

MUSIC WEEK

Europe's Leading Music Businesspaper

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PLEASE NOTE All royalty statements must be in by March 31st.

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NEWS

Gail Coulson new Charisma assistant md

IN A major management reorganisation at Charisma records, Tony Stratton-Smith, although remaining managing director of the company he started six years ago, has divorced himself from the day to day running of activities - while Gail Coulson, until now general manager, is appointed assistant managing director.

The changes, which take effect immediately, were announced by Stratton-Smith who told MW that he was hoping to occupy a more independent role outside the Charisma office. However, he added: "I will still be involved in the music, marketing and promotion aspects of Charisma, and retain control over artists' acquisition - but I think that at this stage of the company's development it is important to stand outside and observe its workings critically. This will help the need of long-term planning."

New assistant md Gail Coulson has been with Charisma since its start and she, along with Brian Gibbon until now financial director who becomes head of business affairs in the switch-round, will operate jointly as the company's top management. Coulson will administer artistic affairs with Gibbon looking after the legal and financial side.

At the same time, Jerry Gilbert who until now has been press officer, is appointed a&r manager and European manager Colin Richardson expands his role and becomes international manager (records and publishing). Changes in the press and promotion departments are expected to be made within the next two weeks. Judd Lander, head of radio promotion, recently left Charisma to join Epic.

5,000 LPs confiscated in BPI bootleg haul

by BRIAN MULLIGAN
AFTER MORE than two years' investigation, the BPI last week succeeded in cutting off what was regarded as the major UK source of bootleg albums.

Following the granting at a private court hearing of an inspection order, BPI solicitors raided a house in Madeley Heath, near Stoke-on-Trent and confiscated over 5,000 illegally-recorded albums. Additionally, a vast amount of documentation relating to the importing sources and the distribution network for the albums was seized.

On December 18 in the High Court, Mr. Justice Foster granted 20 record companies an order barring David Hogg and Susan Czwartuski of Monument Farm, Madeley Heath from infringing

copyright, and dealing in pirate or bootleg records and tapes. The two defendants were also ordered to hand over any infringing recordings, name their suppliers and pay costs and damages.

The raid on Monument Farm reinforces the BPI's right to take drastic measures in its fight to stamp out bootlegging and piracy in this country. Earlier in the year, the BPI had been granted the legal right to apply to the courts for inspection orders of premises thought to contain illegal pressings. However, when application was made in respect of Monument Farm, the court had some misgivings about granting the order and advised the BPI to seek the guidance of the Court of Appeal. At a subsequent hearing, the legality of the BPI's application was ratified.

The prosecution of Hogg follows over two years of investigation into his activities in the distribution of bootleg albums, particularly at retail level. Previously the industry association

was close to taking court action against him, but simultaneously Hodd disappeared. It was only recently that he was traced to the remote Staffordshire farmhouse.

What has proved particularly satisfying to the BPI investigators is that in addition to being able to seize 5000 albums, the documents discovered also provided valuable information about Hogg's source of supply in Germany, Holland and America as well as the UK shops with which he was dealing.

The appropriate industry associations in the three countries will be supplied with details of manufacturers and further action will now be taken against UK retailers.

This is the fourth successful bootleg-piracy prosecution conducted by the BPI this year and the organisation is now satisfied that the bootleg trade has been effectively stifled, although there is still some evidence of continuing piracy, particularly in the field of soundtrack albums.

Abba



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Rockfield - UA label 'preliminary deal' set for January

by ADAM WHITE
UNITED ARTISTS has concluded a "preliminary deal" with Kingsley and Charles Ward's Rockfield label, involving the release next month of two albums on a new label, initially to be called "Rockfield/UA". How this effects Rockfield's label deal with RCA - which, according to a company spokesman, is still operative - was unclear at presstime.

The two LPs issued on January 23 on Rockfield/UA are by Cardiff group Hobo, currently touring the UK with Budgie, and Barry Melton, onetime guitarist with Country Joe and the Fish. It will be Hobo's debut album, Melton's third as a solo artist (although his previous outings, for Vanguard and CBS, were apparently not released in Britain).

UA acts have used the Rockfield studios in Monmouth, South Wales, extensively over the past five years, and a&r chief Andrew Lauder told Music Week

that almost every band the company has signed records there - including Hawkwind, Man, Dr. Feelgood, Motorhead and the Neutrons. Lauder calls it a "natural progression" to be working with Kingsley and Charles Ward in releasing Rockfield disc product. "Kingsley and I have had a long creative relationship based upon the importance of developing local talent," he continued, "and the recent emergence of a string of South Wales-based artists, all of whom have recorded at Rockfield, like Man, Dave Edmunds and Andy Fairweather-Low has proved is correct. We both feel that in the future we can build up an impressive catalogue of UA/Rockfield acts."

Kingsley Ward and his brother Charles have over the past seven years built up the Rockfield studios from a barn-located, two-track operation to one of the busiest 24-track outfits in the country.

YESTERDAYS

10 YEARS AGO
(December 22, 1965)

WITH BEATLES, Cliff Richard, The Seekers and Ken Dodd's Tears and The River, EMI takes position 1-5 in RR Top 50.....Chris Blackwell states Island responsible for ten percent of distribution of Spencer Davis hit, Keep On Running.....EMI drops Friday Spectacular programme on Radio Luxembourg with two-hour grand finale show on Christmas Eve.....John Lennon's father Fred debuts on Pye with That's My Life.

5 YEARS AGO
(December 26, 1970)

CBS PLANNING February launch of mid-price Harmony line.....possibility of EMI gaining total control of MFP under discussion with joint owners, the International Publishing Corporation.....Mike Everett appointed RCA head of a&r.....at Philips, Roy Tempest appointed pop product manager.....Mungo Jerry's In The Summertime on Pye's Dawn label named by BMRB as Britain's best-selling single of 1970.



SUPERTRAMP WERE presented with individual gold discs for their *Crime of the Century* album by A&M Records at a party following their recent tour appearance in London. (Left to right) Richard Davies, Richard Hodgson, Dougie Thomson, Bob C. Benberg, Dave Margerson (manager), John Deacon (A&M commercial director), Ken Scott (producer) and John Anthony Helliwell.

MIDEM's two galas to be international

THERE WILL be just two galas at the 1976 MIDEM, each with five artists of "international standing" and, for the first time, not selected on a national basis. This is announced by MIDEM international manager Xavier Roy.

He said the Paris-based KCP (Koski Cauchois Productions) artist-management firm is organizing the galas, which are to be held in a new marquee, with graded seating. Each performer will sing just four or five numbers.

On the commercial side, he said most stand space has already been booked, with the Palais des Festivals auditorium and the old administrative offices being used for the first time. Administration, press and other facilities have now been transferred to Malmaison, next door to the Palais.

The tenth Midem is expected to attract 5,500 participants and more industry seminars are being held than before. Among firms holding conventions: Warners, RCA, Intersong and EMI. The festival organizers group FIDOF is, as usual, holding its congress there, and there is also to be a symposium of international music industry lawyers.

Among newcomers: the city of Quebec, which has booked stand space separate from Canada. And Polydor International, absent last year, is back for the 1976 event.

Roy explained that Midem has been fixed this year to run from a Friday to the following Thursday to prevent early departures for the weekend break and to enable participants "to put in a full week's work".

Major push for Harvest Heritage

HARVEST IS carrying out an extensive promotion campaign on its mid-price Harvest Heritage series in an effort to establish it as a major mid-price label. This follows the release of albums by Edgar Broughton and Kevin Ayers on the label which according to label manager, Stuart Watson, have been selling well.

Releases scheduled for the new year include, *Odd Ditties*, from Ayers which is a collection of his singles and tracks previously unreleased, from the archives at Abbey Road studios. There will also be catalogue from the Third Ear Band, Pete Brown, Barclay James Harvest, Forest, Mark Almond and Southern Comfort.

The promotion will include the supply of posters and window display kits to a number of dealers in major towns backed up by advertising on commercial radio rock shows and editorial and competitions in local newspapers. Box sets of the albums are to be sent to press and radio stations aiming at features on the product. In addition a pamphlet is being prepared to familiarise dealers, and the media, with all the past Harvest acts.

Music Week will not be published on January 3. The first issue for 1976 will be dated January 10.

Clive Selwood leaves CBS

THREE MONTHS after rejoining CBS as marketing director, Clive Selwood departed from the company last week. He left on Wednesday evening following the arrival in London earlier the same day of CBS International president Dick Asher, the UK company's former managing director.

"I have been given no reasons for being asked to leave and the matter is now in the hands of my solicitor," Selwood told Music Week. Selwood was re-engaged by CBS in September as a marketing consultant through his Sherwood Management company on a

one-year contract. He had previously worked for CBS under Asher before leaving to join UK Records.

In the last three months, Selwood has re-shaped the CBS marketing department and during the same period the company has enjoyed number one hit singles with Hold Me Close by David Essex and Art Garfunkel's I Only Have Eyes For You and has initiated chart activity for Bruce Springsteen and Sailor.

Selwood's responsibilities have been taken over by Jack Florey, Commercial Director.

Whitman TV LP campaign and tour

IN WHAT will be one of the first record TV campaigns of 1976, United Artists is next month promoting a Very Best Of Slim Whitman LP in five markets:—Anglia, Granada, Trident, ATV and Scotland. The 20-track album carries a suggested retail price of £2.79 (£2.99 for cassette and cartridge), and UA is maintaining normal dealer margin throughout the promotion.

