5 CAN'T GIVE YOU ANYTHING, Stylistics, Avco
 - 6 EVERYTHING'S THE SAME, Billy Swan, Monument
 - 7 FAME, David Bowie, Inelco
 - 8 SJAKIE VAN DE HOEK, Conny Vandebos, Park
 - 9 THANKS FOR THE LOVE, Earth and Fire, Polydor
 - 10 L-L-LUCY, Mud, Philips

Belgium

(Courtesy Humo)

- 1 L-L-LUCY, Mud, Philips
- 2 GUUS, Alexander Curly, Negram
- 3 MORNING SKY, George Baker Selection, Negram
- 4 DANSEZ MAINTENANT, Dave, CBS
- 5 TRIBUTE TO BUDDY HOLLY, Mike Berry, Decca
- 6 CAN'T GIVE YOU ANYTHING, Stylistics, WEA
- 7 RHINESTONE COWBOY, Glen Campbell, EMI
- 8 I'M ON FIRE, 5000 Volts, Philips
- 9 PERDONAME, Demis Roussos, Philips
- 10 STAN THE GUNMAN, Hank The Knife and the Jets, Cardinal
- 11 KISS ME KISS YOUR BABY, Brotherhood of Man, Vogue

European top sellers

- 12 MY RUSSIAN LADY, Classics, Telstar
- 13 I'VE GOT THE NEED, Spookey and Sue, Negram
- 14 MOVIE STAR, Harpo, EMI
- 15 SPANISH ROSE, Andre Moss, EMI
- 16 GOODBYE LOVE, Teach-In, Barclay
- 17 GET SEXY, Paul Kelly, Warners
- 18 THAT'S THE WAY I LIKE IT, K. C. and Sunshine Band, RCA
- 19 THIS WILL BE, Natalie Cole, EMI
- 20 THE LAST FAREWELL, Roger Whittaker, Philips

- LP's
- 1 ALLE 14 FAVORIET, Various Artists, Negram
 - 2 DISCOMANIA, Various Artists, K-Tel
 - 3 WILL TURA 13, Various Artists, Topkapi
 - 4 AVRO'S TOP POP, Various Artists, K-Tel
 - 5 HIT EXPLOSIONS, Various Artists, EMI

West Germany

(Courtesy Musikmarkt)

- 1 LADY BUMP, Penny McLean, Jupiter/Ariola
- 2 S.O.S., Abba, Polydor
- 3 TU T'EN VAS, Alain Barriere, Noelle Cordier, Ariola
- 4 DOLANNES MELODIE, Jean-Claude Borelly, Telefunken

- 5 SAILING, Rod Stewart, Warner
- 6 TORNERO, I Santo California, Ariola
- 7 WART AUF MICH, Michael Holme, Ariola
- 8 I'M ON FIRE, 5000 Volts, Epic
- 9 THE HUSTLE, Van McCoy, Avco/Ariola
- 10 DISCO STOMP, Hamilton Bohanon, EMI
- 11 GUITAR KING, Hank the Knife and The Jets, EMI
- 12 DOWN BY THE RIVER, Albert Hammond, Epic
- 13 WENN DU DENKST, DU DENKST, etc, Juliane Werding, Hansa/Ariola
- 14 DER ZAR UND DAS MAEDCHEN, Mirelle Mathieu, Ariola
- 15 BARBADOS, Typically Tropical, Gull/Telefunken

Italy

(Courtesy Germano Ruscitto)

- 1 WISH YOU WERE HERE, Pink Floyd, EMI
- 2 SABATO POMERIGGIO, Claudio Baglioni, RCA
- 3 L'ALBA, Riccardo Cocciante, RCA
- 4 PROFONDO ROSSO, I Gebbia, Cinevox-Fonit-Cetra
- 5 RIMMEL, Francesco De Gregori, RCA
- 6 NEVER CAN SAY GOODBYE, Gloria Gaynor, MGM-Phonogram
- 7 XXa RACCOLTA, Fausto Papetti, Durium

- 8 INCONTRO, Patty Pravo, RCA
- 9 EXPERIENCE, Gloria Gaynor, MGM-Phonogram
- 10 DUE, Drupi, Ricordi
- 11 CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY, Elton John, DJM-Ricordi
- 12 JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White, Phonogram
- 13 CARAT PURPLE, Deep Purple, Purple-EMI
- 14 DEL MIO MEGLIO N.3, Mina, PDU-EMI
- 15 ROSA, Patrizio Sandrelli, Smash-MM

Spain

(Courtesy El Gran Musical)

- 1 FEMMES, Nathalie et Christine, EMI
- 2 THE HUSTLE, Van McCoy, Columbia
- 3 BELLA SIN ALMA, Richard Cocciante, EMI
- 4 UNA PALOMA BLANCA, George Baker Selection, Hispavox
- 5 MELINA, Camilo Sesto, Ariola
- 6 FEELINGS, Morris Albert, Columbia
- 7 SE QUE ME ENGANASTE UN DIA, Danny Daniel, Polydor
- 8 SACA EL GUIZQUI CHELI, Demmadro '75, Movieplay
- 9 AMOR, AMOR, Lolita, CBS
- 10 REACH OUT I'LL BE THERE, Gloria Gaynor, Polydor

France

(Courtesy CIDD)

- 1 DOLANNES MELODY, Jean-Claude Borelly, Discodis
- 2 RAMAYA, Afric Simone, Barclay
- 3 GENERATION, Anarchic System, Discodis
- 4 WHAT A DIFFERENCE A DAY MAKES, Esther Phillips, RCA Vogue
- 6 ROMANUELLA, Gianni Nazzaro, CBS
- 7 CHARLIE BROWN, Two Man Sound, Vogue
- 8 FOE DEE O DEE, Rubettes, Polydor
- 9 YOUR HAIR, St. Preux, Carrere
- 10 DANSE-LA, CHANTE-LA, Sylvie Vartan, RCA

LPs

- 1 WISH YOU WERE HERE, Pink Floyd, Pathe-Marconi
- 2 LA TERRE PROMISE, Johnny Hallyday, Phonogram
- 3 FIRST ALBUM, Dave, CBS
- 4 SALTIMBANQUE, Marione Le Forestier, Polydor
- 5 ALBUM SOUVENIR, Mike Brant, Sonopresse
- 6 L'ETE INDIEN, Joe Dassin, CBS
- 7 YOUR HAIR, Saint-Preux, Carrere
- 8 MADE IN U.S.A., Eddy Mitchell, Barclay
- 9 VIVA AMERICA, Titi, WEA
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MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

Boost for Pye G & S re-issues

WITH THE traditional D'Oyly Carte Opera season starting again at Sadler's Wells Theatre next month, a boost could be given to the newly reissued series of Gilbert and Sullivan opera music on the Pye label. A total of 10 full-price issues in the NSPH label including one disc of excerpts from eight different operas (Iolanthe, The Mikado, HMS Pinafore, The Yeomen Of The Guard, Ruddigore, Trial By Jury, the Gondoliers and The Pirates Of Penzance (NSPH 16) and one of Overtures to seven of these (Trial By Jury has no overture) (NSPH 7).

One disc (NSPH 15) has complete performances of the short works, Trial By Jury and Cox and Box, the latter not by Gilbert but with a libretto by F. C. Burnand with Sullivan's music.

Of the other operas, the musical parts are recorded from The Gondoliers (NSPH 8), HMS Pinafore (NSPH 9), The Yeoman Of The Guard (NSPH 10), Iolanthe (NSPH 11), Ruddigore (NSPH 12), The Mikado (NSPH 13) and The Pirates Of Penzance (NSPH 14).

Records come in double-fold newly designed sleeves, each of the opera sleeves including a full libretto with all the recorded parts printed in bold-type. Performances are by the Opera For All company now touring Britain including former D'Oyly Carte singers tenor Thomas Round and baritone Donald Adams, with Peter Murray conducting the Gilbert & Sullivan

EDITED
by
EVAN SENIOR

Festival Orchestra and chorus. This company is due to give, next year, the first Gilbert & Sullivan performances in California's Hollywood Bowl.

London G&S season opens on December 15 with a double bill of Trial By Jury and HMS Pinafore and during the run will play 110 performances of nine operas, the others being Iolanthe (17 performances), The Mikado (16), The Yeoman Of The Guard (16), The Pirates Of Penzance (16), The Gondoliers (12), Ruddigore (12) and Patience (8). The opening bill will have a total of 12 performances.

Season will introduce four new principals. Tenor Geoffrey Shovelton comes from the Chelsea Opera Group, Opera For All and Scottish Opera, and sings in The Mikado, Iolanthe and The Gondoliers. Soprano Barbara Lilley sings in Iolanthe, The Yeoman Of The Guard, The Gondoliers and Patience. Mezzo Jane Metcalfe has sung with Scottish opera and at Glyndebourne, and mezzo Patricia Leonard, understudying with the company for the past three years, will have important roles for the first time.

First Shostakovich Preludes & Fugues set

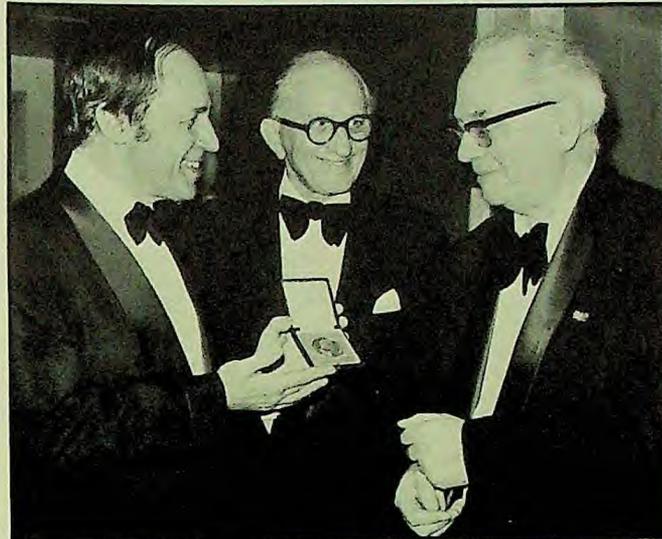
FIRST COMPLETE recording of the 24 Preludes and Fugues (Op.87) by Russian composer Dmitri Shostakovich to be made in Britain comes in the new December list from RCA. Performances are by the young Australian-born pianist Roger Woodward, and the recordings were made in CBS's No. 1 studio in London last May and June. Producer was Ralph Mace. The set of two LPs (LRL2 5100) will be boxed with notes and a thematic index to retail at £5.98. There is a complete Russian set on three LPs, and Phonogram has reissued the 1964 Richter performances of Nos. 4, 12, 14, 15, 17 and 23 on 6580 084.

Also in the December list is the first recording of Erich Korngold's little-known opera Die Tote Stadt (The Dead City). The recording, made in Munich conducted by Erich Leinsdorf, had as producers Charles Gerhardt and the composer's son George Korngold,

and marks recording debut of American soprano Carol Neblett, who sings with tenor Rene Kollo, baritone Hermann Prey and British baritone Benjamin Luxon, the Bavarian Radio Chorus and the Bavarian Radio Orchestra. The box set of three LPs will carry a full libretto with translation and notes, and an article on the opera by Bruno Walter. Retail price will be £8.97, and RCA are planning the large-scale promotion in the consumer press, through radio spots and hoped-for specialist-programme radio exposure.

Remaining RCA December issues are four new releases in the Horowitz series. VH 014 is a disc of twentieth-century piano works including the first recording available in Britain of Samuel Barber's Piano Sonata written specially for Horowitz. Other works are Prokofiev's Sonata No. 7 and a Scriabin sonata. There is

TOP PAGE 49



FRENCH COMPOSER Olivier Messiaen (right), after London premiere of his *Des Canyons aux Etoiles* in the Royal Philharmonic Society Festival Hall concert last week, receives from conductor Pierre Boulez the top British musical honour, gold medal of the Society, with RPS chairman Myers Foggin in centre.

RPS Gold Medal goes to Messiaen

GOLD MEDAL of London's Royal Philharmonic Society, one of world music's most coveted awards, went this year to French composer Olivier Messiaen, 67, for his outstanding contribution to contemporary classical music. Messiaen, who came to London for the RPS Festival Hall concert that saw the first British performance of his work, *Des Canyons aux Etoiles*, with soloists Alan Civil (horn) and Messiaen's wife Yvonne Loriod as pianist, was given the medal by conductor Pierre Boulez who directed the BBC Symphony Orchestra.

The RPS gold medal, which

bears on the obverse the sculpted bust of Beethoven, has in the past been awarded to many composers, conductors and vocal and instrumental soloists. Last year it was given to recording pianist Vladimir Horowitz, who was unable to come to London for the presentation. Instead, it was made to him at a special ceremony at the British Embassy in Washington.

Salome in English

FOR THE first time, London is to hear a performance in English of Richard Strauss's once-horrifying opera *Salome*. Originally planned for this month, the new production by the English National Opera at the Coliseum will now open on December 11. This is because German producer Joachim Herz was also producing *The Ring Of Wagner* in Germany, but it also meant that ENO chief conductor Charles Mackerras was not free to conduct the London performances, now taken over by young conductor Mark Elder. Title role will be sung by soprano Josephine Barstow, with Emile Belcourt as Herod, Elizabeth Connell as Herodias, Neil Howlett as Jokanaan and Ramon Remedios, younger brother of ENO tenor Alberto Remedios, as Narraboth.

The Coliseum's three complete

TOP PAGE 52

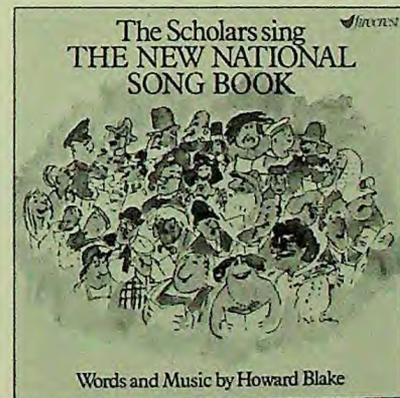
Hansel and Gretel EMI re-release

SPECIAL CHRISTMAS reissue of an opera recording made in 1964 comes from EMI in December, with a smartened-up version of Humperdinck's children's favourite *Hansel and Gretel*. It is the only version of the popular opera to have been recorded complete in English and was made with the then Sadler's Wells Opera and its orchestra with the London Boy Singers, conducted by Mario Bernardi. It has soprano Rita Hunter, who has since achieved international fame as a Wagner and Verdi singer in the role of the Mother with Raimund Herinx as the Father, Patricia Kern as Hansel and Margaret Neville as Gretel. Reissue has two LPs in the Concert Classics series (SXDW 3023) in a double-wallet sleeve, retailing at £3.50.

Major new opera recording is Verdi's *Un Ballo in Maschera* a new production of which, starring tenor Placido Domingo, opened at Covent Garden earlier this year. New recording (SLS 984) on three stereo-quadraphonic LPs at £9.50 also stars Domingo, with soprano Martina Arroyo, baritone Piero Cappucilli who also sang the part of Anekstrom in the Covent Garden production, and mezzo Fiorenza Cossotto. Riccardo Muti conducts the New Philharmonia Orchestra and the Covent Garden

TOP PAGE 52

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CLASSICSCENE

John Whittle—born into the record business

NEXT WEEKEND sees an historic event in the history of the British record industry with the retirement of one of its longest-serving executives, as John Whittle, now general manager of the classical division of EMI Records (UK) leaves after 48 years with the company, broken only by his war service.

Of all EMI executives he is probably the best-known nationwide, his work having taken him all over Britain, in contact all the time, in his various capacities within EMI, with dealers from Lands End to John O'Groats, with reps. and with artists ranging from world-famous singers and instrumentalists to the newest recruits to the classical catalogue whose careers he has fostered and publicised.

Whittle is, also, among the last of the long-term executives whose association with the industry has been almost a family connection, an association which in the early days was a commonplace affair.

Surrounded by music

He could be said to have been born into the record industry and into what is now EMI. His father, Robert Whittle, was advertising manager of the then Gramophone Company, and being a musical man by nature through not by profession, brought home the outstanding records of the period just before and during the first World War. "I was as a child, during my formative years, surrounded by recorded music," Whittle recalls, "with the then hugely popular records of people like Melba, Caruso, Plancon, Battistini, Titta Ruffo, names as popularly familiar than as those of the outstanding politicians of today. I was perpetually playing them, winding up the hand-cranked gramophone. I grew up with these names and their records. I wasn't musical myself, though I sang in my school choir, and learned the piano, playing very badly. I must say, and eventually giving it up."

In 1917, when he was only six, his father was killed in action in France, but the connection with the Gramophone Company was not broken. John's mother was kept in contact, the company helped with the boy's education, and in general kept a friendly eye on him. And when the time came in 1927 for him to leave school and look for a job, again the company took a hand.

The then managing director of the UK company was William Manson, known in the industry as 'the father of the twins' - it was Manson who first had the idea of taking two single-sided records and backing them up to make the double-sided record, a revolution in the industry at the time. "Manson got in touch with my mother and told her not to worry, that there was a job in the company for me. So, completely untrained, I was flung on to the top floor of the then Oxford Street store, later burned to the ground in the 1930s".

He was office boy, and engaged in the clerical work of the industry. But it was not long before his latent interest in music, fanned early by his father's collection of records, took over,

Those were the early days of radio, and Whittle had a small crystal set at home which brought him into contact with the new entertainment of broadcasting, the big bands, Carroll Gibbons and the Savoy Orpheans and other 'pop' music of the period.

