

MUSIC WEEK

Europe's Leading Music Businesspaper

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Eurovision short list selected

BRITAIN'S 1976 Eurovision entry will be chosen from a short list of 12 songs, selected from a record entry of 291 - and juries from 12 BBC regions will decide which will go forward to the contest proper, to be held in Holland in April.

Artists nominated to present the 12 selected songs are: Frank Ifield, Tony Christie, Joey Valentine, Polly Brown, Tammy Jones, Louisa Jane White, Hazel Dean, plus groups Champagne, Brotherhood Of Man, Sunshine

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Hi-fi price limit plan

AUDIO EQUIPMENT including hi-fi and radio could be subject to price control early next year, along with other popular consumer products, if current negotiations between the Government, the CBI and the Retail Consortium result in a selective price restraint scheme. The plan would form part of the Government's White Paper, Attack On Inflation, limiting price rises to ten percent a year.

A Department of Industry spokesman this week confirmed that audio equipment was on the suggested list of products which could be subject to price restraint. He added however: "It is far too soon to go into details; the

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Decca names multiples in advertisement

RECENT ADVERTISING by Decca in the Guardian has promoted the discount available from W. H. Smith and Boots - "at least £2 off the recommended retail price" - as part of a special introductory offer on its nine-album set of Beethoven symphonies. Other dealers throughout the country are participating in the scheme as well, although the two multiples were the only specific retail outlets mentioned in the newspaper advertising.

But consumers who respond to the Guardian advertisement, placed last week in the paper's new personal columns, by writing to Decca do receive a full list of the UK dealers offering the discount. This enumerates some 800 outlets. Decca's classical marketing manager, Peter Goodchild, told

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Cinedisc closure blamed on losses

by CHRIS WHITE
CONTINUAL LOSSES and a "wait and see" attitude by major record companies were blamed this week for the death of Cinedisc - the Pearl and Dean scheme to promote new records in cinemas - which ceases operations this weekend. News of the Cinedisc failure came in a brief statement on Monday.

The demise of Cinedisc comes only four months after its launch and, according to the statement, although the scheme was operating at a loss, there had been general optimism and enthusiasm about its future. However, it also added, "Many of the record companies were adopting a wait-and-see attitude towards the new medium... It is regrettable that the company has had to close down so quickly but the pressure on a sizeable investment to create a profit has been severe in the current economic climate."

Cinedisc executive director David Prosser told Music Week "There has been a lot of interest and enthusiasm shown in Cinedisc, and quite a lot of record companies who used the scheme were coming back to us and saying how they were selling more records as a result. In recent weeks Cinedisc had become an integral part of the cinema programme."

Prosser admitted that the scheme had been running at a continual loss. "Unfortunately although we had early support from majors like EMI, Pye and CBS, they didn't use us later," he said. "I think that they were waiting to see how the idea went

before becoming more involved themselves. Certainly the smaller companies like A&M (which recently 'booked' the entire tape to promote the new Supertramp album, Crisis? What Crisis), Bell and Bronze gave us their support."

He added that Cinedisc had generally gone down well in the cinemas, although some had been apprehensive about the idea at first. "The cinema is a natural medium for promoting records and the fact that 1.5 million people a week heard Cinedisc brought the

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Comedy brightens Yule charts

THIS WILL be a comedy Christmas if current chart trends are any criteria. After two festive seasons with the charts dominated by Christmas-oriented product from names like Mud, Slade and Wizzard, the more traditional humour is sweeping back - with names like Billy Connolly, Max Boyce and Jasper Carrott already battling it out in the marketplace.

However the indications are that this year's honours will go to the record companies not normally connected with Christmas fare.



NEVER SHORT of a promotional idea, the Decca promotion team dressed up as the girls from St Trinians to publicise a single by The Angels of Islington, We Want A Superstar For Christmas. Pictured with them at Capital Radio are: (l to r standing) Graham Dene, Sue Cook, Maggie Norden and Annie Challis. (seated l to r) Dave Cash and Simon Booker.

EMI is high in the album charts with the Max Boyce album, We All Had Doctors' Papers, but is showing little single chart action despite recent offerings from Don Estelle and Windsor Davies (Paper Doll), Bill Pertwee and Norman MacLeod (Get Out and Get Under the Moon) and Colin Crompton (Best of Order - Thank You Please). And Pye, another company which has enjoyed success in the past with Christmas-flavoured product, is also making little impact so far,

although a single by Tony Selby (Corporal Marsh of the TV comedy series, Get Some In) reviving Bless 'Em All, is just released.

Instead the benefits are being reaped by companies like United Artists with Laurel and Hardy's Trail of the Lonesome Pine, DJM (Jasper Carrott and John Inman) and Polydor with Billy Connolly's D.I.V.O.R.C.E. Also fighting for chart honours is Charisma with

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RCA radio time tops £100,000

by DAVID LONGMAN
RCA IS to spend "well in excess of £100,000" next year on commercial radio advertising, says company promotion manager John Hall. As well as the contracts with Radio City and Capital for exclusive night time packages signed in April this year, RCA is also looking at the possibility of pre-booking air-time for the next nine months on other stations.

Radio advertising has proved particularly successful for RCA in certain areas, with the current John Denver single, Calypso quadrupling sales during the first week of radio support. The company is also preparing a tester campaign for commercial television in the New Year, using Border Television. At present, Hall is working out a budget for the campaign.

Hall explained that his preference for radio advertising is because of the flexibility with

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NEWS

Jaws: companies get in the swim

by ADAM WHITE
THE MASSIVE money-spending effort which will accompany this month's UK launch of cinema boxoffice sensation, Jaws, will extend to promotion of the film soundtrack - and MCA is optimistic that this will result in a couple of hit records for the label. Original music from Jaws, written by American filmscore composer John Williams, is available from MCA in album form (MCA 2716) and - from next week - on a 45 featuring the movie's main title theme. The single (MCA 220) will be supplied in a special colour sleeve. Both records have been Top 20 hits in the U.S. in the wake of the film's phenomenal success; the LP alone has sold 300,000 copies. Jaws' UK distributor, CIC, is mounting a £200,000 campaign - the biggest in its history - for the film when it opens at 77 cinemas throughout England, Scotland and Wales from December 26. There will be nationwide television, radio

and press advertising, and every commercial will mention the soundtrack discs. MCA, meanwhile, is undertaking its own promotion efforts independent of CIC, and will be advertising the records on radio early in January, as well as buying press space. In addition, it will be installing special Jaws displays in key retailers' windows after Christmas. MCA is optimistic about its hit record chances in Britain with Jaws for several reasons, including the huge impact the film is certain to have (pre-premiere interest has already been substantial), CIC's prediction that it will run for at least two months in all the cinemas concerned and the fact that both the single and album, as soundtrack music, are not subject to radio needletime restrictions. Other factors contributing to the company's confidence are the disc's proven success in America, and its strong track record with previous movie music (The Sting soundtrack, for example, was a

long-term chart album). Other record spin-offs from Jaws are available, too. Both President and Contempo have issued cash-in singles, Super Jaws and Sting Your Jaws by Seven Seas and Ultrafunk respectively. Veteran bandleader Johnny Otis has even attempted a disc comeback on Jaws' sharktails, with an Ember 45 simply entitled Jaws. But the most successful Jaws record to date, U.S. comedian

BBC plans deficit cut to £10m

THE BBC annual report, issued last week says that the Corporation aims to reduce its £19 million deficit to £10 million during this financial year. Although not in the report, the feeling is that there will be no further cuts in the output of Radio 1 and 2 this year, although other measures will be taken in BBC Television.

Apparently the cuts to the radio network earlier this year, such as the temporary axing of the late-night rock shows on Radio 1, and the combining of Radio 1 and 2 in the weekday afternoons have saved only a very small amount, and were regarded by people within BBC radio as a token gesture. To back up this feeling, the rock shows were restored during the late summer.

The annual report in the BBC Handbook 1976 says that despite the growth of commercial radio, listener response to BBC local radio has been very good. During the fourth quarter of 1974, the daily audience of BBC local radio was 1,800,000 people on average, and at the start of 1975, this figure peaked two million. These figures represent a 50 percent increase over the same period the year before.

The good news for Radio 1 in the report was that Ed Stewart's Junior Choice had the biggest audience of all BBC programmes during the year, averaging 6½ million for the Saturday edition, and 5½ million for the Sunday edition.

Dickie Goodman's Mr. Jaws, will not be issued on this side of the Atlantic until next year, if then. The disc utilises excerpts from recent British and American hit records in an 'interview' format adopted by Goodman, which has provided the UK label concerned, Private Stock, with considerable copyright clearance problems. In the U.S., Mr. Jaws has topped the singles charts, selling more than two million copies.

Cathedral appeal LP

ARTISTS FROM three record companies have rallied round an appeal fund to save Canterbury Cathedral, via an EMI album of Christmas carols which was being rush-released on November 24. Royalties from the album will go towards the appeal launched this month to repair erosion and prevent further delapidation of Britain's premier cathedral. Among the recording artists

featured in the line-up are Cleo Laine, who is under contract to RCA and Harry Secombe, signed to Phonogram. Both artists were to however, given permission to record contributions for the Carols record contributions for the Carols record LP, and join EMI signings, Vera Lynn, Roger Whittaker, Moira Anderson and the King Singers.

The album, which is released on EMI's One-Up midprice label (£1.99), was recorded both at Canterbury and EMI's Abbey Road Studios, with musical accompaniment from the cathedral choir under the directorship of Allan Wicks. Norman Newell produced the recordings. The LP will be packaged in a full-colour sleeve.

Footnote: After the BBC's switchboard received a number of enquiries about a Manuel record played on Peter Murray's Open House programme, EMI has released the theme from the 2nd Movement of Rodrigo's Guitar Concerto de Aranjuez as a single. The recording comes from a Manuel and the Music of the Mountains LP, Carnival and, according to EMI, dealers have also been ringing in, enquiring about its availability.

McKay's Award label launch

MANAGER, BARRY McKay has started a new label, Award, to be distributed by Enterprise. First release is The Drinking Song by Robert Barton which was available from Friday, and is intended to catch the seasonal market.

Barton was formerly on the ill-fated Warner Brothers Raft label. His last single was the highly acclaimed Little Girl which he

wrote for Beckett. The Drinking Song, written and recorded by him is released on BDMA 21.

McKay said that he hoped to release three albums and ten singles on the Award label during the next 12 months. Other signings to the label are to be announced in the near future. McKay is based in Newcastle Upon Tyne at 100 Westgate Road (0632 24449).

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YESTERDAYS

10 YEARS AGO (December 2, 1965) 5 YEARS AGO (December 5, 1970)

TO MARK Frank Sinatra's 50th birthday on December 12, Pye plans catalogue promotion for January.....following the award of the Edison prize in Holland, Decca collects Grand Prix du Disque in France for Solti's Gotterdammerung recording.....a new signing to Fontana, David Essex releases Can't Nobody Love Love.....and another new artist, Jack Bruce releases I'm Getting Tired on Polydor.....MFP, supplementing UK supplies with pressings from France and America, reports 50,000 sales of Sound of Music LP and total catalogue sales in excess of one million copies.....British companies indignant after Creed Taylor of Verve complains of "lack of positive attitude in selling jazz".....new Associated Recordings Glasgow headquarters fully operational.

CBS increases price of singles to 50p, but Track defends reduced mark-up on Jimi Hendrix Voodoo Child three-track 30p single and points to increased sales putting record in number two position in Top 50.....Record Merchandisers appoints Symphola as Irish agent for its racking activities.....industry focuses its Christmas-selling campaigns on m-o-r product.....RCA makes arrangements for first UK duplication of tapes with Metrosound and Decca.....DJM takes tv commercials in London to promote Elton John's Tumbleweed Connection.....Jonathan King relinquishes post as advisor to Sir Edward Lewis to concentrate on record production.....Judy Collins' Amazing Grace a new chart entry.....Laurie Krieger buys HMV shops in Epsom and Balham and increases his Harlequin chain to 26 outlets.

MUSIC DEALS

ALLAN CLARKE, lead singer with the Hollies, has been signed to an exclusive recording contract by David Geffen, of Elektra/Asylum to cover his solo records for the U.S. and Canada.

The deal was arranged through Spencer Proffer's Pasha Music Organisation and Clarke has already spent time in Los Angeles recording his first album under the deal.

RCA HAS entered into an agreement under which Tony Visconti will produce a number of artists for the company on a worldwide basis. In the UK his productions will appear on his own Good Earth label.

DJM RECORDS has signed a production deal with Steve Rowland, through Smoke Records Ltd., for two artists: Bob Wright and Colm Wilkinson. Handling the negotiations for DJM was managing director Stephen James.

Rowland has been responsible for producing hits for Dave Dee, Dozy, Beaky, Mick & Tich and the Pretty Things, working more recently with Sanfu, Babe Ruth and Thunderhighs. He has also just completed a Christmas spectacular for the BBC, which stars Jimmy Helms and Colm Wilkinson.

Of the artists he will be handling for DJM, Bob Wright was previously lead singer with Los Bravos; Colm Wilkinson is currently in the Jesus Christ Superstar stagershow. Both are recording this month for their debut DJM singles.

COMEDIAN NORMAN Wisdom is making his disc comeback as a singer with a Christmas song recorded for a new record label, Genie, distributed through Pye.

Genie has been formed by the Barrester Music Company, of Wilton Way, London E8, which has to date concentrated its involvement in the music industry to the supply of Genie record handles and cleaners. Wisdom is the first artist to be signed and his record, Do You Believe In Christmas (RWS 0372) was released last Friday. The song was written by Barrester Music director David Webster and produced by Bruce Peters, former manager of Peters and Lee. An album is expected early next year.

Commented director John Barratt, "We did release some records a few years ago, but since then we have concentrated on manufacturing record handles (a device which allows a record to be placed on a turntable and removed without using the hand) and we are exporting 3000 of them a week. We are interested in signing more artists particularly if they have a name as entertainers and want a better deal than they have at present, I think we can offer better royalty rates than other companies."

Supertramp bus

A SPECIALLY-designed and equipped single-decker bus is being used by A&M to promote the Supertramp and Joan Armatrading tour which started recently and runs through until mid-December. Copies of the new Supertramp album, Crisis? What Crisis? their single Lady, sweat-shirts, stickers and posters, as well as Joan Armatrading material, will be distributed from the bus to winners of on-the-spot competitions.

DTI may support UK's '76 Musexpo stands

THE POSSIBILITY of the Department of Trade subsidising British participation in next year's Musexpo, the American counterpart of Midem, is under consideration.

Musexpo president Roddy Shashoua in London last week had several meetings with Scott Robinson of the DTI's fairs and promotions department and told Music Week that he was confident that the DTI would back the event - provided that sufficient British companies indicated their intention of participating as exhibitors. A number of companies last week received a questionnaire circulated by the Music Publishers' Association and

aimed at assessing potential support for next year's event.

Shashoua explained that any DTI support would be based on a solid response by British companies ready to support Musexpo as exhibitors, rather than as observers. He added that the subsidy if approved would cover about 90 percent of the cost of the stand and would also cover 50 percent of the total cost of travel for two people.

Several cities are under consideration for next year's exhibition, but according to Shashoua, the most likely venue is New Orleans from 8-11 September at the Fairmont Hotel.



FAREWELL GIFT of a portable typewriter to retiring EMI Records classical general manager John Whittle, was presented by Philips classical manager Quita Chavez, at a lunch in London attended by former associates, press and colleagues from Phonogram, Decca and DGG, organised by Gramophone editor Malcolm Walker.



CHRIS WEBB has been named managing director of Chelsea Records in the UK, effective January 1, in what is described as "a major move towards increased expansion in 1976".

The move was announced by Wes Farrell, president of the Wes Farrell Organisation. Webb, former head of promotion for RCA Records in the UK, will replace Mike Beaton, who had held the top Chelsea post for a year, and has now joined Private Stock as managing director.

Farrell said that Webb had also been involved in publishing for a number of years - experience he felt would further enhance the UK end of the operation.

Farrell is to visit London in January and says he expects to make a number of "major announcements" concerning Chelsea expansion in the UK and Europe.

Webb (28) started his professional life in the music business ten years ago and has worked in the promotion departments of both EMI and Polydor, and was for four years professional manager of Keith Prowse Music, working on the catalogues of Neil Diamond, Bob Crewe and Lambert and Potter, among others.

DAVID DONALDSON has left Emison, the EMI programme production company, and has

joined CBS as advertising manager reporting to Clive Selwood, marketing director. He will be responsible for researching and recommending the most effective forms of advertising and publicity and will supervise and direct all advertising and publicity activities. Donaldson was advertising creative manager at Decca, head of advertising and publication development at the A.A. and was involved with the Speakeasy Radio Company.

DAVID RUSHWORTH has been appointed vice chairman of Rushworth and Dreaper, Liverpool's music store and organ builders.

PETER HULM, who recently resigned as marketing manager at Radio City, the commercial radio station in Liverpool, has joined EMI as manager, marketing services. He will report to Bob Mercer. Mike Harvey, who previously held the position, is the new Capitol label manager.

ROBERT BARTLETT, former editor of Beat Instrumental, has joined Jigsaw, the publicity agency run by Chris Williams.

PETER ALLEN is joining the Dick James Organisation on January 2, with responsibilities for all aspects of financial control within the worldwide group. He is a chartered accountant and was previously with Pye Records for five years. Allen replaces Peter Reeves, who is leaving at the end of the year.

Also joining DJM, from December 1, is Chris Beckwith. Appointed promotion manager, he will report to DJM general manager Roland Rogers. Beckwith was previously with Sunbury Music in a similar post.

DOOLEY

CURRENT INDUSTRY buzzes suggest a long-rumoured change at the top at one major company will soon be confirmed.....also on the grapevine, that despite exceedingly generous offer from CBS, Dick Katz remaining with Harold Davison.....K-Tel chief Ian Howard claiming platinum-level sales for Perry Como package - not generally known to be a profit-sharing venture with RCA.....To Let sign outside Phonogram's Stanhope Place headquarters - a move to Euston Road is pending.....the music was fine, but was David Bowie's satellite interview with Russell Harty really worth the effort and expense?

AT MOTOWN, Ken East planning a new label - for UK talent?.....on Monday next, Granada will transmit "1955" a nostalgic documentary on life in Liverpool 20 years ago, featuring George Melly and WB managing director Derek Taylor.....DJM issuing four-volume Vic Lewis set, My Life My Way - my life.....Times reviewer Robert Skelton describes Demis Roussos as a "curious admixture of Harry Secombe, Liberace, Mama Cass, Zorba The Greek and Rasputin" - with such antecedents, how can he fail?.....BCR merchandising activities in U.S. will include a premium record on 30 million General Foods cereal boxes.

ALTHOUGH NOT registering chart-activity after six weeks on release, CBS claiming silver disc after 60,000 sales of Superwombing album.....after seven weeks in hospital with back injury suffered while playing squash with Motown's John McCready, Capital's Peter James now back in action.....and still awaited from Decca, news of McCready's successor, who may well be found internally.....Andy Williams holidaying in London.....November a good month for Creole - two years ago came move to new Harlesden premises, last year first big hit with Rupie Edwards and this year, besides John Asher Twist hit, label has first album best-seller with Judge Dread.

IRONIC THAT Cinesdisc should fold just as main outlet, ABC chain, is about to handle Jaws and boffo b.o. biz.....Bill Martin a forthcoming guest on Andy Stewart Scottish TV chatshow.....Lynsey de Paul a recent U.S. signing to Mercury.....as only foreign artist appearing at MGM Grand Hotel Las Vegas second birthday celebration, Des O'Connor will be backed first by Nelson Riddle Orchestra and then by Harry James Band.....intriguing to see that Polly Brown and her alter ego Sweet Dreams both on Eurovision performers' short list.....one UK m.d. not thrilled to receive 2.0 a.m. call from his American boss, who explained he'd just had his phone installed.

THIS ONE WILL SLAY YOU...

DESIDERATA
by David on UK 115
produced by Jonathan King
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NEWS

EMI tape push planned

EMI'S TAPE department is to launch a series of regional promotions in the New Year, following suggestions made by record and tape dealers at recent meetings in the Midlands. The plan follows the recent policy of the tape department to switch the emphasis of tape marketing activity from a national format to a concentrated regional push.

Tape general manager Geoff Gibas and his assistant Bryan Tyrrell, accompanied by Chris Baxter and Wal Slaughter from promotion, visited Birmingham, Derby and Chesterfield last week to meet dealers and press from each town, and hear their suggestions for tape promotion campaigns. The result is that in February a series of promotions will start in the Midlands, embracing the demands of each particular area.

Geoff Gibas told Music Week: "Everything is still in the planning stage, but we are aiming for a full campaign. Although many people

don't realise it, even in relatively small areas you get pockets where a certain kind of music is more popular than another. For instance, we found that in Nottingham there was greater demand for Northern Soul music than other places, yet in some parts of the Midlands country music is more popular."

He added that the EMI tape department had gone out to the dealers, to find out what they wanted - "The result has been that we will now go back to the Midlands in February with promotion campaigns incorporating their ideas."

Claimed Gibas: "What we learned from the dealers was very useful, and I don't see why we should continually expect them to back up our efforts - we should support their work too. During our stay we met more than 100 dealers - 75 percent of those we had asked - and there were also representatives of the wholesale chains. There were some very

constructive comments - and even criticisms made."

He commented that concentrated regional pushes also had other advantages, apart from regional differences in music popularity. Among them are closer involvement with dealers, the ability to capitalise on local media and closer involvement with exhibitions. In addition, local campaigns also provide the opportunity to do test-marketing and monitor salesforce activity.

"This does not rule out national tape campaigns but instead means that when they do take place they will be based on much firmer knowledge of the market situation and that the impact will consequently be greater," Gibas added.

Dealer prize

THE NORTHWOOD, Stanmore and Radlett Recordie record chain has gained the Distributive Training Award, introduced by the distributive industry training board to publicly recognise firms which achieve a high standard of staff training. The first Recordie record shop was opened by Alan Hill and his wife Thelma in 1961. Today the company employs 14 full-time staff and 12 part-time staff in three branches.

Losses are blamed for Cinedisc failure

FROM PAGE 1

scheme some comparison with radio promotion. This particular type of audio entertainment will be hard to replace because Pearl and Dean do have exclusive rights to advertising time in 750 EMI, Star and Classic cinemas as well as certain other independents," Prosser said.

Cinedisc was first announced in March and started operations in July. The cost to the record companies was 60p per cinema per week and the tapes were played during film intermissions. Each Cinedisc tape ran for about 20 minutes and contained no more than eight different titles, linked by DJ Simon Prebble. More recently local record dealers had become involved in the scheme by advertising the promoted records immediately after Cinedisc had been aired.

Market research at the formation of Cinedisc revealed that 66 percent of cinema goers in Britain were aged between 12 and 24, and also accounted for 75 percent of total record business. And the British Market Research Bureau reported that 70 percent

of singles buyers and 68 percent of album buyers were also cinema-goers.

Audio equipment price limit planned

FROM PAGE 1

proposals are still in the early stages and no decisions have been made. Various product areas are being examined and audio equipment is one of them."

According to a consultation document issued by the Department of Prices and Consumer Protection, the scheme would provide early evidence that pay restraint is being reflected in prices and that the annual rate of price increases for many household items had been slowed to ten percent. Central feature would be a range of items with price increases pegged to five percent in the six months following the scheme's introduction - a ten percent annual rate. The earliest possible starting date for such a plan would be next February 1.

The document adds: "To the public prices mean prices in the

shops and distributors will be in the forefront of ensuring the scheme's practical success... they and manufacturers will be expected to maintain availability of listed items unless reductions are necessary for commercial reasons unconnected with the scheme. The plan can only operate fairly between different suppliers if listed items continue to be freely available."

There will however be an escape clause for cases where unavoidable increases in the cost of materials make it impossible to hold a price within the five percent limit. And should the scheme never become fact, the White Paper has made it clear that Government action will still be taken through the price code to achieve similar results, such as by extending the present three months' interval between price rises.

Eurovision final dozen songs chosen

FROM PAGE 1

Singers, Co-Co and Sweet Dreams. But this is a provisional list which may be subject to change.

The 12 final songs will be judged at the Royal Albert Hall in February. They are:

Take The Money And Run, by Roger Saunders and Scott English (published by Nems); Ain't Gonna Take No For An Answer, by Tony Craig and Eddie Adamberry (Southern); Maria by Rod McQueen and Eva McQueen (Beautiful Sunday); Love's A Carousel by Harold Spiro (Leeds). Save Your Kisses For Me, by

Tony Hiller, Lee Sheridan and Martin Lee (Tony Hiller); A Love For All Seasons, by Wayne Bickerton and Tony Waddington (ATV); Queen of the Mardi Gras by Geoff Stephens and Tony Macaulay (Tic Toc); Wake Up, by David Hayes and Phil Denys (Rak).

Do You Believe In Love At First Sight, by Ron Roker and Gerry Shury, Chris Ray and Frank Macdonald (Rondor); Couldn't Live Without You, by Paul Curtis (Curtis, Perkins, Carlin); Love Kiss And Run by Barry Blue and Stephen Worth (Louis Tunes); Going To The Movies by Daniel Boone (Stirling McQueen).



AMONG THE comedy releases is an album by the BBC tv Dad's Army team on Warner Brothers. Pictured with managing director Derek Taylor are (l to r) John Le Mesurier, Clive Dunn and Ian Lavender.

Comedy records brighten Yule charts

FROM PAGE 1

Charlie Drake's You Never Know and Monty Python's Lumberjack Song, Warners with an album by the cast of Dad's Army, Transatlantic (Mike Harding's My Brother Sylvester) and Thunderbird (Freddie Starr, White Christmas).

Warners' md Derek Taylor said that, while it seemed unusual for the company to be releasing an LP by Dad's Army, he pointed out that it had in fact over recent years released several records which came into a similar category, including titles by Scaffold, Tiny Tim and Bill Cosby, who was one of the first Warner acts to sell a million. "We decided to release the Dad's Army album because for one thing the TV series is tremendously popular, and secondly it is helping us broaden our base," Taylor explained.

Charisma marketing manager Frank Sanson also denied that the Charlie Drake single was anything too out of the ordinary for the company. "Don't forget that in the past we have had three Monty Python singles and five albums, and there are high hopes for the New Python single, Lumberjack Song," he said. "We released the

Decca names multiples

FROM PAGE 1

Music Week that the introductory offer and the attendant promotion was intended to get distribution for the set, which includes a "free" disc of conductor Sir Georg Solti talking about the recordings. Acknowledging that the suggested sale price of £19.95 might be a deterrent to widespread stocking, he continued, the company offered the package at 10 percent off the trade price - provided that retailers, in turn, passed this discount percentage on to customers.

All Decca dealers were given the opportunity to take part in the scheme, Goodchild said. He added that specific mention of the multiples in the Guardian advertisement stemmed from agreement on their part to stock the record set on a widespread basis (in the case of W. H. Smith, in every one of the record branches).

The Solti set, which features the Chicago Symphony Orchestra, is available on cassette - in two boxes at £11.25 each - although the discount does not apply to this configuration. The offer closes on December 31.

Drake single because we believe it is going to be a hit and the combination of Charlie Drake, and Peter Gabriel of Genesis who wrote the song, You Never Know, and produced it is quite exciting."

The record many people are predicting will be this year's Christmas hit is Trail of the Lonesome Pine by Laurel and Hardy on UA. Alan Warner, UA repertoire co-ordinator, admitted that he was slightly surprised about the rapid take-off of the record, but he also pointed out: "People from eight months to 98 can relate to Laurel and Hardy; Trial of the Lonesome Pine is not an out-and-out gimmick song, but rather a very attractive home-spun tale in a similar vein to Clive Dunn's Grandad."

£100,000 RCA radio push

FROM PAGE 1

which it can be operated. "Within 24 hours I can have a commercial produced by Kid Jensen at Radio Trent and aired on which ever station I want. Television is far more difficult. Any television campaign has to be prepared in conjunction with a full marketing exercise. You work on a smaller profit margin for TV promoted records, so you have to be sure your factory and distribution network can service the dealers at the rate of demand. Otherwise you are running in to extra expense by using custom pressing plants."

Hall confirmed that as with the Capital and City contracts, further use of radio would primarily be inclined to MOR product.

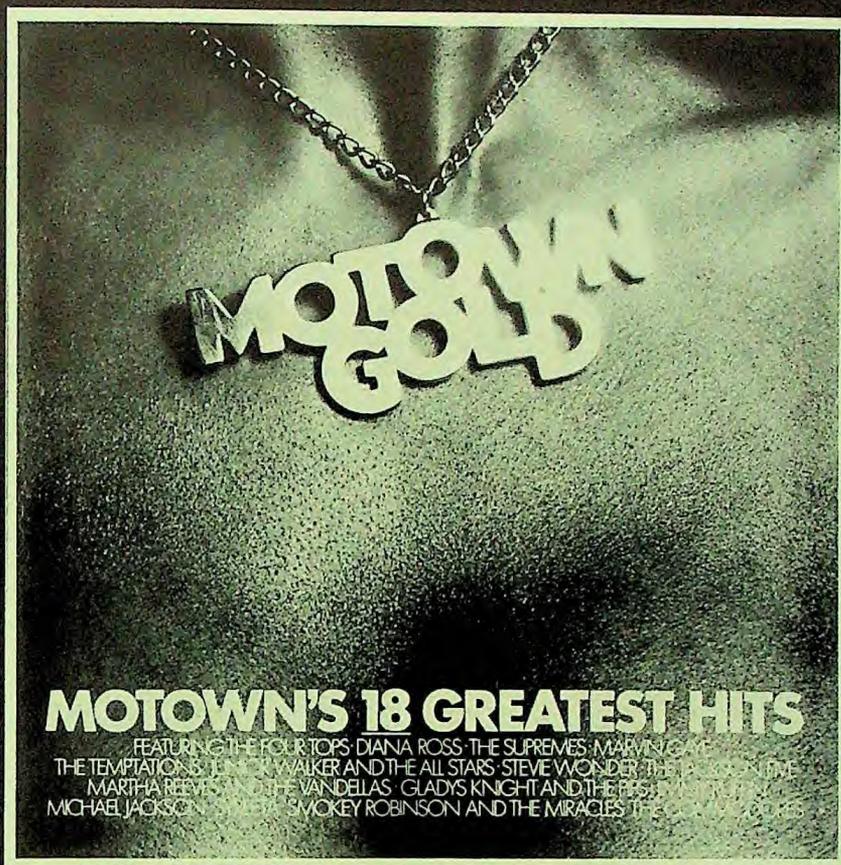
Kid Jensen and Radio Trent have been signed by RCA to produce all the company's commercials exclusively. This, Hall said, was because of the high standard and speed with which they could produce them.

STOP PRESS-BREAKERS

GOD'S GONNA PUNISH YOU, Tymes, RCA 2626
MAMA MIA, Abba, Epic 3790
ITCHY COO PARK, Small Faces, Immediate IMS 102
KING OF THE COPS, Bill Howard, Penny Farthing PEN 892
I BELIEVE I'M GONNA LOVE YOU, Frank Sinatra, Reprise K 14400
DREAMS OF YOU, Ralph McTell, Warner Brothers K 16648
MAKE A DAFT NOISE FOR CHRISTMAS, Goodies, Bradley's BRAD 7533
THE OLD RUGGED CROSS, Ethna Campbell, Philips 6006
MILKYWAY, Sheer Elegance, Pye 7N 25697
LET'S WOMBLE TO THE PARTY TONIGHT, Wombles, CBS 3794

This is the smallest ad ever taken in Music Week to tell you a small thing - that "Why Can't We Be Friends" by S3rd & 3rd (UK 114) is a smash!

18 GREAT REASONS WHY YOU SHOULD GET READY FOR THE GOLD RUSH.



MOTOWN'S 18 GREATEST HITS

FEATURING THE FOUR TOPS, DIANA ROSS, THE SUPREMES, MARVIN GAYE, THE TEMPTATIONS, JR. WALKER AND THE ALL STARS, STEVIE WONDER, THE JACKSON FIVE, MARTHA REEVES AND THE VANDELLAS, GLADYS KNIGHT AND THE PIPS, JIMMY RUFFIN, MICHAEL JACKSON, SYREETA, SMOKEY ROBINSON AND THE MIRACLES, THE COMMODORES

1. REACH OUT, I'LL BE THERE. Four Tops
2. BABY LOVE. Diana Ross and The Supremes
3. I HEARD IT THROUGH THE GRAPEVINE. Marvin Gaye
4. I'M GONNA MAKE YOU LOVE ME. Diana Ross and The Supremes and The Temptations
5. WALK IN THE NIGHT. Jr. Walker and The All Stars
6. I'M STILL WAITING. Diana Ross
7. YESTER-ME, YESTER-YOU, YESTERDAY. Stevie Wonder
8. I'LL BE THERE. Jackson Five
9. JIMMY MACK. Martha Reeves and the Vandellas
10. YOU ARE EVERYTHING. Diana Ross and Marvin Gaye
11. HELP ME MAKE IT THROUGH THE NIGHT. Gladys Knight and the Pips
12. WHAT BECOMES OF THE BROKEN HEARTED. Jimmy Ruffin
13. STONED LOVE. The Supremes
14. GOT TO BE THERE. Michael Jackson
15. JUST MY IMAGINATION (RUNNING AWAY WITH ME). The Temptations
16. YOUR KISS IS SWEET. Syreeta
17. THE TEARS OF A CLOWN. Smokey Robinson and The Miracles
18. MACHINE GUN. Commodores

TV ADVERTISING

Granada Dealers - Peak Spots THURSDAY 4th DECEMBER • FRIDAY 5th DECEMBER



Motown Gold STML 12003
Also available on cassette and cartridge everywhere



SEE TO YOUR GOLD RESERVES. NOW.

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

NEWS

13-week TV deal for Arrows

THE RAK group Arrows will present and perform their own 13-week television series produced by Muriel Young next year from the Granada studios in Manchester.

The shows will be fully networked at 4.20 pm on Tuesdays, starting on March 2, and will include a request and a guest group spot.

Muriel Young sees the series as a follow up to the Bay City Rollers' Shang-A-Lang. "When I approached the Rollers, they were at an early stage in their development. I hoped that the series would break them. Of course by the time the series hit the screens, they were already world famous, and I hope the same will happen with Arrows," she said.

Ace push

ANCHOR IS mounting a vigorous promotion on behalf of the new album from Ace, entitled Time For Another. The effort involves the installation of 150 prime window displays throughout the UK. These counter sales have also been made to site in a further 1,000 retail outlets.

Anchor claims advance orders on Time For Another, Ace's second LP, top the 10,000 mark.