The mid-January commercials will go out in four of the five TV markets for two weeks in either 30-second or 45-second configurations; ATV will carry the ads for one week but at double strength. UA is providing retailers with substantial point-of-sale

support, in the form of large Slim Whitman display cut-outs picking up the theme of the LP sleeve, colour posters and streamers. The cut-out is intended as a window centrepiece.

The Very Best Of Slim Whitman (UAS 29898) includes the singer's 1974 UK hit, *Happy Anniversary*, plus his earlier favourites.

United Artists has timed its campaign to link up with Whitman's extensive tour of Britain, which takes in 32 venues throughout the country during February and March and climaxes with a London Palladium show on March 21. The singer was last here late in 1974.

Nationalist songs on new Scots budget-label album

A NEW label Clan, aimed directly at Scottish record buyers is being developed by Damont Records, producers of the Stereo Gold Award budget line for F.W. Woolworth.

First release on the new label, which will be generally available to the trade, is an album of Scottish nationalist songs by the Clansmen entitled *Freedom Scotland* (CAL 101). Retailing at £1.99 it is being distributed in Scotland through Clyde Factors.

It comprises both traditional songs with new lyrics and original material and the sleeve carries a letter of endorsement from Scottish Nationalist MP Winifred Ewing.

Monty Presky, Damont managing director commented, "We are going to see if the Scottish market is as good as they say it is. If sales are worthwhile, we already have some other ideas to use for further development of the Clan label."

DOOLEY

BAY CITY ROLLERS foiled by Staples Singers Let's Do It Again in Billboard from having the Christmas week Number One with Saturday Night in all three American trademags.....not only CBS International chief Dick Asher, but also group president Walter Yetnikoff a surprise London visitor last week.....previously unsuccessful on Bell, Suzi Quatro's Can The Can about to be reissued on Big Tree in America.....Pye chairman Louis Benjamin and Vogue chief Leon Cabat with wives on African safari holiday.....awaited from MFP, announcement regarding future of Sounds Superb label.

THE WHO'S recent American tour grossed three million dollars, according to Variety, with the group taking nearly 1.6 million dollars.....but Frank Sinatra's 30-city eight-country tour of 140 performances made an estimated gross of £4 million — not bad for 60-year-old.....as chairman of Record Merchandisers, L. G. Wood replaces Ken East.....Jan Arnold, secretary to Pye producer, Terry Brown, working Christmas week in cabaret at Talk Of The Midlands, Derby, as singer-impressionist.

AFTER RECENT BBC-2 one hour "commercial", K-Tel m.d. Ian Howard reported orders for 60,000 Perry Como albums processed the next day.....Trojan a&r manager Eddie Airey in Jamaica seeking new reggae material.....a daughter, Nancy, for Moodie's Ray Thomas and wife Jill.....DJM publishing division has four of seven songs in Oppknocks songwriting contest final.....BCR's Wouldn't You Like It album went gold in Australia after two days trading.....Tony Roberts, Dave Bridger, Mike Mansfield and Barry Perkins joint owners in racehorse called Supersonic Mike.

ON A&M's staff is a Deacon (John), a Cannon (Tony) and a Deane (Mike) — but no plans to launch a religious label.....not only Nat Joseph, but also Ember chief Jeff Kruger irked by omission from MM's top companies' listing.....in Los Angeles, Nicky Chinn and Mike Chapman signed American band Exile, for RAK release and have produced and part-written for Capitol, LP by Bo Donaldson and the Heywoods.....12 copyright clearances required before Dickie Goodman's American best-seller could be released here with lyrics which feature other artists and their best-sellers — but on his Mr. Jaws and Other Fables album, 98 master cuts and copyrights had to be okayed before release, so far only in America.....statement awaited from Alan A. Freeman regarding future plants.

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DECCA

NEWS

In-store plays: dealers to pay

AN IMPORTANT change in Performing Right Society policy regarding the licensing of performances of copyright music in retail shops and stores is announced this week.

Under the law of copyright, such performances in places where the public has access, requires a licence from the Society. Until now, the Society had waived its right to licence these performances when they took place in shops where the purpose of the performance was limited to the demonstration of records, or musical instruments, radios or television sets.

Now, the Society says, the reasons for this policy are no longer supported by today's circumstances.

So, from January 1, 1976, voluntary exemption ceases and the Society's licence will be required by all retailers on whose premises copyright music is performed, and that is regardless of the category of goods being sold. It is also regardless of whether the performances are for the purpose of demonstration to prospective customers or not.

There is just one exception. Where performances are given in soundproof booths, or through individual headphones with only one customer hearing the product, the Society will waive its rights and not require a licence.

Annual royalty for background of demonstration music is 13 pence per square metre, or 1.2 pence per square foot, of the sales floor area where the music is audible to customers. The minimum charge, annually, is £10.

So, the Society says, an average small retailer will pay something less than 20 pence a week for unlimited performances.

The reasons for the Society's change of heart are first that the recording industry is now large and well-established, and no longer

needs the special support given when it was in its infancy.

Second, retailing of recordings, on disc and tape, and of the equipment, is now organized on a different basis to the past. Musical goods are sold in all kinds of shops so that the Performing Right Society finds it difficult to distinguish clearly and fairly between shops where music is played for demonstration, or where the performance has a wider use, or audience.

Third, composers' incomes today are so eroded by inflation that the Society can no longer justify waiving its rights in what, it says, has "become a significant volume of unlicensed performances."

Sanyo blank tape launched

SANYO IS the latest company to launch its own brand of blank tape onto the market although promotion for the new cassettes is being kept in a low-profile. Reason for the lack of publicity drive is that the company is confident the tapes will sell well enough through the Sanyo sales force.

First C-60 and C-90 standard low-noise cassettes hit the market this week and are available from all Sanyo outlets. However dealers can only order in boxes of ten. John Wren Sanyo's deputy managing and sales director, commented: "Although blank tape is a new departure from Sanyo we still have an 11 percent share of the portable cassette and radio-cassette market."

New number

NICK HEATH and his brother Tim, who manage Pilot, have moved to Apartment 2, 44 Baker Street, London W1M 1DA (01-935 9358).

Green goodies for the New Year from Precision

NEW YEAR marketing plans from Precision include an m-o-r tape-only series supported by a radio and press campaign and a "green goodies" in-store promotion for the hundred top-selling tapes.

The new tape series, The Night, the Music and... features major Pye recording artists Petula Clark, Des O'Connor, Lena Martell, Sacha Distel and Jackie Trent in late-night listening vein, and although retailing at full-price the tapes will all have 25-tracks. In addition there will be a various artists' compilation and the series will be available in both cassette and 8-track.

Promotion line-up includes a nationwide radio campaign, as well as national and consumer press advertising. Dealers are also to be supplied with consumer leaflets and point-of-sale material. In addition there will be window stickers and mobiles for the Precision "green goodies" - named from the green packaging of the tapes.

Tapes featured in the campaign are from Precision's Top 100. Object of the phrase, green goodies, is to encourage consumers to identify strongly with Precision tapes.



THE HEAVY Metal Kids have signed a five-year recording deal with Rak Records. The group was previously with Atlantic, which will continue to issue their product in the United States. Most goes into rehearsals with the group in January, and the following month will be recording them with the Rak mobile near Paris. The Heavy Metals Kids' first Rak single and album are expected in April.

UNITED ARTISTS Music and Records to distribute Jet Records in the U.S.A with the exception of Lynsey de Paul product which, by prior arrangement, is being released on Mercury. For the rest of the World, Jet has concluded a licensing deal with Polydor UK and Polydor International. The recently formed Jet Music publishing company has concluded a deal with United Artists Music to administer and handle Jet Music throughout the world. The company has also signed, as writers on long term contracts, Jeff Lynne and Roy Wood. Jet has also signed new group, Widow Maker, featuring Ariel Bender and Steve Ellis.

STEPHEN JAMES has concluded an exclusive worldwide recording contract with John Foster, manager of Dennis Waterman, Detective Sgt Carter of The Sweeney tv series. A single, written by Waterman, is to be released in the New Year on DJM.

PRECISION HAS picked up the tape rights for Charly, the recently-formed company which is reissuing product from the Sun and Red Bird catalogues. Initial releases will be available in

U.S. royalties system 'unjust'

by PETER JONES
DESCRIBED AS "archaic and unjust", the American system of flat-rate mechanical royalty payments is coming in for heavy criticism by British publishers. They are dismayed to see that the system is likely to be perpetuated in new copyright legislation currently being discussed in the U.S.

In the U.S., mechanical royalties are paid at the rate of two cents per work, irrespective of the length of the work or the selling price of the record. Since this basis has been in operation for decades, it amounts to a massive devaluation in publishing and songwriting incomes from record sales.

Continental European publishers are the most indignant about the American situation because while mechanicals on an album sold in, say, Germany are paid at the rate of eight percent of the retail price, German copyrights on records sold in the U.S. receive only two cents.

Publishers in the UK hope the discrepancy between the UK and the Continent will be ironed out by an increase in the British mechanical royalty rate of 6 1/4 percent. But the signs are that the most publishers can hope for in the U.S. law revision on copyright is an improvement from two cents to

tape-only format, which will not duplicate material on record.

First tape product will be available in the New Year and Precision a&r manager, Dave MacDougald, is working on 25-track compilations built around Sun recordings made by Johnny Cash, Jerry Lee Lewis, Charlie Rich and Carl Perkins, as well as a country music series. In addition there will be collections by the Shangri Las and Dixie Cups (from Red Bird) and Jeannie C. Riley, Hank Ballard and Ben Peters from the Plantation label.