"But as often happens in some people's lives," he remembers, "one single experience turns your mind for good into a particular channel. In the company then was a young man named Benard, devoted to classical music, and one day he invited me to come to his home to listen to some of his records. That night he put on a disc of Beethoven's Symphony No. 8, conducted by Felix Weingartner. For me it was like a blind going up in a darkened room, and from then on I was switched completely to classical music. At least, the sudden mental change seemed at the time like a switch, but I expect it wasn't, because all the listening to classical music I'd done as a child was probably there in my subconscious all the time. That experience led me at once to the live concerts. I got to know the people in the company who had complimentary tickets to the three or four recitals that were on in London then every night, at the Wigmore Hall, Steinway Hall, Aeolian Hall and others places, and I went to almost all of them, sometimes hearing the first part of a concert at one place, and in the interval running to hear the second part of another. Classical music just soaked into me like water into a sponge, and the enormous amount of music I heard gave me, though I have never had any academic training, a relative judgement of my own. From that time onwards I have had years and years of saturation in classical music which has built up the repertoire knowledge that I am using today."

Living then in Chiswick, he spent every night in London at concerts, often when late walking the five miles home. But in the industry he was following his father's footsteps in the advertising department. "I liked it - I still enjoy the advertising part of it today. If I hadn't made my career in the record industry I'd have liked to be in advertising, in the creative side. I like writing advertising copy."

Then, as in most large companies, he began to be moved around, first into the sales department, an important aspect of the business since in 1931 EMI was formed, consolidating the various company activities in records, gramophones, radio and manufacturing. Whittle went to the company's Clerkenwell Road offices and dealt with correspondence. "It was all mixed up, queries from the public and the trade on everything we did, about music, records, electrical goods, and as I had little interest in the manufacturing and technical side, I tended to shunt off the queries I didn't like and to concentrate on the records, and found myself in my element."

Those were the days of the first "disc-jockeys", people such as Alistair Cooke and Christopher Stone, who broadcast recorded programmes and created a wide interest in music on records, programmes that brought an

enormous correspondence to record companies involving not only the British catalogues but those from overseas. Letters came from dealers all over the country asking for details demanded by customers, and Whittle had the job of researching the answers and keeping in contact with the retail trade, constantly adding to his knowledge of the recorded repertoire.

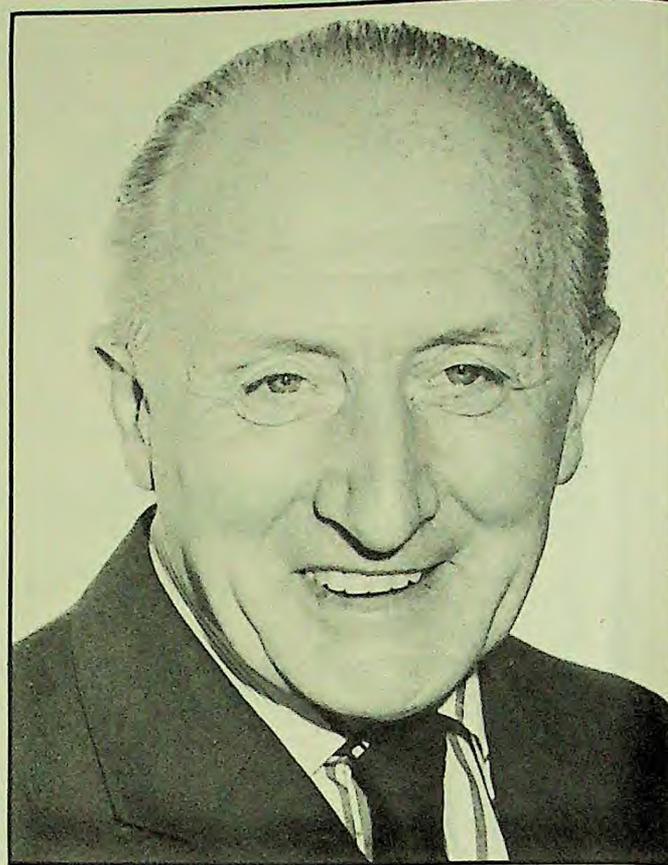
All this development ceased on the outbreak of war in 1939. EMI factories were largely turned over to war production, and many of the staff were dismissed overnight, among them Whittle. He found himself a new job in aircraft construction immediately, and by the time things had settled and EMI asked him to return, he himself had been called up, served in the Indian Army and at the end of the war, having risen to the rank of major, remained in Thailand for just over a year helping with the administration of the liberated lands.

Back in London in early 1947 he immediately contacted C. H. Thomas, then managing director. "Just the chap we want," said Thomas. "We're going to start something new called sales promotion. Off you go and get on with it!". Whittle had no idea what he was supposed to do. He had an office, a desk and a chair. He made trips from Hayes, where he was stationed, to London and elsewhere, looking up people in the industry and in music whom he had known before the war, establishing links with dealers, show-business executives, artists and impresarios. Soon there was a promotional staff of 23, looking after not only the classical promotion but also that of the pop stars of the day - Max Bygraves, Alma Cogan, the Beverley Sisters, band-leader Joe Loss. But the pressure became too great, and eventually C. H. Thomas decided to divide the responsibilities. Whittle became sales and promotion manager for HMV, and was the last to hold that title before complete amalgamation of the HMV and Columbia catalogues.

Label in-fighting

"That decision by Thomas was wise," Whittle recalls today. "The two labels were fighting each other, leading to inefficiency, and the classical and the pop side of the industry are as different as chalk and cheese. It's not that one is better than the other; but they have different needs and require different skills in promotion, different backgrounds and training and experience. Record buyers were looking for music, repertoire, not labels. Classical promotion people and salesmen don't need to be budding professors of music, but they do need to be interested, and to have a knowledge of repertoire and of the classical catalogue."

The 1950s saw radical changes in the record industry with the coming of the LP record, and Whittle was ready for them, and also for the end of the old brown-paper sleeves in which all records were then packaged. Looking around for someone to help carry out his ideas, he found the right man. "In the



John Whittle

correspondence section, as with myself in my early days, was a young man who had a similar background with the company. David Evans' father, like mine, was an EMI man and had been manager of the Indian company - I had met him when on leave in Calcutta during the war. David had style and flair in packaging, and he produced the first pictorial sleeves and the graphic advertising. Looking back now, of course, all this doesn't seem so grand, but at the time David's ideas were way out in front and were brilliant, and he had tremendous influence in the development of record sleeves and packaging. It was a great loss to the industry when he decided some years later to enter the priesthood of the Roman Catholic Church, to which he had always had a leaning."

No hard-sell on classics

Looking back on nearly half a century of the record industry Whittle sees that many aspects have remained fundamental and many others have changed for the better. "The main background for selling classical music on records has not changed," he asserts, "though of course many other things have done so. It's a specialised game and needs a team of well-trained and enthusiastic people. The 'hard sell' is not for classical records. Each recording has its own individuality, its own appeal, its own public. But full attention has to be paid to modern methods. The sales aspects developed by the pop side must not be ignored, in details of advertising, language used, promotional methods such as T-shirts and similar gimmicks. But in the classical field there must be the knowledge and skill of knowing where and when to apply them."

Last year, with his retirement imminent, Whittle looked around inside EMI and found the man he thought best fitted to carry on his job. He chose John Patrick, who had joined the company in 1965 as a trainee, had served at Hayes, in Sweden as personal assistant to the EMI manager there, and in

Holland as joint manager of the marketing and co-ordination centre responsible to Gerry Oord, now EMI Records managing director, when he was Bovema chief and director of marketing for Europe. Patrick, 33, with a BA honours degree from Magdalen College, Cambridge, has been working in parallel with Whittle for the past year as deputy general manager, and now takes over on December 1.

"I think he's the ideal man to carry on," says Whittle. "He's young, he has a deep interest in the classical side of music and recording, and he has a breadth of vision that takes in all the modern techniques of classical record promotion."

And the future? "The sky's the limit," Whittle declares. "We're seeing a steady climb in record sales of classical music - in the last financial year our classical unit sales were up by 67 per cent on the previous year. And in fact, though prices have risen recently, recorded music is actually cheaper than it was in the old days. Some time ago we felt a little frightened at possible running out of repertoire. We seemed to have done it all. You can repeat, but you have to be careful about how and when, in the spacing of repeats. But the wonderful thing about the gramophone, and particularly the classical side, is its spirit of adventure. New techniques come along, as with electric recording, the LP, stereo, the music-cassette and now quadruphony, to be used properly. And we're recording things now that even a few years ago would have been unthinkable. It was the gramophone that opened up new horizons for millions of music-lovers with proper exploitation of the music of comparatively unknown composers such as Mahler and Bruckner. Opening up new areas in music, for an enormous world-wide audience, is the chief joy in record-making."

John Whittle, after a lifetime of work in the industry which he has seen grow beyond the imaginations of those in it when he joined 48 years ago, has no doubts about its future, as he repeats again and again "The sky's the limit!"

Star hopes for EMI gala artists

THE TWO young artists featured as soloists in next week's EMI gala concert in the Festival Hall, aiding the Southwark Rehearsal Hall, could be future recording stars. Pianist Horacio Gutierrez, already under exclusive recording contract to EMI, is to play in the Liszt Piano Concerto No. 1, with the London Symphony Orchestra under Andre Previn. Gutierrez made his London debut in February last year and gave a solo recital a year ago. Also next week he will be in the repeated Andre Previn's Music Night on BBC 2 (November 27) playing the Tchaikovsky B Flat Minor Piano Concerto, which he has already recorded for EMI issue next year.

Second young artist in the gala is 1970 Moscow Tchaikovsky Prize winner, Russian violinist Gidon Kremer, making his British debut playing the Brahms Violin Concerto. Kremer, who studied at Moscow Conservatorium for eight years under David Oistrakh, and has already won a high reputation on the Continent. EMI say that during his stay in Britain there will be talks on the possibility of future recordings.

Boost for sales of EMI's much-promoted Previn record, Andre Previn's Music Night (ASD 3131) should come from start of repeats on BBC 2 of four previously screened programmes, starting on November 27 when



Gidon Kremer

Gutierrez will be seen and heard again in a programme including the popular Dukas work. The Sorcerer's Apprentice. Succeeding programmes will bring to the season Weber's Clarinet Concerto with soloist Jack Brymer, the Saint-Saens Cello Concerto with soloist Douglas Cummings and Walton's Coronation march Orb and Sceptre (December 4); the Saint-Saens Piano Concerto No. 2 played by Leeds Piano Competition joint fourth-prize winner Myung-Whun Chung and Berlioz's Carnival Romain (December 11); and Dohnanyi's Variations on a Nursery Tune with soloist Cristina Ortiz and Ravel's La Valse (December 18). A new series of the high-viewer Music Night begins on Christmas Eve, with a programme including recording mezzo Janet Baker.

Beethoven still No.1 attraction

STILL AT the top in number of classical performances at London's two major concert halls is Beethoven, according to the annual list prepared by Ernest Read Music Association manager David Chesterman and published in The Times. Beethoven heads the 1975 list of the Top Ten classical composers with a total of 45 performances in the Albert Hall and the Festival Hall. In second place is Mozart with 27, with Mahler sharing third place with Tchaikovsky in 18 each. Haydn comes fourth with 16, then Brahms with 14½ - the half coming from a single movement of his Symphony No. 1 played at an Ernest Read children's concert. Schubert comes next with 14, followed by Dvorak with 13. Seven performances of Shostakovich's Symphony No. 5, four of his No. 10 and one of No. 15 left him into the Top 10 with a score of 12, and last comes Bruckner with 10. Disappearances from the list include Schumann with only four, and Sibelius with six. Four symphonies most played are Beethoven's Nos. 3, 5 and 7 and Dvorak's 'New World', each with eight performances.

CLASSICAL NEWS EVERY WEEK IN MUSIC WEEK

Decca New Year concert to be live

ANNUAL NEW Year concert on record from Willi Boskovsky and the Vienna Philharmonic Orchestra, issued by Decca, has a difference this year. These regular issues, based on the New Year's Day concerts in the Vienna Musikverein Hall, have until now been played again for recording in the studio. This time it is the first live recording from the actual concert held on January 1 this year. Programme includes father Johann Strauss's popular Radetzky March, which has the status of Austria's 'second national anthem', and a medley of works by the younger Strauss including the Waldmeister Overture, the Bei Uns z'Haus waltz, the Explosions Polka, the Annenpolka, the Csardas from Ritter Pasman, Pertetuum Mobile and a number of less familiar waltzes and polkas. Disc is SXL 6740 (£3.25) with simultaneous cassette KSXC 6740 at £3.50. There is more Strauss music on SXL 6701 from Richard Bonyng and the National Philharmonic Orchestra, including as well as the popular Fledermaus Overture, and Roger Desormiere's orchestration of Strauss music for the ballet Le Beau Danube, a previously unrecorded work, the music by both father and son Strausses originally planned for the ball scene in Act 2 of Die Fledermaus. This Bal de Vienne suite has been orchestrated by Douglas Gamley. Disc costs £3.50 and there is simultaneous cassette release (KSXC 6701) at £3.50.

Another Viennese composer of waltzes, Emile Waldteufel, is also in Decca's December list, with Douglas Gamley now conducting the National Philharmonic in a number of Waldteufel works including the famous Skaters waltz. The Grenadiers, Mon Reve, Espana, Dolores and Pomona (SXL 6704 and cassette KSXC 6704).

Phase 4 has a stunning new recording of Beethoven's Symphony No. 7 conducted by Leopold Stokowski (PI'S 4342).

Complete Shostakovich

FROM PAGE 47

already in RCA's Toscanini series a recording of Horowitz's performance of Tchaikovsky's popular B Flat Minor Piano Concerto (AT 113), made under Toscanini (Horowitz's father-in-law) in 1941. Now comes another and later recording, made in 1943 and again with Toscanini and the NBC Symphony Orchestra (VH 015). Horowitz plays Schumann's Kinderscenen and Schubert's great B Flat Sonata on VH 016; and VH 020 has Horowitz Encores including Liszt's piano transcription of Saint-Saens' well-known Danse Macabre, three of Mendelssohn's Songs Without Words, and his own transcription of Sousa's march Stars and Stripes Forever, recorded live from all concert performances.

Erato-now from RCA

From the highly-regarded premier record company of our European partners, RCA is proud to announce the marketing and distribution of the great French record company ERATO

Over the years, connoisseurs and record-collectors the world over have come to acknowledge the French label of ERATO as synonymous with the finest ideals of the best of European record-making. Now, RCA records make available, through their new marketing and distribution facilities, the cream of the outstanding recordings from this incomparable label.



STU 70866 Prokofiev: The Two Violin Concertos Pierre Amoyal, violin; Strasbourg Philharmonic Orchestra; Alain Lombard, conductor



STU 70871 Maurice Andre, The Academy of St Martin in the Fields; Neville Marriner, director Sonatas and Concertos by PURCELL ALBINONI TELEMANN HANDEL TARTINI



STU 70818 Vivaldi: Four Concertos, for Violins, Flutes, Oboes, Bassoons, Horns, Strings and Continuo I Solisti Veneti; Claudio Scimone, director



STU 70885 J.S. Bach - Guitar music, played by Turibio Santos Prelude and Presto BWV 995; Prelude in D Minor, BWV 999; Fugue in A Minor, BWV 1000; Prelude and Fugue in A Major, BWV 998; Suite No 1 in E Minor, BWV 996



STU 70847 Italian Renaissance Music Ensemble Ricercate, Zurich; Michel Pignatelli, director



STU 70835 Bartok: Concerto for Orchestra; The Miraculous Mandarin Alain Lombard conducting the Strasbourg Philharmonic Orchestra



STU 70889 Four French Masterpieces Debussy: Prelude a l'Après-Midi d'un Faune; Faure: Pelleas and Melisande; Ravel: Pavane pour une Infante Defunte; Roussel: Bacchus and Ariadne Suite No 2 Alain Lombard conducting the Strasbourg Philharmonic Orchestra



CLASSICSCENE

ALBUM REVIEWS

STRICTLY FOR THE BIRDS
FIRST BRITISH performance of Olivier Messiaen's new work, *Des Canyons aux Etoiles* (From the Canyons to the Stars), soars on wings of Messiaen's predilection for bird sounds to take up a whole evening's programme, a scoop for the Royal Philharmonic Society which mounted the performance in the Festival Hall last week with BBC Symphony Orchestra players under Messiaen's former pupil Pierre Boulez. Some hundreds of different birds are orchestrally represented, American (the whole conception originated in Utah's Bryce Canyon), Hawaiian, European, Australia, and the music, for smaller orchestra plus piano, horn and percussion soloists, has a warmth and colour that mirrors the avian sounds and plumage. Outstanding is the extraordinary convoluted horn part, played with ear-staggering virtuosity by Alan Civil, almost equalled by the difficult piano writing that glowed under the fingers and strong arms of Yvonne Loriod. The scoring has an almost hypnotic effect in spite of the fact that purely musical imitation of natural sounds is not always musical. The work as a whole needs more than just one isolated performance, but is undoubtedly a masterpiece of its type.

E.S.