The group has just cancelled an American tour, so will be in Britain in coming months for promotion and TV appearances.

Disc shops claim major share in customer survey

by REX ANDERSON

THE IMPORTANT part played by the specialist record shop in the marketing of product is brought out by figures compiled by an independent marketing research firm, Attwood Statistics, which has released its findings exclusively to Music Week.

The company's research, conducted by using a consumer panel of some 10,000 individuals in all stratas of society aged over eight years, reveals that of all records bought 43 percent are obtained from record specialists or music/electrical shops. In fact 27 percent are obtained from record specialists alone. The multiples, together, account for 28 percent of the market. Boots and Smiths have 10 percent each and Woolworth's the remaining eight percent.

Mail order is responsible for 14 percent of records bought and the remaining 15 percent are obtained from department stores, supermarkets, garages and so forth. In fact department stores are responsible for a mere 6.5 percent.

A breakdown of these figures reveals that the multiples are strongest in middle market and compilation LP sales. The multiples have 30 percent of the middle-market sales, compared to

the specialist and music/electrical shops share of 25 percent, and have a 49 percent share of compilation sales compared to 20 percent.

However, specialist and music/electrical outlets sell 46 percent of pop albums, compared to 30 percent by the multiples; 41 percent of classical product, compared to 18 percent; and 58 percent of the singles market compared to 29 percent. According to the survey, 25 percent of compilation albums are bought in Woolworths and mail order houses account for 27 percent of classical record sales.

The 10,000 consumers on the Attwood panel fill out a daily diary giving details of their family spending and return the diary to Attwood at the end of each week. The company is presently carrying out the research for EMI and Polygram. Among the questions answered on the diary return is what influenced the purchase. The form gives a choice of 11 reasons.

This reveals that a surprisingly high number of all albums sold are bought because the customer found the record while browsing in the shop; 37 percent in fact give this as their main reason for purchase. The next most frequently given reason is that the

consumer always buys records by this artist (14.9 percent) and hearing it on radio accounts for only 12.1 percent.

Surprisingly few consumers buy records because of advertising or as a result of reviews. Only 1.2 percent said they bought a record because it was advertised on radio and only 6.1 percent because it had been advertised on TV. Also surprising is the fact that this last figure is higher than the 4.1 percent who said they had bought the record because they had seen it performed on TV.

The remaining reasons given were: heard at a friend's house, 9.6 percent; read review in magazine, 3.4 percent; seen advertised in magazine, 2.9 percent; seen advertised in a shop, 2.3 percent and heard artist in concert, 3 percent.

It should be remembered when analysing these figures that consumers were allowed to give more than one reason for purchase and that while TV advertising appears to account for very little sales, only a handful of records are in fact marketed in this way.

However 51 percent of singles were purchased because they were heard on radio and 21 percent because they were seen performed on TV.

Full margin on Top of the Pops Vol. 3

VOLUME 3 of BBC Records' Best of Top of the Pops, released on December 1 is being promoted with press advertising and a large number of window displays. Final details of the campaign were not available at the time of going to press, though it is certain that dealers ordering multiples of 15 albums will receive a free record dispenser.

An important factor about this release, retailing at £2.95, is that dealers will receive the full 36.5 per cent dealer margin. BBC Records and Polydor can still offer the full margin because there will be no radio or television advertising for the album. Such advertising is not permitted under the BBC's charter.

Movie tapes

CONTINENTAL RECORD Distributors this week introduces a special deal for retailers who handle the company's new Voices Of Hollywood pre-recorded cassettes. For every 12-tape pack purchased (it features one each of the series' dozen titles), retailers are given free of charge one extra cassette, together with an appropriate display board.

Among the dozen titles available from CRD are The African Queen with Humphrey Bogart (VH 184), and Lady In The Dark with Judy Garland (VH 10468). Each tape runs for almost one hour; retail price is £3.29.

STEELEYE SPAN

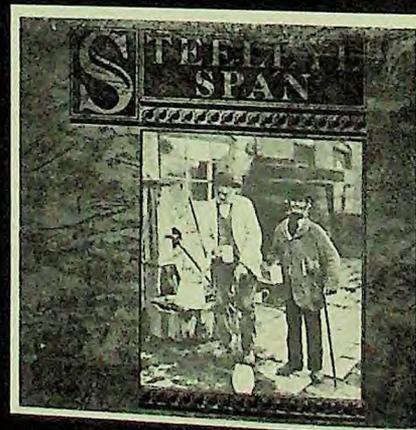
The Original Recordings



PLEASE TO SEE THE KING CREST 8



HARK THE VILLAGE WAIT CREST 22



TEN MAN MOP CREST 9



Available only from Saga Records Ltd. Tel: 01-969 6651

Marketed by B & C Recordings Ltd., 326 Kensal Road, London W10 5BL



WOULDN'T YOU LIKE IT?

Wouldn't you like a full-colour picture of your favourite Roller, too? They're all in the new album "WOULDN'T YOU LIKE IT?" from the Bay City Rollers. ...Of course you would.



THOUSANDS OF PEOPLE WOULD THIS CHRISTMAS

The advertisement illustrated above is a sample of the advertising and displays that Bell Records have prepared to enable you to sell many more of the new album from the Bay City Rollers.

This sparkling new record is now available, and apart from twelve superb titles it is packaged in a full colour open sleeve which features a full length picture of the Rollers, complete printed lyrics and a very special insert featuring individual pictures of each Roller.

"Wouldn't You Like It?" is the title and it's going to be on everyone's Christmas shopping lists, so when next your EMI Salesman calls, order your supply.

BAY CITY ROLLERS 'Wouldn't you like it?'



ALBUM SYBEL 8002 · CASSETTE TCBEL 8002 · CARTRIDGE 8XBEL 8002

Album produced by PHIL WAINMAN courtesy of the UTOPIA GROUP

Everybody's C

This is the selection of Precision cassettes and cartridges being featured...



EASY LISTENING

Max Bygraves/Singalongamax-mas ZC/Y8P 18439
 Max Bygraves/Viva! Congalongamax Vol. 10 ZC/Y8P 18458
 Des O'Connor/Sing A Favourite Song Vol. 3 ZC/Y8P 18449
 Des O'Connor/Sing A Favourite Song Vol. 2 ZC/Y8P 18420
 Lena Martell/Songs ZC/Y8P 18447

Lena Martell/the Magic Of... ZC/Y8P 18466
 Millican & Nesbitt/Millican & Nesbitt 3 ZC/Y8P 18460
 Millican & Nesbitt/Everybody Knows ZC/Y8P 18446
 Telly Savalas/This Is ZC/Y8DJM 2003
 Pasadena Roof Orchestra/Good News ZC/Y8TRA 301
 Petula Clark/Greatest Hit ZC/Y8P 18397
 Sarah Vaughan/Send In The Clowns ZC/Y8MSL 1039
 Six Superstars/Original Artists ZC/Y8CDC 1001
 Lena Horne/Something In The Way She Sings ZC/Y8E 5067
 Frankie Vaughan/Sincerely Yours ZC/Y8P 18463
 Love Song/Tony Hatch Orchestra etc. ZC/Y8ABB 3
 Vic Damone/In My Own Way ZC/Y8E 5051
 Buddy Greco/Live ZC/Y8P 18437
 Denis Lotis & Dorothy Squires/Cheese n' Wine ZC/Y8P 18425
 Billy Eckstine/If She Walked Into My Life ZC/Y8STX 1025



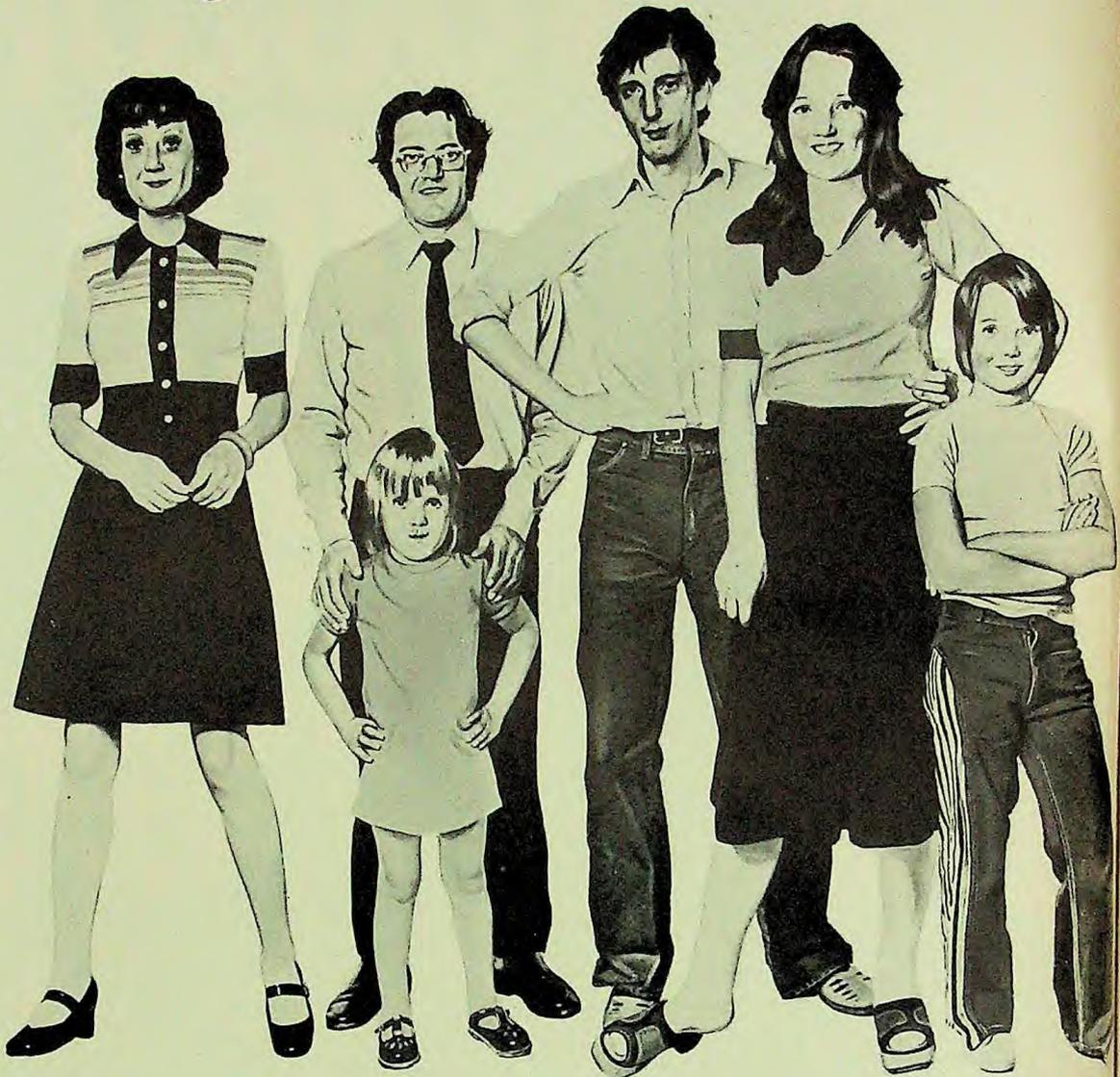
CLASSICAL

Gilbert & Sullivan/The Mikado (highlights). Gilbert & Sullivan Festival Chorus & Orchestra with full supporting cast. ZC/Y8P 13
 Carl Orff/Carmina Burana. Salzburg Mozarteum Choir & Orchestra, conductor: Kurt Prestel ZC/Y8CCB 15001

Joseph Canteloube/Songs Of The Auvergne, Netania Davrath (soprano) ZC/Y8VB 713/4 (Doublepack)
 Handel/The Messiah (complete). English Chamber Orchestra, conductor: Johannes Somary, Amor Artis Choir, Margaret Price (soprano), Yvonne Minton (contralto), Alexander Young (tenor), Justino Diaz (bass) ZC/Y8VS 10090/2 (Doublepack)
 Beethoven/Piano Concerto No. 4 in G Op. 58. Esteban Sanchez (piano), Barcelona Symphony Orchestra, conductor: Antonio Ros-Marba ZC/Y8NEL 2008
 Nocturne
 Mozart: Eine Kleine Nachtmusik/Albinoni/Sibelius/Vaughan Williams/I Solisti di Zagreb, conductor: Antonio Janigro ZC/Y8VSM 2126
 A French Evening-Saint Saens/Debussy/Ravel/Symphonica of London, conductor: Wyn Morris, Yan Pascal Tortelier (solo violin) ZC/Y8TPL 13062
 A German Evening-Schumann; Piano Concerto in A Minor Op. 54/Brahms/Beethoven/Symphonica of London, conductor: Wyn Morris, Rita Streich (soprano), Cherkassky (piano) ZC/Y8TPL 13063
 An Austrian Evening-Mozart/Strauss/Lehar/Symphonica of London conductor: Wyn Morris, Rita Streich (soprano) Sidney Sax (violin obligato) ZC/Y8TPL 10364
 The Magic Of Vienna/June Bronhill (Soprano), Peter Jeffes (Tenor), Eric Shilling (Baritone), Conductor: George Barker ZC/Y8P 6
 Carl Nielsen - The Complete Symphonies - London Symphony Orchestra, conductor: Ole Schmidt Limited Edition Box Set Each set contains an illustrated booklet, cassette issue only. ZCUNP 324.

ORCHESTRAL

Liberace/The Way We Were ZC/Y8P 18440
 Joshua Rifkin/Scott Joplin Piano Rags Vol. 1 ZC/Y8H 71248
 Norrie Paramor Orchestra/Love ZC/Y8P 41045
 Alan Tew Orchestra/To The One I Love ZC/Y8P 41044
 Acker Bilk His Clarinet And Strings/Serenade ZC/Y8P 41046
 Tony Hatch Orchestra/Hit The Road To Themeland ZC/Y8P 41029
 Vic Lewis conducts The Royal Philharmonic Orchestra/Film Themes My Way ZC/Y8DJL 430
 Victor Silvester/Great Gatsby Era ZC/Y8P 18441
 Cyril Stapleton Orchestra/Stapleton Collection ZC/Y8P 41028
 Moog At The Movies/Synthesonic Sounds ZC/Y8PT 1002



COUNTRY & WESTERN

Glen Campbell/Words ZC/Y8E 5066
 Glen Campbell/More Words ZC/Y8E 1001
 Country Capital Vol. 2/Original Artists ZC/Y8E 6003 (Tape only)
 Miki & Griff/Country Is ZC/Y8PKB 5522
 Roy Clark/Entertainer ZC/Y8E 5077
 Diana Trask/Lean It All On Me ZC/Y8E 5078

Bobby Bare/For The Good Times ZC/Y8E 3143
 Scruggs Bros/Gary & Randy Scruggs ZC/Y8VS 6579
 Sammi Smith/The Entertainer ZC/Y8P 28190
 Tommy Overstreet/Welcome To My World Of Love ZC/Y8E 5073

FOLK

Joan Baez/Greatest Hits ZC/Y8VS 79322
 Lindisfarne/Finest Hour XZ/Y8CAS 1108
 Buffy Sainte Marie/Best Of ZC/Y8VBD 3
 Country Joe And The Fish/Best Of ZC/Y8VS 6545
 Billy Connolly/Solo Concert ZC/Y8TAD 279
 Billy Connolly/Words And Music ZC/Y8TRB 32
 Ralph McTell/Streets Of London ZC/Y8TRB 34
 Bert Jansch and John Renbourne/Bert & John ZC/Y8TRA 144
 Pentangle/Basket Of Light ZC/Y8TRA 205
 Tim Hart & Maddy Prior/Folk Songs Of Olde England ZC/Y8RES 23
 Donovan/Greatest Hits ZC/Y8P 18283



POP

Elton John/Greatest Hits ZC/Y8DJL 442
 Elton John/Rock Of The Westies ZC/Y8DJX 464
 Peter Shelley/Gee Baby ZC/Y8MAG 5004
 Three Degrees/So Much Love ZC/Y8P 28212
 Status Quo/Best Of ZC/Y8P 18402
 Bubblegum Is Back/Original Artists ZC/Y8BDB 1001
 Frankie Valli/Closeup ZC/Y8PSL 10

ROCK

Alvin Stardust/Rock With Alvin ZC/Y8MAG 5007
 Gold 'n' Decayed/Original Artists ZC/Y8CLP 525
 Little Richard/All Time Hits ZC/Y8SN 5000
 Sha Na Na/Rock And Roll Is Here To Stay ZC/Y8KS 7003

SOUL

Gladys Knight And The Pips/Second Anniversary ZC/Y8BDS 4038
 Barry White/Greatest Hits ZC/Y8BT 8000
 Gladys Knight And The Pips/Imagination ZC/Y8BDS 4005
 Curtis Mayfield/Best Of ZC/Y8BDS 4015
 Bill Withers/Best Of ZC/Y8SUS 10
 Isaac Hayes/The Best Of ZC/Y8STX 1041
 Staple Singers/Best Of ZC/Y8STX 1042

REGGAE

The Trojan Sound/Original Artists ZC/Y8TB 1
 Desmond Dekker/Israelites ZC/Y8CT 111
 John Holt/1,000 Volts Of Holt ZC/Y8TRL 75
 Ken Boothe/Everything I Own ZC/Y8TRL 95
 Susan Cadogan/Doing It Her Way ZC/Y8MAG 5006

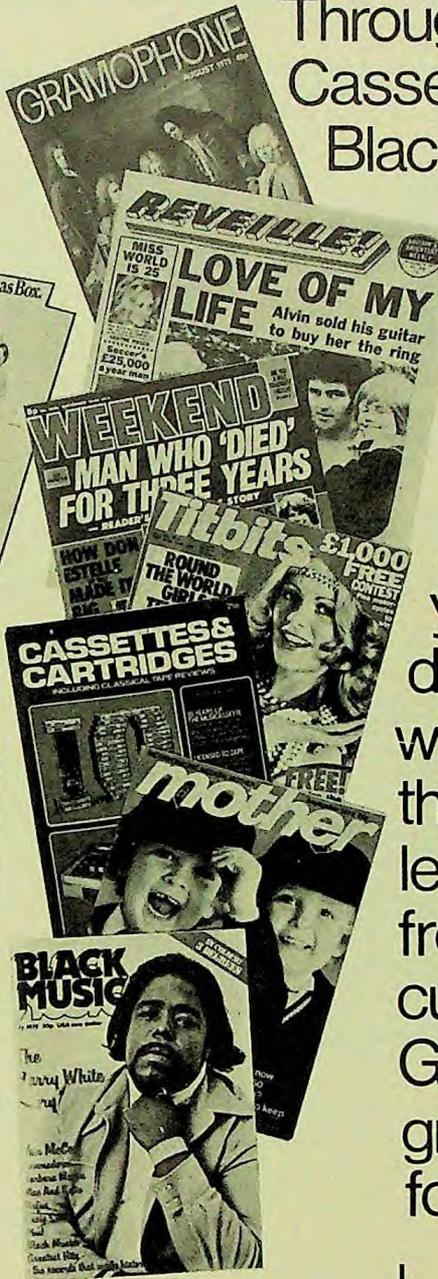
Christmas Box.

...Thats Precision Tapes Christmas advertising theme ...

Through Reveille, Weekend, Titbits, Cassettes and Cartridges, Black Music, Mother and Gramophone we're

telling millions of people what marvellous presents tapes make for all the family.

And when they come into your store make sure you're displaying the colour posters we're giving away. Make sure they see the new colour leaflet highlighting a selection from our catalogue. Sell your customers Precision's Green Goodies - they'll make a great big Christmas Box for you too.



CHILDRENS

- Lady And The Tramp/Original Soundtrack ZC/Y8BV 5008
- Jungle Book/Original Soundtrack ZC/Y8BV 4041
- Bambi/Original Soundtrack ZC/Y8DM 3903
- 101 Dalmations/Original Soundtrack ZC/Y8DM 3934
- Tom Paxton/Children's Song Book ZC/Y8BRA 601
- Winnie The Pooh And Tigger Too/Original Soundtrack ZC/Y8DM 3813
- Michael Aspel Presents: Fairy Stories ZC/Y8STB 301
- More Fairy Stories ZC/Y8STB 302
- The Story Of The Owl ZC/Y8STB 201
- People In History - Oliver Cromwell and Winston Churchill ZC/Y8STB 102
- Fantasia/Original Soundtrack ZCBV 701/2
- Mary Poppins/Original Soundtrack ZC/Y8BV 4026
- The Young Generation/ZC/Y8BV 5007

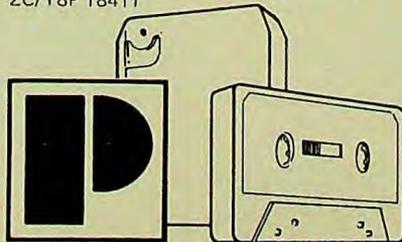
COMEDY

- Monty Python/The Cassette/Cartridge Of The Trailer Of The Soundtrack Of The Film Of Monty Python And The Holy Grail ZC/Y8CAS 1103
- Monty Python/Live At Drury Lane ZC/Y8CAS 4
- The Goodies/The New Goodies Cassette And Cartridge ZC/Y8BRA 1010
- Monty Python/Another Monty Python Cassette/Cartridge ZC/Y8CAS 1049
- Blaster Bates/Explosive Exploits Of Blaster Bates Vol. 5 - Lift Off ZC/Y8BB 9
- Blaster Bates/ Watch Out For The Bits ZC/Y8BB 7
- The Broadcasts Of Idi Amin/John Bird ZC/Y8XTR 1148
- Tony Hancock/The Blood Donor And The Radio Ham ZC/Y8MA 872
- Dick Emery/Beautiful Bermondsey, The Vicar Of Belching-by-the-Sea and many others ZC/Y8P 18411



TAPE ONLY

- Elton John/Lady Sahantha ZC/Y8DJL 301
- Melanie/Beautiful People ZC/Y8BDS 51036
- Glen Campbell/More Of Me ZC/Y8E 6002
- Compleat Del Shannon ZC/Y8CLP 303
- The Troggs/Wild Things ZC/Y8DJL 307
- Lovin Spoonful/Live Up To Your Dream ZC/Y8KS 71013
- Joseph Cooper/Faces The Music ZC/Y8WR 12024
- Kinks/Great Lost Kinks/Kassette Kartridge ZC/Y8P 11009
- Best Of Newport Folk Vol. 1/Original Artists ZC/Y8VS 91027
- The Compleat Johnny and the Hurricanes ZC/Y8CLP 304
- 20 Monster Hits/Original Artists ZC/Y8PT 2002
- 25 Golden Oldie Rockers/Original Artists ZC/Y8SN 7002
- Whole Funky World Is A Ghetto/Original Artists ZC/Y8CLP 301
- Play De Music/Original Artists ZC/Y8TRL 550-
- How Do You Spell Soul/Original Artists ZC/Y8CLP 302
- New Oxford St. Rocks/Original Artists ZC/Y8DJL 302
- 20 Direct Hits/Original Artists ZC/Y8PT 2001
- High Powered Hits/Original Artists ZC/Y8BC 551
- Transatlantic Cable/Original Artists ZC/Y8TRA 1001
- Joan Baez/Live ZC/Y8VS 91039
- Bobby Richards Orchestra/For The Very First Time ZC/Y8PT 1004



AVAILABLE FROM PRECISION TAPES

Eldonwall Trading Estate, Whalebone Lane South, Dagenham, Essex.
 24 Hr. Telephone Answering Service Tel: 01-593 8416/7
OR FROM PYE RECORDS
 120/132 Western Road, Mitcham, Surrey.
 24 Hr. Telephone Answering Service Tel: 01-640 3344
PRECISION TAPES LIMITED, Precision House, 11 Denmark St., London WC2H 8NR

EUROPE

1975 'toughest year' says Electrola's Jung

COLOGNE — EMI Electrola managing director Wilfried Jung has described the financial year ending June 30 as the toughest one in the company's history.

In the home market, the German companies of EMI (EMI Electrola Schallplatten, EMI AV Programm, EMI-Mfp Deutschland and Edition Accord) produced a 12.5 percent increase in sales.

But against this, exports decreased by approximately 10 percent.

Whereas singles sales in the Federal Republic decreased by 4.2 percent in the entire German record industry between July 1974 and April 1975, EMI Electrola's singles went down by only two percent.

But album sales continued to flourish. While German record manufacturers reported a 10.8 percent increase in total LP sales,

Forestier's U.S. visit to close gaps

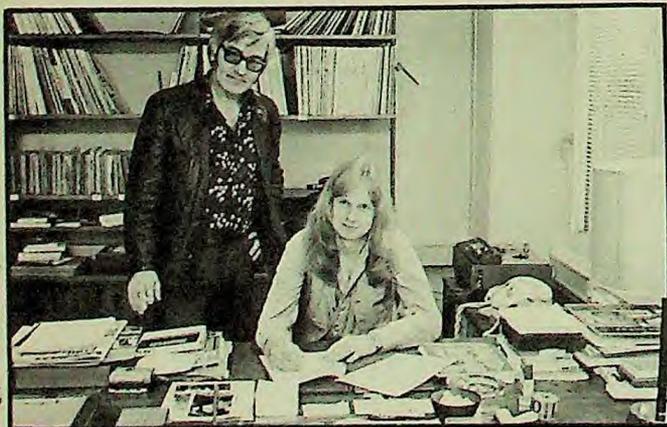
PARIS — One of the first assignments for Masson Forestier, after he takes over his new job as General Secretary of the National Music Committee here, will be to visit the U.S.

His main objective will be to bring French and American music, at all levels, from string quartets to pop, that much closer together. As delegate-general of the CIDD, the Syndicate Information Centre, he has had his finger on the industry pulse for a long time.

However, because of economic problems, it was decided to close the Centre at the end of the year and set up an information and public relations service within the Syndicate itself. CIDD was a separate body.

Jacques Masson Forestier was then asked to join the official National Music Committee, which includes all regional and local French music committees and is a truly national set-up. Masson Forestier says: "My boss is the President of the Republic, Valéry Giscard d'Estaing."

His appointment should give a new impetus to musical development and co-operation from all countries. And that will be his first aim when he visits the U.S. in January next year. The disappearance of CIDD will make no difference to the hit parade here, for which CIDD was originally responsible.



JANNE SCHAFFER, a guitarist with a growing reputation internationally, has signed a long-term worldwide contract with CBS Sweden. The picture shows Schaffer signing his new contract in company with a&r director Mats Olsson.

EMI Electrola's went up by 16.2 percent.

The strongest sales increase was in the medium-price album sector — a figure of 90.9 percent. This figure includes sales via the "TV Merchandiser," the television sales device. EMI Electrola achieved a 34.9 percent increase in this sales area.

As far as low-price albums were concerned, EMI Electrola had a 0.5 percent increase, compared with a 0.2 percent increase recorded by the German record industry as a whole.

While the entire industry suffered a 10.8 percent decrease in the sale of full-price albums, EMI Electrola improved in this area, with albums at a recommended retail price of more than DM 20, by the "remarkable" rate of 23.3 percent. Only with regard to cassette sales did the Cologne-based company's increased rate of 15.5 percent fall below that of the total industry, which reported a 34.2 percent boost.

Through statistics from the German Phonographic Association, German record sales totalled Deutsch Mark 1,196.2 million during the calendar year 1974. Sales of serious music went up by 15.5 percent, other types by only 10.4 percent.

With a 12.5 percent increase of net sales compared with the previous financial year, the German companies of EMI achieved total sales of DM 188 million in 1974-75. Profit before tax was not increased by comparison with 1973-74.

Said Jung: "The main reasons for such stagnation of profits are the loss of income caused by the so-called parallel imports and the royalty rates, which went up considerably for artists and repertoire alike in the period under review."

"Though the German market still offered growth chances during the last financial year, and in spite of the sales increases achieved, profit results were, this way, not up to the board's expectations."

Jung announced that sales of the German companies of EMI grew by 12.1 percent between 1971 and 1975. Within the last five years, EMI Electrola has increased its profit before tax by some 87 percent.

"In 1974-75, EMI's German subsidiary was able to maintain its top position in the market with a share of 22 percent. This rate is to be extended to 23 percent in 1976 and to 25 percent by 1980," he says.

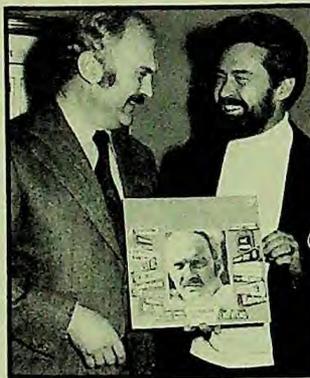
Triple chart action for Abba in Australia

SWEDISH GROUP Abba is currently generating sales activity for RCA in Australia, the like of which has not been seen since the heyday of the Beatles during the Sixties.

Abba's popularity began with the release of the Eurovision winner Waterloo and has developed formidably since to the point where Mama Mia topped all Australian Top 40 charts. With the group's latest release S.O.S. an immediate entry at number 14 through Adelaide's 5KA radio station, and an earlier release I Do, I Do, I Do still maintaining a sales thrust, the group achieved the distinction of three simultaneous Top 20 placings.

The group's album, Abba, has also achieved chart-topping success in Australia and on advance orders a new Best Of collection is guaranteed hit parade recognition.

Phonogram's Drechsler's 25 years



MORE THAN 300 guests were at Phonogram in Hamburg to congratulate Phonogram managing director Oskar Drechsler on his 25th anniversary as a member of the Siemens combine which, with Philips, is one of the owners of the company.

Drechsler started his career in Vienna and was very successful as a&r manager of Deutsche Grammophon in Hamburg. He started the careers of artists like James Last, Karel Gott, and Daliah Lavi. And for Phonogram he has best-selling artists in Vicky Leandros, Demis Roussos, Nana Mouskouri, Julio Iglesias, Marianne Rosenberg and Kai Warner.

Picture shows Drechsler (left) being presented with a special album Dear Ossie by Phonogram international president Piet Schellevis.

Kruemmer buys pop mags

HAMBURG — The publisher of the records magazine Schallplatte, Christian Kruemmer has bought two other pop-music magazines, Popfoto and Musik Express. He also has a business deal with the progressive-music paper Sounds.

Kruemmer is owner of the Girardet publishing group in Hamburg. Circulation of the magazine here is: Musik Express, 125,000; Popfoto, 203,000; Sounds, 66,000; Schallplatte, 5,000.

EUROPEAN VIEWPOINT

From HENRY KAHN in PARIS
FINANCE MINISTER Jean Pierre Fourcade recently drew unexpected attention to show-business and music when addressing the National Assembly during a debate on the Budget.

But he was not being particularly complimentary about the industry for his main references concerned tax evasion. Announcing that the State was being defrauded every year of some £700 million, he suggested by his remarks that a large slice of that was owed by the stars of pop music and variety. Further, he told the Assembly that he had given instructions to his acolytes to pay particular attention to the tax declarations of these eminent personalities.

This singling out of show-biz big names is not new. Johnny Halliday has been through the mill. At least one household name came to terms with his inspector in order to avoid the risk of spending a few months as a guest of the Republic and entertaining his fellow prisoners free.

And Charles Aznavour is now known to be in the "electric chair" waiting for the grand inquisitor to turn on the current.

One reason for all this activity is that records are international business and French stars are expected to bring home all they earn abroad and not keep it in foreign banks or in one of those mysterious numbered accounts in Switzerland.

Indeed, Charles Aznavour evidently made an error of judgement when he bought property in Switzerland. It put the Inland Revenue people on his scent and his name suddenly made larger headlines than ever.

These facts have a place in a music-business publication because they have a considerable bearing on the industry itself. This is proved by the case of Michel Polnareff, who has only the French tax people to thank if he is now doing very well in California. And whose disappearance from the French scene, and termination of his recording contracts, bought by Atlantic, has probably cost the French government far more than the £500,000 he is supposed to owe.

Bearing in mind that France levies a punitive 33 percent on every record sold, and that Polnareff was always high in the charts, the loss could indeed be considerable.

Recently Polnareff decided to mock a little at his "persecutors" by coming to Europe and being billed as top attraction at a special gala in Brussels to celebrate the 20th anniversary of RTL.

It is estimated that of the 8,000 fans who flocked to see and hear him, a very high proportion came from France. Polnareff, reportedly, made some £60,000 out of the event, not a penny of which will find its way into the hands of the French Inland Revenue. And the final irony is that RTL, though in Luxembourg, is largely French owned.

And recently Polnareff attracted 120,000 fans to a series of 15 concerts in Japan, where he is reckoned almost as big a draw as the heyday Beatles.

With this kind of international success, it is not difficult to imagine the number of records Polnareff would have sold in France, to say nothing of exports, and it is well worth asking if the Inland Revenue, not only in France but in other countries, is really doing its sums.

It is difficult to understand, for example, why that massive 33 percent tax has to be paid on every record sold. Just imagine the sales figures if records were cheaper. Who would benefit if not the tax people?

Atlantic, it is said, invested around £300,000 in the artist and a new Polnareff album is expected to make a fortune, for few argue about the artist's talents and popularity.

Obviously, no matter how irritating it may be, income tax has to be paid. No-one likes it, but from the State's point of view, it should all be a matter of figures.

For what does it profit a Government if it brings down all the thunder and majesty of the law and loses a very useful wad?