Charly also has the rights to a number of recordings made by Georgio Gomelsky in the Sixties and there will be a Yardbirds Greatest Hits tape. Commented MacDougald: "There are no plans at the moment to issue Charly's present albums on tape in their present format, but a number of tape-only releases are planned, all retailing at full-price."

BELFAST'S EMERALD label has signed a long-term licensing deal with the California-based Soundbird/Shadybrook company. First product is due out in Britain next month and will appear on Emerald's Mint offshoot.

The deal was negotiated by Emerald managing director Mervyn Solomon and Soundbird's Joe Sutton. Prime acts with the U.S. outfit are the Mystic Moods whose instrumental Honey Trippin' single has sold strongly on import in the UK for the past six months and Bobby Vee, who recently hit the comeback trail in America. Emerald, which is distributed by Decca, is releasing Honey Trippin' on Mint (CHEW 3) on January 2. Two weeks later, it will issue Bobby Vee's Loving You (CHEW 4).

The Mystic Moods single will be tagged by Decca with a special 'Disco Double' identity, intended to point out that the single's 'B' side, Midnight Snack, is considered to be as strong as the official 'A' side for discotheque airings.

two-and-a-half or three.

Bert Pratt, managing director of the MCPS, told Music Week that consideration is being given to the possibility of the MRS writing to the American Music Publishers' Association with an offer to make a submission in support of a better U.S. mechanical rate to the Kastenmeier judiciary sub-committee.

British publishers express "amazement" that for a country so progressive and internationally active in music, it is an anomaly that the U.S. should have such "unjust" copyright laws.

It is pointed out that only one major "developed" country is worse than the U.S. in terms of mechanicals - and that is Canada, where the law requires only two cents per side, dating from the days of 78rpm recordings.

Said Pratt: "Not since Chappell's Bill Ricketts had discussions with the registrar of copyright and the NMPA in America has the British publishing industry taken any direct action to improve the mechanical royalty situation."

He added that until quite recently some American publishers were accepting even less than two cents a work because of the keen competition to get recordings of copyrights. Record companies have often offered to use a song on an album providing the publisher accepted less than two cents.

The MCPS has already strengthened publisher safeguards in Canada by helping set up the new Canadian Musical Reproduction Rights Agency, a body equivalent to the MCPS, under the sponsorship of the Composers, Authors and Publishers Association.



GUY PAINE has succeeded Capital Radio's John Whitney as chairman of the Association of Independent Radio Contractors. Paine is managing director of Radio Victory, the Portsmouth commercial radio station, and takes up his new role from January 1 when Whitney retires.

Paine's appointment is amongst several changes to be announced by AIRC in the New Year following meetings during the last month about the re-structuring and review of the role of AIRC.

MEHELLI MODI has been promoted to manager financial analysis at CBS replacing Alan Terrey who has returned to Australia in a new expanded role. Modi will report to David Black and will have reporting to him financial accounts assistant, Frank Ellis.

WARWICK DOUGHTY has joined CBS replacing Modi as systems accountant.

BESS COLEMAN has resigned as a director of Tony Barrow International and from Tony Barrow Management. She joined the public relations firm five years ago. Coleman is to be retained as a freelance next year to continue handling the Bay City Rollers. Bess Coleman can in future be contacted at 01-693 0275.

Everyone at

LAREN FOR MUSIC

Would like to take this opportunity of wishing all our friends and associates in the record companies a very merry Christmas and a prosperous New Year. We thank them for their continued efforts and assistance in making 1975 a very successful year for us

Smokie

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RAK

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FEATURE

Old Mike's Almanac for 1976

ONCE AGAIN Mike Hennessey presses jaded eyes to his crystal ball and takes a red-rimmed look at what the New Year has in store for the music industry.



MARCH: EMI inaugurates new policy of lavish 6p.m. nostalgia concerts at Talk Of The Town - From Rush Hour With Love - and gets instant hit with Glad All Over coupled with Slim You Singers by Misses Meals.



SEPTEMBER: Sensational new German double act of Curd Heevning and Will Kurm storms British charts with I'll Build A Stairway To Paradine.

January	February	March	April	May	June
<p>Nine more people write to MW claiming to have written My Way Andrew Bailey simultaneously appointed music consultant to four magazines and two encyclopaedias, made a&r manager of the Vienna Symphony Orchestra, Master of the Queen's Musick and speech-writer for Charlie Gillet BBC Radio 1 slashes needletime and signs Marcel Marceau for 13-week series EMI announces that the Music And Life Of Cliff Richard is to be serialized in War Cry Unmistakeable Arabic flavour creeping into Radio 1 programmes with signing of ex-Caroline dj Simon Burnous Uproar in MPS as Cyril Shane cry of "maseltoy" is misinterpreted as a call to gag the Secretary Trendy girl publicist Anne Dout organises fleet of coaches to deliver press releases as first class postage soars to 34p per letter MIDEM's Palais des Festivals evacuated after Irish delegation distributes product packages to stands.</p>	<p>Persistent rumours that EMI is leaving Gerry Oord Brian Mulligan refutes complaints about errors creeping into Music Weep At reunion of former members of British big band, trumpeter Harold Luff asks: "Vic who?" John Conteh enters film business to make a series of Boxa shorts Son born to Gerry Oord unexpectedly christened Mike as priest drops him in font Ace entrepreneur Bob Krass launches new trade paper, Week Music After three-month run at Talk Of The Town, Don Estelle and Windsor Davies to be followed by Mrs Mills, Harry Stoneham, the Shadows, Roger Whittaker and Manuel and his Music of the Mountains Trendy girl publicist Anne Dout maintains coach-borne PR service and is named Miss Carriage of 1976 Government moves into disc business as Michael Foot launches Private Sock Records and releases the Mikardo.</p>	<p>After IPC announces relative circulations of its weekly pop papers, Ray Coleman comments: "If you've got friends like that, who needs NMEs?" Mr Yamani appointed senior Radio 1 producer after sheikh-up at BBC EMI launches special incentive scheme for dealers offering first prize of a week's holiday at the Intercontinental, Beirut second prize of a two-week holiday for two in a stationary Dutch train and third prize of two tickets for the annual MPA Christmas luncheon Controversy over authorship of My Way continues as Chinese Kung-Fu specialist claims he originated song in Hong Kong as I Did Hit Mei Weh Andrew Bailey appointed creative director of Africa Indignant record-buyer writes to Virgin Records to complain that he can't get his turntable spindle thr ugh holes in their discs.</p>	<p>EMI uses brain scanner on Talk Of The Town audiences - but gets to no readings Fire at Decca House generates first hot single to come from Albert Embankment in months, Sir Edward's order for regular fire drill misunderstood and 14 employees dismissed Plan to feature Linda Lovelace in sequel to Jaws expected to go down very well With arrangements by Nelson Riddle, Quincy Jones and Robert Farnon, the Luton Girls Choir, the Berlin Philharmonic and a girl backing trio to Elizabeth Schwarzkopf, Maria Callas and Annelise Rothenberger, the massed bands of the RAF and Andrew Bailey as consultant, Pye expected to call the new Max Bygraves album, Can'tafforditany-longerman. Brian Mulligan announces that installation of electronic typesetting machine will put an end to misprints in Mucous Weed.</p>	<p>New sequel to Jaws reported to be bringing in California race riots and to be called Watts Jaws, Ed Stewart turns down leading role because of difficulty in pronouncing title Peter Jones refutes suggestion that his bitter attack on capital punishment has anything to do with Michael Aspel Trendy girl publicist Anne Dout, being cheeky and well-reared, is hired by BTM Records EMI version of Get It Up For Love by Soft Machine flops After signing Dana Gillespie and Faith Brown, Pye launches new budget series, Bust Charters Music Week swamped with enquiring confidential letters from music publishers following a misprinted story referring to "the new Dolby nose reduction system" Irish entrepreneur Seamus Doyle launches Brogue records for distribution through Boots To counter Buckingham Palace award, BPI introduces the Industry's Award For Queens.</p>	<p>Trendy girl publicist Anne Dout phones from Windmill Records to say she's never clothed Dublin record chiefs bewildered as newly-formed Irish Record Association declared proscribed organisation by UK Government. Members decide to change name to United Disc Vendors Little Miss Muffet writes to Music Week to claim that she was the first to write I Did Eat My Whey New group Front Doors claim they are tired of being knocked, Switch to Bell Records in hope of getting claps BBC disc jockeys indignant at instruction that they must kneel every sundown and bow towards Eric Morley Virgin Records charged under Trades Description Act after cassette tape found to be perforated Music Week switchboard jammed by calls from record buyers who complain they can't get into record shops because of knee-deep carpet of sor singles.</p>
July	August	September	October	November	December
<p>Bob Crewe teams up with Irish entrepreneur Seamus Doyle to launch Crewe-Doyle productions but releases omitted from BBC playlist on grounds that product is not sufficiently refined Two record personalities tie in the voting for the Industry's Award For Queens, Settled by duel with handbags at two paces Brian Mulligan offers a signed photograph of Andrew Bailey to anyone who spits a lateral in Mucis WeEk Fire alarms ring unexpectedly at Decca House and Marcel Stellman immediately writes an English lyric. But too late - Jonathan King has already covered it Trendy girl publicist Anne Dout phones to say that since joining Brewer Music she seems to have got stout Incredibly lethargic tycoon takes over exclusive Mayfair club to launch Britain's first Les A Pair.</p>	<p>Warner Music Show on tour of Europe doubles last year's success and loses £100,000 Jonathan King writes in to condemn critics who pan everything and follows up with cover version of Dave Edmunds' I Hear You Knock King Radio Luxembourg Drama Society scores resounding success with Alldis and Evans Too Peter Jones reported to be at work on yet another sequel to Jaws which involves a colony of giant killer sharks who are terrorized by music publishers Ace entrepreneur Bob Krass launches Thunderbox Records from an office in London WC with cover version of In For A Penny Sun newspaper stimulates interest in girl singers by running contest to see which of them has the biggest hits Max Bygraves appointed musical consultant to Andrew Bailey.</p>	<p>Br+&n Mul*ig@n ineysts lit7r@ls are d'm=n*sh&ng in Moose Whip Jonathan King's renewed efforts to have 45 rpm records released with single title described by trade as one-sided Michael Parkinson interviews Michael Parkinson on the Michael Parkinson TV show about his book on Michael Parkinson and gets excellent review in Sunday Times by Michael Parkinson Dismayed by declining share of album market, EMI signs new a&r team Ron Coe, Kay Tell and R. Kaid John Conteh launches new publication on American heavyweights called Black Egos Trendy girl Anne Dout phones from One Up Records to say she's pregnant Ian Ralfini's Ankle Records tries to move in on the Boots market with corny album by Little Feet which gets into upper reaches of charts</p>	<p>Dana Gillespie writes in praise of Jonathan King's campaign against hypercritical pop writers and says she will give no support to knockers And Sacha Puve, head of Bona Records writes in to support Jonathan King's idea of eliminating one side from a single "as long as it's the front side" After Max Bygraves alleged to have thrust aside a man trying to sell a stolen violin accessory outside stage door, Jock Jacobsen dismisses as "impossible" newspaper story headed "Max Pushes Bow Tout" Bob Krass's Thunderbox label folds after product panned by critics for not being sufficiently lavish for the chain stores Eric Varley launches Lame Duck Records but dealers complain first batch of pressing are all quacked.</p>	<p>Shropshire retailer nominated for Billboard trendsetter award after actually buying a single in 1976 Meanwhile Music Week office almost deserted with all reporters out investigating give-away singles story Larry Page campaigns for four-sided records and says: "A do like to be B side the C side, I D side." Crewe-Doyle production venture dismissed by music press as fuelhardy, Seamus Doyle retaliates by threatening music press: "Oil rig your charts." Major dispute between Fleet Street newspaper and orchestra director who claims he didn't realise girl reporter had Rupert Neve console hidden in bra at time of interview Roddy Shashoua promishesh to move Museschpo to new premishesh outside Lash Vegash next year Trendy girl publicist Anne Dout phones from Lame Duck Records to say she's been goosed.</p>	<p>After new Commons debate on capital punishment, Government decides to restore death penalty on limited scale just for producers of "humorous" Christmas records, people who claim to have written My Way and people who talk through Blossom Dearie's act Brian Mulligan sends case of brandy to printers and delighted to find all errors eliminated in Mus-hic! Week With reporters still out researching give-away singles story, Music Week office like bare with sor Ed Cyril Shane B side himself with indignation at Aside in Tom Dooley Sid Bernstein fills Shea Stadium - and decides he's got to lose weight With drastic cut-back of free booze from record companies, Hennessey goes home sober and bites his dog.</p>