MOTHER RUSSIA

REVIVAL AT the London Coliseum of the English National Opera production of Prokofiev's gigantic opera-chronicle *War and Peace* turned out an even better performance than when the company first staged it earlier this year. The whole huge musical-dramatic version of the

Tolstoy novel, inevitably shortened and compacted, sat on the stage with complete conviction, marred only slightly by the inability of so many of the company to articulate words clearly over the orchestral score, a fault in so many Coliseum performances. This could not apply to the older singers such as Denis Dowling's Prince Bolkonsky, Eric Shilling's Count Rostov the clean-cut characterisation of Napoleon by Derek Hammond-Stroud and the finely sung Prince Kutuzov of Harold Blackburn. Colin Graham's production was conducted with sensitive perception by David Lloyd-Jones.

E.S.

BLUNT RAZOR

NOW THAT Covent Garden seems to have adopted in perpetuity the revised Alberto Zedda version of Rossini's popular *Barber of Seville*, and into the bargain has got Zedda himself to conduct it, propriety appears to have taken much of the zip out of the production, though some new music is one advantage. The Barber has always been something of an Italianate pantomime romp, with exaggerated characterisation that is obviously based in the music. The irascible Dr Bartolo forgets his background in *Un dottore della mia sorte* and becomes almost a staid G.P.; the tatterdemalion Don Basilio has been cleaned up to parish-priest respectability; Rosina, sung by newcomer American soprano Ruth Welting rather shrilly, is a Thoroughly Modern Millie; and even Thomas Allen's finely sung Figaro has no fine edge to his antics. This new-style Barber may be academically correct. But a good deal of the ginger has gone out of it.

E.S.

NOBLE RESURRECTION

Elgar: *Symphony No. 1 in A Flat*. Halle Orchestra conducted by Sir John Barbirolli (electronically rechannelled for stereo). Pyc Collector GSGC 15022. — Return to the catalogue of this magnificent performance of a masterpiece of English music will be welcomed in spite of many other and more modern recordings. Elgar marked the opening of it 'andante nobilmente', and noble this interpretation certainly is. Made at one of the finest periods of Halle performance, and under a conductor who loved Elgar music as few have done, this recording, now electronically enhanced without an iota of loss of impact, is worthy of resurrection for showing how Elgar should be played.

TOPICAL TAKE-OFF

The Anna Russell Album. Anna Russell (discuse), John Coveart (piano). *The Ring of the Nibelung* (an analysis). Introduction to the Concert. *How to Write Your Own Gilbert & Sullivan*. CBS 61665 (mono). — Not new, since all these three Anna Russell take-offs came out more than 10 years ago on the Phillips label when they had the CBS franchise. But with coming seasons of *The Ring* (Coliseum) and *Gilbert & Sullivan* (Sadler's Wells) about to burst on us again, this is an ideal time to reissue some of the most brilliant musical parodies ever to have been perpetrated, and which could only have been done by someone as basically musically trained as Miss Russell. Those already familiar with her dead-pan accuracy of comical perception in the classics

will welcome this release, and so will newcomers too young to have experienced her British live appearances that filled the Albert Hall and Festival Hall time and again in the fifties.

LISZT WITHOUT MANIA

Lisztomania. Music used in Ken Russell's film *Lisztomania*. Fantasia on excerpts from Wagner's *Rienzi*; *Liebesträume* No. 3 in A Flat; *Funeral March* No. 2; *Consolation* No. 3 in D Flat; *Hungarian Rhapsody* No. 14. David Wilde (piano). Produced by Ted Perry and Martin Compton. Saga SAGA 5405. — Now that the unsuppressible Ken Russell has turned his attention to yet another composer, this time Franz Liszt, this record brings some of the music used in another fashion in the film *Lisztomania*, for which David Wilde played in the soundtrack. Here, however, this British pianist who has for long specialised in Liszt music, gives correct performances of half a dozen works, two of which did not come into the film, with conviction and fine technical achievement. Some of the piano's higher register notes do not seem to come over well in the recording, sounding a little pinched and shrill; but association with the film should provide good sales and perhaps convert Russell Lisztomania into Liszt admirers after having heard the real thing.

**

THE ENGLISH CONNECTION

The New National Song Book. The Scholars. Produced by Howard Blake and David Kingsley. Firecrest

FEU 1002. — A far cry from the jingoism of many 'national' songs, this collection by composer Howard Blake really does capture the slightly cynical, autumn-tinted Englishness of today. Pure sophistication, written and sung by The Scholars, with a slightly tongue-in-cheek twist, these topical songs of the habits and lifestyles of today's England are all perfect examples of the English sense of humour which consists essentially in the ability, and the enjoyment of which we are rather proud, to laugh even if somewhat wanly at ourselves. Titles such as *We Were Watching the Birds*, *I Don't Want to be a Number*, *Cultivating the Land* and *My Guru's Gone Away* give a clue to what to expect from an individual record unlike anything else available and an enclosed leaflet prints the words of all the songs. A Christmas gift for the times.

**

BOXED BEETHOVEN

Beethoven: The 11 Trios. *Beaux Arts Trio*.

Box set of four LPs with booklet notes. Philips 6747 142. — In spite of some reservations in both performance and recording, odd for the usual Philips perfection, this is a bargain set provided at a special price. Sometimes the piano is a little too far forward, always a danger in trio performance where balance can be as tricky in the studio as in the concert hall. But all in all, the performances are worthwhile, with every now and then some lovely and sensitive playing; and they should do much to widen appreciation of some of Beethoven's smaller-scale masterpieces.

**

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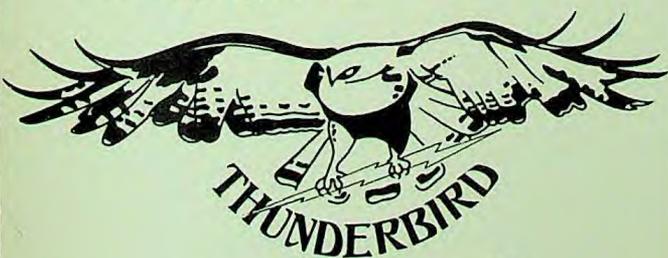
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CLASSICSCENE

Complete Das Klagende Lied

BACK INTO circulation from CBS comes the complete version of Mahler's great song-cycle *Das Klagende Lied*, complete with the Waldmarsehen section which Mahler himself removed after writing it. This performance, by the London Symphony Orchestra under Pierre Boulez with soloists tenor Stuart Burrows and soprano Elizabeth Soderstrom, and the Adagio from the Mahler Symphony No. 10 now coupled with it on two LP's (77233) were previously available on separate full-price discs retailing at £2.99. The new set, in a double-fold album, costs less at £5.49.

CBS have four new Beethoven issues for December. On 72694 are first issues in Britain of Leonard Bernstein and the New York Philharmonic playing the Symphonies Nos. 1 and 2; and pianist Glenn Gould plays three

sets of Variations, the famed 32 in C Minor, Variations on an Original Theme, and the Eroica Variations, based on the last movement Rondo of the Symphony No. 3 (72882). In the mid-price range comes the first issue here of a recording of the Symphony No. 7 played by the Marlborough Festival Orchestra and conducted by Pablo Casals (61671), and a re-issue of the great Triple Concerto, again with the Marlborough Orchestra conducted by Alexander Schneider, with soloists violinist Jaime Laredo, pianist Rudolf Serkin and cellist Leslie Parnas (61663). Haydn's three organ concertos, in the edition of H. C. Robbins Landon whose versions have been used in Decca's complete symphony edition, are played by E. Power Biggs with the Columbia Symphony Orchestra conducted by Zoltan Rozsnyai on 61675.

First Stokowski Pye recordings

FIRST OF two recordings for Pye by conductor Leopold Stokowski, now 93, is being made this week at West Ham Central Mission Hall. Recording sessions are on Monday, Wednesday and Thursday under producer Anthony Hodgson, using Robert Auger's mobile recording team. Orchestra is the National Philharmonic, made up from leading players of London's major

symphony orchestras.

Works being recorded include the march, Stars and Stripes Forever, Chabrier's Espana, Berlioz's Hungarian March from The Damnation of Faust, Saint-Saens' Danse Macabre, the Prelude to Mussorgsky's opera *Khovanshchina*, Solitude (Stokowski's own arrangement from a Tchaikovsky quartet),

Leeds winner Alexeyev in London for talks

BACK IN London this week, for his competition prize recital in the Queen Elizabeth Hall (November 20) is young Russian pianist Dmitri Alexeyev, this year's winner of the Leeds International Piano Contest. While here, Alexeyev and his London agents Harold Holt will be having talks about future UK appearances and possible recordings for EMI. Under EMI's agreements with Russian label Melodiya, for whom Alexeyev has already recorded, EMI have some rights to record Soviet artists here, as has already been done in the case of some notable Russian stars including the late David Oistrakh. Alexeyev will be represented here by Holt's agents, and by Holt's in association with Victor Hochhauser for promotions.

Strauss's Tales from the Vienna Woods, Ippolitov-Ivanov's Procession of the Sirdar, an Andante Cantabile orchestrated by Stokowski from a Haydn chamber work, and Brahms's Hungarian Dance No. 1. Pye label manager Jed Kearsay says that the record is planned for issue in February. Stokowski is to later make a second Pye recording, of overtures.

Phonogram plans for January issues

NO NEW releases came from Phonogram for December, promotions and campaigns being concentrated on the new January 1976 releases to come. In the meantime Phonogram is pressing ahead this month with a number of London-made recordings, high on the list being the continuation of the series being made by Bernard Haitink and the London Philharmonic Orchestra of all the Beethoven symphonies and the piano concertos with Alfred Brendel as soloist. Most of the symphonies have already been recorded for later issue, probably next winter, and Phonogram have secured the members of the Beaux Arts Trio as soloists in the Triple Concerto for Piano, Violin and Cello. Brendel with Haitink and the LSO have just finished recording the Piano Concertos Nos. 1 and 3 at Walthamstow Town Hall, with Volker Straus producing.

New Scholars LP

NEW RECORD from an independent producing company is The New National Song-Book, sung by the group of five singers called The Scholars, all former music scholars of King's College, Cambridge. Record consists of nine sophisticated and satirical songs for unaccompanied voices by British composer Howard Blake, specially written for The Scholars, who have already made a musical

name for themselves in public concerts, broadcasts and overseas tours. Record is Firecrest label, FEU 1002, in a smart sleeve designed by noted architect Sir Hugh Casson, and is made by Entercom Productions of 7 Portland Place, London, W.1. (01-637 9771) from whom supplies, at usual dealer discounts, can be obtained.

Hansel and Gretel EMI re-release

FROM PAGE 47
chorus. EMI are also reissuing on SLS 5021 at £6.60, with simultaneous tape release on two cassettes at £7.80. (TC SLS 5021) Sir Thomas Beecham's historic complete recording of Bizet's opera *Carmen* with Victoria de los Angeles in the title role and Nicolai Gedda as Don Jose.

Warsaw Chopin prize

WARSAW - Overall winner in the 1975 ninth International Chopin Competition held here was Krystian Zimmerman, of Poland, who took the gold medal and the first prize of 60,000 zlotys (tourist exchange rate is currently 15 zlotys to the £), first Polish victory since 1955 when the first prize went to Adam Harasiewicz. Second prize, of silver medal and 50,000 zlotys, went to Russian Dina Joffe and third prize, bronze medal and 40,000 zlotys to Tatiana Fiedkina of the Soviet Union.

The special Polish radio prize for performances of Chopin's Mazurkas, originated in 1927, went to overall winner Zimmerman, who also received an award from the Chopin Society for the best treatment of a Polonaise. Polish Musicians' Association critics' special prize went to John Hendrickson of Canada.

Hermione Gingold records soundtrack for DGG release

WHEN IN London this summer playing in the musical *A Little Night Music*, veteran actress Hermione Gingold was enticed into the recording studio. She recorded the spoken sound track for two new DGG issues due in the December release, a coupling of Prokofiev's Peter and the Wolf and the Ogden Nash version of the narrative for Saint-Saens' Carnival of the Animals (2530 588). Musical sides of both were recorded in Vienna by the Vienna Philharmonic Orchestra conducted by another musical veteran, Karl Bohm, with the Kontaraki brothers, Alfons and Aloys, playing the two-piano part. Quipped Gingold after recording the spoken part that was later dubbed into the musical section "The orchestra was so far away that I could hardly hear it!" There will be simultaneous release on cassette (3300 588).

A second disc recorded in two places, this time London and Boston, comes from DGG with a new recording of Stravinsky's fantasy *The Soldier's Tale*. Musical

side was played by the Boston Symphony Orchestra chamber players. In London the spoken narrative was recorded by Sir John Gielgud, with Ron Moody as the Devil and Tom Courtney as the Soldier, the dramatic section being produced by former BBC executive Douglas Cleverdon. Disc is 2530 609 with, again, cassette release (3300 609).

Maurizio Pollini has a new release of the 24 piano Preludes of Chopin, Op. 28 (2530 550 and cassette 3300 550); and violinist Nathan Milstein brings to the catalogue a new recording of the Brahms Violin Concerto with Eugen Jochem conducting the Vienna Philharmonic. From the famous DGG complete recording of Weber's opera *Der Freischutz* conducted by Carlos Kleiber (2720 071), still available though it is omitted in the current edition of The Gramophone classical catalogue, comes a disc of highlights from that issue, on 2530 661. There is no cassette version of this.

Water music for piano from Saga

SOUNDS OF water may seem an improbable subject for an instrument as percussive as the piano, but many composers have used the piano to depict water scenes and sounds. But a total of 10 of such works have been brought together on a new December recording from Saga by pianist Albert Ferber (SAGA 5422).

He plays Smetana's Study Op.

17, On the Seashore, Ravel's Jeux d'Eaux (Fountains), Une Barque sur l'Océan from the Miroirs set and the Ondine section from Gaspard de la Nuit, Liszt's Au Lac de Wallenstadt and the Jeux d'Eaux a la Villa d'Este, and four Debussy works - Reflets dans l'Eau, L'Isle Joyeuse, Jardins Sous la Pluie (Gardens in the Rain) and Poissons d'Or (Goldfish).

First English Salome at ENO

FROM PAGE 47

cycles of Wagner's Ring, sung in English, starting on January 6, and running through until the end of February, will now all be conducted by Mackerras, since Reginald Goodall, who was to have conducted one of them, has decided that he could not undertake it. Mackerras has cancelled overseas engagements to fit the extra cycle in.

Mackerras will leave the post of musical director of the English National Opera at the end of 1977

but will remain as principal guest conductor. From the start of 1978 he will be replaced by Sir Charles Groves, now conductor of the Royal Liverpool Philharmonic Orchestra. Groves is under exclusive recording contract to EMI and has conducted many recordings including EMI's *Delius* opera *Koanga*. Next year, as well as recording with his own orchestra, he will make EMI records with the Bournemouth orchestra.

Book review

MUSIC DATES
The Musician's Diary, 1976.
Boosey & Hawkes

PUBLISHED ANNUALLY and edited since 1947 by Mrs Sylvia East, this useful little pocket diary is specially made for music lovers. It gives musical anniversaries and birthdays of composers and artists on each day of the year, as well as several useful indices, notes and,

this year, a feature on the 1976 centenary of the opening of Wagner's still-famous Bayreuth Opera House. It comes in several colours for the normal edition retailing at 95p., and in a de luxe pigskin binding at £1.20. Trade prices are 53p. and 85p. respectively, plus 8 per cent VAT. Circulation is worldwide and this year an increased quantity has been printed.

Perry Como

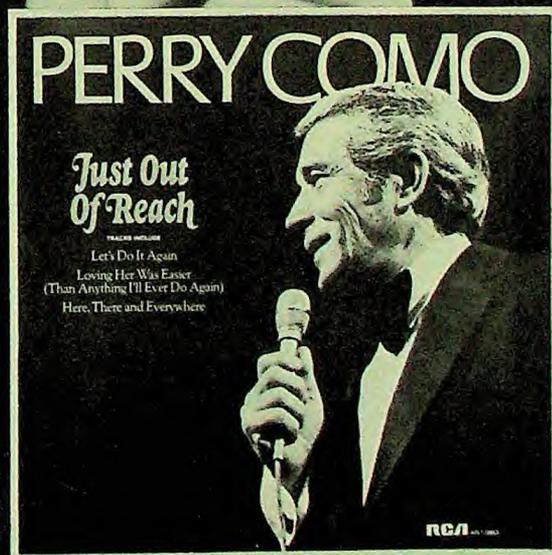
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FEATURE

Roger Dean: a book and then houses

by REX ANDERSON

IN RECENT years, the album sleeve has become an art form in its own right. The challenge of the medium is the blending of fine-art with graphic design. The ideal is to represent in visual form something of the mood and imagery contained on the plastic inside and at the same time to produce something that is an advertisement in its own right, attracting the casual browser to dwell longer and consider listening to the contents. But sleeves must have more than an immediate impact. The artwork needs to have a lasting quality that will continue to make the album a pleasure to possess.

The significance of this art form has been recognised in a number of exhibitions of album sleeve artwork, in the use of sleeve design concepts in advertising and in the now established Music Week sleeve design awards. Among the artists that MW has honoured in this way is Roger Dean, a young industrial designer who turned his attention to sleeve design in 1968 and since has become as familiar a name as the bands he designed covers for: Yes, Uriah Heep, Osibisa and many others.

Now, Dean himself has added to the recognition of sleeve design by publishing an illustrated book of his work which also helps to explain some of the thinking and technique behind his creations of fantastic worlds and creatures that succeed in combining myth and sci-fi, nature and technology in a trompe l'oeil art form that is both unique and futuristic.