European top sellers

Italy

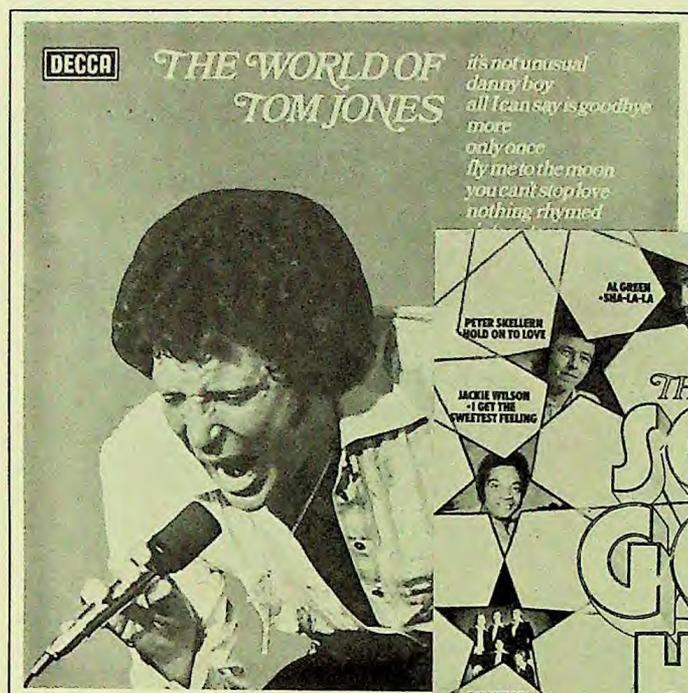
- (Courtesy Germano Ruscitto)
- 1 WISH YOU WERE HERE, Pink Floyd, Harvest — EMI
 - 2 SABATO POMERIGGIO, Claudio Baglioni, RCA
 - 3 PROFONDO ROSSO, I Goblin, Cinevox — Fonit/Cetra
 - 4 L'ALBA, Riccardo Cocciante, RCA
 - 5 EXPERIENCE, Gloria Gaynor, MGM — Phonogram
 - 6 RIMMEL, Francesco De Gregori, RCA
 - 7 NEVER CAN SAY GOODBYE, Gloria Gaynor, MGM — Phonogram
 - 8 XXa RACCOLTA, Fausta Papetti, Durium
 - 9 INCONTRO, Patty Pravo, RCA
 - 10 CANTO DE PUEBLOS ANDINOS, Inti Illimani, Vedette
 - 11 DISCO BABY, Van McCoy & Soul, Avco/Ariston — Ricordi
 - 12 CHOCOLATE KING, Premiata Fonderia Marconi, RCA
 - 13 DEL MIO MEGLIO No. 3, Mina, PDU — EMI
 - 14 ROSA, Patrizio Sandrelli, Smash — MM
 - 15 BELLA DENTRO, Paelo Frescura, RCA

Spain

- (Courtesy El Gran Musical)
- 1 FEMMES, Nathalie et Christine, EMI — Ego Musical
 - 2 THE HUSTLE, Van McCoy, Columbia — Hispavox
 - 3 AMOR, AMOR, Lolita, CBS — April Music
 - 4 SE QUE ENGANASTE UN DIA, Danny Daniel, Polydor — Otilia
 - 5 UNA PALOMA BLANCA, George Baker Selection, Hispavox — Montserrat
 - 6 FEELINGS, Morris Albert, Columbia, Quiroga
 - 7 BELLA SIN ALMA, Richard Cocciante, EMI, Arabella-Armonico
 - 8 MELINA, Camilo Sesto, Ariola, Arabella-Armonico
 - 9 SACA EL GUIZQUI CHELL, Desmadre 75, Movieplay, Quiroga-Penta
 - 10 QUE HE DE HACER PARA OLVIDARTE?, Manolo Otero, EMI — Ego Musical

YOUR XMAS SALES BONANZA!!

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● SPA-R 456 ☐ KCSP-R 456 ☐ ECSP-R 456

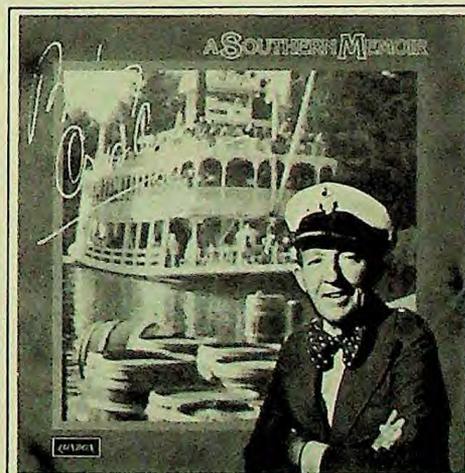
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KSKC 5216 ☐
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BING CROSBY
A Southern Memoir
12 great songs of the southern states in new recordings by Bing.
SHU 8489 ●
KSACU 8489 ☐



DECCA GROUP RECORDS & TAPES

AMERICAN SCENE

Seasonal price race a buyers' bonanza

LOS ANGELES — American labels and some highly competitive retailers are doing a price dance as they enter the Christmas selling season.

The odds are great: seasonal buying habits of the public have to be stimulated more now than during the rest of the year — because it's traditionally been that way. Christmas means more people think of discs as presents, so naturally manufacturers and retailers are all keyed up to give the public the best product at the best price. And in many cases this means low-ball prices or prices so low that one wonders where the margin of profit has gone, not where it is.

New York has over the past several months become a true hotbed of competitive price cutting. Los Angeles which has been heretofore described as the kingpin city for discounting, with several chains fighting aggressively day in, day out to offer new albums at really low prices, is taking a second row seat to the combative price battles which have been emerging in the New York area.

The lowest price thus far officially recorded anywhere for a top name album is \$2.99. The suggested retail price on this product is generally \$6.98.

People around the country are in amazement that this low has been offered. The leading discount discounter is Jimmy's Music

FROM
ELIOT TIEGEL
IN
LOS ANGELES

World, which has five stores selling select new LPs, along with lots of cutouts at \$2.99.

Spurred by this phenomenally low price for new goods, Korvettes, the major discount chain in the New York area, went into the \$2.99 ballgame also with specials. And with Korvettes' massive advertising in major New York area newspapers, the message of lowball pricing has been imparted and once again the American public is given the impression that art on discs is a cheap commodity.

Among the artists recently being offered for \$2.99 at Jimmy's were Elton John, Rod Stewart, the Isley Brothers, Judy Collins, Graham Central Station, Black Sabbath, Paul Simon, Art Garfunkel, Bruce Springsteen, Isley Brothers, Barbra Streisand, Herbie Hancock, Chicago, MFSB, LaBelle and the O'Jays.

Korvettes listed Neil Sedaka, Esther Phillips and Daryl Hall and John Oates among others.

Jimmy's is owned by one of the country's leading cutout merchandisers, Sutton Records, which buys old albums at low prices and sells them to retailers at equally low prices and they are

put back into circulation at low prices. Cutouts can sell for \$1.99-\$2.90. And there are any number of variances of these two prices which can be found around the country.

On one hand the record labels don't like the cutout or "schlock" merchandisers, but on the other hand, they do sell them their returns rather than grinding them up for scrap.

Several manufacturers have attempted to market their returns or budget priced lines under a new merchandising idea, creating lines which retail for \$4.98.

Product here can be reissues or stagnant titles or an economy line which is upgraded in price from a three dollar level.

Atco, the Atlantic label, recently joined the array of manufacturers, led by Columbia, which have \$4.98 lines. These which appear to be doing quite well, because in a comparison with the standard suggested list of \$6.98 the public thinks it is getting a price break.

While the brunt of music which sells best is in the pop field, the Latin community has been making steady inroads into this mass market with its salsa brand of quasi Latin soul-rock. Recently, Fania, the leading supporter of salsa in New York, raised the price of its LPs from \$5.98-\$6.98.

Surprisingly, the move didn't cause a rush by other Latin manufacturers to follow suit. The

reason: Latin manufacturers and retailers are aware that a price hike could cause the music to outprice itself for its prime audience.

Jerry Masucci, Fania's president, believes the price increase is justified. He believes salsa music, because it is getting play in discotheques and in non-Latin areas, will draw a bigger audience. Last year Fania raised its price and other Latin labels joined right in. There was some dip in business but it bounced back. Now, as the holiday season approaches, Latin manufacturers

and retailers are being more cautious. They feel the Latin population doesn't have the ready cash to afford albums at \$6.98 or whatever increased price the Latin stores decided to sell this top-name product.

There is plenty of piracy going on in the Latin music field and some Latin executives feel the Fania price rise — and any subsequent ones will only serve the cause of the pirates who will turn out more lower priced tapes to compete with the legitimate albums.

And the beat goes on . . .

U.S. Top 30

ALBUMS

- 1 (4) STILL CRAZY AFTER ALL THESE YEARS, Paul Simon
- 2 (1) RED OCTOPUS, Jefferson Starship
- 3 (2) WINDSONG, John Denver
- 4 (3) ROCK OF THE WESTIES, Elton John
- 5 (14) CHICAGO'S GREATEST HITS, Chicago IX
- 6 (7) WIND ON THE WATER, David Crosby/Graham Nash
- 7 (7) BREAKAWAY, Art Garfunkel
- 8 (8) WHO BY NUMBERS, Who
- 9 (24) KC AND THE SUNSHINE BAND, KC & The Sunshine Band
- 10 (12) ALIVE, Kiss
- 11 (13) SAVE ME, Silver Convention
- 12 (17) FEELS SO GOOD, Grover Washington Jr
- 13 (16) SHAVED FISH, John Lennon
- 14 (15) HONEY, Ohio Players
- 15 (5) WISH YOU WERE HERE, Pink Floyd
- 16 (20) HISTORY—AMERICA'S GREATEST HITS, America
- 17 (19) LAZY AFTERNOON, Barbra Streisand
- 18 (108) FAMILY REUNION, O'Jays
- 19 (23) GREATEST HITS, Seals and Croft
- 20 (9) BORN TO RUN, Bruce Springsteen
- 21 (25) THE HUNGRY YEARS, Neil Sedaka
- 22 (26) FACE THE MUSIC, Electric Light Orchestra
- 23 (18) INSEPARABLE, Natalie Cole
- 24 (30) 2nd ANNIVERSARY, Gladys Knight & The Pips
- 25 (10) PRISONER IN DISGUISE, Linda Ronstadt
- 26 (11) ONE OF THESE NIGHTS, The Eagles
- 27 (33) GREATEST HITS, Barry White
- 28 (28) RED HEADED STRANGER, Willie Nelson
- 29 (29) THE HEAT IS ON FEATURING FIGHT THE POWER, Isley Brothers
- 30 (36) LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK, Staple Singers with Curtis Mayfield

SINGLES

- 1 (1) FLY, ROBIN, FLY, Silver Convention
- 2 (2) THAT'S THE WAY I LIKE IT, KC & The Sunshine Band
- 3 (6) SKY HIGH, Jigsaw
- 4 (5) LET'S DO IT AGAIN, Staple Singers
- 5 (4) THE WAY I WANT TO TOUCH YOU, Captain & Tennille
- 6 (3) ISLAND GIRL, Elton John
- 7 (7) LOW RIDER, War
- 8 (9) NIGHTS ON BROADWAY, Bee Gees
- 9 (11) SATURDAY NIGHT, Bay City Rollers
- 10 (12) MY LITTLE TOWN, Simon & Garfunkel
- 11 (26) FOX ON THE RUN, Sweet
- 12 (16) LOVE ROLLER COASTER, Ohio Players
- 13 (27) I WRITE THE SONGS, Barry Manilow
- 14 (17) VENUS AND MARS ROCK SHOW, Wings
- 15 (15) EIGHTEEN WITH A BULLET, Pete Wingfield
- 16 (19) OUR DAY WILL COME, Frankie Valli
- 17 (20) I WANT'A DO SOMETHING FREAKY TO YOU, Leon Hayward
- 18 (25) I LOVE MUSIC (PART 1), O'Jays
- 19 (31) THEME FROM 'MAHOGANY' (Do You Know Where You're Going To), Diana Ross
- 20 (24) SECRET LOVE, Freddy Fender
- 21 (10) WHO LOVES YOU, Four Seasons
- 22 (8) THIS WILL BE, Natalie Cole
- 23 (13) FEELINGS, Morris Albert
- 24 (14) HEAT WAVE/LOVE IS A ROSE, Linda Ronstadt
- 25 (36) TIME OF YOUR LIFE, Paul Anka
- 26 (30) THE LAST GAME OF THE SEASON (A BLIND IN THE BLEACHERS), David Geddes
- 27 (28) I'M ON FIRE, 5000 Volts
- 28 (18) I ONLY HAVE EYES FOR YOU, Art Garfunkel
- 29 (33) FOR THE LOVE OF YOU (PART 1), Isley Brothers
- 30 (34) COUNTRY BOY (You Got Your Feet In LA), Glen Campbell

Courtesy Billboard, week-ending December 6, 1975.

TEARS ON THE TELEPHONE

by
Claude Francois

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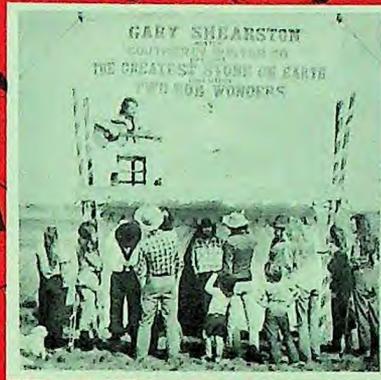


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Godbluff CAS 1109



GARY SHEARSTON
The Greatest Stone On Earth
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CAS 1108



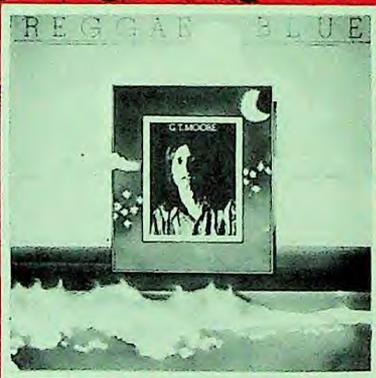
MONTY PYTHON
The Album of the Soundtrack of the
Trailer of the Film of Monty
Python and the Holy Grail CAS 1105



JACK THE LAD
Rough Diamonds CAS 1112



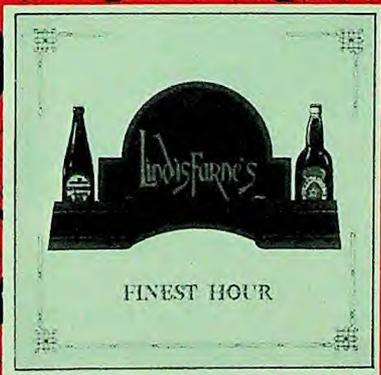
BERT JANSCH
Santa Barbara Honeyman
CAS 1117



G.T. MOORE
Reggae Blue CAS 1103



STEVE HACKETT
Voyage of the Acolyte CAS 1114



LINDISFARNE
Finest Hour CAS 1108



HOWARD WERTH
King Brilliant CAS 1107

CHARISMAS SINGLES

- MONTY PYTHON. Lumberjack Song. CB 268
- CHARLIE DRAKE. You Never Know. CB 270
- LINDISFARNE. Lady Eleanor. CB 266
- HOWARD WERTH. Dear Joan. CB 269


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SCOTLAND Pan sets Eire, UK distribution

PAN AUDIO Records, just moving to new premises, has now set up distribution in Eire and England, and this week brings out a batch of pre-Christmas releases.

The only release directed at the Christmas market as such is a single by Radio Forth presenter/producer Bill Torrance. The song is It Doesn't Have To Be This Way by Jim Croce, and Torrance - whose voice is well known from commercials on Scottish TV, including the Milk Magnificent Milk series - recorded it with the Whitburn Brass Band. An album will follow early next year.

Also issued this week are albums by two new signings - Iain MacIntosh and Les Brown - both noted for their folk club work. MacIntosh's album is called Encore, Brown's Scandalise My Name. Pan Audio is also starting a series of Scottish piping records under the generic title Piper's Tribute, the first of which features Hugh McCallum and Duncan McFadyen.

Managing Director John MacKinnon said, "We have been tied up with building our new studio - 16-track - which will open in the spring, and also with setting up distribution outside Scotland. But we've also been signing a number of people, and our output next year should be quite large."

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

New signings include cabaret singer Elaine Simmons who starts her own STV series shortly; Alba, a new band featuring Sean O'Rourke from the JSD band; Mary Sanderson who will be featured in BBC TV's Gaelic music series Se Ur Beatha; and folksinger Mike Whellans - well known for his work at folk festivals.

Pan Audio has now moved into the Forth Street offices, and is in the process of building in facilities for 16-track. The 8-track studio is already in operation.

Distribution agreements outside Scotland have been made with Irish Record Factors and Release Records in Ireland, and with Rediffusion and Taylors of Birmingham in England. Scottish distribution is still handled by their own CML company based at 4 Forth Street, Edinburgh.

Sound now in Motion on 200 buses

SOUND IN Motion, the Scottish company which recently announced that it would be putting music "on the buses" is now in full swing with a fleet of 200 buses throughout Scotland.

The company equips the top decks of buses with stereo cassette equipment, and sells advertising spots. Fifteen-second commercials are spread through music and the tape plays continuously.

Advertisers are promised 2,500 plays of their spot on a standard contract which offers 10 buses for £60 a week. Although the Scottish Bus Group has provided 200 buses - mainly in urban areas because they are double decked - Sound in Motion reckons it will soon need more.

In brief...

Even the Irish do it?.....Belfast's Outlet Records bringing out Celtic tribute in Glasgow this week on their Zip subsidiary. It's called The Celtic Story in Words and Music.

Radio Forth playlist expanded to accommodate two jazz cuts.....Nazareth back home last week on their national tour, rumoured to be interested in recording in Scotland.....Bert Jansch undertaking "unusual" promotion work on his Santa Barbara Honeymoon LP soon.

Music Week, September 27, Billy Connolly - "DIVORCE would make a good single if it was released quickly".....oh yeah?

Top 20 albums

- 1 GET RIGHT INTAE HIM, Billy Connolly
- 2 PERRY COMO'S 40 GREATEST HITS
- 3 FAVOURITES, Peters & Lee
- 4 ALL AROUND MY HAT, Steeleye Span
- 5 ONE OF THESE NIGHTS, Eagles
- 6 NON-STOP, James Last
- 7 ATLANTIC CROSSING, Rod Stewart
- 8 JIM REEVES' 40 GOLDEN GREATS
- 9 THE VERY BEST OF, Roger Whittaker
- 10 ROCK OF THE WESTIES, Elton John
- 11 SHAVED FISH, John Lennon
- 12 WISH YOU WERE HERE, Pink Floyd
- 13 BREAKAWAY, Art Garfunkel
- 14 BLAZING BULLETS, Various
- 15 CAT STEVENS' GREATEST HITS
- 16 ALL THE FUN OF THE FAIR, David Essex
- 17 SIREN, Roxy Music
- 18 CRISIS. WHAT CRISIS? Supertramp
- 19 BEST OF, The Stylistics
- 20 ELVIS PRESLEY'S 40 GREATEST HITS

This dipstick chart is intended only as an indication of one shop's top sellers. Our thanks to George Thomson at Record Exchange, 46 South Park Street, Edinburgh, who kindly compiled it for us.

Emblem's first secular issue

AFTER TEN years producing sacred music, Emblem Records of Straven in Lanarkshire is branching out with a new label and the first secular product.

Houston Fyfe and John McLarty started Emblem records in 1965, releasing religious product by artists like Clifford Hughes, John Grant and Hugh Davidson. Now they have set up a subsidiary label, called London, and its first

release is now available.

The record is by young baritone Ian MacGregor, and is called simply Ian MacGregor Sings Your Requests. MacGregor is well known for his appearances in the West in local musicals - usually with a starring part.

Both Emblem and London are distributed by Clyde Factors and are based at 16 Main Street, Straven.

The Camera & The Song
Grimms
Max Boyce
Ralph McTell
Alex Glasgow
Fivepenny Piece
Harvey Andrews
Ian Campbell Folk Group
Leo O'Kelly & Sonny Condell

From The Waters Of The Medway
BRYAN CHALKER

TWO CHRISTMAS WINNERS FROM **BBC** records & tapes

The Camera & The Song

Grimms * Max Boyce * Ralph McTell * Jeremy Taylor * Alex Glasgow * Jake Thackray * Fivepenny Piece * Harvey Andrews * Ian Campbell Folk Group * Leo O'Kelly & Sonny Condell. Based on the popular BBC-2 series which will be back early in the New Year.

Waters of The Medway

The definitive Bryan Chalker LP which has just been voted top British country album of the year by the British Country Music Association. Includes Chalker's current single, 'The Janes, The Jeans And The Might-Have Beens' (RESL 24).

Both titles also available on cassette and Belp 006 on cartridge



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THE OLD RUGGED CROSS

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PHILIPS

SCOTLAND

Costs threat to music libraries

DEVELOPMENT OF music libraries in Scotland could be affected by the new directions on local government spending which will hit such services particularly hard.

With only so much money to spend local authorities will trim the non essentials and that could mean the new music sections rather than the established book sections. Most library committees have plans for extensive launchings of new services and growth of those already established. Glasgow, for instance, has one major unit operating at Byres Road and

others hopefully to come and Edinburgh has also got away on a limited scale.

In the Central Region of Scotland where a cassette library is operating, additional library outlets have been arranged but here again this could be hurt by spending cuts. Policy in Central Region so far has been to operate on cassettes in the newer openings pending experience of treatment and care of records; but a special scheme is operating on records where a £2 annual subscription has been paid.

Studio for Inverness planned by Balfe

DAVID BALFE of Inverness, better known as song writer Rod McQueen, is planning a recording studio for Inverness where he lives and works. Balfe of Hilton House, Muirfield Gardens, Inverness, is unusual in that he operates two music trade businesses, manages of song writing operations and maintains national contacts with the industry by Telex all from the north of Scotland, finding these activities unaffected by his location. There is need, he says for a studio in the Scottish Highlands and Inverness is the centre of that area. He sees himself as experienced and suited to the job

of creating and operating such a venture, passing on the benefit of his own experience to others seeking to enter the national music scene but prevented so far by distance. Cost of the development is estimated at between £50,000 and £60,000.

He is now looking at possible sites in Inverness and planning the necessary facilities; the studio would be equipped for a very wide range of production duties and would be used initially for his own activities. It would then be extended and developed to provide the facilities for groups and others seeking to use the services.

Tartan Toppers

1. DIVORCE, Billy Connolly, Polydor
2. GET RIGHT INTAE, Billy Connolly, Polydor
3. SCOTCH ON THE ROCKS, Black Watch, Spark
4. HOME TO LEWIS, The Lochies, Lismor
5. SCOTS WHA HA'E, Gaberlunzie, MWS
6. VOICE OF THE HEBRIDES, Iain McKay, Lismor
7. NA SIARAICH, Lismor
8. OLD RUGGED CROSS, Ethna Campbell, Phillips*
9. FLOWER OF SCOTLAND, The Corries, Pan Audio*
10. COUNT YOUR BLESSINGS, Willie Sutherland, Grampian

*Single
This chart is the top ten Scottish-music records selling in Scottish departments. Compiled with the help of a number of Scottish shops, and Peter Hamilton Mail Order.

New offices for Cosmos

EDINBURGH'S COSMOS Agency has moved. The agency which handles rock and folk bands is now at 24 Howe Street, telephone 031-225 4527.

Some of George Duffin's Cosmos Bends have already established themselves locally - Brody, Cafe Jacques, Ignatz, Maybe The Floor - and at least one looks set to break nationally at any moment - Cado Belle.

Spud, Thin Lizzie in Dublin Concert

SPUD, THE Irish folk group, and Thin Lizzy will appear in concert at the National Stadium, Dublin, on December 14. The show will be recorded by RTE Television and the film will be available for export.

A new single from Spud, The Wild Rover, is out on Philips.

The group were number one on the Irish chart with The Wind In The Willows last Christmas and the record is still selling.

Said John Woods, managing director, Polydor Ireland, "It worked as an ambassador for them in Europe and America. During the year, they were in Sweden, Scotland, England, and they appeared at the Cambridge Folk Festival.

"At this stage Phonogram London became very interested and requested further material, as

they felt there was a market potential in the UK for this style of act.

"We've now made an album which we consider to be suited to the UK folk market, The Happy Handful (9108 003)."

It was produced at Dublin Sound Studios by Simon Nicol.

"We hope to have the LP licensed to Phonogram in Australia, New Zealand and Canada, and possibly some European countries such as Germany and Sweden, with the support of the television film."

Spud will appear at the Blarney Stone, Vancouver, for five weeks from January 5.

They will return to Ireland and will go to Sweden in March and may go on to Denmark.

The group's first LP is A Silk Purse (Philips 9108 002).



Happy Horslips

BARRY DEVLIN and Eamon Carr of Horslips flew to Dublin for a press conference at Trend Studios. Michael Clerkin of Release Records, distributors of the group's Oats label, presented them with a silver disc for 25,000 sales of their first LP, Happy to Meet ... Sorry to Part. In the past few

weeks, Horslips have recorded an album and toured Germany and Canada.

Their new album, Drive the Cold Winter Away, was released on November 6. It is a departure from what people have come to expect from the band in that it is entirely acoustic, featuring 16 traditional tunes that reflect on the theme of Christmas. Several songs are in Gaelic.

Left to right: Michael Clerkin, Release Records, Barry Devlin and Eamon Carr, Horslips.

D'Ardis new PRS consultant

JOHN D'ARDIS has been appointed a consultant director of the Performing Right Society of Great Britain. He is the first Irish composer to be so honoured by the society.

His appointment is intended to underline the society's interest in Ireland as a growing force in the writing and publishing of popular music and it indicates a desire for greater involvement in the affairs of PRS by the British parent company.

John D'Ardis is managing director of Trend Recording Studios in Dublin and holds

directorships of Bardis Music Publishing and the Republic of Ireland Music Publishers Association.

Bardis Music published Cross Your Heart, the 1974 Irish Eurovision song.

D'Ardis is a prolific writer and his compositions have been recorded by such artists as Tina, Lola, Brotherly Love and Thin Lizzy. He wrote I'm So Afraid, the runner-up in the 1974 Castlebar International Song Contest.

D'Ardis (27) was born in Dublin and now lives in Bray.

Silver for Stylistics

THE STYLISTICS flew in from America to give an open-air concert at the Royal Dublin Society Showgrounds, which was attended by 11,000 people.

Polydor Ireland gave a reception for the group at the Burlington Hotel. The Stylistics appeared on RTE Television's Late, Late Show and they were presented with a silver disc for sales of 25,000 units of The Best of the Stylistics.

John Woods, managing director, Polydor Ireland, said that local interest in the Stylistics has been

phenomenal and has built from nothing from the release of their album in March, right through a television campaign, to be climaxed by the open-air show.

Stop for Hawk

HAWK RECORDS will market the Memories' label, Stop. The first release through Hawk, on November 27, is a single from the Memories, A Child's Time (A Christmas Story). It was written by the group's Daire Doyle and Mike Swan.

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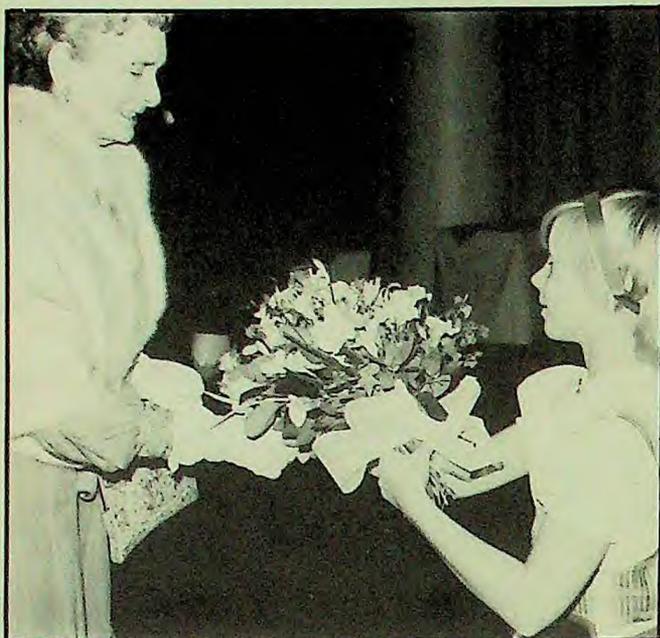
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CLASSICAL



BOUQUET FOR Princess Alice, Duchess of Gloucester, at this year's Royal Concert in the Festival Hall aiding musical charities, from Eeva, eight-year-old daughter of Bournemouth Symphony Orchestra conductor Paavo Berglund, EMI recording conductor, who directed half the concert programme.

Concerts make profits

PROOF THAT the top-class classical concert can still be a money-maker even if completely without public subsidy was provided last week by London impresarios Ian Hunter, managing director of Harold Holts, and Victor Hochhauser. They announced a joint venture of 21 concerts and recitals in the Albert Hall and the Festival Hall between January and June 1976, costing a total of £150,000 to mount. "We ran a similar scheme last year which proved profitable in a reasonable degree," said Hunter, "and we've no reason to doubt that this next one will also be."

British and international artists, almost all widely known through many recordings, will bring to London three great overseas orchestras - the New York Philharmonic under Leonard Bernstein, the Boston Symphony conducted by Seiji Ozawa and by Arthur Fiedler as the Boston Pops Orchestra, and the Vienna Philharmonic under veteran Karl

Bohm - together with four London orchestras, the English Chamber, London Philharmonic, New Philharmonia and the Royal Philharmonic, with conductors Colin Davis, Sir Charles Groves, John Pritchard and Neville Marriner.

Overseas soloists include pianists Claudio Arrau, Sviatoslav Richter, Clifford Curzon and Murray Perahia, violinists Isaac Stern, Pinchas Zukerman, Ida Haendel and Miriam Fried, plus two extra conductors, American Alexander Schneider and Tel Aviv Opera conductor George Singer. Cellist Mstislav Rostropovitch and conductor Gennady Rozhdestvensky will also be taking part.

British-based artists include pianists Clifford Curzon, Daniel Barenboim and John Lill. Of the 23 concerts, 18 will be in the Albert Hall and five in the Festival Hall. Two concerts, one in each hall, will mark the 60th birthday on April 23 of Yehudi Menuhin. Festival Hall concert the night before will feature Menuhin and his pianist son Jeremy in Bach, Beethoven and Bartok sonatas; while in the Albert Hall concert on May 9 Sir Charles Groves will conduct the LPO with Menuhin and Rostropovitch playing the Brahms Double Concerto and

Menuhin as soloist in the Beethoven violin concerto. The Vienna Philharmonic is to play twice, in the Festival Hall under Abbado on March 27, and on the following night in the Albert Hall under Karl Bohm.

Zukerman will conduct the English Chamber Orchestra on May 23 in the Albert Hall in all six Bach Brandenburg Concertos, and in the same hall, on January 31 and February 1, Barenboim will be soloist in all five Beethoven piano concertos with the New Philharmonia conducted by Rozhdestvensky.

Special 'marathon' concert in the Albert Hall on February 22 will start at 7 p.m. and have a long meal-break interval. It will have two symphonies, Mozart's No. 34 and Schubert's No. 5, three violin concertos from Isaac Stern (Bach's A Minor, Mozart's No. 4 in D and Bach's E Major), as well as Schubert's German Dances and Mozart's Adagio K.261 and the Rondo K.373.

Hunter and Hochhauser have combined their artist representation for the series, and it is expected that many of the artists while in London for their public appearances will take the opportunity to record some of the works in their concerts.

Covent Garden cuts costs by sharing

FACED WITH a current deficit of £300,000 in spite of its present Arts Council grant of more than £3 million, Covent Garden has taken drastic steps to reduce its ever-rising costs without reducing the standards which, according to board chairman Sir Claus Moser, it has built up over the past 30 years. Important savings, up to a half according to general administrator John Tooley, are being made in costs of new productions through sharing productions with other theatres. In London, Covent Garden will use the English National Opera's Coliseum sets and costumes for its new original-Italian performance of Donizetti's *Maria Stuarda*, with the Coliseum in return borrowing the Royal Opera's production of the coming Strauss *Ariadne auf Naxos*, sung in German at Covent Garden and in English at the Coliseum, with different casts.

New production next July of Hans Werner Henze's opera *The River* will be shared with the Stuttgart Opera in Germany, and forthcoming new Michael Tippett opera, tentatively titled *The Ice-Break*, will be shared with Sweden's Stockholm Opera.

Royal Opera money troubles have many causes, according to the published annual report. Current grant went up only 21 per cent as against a general inflation rate of 27 per cent, imposition of VAT took £200,000 out of box-office receipts, and although having to plan productions using international stars up to three years in advance, Covent Garden has its grant announced only on a yearly basis - it will not know until January what resources it will have to cover the coming financial year starting in April. Falling exchange value of the pound is now costing about £35,000 a year.

Increasing reliance on support from private and commercial sources amounts still to only between 3 and 4 per cent of the budget. "This looks small", commented John Tooley, "but it makes all the difference in some cases between mounting a new production or not doing it at all."

Nearly 10 per cent of the total grant, amounting to £328,000, goes out straight away on items that other national institutions such as museums and galleries do not have to pay, rent, local council rates, and continuing maintenance of an old building first opened in 1858 and needing continual adaptation to the demands of modern staging and audience amenities.

"We don't expect to come out of the current economic difficulties unscathed," declared Sir Claus Moser, "but it's beginning to look to us as if we've been 'scathed' a little more than most. We've made all the expenditure cuts we can without affecting standards."

Philharmonic Society moves headquarters

LONDON'S ROYAL Philharmonic Society, oldest musical organisation in Britain (founded in 1813), moves its headquarters on December 12. For many years it has occupied offices in Exhibition Road, S.W.7, in the building owned by the British Institute of Recorded Sound, now expanding its collection so rapidly that it needs all the space in its home. RPS moves to the basement of 124 Wigmore Street, W1H 0AX (telephone 01-486 5237), part of the building occupied by leading artists agents Ibbs & Tillet.