MERRY CHRISTMAS AND SUCCESS FOR 1976

TO ALL OUR FRIENDS IN THE BUSINESS

and very special thanks to—

BING CROSBY

"That's What Life Is All About"

(MW singles & album charts)

ALEX HARVEY

"Delilah"

(MW singles & album charts)

TOM JONES

titles on "The Tenth Anniversary Album"

(MW Gold LP Award)

ENGELBERT HUMPERDINCK

titles on "His Greatest Hits"

(MW Gold LP Award)

MILLICAN & NESBITT

title track on "Everybody Knows"

(MW Silver LP Award)

SHIRLEY BASSEY

"Doesn't Anybody Miss Me" from "The Shirley Bassey
Singles Album"

(MW album charts No. 2)

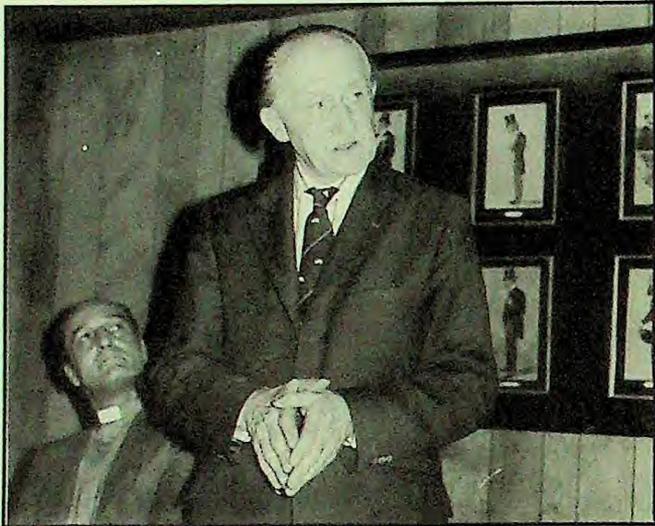
for having made 1975 such a good year!

Sincerely,

LES REED

and Gloria Bristow, personal assistant

The ones we didn't print



"NOW LOOK Whittle, I'm the one who does the praying around here."



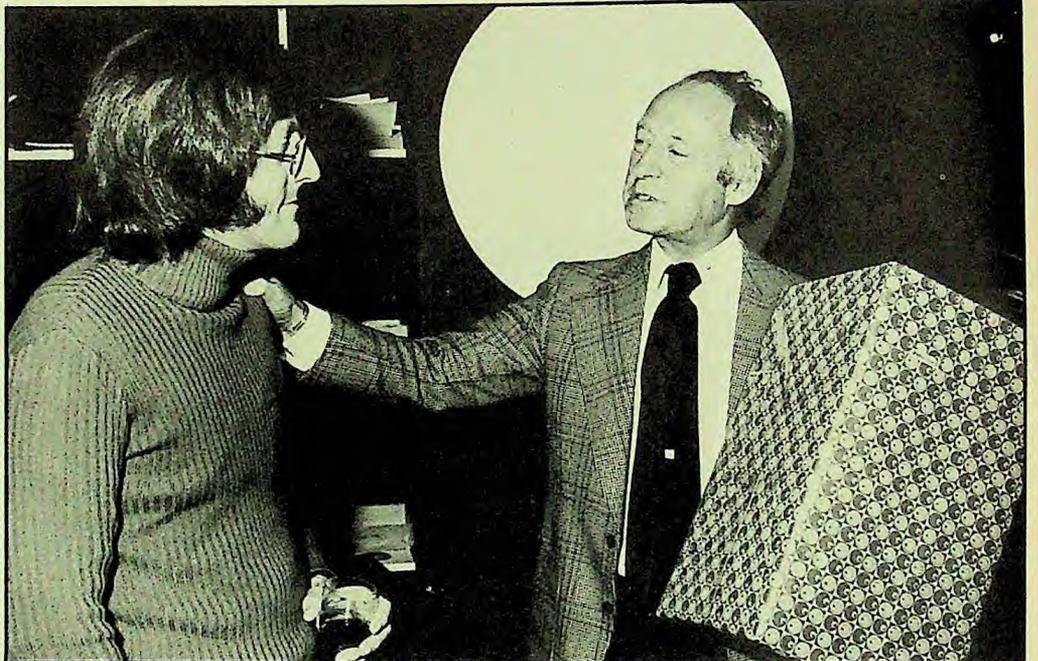
"BEFORE I leave, I'd like to introduce you to your new managing director and head of A&R."



"I'M OFF to find me another Elton - and bring him back alive."



"WELL, JOE, I've always said that jiving will come back oneday."



"SORRY MY halo isn't quite straight, but I have to fly with Paul McCartney's royalties before the bank closes."



"WE DON'T believe in dressing formally here at State, you know."



"THANK YOU for bringing me the salt, but could I trouble you for the pepper as well."



"MUSIC WHAT? Never heard of it."



"SO THIS is what they mean about getting the lion's share, Roland?"



"OOH, YOU two are awful - but I like you."