The book is published by Dragon's Dream, a company set up by Dean and his brother Martyn specifically for this and other projects. It is called Views and not surprisingly is album sized. His intention has been to sell it through record as well as book shops for it is obviously in record stores that customers will be most familiar with his work. Having the book published, printed and distributed proved a problem. For one thing, most publishers told Dean that to produce the artwork with good colour would price the book at around £10 a copy. Artbooks of this type tend to sell at 10,000 and no more.

Dean has had the book printed in Holland. It is in full colour throughout, and the plates, which make up most of the book, are possibly even an improvement on the original sleeve printing. It is priced at £3.95. It has already sold 80,000 and there have been enough enquiries to justify shipping a further 200,000. He hopes it will sell half a million by this time next year. He is also working, in conjunction with Hipgnosis, on another album sleeve book, this time tracing a history of the design medium.

However, Dean's long term aims are not the reproduction of two dimensional works, and in fact he says that he has used album sleeves to familiarise people with his ideas for three dimensional designs, specifically furniture and buildings. He began designing album sleeves after his first

commercial project on leaving art school which was to furnish Upstairs At Ronnies, the disco room at Ronnie Scott's Frith Street jazz club. This brought him into contact with the record industry and the first album sleeve he designed was for Gun.

Since then he has been responsible for about 60 record sleeves apart from designing things like the Yes and Virgin logos. His most recent work is the cover of Steve Howe's solo album, part of which is currently being used in press advertising. But his output rate has slowed to about two sleeves a year. "Almost without exception, everything I have been asked to do I have had to turn down because I have been doing the book. At the moment I'm working as much on other books as anything. Within 18 months I want to start building the houses I have designed."

His house designs use the same mushroom-like agglomerations that appear in his pictures and he says they are as feasible as square blocks of flats, would be no more expensive to build and would be far more attractive and complimentary to the environment. "Illustration was a means to an end. I hope it has been a stepping stone towards building the things I have drawn. I really want to do a balance between drawing and building. One or two album sleeves a year leaves me time to do other things like books and building."

One of the interesting aspects

of Dean's work that is brought out by the book is the importance of his brother, Martyn. It was Martyn Dean and not Roger, for example, who built the Yes stage set, but even the band did not realise that it was entirely the work of the other brother.

"Our work is not that similar, but we have a problem with words. The vocabulary for discussing the difference in architecture is enormous, but once you come down to discussing what we are doing the vocabulary is not impressive. As people are stuck for words, so they are stuck for an abstract concept."

Both brothers have worked together on a number of projects and to the untrained eye their

contributions are not discernable. The book is an attempt not just to present Dean's accomplishments to date, but to explain and familiarise people with a new school of design. These designs, for housing and furniture, may still prove unacceptable to the establishment, but through record covers many people are now familiar with the concepts so that the possibility of acceptance is that much greater. It is interesting to surmise that if Dean's designs for housing projects, adventure playgrounds and furniture are finally accepted, the contribution made by his work on record sleeves will have been far greater than merely a means of attracting potential customers in record stores.

Chart Newcomers

GOOD-BYE-EE, which is moving slowly but steadily up the chart, was recorded by Pete Waterman and 14/18, a scratch band that consists of a bunch of session musicians and a group of locals who just happened to be in the pub before the final vocals were recorded.

Waterman is an a&r man at Magnet. The song began to be popular following its use in the TV advertisement for Worthington E, but Waterman's idea to record it came to him in his local Coventry barber shop when one of the other customers started to whistle it. He boarded the first train to London where it took him five minutes to convince Michael

Levy, Magnet managing director, that a version of the old song should be released and he went into the studio that afternoon to record it.

However, Waterman was not happy with the finished result which sounded too professional, he said, and lacked a spontaneous feeling. They decided to go back into the studio, but this time they paid a visit to the local first and with the promise of several crates of light refreshment, lured the entire drinking population of the pub into the studio.

Waterman has been responsible for a lot of talent on the Magnet label, but this is the first recording of his own.

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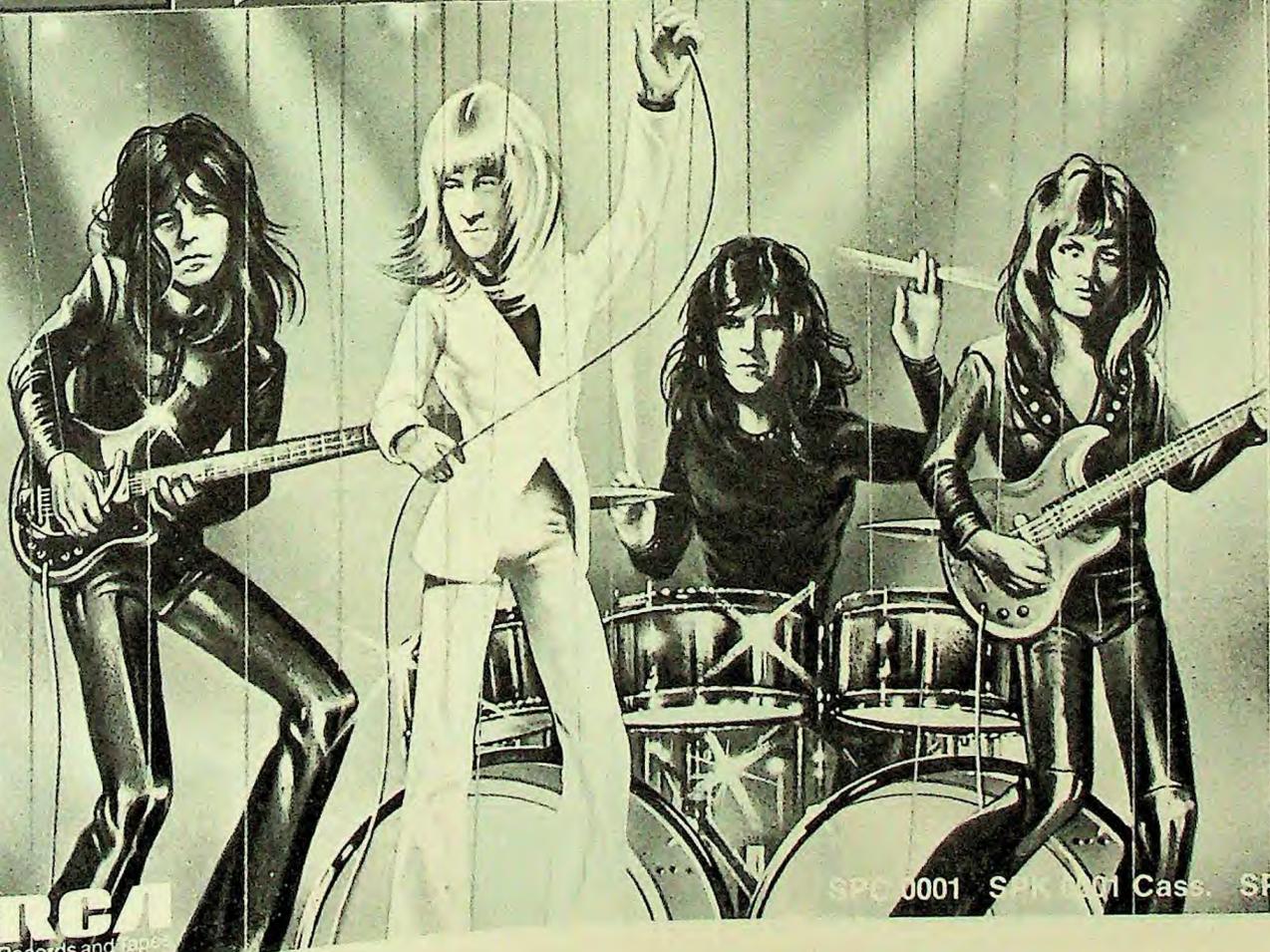


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RADIO/T.V.

Orwell: latest recruit to the IBA network

RADIO ORWELL is the latest recruit to the IBA network of commercial radio stations. Orwell, transmitting to the Ipswich area of Suffolk, has taken on a team of disc jockeys, that with one exception, all come from the last "pirate" radio era. There was to have been a full complement of "pirates" at Orwell, but one dropped out just before going on air.

With Harry Rowell from Metro Radio in Newcastle, Keith Rogers, Andy Archer and Greg Bance make up the main list of presenters. Rogers, who used the name Dave while with RNI and Atlantis, changed to Keith Rogers last autumn while working freelance with Radio City in Liverpool. Archer is a well-known "pirate" of old, having worked on the ships until fairly recently. He worked for Radio 1 for a time, but gave up a possibility of a regular daily show on the Beeb when he went to RNI in 1971.

Greg Bance is the other presenter. Using various names, including Roger Scott and Arnold Layne, when he left RNI about two years ago he reverted to his real name. Since leaving RNI he has been working up and down the country for commercial television on continuity work and voice-overs on radio commercials. Most recently he has been heard on LBC reading the greyhound racing, the news and results.

Bance left school in North London to join Radio Essex, something which he admits he could write an epistle on. "Essex was good fun for anyone who'd never been a boy scout, and it was there that I learned how to make a box of shredded wheat last for two weeks. When the tender didn't arrive, which was rather too often, I was amazed the number of different things you could do with the stuff, and also the number of

EDITED
by
DAVID LONGMAN

different ways you could eat it."

With wages being a luxury on Radio Essex, Bance then found his way to Radio 270, which operated from a coaster. "The funny thing about 270 was the bi-weekly event of going in to Bridlington harbour to pick up more stores. After the station close-down in the evening, we would lift the anchor and sail in. Things usually went well, though there is a large chunk out of the harbour wall now painted over with the number 270 where we accidentally rammed it. Our musical format I think would still stand up today, being MOR. On the ships we didn't have the needletime handicap, so we didn't have to make do with Northern Ireland Dance Orchestra interpreting a Kaempfert or Bacharach original."

When the pirates closed down, Bance started searching around for some other outlet for his talents. "Broadcasting for me is a release for my ideas, which in everyday conversation wouldn't mean a light. When the Marine Broadcasting Offences Act came into effect I thought of moving abroad, and even received a few optimistic offers to 'drop in to see me in Hong Kong if you're passing', but I elected to stay put, with the aim of trying my luck with commercial television.

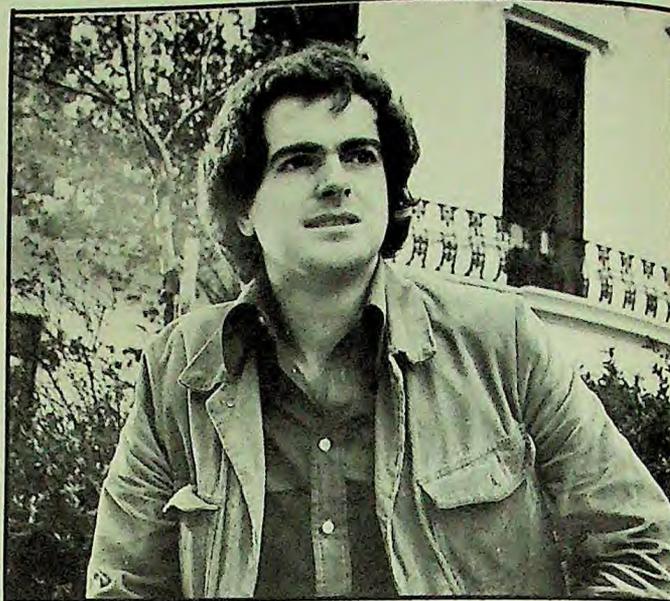
"For four years I did the rounds as a staff announcer with HTV, Anglia and Tyne Tees, and did relief work for Granada, Southern, ATV and LWT. I found that people tended to lump radio and television work under the term, broadcasting, but really both are worlds apart."

Bance was laughed at by many people within the radio industry when he threw up a good job with Tyne Tees to work for Radio Northsea International. "I wanted to be involved with radio again, and although it was regarded as a pirate station, for some of the time I was with the station it had a very large following both in Britain and in Europe. The trouble was that with a large turnover of programme directors, the programming was thus inconsistent. We did achieve some notable high points, and I am personally quite proud of some of the programmes.

"The shame is that you can not recreate the atmosphere of a radio ship on land. There is a possibility that some of the feeling will exist at Radio Orwell, being with Andy Archer and Keith Rogers. Keith especially, I regard as being one of the greatest and most underrated talents around. He does the breakfast show, myself the lunchtime slot, and Andy Archer taking the tea time show."

For the time being, Orwell is concentrating on settling the programming before undertaking any lavish outside broadcasts. Harry Rowell from Metro is an arch exponent of this type of event, but as Bance points out, it will be strange doing outside broadcasts in an area where the former offshore pirates used to do most of their promotions.

The presence of Radio Caroline in the Thames Estuary is a continuing reminder to Bance, Rogers and Archer of their training ground, but now Caroline is also a threat to Orwell. With Orwell on 257 metres MW and



Greg Bance

Caroline on 253 metres, the two stations are particularly close to each other, with the reception of Caroline in the Essex and Suffolk area being particularly good. "For the first time in my life," admits Bance, "I actually wish that a pirate station could sink! We've been lucky that there has been no interference from Caroline, but even so, with their programming not being effected by any needletime agreement, they can play records all day and night."

When the first set of audience research is published by Orwell, it will be interesting to see if Radio Caroline or the Flemish day time service, Radio Mi Amigo, register at all in the findings.

With Orwell now being established, and another three stations still to come on air to make up the present quota of 19, Bance is looking to the Annan Committee to recommend the extension of the network to the previously intended number of 60.

"With the other 41 stations, a proper industry would be created where the other talented people could be found employment. I do however wish that children were not encouraged to be disc jockeys rather than engine drivers. The system is being cluttered up by inferior product, and radio is tending to lose its mystique.

"Disc jockey schools are churning out people with diplomas that say they are ready to be another Noel Edmonds, whereas really all they are ready for is a local discotheque. Radio has to be respected. Imagine how the railways would break down if enthusiastic amateurs came along to drive all the trains. To my mind, access radio has been overdone, and you now have people phoning in to tell you how to do your programme. To me, this is intolerable. Perhaps I'm a reactionary trying to protect my job. If you disagree, give me a call at Radio Orwell."

WAVES

DURING HER recent nationwide promotion tour, Tina Charles called in at BBC Radio Manchester to promote her single, You Set My Heart On Fire. The singer toured the country in a fire engine with the writer of the song, Biddu. With Charles and Biddu are Mike Riddoch and Alan Sykes of Radio Manchester (see photo below).

THE MAIN point of the latest JICRAR audience research survey, prepared for Swansea Sound, is that 63 percent of the VHF population tune to the station for an average 13.3 hours a week. Also apparent from the survey is that housewives listen to Swansea Sound more than any other commercial station, listening on average 15.6 hours a week. More details about the audience research and about the station outlook will appear shortly in MW.



TO CELEBRATE Capital Radio's second anniversary, Transatlantic baked a special long-playing birthday cake. Receiving the cake from Transatlantic's assistant press officer Dee Thorne and company southern area field promotion manager Keith Harris (right), are Aidan Day, Nicky Horne and Day's secretary Linda Brooker (see photo above).

PENNINE RADIO has issued its first set of audience research, produced by RSCB. The weekly figures indicate that 48 percent of the VHF population listen to Pennine, 46 percent to Radio 1, 34 percent to Radio 2 and BBC Radio Leeds, 28 percent to Radio 4, and nine percent to Radio 3. Radio Luxembourg did not register.

Pennine's head of entertainment Steve Merike expressed pleasure at

the results, though anticipates a rise of between 10 and 12 points on the Pennine figure by the time the next research is conducted after Christmas.

Last week Merike came off the breakfast show, saying that he could not keep up a high standard of programming as well as doing a regular daily show. The Pennine radio car is expected to be delivered to the station within the month, when the presenters will start making outside broadcasts. Negotiations with the local clubs means that the presenters are now also making live appearances on average once a week.

GUESTS ON Rosko's Roundtable on Friday, November 28 will be Ray Sawyer and Dennis Locorriere from Doctor Hook, and the following week (December 5) is Max Boyce.

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COUNTRY

Country music's teenage millionaire

EDITED
by
TONY BYWORTH

COUNTRY MUSIC'S biggest sensation in recent years is a girl named Tanya Tucker and, at 17, she's a millionaire superstar. And that's rather strange. Generally country entertainers take years before hitting the charts as an "overnight sensation", and are well past their teens before they make it as a household name.

Perhaps even stranger for a country singer - and especially for a singer of her age - is Tanya Tucker's choice of material. At 13 she made her debut with Delta Dawn and then followed up with a multitude of Southern tales where the emphasis, for the most part, was placed firmly upon sex. Shades of Tennessee Williams' Southland crept in as she related such sagas as Blood Red And Goin' Down, Would You Lay With Me (In A Field Of Stone), What's Your Mama's Name and Travelling Salesman, and the singer's child-woman presentation completed the allegory.

But Tanya Tucker is more than a country superstar, and her first release with MCA Records, Lizzie And The Rainman, released earlier in the year, has proven her biggest break with the Stateside pop market to date. In addition she's gained considerable pop attention and really made it home when, in September 1974, her face graced the front cover of Rolling Stone.