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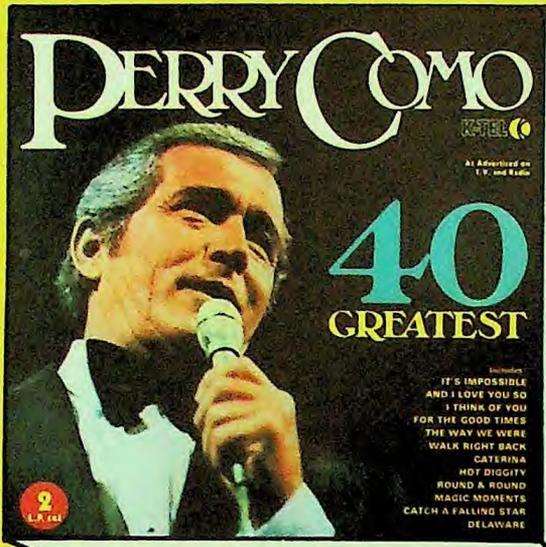
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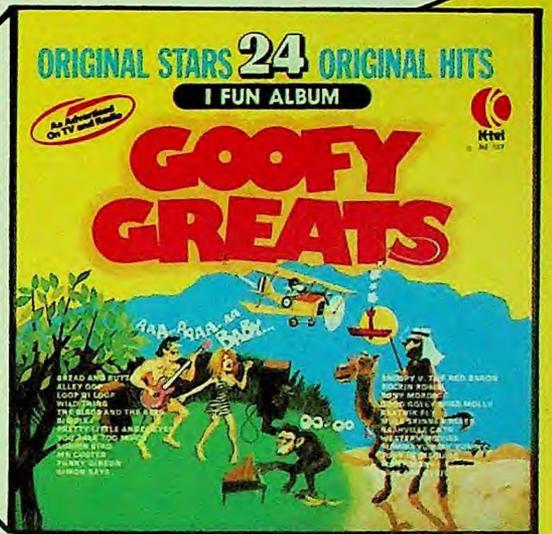
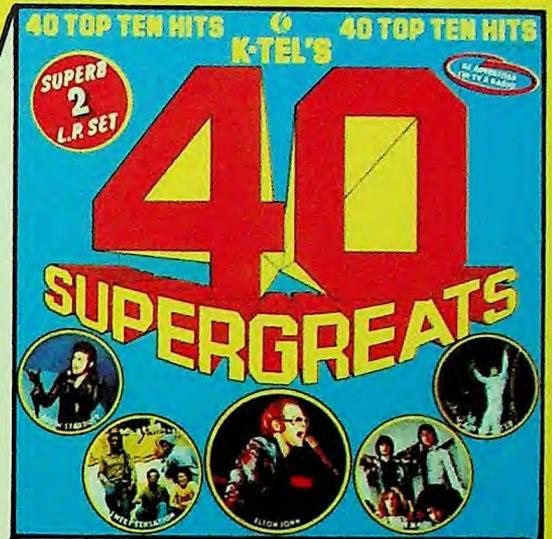
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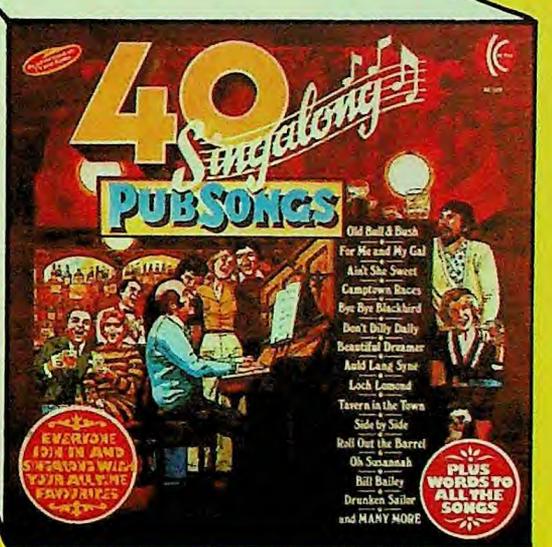
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FEATURE

The accidental journalist

by NICK ROBERTSHAW

AT THE age of 25, James Johnson is one pop journalist who has successfully made the transition from a specialist pop paper to a general newspaper. This time last year he left *New Musical Express* to take up his present position as pop critic with the *Evening Standard*, a London paper which, though not nationally circulated, nevertheless has a readership larger than several nationals can claim.

Understandably, it was not a transition that could be made easily or overnight. Pop papers have their own atmosphere; the *New Musical Express* especially has a characteristic style that combines manic flippancy with an almost embarrassing degree of commitment in a way that is unique in journalism. On a paper where pop is only one of many topics competing for space on the page, the journalist is in the position of having to defend his speciality, justify his choice of news stories, sell his feature ideas to professionally cynical editors. It is not a comfortable environment. Nor can he assume an audience familiar with his subject and sympathetic to his ideas; unlike the pop papers he has to work for his readers, win them over.

"It was much more difficult to adjust than I thought it would be. First of all in terms of the writing,



James Johnson

After being on NME for four years it wasn't easy to change to the very different style needed on the *Standard*. It is a different way of working from that I had been used to. It was almost like starting all over again, really, not least in terms of one's whole approach to the music business. Certainly there is more pressure on the *Standard*; people breathe down your neck a lot more, which is a good thing in many ways. It was good for me at any rate because I was beginning to be part of the furniture at NME. I used to sit in my corner and do my one feature a week, a couple of reviews a week and so on. I really think four years on a music paper is long enough. I did want to leave; not because I didn't like NME, but because I was getting in a rut. I was beginning to interview the same people second time around."

Johnson's career in journalism began by accident rather than design. "I left school at eighteen, and spent two years not knowing what to do. Travelling round Europe playing my guitar on street corners. Not that I'm accomplished; it's not really necessary for busking. Then I saw an advert for a training course IPC had thought up; they wanted six people who had never done anything in journalism, and it involved going round to various magazines they had, for a month each. I went to lots of interviews and so on and was one of the six people accepted, fortunately. It was an odd thing. I don't think they've done anything like it since."

THE POP PUNDITS

4: James Johnson
The Evening Standard

The course took Johnson to *Honey*, 19, *Mirabelle*, Fab 208 and finally *New Musical Express*. "I must admit I wasn't wonderfully successful on 19, for instance, but I enjoyed the NME stint, and at the end of it Andy Gray, who was the editor, more or less offered me a job, or at least said I could stay on. I didn't do very much for the first few months I must admit, and I felt almost guilty to have broken into journalism so easily. I mean there are people who have been trying to do that for years."

Andy Gray was the NME editor who took the magazine through its great heyday in the Sixties as a heavily chart-oriented paper. By the time Johnson arrived, though, the charts had begun to lose their prime importance and the paper began to undergo an overhaul that culminated in the development of its present famous, or infamous, style. "I think it was a conscious process. Sales had been dropping off from their peak in 1965, partly because in the late Sixties *Melody Maker* became very good indeed; it had a lot of good writers. Then from about 1970-71 NME sales began to grow again. It was partly a matter of using new writers. *Standard* practise was to employ people from local newspaper backgrounds, but NME started getting staff from, for instance, underground magazines. Charles Shaar Murray came from *Oz*, for example. The result was the new cynical NME attitude."

Johnson claims no credit for the rejuvenation of NME. "I don't think I used to write in that style particularly. I belonged to the more conservative element, I suppose. Not that that was a bad thing. I think the paper sometimes needed balance of that sort." He does, however, retain a great deal of admiration for NME and is impatient with critics who accuse it of irresponsibility and worse. "I think most of the criticisms are pretty fatuous. There ought to be some fun in a pop paper; you shouldn't have to take everything dead seriously."

When Johnson joined the *Evening Standard* in 1974, he took up a post previously occupied by well-known pop names like Ray Connolly and Andrew Bailey. The amount of space he is given varies, as is usual on Fleet Street, according to his ability to persuade editors of the value of his material. He is in fact responsible to both the news editor and the features editor, and in addition to finding news to fill his regular Friday spot is expected to come up with ideas for the general news pages of the paper.

What exactly constitutes a pop news story of general interest to *Evening Standard* readers is a rather nebulous affair, as ever. Examples of what are not included are the Les McKeown court case, clearly only incidentally related to pop, and the upcoming Cat Stevens concerts, equally clearly related only to pop and of no general interest. Examples of what are included are Frank Sinatra at the Palladium and the ticket situation there, or the romance between Rod Stewart and Britt Ekland.

The Friday page, a column of variable size, is the basis of Johnson's coverage. It features a Gig Guide for the week ahead, occasional reviews, and news items. In addition he is given space on other days for concert reviews or features. The principle underlying all his work is relevance to London readers, a kind of What's On in London of the pop world. Johnson's view of the function of concert reviews is related: "On the *Evening Standard* I think the thing is to let readers know what concerts are going on in London. On a national paper perhaps it's different."

How does he choose what to review? "Well, the major concerts choose themselves. If I would like to review a particular concert I go to the features editor and hopefully if I am sufficiently persuasive he will accept my judgement. I average about one and a half reviews a week, sometimes two."

In his ideas for features Johnson is also moving away from accepted notions. He is unenthusiastic about the stock personality interview, long a staple of pop columns. "I don't know whether the weekly interview with a pop artist format is quite as worthwhile as it used to be. For a start, there doesn't seem to be quite the turnover of interesting people that there used to be. For the *Evening Standard* you have to choose fairly prominent figures, top acts, and in a sense there aren't that many. On the other hand, I am working in a wider field than I was on NME."

Johnson's own tastes in music are flexible, which is no bad thing. Fanatical Eddie Cochran followers do not make the most reliable commentators on present-day pop. "I think my personal taste changes every year or so. At the moment I'm very keen on Little Feat; I think Labelle are excellent - I thought their stage show was very good indeed. David Essex I was pleasantly surprised by; he seems very talented. I think deep down I still have a soft spot for the Stones, the Faces, the Who. All those British groups who were starting to play at a time when I was going down to the Marquee."

Though himself one of the younger pop critics, he is very concerned about the question of age as it affects taste and therefore bias in one's writing. It has been suggested that most pop writers are in their late 20s, were becoming interested in pop at the time of the Beatles and that great period of expansion and development, and are therefore set in their ways, unreceptive to more recent sounds and consequently not the best qualified people to judge them. He says: "There are answers to those criticisms. Just because your taste was formed in the Sixties doesn't mean you cannot get into more recent music. Also I don't think it is necessarily a bad thing to judge new music from that perspective. I suppose it depends on the paper you work for, really. Certainly if I was writing for a teenybop magazine I would find it more of a problem. On the *Evening Standard* probably most of the people who read my writing are of the same age as me or older. When I joined the NME I remember thinking I would hate to be working for a music paper at 30, how can you possibly really know what's going on in pop? Now I'm not so sure."

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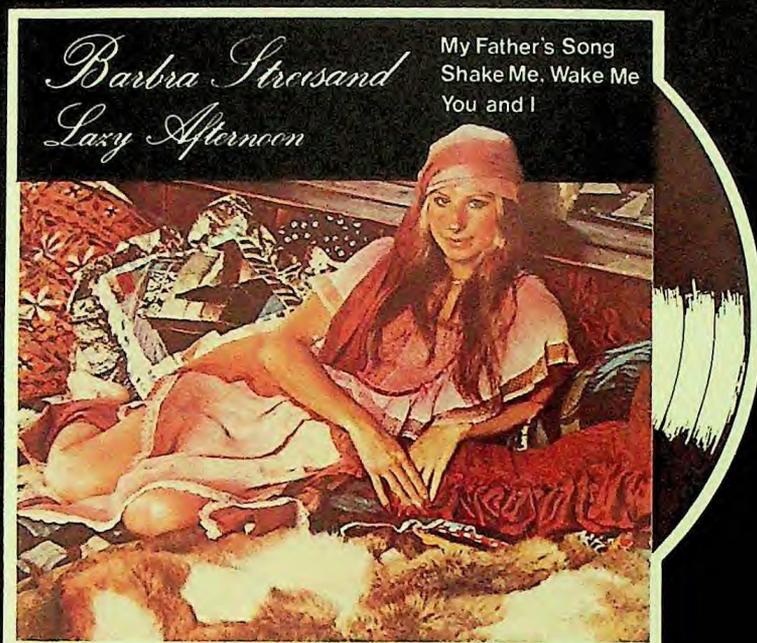
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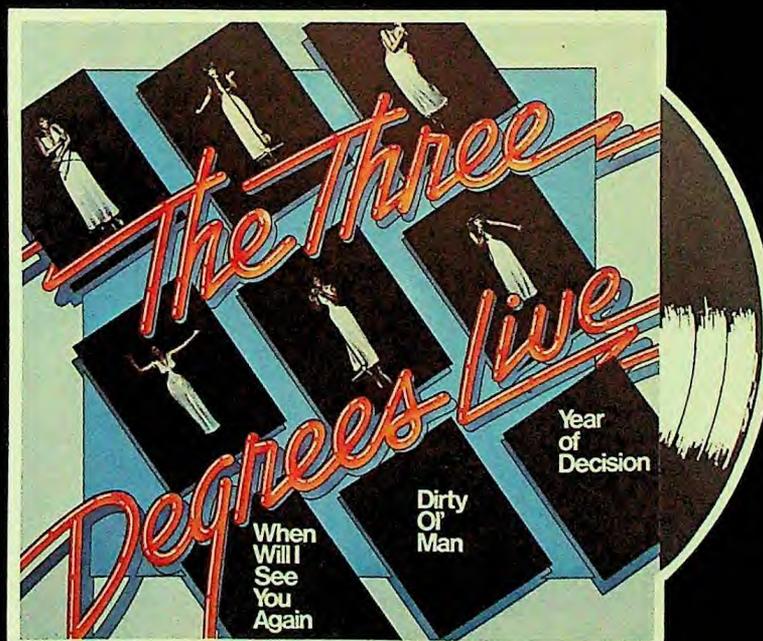
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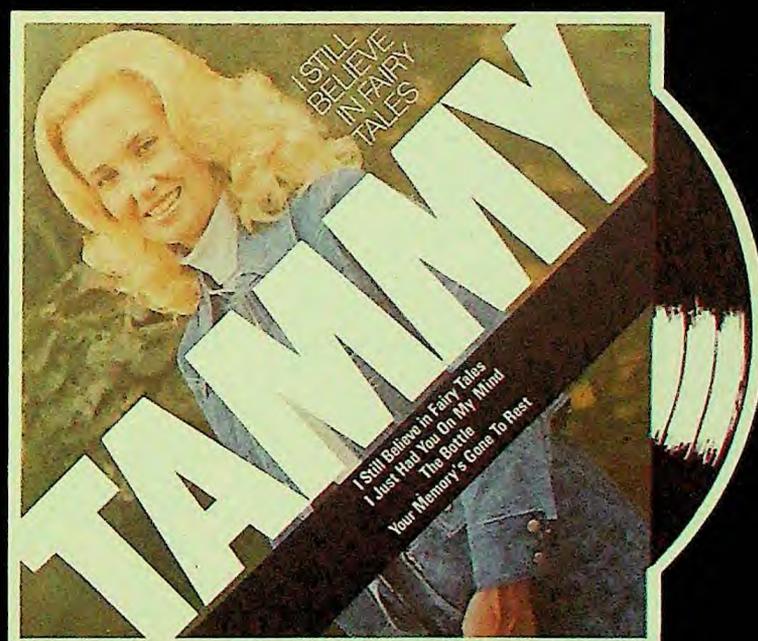
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FEATURE

Creole Records' success is down to the discos

by DAVID LONGMAN
DURING THE last year, the full impact of the discotheque as a promotional outlet has been realised by the industry. Virtually every company now employs a full time disco promotion manager, or calls up the services of someone like specialist Garrell Redfearne to promote disco oriented releases.

Of all the companies, Creole with the Cactus, Amba and Afrodisc labels, probably relies most on the discotheques. The John Asher hit version of Let's Twist Again, was not on the Radio-1 playlist during its second week on the charts, while the Judge Dread releases was not included on the playlist. Predictably encounter airplay resistance.

The history of Creole begins in the Charing Cross Road, where director Tony Cousins set up Commercial Entertainments, a management agency, in 1967. The same year the company brought Desmond Dekker over to Britain, and subsequently the Israelites went to number 1 in the national charts.

The next move for the company was a partnership with Trojan Records, and Trojan Artistes was formed. Cousins and his partner, Bruce White, lost interest in the association with Trojan, and instead set up a production company through EMI, forming the Rhino label.

Continuing the run of success, the first single from Rhino was Bruce Ruffin's Mad About You, which again made the charts. However, a poor spell and the end of the EMI contract meant the company went independent. The first record, Ire Feelings from Rupie Edwards is a

well-documented success.

Since Rupie Edwards, Creole has had chart success with two Judge Dread singles, a version of Brazil from Crispy and Company, and a further hit from Desmond Dekker, Sing A Little Song.

Says Cousins, "Polydor hit the nail on the head for me back in the summer, when someone said the reason I have chart successes is that I haven't got 30 releases to work on at one time, but can concentrate my efforts on one or two. What also made a difference with Brazil, was that the shops had copies of my record two weeks before the Polydor release. Nobody was playing my version, and the same goes for the Judge Dread singles, nobody plays them, so the sales must be down to the discotheques. I don't do any advertising, except with Music Week."

Cousins can proudly stand up and say that he doesn't need radio plays for his product, though any would be appreciated. In the last month he has taken two of the commercial stations, Piccadilly and Capital off his mailing list, though the records still go to the individual disc jockeys.

"We had a discotheque mailing list before they were ever thought of, and we now have 750 people that we mail to regularly. It's an expensive business, costing nearly 60 pence to send one record, so you have to be efficient. When a



BRUCE WHITE (left) and Tony Cousins (right) of Creole with Desmond Dekker.

release is due, we make sure each disc jockey receives a copy at least two weeks before release. The disc jockeys are important people to us, and we make sure they know that. The same thing applies with key dealers, to whom we send one or two free copies of each release.

"Depending on how a record is going, sometimes promotion manager Andy Stinton and I will stay here in the offices phoning until midnight to see how they are and how the record is going. It makes them feel good, and they all know they can phone us up at any time of the day for a chat about the business.

"I suppose we are pandering to them, but they deserve it. When we have a record out, I wouldn't hold a big reception, because generally speaking they are a waste of time. It's the guys out in the clubs and halls that are important to us. That's why at a disc jockey

convention this year, we gave everyone who came to our stand a glass of wine to say thank you to them."

The contact between Cousins, White and Stinton with the disc jockey fraternity is continued through the regular newsletter, an unusual publication written as a comedy script, each person has a different title. Stinton is 'the body', and his assistant, 'pudding'.

Because of the relationship Creole now has with the disc jockey, Cousins claims that 99 percent of the records he releases with chart intentions will actually make the grade. "Some material we only put out for the specialist black market, and if it is reasonable, I can guarantee 2,000 sales, though if it is a good one, anything up to 25,000."

With the track record as it is, Cousins is very happy though he has his mind set on expanding the

business. His only fear is that of losing touch with his staff. "I don't want to become a figurehead in the company. However there are 14 of us here, and it gets to be a great strain at times, especially when we have a record in the charts."

Expansion is on the cards however, with the company exploring the album market more. It has taken a time for Creole to find out what its distributor (EMI) can do to help. "I only found out last month that there are monthly sales conferences that I'm supposed to attend to present our product. Mind you, EMI is very good to us, and works very hard. I needed to get 50 special promotion albums prepared recently, and it was done within 12 hours."

The collapse of B & C has meant little to Creole, although Judge Dread has been picked up. With the help of EMI, the company managed to turn around the Je T'aime single in 24 hours.

The other side of Creole is the distribution network the company has built up. Cousins has franchises to distribute EMI Tamla, CBS, Click, Pye, Magnet and Island to specialist shops. He has three salesmen covering the country.

The confidence of Cousins is hardly surprising when you see the way the company works. "The success doesn't surprise me. I've been aiming for this day for the last 12 years. I've never paid an advance for any record I've taken on, and that must be some sort of record. Instead of handing out money to an artist, I'll put it in to my promotion, and that's why I can guarantee a 99 percent success rate."

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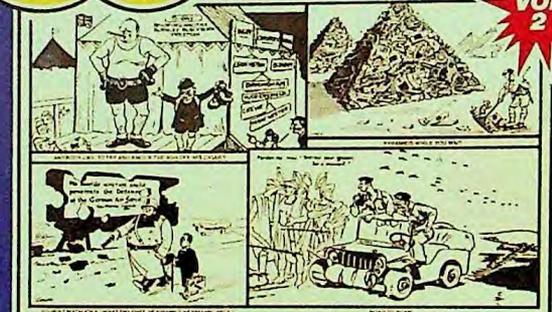
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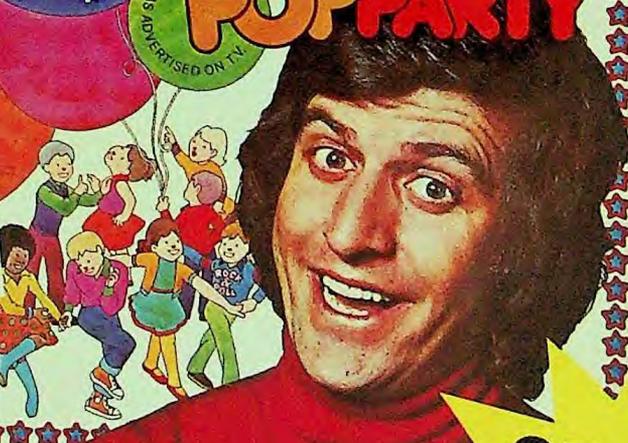
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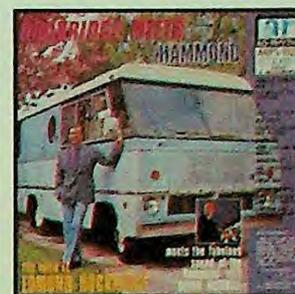
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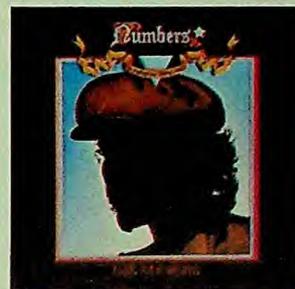
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HOCKRIDGE MEETS HAMMOND ARPS 1026



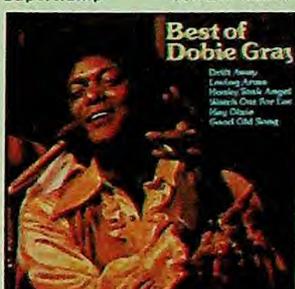
ROCKY MOUNTAIN CHRISTMAS John Denver APLI-1201



NUMBERS Cat Stevens ILPSP 9370



CRISIS? WHAT CRISIS? Supertramp AMLH 68347



BEST OF DOBIE GRAY MCF 2736



29 HAMMOND HITS OF THE 20's, 30's, 40's, 50's, 60's, 70's Stanley King ARPS 1023



LIVE Bob Marley and the Wailers ILPS 9376



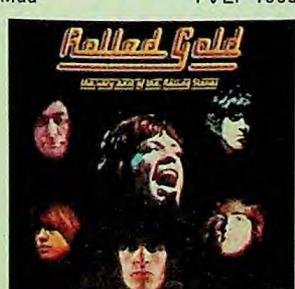
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ROLLED GOLD - THE VERY BEST OF THE ROLLING STONES ROST 1/2

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 ESTELLE, Don/Windsor
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 Tommy Roe ABCL 5157
 2 ARGO (Decca)
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 Alec Guinness PLP 1206/7
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 Chris Squire K 50208
 TEASER K 50208
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5 BBC (Polydor)
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6 BASF (Decca)
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7 BELTONA (Decca)
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8 BIG BEN (Polydor)
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9 BRONZE (Island)
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10 BUK (Decca)
 FIVE FLATS FURNISHED
 The Million Airs BULP 2013
 GIRLFRIEND
 Santiago BULP 2008

11 CAPITOL (EMI)
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12 CHARLY RECORDS (President)
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13 COLUMBIA (EMI)
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14 CUBE (Decca)
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15 DECCA
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16 DECCA WORLD OF
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17 DJM
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18 ELEKTRA (EMI)
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19 EMERALD (Decca)
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20 EMI
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Sally - Lullaby For Robin
The 45 Year Old - I Love The Man

30

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- SAINTS GO MARCHING IN
- OH! YOU BEAUTIFUL DOLL
- FOR HE'S A JOCKLY GOOD FELLOW
- ALL THROUGH THE NIGHT
- WE'LL KEEP A WELCOME
- STOP YER TINKLING JOCK
- COMING ROUND THE MOUNTAIN
- YOU MADE ME LOVE YOU
- LAMBETH WALK - AULD LANG SYNE
- LET THE REST OF THE WORLD GO BY
- I DO LIKE TO BE BESIDE THE SEASIDE
- IF YOU'RE BISHA COME INTO THE PARLOUR
- I'VE GOT A LOVELY BUNCH OF COCONUTS
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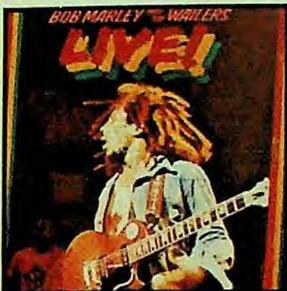
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'ARE YOU BEING SERVED SIR?' John Inman DJLPS 468



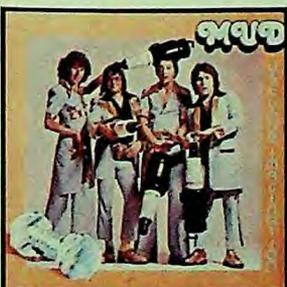
LIVE Bob Marley and the Wailers ILPS 9376



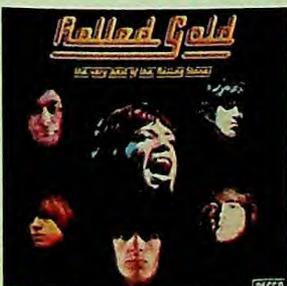
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SKY HIGH Jigsaw CPLP 1001



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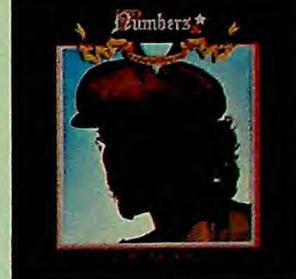
ROLLED GOLD - THE VERY BEST OF THE ROLLING STONES ROST 1/2



HOCKRIDGE MEETS HAMMOND ARPS 1026



ROCKY MOUNTAIN CHRISTMAS John Denver APLI-1201



NUMBERS Cat Stevens ILPSP 9370



CRISIS? WHAT CRISIS? Supertramp AMLH 68347



BEST OF DOBIE GRAY MCF 2736



29 HAMMOND HITS OF THE 20'S, 30'S, 40'S, 50'S, 60'S, 70'S Stanley King ARPS 1023

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1 ANCHOR ARE YOU READY FOR FREDDY Freddy Fender ABCL 5158
 GREATEST HITS Tommy Roe ABCL 5157

2 ARGO (Decca) BRITISH POETS OF OUR TIME SERIES - T. S. ELIOT Alec Guinness PLP 1206/7
 CHANGING TRAINS SPA 438
 STEAM LOCOMOTION RAIL 150 SPA 439

3 ASYLUM (EMI) JESSIE'S JIG AND OTHER FAVOURITES Steve Goodman SYL 9027
 PRISONER IN DISGUISE Linda Ronstadt SYLA 8761 (TC-/8X-SYLA 8761)
 THE ROWANS SYL 9026

4 ATLANTIC (WEA) AGORA K 50171
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 CHANGES NO. 2 Charles Mingus K 50202
 FISH OUT OF WATER Chris Squire K 50203
 TEASER Tommy Bolin K 50208
 LIVE ALBUM Detroit Spinners K 60110
 MANI & SEINE FREUNDE Guru Guru K 50157
 SONGS FOR DEPRESSION Bette Midler K 50212
 SUPER SOUND Jimmy Castor Bunch K 50190
 THE FIRST SEVEN DAYS Jan Hammer K 50184
 THE VENUSIANE SUMMER Lenny White K 50123
 24 ORIGINAL HITS Drifters K 60106

5 BBC (Polydor) ANNO DOMINI'S TOP TEN RELIGIOUS TUNES Collection REC 221 (MRMC 37)
 THE CAMERA AND THE SONG Collection BELP 6 (RMC 4034/RCT 8015)

6 BASF (Decca) TCHAIKOVSKY WONDERLAND Arno Flor BAP 5065

7 BELTONA (Decca) JIM MACLEOD'S WELCOME TO SCOTLAND SBE 182

SCOTLAND'S BEST Robin Hall & Jimmie Macgregor SBE 181

8 BIG BEN (Polydor) POEMS IN THE LANCASHIRE DIALECT Louise Bearman BB 06

9 BRONZE (Island) THE BEST OF URIAH HEEP Uriah Heep ILPS 9375
 WELCOME HOME Osibisa ILPS 9355

10 BUK (Decca) FIVE FLATS FURNISHED The Million Airs BULP 2013

GIRLFRIEND Santiago BULP 2008

11 CAPITOL (EMI) CAUGHT IN THE ACT Grand Funk E-STSP 15
 CHEWING PINE Leo Kottke E-ST 11446
 STEALIN' HOME Babe Ruth E-ST 11451

12 CHARLY RECORDS (President) JAM SESSION Jimmy Page/Sonny Boy Williamson/Brian Auger CR 300 011
 THE YARDBIRDS FEATURING ERIC CLAPTON CR 300 012
 THE YARDBIRDS FEATURING JEFF BECK CR 300 013

13 COLUMBIA (EMI) SHOWTIME SPECTACULAR George Mitchell Minstrels SCX 6583 (TC-SCX 6583)
 THE SECOND ALBUM OF THE VERY BEST OF SHIRLEY BASSEY Shirley Bassey SCX 6584 (TC-/8X-SCX 6584)

14 CUBE (Decca) GONNA MAKE YOU AN OFFER Jimmy Helms HIFLY 21

15 DECCA THE GREATEST GIFT IS LOVE Mantovani SKL 5216

16 DECCA WORLD OF THE WORLD OF ENGELBERT HUMPERDINCK SPA 455

THE WORLD OF TOM JONES SPA 454
 WORLD OF SOLID GOLD HITS Various SPA 456

17 DJM ARE YOU BEING SERVED SIR? John Inman DJLPS 468

FAMILY FAVOURITES Hush DJSL 059
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 MY LIFE, MY WAY Vic Lewis SPECB 103

18 ELEKTRA (EMI) PORTRAIT GALLERY Harry Chapin K 52023

19 EMERALD (Decca) THE SOUND OF JOHN ELLIS & HIS HIGHLAND COUNTRY BAND VOL. 11 GES 1140
 TOUCH MY SOUL Tommy Dougherty GES 1139

20 EMI A NIGHT AT THE OPERA Queen EMTC 103 (TC-/8X-EMTC 103)

MELODIES WITH MEMORIES Rostal & Schaefer EMC 3104
 OUR ONLY WEAPON IS OUR MUSIC Gonzalez EMC 3100
 SING LOFTY Don Estelle/Windsor Davies EMC 3102 (TC-EMC 3102)

SWEET SILENCE Mr. Big EMC 3101 (TC-/8X-EMC 3101)

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VERY BEST OF JAKE THACKRAY Jake Thackray EMC 3103

21 GALAXY RECORDS (President) IPI TOMBI GAL 26000
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22 GTO (Polydor) LOVE TO LOVE YOU BABY Donna Summer GTLP 008 (GTMC 008)

22A HALLMARK (Pickwick) A LIBERACE CHRISTMAS SHM 846

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POP LISTING

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24 JET (Polydor) LOVE BOMB
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25 KUDU (Polydor) FEELS SO GOOD
Grover Washington Jr. KU 24 (KUMC 24)

26 LONDON (Decca) A SOUTHERN MEMOIR
Bing Crosby SHU 8489

27 MAGNET GOOD-BYE-EE 14-18 MAG 4001
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30 MGM (Polydor) AROUND THE WORLD -- Live In Concert
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37A RCA CAMDEN (Pickwick) CHRISTMAS GREETINGS FROM PERRY COMO
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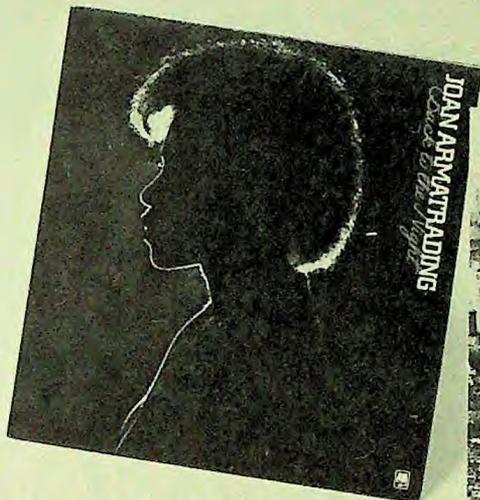
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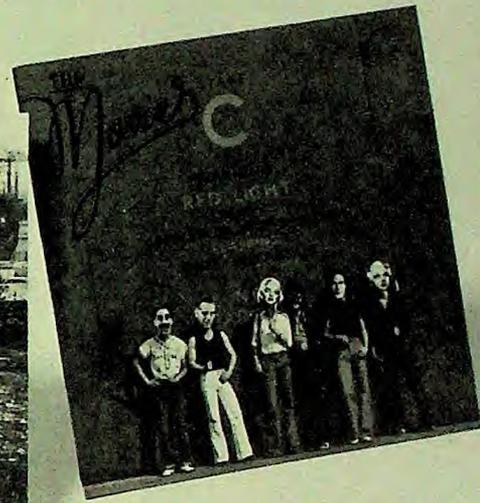
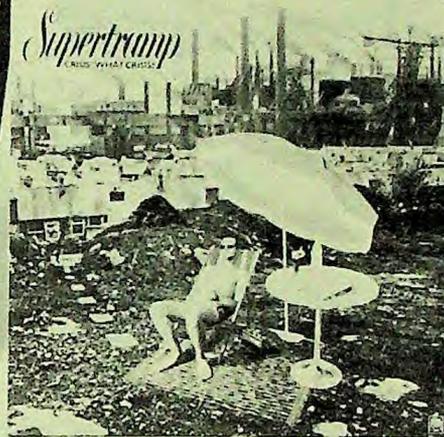
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SUPERTRAMP
 “CRISIS? WHAT CRISIS?”
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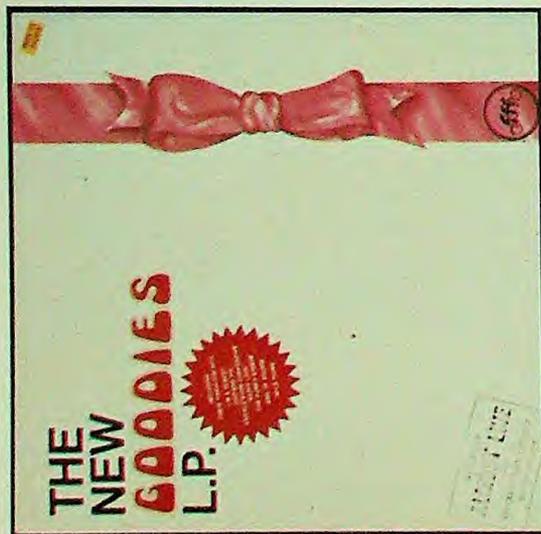
THE MOVIES
 AMLH 33002

TOUR DATES

- | | |
|-----------------------------------------|----------------------------------------------------|
| November 13 BRISTOL, Colston Hall | December 2 HANLEY (Stoke-on-Trent), Victoria Rooms |
| November 14 LANCASTER, University | December 4 SHEFFIELD, Victoria Rooms |
| November 15 LEEDS, University | December 5 COVENTRY, Victoria Rooms |
| November 16 CROYDON, Fairfield Hall | December 6 LEAMINGTON SPA, Odeon |
| November 17 BRIGHTON, Dome | December 7 BIRMINGHAM, Odeon |
| November 19 BOURNEMOUTH, Winter Gardens | December 8 BIRMINGHAM, Odeon |
| November 20 PORTSMOUTH, Guildhall | December 9 BIRMINGHAM, Odeon |
| November 22 NEWCASTLE, Guildhall | December 10 BIRMINGHAM, Odeon |
| November 23 EDINBURGH, Playhouse | December 11 BIRMINGHAM, Odeon |
| November 24 GLASGOW, Playhouse | December 12 LIVERPOOL, Empire |
| November 25 DUNDEE, Playhouse | December 13 IPSWICH, Gaumont |
| November 28 CARDIFF, Playhouse | December 14 GREAT YARMOUTH, ABC |
| November 29 BIRMINGHAM, Odeon | December 16 PLYMOUTH, ABC |
| November 30 MANCHESTER, Palace Theatre | December 17 TORBAY, Festival Hall |
| December 1 LEICESTER, De Montfort Hall | December 18 SWANSEA, Brangwyn Hall |
| | December 19 SOUTHAMPTON, Gaumont |
| | December 20 SOUTHEND, The Kursall |