KEN DODD

"Think Of Me" Wherever You Are"

EMI 2342

*A beautiful new single
in the charts now*

*A thought for friends and lovers
the world over*



Also available
"The Very Best Of Ken Dodd"
SCX 6556

Also available on tape



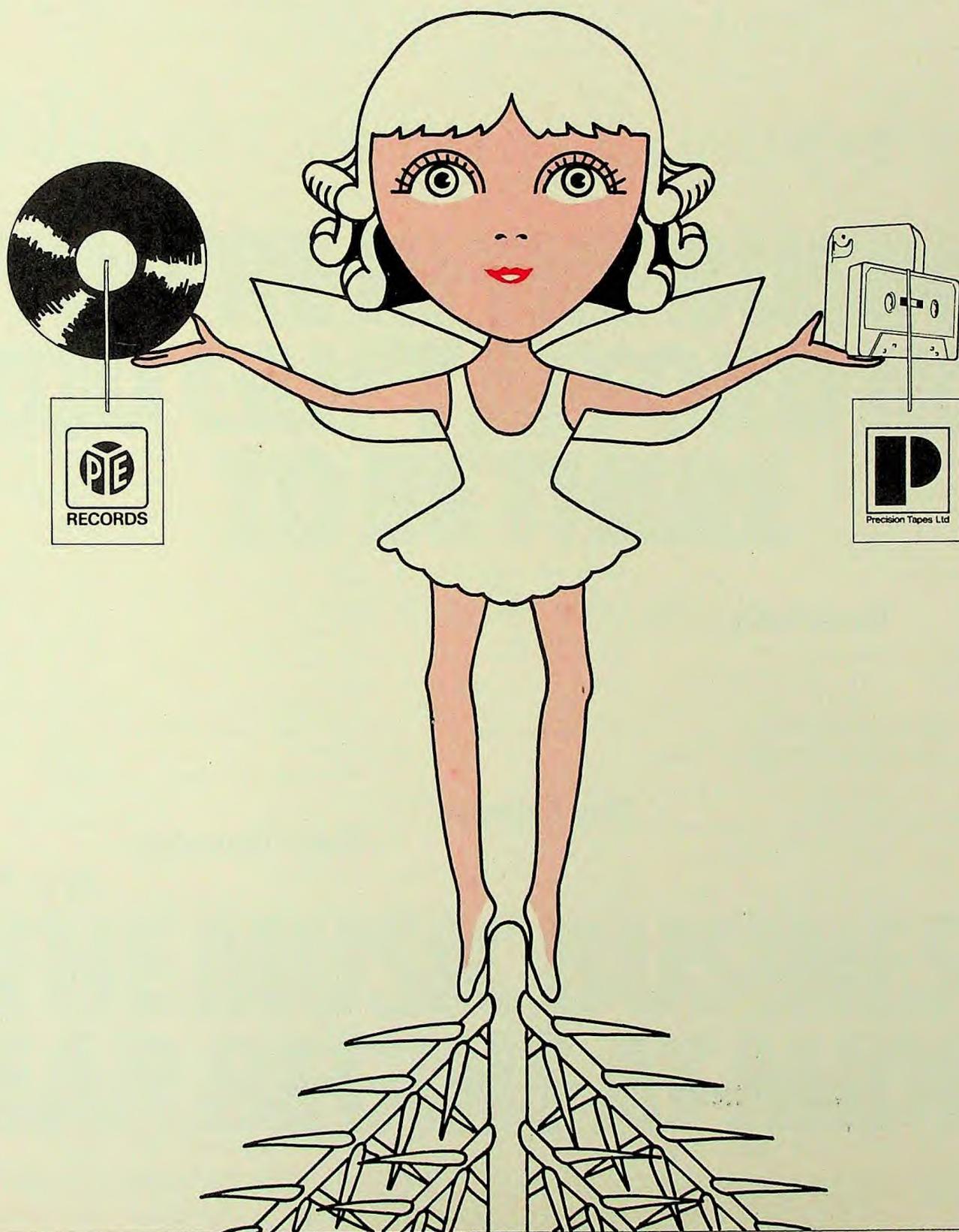
TOP SELLING ALBUMS FOR 1975

DECEMBER 30th 1974 — DECEMBER 5th 1975

	Highest position reached	Weeks in chart	Title	Artist	Producer	Label
1	1	37	THE BEST OF Ⓢ	Stylistics	Hugo/Luigi	Avco 9109.003
2	1	33	ONCE UPON A STAR Ⓢ	Bay City Rollers	Phil Wainman	Bell SYBEL 8001
3	1	16	ATLANTIC CROSSING Ⓢ	Rod Stewart	Tom Dowd	Warner Bros. K 56151
4	1	23	HORIZON ●	Carpenters	Richard & Karen	A&M AMLK 64530
5	1	13	40 GOLDEN GREATS ●	Jim Reeves	—	Arcade ADEP 16
6	22	11	ELVIS PRESLEY'S 40 GREATEST HITS Ⓢ	Elvis Presley	—	Arcade ADEP 12
7	2	50	TUBULAR BELLS Ⓢ	Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V2001
8	1	46	ELTON JOHN'S GREATEST HITS Ⓢ	Elton John	Gus Dudgeon	DJM DJLPH 442
9	1	23	VENUS AND MARS ●	Wings	Paul McCartney	Apple PCTC 254
10	3	50	THE SINGLES 1969/1973 Ⓢ	Carpenters	J. Daugherty/R&K Carpenter	A&M AMLH 63601
11	1	7	40 GREATEST HITS Ⓢ	Perry Como	—	K-Tel NE 700
12	2	23	CAPTAIN FANTASTIC ●	Elton John	Gus Dudgeon	DJM DJLPX 1
13	3	50	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	Simon & Garfunkel	CBS 69003
14	1	19	20 GREATEST HITS ●	Tom Jones	—	Decca TJD 1/11/2
15	1	25	HIS GREATEST HITS ●	Engelbert Humperdinck	—	Decca SKL 5198
16	4	45	ROLLIN' Ⓢ	Bay City Rollers	Bill Martin/Phil Coulter	Bell BELLS 244
17	3	31	THE ORIGINAL SOUNDTRACK ●	10cc	10cc	Mercury 9102 500
18	2	11	FAVOURITES ●	Peters & Lee	John Franz	Philips 9109 205
19	7	50	THE DARK SIDE OF THE MOON Ⓢ	Pink Floyd	Pink Floyd	Harvest SHVL 804
20	1	14	GET DANCING	Various Artists	—	K-Tel NE 307
21	2	20	GREATEST HITS ●	Cat Stevens	—	Island ILPS 9310
22	1	12	WISH YOU WERE HERE ●	Pink Floyd	Pink Floyd	Harvest SHVL 814
23	2	20	THE SHIRLEY BASSEY SINGLES ALBUM ●	Shirley Bassey	—	United Artists UAS 2928
24	5	46	BAND ON THE RUN Ⓢ	Paul McCartney & Wings	Paul McCartney	Apple PAS 10007
25	21	18	LIVE AT TREORCHY ●	Max Boyce	Bob Barrett	One Up OU 2033
26	1	27	PHYSICAL GRAFFITI	Led Zeppelin	Jimmy Page	Swan Song SSK 89400
27	1	15	SOULED OUT	Various	—	K-Tel NE 508
28	1	25	ON THE LEVEL ●	Status Quo	Status Quo	Vertigo 9102 002
29	3	12	ALL THE FUN OF THE FAIR ●	David Essex	Jeff Wayne	CBS 69160
30	5	15	THE VERY BEST OF ROGER WHITTAKER ●	Roger Whittaker	Denis Preston	Columbix SCX 6560
31	1	7	WE ALL HAD DOCTORS PAPERS ●	Max Boyce	Bob Barratt	EMI MB 101
32	8	23	ONE OF THESE NIGHTS	Eagles	Bill Szymzyk	Asylum SYLA 8759
33	3	23	STRAIGHT SHOOTER ●	Bad Company	Bad Company	Island ILPS 9304
34			SAMPLE CHARLEY PRIDE	Charley Pride		Victor SAS 1005
35	2	25	THE MYTHS & LEGENDS OF KING ARTHUR ●	Rick Wakeman & The ERE	John Cleary	A&M AMLH 64515
36	12	38	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	S&G/Halee	CBS 63699
37	1	24	STARDUST	Soundtrack	—	Ronco RR 2009/10
38	4	16	CRIME OF THE CENTURY ●	Supertramp	Ken Scott	A&M AMLS 68258
39	5	19	SHEER HEART ATTACK ●	Queen	Roy Thomas Baker/Queen	EMI EMC 3061
40	6	29	AND I LOVE YOU SO Ⓢ	Perry Como	Chet Atkins	RCA Victor SF 8360
41	12	37	HIS 12 GREATEST HITS ●	Neil Diamond	—	MCA MCF 2550
42	4	25	CAN'T GET ENOUGH ●	Barry White	Barry White	Pye 20th Century BT 444
43	5	18	THANK YOU BABY □	Stylistics	Hugo/Luigi	Avco 9109 005
44	16	27	THE BEST OF BREAD	Bread	—	Elektra K 42115
45	4	16	BLUE JAYS ●	Justin Hayward & John Lodge	Tony Clarke	Threshold THS 12
46	14	16	24 CARAT PURPLE □	Deep Purple	—	Purple TPSM 2002
47	10	25	COP YER WHACK FOR THIS ●	Billy Connolly	Bill Martin/Phil Coulter	Polydor 2383.310
48	6	23	ROCK 'N' ROLL □	John Lennon	John Lennon/Phil Spector	Apple PCS 7169
49	4	16	BLOOD ON THE TRACKS □	Bob Dylan	—	CBS 69097
50	4	21	THE BEST OF TAMMY WYNETTE □	Tammy Wynette	Billy Sherrill	Epic EPC 63578

*"Postage costs being what they are,
instead of sending cards afar,
we wish you all the season's cheer,
and all the best for the coming year!"*

*From the top of the tree:
Christmas Greetings from Pye Records & Precision Tapes -
To our artists, our dealers and all who helped us throughout '75*



FEATURE

Press best albums of 1975

Mike Cable

(News of the World)