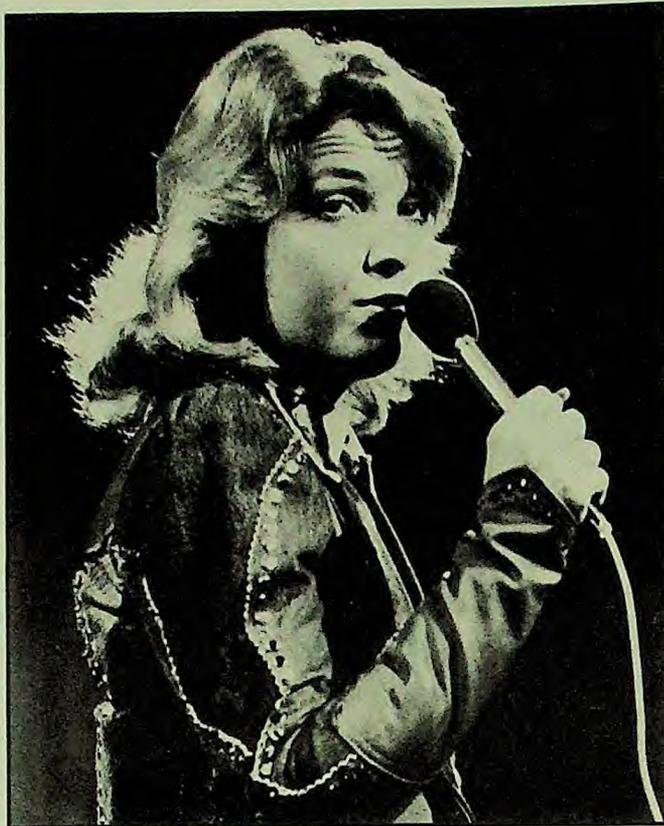
"I would call myself basically a country singer," she admitted, "but I like to sing all types of music. When I limit myself to country music, it seems the people who don't like country won't give it a chance. So if I don't say, the chances are more people will listen. My own preferences range

from Hank Williams to David Essex, and also include John Denver, Merle Haggard, Elvis Presley and Linda Ronstadt."

Tanya Tucker made her first visit to the British Isles last month and, within a fleeting six days, crammed her time with an onslaught of press and radio interviews as well as videotaping for the forthcoming George Hamilton IV television series and guesting on RTE's live Late, Late Show. The whirlwind visit, she hopes, will pave the way for concert appearances in 1976.

Tanya Tucker had always wanted to be a singer and, from the age of nine, aimed her sights at a recording contract. Apart from her own dedicated ambitions, her intentions were firmly supported by her father, Bo Tucker, who frequently changed construction jobs in the South-Western States choosing locations which would best benefit his daughter's career. Then, after four years singing at talent contests, beauty contests and local gigs, the Tucker's had arrived in Las Vegas where they met up with Columbia Records' producer Billy Sherrill. "Billy had heard some demos that I had recorded" she explained, "had liked them and signed me up. Six weeks later, in March 1972, we recorded Delta Dawn."

The record set the precedent



Tanya Tucker

and, during the subsequent two and a half years, Tanya kept up an output of material that never gave any indication of her youth. The image worked, always attracting listeners and reaction.

"Billy was very shrewd. He knew that if you put out something that everyone expected it wouldn't sell

as big, so he put out Delta Dawn which no one would have expected from a 13 year old girl. It worked well and grabbed attention from the record buyers with, perhaps strangely, very little adverse reaction from those who might think such material unsuitable from a young girl."

At 16 she became a dollar millionaire when she moved away from the U.S. Columbia label and signed a new contract with MCA Records. Her first album release under the new deal, titled simply Tanya Tucker and produced by Snuff Garrett, aimed at showing Tanya Tucker as a singer of good and varied material rather than continuing to maintain her already established image.

However, directions with MCA

have yet to be finally straightened out as, with her second album, a new producer, Jerry Crutchfield, had been recruited. "You can't say that Jerry is more country... he's less production and more hit record, rather like Billy Sherrill. He produced Please Come To Boston, and he's gonna give a different feel to my recordings. I guess we'll be aiming for more of a pop-country crossover."

"We all have a say in selecting and producing - myself, my dad and the record company, Jerry Crutchfield has been around for a while and works for MCA Music as a publisher as well as a producer. So Mike Maitland sent him down to Little Rock to talk things over and we decided to give it a go."

Now just 17 - during her London reception MCA Records presented her with a birthday cake to celebrate the occasion - Tanya Tucker already heads a vast empire, and has just purchased a 200 acre ranch some 35 miles on the outskirts of Nashville. As yet the mechanics of a business world hasn't made too much advance upon her role as an entertainer.

"I guess I will be more involved in business as time goes on but, right now, I have a lot of people of the payroll who look after these things and guide me. Sometimes it can be monotonous and sometimes enjoyable to know that you can provide for all these people. My dad looks after the business but I do have an insight into it which will probably grow greater later on as I'll probably stop working as much as an artist."

Tanya Tucker possesses a remarkable maturity which, in common with her vibrant vocal work and a dynamic stage presentation, completely eradicates any sign of adolescence. Her recent visit to Britain provided the initial stepping stone for the breakthrough to the local market, a feat already achieved with the country enthusiasts. If the interest shown by the pop press and other media can be used as a measuring point, then total success cannot be too far removed.

Jennings, Colter Wembley certs

FOLLOWING his statement that the 1976 International Festival of Country Music will be the largest country music ever staged in the world, Mervyn Conn has now confirmed the appearances of Waylon Jennings and his wife Jessi Colter, as well as adding the names of Billy Swann, Hoyt Axton and the Ozark Mountain Daredevils to the original listing. Fairport Convention and Tex Withers are the only British names so far announced.

The Festival, which is staged over Easter Bank Holiday at Wembley's Empire Pool, will be a three day event. The breakdown

Shannon sets tour for Nashville's Sovine

SHANNON TALENT have announced that Nashville recording Red Sovine will undertake a tour of major theatrical venues during December. This is the company's second venture in promoting a tour by a U.S. country entertainer, their first was with Hank Locklin this past September.

Sovine, who has remained one of the music's most popular performers for over twenty years and gathered success with such records as Little Rosa, Giddyup Go and Phantom 309, will be

of appearances is:-

Saturday 17 April: Jack Greene; Wanda Jackson; Waylon Jennings; Jim & Jesse and the Virginia Boys; Vernon Oxford; Jeanie Seely; Connie Smith; Don Williams; Tammy Wynette.

Sunday 18 April: Jessi Colter; Lloyd Green; Skeeter Davis; Johnny Gimble; Dolly Parton; Marty Robbins; Red Sovine; Billie Jo Spears; Billy Swan; Tex Withers.

Monday 19 April: Hoyt Axton; Fairport Convention; The Dillards; Country Gazette; John Hartford; Willie Nelson; The Ozark Mountain Daredevils; Buffy St. Marie.

supported by top Irish acts Larry Cunningham and Margo. To coincide with the visit Release Records, the record division of Shannon, will be releasing a new album comprising of many of the artist's most well known titles.

The venues set for the Red Sovine tour are: Town Hall, Birmingham (December 2); Southport Theatre (3); Apollo Centre, Glasgow (4); City Hall, Newcastle (5); Gaumont State, Kilburn (6); Gaumont, Ipswich (7); and Odeon, Lewisham (8).

Nesmith: concerts and LP

MICHAEL NESMITH, who formerly recorded for RCA Records, returned to Britain this week for a series of concert dates, and will have a new album - the first under a new deal with California's Pacific Arts Corporation - available at the end of the month.

The recording, which is titled The Prison and described as "a book with a soundtrack", will be specially imported by Nesmith's British associate Arthur Davis and sold only through Virgin Record Shops, Allchange Records (London), Quinns (Blackheath) and Bruce's (Scotland). All enquiries can be made to Davis at Brookwood (Surrey) 5840.

The Prison, which is a boxed set comprising of a 68 page book written by Michael Nesmith and an album with a playing time of 48 minutes, will retail at around £5.50. In the States it is being sold by mail order and retails at \$11.98.

On his tour Nesmith will be accompanied by steel guitarist Red Rhodes, who was a member of the former First Nashville Band, and British musicians Dave Pegg and Dave Mattocks. The dates scheduled are Essex University, Colchester (November 22); Queen's University, Belfast (23); Sussex University, Brighton (28); Sheffield University (29); and Theatre Royal, Drury Lane, London (30).

Top Country albums

- 1 CHARLEY, Charley Pride, RCA LSA 3246.
- 2 40 GOLDEN GREATS, Jim Reeves, Arcade ADEP 16.
- 3 BLANKET ON THE GROUND, Billie Jo Spears, United Artists UAS 29866.
- 4 KEEP MOVIN' ON, Merle Haggard, Capitol E-ST 11365.
- 5 STAND BY YOUR MAN, Tammy Wynette, Epic 69141.
- 6 GREATEST HITS, Tanya Tucker, Embassy EMB 31180
- 7 SAMPLE CHARLEY PRIDE, Charley Pride, RCA SAS 1005.
- 8 INTRODUCING CAL SMITH, Cal Smith, MCA MCF 2714.
- 9 LOOK AT THEM BEANS, Johnny Cash, CBS 81012.
- 10 FAMOUS COUNTRY MUSIC MAKERS, Hank Locklin, RCA DPS 2060.
- 11 DREAMING MY DREAMS, Waylon Jennings, RCA LSA 3247.
- 12 YOU'RE MY BEST FRIEND, Don Williams, ABC ABCL 5127.
- 13 RHINESTONE COWBOY, Glen Campbell, Capitol E-ST 11430.
- 14 BEST OF TAMMY WYNETTE, Tammy Wynette, CBS 63578.
- 15 TANYA TUCKER, Tanya Tucker, MCA MCF 2713.

TOP IMPORT ALBUMS

- 1 RED HEADED STRANGER, Willie Nelson, Columbia KC 33482.
- 2 STEEL RIDES, Lloyd Green, Monument KZ 33368.
- 3 BANDY THE RODEO CLOWN, Moe Bandy, GRC 10016.
- 4 DOLLY, Dolly Parton, RCA APL1-1221.
- 5 COUNTRY SOUL MAN, Larry Trider, Ranwood R-8129.

Information supplied by the Country Music Association (Great Britain) based on sales in specialist Country Music Shops in the UK. While the above albums are consistent sellers in all shops, it should be noted that many artists register above-average sales in specific areas which may not be reflected in the CMA (GB) Chart.

RICHARD DIGANCE

Salutary punch of penetrating songs

THE emergence of Richard Digance from an East London college folk club is one of the best things that has happened since the great days of the folk revival. A true original, he writes and sings curiously penetrating songs in which an appealing diffidence carries a very salutary punch.

After his first visit to the United States he has just opened a British tour with a late-night appearance at Fairfield Halls, Croydon, and can be heard again at the Queen Elizabeth Hall on Saturday.

At Croydon he gave a generous selection from his ever-widening range, including not only the barbed "How the West was Lost" and "Working Class Millionaire," but also a number of subtle songs of everyday family relationships in which understatement is punctuated with his own special brand of outrage.

"Drag Queen Blues" is a remarkable achievement. It is a wildly funny and profoundly touching song with a real humanity and understanding that says more than thousands of solemn words.

The Daily Telegraph,
Thursday, November 6, 1975
M.R.

Richard Digance

BACK IN THE mid-sixties, when the London clubs were bursting at the seams with singer-songwriters strumming guitars to their latest compositions, Richard Digance would probably have found it hard to even get noticed. But now that folky soloists are a rarity—particularly since the mysterious disappearance of Ralph McTell—Digance's one-man mixture of humour and double-edged songs is a refreshing and encouraging reminder that while top fashions come and go, there are certain perennial styles we can rely on.

Digance is an East Ender who takes his inspiration as much from the music hall and pub entertainers as from the folk clubs. The best part of his performance at the QEH was the space between the songs—and I don't mean that unkindly. He's not yet London's Billy Connolly, even if his background is similar, but he's slowly edging in that direction. His humour was largely based on self-depreciation (he was encouraging the audience to boo after two songs), but behind the standard knock-about comic routine there was a subtle and sardonic wit at work.

The same was true of his songs—at first glance there was little to them other than the obvious belly-laugh, but behind each guffaw was a creeping subtlety and a concern for the underdog that slowly made its impact felt. So, Drag Queen Blues was both very funny and a humane comment on homosexuality, and Cross Eyed Jake was both very funny and a neat reversal of the Western machismo legend.

THE GUARDIAN

Monday November 10 1975

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POPULAR

GARY BENSON

Don't Throw It All Away. State Super ETAT 3(2309 033). Production: Dave Williams. The title track, Benson's hit, is the best on the album, and he needs to maintain that level of quality. His songs are well constructed, smooth pop ballads, but not ear-grabbing and not as plaintive and appealing as Don't Throw It All Away. You, also on this LP and his new single, is nowhere near as attractive as his first hit, but with the right promotion undoubtedly chart bound. With enough luck and good display this will probably creep into the LP charts, but with so much competition at the moment it's not likely to stay there very long.

ACE

Time For Another. Anchor ANCL 2013. Production: John Anthony. Ace was Anchor's big success in its first year and there's no reason why the band's reputation should have suffered at all from lack of exposure here. This LP is a bit more laid back than would be expected (all tracks are written within the band) and the music sound more mature than How Long or the first LP Five-A Side. There are a couple of particularly smooth ballads - Tongue Tied and Does It Hurt You, which has a Beach Boys feel - and some more up-tempo numbers including I Think It's Gonna Last and Message To You, but nothing heavy or particularly rocky. But after a successful U.S. tour and chart single and album there, Ace is set to blitz Britain with a tour that, combined with solid promotion by Anchor, should guarantee chart action within the next month or two.

RUBETTES

Rubettes. State Super ETAT 4. Producers: Bickerton & Waddington. The second album from the band this year re-emphasises what a talented and creative team they are. Including the hit Foe-Dee-Oh-Dee and the new release Little Darling, the album is varied and exciting, and successfully re-creates a stage sound. The fact that half the material is written by the group goes further to demonstrate their capabilities. Without a doubt, this will be another big seller, not only in Britain, but in other territories.

ROGER WHITTAKER

Ride A Country Road. EMI EMC 3080. Producer: Tembo, supervised by Denis Preston. This one should probably do very well, with Whittaker's recent chart comeback and concert appearances fresh in the public's mind. Includes his new single, The First Hello, The Last Goodbye which is chartbound, and will undoubtedly be a Christmas favourite with wide appeal. Whittaker is not an outstanding entertainer, and he hasn't much new to say, but he's obviously got the gift of timing as his recent hit proved, and perhaps this offering will ensure regular sales in the ever-growing country market.

YOUR HUNDRED BEST TUNES

The Top 25. Decca HBT 1/1 - 1/2. The One Hundred Best Tunes series has been a sales winner for

Decca for several years and this distillation of the 25 most popular is being given full (including television) promotion by Decca as the company's likely yuletide best-seller. What the twinstet contains is the alltime lollipops' selection, a glittering parade of classical themes by such composers as Sibelius, Strauss, Handel, Beethoven, Mendelssohn, Dvorak, Tchaikovsky, Verdi et al. Almost the definitive classical sampler which will retain its appeal longterm, despite a dreary front cover.

ENO

Another Green World. Island ILPS 9351. Prod: Eno and Rhett Davies. Despite his counter-productive attempts at self-promotion, the ex-Roxy Music musician is emerging as a genuinely eccentric talent with a distinctive and valuable style, heavily based as ever on the synthesiser. The album mixes short instrumentals with slightly more substantial pieces boasting slightly weird lyrics, but there are no big production jobs and the whole effect is subtle and elusive. The most successful pieces like In Dark Trees and Sombre Reptiles brilliantly evoke the feel of tropical rain forest that was presumably in Eno's mind throughout the album. Collaborator and ex-King Crimson guitarist Robert Fripp appears here and there to vary the pace a little with some excellent playing.

JOHNNY MATHIS

Feelings. CBS 69180. Producer: Jack Gold. Albums from Mathis seemingly are produced on a conveyor belt system - this is his fourth 'official' album in less than 12 months. However the very name Mathis is synonymous with quality, and the consumer can always be guaranteed good performances, songs and musical arrangements. Material here includes the title track (ideally suited to Mathis' warm tones), the oldie Stardust, Solitaire and What I Did For Love. Should sell very well.

VARIOUS ARTISTS

Hits Of The Fabulous '70s. Contour 2870 464. This album reveals that the Seventies have not been that fabulous. Every track is a hit, true, and there are some excellent inclusions like Focus's Sylvia, Woolly Bully by Sam The Sham and Jimmy Ruffin's Tell Me What You Want. On reflection, at this stage (and there may be some who disagree), The New Seekers' Beg Steal or Borrow, The Rubettes' Sugar Baby Love and My World by the Bee Gees do not seem that classic. Nevertheless it is an interesting compilation of the original artists and good value on a low-price label.

MAC & KATIE KISSOON

Sugar Candy Kisses. State ETAT 002. Production: Wayne Bickerton and Tony Waddington. Palatable disco-fodder composed of a mixture of R&B soul and modern slushy soul. It appears that the guy loves the girl very much and his feelings are reciprocated. They find several ways of describing this passion to each other and room to interject some of the things they would like to do to each other. Songs, including their Bickerton/Waddington hits, Sugar Candy Kisses, Don't Do It Baby and Like A Butterfly, are provided entirely by the producers or the Kissoons.

SWEET

Strung Up. RCA SPC 0001. Producers: Various. This double set of half-live, and half-studio material demonstrates the capabilities of this band, which can neither be regarded as pop or rock. Including the hits Ballroom Blitz, The Six Teens and Blockbuster on the recorded album, and Hellraiser on the live set, the package is well presented. There is however, nothing particularly startling about the release, except for perhaps the comment on the sleeve note from Tony Prince, where he says he has never come across an album set that is 50/50 live and studio recordings. Being heavily promoted by RCA, it should sell well, being effectively an anthology.