SELLING OUT

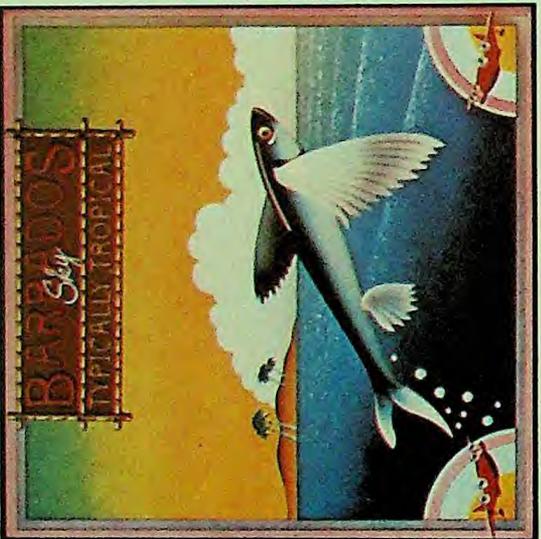




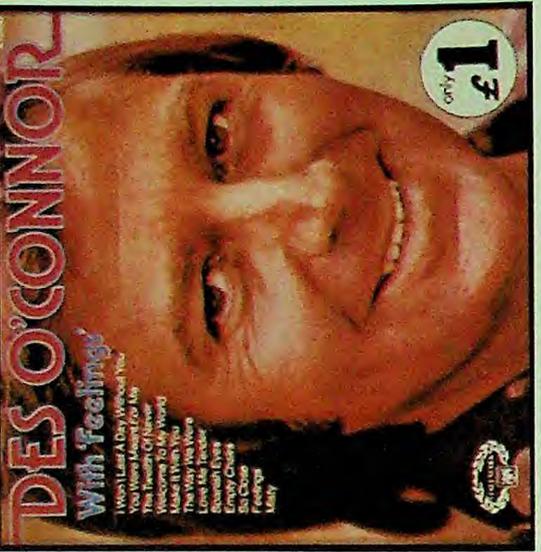
THE NEW GOODIES LP
BRADL 1010



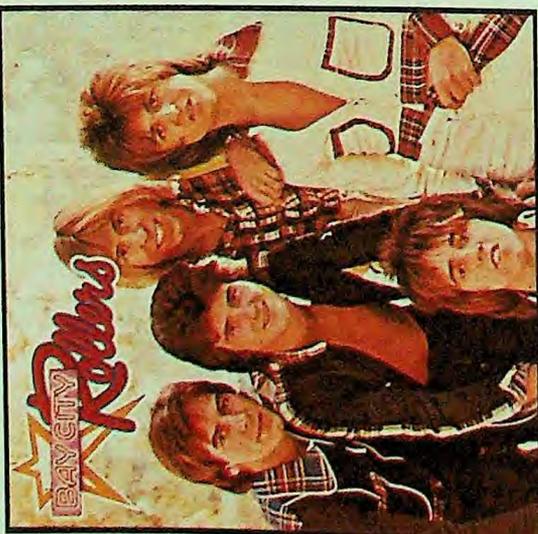
Vangelis
HEAVEN AND HELL
RS 1025



BARBADOS SKY
Typically Tropical
GULP 1014



Des O'Connor
WITH 'FEELINGS'
HMA 255

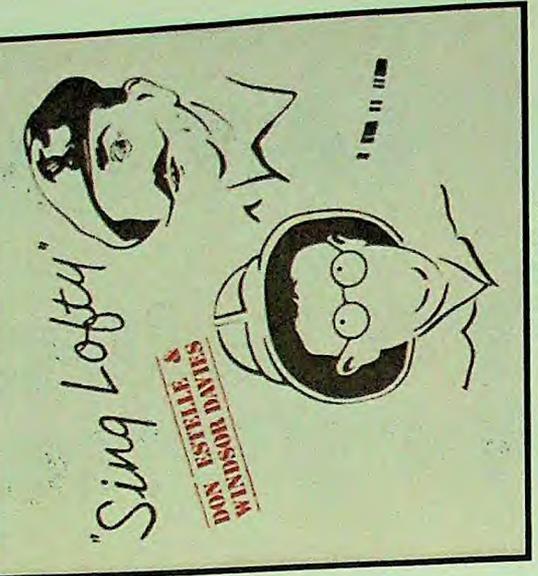


Bay City Rollers
WOULDN'T YOU LIKE IT?
SYBEL 8002

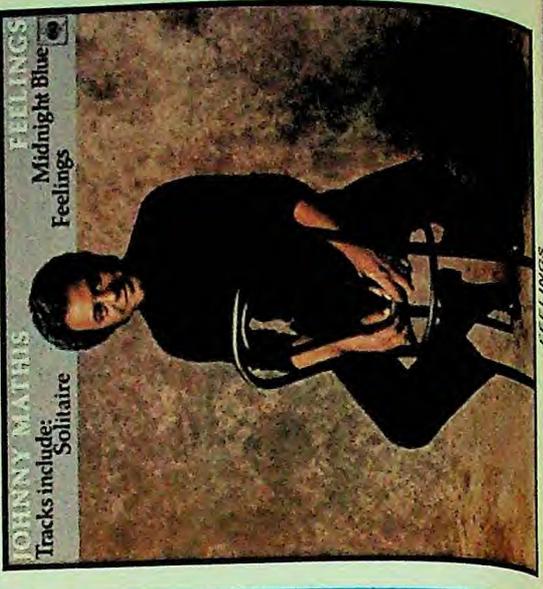
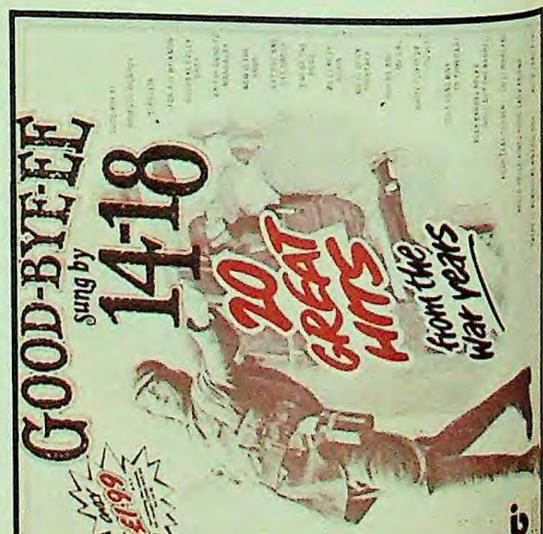
MUSIC WEEK TOP 50

ALBUMS AND TAPES

TITLE	ARTIST	LABEL	RECORD NO.	CASSETTE NO.
1	GOLDEN GREATS Jim Reeves	Arcade	ADEP 16	ADEC 16*
2	FAVOURITES Peters & Lee	Philips	9109 205	7108.136*
3	ATLANTIC CROSSING Rod Stewart	Warner Bros.	K 56151	K 456151*
4	WISH YOU WERE HERE Pink Floyd	Harvest	SHVL	SHVL 814*
5	ALL THE FUN OF THE FAIR David Essex	CBS	69160	40 69160*
6	THE VERY BEST OF ROGER WHITTAKER	Columbia	SCX 6560	TC. 6560*
7	GREATEST HITS Cat Stevens	Island	ILPS 9310	ZCI 9310*
8	THE BEST OF Stylistics	Avco	9109 003	7318 160*
9	THE WHO BY NUMBERS Who	Polydor	2490 129	3194283*
10	WE ALL HAD DOCTORS PAPERS Max Boyce	EMI	MB 101	MB 101*
11	40 GREATEST HITS Perry Como	K-Tel	NE 700	800*
12	BREAKAWAY Art Garfunkel	CBS	86002	40 86002*
13	SIMON & GARFUNKEL'S GREATEST HITS	CBS	69003	40.69003*
14	ANOTHER YEAR Leo Sayer	Chrysalis	CHR 1087	ZCHR 1087*
15	SIREN Roxy Music	Island	ILPS 9344	9344*
16	RABBITS ON AND ON Jasper Carrott	DJMI	DJLPS 462	DJLPS 462*
17	HORIZON The Carpenters	A&M	AMLK 64630	CKM 64630*



Des O'Connor
"SING LOFTY"
Don Estelle & Windsor Davies
EMC 3102



JOHNNY MATHIS
FEELINGS
Midnight Blue
Tracks include: Solitaire
EMC 3102

The Christmas Fairy wants everyone to have...



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on DJM Records
DJLPS 468

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of the same name

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FEELINGS
CKIM 64530*
TC. 254*
AMLR 64530
PCTC 254
Apple
18 VENUS AND MARS Wings
GOOD-BYE-EE

PUBLISHING



Chappell signs Amesbury

BILL AMESBURY, Canadian singer-songwriter, was in London on a promotional visit tying in with his Power Exchange single Every Girl In The World Tonight and his album Can You Feel It,

scheduled for January release.

To celebrate his signing to Chappell/Robinson/Sparkle/Bay, Chappell managing director Bob Montgomery laid on a lunch for Amesbury where he met executives of the company, plus representatives of EMI, who distribute Power Exchange in the UK.

Picture shows (left to right): Mike Batory, Chappell International; Nick Firth, Chappell International; Paul Robinson, Power Exchange managing director; Dave Brown, EMI promotions; Paul Watts, EMI UK marketing and promotions manager; Derek White, Power Exchange promotion; Eric Hall, EMI national promotion manager; Montgomery; and Amesbury.

Fattie Bum Bum to Campbell Connelly

CAMPBELL CONNELLY director Roy Berry, currently touring in the West Indies, has picked up publishing rights to the Carl Malcolm chart hit Fattie Bum Bum. The deal is worldwide, excluding Jamaica.

Best selling sheet music

- 1 I ONLY HAVE EYES FOR YOU, Feldman
- 2 SPACE ODDITY, Essex
- 3 RHINESTONE COWBOY, KPM
- 4 UNA PALOMA BLANCA, Noon
- 5 FEELINGS, KPM
- 6 HOLD ME CLOSE, April
- 7 WHAT A DIFFERENCE A DAY MAKES, Peter Maurice/KPM
- 8 DON'T PLAY YOUR ROCK AND ROLL, Chinnichap/Rak
- 9 THERE GOES MY FIRST LOVE, Cookaway
- 10 S.O.S., Bocu
- 11 LOVE IS THE DRUG, E.G. Music
- 12 SCOTCH ON THE ROCKS, Southern
- 13 THE LAST FAREWELL, Ashley-Fields/Tembo
- 14 IMAGINE, Northern
- 15 LOVE HURTS, Acuff Rose
- 16 ISLAND GIRL, Big Pig
- 17 PAPER DOLL, KPM
- 18 NEW YORK GROOVE, Island
- 19 BLANKET ON THE GROUND, Campbell Connelly
- 20 I AIN'T LYIN', Sunbury

Compiled by Music Publishers' Association

Siegel breaks down the language barriers

RALPH SIEGEL heads up one of the biggest, and most successful, publishing houses in Europe, operating out of Munich, and with both production and recording interests adding to the size of the operation.

After gaining publishing experience in the U.S. (with Acuff-Rose) and in Paris, he returned to Munich, and with the company which his father had set up in 1946. And he immediately ran into a kind of generation gap in the business.

In London for the Bruce Springsteen concerts — he represents the Springsteen catalogue in Germany and Austria — Siegel said: "Though we were father and son, the fact is that I'd picked up essentially modern ideas while he was a typical and standard elderly publisher. Though we remained friends outside business, I had to split from him and do it my own way."

In fact, when his father died, he took over his companies and added them to his own organisation. Now the young Ralph Siegel is in the middle of a huge international success story, much of which stems from the record sales of Silver Convention, chart-toppers in many different countries, including America.

Said Siegel: "Now we have 16 German companies in the group, as well as representing foreign companies like that of Robert Mellin. We have our own production company, and have produced big stars like Peter Alexander, Udo Jurgens, Rex Gildo, Peggy March — and the British singer Ireen Sheer, who represented Luxembourg in a Eurovision Song Contest.

"I set up Jupiter Records two years ago. Actually that was a label started by my father, but he had to let it go after some three years because he'd tried to distribute product through the company. It just didn't work. We're now with Ariola, which is excellent on several counts. It's a good company, it has a big record club side, and it's in Munich, along with our own organisation. So we have publishing, a label and production."

Though progress has always been consistent for Siegel, having taken on Polydor producer Chris Roberts — a "sensational transfer at the time" — it was last year's MIDEEM that really triggered off international reaction. Save Me was the big MIDEEM song last January and the Silver Convention hit was sold, in master form, to 48 countries from Cannes.

From that came Fly Robin Fly,

also a worldwide hit for the girls. Then Penny McLean, one of the group, soloed with Lady Bump, a number one in Germany. Now another member, Linda G. Thompson, has gone solo with Ooh What A Night, released in the UK through Magnet.

Siegel gives full credit to "lady luck" which helped bring him key lyric writer Michael Kunze. And into the production company came Sylvester Levay, part Hungarian and part Yugoslavian, composer and arranger, keyboard man, and with ten years' showband experience. Levay's production work for Silver Convention was, says Siegel, "quite remarkable."

Siegel also handles the publishing side of the Mireille Mathieu set-up, mostly involving the songs of Christian Bruhn, who he claims is one of the biggest writers of the past ten years.

In London, the Siegel enterprise is represented by Stuart Taylor, working from the Quarry offices in Old Compton Street. In Munich Siegel has a staff of 26, with chief executives Helmar Kunte, Jim Aichroth and Helgard von Schenckendorf.

Siegel said: "The German industry is in good shape, make no mistake about that. But the biggest problem is the language barrier. German music, in terms of melodies, is as good as you can find anywhere in the world, but German lyrics are just not understood. You have a real advantage if you're a German who can write lyrics in English.

"Most of the heavy rock bands in Germany start out with English lyrics. Some are mostly instrumental, but with just a smattering of lyrics, like Kraftwerk's Autobahn. But while there's nothing wrong with German melodies, it does sadden me to see that the melodic side in many other countries has lost out such a lot.

"But in Germany easily the biggest problem is that old one of too much product on release at any given time. All the German record companies have deals with international companies. Written in the contract is that if a record breaks into a chart anywhere in the world it has to be released in Germany. Result is a whole stack of no-hope records coming out and over-flooding the market. Too many on sale, too much split interest.

"You can strive, as publisher or producer, for quality, only to have that quality hidden in a mass of material which from the start is unsuitable for the market."



Ralph Siegel, head of Jupiter and Siegel Music (right) and Stuart Taylor (UK rep. of Jupiter Records).

16,000 readers would like a word from you.

Take space in the new Music Week 1976 Studioscene Directory and you get the attention of everyone who's anyone in the UK and European recording business.

It's being mailed free to 5,500 selected Music Week subscribers — with a potential readership of at least 16,000 industry executives, record producers, studio equipment manufacturers, importers, studio managers, talent agencies, publishers, promoters, PR companies . . . buyers, users — decision-makers at every level of influence.

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For further information contact Steve Rowe at Music Week, 7 Carnaby Street, London W1V 1PG. 01-437 8090.



phonogram

A.J. MORRIS

To: Ad Dept.

Dec '75

The price of postage being what it is,
 I want to use an advertisement in
 MUSIC WEEK to thank all concerned for
 making 1975 the most successful year
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I want to wish our ARTISTS & CUSTOMERS
 a truly happy Christmas. Traditionally
 the message should include best-wishes for
 a prosperous New Year. This message
 should include the fact that we hope for
 a peaceful 1976 - Our Artists' roster
 and team of people will ensure that it
 will be another G-R-R-EAT year for
 Phonogram.





Patti Smith Horses



The Wild Power of Patti Smith

**"It Will Shake You And Move You
As Little Else Can Do!"**

"Patti Smith's first album 'Horses' is an extraordinary disk and every minute of it is worth repeated rehearings. Miss Smith's visions arise out of normalcy but then transcend it almost instantly. Devotees of Miss Smith will want to know how honestly and accurately this record captures the feeling of her club performances and the answer is—marvelously! The balance between voice and band is perfect, and big basic sound is the tacky, ricky-tick rock that her quartet produces live. The songs are infused with discreet, subtle touches that enhance them, and the vocal overdubbing in 'Land' is handled brilliantly. 'Horses' may be an eccentricity, but in a way that anything new is eccentric. If you are responsive to its mystical energy, it will shake you and move you as little else can do!"

—John Rockwell/THE NEW YORK TIMES

"First albums this good are pretty damn few and far between. It's better than the first Roxy album, better than the first Beatles and Stones albums, better than Dylan's first album, as good as the first Doors and Who and Hendrix and Velvet Underground albums.

It's hard to think of any other rock artist of recent years who arrived in the studios to make their first major recordings with their work developed to such a depth and level of maturity."

—Charles Shaar Murray/NEW MUSICAL EXPRESS

"Ladies and gentlemen, I give you the record of the year. Quite simply this is one of the most stunning, commanding, engrossing platters to come down the turnpike since John Lennon's 'Plastic Ono Band', and for the same reasons."

—Jonh Ingham/SOUNDS



RADIO/T.V.

Forth—creating its own identity

Edited by David Longman

WITH RADIO Forth coming on air towards the end of January this year, Scotland was covered by commercial radio in a belt between Glasgow in the west and Edinburgh in the east. The Glasgow station Clyde had already proved that there is a large market for an alternative form of radio in Scotland, and Forth had to achieve similar results as regards audiences to emulate the success of Clyde.

Forth has never set out to be a carbon copy of Clyde, but instead has gone about winning a very different type of audience with a music format that tends to be inclined to more progressive pop. The playlisting is different from most of the ILR stations, being made up of a Top 40 chart and a list of 30 records comprising the Forth Fliers, a prediction chart.

The components of each hour's music programming are four deleted oldies (two singles and two album tracks), four singles from the local chart, four new releases, and four album tracks (two current selling and two new). This means that regardless of preference for album or single material, at least one track of each is programmed each 15 minutes.

Forth's head of music and senior disc jockey is Ian Anderson. In the past he has declared that the music policy is based on the Radio Veronica format, but now prefers to get away from the analogy, saying that Forth has created its own style and identity.

Anderson has covered the two basic areas of radio programming before joining Forth, being director of news for Radio Northsea for a time, though also continuing as a disc jockey. His career with the pirates has obviously been a great help to him, and having worked on Radio Caroline within the last three years, he is aware of the difficulties of working under pressure.

Many of his ideas stem from Radio Veronica, as the playlisting indicates, though he also intends the present printed chart sent to dealers in the area should be able to evolve, when the financial situation is right, in to a magazine, again similar to the one run by Veronica.

"The actual music we play," says Anderson, "really depends on the local people and on what they are buying in the shops. It is really very interesting when you try and analyse what the public are buying, although you would expect the local sales of someone like Billy Connolly."

Anderson agrees that much as a policy exists, the most difficult thing is to implement it, as different people will interpret it in different ways. "The ideas that we had at the station have all turned out to be right at the time, and we are being successful, though we have to improve the practical application of all the different systems. I think it will take all the commercial stations about three years before they can reach any sort of peak and be really good. Many of the broadcasters are new to radio, though that isn't altogether a bad thing."

During the recent Music Week Broadcasting Forum, some of the time was spent discussing the subject of record advertising on



DURING A recent CBS promotion for the Wombles, Ian Anderson (centre) is seen with disc jockey Jay Crawford, Eamon Lee of CBS, and at the control desk, Mike Gower.

radio. Geoffrey Everitt, managing director of MAM Records wondered why a record of his which had previously been turned down by a radio station would suddenly become suitable if presented in the form of an advertisement. The reply from the IBA and the radio stations is that advertising time and the programming policy are entirely separate, and the radio stations need the money.

Ian Anderson expressed the view that any record being advertised on Forth wouldn't affect his judgement, although he and the other radio programmers agreed that from hearing the advertisement, they could change their mind if the record grew on them. "The situation certainly doesn't exist that if a record company takes advertising time that the record will automatically be programmed," Anderson emphasised.

As far as technical standards are concerned, Anderson believes that at times they are too high, and sometimes too low. "I believe that a steadier and fuller sound could be achieved if there was to be limiting on the sound before transmission. Restricted bandwidth is a problem, though I think that this too should and could be widened to give a better sound."

"Other standards that we have to keep to include the logging of records. Logging was perhaps needed in the early days of commercial radio, but as we get more experienced at running the stations, these regulations should be dropped. The disc jockey's job would be easier if records didn't have to be logged, and it would certainly ease the load and expenditure each station has to make."

"Needletime is another sore point. The view from some quarters seems to be that if needletime was abolished then radio would become a juke box with adverts. I don't think this would happen, because radio

people like myself see the need for live music, and I would like to use a higher percentage. The situation at the moment is that the restrictions and expense of recording a live session are too large, and you feel restricted in having to use a certain amount of live recordings and a certain amount of records. I would far rather the rulings on needletime were geared towards the amount of live music we should use, not the other way around."

Anderson was one of the many radio people who visited the Broadcasting Forum, and said he is grateful for any opportunity where radio people can meet to talk about problems and ideas. "It is only by talking within the different sections of the industry that an ideal system will be reached. We've learned a lot in the last two years about commercial radio, but not a millionth of what we will. Until now, we haven't been quick enough to spot symptoms of success or failure. We all went into commercial radio with high ideals, but the mistake we all have made is not keeping our eyes open enough."



EIGHT BBC producers took their lives in their hands last week at Jet's ELO reception at Gerry Cottle's Circus on Shepherds Bush Green. Being lifted by the circus strong man, are (l-r) Johnnie Stewart, Dave Tate, Man Bell, John Walters, Dave Atkey, Tony Wilson and Dave Hillier.

WAVES



A NEW discotheque equipment centre has opened in Manchester under the guidance of Roger Squire. Squire already has two showrooms in London, and this third branch is intended to serve the North of England. Manager of the showroom is John Hart, who has worked with Squire for the last 18 months in London. Martin Ellis has also joined the company, taking on responsibilities as showroom salesman and assistant manager. Besides running the showroom, Ellis also works in the evenings at Caroline's discotheque in Manchester and the Wigan Cassino on Saturday nights. Bubbling over with enthusiasm at the opening ceremony in Manchester, are John Hart, Roger Squire, Rodney Hart, Martin Ellis and receptionist Zena Rogers.

A MAD Hatters tea party at Southern TV studios. To Promote his single House of the Clowns, Mike Batt has been touring the



country with his group, the Mad Hatters. While in Southampton, Batt called in at Southern to talk to Chris Peacock, presenter of the Day By Day programme.

BEING PRESENTED by Vera Lynn with his Saturday Scene Pop Award for the best male artist, is Gary Glitter. In the T-shirts are the show's co-presenters David Bridger and Sally James.



AFTER RECORDING A Christmas message for Radio Luxembourg listeners recently, Trojan's John Holt posed with station disc jockey Peter Powell.



Holt has been in London adding the finishing touches to an album to be released in the New Year to coincide with a nationwide tour. Also in the photo (centre) is Trojan's radio promotion's manager Bernie Cochrane.

DURING THEIR recent concert tour, Clive James and Pete Atkin called in at Piccadilly Radio to talk to disc jockeys Rodger Linnigan and Andy Peebles. James and Atkin were at Piccadilly to promote their RCA album Live Libel. The duo are now negotiating a contract with Granada Television to record a series of networked shows.



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International Record and Music Publishing Market

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1975: 5042 PARTICIPANTS FROM 902 COMPANIES IN 41 COUNTRIES
1976: MORE THAN 1000 COMPANIES EXPECTED

ALBUM REVIEWS

POPULAR

VANGELIS

Heaven And Hell. RCA RS 1025. Production: Vangelis. RCA has decided to drop his surname, Papathanasiou, which is understandable. This is the long-awaited first album on RCA from the superstar keyboard player from Aphrodite's Child whose biggest claim to fame in the UK was when he was fancied as the replacement for Rick Wakeman in Yes. Vangelis, however, was too good for the job. He is far superior to Wakeman in his musical imagination and this album deserves to be more successful. It is symphonic in concept. Comparisons are difficult, but a record buying public that is still being weaned onto Tubular Bells should have no difficulty in accepting this, and RCA has no intention of allowing the album to pass unnoticed.

BAY CITY ROLLERS

Wouldn't You Like It? Bell SYBEL 8002. Producer: Phil Wainman. All the songs of this offering are by group members Faulkner and Wood, with the exception of Give A Little Love, written by Wainman and Johnny Goodison. The album further establishes BCR as an everyday product in first class gift wrapping. Arrangements and production are good and slick, and the banal lyrics are performed with great attack and gusto - and frequent echoes of other bands, other songs. Tracks include I Only Wanna Dance With You (not the Beatles) Here Comes That Feeling Again (no relation to Brenda Lee),

Too Young To Rock And Roll, and a four line opus called Derek's End Piece. Selling like hot cakes.

AMERICA

History/America's Greatest Hits. Warner Brothers 0698. Producer: George Martin. Undeniably a band of accomplishment and deserved reputation, but it needs saying that the term "greatest hits" is getting very loose in its application. Best known tracks include A Horse With No Name, I Need You, Sandman, and Centura Highway, but the smooth, distinctive, West Coast sounds of the band is consistently enjoyable throughout. This is a selection from the works of a very good group, which should sell both to casual and dedicated America followers.

CHRIS DE BURGH

Spanish Train & Other Stories. A&M AMLH 68343. Producer: Robin Geoffrey Cable. The talent which Chris de Burgh displayed on his first album 12 months ago is emphatically underlined on this new release which deserves a better fate than to be lost in the Christmas rush. For make no mistake, de Burgh is one of the brightest hopes on the local scene whose remarkable skills both as singer and writer need every bit of help to become appreciated. In a way he's a British equivalent of the French chanteur, telling tales and painting word pictures in dramatic and evocative fashion, with a voice that is fierce and forceful or tenderly expressive as the song demands. His music is probably too complex for easy

CHART CERTAINTY

Sales potential within respective market

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

public appreciation, but if quality means anything he must be in with a chance.

NEW RIDERS OF THE PURPLE SAGE

Oh What A Mighty Time. CBS 69182. Producer: Bob Johnston. No mistaking the presence of producer Johnston here - he's an ideas man, and he mixes simplicity of approach with outbreaks of sudden inventiveness. The Skip Battin-fronted band moves, as usual, through a variety of moods, with an opening Gospel fury with a Glide Memorial Church Choir kicking in the glory-glory spirit. But the essential wide-ranging approach can be shown by titles like La Bamba, On Top Of Old Smokey, or I Heard You've Been Laying My Old Lady, with its sombre country tones. Up Against The Wall Redneck is another standout in a mightily entertaining album.

BABE RUTH

Stealin' Home. Capitol EST 11451. Producer: Steve Rowland. Despite the name, the band is totally English - but perhaps because of it, the first sign of real appreciation has come in North America, where their last effort scored impressively in both Canada and the States. One suspects that the wild lead singing of Janita Haan has also played its part, for she is without doubt the most

dominant "voice" on the record, outgunning both the impressive lead guitar of Bernie Marsden and Steve Gurl's important keyboard contributions. She has the power and punch to become an important female rock figure and may well lead the band to eventual glory.

BILL WITHERS

Making Music. CBS 69183. Producers: Bill Withers, Larry Nash. With a back-up vocal team including Jim Gilstrap, Withers is in commanding and commended form here, though there is a shortage of truly memorable songs. However I Wish You Well is strong, and there are some strong guitar effects from Wah Wah Ragin. Certainly it emerges that Withers is more comfortable at up-tempo pace than on slowies like the dragging She's Lonely. But a likely useful seller of an album.

WILSON PICKETT

Peace Breaker. DJM DJSL 064. More r&b history from DJM's Springboard vaults, this is a collection of the wicked Pickett's pre-Atlantic recordings circa 1963. The material reflects the singer's gospel roots, particularly the wailing If You Need Me, his first solo hit, and It's Too Late, his second. Sample, too, the upbeat Baby Call On Me and the soulful Down To My Last Heartbreak. New soul fans may find it all rather unsophisticated, but there are plenty of collectors who will value every minute, particularly at the £1.25 price tag.

ISAAC HAYES

Use Me. Stax STX 1043. An interesting album this, inasmuch as it demonstrates the weaknesses as

well as the strengths that were Hayes' during his Stax days. Most of the material has not been available before, the most conspicuous exception to this being the up-tempo Good Love 6-9969 (originally on the singer's Black Moses LP, and currently a Stax UK single). The flaws are evident in cuts such as Feel Like Makin' Love, where an unnecessarily-extended arrangement destroys the attractive simplicity of the song's lyrical sentiments. Good stuff is here, though: a sympathetic revival of the Moonglows' Ten Commandments Of Love and a spicy rendering of Bill Withers' Use Me. Use this album to boost your soul sales.

THE COMMODORES

Movin' On. Tamla Motown STML 12011. Producers: James Carmichael & Commodores. In the UK singles market, the Commodores have been unable to sustain the impact of their 1974 Machine Gun hit, but their swiftly-achieved reputation as one of America's leading street-funk outfits must count for quite a lot in the album field. This new set from the sextet contains typical examples of their exciting instrumental and vocal style - try Get A Witness, Gimme My Mule or Mary, Mary - plus one or two more mellow outings such as Sweet Love and Time. Certain sales for dealers who are strong in soul: the Commodores are movin' on up.

DEODATO

First Cuckoo. MCA MCF 2728. Producer: Eumir Deodato. Deodato will be remembered fondly as the creator of one of the

TO PAGE 38

marketed by
phonogram

**JOHNNY WALKER'S
RECORD OF THE WEEK**

**CLIFFORD T.
WARD**

HIS FIRST SINGLE FOR
THE PHILIPS LABEL

**NO MORE
ROCK 'N' ROLL**

6006 490



PHILIPS



JOHNNY WATKINS
 TCY 2000*
 SYLA 8759
 V 2001
 SYLA 8759*
 Virgin
 Asylum
 19 TUBULAR BELLS Mike Oldfield
 20 ONE OF THESE NIGHTS Eagles
 WE ALL HAD DOCTORS' PAPERS

Johnny Watson

**ART GARFUNKEL
BREAKAWAY**
including:
My Little Town / I Only Have Eyes For You

Art Garfunkel
BREAKAWAY
CBS 80002

DONNA SUMMER
Love To Love You Baby

Donna Summer
LOVE TO LOVE YOU BABY
GTLP 008

Paul Simon
Still crazy after all these years
including:
My Little Town / Gone At Last

Paul Simon
STILL CRAZY AFTER ALL THESE YEARS
CBS 80002

19	TUBULAR BELLS	Mike Oldfield	Virgin	V 2001	TCV 2000*
20	ONE OF THESE NIGHTS	Eagles	Asylum	SYLA 8759	TC. SYLA 8759*
21	ROCK OF THE WESTIES	Elton John	DJM	DJLPH 464	DJLPH 464*
22	STRAIGHT SHOOTER	Bad Company	Island	ILPS 9304	YH1 9304*
23	WINDSONG	John Denver	RCA Victor	APL 11183	PK 11693*
24	MALPRACTICE	Dr. Feelgood	United Artists	UAS 29880	TCK. 29880
25	STILL CRAZY AFTER ALL THESE YEARS	Paul Simon	CBS	86001	40 86001*
26	ONCE UPON A STAR	Bay City Rollers	BELL	SYBEL 8001	TC. 8001*
27	SABOTAGE	Black Sabbath	NEMS	9119 001	7248 001*
28	ALL AROUND MY HAT	Steeleye Span	Chrysalis	CHR 1091	ZCHR 1091*
29	THE SINGLES 1969-1973	Carpenters	A&M	AMHLH 63601	CAM 63601*
30	GOOD, BAD BUT BEAUTIFUL	Shirley Bassey	United Artists	UAS 29881	TCK.29881*
31	INDISCREET	Sparks	Island	ILPS 9345	9345*
32	ELVIS PRESLEY'S 40 GREATEST HITS	Elvis Presley	Arcade	ADEP 12	ADECS 12*
33	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest	SHVL 804	TC.SHVL 804*
34	THE SENSATIONAL ALEX HARVEY BAND LIVE	A. Harvey Band	Vertigo	6360 122	7138*
35	BAND ON THE RUN	Paul McCartney/Wings	Apple	PAS 10007	TC. PAS 10007*
36	EXTRA TEXTURE (READ ALL ABOUT IT)	George Harrison	Parlophone	PAS 10009	TC.10009*
37	ELTON JOHN'S GREATEST HITS	Elton John	DJM	DJLPH 442	ZC.DJLH 442*
38	THANK YOU BABY	Stylistics	Avco	9109 005	7138.163*
39	CAPTAIN FANTASTIC	Elton John	DJM	DJLPH 1	ZC.DJX 1*
40	40 SING A LONG PUB SONGS	Various	K-Tel	NE 509	CE 573*
41	LIVE AT TREORCHY	Max Boyce	One Up	OU 2033	TC. EXE 130*
42	THAT'S WHAT LIFE IS ALL ABOUT	Bing Crosby	United Artists	UAG 29730	PCK 29730*
43	MINSTREL IN THE GALLERY	Jethro Tull	Chrysalis	CHR 1082	ZCHR 1082*
44	FOREVER AND EVER	Demis Roussos	Philips	6325 021	71022 223*
45	THE MYTHS AND LEGENDS OF KING ARTHUR	R. Wakeman & ERE	A&M	AMLH 64515	CAM 64515*
46	TIME HONOURED GHOSTS	Barclay James Harvest	Polydor	2383 361	3170 261*
47	ROCK 'N' ROLL	John Lennon	Apple	PCS 7169	TC. 7169*
48	ROLLIN' Bay City Rollers		Bell	BELLS 244	TCBEL 244*
49	TEN YEARS NON STOP	JUBILEE ALBUM James Last	Polydor	2660 111	3577.036*
50	SMOKEY/CHANGING ALL THE TIME	Smokey	RAK	SRAK 517	TCSRAK 517*

* Also on Cartridge

MUSIC WEEK chart compiled by British Market Research Bureau from 300 conventional record shops and departments in the month of October. The chart does not indicate sales through rack, chain stores or other outlets. Tape numbers are listed for convenience and the order of listing is not an indication of sales performance. Printed by Billboard Publications. (Colour sleeves are advertisements).