A NIGHT AT THE OPERA - Queen (EMI) 9

THE HISSING OF SUMMER LAWNS - Joni Mitchell (Asylum) 9

SANTA BARBARA HONEYMOON - Bert Jansch (Charisma) 8

ONE OF THESE NIGHTS - Eagles (Asylum) 8

OMMADAWN - Mike Oldfield (Virgin) 8

TIME FOR ANOTHER - Ace (Anchor) 8

ANOTHER YEAR - Leo Sayer (Chrysalis) 7

THE BASEMENT TAPES - Bob Dylan (CBS) 7

BORN TO RUN - Bruce Springsteen (CBS) 7

PRISONER IN DISGUISE - Linda Ronstadt (Asylum) 7

NEW ARTIST - SMOKEY - All Things Must Change (RAK)

Alan Lewis

(Sounds)

HAVE YOU HEARD THIS STORY - Swamp Dogg (Island) 10

HISSING OF SUMMER LAWNS - Joni Mitchell (Asylum) 10

NATTY DREAD - Bob Marley & the Wailers (Island) 10

CAUGHT UP - Millie Jackson (Polydor) 9

NIGHT AT THE OPERA - Queen 9

RICOCHET - Tangerine Dream (Virgin) 9

NATIVE DANCER - Wayne Shorter (CBS) 8

SANCTIFIED - Rance Allen (Stax) 8

HOMEPLATE - Bonnie Raitt (Warner Bros) 8

SHORT CUT DRAW BLOOD - Jim Capaldi (Island) 8

NEW ARTIST - DOCTORS OF MADNESS (Polydor)

Anthony

Thorncroft

(Financial Times)

PIECES OF THE SKY - Emmylou Harris (Warner Bros) 7

ANOTHER YEAR - Leo Sayer 6

HISSING OF SUMMER LAWNS - Joni Mitchell 6

BLOOD ON THE TRACKS - Bob Dylan (CBS) 6

PHYSICAL GRAFFITI - Led Zeppelin (Swansong) 5

ALL AROUND MY HAT - Steeleye Span (Chrysalis) 5

WAITRESS IN A DOUGHNUT SHOP - Maria Mauldair (Warner Bros) 5

WISH YOU WERE HERE - Pink Floyd (Harvest) 4

LIVE - Bob Marley & The Wailers (Island) 4

ONE OF THESE NIGHTS - Eagles 4

NEW ARTIST - ALBERTO Y LOS TRIOS PARANOIDAS (Virgin)

Billy Walker

(Street Life)

THE WHO BY NUMBERS - The Who (Polydor) 9

BLOOD ON THE TRACKS - Bob Dylan 8

FOR EARTH BELOW - Robin Trower (Chrysalis) 8

HISSING OF SUMMER LAWNS - Joni Mitchell 8

DOG DAYS - Atlantic Rhythm Section (Polydor) 7

LIVE - Lou Reed (RCA) 7

FOR THE second time running, Joni Mitchell has won the Music Week Press Award for the year's best album. Last year's winner with the Court 'n' Spark LP, she emerged again at the top of a poll of 16 leading journalists from the music press and Fleet Street with her Asylum album, *The Hissing Of Summer Lawns*. It was a close thing though, with Miss Mitchell collecting eight nominations and 65 points, a mere three points ahead of Mike Oldfield's *Ommadawn* album on Virgin, which also rated eight mentions.

The journalists were asked to list their 10 favourite albums of 1975 and mark each one out of 10 points. As a result, two artists each received more points than the winner and runner-up, but the total was in each case divided between two albums. Bob Dylan amassed 83 points for *Blood On The Tracks* (59) and *Basement Tapes* (24) both on CBS, while Island's Bob Marley and The Wailers collected 68 points for the *Live* album (39) and *Natty Dread* (29).

The writers were also asked to name one new British artist regarded as having star potential in 1976. The most nominations (3) went to UK's Kursaal Flyers for their *Chocs Away* album.

ANOTHER YEAR - Leo Sayer 6
SIREN - Roxy Music (Island) 6
SHORT CUT DRAW BLOOD - Jim Capaldi 5
LAND OF MONEY - Hydra (Capricorn) 5

NEW ARTIST - KURSAAL FLYERS - Chocs Away (UK)

Bob Hart

(The Sun)

BLOOD ON THE TRACKS - Bob Dylan 10

HISSING OF SUMMER LAWNS - Joni Mitchell 9

BORN TO RUN - Bruce Springsteen (CBS) 8

GOOD OLD BOYS - Randy Newman (Warner Bros) 8

OMMADAWN - Mike Oldfield 8

LAST RECORD ALBUM - Little Feat (Warner Bros) 8

BETWEEN THE LINES - Janis Ian (CBS) 7

CAPTURED ANGEL - Dan Fogelbert (Epic) 7

AL GREEN IS LOVE - Al Green (London) 6

VENUS & MARS - Paul McCartney and Wings (Capitol) 6

NEW ARTIST - RICHARD DIGANCE - Treading The Board (Transatlantic)

David Gelly

(Observer)

NATTY DREAD - Bob Marley & The Wailers (Island) 9

VENUS & MARS - Paul McCartney & Wings 8

OMMADAWN - Mike Oldfield 8

BREAKFAST SPECIAL - Pete Wingfield (Island) 6

LIVE LIBEL - Pete Atkin & Clive James (RCA) 6

EASTBOURNE PERFORMANCE - Duke Ellington (RCA) 6

ORIGINAL SOUNDTRACK - 10cc (Mercury) 8

IS IT SOMETHING I SAID? - Richard Pryor (Reprise) 7

SAXOPHONE COLOSSUS - Sonny Rollins (RCA/Prestige) 9

TALES FROM THE OZONE - Commander Cody (Warner Bros) 5

NEW ARTIST - KURSAAL FLYERS - Chocs Away

Judith Simons

(Daily Express)

NIGHT AT THE OPERA - Queen 8

MUSTARD - Roy Wood (Jet) 8

TROUBLE - Sailor (CBS) 8

TASTE ME DON'T WASTE ME - Lynsey De Paul (Jet) 9

ONCE UPON A STAR - Bay City Rollers (Bell) 7

ALL THE FUN OF THE FAIR - David Essex (CBS) 8

SUN COLLECTION - Elvis Presley (RCA) 9

METROPOLITAN MAN - Alan Price (Polydor) 9

SECOND ANNIVERSARY - Gladys Knight & The Pips (Buddah) 6

MAIN COURSE - Bee Gees (RSO) 8

NEW ARTIST - GLYDER (Warner Bros)

Derek Jewell

(Sunday Times)

TO FRED ASTAIRE WITH LOVE - Ruby Braff/George Barnes (RCA) 7

GREATEST JAZZ CONCERT IN THE WORLD - Duke Ellington/Oscar Peterson etc (Pablo) 9

LAMB LIES DOWN ON BROADWAY - Genesis (Charisma) 7

THE ONLY CHROME WATERFALL ORCHESTRA - Mike Gibbs (Bronze) 9

PHYSICAL GRAFFITI - Led Zeppelin 8

OMMADAWN - Mike Oldfield 9

BORN TO RUN - Bruce Springsteen 7

CRISIS? WHAT CRISIS? - Supertramp (A&M) 7

ORIGINAL SOUNDTRACK - 10cc 9

RELAYER - Yes (Atlantic) 8

NEW ARTIST - DECAMERON - Third Light (Transatlantic)

Ray Coleman

(Melody Maker)

BLOOD ON THE TRACKS - Bob Dylan 10

BASEMENT TAPES - Bob Dylan 8

BORN TO RUN - Bruce Springsteen 9

CHIEFTAINS 5 - The Chieftains (Island) 8

EXTRA TEXTURE - George Harrison (Apple) 8

GET UP/WITH IT - Miles Davis (CBS) 8

LIVE AT NEWPORT - McCoy Tyner (Impulse) 7

LIVE - Bob Marley & The Wailers 8

BETWEEN THE LINES - Janis Ian 7

HORIZON - The Carpenters (A&M) 6

NEW ARTIST - ELKIE BROOKS - Rich Man's Woman (A&M)

Nick Logan

(New Musical Express)

LIVE - Bob Marley & The Wailers 10

NATTY DREAD - Bob Marley & The Wailers 10

GREATEST HITS - Ronettes (Warner Bros) 8

LAST RECORD ALBUM - Little Feat 8

YOUNG AMERICANS - David Bowie (RCA) 7

BLOOD ON THE TRACKS - Bob Dylan 6

NILS LOFGREN - Nils Lofgren 6

TONIGHT'S THE NIGHT - Neil Young (Reprise) 5

MARCUS GARVEY - Burnin' Spear (Island) 5

THE HISSING OF SUMMER LAWNS - Joni Mitchell 5

NEW ARTIST - DR. FEELGOOD - Malpractice (United Artist)

James Johnson

(Evening Standard)

BLOOD ON THE TRACKS - Bob Dylan 10

LIVE - Bob Marley & The Wailers 9

HISSING OF SUMMER LAWNS - Joni Mitchell 8

STILL CRAZY AFTER ALL THESE YEARS - Paul Simon 7

ORIGINAL SOUNDTRACK - 10cc 6

TONIGHT'S THE NIGHT - Neil Young 5

PHYSICAL GRAFFITI - Led Zeppelin 4

NIGHTBIRDS - Labelle (Epic) 3

LAST RECORD ALBUM - Little Feat 2

THE WHO BY NUMBERS - The Who 1

NEW ARTIST - FRANKIE MILLER - The Rock (Chrysalis)

Rex Anderson

(Music Week)

OMMADAWN - Mike Oldfield 10

BARBOLETTA - Santana (CBS) 10

MILES OF AISLES - Joni Mitchell (Asylum) 9

HQ - Roy Harper (Harvest) 9

STILL CRAZY AFTER ALL THESE YEARS - Paul Simon 8

BACK TO THE NIGHT - Joan Armatrading (A&M) 8

THE STAMP ALBUM - Climax Blues Band (BTM) 8

PIECES OF THE SKY - Emmylou Harris (Reprise) 7

BETWEEN THE LINES - Janis Ian 6

NIGHTINGALES AND BOMBERS - Manfred Mann's Earth Band (Bronze) 5

NEW ARTIST - SAILOR - Trouble (CBS)

John Blake

(Evening News)

ATLANTIC CROSSING - Rod Stewart (Warner Bros) 10

OMMADAWN - Mike Oldfield 8

CRISIS - WHAT CRISIS? - Supertramp 8

LIVE - Bob Marley and the Wailers 7

HORSES - Patti Smith (Arista) 6

STILL CRAZY AFTER ALL THESE YEARS - Paul Simon 8

MALPRACTICE - Dr. Feelgood (United Artists) 6

ONE OF THESE NIGHTS - Eagles 7

SIREN - Roxy Music 6

LAST RECORD ALBUM - Little Feat 7

NEW ARTIST - KURSAAL FLYERS - Chocs Away.