NEIL DIAMOND

Diamonds. MCA MCSP 273. A two-record set featuring 25 of Diamond's most important recordings from his MCA days (circa 1969-72) and a splendid document of his career at that time. Major hits like Cracklin' Rosie, Sweet Caroline, Song Sung Blue and Play Me are featured, along with live cuts of Holly Holy, Cherry Cherry and Kentucky Woman, while for good measure there are also Diamond's expressive interpretations of numbers like He Ain't Heavy, He's My Brother and Mr. Bojangles. Rather a pricey set perhaps (£4.50) but nevertheless a well-planned one which must sell between now and Christmas - and in the New Year too.

BRYN HAWORTH

Sunny Side Of The Street. Island ILPS 9332. Production: Haworth and Richard Digby Smith. Haworth has produced something really worthwhile here. As a contribution to British contemporary music it is surprisingly American in its clarity and excellence of production. Backing is provided almost totally by members of either Kokomo or Fairport Convention (though never together) and the music swings between country rock and r&b-soul. Further recognition for Haworth is justified as a reward for work well done. However, sales will doubtless depend entirely on exposure.

GENE PITNEY

Pitney '75. Bronze ILPS 2314. Production: Roger Cook and Gerry Bron. A fascinating up-date on the singer which begins with an Albert Hammond/Hal David composition that has almost startling resemblances to 24 Hours From Tulsa. Pitney does not use his voice so stridently on this album but it is emotionally as good as ever. Among the other interesting inclusions apart from the first track, Image, are Elton John/Bernie Taupin's Skyline Pigeon, two Phillip Goodhand-Tait songs, Oceans Away and You Are, and the David Pomeranz composition, Tryin' To Get The Feelin' Again.

CAN

Landed. Virgin V2041. Prod: Can. Uneven effort from the experimental German band, who were apparently going through personal problems at the time it was recorded. Unlikely to disappoint Can's new record company too much, though, nor established fans of the band, who will find here the anticipated blend of hypnotic rhythms, avant-garde dustbin-lidery, and large-scale film-theme melodies.

Unfinished, which is the last track, combines all these qualities in one convenient demonstration package, and there are moments in it when Michael Karoll's guitar sounds magnificent. The overall sound quality is consistently good and distinctive (they have been tucked away in their very own studio for years, after all), but one suspects Can will not be wholly pleased with their work.

LITTLE FEAT

The Last Record Album. Warner Brothers K 56156. Production: Lowell George.

Little Feat was the most popular band in the Warner Brothers' U.S. package tour here earlier this year and the reputation gained then should generate immediate interest. This offering, though, doesn't provide anything startlingly new; the rock is warm rather than hot; the vocals are gentle rather than raw; the guitar playing cerebral rather than visceral. Long Distance Love is a nice bit of gentle funk, One Love Stand swings a bit more, while Down The Borderline is imaginative rock tinged with jazz. Gritty lyrics make up for what the music lacks. It's an album for listening to, not dancing to.

THE AMERICAN DREAM

Two 2-LP sets - The London American Legend (London DREAM R1/2) and The Cameo-Parkway Story (London DREAM-U 3/4). Here's a feast for oldies freaks if ever there was one - Decca has delved into the vaults and come up with some goodies that, in the London collection at least, should appeal well outside the collector-only circle. With titles such as It Might As Well Rain Until September, The Loco-Motion, Chains, I'm Leaving It All Up To You (the original by Duke & Grace) Hang On Sloopy, You Send Me, Terry Stafford's Suspicion and many, many more, dating from 1957 to 1973, the London tracks are instantly identifiable. There's even The Knickerbockers' Lies, and in all 27 songs, some long forgotten which will instantly evoke the early Sixties, others which still get airplay and therefore have continued the interest. The Cameo-Parkway Story (1957 to 1962) is at first listening less appealing to the average buyer, though most of the tracks have been unavailable so long collectors will pounce on it. One great point in its favour is, coincidentally, the sudden revival of the Twist, which Decca is cashing in on with Chubby Checker's re-release of The Twist with Let's Twist Again, plus the John Asher chart version on Creole. This should add sales at once. But there are some gems such as Volare, Kissin' Time and Sway by Bobby Rydell, Mashed Potato Time and Gravy (For My Mashed Potatoes) by Dee Dee Sharp; Mexican Hat Rack by The Applejacks, I'm The Girl From Wolverton Mountain (Jo Ann Campbell) and numerous other amazing titles, some of which, admittedly, would cause howls of derision if released now, but others which prove pop hasn't changed all that much. For doubtful browsers, both LPs contain in-depth and highly comprehensive sleeve notes, an essential for this sort of package. Decca has more in store, too. **Both LPs (***) for oldies specialist shops)

THE WOMBLES

CBS 66323. Producer: Mike Batt. At the price, £4.99, this three-album boxed-set rates as

honest value for a repackaging exercise comprising the first three Wombles albums. Whether CBS wanted not to publicise this fact or not is unclear, but the fact remains that there is nothing on the otherwise attractively-designed box to indicate its contents to the prospective purchaser. Indeed it is not until the records are removed from their sleeves that the 33 tracks can be identified - and how many browsers will be granted that privilege? Surprising that this has not been rectified from the original issue last year. For the record the collection includes the likes of the Wombling Song, Remember You're A Womble, Wipe Those Womble Tears, Minuetto Allegretto and others of proven popularity. The package is completed by one blurred colour poster (small), one six-song lyric sheet-cum-colouring book and one Womble badge. Unwary and new Womble addicts will no doubt snap the box up as a Christmas present.

RALPH TOWNER

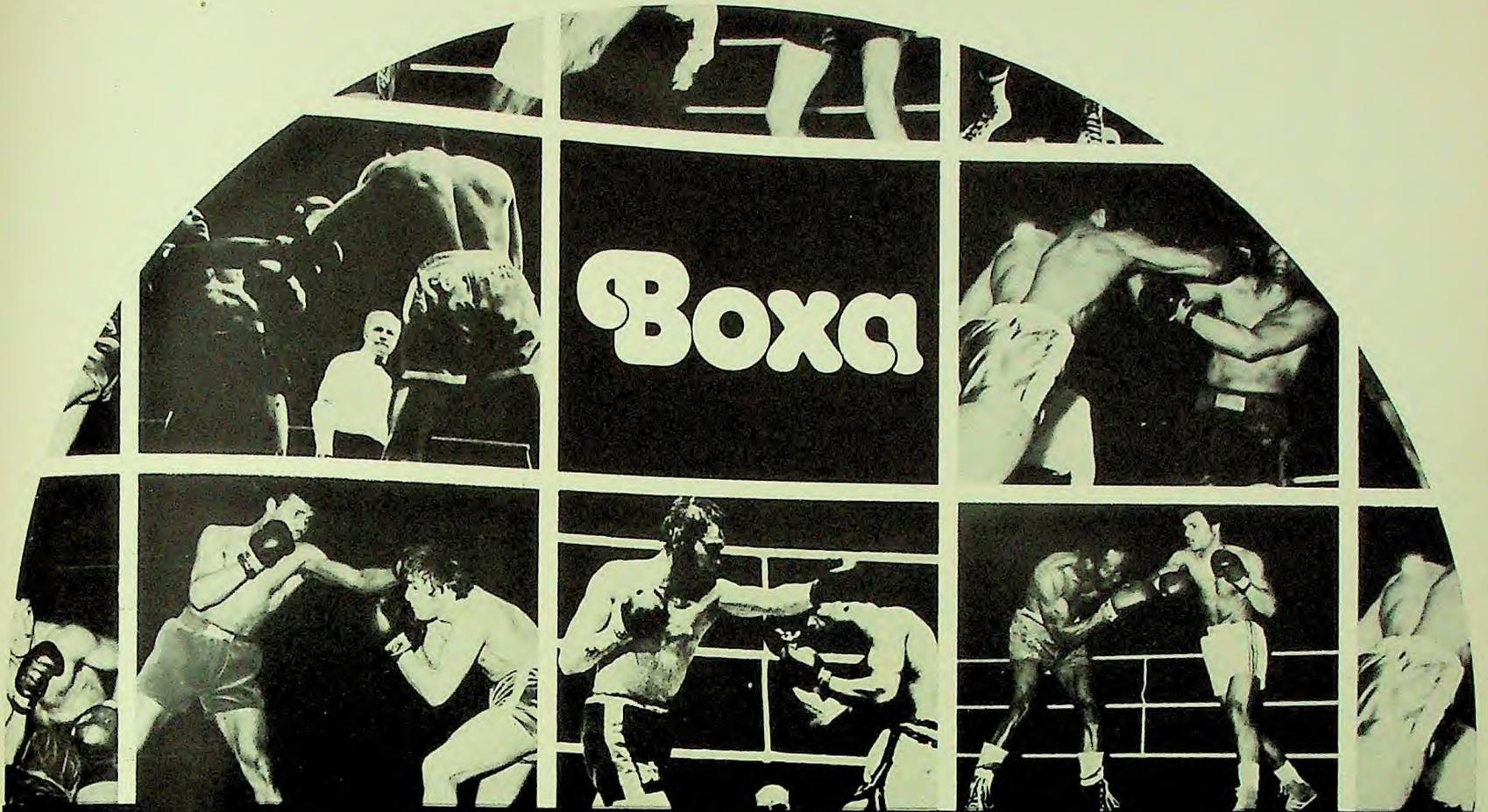
Solstice ECM 1060 ST. Prod: Manfred Eicher. One of the first ECM releases via its new distribution deal with Virgin, and produced by the ECM boss in person. Towner is a jazz guitarist, previously a member of Oregon, with a classical technique and so much sympathy for the classical style he is sometimes almost indistinguishable from Julian Bream. For this album he has collected a trio of very fine musicians and produced a series of tightly organised and brilliantly executed pieces that overflow with imagination and invention, often cramming three or four sections in different styles into as many minutes. Towner and horn player Jan Garbarek share the main burden of the music, and both show to particularly good effect on Nimbus, which opens with a virtuoso display from Towner before evolving into flute, bass and sax solos in rapid succession.

BLASTER BATES

Gelly Babe. The Explosive Exploits Of Blaster Bates Volume Six. Big Ben BB 00-11. Production: Mike Steyn - Yes, Vol. six which indicates that the sales of the first five volumes have justified a further release. However, production costs must have been low since it is entirely a recording of after-dinner speeches by champion detonator, demolisher and digestion assister, Bates. Like all the other volumes but one it carries the warning: "On no account should this record be bought or heard by anyone who might be offended by Blaster's earthy, masculine, uninhibited humour." This also helps sales.

SOUNDTRACK

The Rocky Horror Show, UK UKAL Super 1015. The Theatre Upstairs version, with Tim Curry as Frank-N-Furter and Patricia Quinn as Magenta, i.e. the original London cast. Well, the show is still going strong, still shocking the timid and amusing the worldly, and what's more, there's the movie of the same name to add interest. However, the movie soundtrack will have the edge on this one, which sounds a bit theatrical and thin on the backing side after a couple of years. As a re-issue it might pick up extra sales from new theatregoers, but soundtracks have a habit of shifting showtracks to the back of the racks.



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RELEASES

MUSIC WEEK NOV. 22 INDEX

ALISON MARKLEW
 BAND OF THE
 BLACK WATCH.....D
 BROTHERS.....M
 BENNETT, Gordon.....W
 BORELLY, Jean Claude.....D
 BOWIE.....G
 CHECKER, Chubby.....L
 CHI-LITES.....I
 CRISPY AND CO.....S
 CLIFFORD, Mataya.....S
 CONTEH, John.....T
 COLONEL.....C
 DANA.....I
 DRAKE, Charlie.....Y
 DRIFTERS.....U/C
 EARTH, WIND AND
 FIRE.....S
 EDGE, Graeme.....T
 FIVE PENNY PIECE.....A
 GRANT, Eddy.....N
 HAYWOOD, Leon.....I
 HARDING, Mike.....M
 HARPER, Mike.....L
 HOT SHOT.....M
 HULL, Alan.....C
 JEFFERSON.....W
 JOSEPH, Margie/BLUE
 MAGIC.....W

KC AND THE SUNSHINE
 BAND.....I
 KURSAAL FLYERS.....H
 LAKE, Greg.....I
 LIMMIE AND FAMILY
 COOKIN'.....H
 MARK, Louisa.....A
 MANUAL AND THE MUSIC OF
 THE MOUNTAINS.....R
 MOGG, Ebenezer.....G
 MIAMI.....F
 MOWATT, Judy.....T
 MUD.....S
 McCRAE, Gwen.....L
 MOORE, Tim.....S
 NEWMAN, Tom.....D
 OLDFIELD, Mike.....O
 ODDY, Bill.....O
 ROBERTSON, Mick.....I
 RONETTES DARLING LOVE
 AND THE CRYSTALS.....F
 THE SMALL FACES.....L
 SHERIDAN, Tony.....L
 SKELLERN, Peter.....N
 SAYER, Leo.....L
 SKORALIDIS, Yanni.....T
 SMILING HARD.....D
 STARDUST, Alvin.....A
 SUTHERLAND BROTHERS &
 QUIVER.....A
 SCOTT, Andy.....L
 10cc.....A
 WIGWAM.....T

DON'T TREAT YOUR WOMAN
 BAD, Why Does Love Hurt So
 Bad, TOM NEWMAN. Virgin VS
 130 (I)
 DOLANNES MELODIE, Dolannes
 Melodie, JEAN-CLAUDE-
 BORELLY. Decca FR 13615 (S)
 DON'T CALL US WE'LL CALL
 YOU, Fire To The Galleon,
 SMILING HARD. Survival SUR
 5 (Z)

IT'S GONNA BE A COLD COLD
 CHRISTMAS, The Goodbye
 Song, DANA. GTO GT 45 (F)
 BELIEVE IN FATHER
 CHRISTMAS, Humbug, GREG
 LAKE. Manticore K13511 (CW)
 NEVER HAD IT SO GOOD
 (AND FELT SO BAD), Here I
 Am, CHI-LITES. Brunswick BR
 29 (S)

FROSTY THE SNOWMAN, White
 Christmas And Santa Clause Is
 Coming To Town, RONETTES
 DARLING LOVE AND THE
 CRYSTALS. Spectra 2010.010
 (F)
 FUNK IT UP, Freak On Down My
 Way, MIAMI. Jayboy BOY 96
 (Z)

LADY STARLIGHT, Where d'ya
 Go, ANDY SCOTT. RCA Victor
 2629 (R)
 LAY IT ON ME BABY, Ballard Of
 The Rick, MIKE HARPER. EMI
 RTS 268 (E)
 LONELY, If She'd Have Stayed,
 TONY SHERIDAN. BUK BU
 3026 (S)
 LOVE INSURANCE, He Keep's
 Something Groovy Goin' On,
 GWEN McCRAE. President PT
 444 (Z)
 LET IT BE, Another Year, LEO
 SAYER. Chrysalis CHS 2080 (I)
 LET'S TWIST AGAIN, The Twist,
 CHUBBY CHECKER. London
 HLU 10512 (S)

GET IT TOGETHER, Down In St.
 Tropez, CRISPY & CO. Creole
 CR 114 (CR/E)
 GOD REST YE MERRY
 GENTLEMAN, Silent Night,
 EBENEZER MOOG. EMI ROKN
 503 (E)
 GOLDEN YEARS, Can You Hear
 Me, BOWIE. RCA Victor 2640
 (R)

MIDNIGHT RIDER (RIDE ON),
 Tumble Down, THE ALISON
 MARKLEW BROTHERS.
 Pinnacle P8412 (P)
 MELLOW YELLOW, Come On
 Suzi, HOT SHOTS. GUL GULS
 25 (S)
 MY BROTHER SYLVESTER,
 Uncle Joe's Mint Balls, MIKE
 HARDING. Rubber ADUB 4 (T)

HIT RECORDS, Break Man,
 KURSAAL FLYERS. Polydor
 UK 116 (F)
 HOLD ME, THRILL ME, KISS ME,
 My Baby Will Never Go, LIMMIE
 AND FAMILY COOKIN'. Philips
 6105.901 (F)

NOW THAT I NEED YOU, I Guess
 You Wish You'd Gone Home,
 PETER SKELLERN. Island WIP
 6260 (I)
 NOBODY'S GOT TIME Pt 1,
 Nobody's Got Time Pt2, EDDY
 GRANT. Torpedo TOR 53 (Z)

I WANT TO DO SOMETHING
 FREAKY TO YOU, I Know
 What Love Is, LEON
 HAYWOOD. 20th Century BTC
 2228 (A)
 I DON'T WANNA BE A ROCK 'N'
 ROLLA (EASY BABY),
 Spinning My Wheels, MICK
 ROBERTSON. CBS 3792 (CW)
 I'M SO CRAZY (BOUT YOU),
 Boogie Shoes, K.C. AND THE
 SUNSHINE BAND. Jayboy BOY
 101 (Z)
 ITCHYCOO PARK, My Minds
 Eye. THE SMALL FACES.
 Immediate IMS 102.