WE ALL HAD DOCTORS' PAPERS...
MAX BOYCE

Max Boyce
WE ALL HAD DOCTORS' PAPERS
MB 101

Elvis Presley
I Got Lucky only £1

Elvis Presley
I GOT LUCKY
CDS 1154

Adrian Baker
Into a Dream

Adrian Baker
INTO A DREAM
MAG 5009

MANTOVANI
The Greatest Gift Is Love

Mantovani
THE GREATEST GIFT IS LOVE
SKL 5216

Bing Crosby & Fred Astaire
A Couple of Song & Dance Men

Bing Crosby & Fred Astaire
A COUPLE OF SONG & DANCE MEN
UAS 29888

ALBUM REVIEWS

FROM PAGE 36

all time best rock instrumentals with his supercharged version of Space Odyssey. He's produced nothing of comparable commercial appeal since, but it remains as a testimony to the pedigree of his work, of which this album is another fine example. The same disciplined throbbing percussive style is evident throughout with keyboard electronics playing a vital role and there's nothing better than nine marvellous minutes of Watasi Strut. But there are also moments of beautiful contrast with sensitive orchestra backgrounds to the Latin treatments of Crabwalk and Speak Low. Highly recommended.

** NIGEL OLSSON

Nigel Olsson. Rocket ROLL 2 - Producer: Robert Appera. Nigel Olsson has had all the grooming needed for a 'young' pop star, and the nurturing has been well rewarded in the shape of this album. The single Only One Woman, which all but made the charts earlier this year (included here) has broken the name, and the current single, Something Lacking In Me is receiving considerable radio support. The former Plastic Penny drummer has matured a great deal having worked with Elton John, and now on a renewed solo career, is ready to break as a major name in 1976.

** RITA COOLIDGE

It's Only Love. A & M AMLH 64531. Producer: David Anderle. Rita Coolidge has excelled again with this album of really beautiful music. Already there is a buzz about this release, with producer Mike Mansfield trying hard to

bring here over to Britain for a television special. She sings with tenderness, and is admirably supported by musicians Mike Utley on keyboards and Dean Parks on guitar. Definitely a first rate album, though it will need a hit single or some liver concert dates to stimulate the sales it deserves.

** NUCLEUS

Alley Cat. Vertigo 6360 124. Producer: Jon Hiseman. The sleeve notes describe the music as "funky, cerebral, jazz-rock," and who would have the temerity to argue with that. Ian Carr's trumpet dominates, and jazz is often in the ascendancy in its battle here with rock. Jazz and rock are arguably very uneasy bedfellows at any time, but there is on this album a healthy feeling of musical experiment, which is to be expected of Nucleus. Over the past six years the band has established a following, and anyone who knows Nucleus and bought previous albums is unlikely to feel that this ninth offering should be passed over. A few hearings could win over appreciable numbers of "don't knows" also.

** BARBRA STREISAND

Lazy Afternoon. CBS 69172. Producers: Jeffrey Lesser-Robert Holmes. The annual album from the incomparable Barbra Streisand, serving to remind that although her main involvement these days seems to be with films, her voice remains as compelling as ever. While she's emphasised it before, the scope of her stylistic range continues to be an impressive feature of her albums, as she sings with such conviction Motown and Wonder, a 1950s showtune and a 1929 torch blues Moanin' Low. A

pity she's no longer the sales force of the days before Hollywood beckoned, for it's a supreme album.

** ROD MCKUEN

Sleep Warm. EMI EMC 3105. Producers: McKuen and Wade Alexander. The artist is perhaps an acquired taste but anyone who has seen him in concert cannot deny his box-office power or the adoration in which he is held by his fans. McKuen's first album since re-signing with EMI contains another batch of his own, identifiable songs including Sleep Warm (his latest single which is getting airplay) and It's Amazing, written in conjunction with Petula Clark. Surprisingly there are also contributions from other composers - a rarity on a McKuen LP - including Judy Collins' Since You Asked, Stevie Wonder's You Are the Sunshine Of My Life, Carole King's Will You Love Me Tomorrow? and the Beatles' Here There and Everywhere.

** JIMI HENDRIX

For Real. DJM DJLMD 8011. Mono. Production: John Brantley and Lee Moses. The sleeve notes claim that this 2 LP set is a must, far removed from the sub-standard releases churned out since Hendrix's death five years ago. Hendrix was one of rock's most original guitarists, but certainly not one of the best, and this set shows him in many off-moments, though much of it is emphasised by the musicians he played with at various times. Side 1 is a 1970 jam session with Johnny Winter, Jim Morrison, and Noel Redding on bass, and is very obviously late Hendrix. The recording quality is, in parts, dreadful, but Hendrix's

guitar work is amazing. Perhaps the most interesting set, it does show his intense brilliance while the earlier tracks, cut with various people, are much more disciplined, yet relaxed and warmer, and the music is meaty, gutsy stuff. At times the intonation is hopeless, but none of these were every destined to become album tracks. For serious collectors only.

MISCELLANEOUS

DON ESTELLE and WINDSOR DAVIES

Sing Lofty. EMI EMC 3102. Producer: Walter J. Ridley. The duo's first recordings were merely contributions to the It Ain't Half Hot Mum cast album, but the success of Whispering Grass has brought them into their own spotlight. This new album, in time for the Christmas rush, includes songs in a similar vein to Grass featuring Estelle's surprisingly romantic tones. For those who remember the originals of It's Magic, Paper Doll, Three Coins in the Fountain, Someone To Watch Over Me and Without a Song, this LP will be no disappointment - and there's an added bonus with Windsor Davies' sergeant-major humour which is never allowed to interfere too much.

LAUREL AND HARDY

The Golden Age Of Hollywood Comedy. United Artists UAG 29676. Producer: Alan Warner. Spurred on by the runaway success of the Trail Of The Lonesome Pine single, the album may well be one of the more offbeat successes of the big-selling season. That these excerpts and songs from their films are 40 or so

years old matters not at all anymore than the vintage sound quality, for Laurel and Hardy relied almost as much on snappy dialogue as comedy situations. The fact that it's often easy to conjure up the appropriate scene in the mind's eye merely heightens the pleasure of a delightful album and a valuable addition to the small collection of available recorded material from the Golden Age, packaged and annotated with appropriate care.

JUDY GARLAND

The Hits. Capitol Vine VMP 1011. The hits - not the originals - but recreations from the early 1960s when the voice was still in good shape for the most part, some taken from the memorable Carnegie Hall live double-album. Track listing is not necessary - suffice to say that the 13 songs featured are the quintessence of those most closely associated with her.

RAY CONNIF

Love Will Keep Us Together. CBS 81021. Producer: Jack Gold, Ray Conniff. Big sales positively guaranteed, of course, for Conniff, who with James Last seems to have this melodic orchestral scene pretty well sewn up. Though the format doesn't change much, year by year, Conniff does leave space here for his own solo trombone, recalling his early big-band brass chore, and for the sweet-voiced Jackie Ward. Title track is one of the most melodic, but there is a strong Solitaire and the now apparently inevitable Feelings in there too, along with Rhinestone Cowboy. And a particularly tight rhythm section throughout.



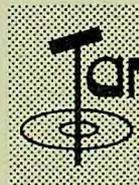
**LANCASHIRE DEALERS
PLEASE NOTE!**

**LOUISA
BEARMAN**

reads her own

Poems in the Lancashire Dialect

BB 00.06 Stereo



**Tangent AN INNOVATION
IN
JAZZ ROCK**

**'INNOVATION'
A NEW ALBUM FROM
AMALGAM**

TREVOR WATTS, JOHN STEVENS, KEITH TIPPETT,
KENT CARTER, LINDSAY COOPER, TERRI QUAYE

TGS 121 Stereo



&



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QUESTION:

Which pop star can boast top 5 British hits in both 1965 and 1975 plus numerous smashes in between?

QUESTION:

Which producer has sung on millions of chart discs under various different names and has, amongst other things, produced and/or named, nurtured, and discovered such artistes as Genesis, The Bay City Rollers, and 10 c.c.?

QUESTION:

Is it possible that this singer has acquired the success entirely due to the music in the grooves rather than through image and name?

Jonathan King is a rare phenomenon in this business, an individual who has trodden his own path. But even as a singer under his own name his success has been remarkable. With his *Greatest Hits* album we salute this success with those tracks that have borne his own vocal credit. Here is a collection including SIX British Top Thirty smashes, TWO Continental Number Ones, and FOUR new titles... which is why we've called it:

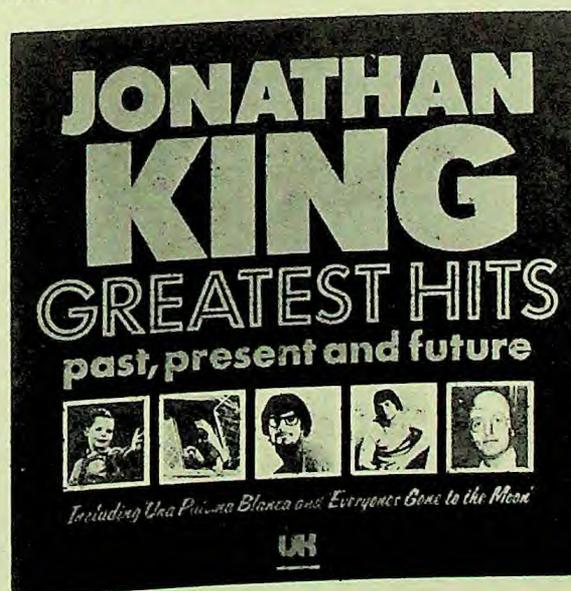
**Jonathan King... Greatest Hits
past, present and future.**

The new tracks are as bizarre, unusual and good as one has come to expect from him.

"He's So Fine" is a tongue in cheek tribute to George Harrison whose "My Sweet Lord" bore a faint similarity to the Chiffons hit. Jonathan's straight rendition of the lyrics add a whole nuance to the song. "The King Of The Hooks" is a song about the great producers of our time... with a line for each... but of course you can guess who comes out the greatest. "Angel Of The Morning" is a fantastic rendition of a superb song, and "Baby, The Rain Must Fall"... well, some men climb a mountain.....

Apart from that, "Everyone's Gone To The Moon," "Let It All Hang Out," "Lazybones," "Hooked On A Feeling," "Flirt," and "Una Paloma Blanca"... with "Million Dollar Bash" and "Cherry, Cherry" thrown in for good measure.

This is a smash L.P.!!! We are backing it up with heavy promotion, enormous radio commercial campaign, and much faith. Advance orders have been sensational!!



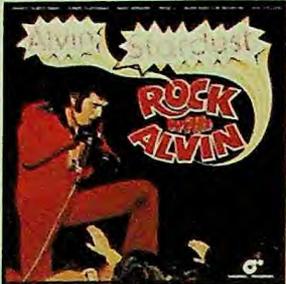
UKAL 1017
MUSICASSETTE UKMC 1017
8 TRACK CARTRIDGE UKTC 1017

UK
RECORDS
MARKETED BY POLYDOR LIMITED

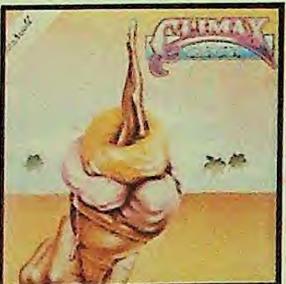
Order from Polydor's own distribution company: Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex RM6 4QR. Telephone: 01-590 7766.



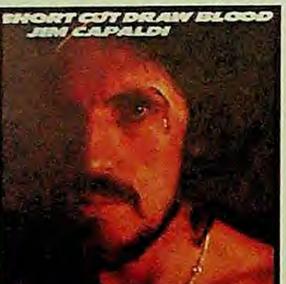
RIDE A COUNTRY ROAD
Roger Whittaker
EMC 3080



ROCK WITH ALVIN
Alvin Stardust
MAG 5007



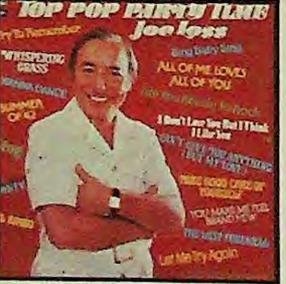
CLIMAX BLUES BAND 1969-1972
SHSM 2003



SHORT CUT DRAW BLOOD
Jim Capaldi
ILPS 9336



THE WORLD OF ENGELBERT HUMPERDINCK
SPA 455



TOP POP PARTY TIME
Joe Loss
SCX 6582



A BUNCH OF 45's
The Aggar Broughton Band
SHSM 2001

POP LISTING

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45 UNITED ARTISTS DEMOLITION MAN
Original Motion Picture Soundtrack
UAS 29901
HOLLYWOOD BE THY NAME
Dr. John
UAG 29902
SAFETY ZONE
Bobby Womack
UAG 29907
THE GOLDEN HITS OF CHER
Cher
UAS 29317
THE VERY BEST OF SLIM WHITMAN
Slim Whitman
UAS 29898

46 WARNER BROTHERS AIN'T NO BOUT A DOUBT IT
Graham Central Station
K 256147

DADS ARMY
Original Cast Recording
K 56186

GORILLA
James Taylor
K 256137

GREATEST HITS
Seals & Crofts
K 56176

HISTORY OF ...
America
K 56169

HOME PLATE
Bonnie Raitt
K 56160

MONTROSE
K 56170

ON THE TRACK
Leon Redbone
K 56173

TALES FROM THE OZONE
Commander Cody
K 56158

THE CLANG OF THE YANKEE REAPER
Van Dyke Parks
K 56161

THE LAST RECORD ALBUM
Little Feat
K 56156

TOULOUSE STREET
Doobie Brothers
K 246183

WELCOME
Ronnie Blakley
K 56174

WHO LOVES YOU
Four Seasons
K 56179

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1 ARCHIV (Polydor)
MONTEVERDI: Vespro della beata vergine
Paul Esswood/Kevin Smith/Ian Partridge/John Eiwes
2723 043
2 DEUTSCHE GRAMMOPHON (Polydor)
BEETHOVEN: Piano Sonata No. 25 in G major, Op. 79
Emil Gilels 2530 589
DVORAK: Slavonic Dances, Op. 46 Nos. 1-8
Rafael Kubelik/Bavarian Radio Symphony Orchestra
2530 466

DVORAK: Slavonic Dances, Op. 72
Rafael Kubelik/Bavarian Radio Symphony Orchestra
2530 593

LISZT: Annees de'belorinage, 2e Annee
Wilhelm Kempff 2530 560
MAHLER: Das Lied von der Erde
Herbert von Karajan/Berlin Philharmonic Orchestra
2707 082

HOMMAGE A WILHELM KEMPF — Beethoven: Piano Sonatas Complete
Wilhelm Kempff 2740 130
HOMMAGE A WILHELM KEMPF — Beethoven: 5 Piano Concertos
Ferdinand Leitner/Berlin Philharmonic Orchestra
2740 131

HOMMAGE A WILHELM KEMPF — Schubert: Piano Sonatas Complete
Wilhelm Kempff 2740 132
HOMMAGE A WILHELM KEMPF — Schumann: Piano Music
Wilhelm Kempff 2740 133

RECITAL OF SPANISH SONGS
Teresa Berganza/Felix Lavilla
2530 598

ROSSINI: Overtures
Claudio Abbado/London Symphony Orchestra
2530 559

STRAVINSKY: Octet for Wind Instruments
Boston Symphony Chamber Players
2530 551

3 EMI
PENDERECKI: Magnificat
Penderecki/Various
EMD 5524

THE ORCHESTRAL WORKS OF PERCY GRAINGER
John Hopkins/Sydney Symphony Orchestra
EMD 5514

PANUFNIK: Violin Concerto
Panufnik/Yehudi Menuhin
EMD 5525

4 HMV (EMI)
A KISS IN THE DARK — songs by Victor Herbert
Andre Kostelantetz/Beverly Sills/London Symphony Orchestra
ASD 3140

BIZET: Carman
Sir Thomas Beecham
SLS 5021 (TC-SLS 5021)

FAURE: Cello Sonatas
Paul Tortelier/Eric Heidsieck
ASD 3153

HANDEL: The Choice Of Hercules
Philip Ledger ASD 3148
HUMPERDINCK: Hansel & Gretel
Mario Bernardi SXDW 3023
IBERT: Overture de Fete; Escales
Jean Martinon/French National Radio Orchestra
ASD 3147

RIMSKY-KORSAKOV: Le Coq d'or-Suite
PROKOFIEV: Summer Night
Paavo Berglund/Bournemouth Symphony Orchestra
ASD 3141

ROSTROPOVITCH: Cello Concertos of Dutilleux & Lutoslawski
Serge Baudo/Orchestre de Paris
ASD 3145

THE ART OF WEINGARTNER
Felix Weingartner/Various Orchestras
RLS 717

THE ITZHAK PERLMAN RECORD
SEOM 22

VERDI: Un Ballo in Maschera
Riccardo Muti SLS 984

5 SAGA
BACH: Partita in B minor
Elizabeth De La Porte 5424

JEUX D'EAUX
Albert Ferner 5422

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(TAPE ONLY)

1 DEUTSCHE GRAMMOPHON (Polydor)
BEETHOVEN: Piano Sonata No. 8 in C minor, Op. 13 'Pathetique'
Wilhelm Kempff
3300 506

ELGAR: Variations on an Original Theme, Op.36 'Enigma'
BRAHMS: Variations on a Theme by Haydn, Op. 56a
Eugen Jochum/London Symphony Orchestra
3300 586

GREENSLEEVES
Pinchas Zukerman/English Chamber Orchestra/Daniel Barenboim
3300 500

MOZART: Concerto for Piano & Orchestra No. 20 in D minor K.466
Claudio Abbado/Vienna Philharmonic Orchestra
3300 492

MAHLER: Das Lied von der Erde
Herbert von Karajan/Berlin Philharmonic Orchestra
3581 015

ROSSINI: Overtures
Claudio Abbado/London Symphony Orchestra
3300 497

SCHUBERT: Fantasia in C major, D.760 'Wanderer Fantasia'
Maurizio Pollini
3300 504

SIBELIUS: Concerto for Violin & Orchestra in D minor, Op. 47
Daniel Barenboim/Pinchas Zukerman/London Philharmonic Orchestra
3300 496

VERDI: Opera Choruses
Claudio Abbado/Chorus & Orchestra of La Scala, Milan
3300 495

2 EMI
POPULAR PIANO FAVOURITES
John Ogdon
TC-EXE 178

ENCORES
Paul Tortelier/Shuku Iwasaki
TC-EXE 179

3 MFP
ALWAYS YOURS
Gary Glitter
TC-SPR 90076

BRAHMS: Symphony No. 4 in E minor
James Loughran/Halle Orchestra
TC-CFP 40084

IT'S SOMETHIN' ELSE — 20 Golden Hit Songs Of The 50's
TC-MFP 50079

LOOK AT DAWN
Dawn/Tony Orlando
TC-SPR 90085

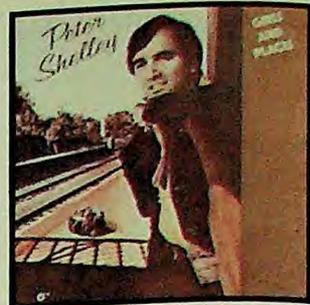
RODRIGO: Concierto De Aranjuez
John Zoradine/Guy Barbier/Philomusica Of London
TC-CFP 40012

SAVE THE LAST DANCE FOR ME
Drifters
TC-SPR 90083

SMASH HITS COUNTRY STYLE NO.2
TC-MFP 5228

YOU AND THE NIGHT AND THE MUSIC
Manuel & The Music Of The Mountains
TC-SPR 90071

A COUPLE OF SONG AND DANCE MEN
Bing Crosby/Fred Astaire
TCK 29888



GIRLS AND PLACES
Peter Shelley
MAG 5008



ANOTHER GREEN WORLD
Eno
ILPS 9351



THE GREATEST SHOW ON EARTH
SHSM 2004



JUST OUT OF REACH
Perry Como
APLI-0863



THE WORLD OF TOM JONES
SPA 454



QUATERMASS
SHSM 2002



SILVER CONVENTION
MAG 5010

TOTAL ISSUED

Stereo and mono equivalents are counted as one record. Sets of records such as Operas, complete plays and anthologies are counted as one record. Figures in brackets refer to the equivalents of last year.

EMI	33	(25)	14	(14)
Decca	18	(29)	—	(38)
Pye	—	(23)	—	(—)
CBS	—	(—)	—	(—)
RCA	—	(21)	—	(3)
Polydor	13	(6)	13	(11)
Phonogram	—	(—)	—	(—)
WEA	26	(—)	—	(—)
Others	44	(44)	2	(—)
Total	134	(148)	29	(66)
Month:	163	(214)		
Year:	3039	(2904)		

NTSCENE

music makers and management

Band hopes

Michel Legrande, Henry Mancini and even David Bowie. The Sound Of Philadelphia is very popular and it is this type of music which will catch on with the new big band public.

Parnell is presently working on a TV series which includes new arrangements for big-band of hits from the more recent past.

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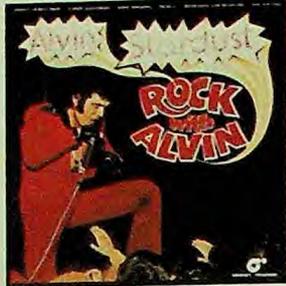
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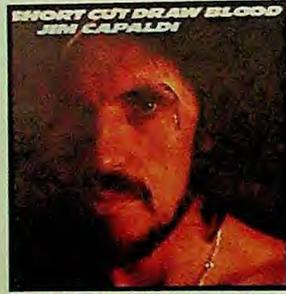
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MAG 5007



CLIMAX BLUES BAND 1969-1972
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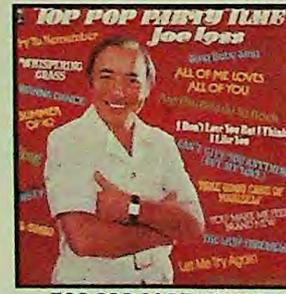
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THE WORLD OF ENGELBERT HUMPERDINCK
SPA 455



TOP POP PARTY TIME
Joe Loss
SCX 6582



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The Edgar Broughton Band
SHSM 2001



THE WORLD OF TOM JONES
SPA 454

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- SAFETY ZONE**
Bobby Womack
UAG 29907
- THE GOLDEN HITS OF CHER**
Cher
UAS 29317
- THE VERY BEST OF SLIM WHITMAN**
Slim Whitman
UAS 29898
- 46 WARNER BROTHERS AIN'T NO BOUT A DOUBT IT**
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Original Cast Recording
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- GREATEST HITS**
Seals & Crofts
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- TALES FROM THE OZONE**
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- DVORAK: Slavonic Dances, Op. 46 Nos. 1-8
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Rafael Kubelik/Bavarian Radio Symphony Orchestra
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Wilhelm Kempff
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TOTAL ISSUED

Stereo and mono equivalents are counted as one record. Sets of records such as Operas, complete plays and anthologies are counted as one record. Figures in brackets refer to the equivalents of last year.

EMI	33	(25)	14	(14)
Decca	18	(29)	-	(38)
Pye	-	(23)	-	(-)
CBS	-	(-)	-	(-)
RCA	-	(21)	-	(3)
Polydor	13	(6)	13	(11)
Phonogram	-	(-)	-	(-)
WEA	26	(-)	-	(-)
Others	44	(44)	2	(-)
Total	134	(148)	29	(66)

Month: 163 (214)
Year: 3039 (2904)

Silver Convention
THE ROBINSON SAVEME 1 LEAST
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MAG 5010

TALENTSCENE

spotlighting the music makers and management

Edited
by
Rex Anderson

QUICK SPINS

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New Big Band revival hopes

COINCIDING WITH Joe Loss's 40th anniversary as an EMI recording artist, three events have been announced that indicate a revival of interest in the big-band sound — a phenomenon optimistically forecast by the Denmark Street fraternity for some years. The three events are the Band Jamboree at the London Palladium on December 10, the first Big Band Convention at Caesar's Palace Luton for an entire weekend in February the re-creation of the Ted Heath Orchestra under the name The Greatest Swing Band In The World with an album of the same name out on Pye (NSPL 18469).

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TALENTSCENE

Conteh: 'the piano was so hard on the hands'

by PETER JONES

THE NEW record company Boxa, built round the vocal muscle-power of world light heavyweight champion John Conteh, is in essence an orthodox commercial operation but with one off-beat talent-search aspect.

For one aim is to find personalities from outside the usual pop or m-o-r music area and project them on record by ensuring that they have tailor-made and suitable material to perform. Boxa will take on actors, actresses, sportsmen, even politicians - just so long as they have the right kind of image and charisma.

Conteh clearly has that image. He's strong on personality, virtually unmarked by his ring battles, muscular, cheerful and happy to sell himself through promotional appearances up and down the country.

He said he was taking his extra career very seriously indeed and that it was no one-off gimmick. "I've always fancied myself as a singer and finally we took the plunge and tried to find somebody who could produce the right song for me to sing."

That the debut song is called The Boxer is no mere coincidence, but the production - by Tim Hollier, who wrote the song, and Alaska Records executive Ron O'Shea - gives it a rhythmic

kung-fu-fighting sort of appeal, aimed right at the disco market.

Conteh said: "Though I'm no expert when it comes to making a record, I've always been keen on pop music. My mum desperately wanted me to be a pianist, and I took lessons for a while. But I got interested in fighting and wanted to be good at one thing rather than halfway good at two."

"Besides, pounding a piano is so hard on the hands."

From group-singing of Christmas carols at home with the rest of the family, Conteh "discovered" pop music in 1963 via the Beatles and Love Me Do, later becoming a Tamla Motown addict.

He said: "To be honest I've never really collected records but I'd like to get myself some decent equipment once I've settled into a home of my own. But you have to prise me out of the armchair to get me away from shows like Top Of The Pops or Supersonic, and I spend most Saturday mornings along with Sally James on Saturday Scene."

"So I do keep in touch. Besides, I've done television shows, such as the Bachelors' series, and my nerve held out. As for the studios, I've no real worries. I know how much singing I can do, and I don't have to overstretch myself, and it's okay because I have professionals with me - Tim Hollier on the music side and Ron O'Shea up

there in the glass cage."

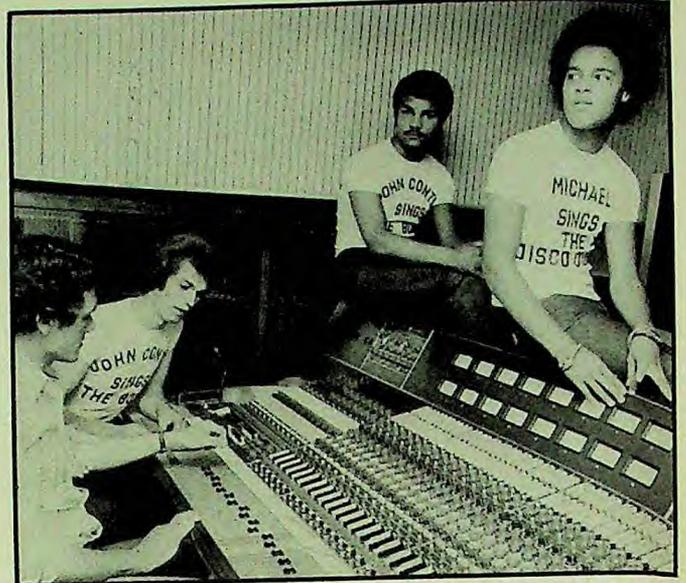
Conteh had previously invested some of his ring earnings in a building and construction company. "But a record company, once the idea was put up, seemed a natural thing to do. After all, I travel all round the world in my boxing trade, see a lot of potential talent - and anyway I'm interested in the music."

Also on the Boxa label is Conteh's kid brother Michael, aged 17, who debuts with another specially written song Michael And The Disco Queen. Said Conteh: "Again it was a matter of finding just the right song to project him."

Hollier said: "There aren't all that many people in the sports world who have the right kind of charisma, and it's suicidal just to think: he's got a good personality, so let's get him into the studio and give him something nice and easy to sing."

"The main thing to avoid is having record buyers see that a sportsman or actor is out on disc and thinking it's just a cashing-in job. Conteh's management came to us and asked if we could come up with a song for him. The song turned out well, and so did the studio sessions, and we decided there and then to carry the thing right the way through the process."

"We're also thinking about the business of presenting television



John Conteh with his brother Michael (right) with co-producer Ron O'Shea and Pye studio engineer Terry Evenett (front).

jingles as singles. I'm beginning to think that the music business needs to set up a forum where the men in the creative departments of the top advertising agencies can get to learn about what goes on in the recording studios - ask questions about the business. But they just don't know as much about the audio side as they do about the visual."

In recent years there has been a trend towards sportsmen being involved in recordings, but usually in group form.

But attempts to project individual sportsmen have generally not worked.

However, John Conteh's fan appeal stretches through all ages, and he is young enough to make

impact in the discotheque area, along with his brother.

One of the first "name" footballers to go on record was the Sheffield Wednesday and Sunderland winger Colin Grainger, who was seven times capped for England in the late 1950s, who had a regular contract with the EMI group and who toured the music-hall circuit.

But the most hotly-pursued soccer star over the years has been George Best, approached by most of the majors. Though the Irish may be famed for their vocal skills, Best has always conceded that Old Mother Reilly could outsing him any time, and he has rejected very big-money offers to lure him into the studios.

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TALENT SCENE

by REX ANDERSON

EMBARKING UPON a solo career requires a courage and determination not needed so much by artists who work as members of a group. The decision to go solo is both a challenge and an opportunity. The attractions are independence and the chance to become a star in one's own right. However, the pressures are greater and the artist has to be aware that any form of failure is down to himself and no-one else. When the artist is "herself" then the pressure is even greater, although, as Sandy Denny pointed out in one of her most memorable songs written during her brief period as a solo performer, "Isn't life a solo?"

The ladies in the music industry have always had a rough deal. They have to fight harder than the men for recognition although in many ways the fairer sex, in this instance, are not the weaker sex and are more capable of survival in a rat race that can destroy the all too vulnerable male ego overnight. Two ladies who have recently decided to make it on their own are Elkie Brooks and Barbara Dickson. Musically there is no comparison between them but they are both forced by the same self-confidence - a self-assurance that is more characteristic of successful women than the general arrogance of successful men.

Barbara Dickson was a folk artist and even today, in the material that has been already recorded for a proposed album on RSO, the influence of Judy Collins and perhaps Joni Mitchell is very noticeable in her writing and singing. She came to fame, as everyone knows, through the musical, John, George, Paul, Ringo and Bert which grew from very

Going solo

small beginnings as a repertory company production in Liverpool to a West End and, in fact, international smash.

Many critics acclaimed that Barbara Dickson's own interpretations of the Beatles' songs made the show worthwhile and this perhaps encouraged her to embark on a solo career once the run was over. She has begun by recording a single, for RSO. It is a Junior Campbell-produced version of the Frankie Laine hit of 1953, Answer Me. But Barbara Dickson's solo career will be based far more



Barbara Dickson

on her own material because while appearing in the West End she developed as a writer.

Was it the influence, perhaps, of the music she was playing every night? "It was something to do with having the piano there all the time," she said. "I've never been able to compose on guitar very successfully." She wrote the music for a television schools play and

has composed a number of songs, one of the first of which is the flip side to her single, From Now On.

She views the prospect of going back on the road with interest, despite the fact that she now has a reputation to live up to. "It's very important to play to people. I haven't done that since the middle of August." Of course, if she has built a following as a result of the musical then her future will depend largely on the strength of her material. Enthusiasm at a new interpretation of proven Lennon and McCartney material is one thing, but obviously it sets a high standard to live up to. Surprisingly, months on stage performing Beatles music has not destroyed her love for it so hopefully many of the songs will stay in her repertoire.

To what extent though will she suffer for being a girl in a man's world? "I think that so many of the criticisms that are levelled at women are unfair. They find it more difficult to get off the ground than men. People are much more critical of women than men because there are less of them in the business so they are noticed more. And I think more women buy records. I've always worked in a totally male dominated scene, but as long as you make people happy when they come to see you, that's all that matters."

Elkie Brooks had established herself as the front lady for Vinegar Joe before the band



Elkie Brooks

collapsed in March last year. She is still one of the few British ladies who can really put some power into raunchy rock and roll vocals and at the same time established herself as the genre's foremost erotic symbol until the title was seized from her by Hawkwind's Stacia.

Now she has signed with A&M and has released her first album, Rich Man's Woman (not, says her manager Alan Seyffert, as a reference to the advance paid to her. "We signed because we believe in the company and in fact turned down better money to do so."). It took her some time to adjust to the idea of going solo.

"I was never unhappy with Vinegar Joe. It took me three months for the penny to drop that I had to get moving and try to pursue a solo career or join another band," she confided.

Vinegar Joe had been a career for Elkie Brooks. Her life had

been geared towards breaking the band and enjoying success as part of it rather than as an individual in her own right. "I was invited to go and sing with Wet Willie in the USA for a while and it proved to be a worthwhile experience. A lot of good songs came out of that and it was nice to sit on the outside for a change having been so intensely involved with Vinegar Joe. When you have been really involved with something and been terribly let down, like I felt I was when Vinegar Joe split, to get involved with another band and put as much energy into it is impossible. Going solo was the only thing to do."

Whatever the reasons for the split, Elkie Brooks now says she has a fine manager who believes in her, and a great record company. She adds: "I have to play my part, keep healthy and keep singing."

"I personally feel I've progressed since those days and now I have a much better idea of how to be a star. A lot depends on the public of course, and their tastes."

Although she says she will never lose her Northern roots, Elkie Brooks is another artist who is thinking of settling in America although in her case it is not to evade tax so much as to avoid the British winter, which she says gives her terrible bronchitis. She hopes to start performing soon.

"Being solo is completely different from being a band. The whole thing rests on my shoulders and it's a different concept. When making an album for example, I don't now have to consider other members of the band and whether a song suits the band as a whole. I only have the producer to consider."

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TALENTSCENE

Rock contests: do winners really win?

THE FIRST section is for the songwriters. The notes to judges explains that they are to be marked out of 20 for: commercial potential, and lyrics and musical/rhythmical content, giving a maximum total of 60. The notes also ask the judges not to confer with each other, that a dead heat will be decided by a casting vote from Pye or ATV, that the first prize of a recording contract in the talent section should be taken into account when judging, that it is the songs and not the skill or presentation that is being judged in the songwriting section. Finally there is the horrifying clause: "Please remember that their careers are in your hands."