Sue Byrom

(Record Mirror)

CAUGHT UP - Millie Jackson 8

CAPTAIN FANTASTIC - Elton John (DJM) 8

RUFUSIZED - Rufus (ABC) 7

CUT THE CAKE - Average White Band (Atlantic) 7

ORIGINAL SOUNDTRACK - 10cc 9

KATY LIED - Steely Dan (ABC) 8

JUDITH - Judy Collins (Elektra) 7

SNOWFLAKES ARE DANCING - Tomita (RCA Red Seal) 8

CHICAGO IX - Chicago (CBS) 8

AMERICAN DREAM - London American Story (London) 9

NEW ARTIST - None

Bart Mills

(Daily Mail)

BASEMENT TAPES - Bob Dylan 9

BORN TO RUN - Bruce Springsteen 8

VENUS AND MARS - Paul McCartney & Wings 5

OVERNIGHT SUCCESS - Neil Sedaka (Polydor) 5

STILL CRAZY AFTER ALL THESE YEARS - Paul Simon (CBS) 5

CAPTAIN FANTASTIC - Elton John (DJM) 4

CUT THE CAKE - Average White Band 3

NEW CITY - BS&T (CBS) 3

OMMADAWN - Mike Oldfield 3

GOOD OLD BOYS - Randy Newman 1

NEWCOMER - Fox (GTO)

Robin Denselow

(Guardian)

OMMADAWN - Mike Oldfield 9

HISSING OF SUMMER LAWNS - Joni Mitchell 10

BORN TO RUN - Bruce Springsteen 5

RISING FOR THE MOON - Fairport Convention (Island) 6

WISH YOU WERE HERE - Pink Floyd 5

WINGLESS ANGELS - John Stewart (RCA) 6

ALL AROUND MY HAT - Steeleye Span (Chrysalis) 6

STILL CRAZY AFTER ALL THESE YEARS - Paul Simon 7

BLOOD ON THE TRACKS - Bob Dylan 9

LAST RECORD ALBUM - Little Feat 7

NEW ARTIST - ELKIE BROOKS - Rich Man's Woman

The 10th Anniversary of

MIDEM

International Record and Music Publishing Market

January 23-29, 1976

Palais des Festivals/Cannes, France

**IF YOU'RE IN THE BUSINESS
YOU CAN'T AFFORD NOT
TO BE THERE**

(Ask someone who goes)

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BERNARD CHEVRY

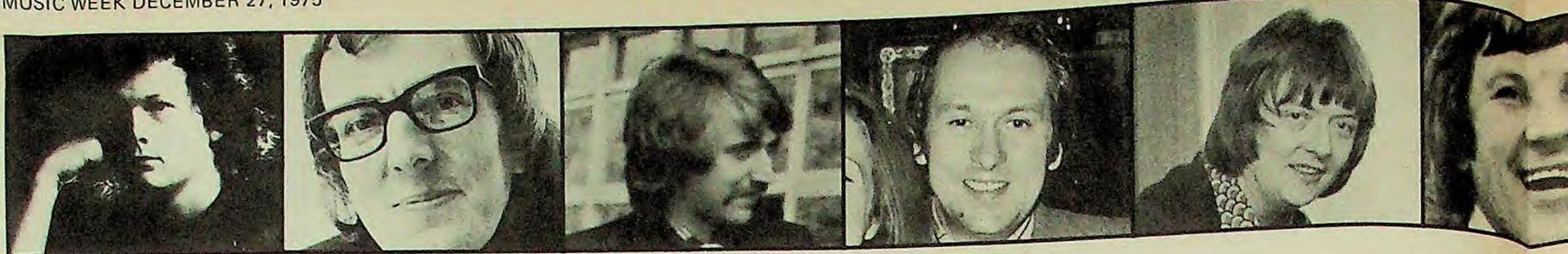
Commissaire Général

XAVIER ROY

International Manager

**THE MUSIC BUSINESS
YEAR BEGINS AT MIDEM**

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



How hard do the pop pe

QUESTIONS	MIKE BATT (Producer, artist, songwriter, arranger etc.)	MALCOLM BROWN (Business Affairs Manager, EMI Records)	KEN BRUCE (Artists Relations Manager, Phonogram)	RODNEY BURBECK (Manager, Public Affairs, RCA Records)	CHAS CHANDLER (Manager, Slade)	BILL FOWLER (Promotion director, Warner Bros.)
How many days per week do you work?	Eight	Notionally five days, but it usually seems to be seven	Seven - it's unusual if something large or small doesn't come up on Saturday or Sunday	Most - plus several evenings. Averages out at six	Six or seven	Six days
Do you work at home, in your office, or both?	Songwriting at home; admin, publishing, production at office and studio.	Both. I sometimes think I work in the bath. And you can't stop those late-night calls from America	Home/office/pub/restaurant/Albert Hall/Greyhound Fulham - you name it	At home/office/restaurants/bars/clubs... in planes/trains/cars - and occasional bar mitzvahs	Both	Office mainly, but Americans often ring at home
What time do you get up on a typical day?	7.0am	I force myself on my feet about 7.0am	Around seven o'clock, depending on activities the night before	As late as possible, but earlier than I used to since parking fines went up to £6.00 and meter maids prowl from 9.01am in Kensington back streets.	10.00am	8.45am and last minute panic
How far do you travel to work?	No distance	A round trip of 50 miles - not very stimulating	15 miles	Three miles	Five miles	11 miles and 45 minutes
What time do you get to work?	8.0am	Approximately 9.0am	9.15am - depending on activities the night before	About 9.30am	11.00am	Usually by 10.00am - little point in being earlier, not enough people around on the side of the business
How long is your lunch break?	I eat when I feel hungry	60-90 minutes, depending upon when, where and with whom	What lunch break? - Eating out is working	Much work done at eating times (see Q2) - but a meal/refreshment does not necessarily constitute a break	No lunch break	Usually no longer than an hour now that I've tried to cut out the 2 1/2-hour business lunches. I prefer sandwiches
What time do you leave work?	Activities too varied to have a routine.	Rarely before 6.30pm	When I say to hell with it. If on tour three or four days after starting	If you include business dinners and concerts, about midnight. Otherwise no earlier than 6.30pm, and much later if we gather round the corner!	7.00pm	About 8.00pm, but it can be 10.00pm if I stay chatting with Derek Taylor about the day's events
What time do you leave on Friday?	Saturday	Friday is usually the worst day of the week. Everything goes wrong and all the problems seem to arise, and combined with our American activities 8.30-9.0pm becomes regular practice, unfortunately	What's so different about Friday?	See Q7	7.00pm	By 6.30pm if possible. I'm usually totally exhausted and try to avoid everything at the weekend unless there's a concert
How many hours per week do you usually work?	80 hours on average	At a guess about 55 hours, but it could easily be more	It depends on what you mean by working. See Answer 11.	Impossible to average without a mini-computer and my budget doesn't run to one	60-70 hours	Say 70 hours if you take tv recordings and touring bands
How do you arrange your annual holiday entitlement?	My wife says I never take holidays.	To fit in with the children's school holidays, unless one comes across a perk like the Rock Of The Westies outing	Usually at about two days' notice.	At the last minute	Usually last minute decisions taken during quiet periods	I've had two weeks this year out of four. I've yet to have my full entitlement in the business
How do you spend your leisure time?	Songwriting, painting, cycling.	Playing cricket for Burnham and enthusiastically supporting their football club	Listening to music/socialising with people in music/talking about music/golfing with business friends/trying to pacify wife about time spent on doing all above.	Currently trying to hit a little white ball with a long stick towards a hole in the ground half a mile away.	Reading	Pottering around the house in winter and garden in summer



people work?

DURING THE summer, one of the Sunday newspaper magazines conducted a survey of the working hours of top people in business. Nobody in the music industry was rated worthy of a mention, so in a not too serious way, Music Week asked one dozen executives fulfilling a variety of duties to indicate how they spend their working/day week. Typically, the dividing line between work and pleasure is blurred, but the answers confirm that nobody should work in the music industry who seeks a cosy, well-organised nine-to-five lifestyle.