ON HORSEBACK, In Dulci Tubilo,
 MIKE OLDFIELD. Virgin VS
 131 (I)
 ON ILKLA MOOR BAHT'AT, Hara
 Krishner, BILL ODDY. Epic
 3793 (CW)

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

ANGEL FROM HAMBURGER
 HEAVEN, Be Smart Be Safe
 (The Green Cross Code Song),
 ALVIN STARDUST. Magnet
 MAG 51 (CW)
 ALL MY LOVING, Tribute To The
 Beatles, LOUISA MARK. Safari
 SF1110 (CW)

LISTINGS

A GRADELY PRAYER,
 Reflections Of Emily, FIVE
 PENNY PIECE. EMI 2381 (E)
 AIN'T TOO PROUD, Mad Trail,
 SUTHERLAND BROTHERS
 AND QUIVER. CBS 3769 (CW)
 ART FOR ART'S SAKE, Get It
 While You Can, 10cc. Mercury
 6008.017 (F)

CAN I TAKE YOU HOME LITTLE
 GIRL, Please Help Me Down,
 DRIFTERS. Bell 1462 (E)
 COKEY COKEY, Away In
 Manger, THE COLONEL. Ring'o
 2017.104 (F)
 CRAZY WOMAN, Golden Oldies,
 ALAN HULL. Warner Brothers
 K16643 (CW)
 DANCE OF THE CUCKOOS,
 Carribean Honeymoon, BAND
 OF THE BLACK WATCH.
 SPARK SRL 1135 (A).

Power Exchange



Chart Power

BILL AMESBURY

"Every Girl In The World"

PX115

*Tony Blackburn's
Record of the Week-BBC Radio 1*

*Tom Ferry's
Record of the Week-Radio Clyde*

J.J. BARRIE

"Where's The Reason"

PX112

*National Airplay:
BBC RADIO 1 BBC RADIO 2*

*Regional Airplay:
Radio Clyde Breaker · Radio Tees Breaker
Radio Victory · Radio Hallam · Radio Metro
All BBC Regional Stations*



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RELEASES NOV. 22

R
RODRIGO'S GUITAR CONCERTO DE ARANJUEZ (THEME FROM SECOND MOVEMENT), Mirage, MANUEL AND THE MUSIC OF THE MOUNTAINS. EMI 2383 (E)

S
SHINING STAR, Yearning Learning, EARTH, WIND AND FIRE. CBS 3137 (CW)
STAR FELL FROM HEAVEN, Pound & Grind, MATAYA CLIFFORD. Virgin VS 127 (I)
SECOND AVENUE, Sweet Navel Lightning, TIM MOORE. Polydor 2001-614 (F)
SHOW ME YOUR A WOMAN, Don't You Know, MUD. Private Stock PVT 45 (E)

T
TRAM DRIVER, Nuclear Nightclub, WIGWAM. Virgin VS 128 (I)
TOO GOOD FOR ME, Cry To Me, JUDY MOWATT. Torpedo TOR 52 (Z)
THE TUNNEL, Bare Back Rider, GRAEME EDGE. Threshold TH 22 (S)
THE LITTLE DRUMMER BOY, Here Pussy Pussy, YANI SKORALIDIS. Pinnacle P8413 (P)
THE BOXER, Dance The Boxer, JOHN CONTEH. BOXA KO 1 (Z)

U
UNDER THE BOARDWALK, On Broadway, DRIFTERS. Atlantic K10691 (CW)

W
WHAT'S COME OVER ME, You And Me, MARGIE JOSEPH/BLUE MAGIC. Atlantic K10649 (CW)
WE COULDN'T MAKE IT WORK OUT RIGHT, Me Loving You, GORDON BENNETT. Penny Farthing Pen 902 (A)

WORKIN' MY WAY BACK TO YOU, Baby You've Got Everything I Need, JEFFERSON. Alaska ALA 1016 (Z)

Y
YOU NEVER KNOW, I'm Big Enough For Me, CHARLIE DRAKE. Charisma CB 270 (F)

TOTAL ISSUED

Singles issued by major manufacturers for week ending November 21st, 1975.

	This Week	This Month	This Year
EMI	4 (4)	50 (38)	462 (606)
Decca	5 (5)	89 (15)	237 (614)
Pye	2 (5)	47 (32)	400 (286)
Polydor	4 (2)	47 (16)	418 (373)
CBS	4 (6)	42 (24)	254 (379)
Phono-gram	2 (6)	25 (19)	168 (312)
RCA	2 (1)	20 (10)	211 (287)
WEA	- (6)	24 (12)	267 (312)
Others	27 (13)	170 (92)	1107 (1188)
Total	48 (48)	489 (258)	3412 (4357)

RECORD PRICE INDEX JULY 1975	Medium	July (June)	Movement
Singles	0.62	0.60	+2
LP's	2.84	2.76	+8
Cassettes	3.06	2.95	+11
Cartridges	3.10	3.01	+9

The above figures are calculated from the published price lists of eighteen major UK record companies: A&M, Anchor, B&C, Bell, CBS, Decca, DJM, EMI, Phonogram, Polydor, President, Pye, RCA, Transatlantic, United Artists, Virgin and WEA. The prices used are the recommended retail prices including VAT as used by the previously mentioned companies for their full priced product. SOURCE: John Humphries.

NEEDLE TIME

RADIO LONDON'S FAVOURED PLAYS
Magic's In The Air - Ronnie Walker (Polydor 2066 578)
Once A Fool - Kiki Dee (Rocket ROKN 501)
Let's Womble To The Party Tonight - The Wombles (CBS SCBS 3794)
Here Comes That Wonderful Feeling - Lyn Paul (Polydor 2058 655)

ROBBIE VINCENT'S ROCKET
Let's Do It Again - The Staple Singers (Curton K 16657)

CAPITAL CLIMBERS
Holy Roller - Nazareth (Mountain Top 3)
Part Time Love - Gladys Knight & The Pips (Buddah BDS 438)
Let It Be - Leo Sayer (Charisma 2080)
Mama Mia - Abba (Epic 3790)
Art For Art's Sake - 10cc (Mercury 6008 017)

RADIO LUXEMBOURG HOT SHOTS
Chris: Carey: Milky Way - Sheer Elegance (Pye 7N 25697)
Stewart Henry: Holy Roller - Nazareth (Mountain Top 3)
Peter Powell: Show Me Your A Woman - Mud (Private Stock PVT 45)
Tony Prince: I'm Still Gonna Need You - Osmonds (MGM 2006 550)
Bob Stewart: Part Time Love - Gladys Knight & the Pips (Buddah BDS 438)
Mark Wesley: All I Have To Do Is Dream - Al Mathews (CBS 3728)

BRMB PERSONALITY PICKS
George Ferguson: Runaway - John Christie (Polydor 2058 657)
Adrian Juste: No Future In Your Eyes - Ace (Anchor ANC 1024)
Ed Doolan: The Lumberjack - Monty Python (Charisma CB 268)
Dave Jameson: God's Gonna Punish You - Times (RCA 2626)
Robin Valk: Dance With Me - Orleans (Asylum AYM 544)
Brian Savin: One Last Try - Glenn Weston (United Artists UP 36022)
Nicky Steele: Full Of Fire - Al Green (London HLU 10511)

RADIO CLYDE PERSONALITY PICKS
Dave Marshall: The Way I Want To Touch You - Captain & Tennille (A&M AMS 7203)
Steve Jones: Dreams Of You - Ralf McTell (Warner Bros. K 16648)
Richard Park: Full Of Fire - Al Green (London HLU 10511)
Tom Ferry: Gambling Baroom Blues - Sensational Alex Harvey Band (Vertigo ALEX 002)
Brian Ford: Lady Luck - Pilot (EMI 2377)
Bill Smith: Glass Of Champaign - Sailor (Epic 3770)

CLYDES CURRENT CHOICE
Nice To Have You Home - Kenny (RAK 225)

RADIO ONE RECORD OF THE WEEK
Noel Edmunds: Diamonds And Rust - Joan Baez (A&M AMS 7200)
Tony Blackburn: Every Girl In The World Tonight - Bill Amesbury (Power Exchange PX 115)
Johnny Walker: No Future In Your Eyes - Ace (Anchor ANC 1024)
Simon Bates: Green Green Grass Of Home - Elvis Presley (RCA 2635)

RADIO TWO ALBUM OF THE WEEK
Just Out Of Reach - Perry Como (RCA APL 10863)

MARKET PLACE MW

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WILDE ROCK THIS WEEK'S PLAYLIST

INTRODUCED BY KENNY EVERETT

- 'Lady' A&M/AMS 7201
- Single from the album 'Crisis What Crisis' AMLH 68437
- SUPERTRAMP ISLAND/ -
- 'Iron Rail' From the album, 'Rising for the Moon' ILPS 9313
- FAIRPORT CONVENTION R.S.O./2090174
- 'Answer Me' BARBARA DICKSON DJM/ -
- 'Dan Dare (Pilot of the Future)' From the album 'Rock of the Westies' DJLPH 464
- ELTON JOHN
- 'Wonderful Creation' EMI/EMI 2372
- MR. BIG RSO/2090 170
- 'Boogie Bump' Single from the album 'Larger than Life' SUPER 2394163
- FREDDIE KING MOUNTAIN/TOP 5
- 'Watcha Gonna Do About It' DAN McCAFFERTY DJM/ -
- 'Tribute to Eric Idle My Idol' From the album 'Rabbits On and On' DJLPS 462
- JASPER CARROTT MCA/ MCA 210
- 'Rollerball' ROGER WILLIAMS EMI/ EMI 2320
- 'One Woman Man' 'EROY BROWN' CAPITOL/ CL 15824
- 'Rhinestone Cowboy' Single from the album 'Rhinestone Cowboy' ESW 11430
- GLEN CAMPBELL VERTIGO/ ALEX 002
- 'Gambler' Bar Room Blues' SENSATIONAL ALEX HARVEY BAND WARNER BROS./ K 16644
- 'Born A Star' WINNERS CIRCLE A&M/ AMS 7202
- 'Wide Eyed & Legless' Single from the album 'La Booga Rooga' AMLH 68328
- ANDY FAIRWEATHER-LOW DJM/ -
- 'Better Off Dead' From the album 'Captain Fantastic and the Brown Dirt Cowboy' DJLPH 1
- ELTON JOHN BOXA/ KO1
- 'The Boxer' '10 Minutes that changed the World' BUS STOP/ BUS 1032
- THE FANTANTICS 'I'm Dreaming of a White Xmas' THUNDERBIRD/THE 102
- FREDDIE STARR 'Which Way Will I Get Home' DARK HORSE/ AMS 5803
- Single from the album 'Harder to Live' AMLH 22006
- SPLINTER DJM/ -
- 'Your Song' From the album 'Elton John's Greatest Hits' DJLPH 442
- ELTON JOHN

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Crisis? What Crisis?

Supertramp
CRISIS? WHAT CRISIS?



AMLH 68347

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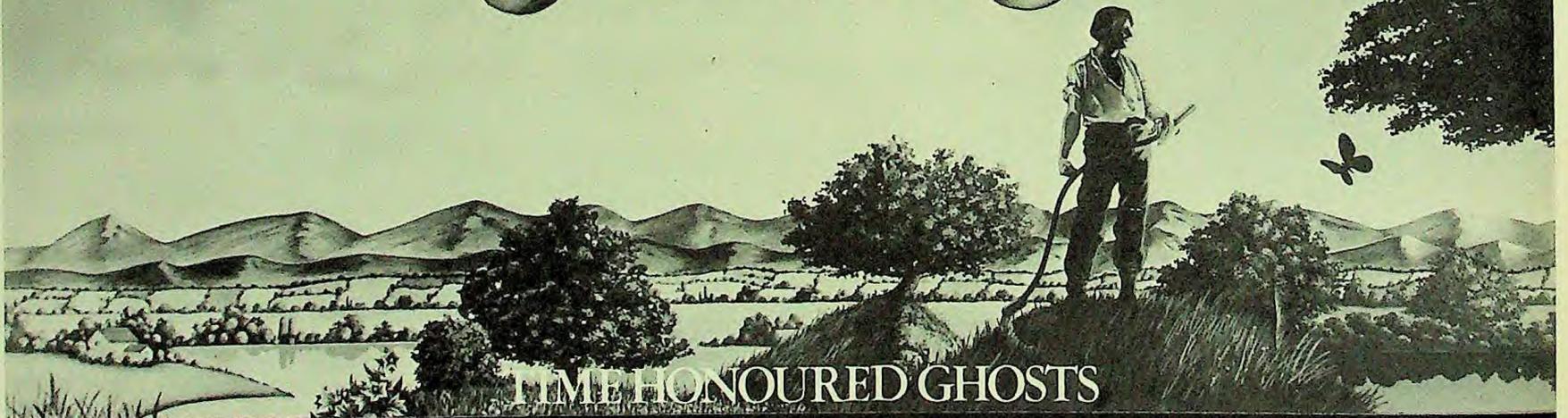
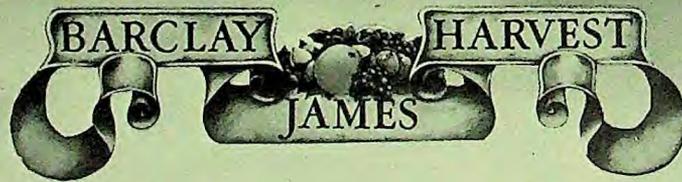
THERE'S A BRILLIANT TRACK CALLED
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TOP 50 SINGLES

FORECAST
 - QUARTER
 MILLION SALES
 SALES INCREASE
 OVER LAST WEEK

MUSIC WEEK, NOVEMBER 22

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, T - Transatlantic

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	2	9	D.I.V.O.R.C.E.	Billy Connolly			
2	1	12	SPACE ODDITY	David Bowie	Polydor 2058 652	London Tree	Phil Coulter
3	10	13	YOU SEXY THING	Hot Chocolate	RCA 2593	Essex Music	Gus Dudgeon
4	3	7	LOVE IS THE DRUG	Roxy Music	RAK 221	Chocolate/RAK	Mickie Most
5	5	5	LOVE HURTS	Jim Capaldi	Island WIP 6248	E.G. Music	Chris Thomas/Roxy Music
6	6	4	IMAGINE	John Lennon	Island WIP 6246	Acuff Rose	Steve Smith
7	4	8	RHINESTONE COWBOY	Glen Campbell	Apple R 6009	Northern	John Lennon
8	27	2	THIS OLD HEART OF MINE	Rod Stewart	Capitol CL 15824	KPM	Dennis Lambert/Brian Potter
9	17	3	BOHEMIAN RHAPSODY	Queen	Riva 1	Jobete London	Tom Dowd
10	14	4	SKY HIGH	Jigsaw	EMI 2375	B. Feldman	Queen/Roy Thomas Baker
11	8	5	BLUE GUITAR	Justin Hayward/John Lodge	Splash CPI 1	Leeds	Chas Peate
12	9	6	NEW YORK GROOVE	Hello	Threshold TH21	Justunes	10cc/Tony Clarke
13	NEW ENTRY		MONEY HONEY	Bay City Rollers	Bell 1438	Island	Mike Leander
14	16	4	RIGHT BACK WHERE WE STARTED FROM	Maxine Nightingale	Bell 1461	Bay City Music/Carlin	Phil Wainman
15	7	7	HOLD BACK THE NIGHT	Trammps	United Artists UP 36015	ATV/Universal	P. Tubbs/J. V. Edwards
16	22	5	DARLIN'	David Cassidy	Buddah BDS 437	Carlin Music	R. Baker/N. Harris/E. Young
17	42	2	ALL AROUND MY HAT	Steeleye Span	RCA 2622	Rondor	D. Cassidy/B. Johnston
18	12	6	I AIN'T LYIN'	George McCrae	Chrysalis CHS 2078	Steeleye Span/Chrysalis	Mike Batt
19	30	3	WHY DID YOU DO IT	Stretch	Jayboy BOY 105	Sunbury	H.W. Casey/R. Finch
20	19	7	RIDE A WILD HORSE	Dee Clark	Anchor ANC 1021	Fleetwood Music	Hot Wax Prod.
21	11	8	WHAT A DIFFERENCE A DAY MAKES	Esther Phillips	Chelsea 2005 037	Intersong	Kenny Nolan
22	28	5	ROCKY	Austin Roberts	Kudu 925	KPM	Creed Taylor
23	23	4	LYIN' EYES	Eagles	Private Stock PVT 33	ATV Music	Bob Montgomery
24	18	6	HIGHFLY	John Miles	Asylum AYM 548	Warner Brothers	Bill Schymzyck
25	43	2	NA NA IS THE SADDEST WORD	Stylistics	Decca F 13595	Velvet/RAK	Alan Parsons
26	41	2	LET'S TWIST AGAIN	John Asher	Avco 6105 041	Cyril Shane	Hugo/Luigi
27	NEW ENTRY		IN FOR A PENNY	Slade	Creole CR 112	Carlin	R. W. P. Prod.
28	20	12	SCOTCH ON THE ROCKS	Band of the Black Watch	Polydor 2058 663	Barn (Slade) Ltd.	Chas Chandler
29	15	9	FEELINGS	Morris Albert	Spark SRL 1128	Southern Music Ltd	Barry Kingston
30	32	5	SUPERSHIP	George Benson	Decca F 13591	KPM	Morris Albert
31	45	2	FLY ROBIN FLY	Silver Convention	CTI CTSP 002	Cyril Shane	Creed Taylor
32	29	15	FUNKY MOPED/MAGIC ROUNABOUT	Jasper Carrott	Magnet MAG 43	Butterfly/Meridian/Siegel	Butterfly/Jupiter
33	21	10	S.O.S.	Abba	DJM DJS 388	B. Feldman/J. Lynne/Carlin	J. Lynne/J. Carrott
34	46	2	HEAVENLY	Showaddywaddy	Epic EPC 3576	Bocu Music	
35	13	11	I ONLY HAVE EYES FOR YOU	Art Garfunkel	Bell 1460	Biley/DJM	Mike Hurst
36	47	2	PART TIME LOVE	Gladys Knight & The Pips	CBS 3575	B. Feldman	Richard Perry
37	24	8	ISLAND GIRL	Elton John	Buddah BDS 438	Screen Gems/Columbia	K. Kerner/R. Wise
38	38	3	PAPA OOM MOW MOW	Gary Glitter	DJM DJS 610	Big Pig Music	Gus Dudgeon
39	26	12	THERE GOES MY FIRST LOVE	Drifters	Bell 1451	Ardmore/Beechwood/KPM	B. De Coteaux/T. Silvester
40	49	2	HOLY ROLLER	Nazareth	Bell 1433	Cookaway/B. Mason	R. Greenaway
41	NEW ENTRY		HAPPY TO BE ON AN ISLAND IN THE SUN	Demis Roussos	Mountain TOP 3	Naz Song/Panache	Manny Charlton
42	48	2	CHANGE WITH THE TIMES	Van McCoy	Philips 6042 033	EMI	Georges Petsilas
43	NEW ENTRY		FIRST IMPRESSIONS	Impressions	Avco 6105 042	Warner Brothers	Hugo/Luigi
44	36	4	I'M STILL GONNA NEED YOU	Osmonds	Curton K 16638	Warner Brothers	Ed Townsend
45	NEW ENTRY		I'M SO CRAZY	K. C. & The Sunshine Band	MGM 2006 551	Chappell	Mike Curb
46	33	4	GOOD-BYE-EE	14/18	Jayboy BOY 101	Sunbury	K. C./Finch
47	NEW ENTRY		LITTLE DARLING	Rubettes	Magnet MAG 48	Francis Day & Hunter	P. Shelley/P. Waterman
48	NEW ENTRY		THE TRAIL OF THE LONESOME PINE	Laurel & Hardy	Magnet MAG 48	Francis Day & Hunter	P. Shelley/P. Waterman
49	39	5	ARE YOU BEING SERVED SIR	John Inman	State STAT 13	Pamscene/ATV	Wayne Bickerton
50	NEW ENTRY		GAMBLIN' BAR ROOM BLUES	Sensational Alex Harvey Band	United Artists UP 36026	Francis, Day & Hunter	