Judging a talent contest of this importance is a serious business. Basically the judges have been asked to think like publishers for the first section and like a&r men for the second. Many people spend years training to do these jobs professionally and still make mistakes. Most of the finalists, however, stand to benefit from their appearance providing they are good enough since Pye, Bradleys, ATV and other record and publishing companies in the audience are hardly likely to let anything really promising slip through their fingers. It is interesting to consider that the judges may pick a band that Pye does not want while the band the company would like to sign may be snapped up before anyone can get to them.

The general standard in the songwriting section is extremely

SURREPTITIOUSLY AND with a deliberately low profile, Centre Hotels, in co-operation with Michael Montgomery Management, has been carrying out heats in the first British Music Talent and Songwriters Competition which is planned to become an annual event. The competition has been very well organised and last week, at the Bloomsbury Centre in London, saw the finals with prizes of a Pye recording contract and £500 for the best group and an ATV publishing contract for the best songwriter. Music Week talent editor, Rex Anderson, was on the panel of judges which included: Len Beadle, general manager of ATV Music; Paul Bessell, ATV professional manager; Allan Heather, ATV promotion manager; Gordon Coxhill of The Sun; Peter Prince, Pye creative director; Peter Summerfield; Pye a&r manager; Aidan Day, Capital Radio programme controller; Stephanie de Sykes; Malcolm Feld from MAM; Biddu, and Marty Christian.

varied. The best approach seems to be to give the first songwriter, who has the unbelievable name of Christopher Glue, 10 for each aspect of judgement and use this as a standard on which to judge all the others. His music is very derivative and an example of his lyrics is: "I can't forget the night we met, the stars shone in your eyes."

The lyrics of the others vary from the really banal: "Christmas comes but once a year, everybody then is filled with cheer" to the quite acceptable: "One thing I've learned from time, without you I'm a poem that doesn't rhyme." Outstanding is Carlo Vila, a music teacher who has put together a very tight little group to perform his songs which, though the words are sparse, have really original rhythmical and melodic ideas.

The publishing contract, however, deservedly goes to Steve May. His group, who were never

named, performed two songs and an instrumental. They are folk orientated and in judging it is difficult to decide whether, despite their excellence, the songs fall into a category of music that is particularly commercial. The final song, Arm In Arm, is however a masterpiece and would not look out of place in the charts. Surprisingly the second prize, 10 hours free recording time at Sarm, worth £350, goes to the duo that wrote "I'm a poem that doesn't rhyme," Christopher Jones and Mike Linnard whose songs seemed rather too James Taylor influenced. Carlo Vila takes the third prize of a £100 voucher towards a Revox and six hours recording time at an eight-track studio.

The variation in standard for the talent section are even greater. One nervous solo performer who has had to wait a long time to appear seems to have become too

drunk to do himself justice. On the other other hand an amazing band from France called Aspic, puts on a thoroughly professional and entertaining eight minutes. They obviously deserve to win but some of the more patriotic judges, pointing out that this is a British talent contest, have spoiled their papers.

There seemed to be three outstanding bands apart from these. The Sapphire Rock 'n' Roll Band, a group with an average age of 16, sing standard rockers, like Jailhouse Rock, but for their age they are very good, particularly the lead guitarist who looks no more than 14 and is playing rapid runs that Chuck Berry would have been proud of. In fact they come third.

Second is a band called Grass Roots which started really badly. Their music was good but their presentation seemed to be wrong. A trio of black musicians stood at the back of the stage snappily dressed while two white vocalists and a white guitarist took the front. One of the vocalists, dressed in a Brown, turf-accountants suit, stands with his hands in his pockets and looks as though he has walked onto the stage by mistake.

However, things suddenly improve after the first song with the dramatic appearance of a highly animated black lead singer who gives a good rendition of Otis Redding's Too Hard To Handle while the white vocalists sing a high, girly-type chorus. They deservedly take second prize.

The coveted recording contract finally goes to Elegg which is a tight guitar, bass and drums group around an incredibly camp pianist. The man is a born clown which provides refreshing relief between the seriousness of their well thought out music. Receiving his award from Pye managing director, Walter Woyda, he rolls up a trouser leg and asks the audience if they like his striped socks. He is a natural performer and Pye should benefit from the addition to the label so long as Elegg is capable of going on the road to build a following.

Talking to Woyda before the results are announced, he comments that he thinks the competition has been well organised and worth while. However, he adds that he would make sure that the winning band signed their recording contract before he gave them the £500. He said that in the past talent contest winners had been known to take the money and then sign with another record company.

What good do talent contests of this type do? For record and publishing companies probably very little. Against a background of amateurishness the best bands at a final like this can seem superb but put them as support band with any of the struggling bands who already have recording contracts and they may seem very weak by comparison. It is difficult to think of a band or artist that has won a recording contract and subsequently made any sort of impact on the market place.

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PERFORMANCE

Emmylou Harris

EMMYLOU HARRIS' first British appearance could have been one of those gigs where long awaited expectation fades into anti-climax as the show takes to stage. It could have been, but it wasn't. Quite the opposite with Emmylou and her six piece Hot Band outshining the expectations.

With her association with the late Gram Parsons and the success of her much acclaimed Pieces Of The Sky album, Emmylou Harris — who has yet to make an impression in chart terms — had already established her reputation. London's New Victoria Theatre was a sell-out and the crowds even crammed the standing room space.

Commencing with the Louvin Brothers' Cash On The Barrelhead, she worked her way through 90 minutes with a set that rested heavily on country and only occasionally broke away with material from the closely associated realms of country-rock and the pure sounds of 'fifties-styled rock 'n' roll. Although it was a concert hall setting — an unusual venue for the group — her haunting vocal work and exciting presence, matched with the band's forceful musicianship, soon whipped up an atmosphere befitting a Stateside honky tonk. The titles were all there — Queen Of The Silver Dollar, The Bottle Let Me Down and Together Again — while Hickory Wind and Greivous Angel were among the songs that showed the outfit never overlooked the contemporary elements.

Then there was the Hot Band, indeed a hot band. At one stage she referred to them as the "best

country band in the world", and, within their own particular context, she could be well right. Naturally the attention was immediately cast upon the much revered James Burton and Glen D. Hardin but the other four members soon established themselves as equally vital, and equally skilled, to the set-up. Rodney Crowell, who did a couple of numbers in his own right, and Emery Gordy provided superb harmonies; John Ware's drumming was a major force throughout; and Hank De Vito came up with steel breaks that well matched those of Burton and Hardin on guitar and keyboards respectively.

With four standing ovations, three encores and powerful, penetrating versions of Jambalaya, Shop Around and Berry's Rock 'n' Roll Music to close the proceedings, Emmylou Harris' first British appearance was a triumph of the first order. A full fledged tour of these shores can't — or, rather, mustn't — be too far away.

TONY BYWORTH

Ipi-Tombi

THERE'S NO likelihood that London's newest black musical will be confused with its successful rival the other side of Piccadilly Circus.

Ipi-Tombi, at Her Majesty's is — to put it kindly — an unpretentious, generally cheerful little story about a villager who seeks wealth, ends up as a Johannesburg dustman and returns to his village looking for peace, only to find it preparing for war. In modern South Africa this seems somewhat unlikely, however, theatrical licence permitting, suffice it to say that the simple

tale could well contain statements of deep social allegory though few will bother to look for them.

Predictably full of dancing by well-endowed ladies and muscular young gents, Ipi-Tombi is far less glamorous than, and not as sensual as, its nearest rival. The sets, costumes and music are unsophisticated and the general impression West Indian rather than repressed African. It may well be a realistic view of disintegrating tribal life but as such is uninspired, though it does have its moments. The most entertaining of these are the Xhosa 'click' song and the Jo'burg dustmen's wellie-slapping dance, nimbly executed and comically reminiscent of the Tyrolean Schuhplattler.

There is a baptism scene where priest and witch doctor clash, early-morning corn-grinding, men returning from the hunt and town scenes of garbage share-outs and so on. About the most meaningless of all is the town wedding where the music, till then tribal tinged with gospel, work song and reggae, gives way to plain pop, with the groom warbling Baby Baby, I'll Love You Forever, hardly a contribution to enhancing black culture in the eyes of a Western audience. We've enough weak pop of our own.

A black musical works, generally, in one of two ways — to show off traditional dance forms, or, if a modern story, one with solid grass-roots black music and humour. One scene where Zulu maidens dance ethnic steps to the accompaniment of clacking Coke cans may well be highly significant and loaded with social comment; however, the impression the show gives is that of an urban company trying to get back to its roots and

show the bad side of black life in the big city as opposed to tribesmen doing what comes naturally. In attempting to do lip-service to cultural origins, Ipi-Tombi succeeds only in making a mockery of them in the light of the musical's attempt as a Western-style production. But to the average theatregoer this sort of jolly romp is easy to take; judging by the sales of the Galaxy-released LP at the interval, so is the music. In this way Ipi-Tombi will probably achieve its objective — to make money — and to some, it might get a message across as well.

VAL F'ALLOON

Lee Konitz

LEE KONITZ, one of the most distinctive soloists in jazz, makes a positive virtue out of omission — he leaves plenty of open space in his lines on alto and soprano saxophone, and is a skilled avoider of improvisational clichés.

Sometimes you can almost hear Konitz eluding the easy option of the predictable note or phrase, and he'll often hang on until the very last moment before resolving a melodic figure to keep it in line with the chord sequence.

Konitz has always been his own man — his Prestige recordings in 1949 and 1950 with Lennie Tristano and Wame Marsh were classics of innovative musical thinking — but in avoiding the conventional, he doesn't abandon his jazz roots. The fact that he cheerfully played "I Want A Little Girl", with visiting impresario George Wein sitting in on piano, is an indication of the catholicity of his musical approach. His rhythm section of John Taylor piano, Ron

Mathewson bass and Tony Levin drums — admittedly heard at an early stage of the engagement — did not seem entirely at one with Konitz on some numbers. Each of them seemed resolutely to avoid playing "time" for any sustained period.

Konitz, at Ronnie Scott's played with cool assurance, characteristically limpid tone and a total absence of histrionics.

MIKE HENNESSEY

John Cale

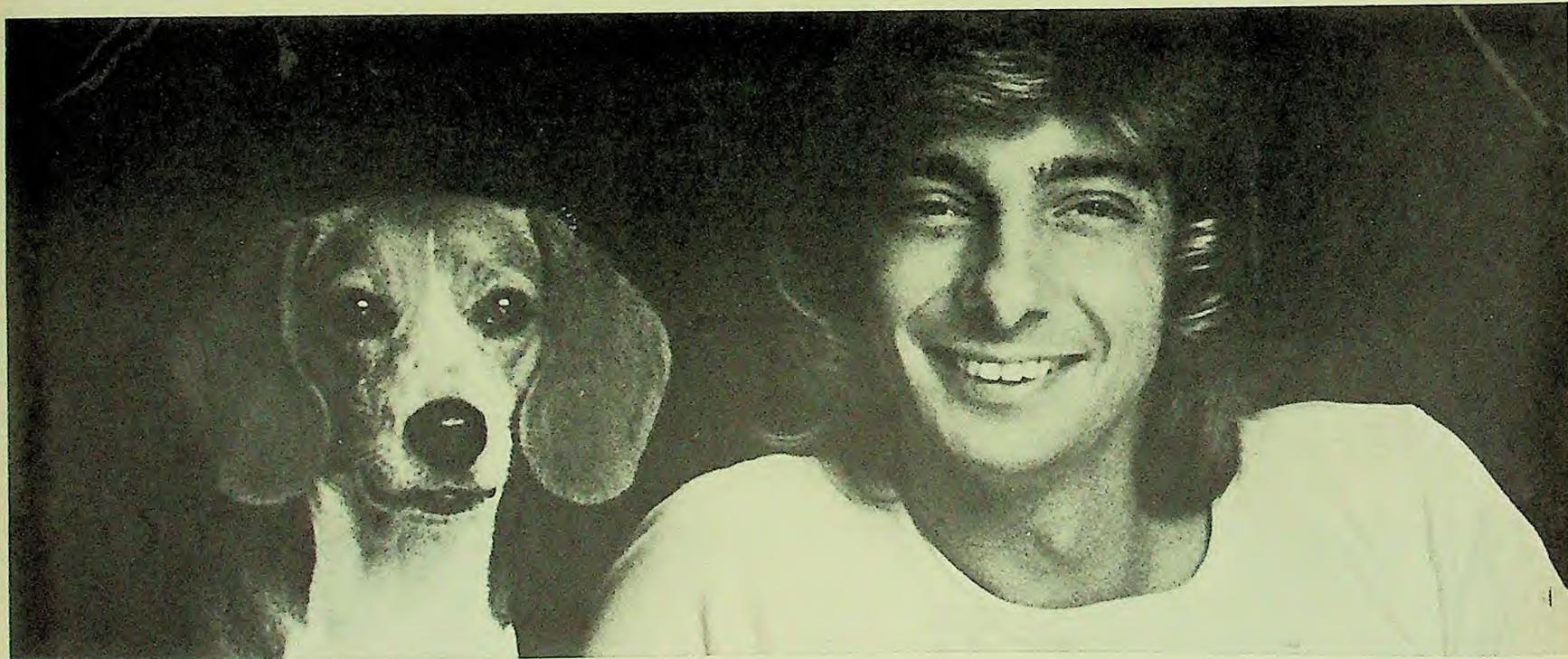
JOHN CALE is currently on tour (his second this year as well as a well-received Crystal Palace Garden Party appearance) and his new album Helen of Troy will shortly be in the shops.

Cale's London performance seemed to fall flat at times during the early stages with his tendency to sing behind the beat not helping matters. Considering his initial entrance in his much-vaunted Cambridge rapist mask (or was it ice-hockey?) he had failed to grasp the audience in a manner becoming to a Cambridge rapist.

However, the latter stages, with Pablo Picasso, Fear and Guts all featured, began to pick up. He did two songs from the new album and both sounded well up to standard.

Cale has a lot going for him with his potentially powerful music, spastic theatrics and good ol' Chris Spedding on guitar. He continues to woo his cult following but he may need to tighten up the musical side of things before he starts to consolidate the live gig reputation he won earlier this year.

DAVID REDSHAW



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SOUL

TK hit tracks on budget LP

PRODUCT FROM the successful TK stable in Florida makes its first budget price appearance on the British market this month via a Music for Pleasure album – and some of the tracks are little more than a year old.

Entitled Discobumpers and retailing for £1, the LP leads off with George McCrae's international smash of last summer, Rock Your Baby. Other top TK material includes Queen Of Clubs from current chart-climbers K.C. and the Sunshine Band, Move Me Baby by Gwen McCrae, Party Freaks by Miami and Keep The Home Fires Burning by Latimore.

Even more recent items are Dooley Silverspoon's Bump Me Baby and Black Rock's New York City Bump, both from Sonny Casella's New York Cotton label (see separate story, this issue). Making up Discobumpers' ten tracks are the Equals' 1968 chart-topper, Baby Come Back, Maria Morgan's Tell The World and Cottage's This Thing Called Love.

The tracks have been licensed to Music For Pleasure by the UK company which originally released them, President. MFP product manager Mark Cellier explained that he and President chief Edward Kassner discussed the Discobumpers concept earlier this year, agreeing that the current boom for disco-orientated music

EDITED
by
ADAM WHITE

provided an opportune time for the release of such a package. Cellier is looking for sales of between 75,000 and 100,000.

Music For Pleasure has previously issued President-originated repertoire by the Equals and Little Richard, but the two labels work together on an occasional basis rather than on a firm commitment to issue a specified number of albums each year.

Hearst movie

SEVERAL ARTISTS from the All Platinum stable are to be featured in the soundtrack of one of the American films currently being made about the Patti Hearst kidnap, one of the longest-running newspaper dramas of recent years.

The Moments, the Rimshots and Chuck Jackson are all on the "official" album of the film, which stars Lenny Montana and Sarah Nicholson, a Patti Hearst look-alike who was once arrested in New York as the "wanted" fugitive. The movie, produced in the U.S. by Bob Roberts, has further incidental music by resident All Platinum arranger, Sammy Lowe.

'New' New York sound on Sonny Casella's Cotton label

AMERICA'S PREOCCUPATION with sounds suitable for the discotheque continues, spawning new hit records, new artists and new companies every week. One of the more interesting East Coast operations with a UK outlet (President) is Sonny Casella's Cotton label, which proclaims itself as the "Sound Of New New York." Two of its artists, Dooley Silverspoon and Jeanne Burton, recently came close to the British charts with their respective singles, Bump Me Baby and Nobody Loves Me Like You, issued on President's Seville offshoot.

Sonny Casella is a ten-years-plus veteran of the music business, who began as a songwriter in the mid-Sixties, formed a group called Magic Mushroom (records for Warner Brothers and A&M) and then spent time as a Philadelphia session musician with people like Kenny Gamble and Thom Bell before moving into independent production.

This eventually led to the formation of Casella's own outfit, World Wide Music, and – later – his Cotton record label. It was for Cotton that, under Casella's supervision, Dooley Silverspoon cut Bump Me Baby. Its American success caught the attention of UK President boss Edward Kassner – Casella credits him as being "one of the first people on the international front to express interest in us and show faith in what we're doing" – and he tied up British rights to Cotton.

For Kassner, the deal has already yielded healthy sales for a couple of Silverspoon singles and an album, along with favourably-received product from new name Jeanne Burton and dance-theatre-recording act Black Rock. Casella last month visited the UK to co-ordinate releases and to strengthen the relationship between Cotton and President. He regards this as vital, and points to the release in Britain of Dooley Silverspoon's As Long As You Know Who You Are single before

its American availability as an example of how to deal with the two countries' often-different response to certain records. "By liaising closely with the Kassner operation," Casella says, "we can maximise our chances of having hits."

He wants to keep his label's roster small – "we're interested in building artists' careers, not just one-off records," he emphasises – which, in turn, will make marketing of the product easier in Britain.

Soul Chart

- 1 (2) HOLD BACK THE NIGHT, Trammps, Buddah 437
- 2 (1) WHAT A DIFFERENCE A DAY MAKES, Esther Phillips, Kudu 925
- 3 (4) SUPERSHIP, George Benson, CTI 002
- 4 (7) FLY ROBIN FLY, Silver Convention, Magnet MAG 43
- 5 (9) CHANGE WITH THE TIMES, Van McCoy, Avco 6105 042
- 6 (22) FIRST IMPRESSIONS, The Impressions, Curtom K 16638
- 7 (5) I AIN'T LYIN', George McCrae, Jay Boy BOY 105
- 8 (3) THIS WILL BE, Natalie Cole, Capitol 158341
- 9 (12) IT ONLY TAKES A MINUTE, Tavares, Capitol 15832
- 10 (11) RIDE A WILD HORSE, Dee Clark, Chelsea 2005 037
- 11 (26) KING KONG, Jimmy Castor Bunch, Atlantic 10675
- 12 (24) LOVE ROLLERCOASTER, Ohio Players, Mercury 6167 225
- 13 (8) DO IT ANYWAY YOU WANNA, People's Choice Philadelphia Int. 3500
- 14 (32) ARE YOU READY FOR THIS, The Brothers, RCA 2618
- 15 (–) NA NA IS THE SADDEST WORD, The Stylistics, Avco 6105 041
- 16 (47) JOHANNESBURG, Gil Scott-Heron, Arista 23
- 17 (–) PART TIME LOVE, Gladys Knight & The Pips, Buddah 438
- 18 (18) TO EACH HIS OWN, Faith Hope & Charity, RCA 2599
- 19 (–) I'M SO CRAZY 'BOUT YOU, K.C. & The Sunshine Band, Jay Boy BOY 101
- 20 (13) LOOK AT ME, The Moments, All Platinum 6146 309

NEMS

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Producers include Mick Jagger, Keith Richard Andrew Oldham, Steve Marriott, Ronnie Lane and Mike D'Abo.

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From the Album "UltraFunk" CLP509

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SOUL

Vee Jay catalogue aimed at UK major

THE VAST American Vee Jay catalogue, a legend in soul circles, is about to return to the British market – and almost certainly via one of the major record companies. Material in the Vee Jay vaults includes vintage blues and r&b from artists such as Jimmy Reed, John Lee Hooker, the Staple Singers, Jerry Butler, Gene Chandler, Betty Everett, the Dells and current UK chart name, Dee Clark. Much of it has been generally unavailable on this side of the Atlantic for years.

Representing the label's catalogue in various world markets outside America – including Europe – is Maiden Music, an affiliate of the Valentine Music Group (Music Week, November 22). Maiden chief Barry O'Keef is currently negotiating the UK licensing deal for Vee Jay with "one of Britain's major record companies." He expects to announce signing of the deal very soon, and tells Music Week that the firm concerned has ambitious plans for the catalogue, including the swift release of a number of singles.

Vee Jay's history spans more than 20 years. It was founded in Chicago in 1953 by Vivian and Jimmy Bracken, growing steadily from blues and gospel roots to become one of the top ten U.S. record labels – and, like Motown, one of the few really successful black-owned ones – in the mid

Sixties. Los Angeles-based by 1964, its roster included the leading r&b names mentioned earlier, plus major pop acts like the Four Seasons. (A leading Vee Jay executive of the time was Ewart Abner, who held a similar post with Motown in recent years; Jay Lasker, the former ABC executive who now runs Ariola America, was also with the label).

Curiously, the company went bankrupt in 1966, to be subsequently acquired by Betty Chiapetta – with whom Valentine Music made its deal earlier this year. Vee Jay has had a number of UK outlets for its product over the years – President was one of the most recent – but the full scope of its catalogue has never been fully worked in this country.

Classic r&b items in the Vee Jay vaults include Gladys Knight and the Pips' Letter Full Of Tears, Dee Clark's Raindrops, Jerry Butler and the Impressions' For Your Precious Love, Betty Everett's It's In His Kiss and Gene Chandler's Duke Of Earl.

Soul meet cut

THE SOUL convention planned for the weekend of December 12-14 by the Inter-City Soul Club (Music Week, November 1) has been cancelled. No further details were available at the time of going to press.

Dealer guide to new soul albums

BOBBY WOMACK/Safety Zone (United Artists UAG 29907). Apart from a number of new songs from Womack, this LP features new interpretations of Chris Kenner's Something You Got and the Temptations' I Wish It Would Rain.

SILVER CONVENTION/Silver Convention (Magnet MAG 5010). The disco-oriented femme trio's first album includes their current chart item, Fly Robin Fly, as well as their last, Save Me.

FILM SOUNDTRACK/Mahogany (Tamla Motown STML 12004). Movie music which includes one track from Diana Ross (her new single) and other, mainly instrumental work; the film is assured of success when released in Britain, probably next year.

THE O'JAYS/Family Reunion (Philadelphia International PIR 69196). Gamble & Huff's top act with a new album that includes their current U.S. hit, I Love Music; CBS in Britain will be lifting another cut for a 45 during January.

THE THREE DEGREES/Live (Philadelphia International PIR 69197). An in-concert recording (taped in Leicester, in fact) which features the trio's hits such as When Will I See You Again, Year Of Decision and Dirty Old Man, plus some show material.

BILL WITHERS/Making Music (CBS 69183). The singer-songwriter's first album for CBS, offering all new songs.

EARTH WIND & FIRE/Gratitude (CBS 88160). A double-album selling for £3.99 from the act which recently appeared in Britain;

it's a 'live' set from Madison Square Garden which includes their Shining Star hit.

RAMSEY LEWIS/Don't It Feel Good (CBS 81006). In his new 'funk-soul-jazz' incarnation, Lewis offers his current U.S. single, Spider Man, That's The Way Of The World and others.

VARIOUS ARTISTS/Instant Disco (Pye NPSL 28216). A 16-track mixture which includes some disco-pop (Wigan's Chosen Few, Tommy James) along with soul items from Curtis Mayfield, the Trammps, B.T. Express, Barry White and Gladys Knight and others.

ISAAC HAYES/Use Me (Stax STX 1043). From the Stax can (Hayes is now with ABC) comes five lengthy tracks from Black Moses, including his current disco-single, Good Love 6-9969, and an interpretation of Eugene McDaniels/Roberta Flack's Feel Like Making Love.

THE RITCHIE FAMILY/Brazil (Polydor 2383 358). The Philly sound a la MFSB, with suitably contemporary renditions of Peanut Vendor and Frenesi along with the Ritchie hit, Brazil, and others.

JAMES BROWN/Everybody's Doing The Hustle (Polydor 2391 197). Hustling in on current dance crazes, the veteran singer – who visits Britain next year – offers Hustle, Turn On The Heat, Papa's Got A Brand New Bag, Superbad Superlick and others.

JAMES BROWN/Hustle With Speed (Polydor 2391 194). More Brown, with Here We Come, All Aboard The Soul Funky Train, Taurus, Aries & Leo etc.

THE DRIFTERS/24 Original Hits (Atlantic K 60106). A commendable joint effort from Atlantic and Bell offering hits both old and new from the vintage group; with TV backing, too, it's a surefire seller.

THE DETROIT SPINNERS/Live Album (Atlantic K 60110). A two-disc set retailing at £4.39, this U.S.-recorded 'live' offering includes the quintet's major successes like Mighty Love, Could It Be I'm Falling In Love, Then Came You, I'll Be Around and more.

GEORGE & GWEN McCRAE/Together (President PTL 1070). Man and wife, hitmakers both (although Gwen has yet to score big in Britain) on a tailor-made TK package including songs by Clarence Reid and Willie Clarke.

DOBBIE GRAY/The Best Of Dobie Gray (MCA MCI 2736). Not Gray of The In Crowd or Out On The Floor vintage, but his 'country soul' style of late; includes his Drift Away and Loving Arms hits.

DIONNE WARWICK/Track Of The Cat (Warner Brothers K 56178). Dionne turns to Philadelphia again for her new album; this time, it's a Thom Bell-produced, MFSB-backed smooth soul set.

THE TEMPTATIONS/Houseparty (Tamla Motown STML 12006). A single is due from the album soon, most probably Darling Stand By Me, but strong sales are assured anyway in the wake of the group's recent UK tour.

Silver Convention
 FLY ROBIN FLY SAVE ME I LIKE IT
GREAT DISCO SOUL

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RELEASES

MUSIC WEEK DEC. 6

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| ECLECTION.....N | PEARSON, Buster.....L |
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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

LISTINGS

- A**
 ACID QUEEN, Rockin' And Rollin', TINA TURNER. United Artists UP 36043 (E)
- ALWAYS THERE, Tidal Wave, RONNIE LAW & PRESSURE. Blue Note BNXW 7004 (E)

AND SUDDENLY, Imagine, CHERRY PEOPLE. Black Magic BM 112 (A)

C
 CHILD OF WINTER (CHRISTMAS SONG), Susie/Cincinnati, BEACH BOYS. Reprise K 14411 (CW)

D
 DRIVE SAFELY DARLIN', Sweet Summer Souvenirs, TONY CHRISTIE. MCA 219 (E)

E
 EVER THE BEST OF FRIENDS, At My Time Of Life, JOHN McMILLS. EMI 2385 (E)

J
 JACK OF ALL TRADES, Can't We Get Back, JOANNE WILLIAMS. Alaska ALA 1012 (Z)

JAWS, Good To The Last Drop, JOHNNY OTIS. Ember EMBS 345 (A)

L
 LA-LA-LA, La-La-La Version, BUSTER PEARSON. Torpedo TOR 55 (Z)

LET ME BE THE NO. 1 (LOVE OF YOUR LIFE) Part 1, Let Me Be The No. 1 (Love Of Your Life) Part 2, DOOLEY SILVERSPoon. Seville SEV 1020 (Z)

LIGHT OF THE STABLE, Blue Bird Wine, EMMYLOU HARRIS. Reprise K 14410 (CW)

M
 MAMA TEMBU'S WEDDING, I Love Your Kind Of Loving, THE VERNONS. Galaxy GY 101 (Z)

MERRY CHRISTMAS, MR CHRISTMAS, Moving On, TIGER TIM. President PT 445 (Z)

MY WEE AUNTIE SARAH, Granda, MATT McGINN. Pye Popular 7N 45555 (A)

N
 NEVERTHELESS, Please, ECLECTION. EMI K12196 (E)

O
 ONE MAN WOMAN, One Man Version, JOHN & JESSE. Torpedo TOR 56 (Z)

ONCE YOU FALL IN LOVE, Baby Get Down, EDDIE McLLOYD. Brunswick BR 27 (S)

P
 PADDINGTON BEAR/MAR-MALADE, Judy's Lullabye/Cocoa Samba, BERNARD CRIBBINS. Pye Popular 7N 45423 (A)



BARBARA DICKSON

ANSWER ME

2090 174

Crack a magnum of champagne, Madam! As slushy and show bizzy as this single is, it's a gem. The hottest commercial competition this week. With a voice fresh and clear cut, Barbara is already a favoured newcomer. To follow her fine interpretations of the Beatles numbers in the hit show John, Paul, George, Ringo And Bert, she's covered Frankie Laine's 1963 hit. An inspired choice. Junior Campbell's sure touch production has the single nudging along under the melody and the jaunty back-up vocals are perfectly mixed between strings and bass. A triumph of style. Deserves to be a tremendous hit.

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TIE A YELLOW RIBBON

LA RAMBA
HAVA NAGILA
THE PUSHOVER SONG
WHAT HAVE THEY DONE TO
MY SONG MA
JOY TO THE WORLD

286

In the charts
at No 3
As advertised on T.V.

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Album 2371 612
Musicassette 3150 612
8 Track Cartridge 3811 286

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DON'T MISS HIS PREVIOUS POLYDOR ALBUM 'COP YER WHACK FOR THIS'

286

In the charts
at No 6
National Press Campaign

Billy Connolly Get Right Intae Him

Album 2383 368
Musicassette 3170 268
8 Track Cartridge 3820 168



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PRELIMINARY

MUSIC WEEK DEC. 6

R
RUPERT'S SONG, Rupert's Magic Carpet Ride, RUPERT THE BEAR. Warner Bros. K 16672 (CW)

Y
YOUR MAGIC PUT A SPELL ON ME, Spell Bound, L. J. JOHNSON. Phonogram 6006.492 (F)

S
SOMEONE LOVES YOU HONEY, Devil's Song, MARIE OWENS. London American HLH 10513 (S)

T
TRENCHTOWN ROCK, I Shot The Sheriff, BOB MARLEY & THE WAILERS. Island 1DJ7 (I)

V
VOLARE, I'm Hooked On You, LARRY PAGE ORCHESTRA. Penny Farthing PEN 903 (A)
VOLARE, Wes U Bin, ROCK BOTTOM. Bradley's BRAD 7534 (A)

W
WALK AWAY FROM LOVE, Love Can Be Hazardous To Your Health, DAVID RUFFIN. Tamla Motown TMG 1017 (E)

TOTAL ISSUED

Singles issued by major manufacturers for week ending 6th December, 1975.

	This Week	This Month	This Year
EMI	4 (2)	55 (2)	467 (615)
Decca	2 (-)	94 (-)	242 (203)
Pye	4 (1)	53 (1)	406 (291)
Polydor	- (-)	56 (-)	427 (373)
CBS	- (1)	44 (1)	256 (385)
Phonogram	1 (1)	27 (1)	170 (314)
RCA	- (2)	21 (2)	212 (289)
WEA	3 (1)	27 (1)	270 (316)
Others	11 (14)	201 (14)	1138 (1231)
Total	25 (22)	553 (22)	3476 (4017)

The record company which has announced price rises since the publication of the last RECORD PRICE INDEX is: Decca only. The full index is therefore as follows:

	(Oct.)	(Sept.)	Movement
Singles	0.63	(0.62)	+1
LP's	2.89	(2.86)	+3
Cassettes	3.10	(3.08)	+2
Cartridges	3.14	(3.12)	+2

The above figures are calculated from the published price lists of eighteen major UK record companies: A&M, Anchor, Trojan, 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 price product.

NEEDLE TIME

RADIO ONE RECORD OF THE WEEK
Noel Edmunds: I Believe In Father Christmas - Greg Lake (Manticore K 13511).
Tony Blackburn: We Do It - R. & J. Stone (RCA 2612).

Johnny Walker: No More Rock 'n' Roll - Clifford T. Ward (Philips 6006.490).
David Hamilton: Renta Santa - Chris Hall (Philips 6006.491).

RADIO LUXEMBOURG HOT SHOTS
Chris Carey: Can I Take You Home Little Girl - Drifters (Bell 1462)
Stuart Henry: Gamblin' Bar Room Blues - Sensational Alex Harvey Band (Vertigo ALEX 002).

Peter Powell: A Glass Of Champagne - Sailor (Epic EPC 3770).
Tony Prince: Green Green Grass Of Home - Elvis Presley (RCA 2635).

Bob Stewart: Dreams Of You - Ralph McTell (Warner Bros. K 16648).
Mark Wesley: Black Or White - Steve Harley & Cockney Rebel (EMI 2369).

CAPITAL CLIMBERS
Dreams Of You - Ralph McTell (Warner Bros. K 16648).
The Trail Of The Lonesome Pine - Laurel & Hardy (United Artist UP 36026).

Golden Years - David Bowie (RCA 2640).
Don't Burn No Bridges - Jackie Wilson & The Chi-Lites (Brunswick BR 28).

Green Green Grass Of Home - Elvis Presley (RCA 2635).
Walk Away From Love - David Ruffin (Tamla Motown TMG 1017).

THE POWER PLAY
Bye Bye Love - Zips (RAK 226).

BRMB PERSONALITY PICKS
George Ferguson: Dulci Jubilo - Mike Oldfield (Virgin VS 131).
Adrian Juste: I Never Had It So Good - Chi-Lites (Brunswick BR 29).

Ed Doolan: I Believe In Father Christmas - Greg Lake (Manticore K 13511).

Dave Jameson: Hooked For Life - Tramps (Atlantic K 10664).
Robin Valk: School Boy Crush - Average White Band (Atlantic K 10701).

Brian Savin: Desiderata - David (UK 115).
Nicky Steele: Shining Star - Earth, Wind and Fire (CBS SCBS 3847).

Brendan Power: I've Loved You All Over The World - Ray Lynan (Release RL 787).

Erskine T: Eighteen With A Bullet - Derrick Harriot (Trojan TR 7973).

RADIO TWO ALBUM OF THE WEEK
Just Out Of Reach - Perry Como (RCA APLI 0863).

RADIO CLYDE'S CURRENT CHOICE
Dave Marshall: It's Gonna Be A Cold Cold Christmas - Dana (GTO GT 45).

Steve Jones: Dance Of The Cuckoo - Band Of The Black Watch (Spark SRL 1135).

Richard Park: Looking Through The Eyes Of A Fool - Roy Wood (Jet 761).

Tom Ferry: Ain't Too Proud - Sutherland Brothers & Quiver (CBS 3769).

Brian Ford: Wonderful Creation - Mr Big (EMI 2372).

Bill Smith: I've Got The Need - Chuck Jackson (All Platinum 6146.310).