DISTRIBUTORS A-Z
 All Around My Hat..... 17I
 Are You Being Served Sir..... 49A
 Blue Guitar..... 11S
 Bohemian Rhapsody..... 9E
 Change With The Times..... 42F
 Darlin'..... 16R
 D.I.V.O.R.C.E. 1F
 Feelings..... 29E
 First Impressions..... 43CW
 Fly Robin Fly..... 31CW
 Funky Moped/Magic
 Roundabout..... 32A
 Gamblin' Bar Room Blues ... 50F
 Good-bye-ee..... 46CW
 Happy To Be On An Island In
 The Sun..... 41F
 Heavenly..... 34E
 Highly..... 24S
 Hold Back The Night..... 15A
 Holy Roller..... 40E
 I'm Still Gonna Need You..... 44F
 I Ain't Lyin'..... 18ZL
 I'm So Crazy..... 45ZL
 Imagine..... 6E
 In For A Penny..... 27F
 I Only Have Eyes For You... 35CW
 Island Girl..... 37A
 Let's Twist Again..... 26ECR
 Little Darling..... 47F
 Love Hurts..... 51
 Love Is The Drug..... 41
 Lyin' Eyes..... 23E
 Money Honey..... 13E
 Na Na Is The Saddest Word ... 25F
 New York Groove..... 12E
 Papa Oom Mow Mow..... 38E
 Part Time Love..... 36A
 Rhinestone Cowboy..... 20F
 Ride A Wild Horse..... 20F
 Right Back Where We Started
 From..... 14E
 Rocky..... 22E
 Scotch On The Rocks..... 28A
 Sky High..... 10E
 SOS..... 33CW
 Space Oddity..... 2R
 Supership..... 30F
 The Trail Of The Lonesome Pine
 48E
 There Goes My First Love..... 39E
 This Old Heart Of Mine..... 8CW
 What A Difference A Day
 Makes..... 21F
 Why Did You Do It..... 19CW
 You Sexy Thing..... 3E

TOP 50 WRITERS
 1 Braddock/Putman, 2 David
 Bowie, 3 Wilson/Brown, 4 Brian
 Ferry/Andy Mackay, 5
 Boudleux/Bryant, 6 John
 Lennon, 7 Weiss, 8
 Holland/Dozier/Holland, 9
 Freddy Mercury, 10 C. Scott/D.
 Dyer, 11 Justin Hayward, 12
 Russ Ballard, 13 Faulkner/Wood,
 14 P. Tubbs/J. V. Marley, 15 R.
 Baker/N. Harris, 16 B. Wilson/M.
 Love, 17 Trad/Steeleye Span, 18
 H. W. Casey/R. Finch, 19 Kirby,
 20 Kenny Nolan, 21
 Grever/Adams, 22 J. Stevens, 23
 J. Henley/G. Fry, 24
 Miles/Marshall, 25
 Hugo/Luigi/Weiss, 26
 Man/Appell, 27 Holder/Lee, 28
 Bill Bates, 29 Morris Albert, 30
 McDonald/Salter, 31
 Levay/Prager, 32 C.
 Rhomanna/J. Carrott, 33 B.
 Anderson/S. Anderson, 34
 Showaddywaddy, 35 A.
 Dublin/B. Warren, 36 David
 Gates, 37 Elton John/Bernie
 Taupin, 38 Frazier/
 White/Harris/Wilson, 39 R.
 Greenaway/B. Mason, 40
 Nazareth, 41 Lewis, 42 Van
 McCoy, 43 Ed Townsend, 44
 Bullock/Preyer/Ingersol/Saloman,
 45 K. C./Finch, 46 Weston/Lee,
 47 Bickerton/Waddington, 48
 MacDonald/Carroll, 49 J.
 Lloyd/P. Croft, 50 J.
 Rodgers/Shelly Lee Adley.

STAR BREAKERS
 SEE PAGE 4
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The Concert

THE FIRST night of London's most remarkable concert season was a happy affair. It was far from being the ecstatic experience at the Albert Hall earlier this year, when Sinatra was, reportedly, so knocked out by his reception he made arrangements to return and meet the fans who hadn't made it then. (Few of the people he meant even got a sniff at a ticket this time, but they no doubt appreciated the thought).

The atmosphere at the London Palladium on Thursday was expectancy rather than excitement - many of the patrons had barely recovered from Monday night's Royal Show happenings - though the tension mounted as the second half approached.

With inspired timing, and without giving the crowd a chance Sinatra strolled on

from among the Count Basie orchestra without introduction and with no build up, preferring to close the applause for comic compere Pat Henry than walk into an ovation of his own. He launched into Where Or When, At Long Last Love and My Kind Of Town, with the Basie orchestra augmented by his own rhythm section - Gene Cherico, Irv Cottler, Al Viola, and Bill Miller conducting. The gauze rose to reveal the string section, and Sinatra, now warmed up and in better voice than expected, delivered How Deep Is The Ocean - and suddenly it was Frank Sinatra. The resonance on the low notes (though he avoided what high ones he could); the famed phrasing, the vocal impact, was all there. The crowd held its collective breath as he introduced Didn't We, then Something - and the cynics lost their bets.

Perhaps disappointed now at having been cheated of their saved-up cheers the audience rewarded his gags with glee - and one fan with a bottle of bubbly. Then Sinatra did Send In The Clowns. Until that moment, not everyone had realised that this much covered number was Sinatra's song. With this, more than any other in the long set, he told 'em Ol' Blue Eyes had never been away. Just to push the point home, he did Ole Man River. From then on it was magic. Out came the favourites - the Nelson Riddle arrangement of I've Got You Under My Skin, Pennies From Heaven, You Can't Take That Away From Me. And when he was finally joined by Basie and Sarah Vaughan, the audience's delight was complete.

Earlier, the ageing but matchless Basie had delivered a short set which reminded everyone what the real thing was. His band (though not to be compared with his original one) was swinging like no other can, his soloists doing impossible solos, the music authoritative, the effect underplayed magnificence.

Sarah Vaughan, for whom the immaculate sound system was unnecessary, wiped the sweat from her brow, had the audience in stitches with her irresistible good humour and failing memory and, as always, paid tribute to today's songwriters as well as yesterday's, with Misty, Day In, Day Out, I've Got A Crush On You. In excellent voice she boogied, she swung, and she crooned, stretching those elastic vocal chords to their limit. The crowd was hers from the moment she

came on stage, but as a sentimental gesture she did Foggy Day In London Town which, despite seat substituted for words here and there - or because of it - won them over completely.

Probably the most celebrated warm-up acts in memory, Basie and Vaughan, together with Sinatra, were dynamite. It was impossible not to share their enjoyment, impossible just to sit back and watch (admittedly this was no ordinary Palladium audience - this review ticket was marked £40). But it was, throughout, with affection rather than adulation that the house received them. It didn't matter that Sinatra, too, had word trouble in You Can't Take That Away From Me; it didn't matter that he threw away My Way ('I sing this song under protest'), and to rub it in did a spoof of Sarah Vaughan taking off Sinatra doing Let Me Try Again.

Sinatra could have been entertaining a crowd of friends. He wasn't fooling himself that his voice is still all there, though the charisma and presence is (even if the presence is a little paunchy). He just got out there and enjoyed himself, proving he can still put more into a song than anyone else, even if the tremelo is a little too vibrato, and what the hell if the notes weren't all true. He sang on regardless, sent himself up, got a little tired.

And only Sinatra could have carried it off.

VAL FALLOON

Melanie

MELANIE'S SECOND concert in London this year, at the New Victoria had all the hallmarks of professionalism. Despite arriving at the venue an hour late due to a bomb scare at her hotel, the singer performed with control and style.

As with the Royal Albert Hall concert a month ago, Melanie paced herself perfectly, never using too much effort, though always keeping a high standard. It was certainly a mark of her talents that for a second time within a month, she managed to pack two large London venues. The concert was similar in many to her earlier appearance.

The evening graduated from material on her current albums, to a set of Christmas Carols, giving the concert a festive air. Without a doubt, the whole evening was thoroughly enjoyed by all her fans, though there was little to inspire any discerning rock fan, for there was no evident

dynamism. The unforced pace of the beginning was maintained throughout and never built to any form of crescendo. Notable exceptions to her repertoire at both concerts were Brand New Key and Ruby Tuesday, two songs that were requested time and time again.

DAVID LONGMAN

Nils Lofgren

NILS LOFGREN gave a power-packed performance in terms of volume and dynamics at London's New Victoria Theatre, climaxing his British tour and confirming his growing status as an important hard-rock artist.

The one-time Neil Young sideman has always commanded respect among audiences and critics alike but his fans, up to now, have had to admire his work at a distance, via records.

From the very first number, I Found Out, Lofgren showed that he had all the right rock qualities - dynamics, power, a mean stage persona, a tight group, and discipline.

He treads a line between melodic feel and sheer heavy metal. His three-piece band lay down rock-solid, uncluttered groundwork and Lofgren himself adds the cream, displaying hard but sensitive vocals and playing tasteful, phenomenally fast guitar patterns.

It's all condensed into numbers of about five minutes duration and there is none of the elaborate indulgence sometimes associated with Californian groups. Lofgren hits right between the eyes. It is indicative perhaps that British heavy group Nazareth should have recorded Lofgren's composition Beggar's Day, a number which here drew massive applause.

Lofgren has drawn almost unanimous critical praise for his performance on this tour which hopefully will get things going for an A&M artist who, in recent years, has not punched his full weight in album sales.

DAVID REDSHAW

Captain
Beefheart

CAPTAIN BEEFHEART'S last two albums, for Virgin, have displayed an unexpectedly sentimental side to his personality, his voice melodic and crooning. There was none of that, though, at his New Victoria concert last

week. It was all good vintage stuff, all raucous voice and and cacophonous music.

Beefheart played two sets in the evening, and the second was as short as it could decently be, with only one encore grudgingly given. All part of the charisma, of course. Fortunately, Secret Oyster had played an outstanding set in support, exploring the possibilities of a ten-minute guitar or sax solo over a simple repeated pattern to great effect.

The Beefheart band on stage was a much less restful experience. They have great visual attack, and they are all in the eyes of the audience really heavy characters. Winged Eel F'ingerling just won the prize for outlandishness, having 90 per cent of his face covered in hair and wearing sunglasses over the remainder. The music is uncompromising to say the least, and though it only consists of two guitars, air bass (electrified trombone), and drums, still manages to make Tangerine Dream sound like Victor Sylvester. It can be appreciated though: it is a celebration of dissonance that nevertheless has nothing random about it - it is all tightly organised and specific, every effect judged. F'ingerling's eccentric blues solos have a weird logic to them; Beefheart's lightning excursions on clarinet (always reminiscent of Monty Python's Blue Peter instructions to blow down this end and waggle your fingers up and down here), manage to cling on to the rhythm, however manic they get.

It was a varied performance, peppered with highspots. Number One was Beefheart's unaccompanied vocal on Orange Clawhammer, delivered with a power and in a style undecipherable to many who have not witnessed it, while the excited audience screamed ones back at him, as if repeating some crazed fairy-tale. Number Two was Drumbo's surprise tap-dancing solo, performed impeccably and cunningly presented as an extension of his drum solo.

Beefheart attracts a certain high-class hip audience, some of them a bit long in the tooth now, but still dressed with expert anti-elegance and almost tempting one to think the Underground still exists. The devotion they showed to Beefheart and his band is impressively close to religious, and proves there can still be cult-figures in the cynical Seventies.

NICK ROBERTSHAW

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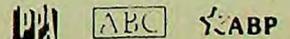
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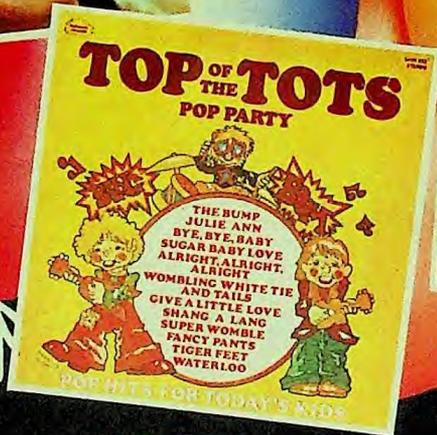
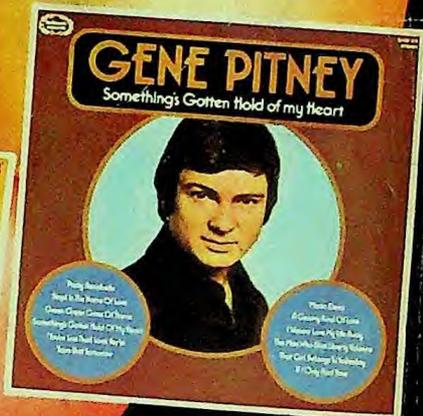
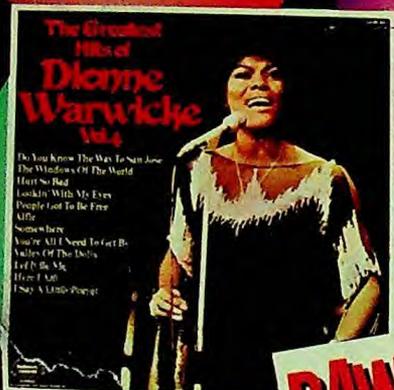
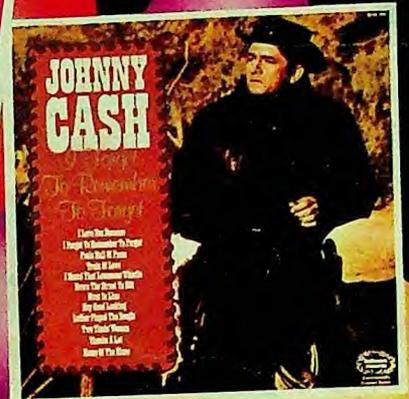
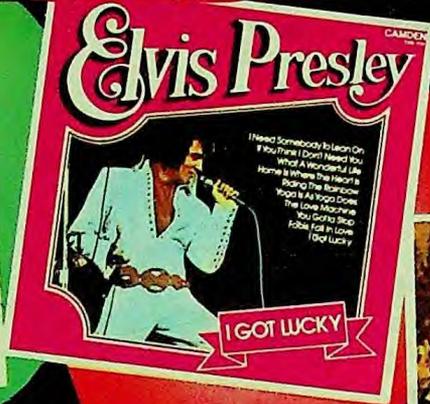
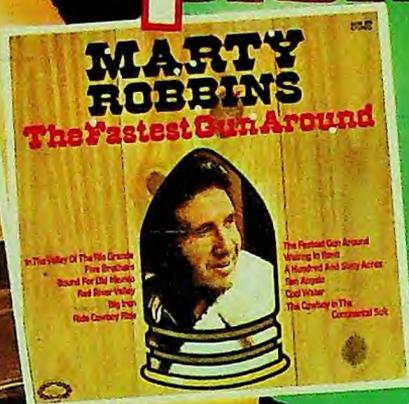


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