RADIO CLYDE'S RECORD OF THE WEEK
Once A Fool - Kiki Dee (Rocket ROCKN 501).

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WILDE ROCK THIS WEEK'S PLAYLIST

INTRODUCED BY KENNY EVERETT

- Jimmy Mack TAMLA MOTOWN/TMG 599
- MARtha & THE VANDELLAS
- In a Broken Dream YOUNG BLOOD INT./YB 1002
- PYTHON LEE JACKSON
- Lady A&M/AMS 7201
- Single from the album 'Crisis What Crisis'/AMHL 68347
- SUPERTRAMP
- Hard Times of Old England CHRYSALIS/-
- Track from the album 'All Around My Hat'/CHR 1091
- STEELEYE SPAN
- Part Time Love BUDDAH/BDS438
- Single from the album '2nd Anniversary'/BDLP 4038
- GLADYS KNIGHT
- You Never Know CHARISMA/CB 270
- CHARLIE DRAKE
- Jingle Bell Funk BUS STOP/BUS 1033
- FUNKY TURKEY
- Ain't Nobody But Me A&M/-
- Track from the album 'Crisis What, Crisis'/AMHL 68347
- SUPERTRAMP
- You Sexy Thing RAK/RAK 221
- HOT CHOCOLATE
- White Man Black Man PYE/7N 45549
- SPIDERS FROM MARS
- King of the Cops PENNY FARTHING/PEN 892
- BILLY HOWARD
- Nice to Have You Home RAK/RAK 225
- KENNY
- What Am I Gonna Do With You 20th CENTURY/-
- Track from the album 'Barry White's Greatest Hits'/BTH 8000
- BARRY WHITE
- Lumberjack Song CHARISMA/CB 268
- MONTY PYTHON
- White Christmas MAGNET/MAG 52
- THE TONICS
- All Around My Hat CHRYSALIS/CHS2078
- Single from the album 'All Around My Hat'/CHR 1091
- STEELEYE SPAN

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MGM

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'Little Darling'

STAT 13 

STATE RECORDS

SLADE

'In For A Penny'

2058 663 

POLYGRAM

WITH TWO MORE GROWING RAPIDLY

BARCLAY JAMES HARVEST

'Titles'

2058 660 

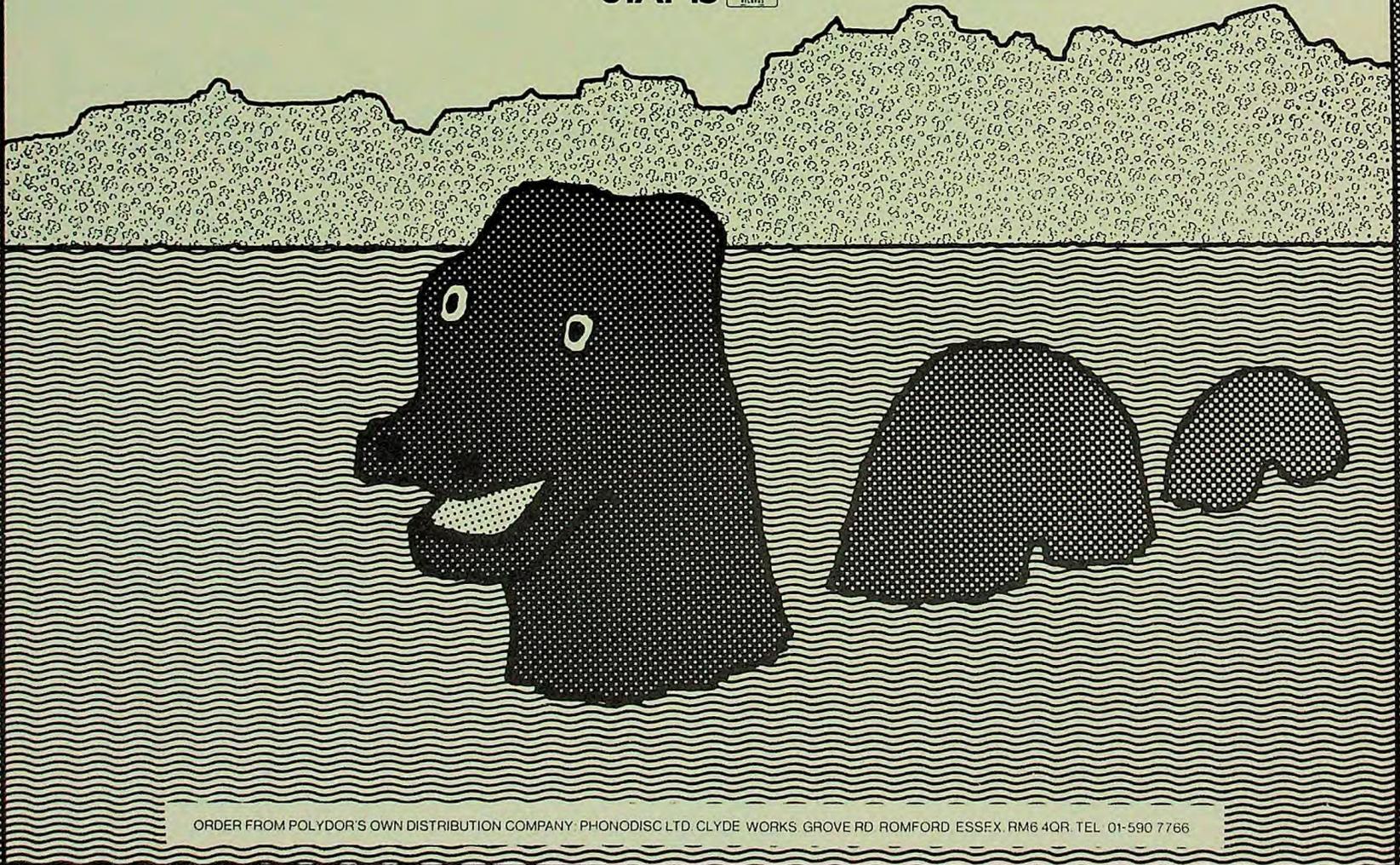
POLYGRAM

MAC & KATIE KISSOON

'I'm Just Dreaming'

STAT 15 

STATE RECORDS



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

CHART FOR WEEK ENDING NOVEMBER 22

TOP ALBUMS

- = NEW ENTRY
- ★ = PLATINUM LP (£1 million sales)
- = GOLD LP (£250,000 sales LPs released 1st. Sept '74)
- = SILVER LP (£75,000 sales)
- 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	1	6	40 GREATEST HITS	★ Perry Como		K-Tel NE 700
2	2	12	40 GOLDEN GREATS	● Jim Reeves		Arcade ADEP 16
3	9	3	MAKE THE PARTY LAST	● James Last	James Last	Polydor 2371 612
4	3	10	FAVOURITES	● Peters & Lee	John Franz	Philips 9109 205
5	12	4	DISCO HITS '75	Various		Arcade ADEP 18
6	—	—	GET RIGHT INTAE HIM	□ Billy Connolly	Phil Coulter	Polydor 2383 368
7	—	—	ROLLED GOLD	Rolling Stones		Decca ROST 1/2
8	11	4	SHAVED FISH	□ John Lennon/Plastic Ono Band		Apple PCS 7173
9	6	15	ATLANTIC CROSSING	★ Rod Stewart	Tom Dowd	Warner Brothers K 56151
10	7	7	ALL AROUND MY HAT	□ Steeleye Span	Mike Batt	Chrysalis CHR 1091
11	4	4	OMMADAWN	Mike Oldfield	Mike Oldfield	Virgin V 2043
12	8	6	WE ALL HAD DOCTORS PAPERS	□ Max Boyce	Bob Barratt	EMI MB 101
13	13	11	ALL THE FUN AT THE FAIR	● David Essex	Jeff Wayne	CBS 69160
14	5	5	SIREN	Roxy Music	Chris Thomas	Island ILPS 9344
15	18	36	THE BEST OF	★ Stylistics		Avco 9109 003
16	37	2	20 SONGS OF JOY	Nigel Brooks Singers		K-Tel NE 706
17	17	5	BLAZING BULLETS	Various		Ronco RTL 2012
18	16	22	ONE OF THESE NIGHTS	Eagles	Bill Szymczyk	Asylum SYLA 8759
19	24	5	GOOFY GREATS	Various		K-Tel NE 707
20	—	—	CRISIS? WHAT CRISIS?	Supertramp	Ken Scott/Supertramp	A&M AMLH 68347
21	26	3	GREATEST HITS	□ Barry White	Barry White	20th Century BTH 8000
22	10	5	ROCK OF THE WESTIES	● Elton John	Gus Dudgeon	DJM DJLPH 464
23	48	2	ALL TIME PARTY HITS	Various		Warwick WW 5001
24	14	13	THE VERY BEST OF ROGER WHITTAKER	● Roger Whittaker	Denis Preston	Columbia SCX 6560
25	31	173	SIMON & GARFUNKEL'S GREATEST HITS	★ Simon & Garfunkel	S&G	CBS 69003
26	—	—	BEDTIME STORIES	Judge Dread	Alted Productions	Cactus CTLP 113
27	15	11	WISH YOU WERE HERE	● Pink Floyd	Pink Floyd	Harvest SHVL 814
28	21	6	MOTOWN GOLD	Various		Tamla Motown STML 12003
29	27	96	THE SINGLES 1969-1973	★ Carpenters	J. Daugherty/R&K	A&M AMLH 63601
30	25	2	THE NEW GOODIES LP	Goodies	Miki Antony	Bradley's BRADL 1010
31	38	108	TUBULAR BELLS	★ Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
32	28	3	FOREVER AND EVER	● Demis Roussos	Demis Roussos	Philips 6325 021
33	—	1	24 ORIGINAL HITS	Drifters		Atlantic K 60106
34	44	3	HOT CHOCOLATE	Hot Chocolate	Mickie Most	RAK SRAK 516
35	—	—	SUPERSONIC	Various		Stallion SSM 001
36	—	—	THE LAST RECORD ALBUM	Little Feat	Lowell George	Warner Brothers K 56156
37	22	8	ELVIS PRESLEY'S 40 GREATEST HITS	★ Elvis Presley		Arcade ADEP 12
38	—	—	30 SMASH HITS OF THE WAR YEARS VOL. 2	The Band/Chorus H.M. Guards Division		Warwick WW 5006
39	33	111	DARK SIDE OF THE MOON	★ Pink Floyd	Pink Floyd	Harvest SHVL 804
40	20	2	THE BEST OF ROY ORBISON	Roy Orbison		Arcade ADEP 19
41	40	32	ONCE UPON A STAR	● Bay City Rollers	Phil Wainman	Bell SYBEL 8001
42	19	3	COME TASTE THE BAND	□ Deep Purple	Martin Birch/Deep Purple	Purple TPSA 7515
43	23	6	BREAKAWAY	□ Art Garfunkel	Richard Perry	CBS 86002
44	—	—	YOU ARE BEAUTIFUL	Stylistics	Hugo/Luigi	Avco 9109 006
45	42	3	BORN TO RUN	Bruce Springsteen J. Landau/M. Appel/B. Springsteen		CBS 69170
46	—	1	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell		Capitol ST 21885
47	30	6	GOOD BAD BUT BEAUTIFUL	Shirley Bassey	Martin Davis	United Artists UAS 29881
48	36	5	DOWN THE DUSTPIPE	Status Quo		Golden Hour GH 604
49	—	1	HORIZON	● Carpenters	Richard & Karen	A&M AMLK 64530
50	39	4	BEGINNINGS	Steve Howe	Steve Howe/Eddie Offord	Atlantic K 50151

NEXT TEN

- 51 GREATEST HITS OF WALT DISNEY, Ronco RTD 2013
- 52 GREATEST HITS, Cat Stevens, Island ILPS 9310
- 53 WINDSONG, John Denver, RCA Victor APLI 1183
- 54 LIVE AT TREORCHY, Max Boyce, One Up OU 2033
- 55 FISH OUT OF WATER, Chris Squire, Atlantic K 50203
- 56 SHEER HEART ATTACK, Queen, EMI EMC 3061
- 57 MUD'S GREATEST HITS, Mud, RAK SRAK 6755
- 58 THE GOLDEN AGE OF HOLLYWOOD COMEDY, Laurel & Hardy, United Artists UAG 29676
- 59 VENUS AND MARS, Wings, Capitol PCTC 254
- 60 STILL CRAZY AFTER ALL THESE YEARS, Paul Simon, CBS 86001

ARTISTS' A-Z

- ALL TIME PARTY HITS.....23M
 BASSEY, Shirley.....47E
 BAY CITY ROLLERS.....41E
 BLAZING BULLETS.....17B
 BOYCE, Max.....12E
 CAMPBELL, Glen.....46E
 CARPENTERS.....29, 49CW
 COMO, Perry.....1K
 CONNOLLY, Billy.....6F
 DEEP PURPLE.....42E
 DISCO HITS '75.....5D
 DRIFTERS.....33CW
 EAGLES.....18E
 ESSEX, David.....13CW
 GARFUNKEL, Art.....43CW
 GOODIES.....30A
 GOOFY GREATS.....19K
 HOT CHOCOLATE.....34E
 HOWE, Steve.....50CW
 JOHN, Elton.....22A
 JUDGE DREAD.....26E/CR
 LAST, James.....3F
 LENNON, John/Plastic Ono Band.....8E
 LITTLE FEAT.....36CW
 MOTOWN GOLD.....28E
 NIGEL BROOKS SINGERS.....16K
 OLDFIELD, Mike.....11, 31I
 ORBISON, Roy.....40D
 PETERS & LEE.....4F
 PINK FLOYD.....27, 39E
 PRESLEY, Elvis.....37D
 REEVES, Jim.....2D
 ROLLING STONES.....7S
 ROUSSOS, Demis.....32F
 ROXY MUSIC.....14I
 SIMON & GARFUNKEL.....25CW
 SPRINGSTEEN, Bruce.....45CW
 STATUS QUO.....48A
 STEELEYE SPAN.....10I
 STEWART, Rod.....9CW
 STYLISTICS.....15, 44F
 SUPERSONIC.....35C
 SUPERTRAMP.....20CW
 30 SMASH HITS OF THE WAR YEARS.....38M
 WHITE, Barry.....21A
 WHITTAKER, Roger.....24E

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/E - Creole, D - Arcade, T - Transatlantic, K - K-Tel, B - Ronco, C - Croxwell, M - Multiple.

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GULS 26

LISTEN TO THE BAND

The high spark of stack-heeled boys...

THE GLITTER BAND: 'Listen To The Band' (Bells 259) 39 min****

WHAT A bunch of cards! On 'Dream Baby'—the side two opener, sung by Gerry—the band opens with the sax break from 'Diana,' sing the first verse à la early sixties wimpory, and then launch into a wacky, fab middle eight straight out of Roxy Music. What a bunch of cards!

1975 seems to be a watershed year for British pop. Given the format of wildly ripping off every cliché and style from the past 20 years of rock, the past few months has seen Mud, Mike Batt, the Sweet, Kenny, the Rubettes and the Glitter Band evolve to where their music is merely using the past as stylistic reference. In the case of the Glitter Band, they've gone to the vocal groups of the Fifties, not forgetting the occasional nod to the California surf coterie.

Like the Sweet, the Glitter Band are rapidly moving away from the formula bubblegum of their early days. On the evidence of 'Listen To The Band' it's hard to tell whether they're consciously trying to be 'serious' and 'heavy' or just having a good time. The first song, 'Where Have You Been,' starts with an eloquent guitar freakout before sliding into an ethereal vocal madrigal that sounds like good Harlan Ellison sci-fi which then slides into one of the best pop songs the band has yet recorded, an infectious little sci-fi ditty that sounds as innocuous as 'Rocket Man.' The attention to detail is magnificent—only I hope they're doing this because they enjoy it rather than straining for acceptance with their peers.

As long as the Band treat their songs as singles, they're great. The delicate 'People Like You And People Like Me' could hold its own against any harmonies group, and 'Watch The Show' is a great blast of honky soul, owing more than a little to the AWB and containing an indelibly memorable clavinet hook and chorus.

John Springate and Gerry Shephard seem to have taken on the mantle of recording teen romance and its heartaches and their lyrics are great. It takes serious thought to produce gems like "Miss Mirage, Took you in my garage, Took you for a drive in the sun" or to juxtapose similes like "Love was fading like a shooting star, You make my dreams, Like mountain streams."

Needless to say, this is a great record to dance to—
Jonh Ingham Sounds Nov. 22.



Manufactured and distributed
by EMI RECORDS LIMITED

THE GLITTER BAND
'Listen To The Band'

Album BELLS 259 · Cassette TCBEL 259 · Cartridge 8XBEL 259

THE GLITTER BAND ON TOUR

Dec. 6 NOTTINGHAM University Dec. 8 PORTSMOUTH Locarno Dec. 10 LIVERPOOL University Dec. 19 GLASGOW University Dec. 20 KILMARNOCK Grand Hall Dec. 21 DUNFERMLINE Carnegie Hall

- FORECAST
 - QUARTER MILLION SALES
 - SALES INCREASE OVER LAST WEEK
 MUSIC WEEK DECEMBER 6

TOP 50 SINGLES

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	1	5	BOHEMIAN RHAPSODY	Queen	EMI 2375	B. Feldman	Queen/Roy Thomas Baker
£	2	2	15	YOU SEXY THING	Hot Chocolate	RAK 221	Chocolate/RAK	Mickie Most
	3	5	3	MONEY HONEY	Bay City Rollers	Bell 1461	Bay City Music/Carlin	Phil Wainman
£	4	7	4	THIS OLD HEART OF MINE	Rod Stewart	Riva 1	Jobete London	Tom Dowd
£	5	12	4	ALL AROUND MY HAT	Steeleye Span	Chrysalis CHS 2078	Steeleye Span/Chrysalis	Mike Batt
£	6	15	4	NA NA IS THE SADDEST WORD	Stylistics	Avco 6105 041	Cyril Shane	Hugo/Luigi
	7	3	11	D.I.V.O.R.C.E.	Billy Connolly	Polydor 2058 652	London Tree	Phil Coulter
	8	4	7	LOVE HURTS	Jim Capaldi	Island WIP 6246	Acuff Rose	Steve Smith
⬆	9	21	3	THE TRAIL OF THE LONESOME PINE	Laurel & Hardy	United Artists UP 36026	Francis, Day & Hunter	-
	10	6	5	IMAGINE	John Lennon	Apple R 6009	Northern	John Lennon
£	11	19	3	IN FOR A PENNY	Slade	Polydor 2058 663	Barn (Slade) Ltd.	Chas Chandler
	12	9	6	SKY HIGH	Jigsaw	Splash CPI 1	Leeds	Chas Peate
	13	8	6	RIGHT BACK WHERE WE STARTED FROM	Maxine Nightingale	United Artists UP 36015	ATV/Universal	P. Tubbs/J. V. Edwards
⬆	14	42	2	LET'S TWIST AGAIN/THE TWIST	Chubby Checker	London HL 10512	Carlin	-
⬆	15	26	2	SHOW ME YOU'RE A WOMAN	Mud	Private Stock PVT 45	Utopia/DJM	P. Wainman
£	16	20	5	WHY DID YOU DO IT	Stretch	Anchor ANC 1021	Fleetwood Music	Hot Wax Prod.
	17	18	7	DARLIN'	David Cassidy	RCA 2622	Rondor	D. Cassidy/B. Johnston
	18	16	4	LET'S TWIST AGAIN	John Asher	Creole CR 112	Carlin	R. W. P. Prod.
⬆	19	27	3	HAPPY TO BE ON AN ISLAND IN THE SUN	Demis Roussos	Philips 6042 033	EMI	Georges Patsilas
	20	10	14	SPACE ODDITY	David Bowie	RCA 2593	Essex Music	Gus Dudgeon
	21	13	10	RHINESTONE COWBOY	Glen Campbell	Capitol CL 15824	KPM	Dennis Lambert/Brian Potter
⬆	22	29	3	FIRST IMPRESSIONS	Impressions	Curton K 16638	Warner Brothers	Ed Townsend
	23	14	8	NEW YORK GROOVE	Hello	Bell 1438	Island	Mike Leander
⬆	24	39	2	GOLDEN YEARS	David Bowie	RCA Victor 2640	Bewley/EMI/Chrysalis/Mainman	D. Bowie
	25	24	7	ROCKY	Austin Roberts	Private Stock PVT 33	ATV Music	Bob Montgomery
	26	23	6	LYIN' EYES	Eagles	Asylum AYM 548	Warner Brothers	Bill Schymzyck
⬆	27	48	2	CAN I TAKE YOU HOME LITTLE GIRL	Drifters	Bell 1462	Cookaway/Barry Mason	Roger Greenaway
	28	28	4	FLY ROBIN FLY	Silver Convention	Magnet MAG 43	Butterfly/Meridian/Siegel	M. Kunze/Butterfly/Jupiter
⬆	29	11	9	LOVE IS THE DRUG	Roxy Music	Island WIP 6248	E.G. Music	Chris Thomas/Roxy Music
⬆	30	38	3	LITTLE DARLING	Rubettes	State STAT 13	Pamscene/ATV	Wayne Bickerton
	31	30	4	PART TIME LOVE	Gladys Knight & The Pips	Buddah BDS 438	Screen Gems/Columbia	K. Kerner/R. Wise
⬆	32	49	2	ART FOR ART'S SAKE	10cc	Mercury 6008.017	St. Annes	10cc
⬆	33	44	2	GREEN GREEN GRASS OF HOME	Elvis Presley	RCA Victor 2635	Burlington Music	-
	34	17	7	BLUE GUITAR	Justin Hayward/John Lodge	Threshold TH21	Justunes	10cc/Tony Clarke
	35	35	4	HEAVENLY	Showaddywaddy	Bell 1460	Bailey/DJM	Mike Hurst
	36	NEW ENTRY		RENTA SANTA	Chris Hill	Philips 6006 491	Various	Chris Hill/John Staines
⬆	37	45	2	ALRIGHT BABY	Stevenson's Rocket	Magnet MAG 47	Magnet/Screen Gems Columbia	P. Shelley/P. Waterman
⬆	38	43	3	GAMBLIN' BAR ROOM BLUES	Sensational Alex Harvey Band	Vertigo ALEX 002	Southern	D. Batchelor
	39	32	6	I'M STILL GONNA NEED YOU	Osmonds	MGM 2006 551	Chappell	Mike Curb
	40	NEW ENTRY		I BELIEVE IN FATHER CHRISTMAS	Greg Lake	Manticore K 13511	Manticore	Greg Lake/Pete Sinfield
	41	36	4	HOLY ROLLER	Nazareth	Mountain TOP 3	Naz Song/Panache	Manny Charlton
	42	41	2	SUPER LOVE	Wigans Ovation	Spark SRL 1133	Gamble Huff/Carlin	Barry Kingston
	43	NEW ENTRY		WIDE EYED AND LEGLESS	Andy Fairweather Low	A&M AMS 7202	Rondor	Glyn Johns
	44	NEW ENTRY		GLASS OF CHAMPAGNE	Sailor	Epic EPC 3770	Chappell/Morris	J. Asser
	45	34	3	I'M SO CRAZY	K. C. & The Sunshine Band	Jayboy BOY 101	Sunbury	K. C./Finch
⬆	46	47	2	(THINK OF ME) WHEREVER YOU ARE	Ken Dodd	EMI 2342	Leeds Music	Nick Ingman
	47	NEW ENTRY		CHRISTMAS IN DREADLAND/COME OUTSIDE	Judge Dread	Cactus CT 80	Alted/Warner Bros./Southern	Alted Prod.
	48	NEW ENTRY		DO THE BUS STOP	Fatback Band	Polydor 2066 637	Clita Music	Fatback Band
£	49	46	5	PAPA OOM MOW MOW	Gary Glitter	Bell 1451	Ardmore/Beechwood/KPM	B. De Coteaux/T. Silvester
	50	NEW ENTRY		IF I COULD	David Essex	CBS 3776	April/Rock On	Jeff Wayne

DISTRIBUTORS A-Z

Art For Art's Sake..... 32F
 Alright Baby..... 37CW
 All Around My Hat..... 51
 Blue Guitar..... 34S
 Bohemian Rhapsody..... 1E
 Can I Take You Home Little Girl..... 27E
 Christmas in Dreadland/Come Outside..... 47ECR
 Darlin'..... 17R
 D.I.V.O.R.C.E..... 7F
 Do The Bus Stop..... 48F
 First Impressions..... 22CW
 Fly Robin Fly..... 28CW
 Gamblin' Bar Room Blues..... 38F
 Glass Of Champagne..... 44CW
 Golden Years..... 24R
 Green Green Grass Of Home..... 33R
 Happy To Be On An Island In The Sun..... 19F
 Heavenly..... 35E
 Holy Roller..... 41E
 I Believe In Father Christmas..... 40CW
 If I Could..... 50CW
 I'm Still Gonna Need You..... 39F
 I'm So Crazy..... 45ZL
 Imagine..... 10E
 In For A Penny..... 11F
 Let's Twist Again..... 18ECL
 Let's Twist Again..... 14S
 Little Darling..... 30F
 Love Hurts..... 81
 Love Is The Drug..... 29I
 Lyin' Eyes..... 26E
 Money Honey..... 3E
 Na Na Is The Saddest Word..... 6F
 New York Groove..... 23E
 Papa Oom Mow Mow..... 49E
 Part Time Love..... 31A
 Renta Santa..... 36F
 Rhinestone Cowboy..... 21E
 Right Back Where We Started From..... 13E
 Rocky..... 25E
 Show Me You're A Woman..... 15E
 Sky High..... 12E
 Space Oddity..... 20R
 Super Love..... 42A
 The Trail Of The Lonesome Pine..... 9E
 Think Of Me Wherever You Are..... 46E
 This Old Heart Of Mine..... 4CW
 Wide Eyed And Legless..... 43CW
 Why Did You Do It..... 16CW
 You Sexy Thing..... 2E

TOP 50 WRITERS

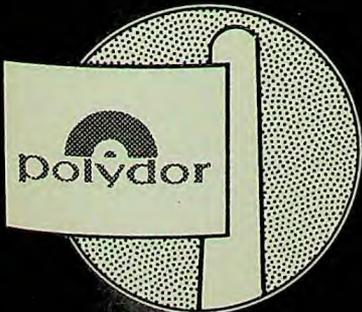
1 Freddy Mercury, 2 Wilson/Brown, 3 Faulkner/Wood, 4 Holland/Dozier/Holland, 5 Trad/Steeleye Span, 6 Hugo/Luigi/Weiss, 7 Braddock/Putman, 8 Boudleux/Bryant, 9 MacDonald/Carroll, 10 John Lennon, 11 Holder/Lee, 12 C. Scott/D. Dyer, 13 P. Tubbs/J. V. Edwards, 14 Mann/Appell/Ballard, 15 P. Wainman/J. Goodison, 16 Kirby, 17 B. Wilson/M. Love, 18 Mann/Appell, 19 Lewis, 20 David Bowie, 21 Weiss, 22 Ed Townsend, 23 Russ Ballard, 24 D. Bowie, 25 J. Stevens, 26 J. Henley/G. Fry, 27 Roger Greenaway/Barry Mason, 28 Levay/Prager, 29 Bryan Ferry/Andy Mackay, 30 Bickerton/Waddington, 31 David Gates, 32 Stewart/Gouldman, 33 Claude Putman Julia, 34 Justin Hayward, 35 Showaddywaddy, 36 Chris Hill/John Staines, 37 P. Smith, 38 J. Rodgers/Shelly Lee, 39 Bullock/Preyer/Ingersol/Solomon, 40 Greg Lake/Pete Sinfield, 41 Nazareth, 42 D. Huff, 43 Andy Fairweather Low, 44 G. Kajanos, 45 KC/Finch, 46 Brian Blackburn, 47 Lemon/Hughes/Blackwell, 48 Bill Curtis/J. Flippin, 49 Frazier/White/Harris/Wilson, 50 David Essex.

STAR BREAKERS
SEE PAGE 4

Singles previously listed between positions 41-50 are excluded if sales and position have declined for two consecutive weeks.

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

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MARKET PLACE

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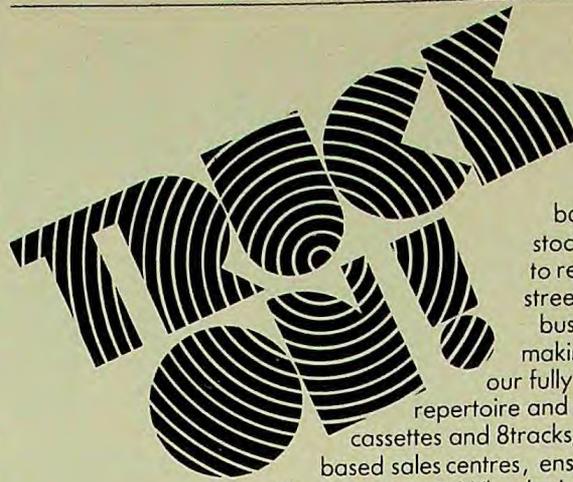
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AGENCY

CATHY BURNS EMPLOYMENT

We specialise in female jobs in the Music Business. Please contact us if you need a job or if you have any staff problems temporary or permanent.
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For sale. 6 days a week busy London Market. £35,000 p.a. average takings. Van, Stereo equipment etc. £12,000 including all stock.

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SUCCESSFUL EXPERIENCED promoter (Central London) seeks position within promotion or Record Company. Please phone Jenifer Griffiths 01-580 9551 (office hours).

POSITIONS

EXPANDING CHAIN OF RECORD SHOPS IN SURREY invite applications for the position of Trainee Managers. Excellent salary and prospects for suitable applicants.
 Box TT 208

MARKET PLACE

MW

POSITIONS

UNITED ARTISTS RECORDS

Are looking for Young Progressive Accountant, qualified or finals candidate, to handle all the varied accounting aspects of Recording and Music Publishing activities.

Interesting and responsible position under the Chief Accountant of an ever expanding Group.

Good salary negotiable.

Please telephone Mr John Barklem. 01-636 1655 for interview.

Nigeria Resident Director

Our client wishes to make a contract appointment to have responsibility for recording of local artists, together with sale and distribution of records and tapes, throughout Nigeria. Experience at management level in the industry in U.K. is essential, with a background of accountability for sales budgets, promotions and overall profitability.

Attractive conditions of employment include provision of accommodation and domestic facilities.

Please write giving age and details of career to date including salaries earned, stating any organisations to which your letter may not be sent.

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TO LET

OFFICE SPACE AVAILABLE

NEAR RECORD COMPANIES & PUBLISHERS

First floor in small office block just off Regent Street, 2,570 sq. ft., fully carpeted and partitioned into offices with centre open plan area.

Lease expires 25th December 1985.

Rent Review: 1978.

Low rent.

For further information please contact: Mrs Mary King, Tel :01-437 8090.

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(From December 29, 1975)

No job advertisement which indicates or can reasonably be understood as indicating an intention to discriminate on grounds of sex (e.g. by inviting applications only from males or only from females) may be accepted, unless

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- (3) it is otherwise excepted from the requirements of the Sex Discrimination Act

A statement must be made at the time the advertisement is placed saying which of the exceptions in the Act is considered to apply.

POSITIONS

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R. Phillips,
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INDEPENDENT RECORD COMPANY

Requires European Promotions Person to be based in London.

Applicants must have extensive knowledge of all aspects of promotion, artist liaison, publicity and P.R. together with experience of the European record market. Salary negotiable.

If you are prepared to travel, and to become involved with an aggressively expanding company, please write with full particulars to:

A & M RECORDS,
BOX TT210

WHY TRAVEL TO TOWN??
when you can work locally!!

We require experienced staff, Male or Female. Alex Strickland, 14 Chase Side, Southgate. Tel: 01-455 6831 or 01-882 5566.

DON'T FORGET CLASSIFIED RATES INCREASE FROM JAN. 1

Contact: Grace Green
01-437 8090

PERFORMANCE

Queen

FREDDIE MERCURY and his cohorts must be the most well rehearsed band in Britain. They performed at the Hammersmith Odeon at the Weekend with the same precision as the Coldstream Guards at the Royal Tournament and only once was Mercury caught coming in a second before cue.

Queen can now be said to be established. Following a poor start three albums and three tours ago they recovered well during the second tour, chalked up two hit singles and have managed to take their third to Number One at the same time as the tour — their timing is perfect.

Nevertheless, it is a little disappointing to watch a band which has a number one single without hearing them play that single. Rather apologetically they played a fragment of Bohemian

Rhapsody but obviously the intricacies of double-tracking and overdubbing are too complex for adequate recreation of the entire thing on stage.

Were it not for the precision in their performance one might be tempted to dismiss Queen as a stage band altogether, since their recordings are so much superior. Brian May uses such vast amounts of phasing, volume, echo, reverb, distortion, boost and stereo panning that the part of the brain that appreciates guitar melodies had fused before it had a chance to do its job.

The band, nevertheless, is spectacular, attracts a large enthusiastic audience of converts and appears to have achieved superstardom and a long future career. Much credit, incidentally, is due to the wardrobe mistress and the man on the lights who have combined to produce some most startling effects.

REX ANDERSON

If you are the best Van Salesman your Company employs and would like to earn a basic £2300 per annum plus commission we would like to employ you to expand an established territory covering Manchester, Liverpool and down to North Wales, selling cartridges and cassettes. Our company: — Leading Distributors for all the major Recording Companies. Write with full details of career to The Managing Director, Car Radio of Preston Limited, 290 Blackpool Road, Preston.

MORE PERFORMANCE REVIEWS PAGE 48

ALBUM REVIEWS PAGES 36 and 38

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MIDLAND RECORD CO.

115 Gunnersbury Lane, Acton Town, LONDON. W3 8HQ.

For details of current chart Albums, new releases, special offers and deleted product

ring:—

PETER RILEY or DAVID MAGUIRE
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JOHN SKIDMORE or PETER BLAKEMAN
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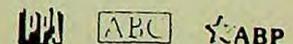
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Bing Crosby & Fred Astaire

RADIO 2 ALBUM OF THE WEEK



UAS 29888 cassette TCK 29888 cartridge 8XU 29888

"A Couple of Song & Dance Men"

Two Legends, together on record for the first time since 1946, joined forces again in London this summer to make the year's most entertaining album. Their duets include the recent Carpenters' hit 'Sing' plus standards such as 'Spring, Spring, Spring' and 'In the Cool, Cool, Cool of the Evening'. Whilst Fred takes time out to give Bing a dancing lesson via 'Pick Yourself Up'. A special bonus comes in the form of two solo tracks in which each artist salutes the other.

The kind of song-packed, fun-filled record that comes along once in a lifetime.

UA
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