Warner	HARVEY GOLDSMITH (Concert promoter)	MIKE HITCHES (General Manager, Sales & Marketing, Polydor)	BILL MARTIN (Director, Martin-Coulter Enterprises)	MICKIE MOST (Managing Director, RAK Records)	MAURICE OBERSTEIN (Managing Director, CBS Records)	BILL PRICE (Manager, Wessex Studios)
	Seven	Five Days	Six	Seven	Seven — but going to see Queens Park Rangers on Saturday can be the hardest day	Seven days regularly
Americans	In the office and at home, with American calls coming in after 9.00pm	Both. At home mainly dealing with correspondence and memos to be actioned, plus forward planning.	Both — and when playing golf, too	Both	Both	We are re-equipping Wessex so there is administrative work to be done and that sometimes involves taking it home. I also take sessions at other studios to keep my hand in
te panic	8.00am-9.00pm	5.00am — I've always been an early riser and it's the only way to beat the traffic	Seven o'clock, followed by a 20-minute run	8.00am	7.00am	Anytime between 7.00am and 1.00pm, depending on what time I finish work and get to bed
tes	14 miles	45 miles each way	22 miles	Nine miles	15 minutes	About six miles
— little er, not on our	10.00am-11.00am	7.15am — it's the only way to keep pace with the volume of work. I deal with the previous day's in-tray and dictate letters ready for my secretary when she starts at 9.00am	8.30am-9.00am	10.00am	8.30am	When required or when I've had enough sleep, whichever is the earlier
an one tried to business sandwiches.	No lunch as a rule	Usually one hour	Two hours — a business lunch every day. That's why I run each morning	No lunch	You are joking! Actually, sandwiches in the office or three hours with a manager. Heads you lose, tails you lose.	Occasional. Like many studio people I tend to ignore lunch and eat at home in the evening, or have a dinner break if there's a session
can be chatting about the	Eight o'clock on average	As a rule 6.30pm	7.00pm	Average 10.00pm	8.00pm	On a normal evening between 6.00-9.00pm. If there's an evening session between midnight and 4.00am
ble. I'm ted and g at the ere's a	Usually after eight — unless I'm going to a show	6.00 approximately	As other days	Same	7.00pm	Friday, Saturday, Sunday it's all the same so far as a studio is concerned. The only difference is that the clients pay a bit more at the weekend
take in seeing	If there are tours or a show, I might make do with three hours sleep. As many hours as are available	About 55 hours	60 hours — more if I'm out seeing acts	84 hours	80 hours	On average 75 hours
this year to have in this	I take pot luck, which according to my wife means deciding the night before we go away	Ideally, one week in the Spring, two in Summer and one in the Autumn. This year I've had two days	On the spur of the moment	Three weeks	In between telephone calls from Dick Asher	For the last couple of years, I've tried to combine holidays with business trips
house in summer	Gardening	Horse racing, cricket, gardening	Golf and backgammon	Thinking.	Thinking about how much time I have for leisure activities like golf and then never having the time to do it.	Any form of indoor recreation.

CLASSICAL

More mid-price in January

RUN-DOWN on new releases and concentration on mid-price reissues of proven material is the main feature of most major companies' lists of new classical recordings for January. Traditional down-turn in record buying after the Christmas bonanza regularly leads most classical managers to defer major issues until either late January or February to catch the late January increase in buying. Neither Decca nor RCA have any January releases, next ones coming in February.

New EMI Records classical general manager John Patrick has scheduled a January issue of Concert Classics mid-price titles and two Soviet Melodiya releases. "We're concentrating on Concert Classics in January," he said, "hoping with these re-mastered £1.99 great recordings of the past to take in some of the Christmas gift-token trade, and we're running a January promotion campaign with posters, leaflets and window displays."

With the D'Oyly Carte company playing continuously at Sadler's Wells Theatre until March, major Concert Classics reissue is of the Gilbert and Sullivan favourite, *The Mikado* (SXDW 3019), the music-only set on two LPs conducted by Sir Malcolm Sargent and made in 1962, top-rank cast including the late Owen Brannigan in the title role, Richard Lewis as Nanki-Poo, (Sir) Geraint Evans as Ko-Ko, Ian Wallace as Pooh-Bah, Elsie Morison as Yum-Yum and Monica Sinclair as Katsisha. Double album retails at £3.50, £1.75 a

disc. John Patrick told Music Week "Sargent made many of the Gilbert & Sullivan recordings, and we plan to reissue them all in time on Concert Classics." January issue also has a reissue from still-popular soprano Joan Hammond, containing excerpts from operas *Madam Butterfly*, *Manon Lescaut*, *Turandot*, *Andrea Chenier*, *The Bartered Bride*, *Dalibor*, *Rusalka*, *Eugene Onegin* and *The Queen Of Spades* (SXLP 30205). Beecham conducts the Royal Philharmonic in Schubert's Symphonies Nos. 3 and 5 (SXLP 30204 and cassette TC-EXE 184), and Klemperer conducts the Philharmonia Orchestra with soloist Alan Civil in Mozart's four Horn Concertos (SXLP 30207).

On HMV-Melodiya comes a first UK record by Soviet pianist Lazar Berman, due for his U.S. debut in January, playing brilliant Liszt performances (SLS 5040). And the 10-years-old best-selling Elgar Cello Concerto played by Jacqueline Du Pre, conducted by Barbirolli, now comes on cassette (TC ASD 655).

Most new releases come from Phonogram. Following release of Carl Orff's *Der Mond* in October, first part of the cantata trilogy, now comes *Catulli Carmina* (6500 815) with Leipzig orchestra and chorus conducted by Herbert Kegel. Completion with the best-known, *Carmina Burana*, will come later.

CBS has three new January releases. On 76476 two American singers who made their Covent Garden opera debuts this year, soprano Judith Blegen and mezzo

Frederica von Stade, sing duets by Schumann, Chausson, Schubert, Scarlatti, Mozart, Saint-Saens and Brahms, and the light and tuneful *Marches and German Dances* of Mozart are played by the London Symphony Orchestra under Erich Leinsdorf on 76473. A new Heifetz issue, with the violinist playing the popular Cesar Franck violin sonata with pianist Brooks Smith, the coupling being Richard Strauss's violin sonata Op.18, is on 76419.

Largest January issue comes from DGG with 18 Privilege label reissues retailing at £1.98, 10 of them also on cassette at £2.25. Among them are Beethoven overtures with Karl Bohm conducting the Vienna Philharmonic (2535 135), the Brahms Double concerto with soloists Wolfgang Schneiderhan and Janos Starker (2535 140), the Beethoven Triple Concerto with Geza Anda, Schneiderhan and Pierre Fournier (2535 153), and Karajan conducting the Berlin Philharmonic in Mozart's Symphonies 29 and 33 (2530 155).

CLASSICSCENE

EVERY
MONTH
IN
MUSIC WEEK

ENO to include King Roger in 1976

ONE OF the great operatic successes of 1975 in London was the first British staging by the New Opera Company at Sadler's Wells Theatre of the opera *King Roger*, by Polish composer Karol Szymanowski, put on last May and attracting full houses for its four performances, later being broadcast from a live recording made by the BBC.

Now the public and critical success of the performance has encouraged the English National Opera to take the work into its repertoire. It will be given four performances in the coming season, on March 16 and 22 and

on April 1 and 9, Charles Mackerras conducting the first two, and New Opera musical director Leon Lovett the remainder. Anthony Besch will produce.

There is only one complete recording of the opera, made in Poland, on the Muza label (SXL 0250-1), two LPs boxed, retailing here at £3.98. Two London dealers, Henry Stave and the Gramophone Exchange, imported independently large supplies earlier in the year which have now sold out, and both are awaiting new shipments from Poland.

William Bundy to freelance

LEAVING COVENT Garden Opera in spring will be technical administrator William Bundy. Though he intends to pursue freelance activities he will not entirely sever the now 24-year link with the Royal Opera House, which he joined as chief electrician in 1951. Bundy has been responsible for the stage-lighting of many of Covent Garden's major opera productions and planned and superintended the installation of the modern stage lighting system, with its console controls at the back of the auditorium. He will continue to be associated with the theatre for special projects.

Manchester win

PRIZE FOR the local authority judged to have done most, for music in 1974-5, awarded by the National Music Council of Great Britain, went last week to Manchester City Council. The award was instituted in 1972, won then by West Riding County Council, and suspended for a year due to local authority reorganisation. Judges this year were conductor Sir Charles Groves, former BBC music chief Sir William Glock and Alexander Dunbar. In the period, Manchester supported 71 symphony concerts, three chamber orchestra concerts, nine chamber recitals, 18 solo recitals, nine open-air concerts, 143 light music events, seven festivals and 123 other music performances.

EUROPE

RCA appoints London rep for Barclay

PARIS — The growing importance of Barclay product in England has led distributor RCA in London to appoint a special product manager for the French company. Dave Mackay, now responsible for all Barclay releases in the UK, recently visited the Paris offices for talks and also caught Nicole Rieu's rehearsals at the Olympia. Her next single *I Am*, coupled with the Beatles' *Let It Be*, is released in Britain on February 7. Among product already released or planned for British release are albums from Jacques Brel who is to be the subject of a 60-minute BBC radio documentary, Danielle Licari, and Memphis Slim, with New Year releases from Harris Chalkitis, Charles Aznavour and the Michel Legrand soundtrack from the French box-office hit, *Le Sauvage*.

Memphis Slim, whose album *Going Back To Tennessee* featuring Charlie McCoy is one of the first black blues albums to use white country musicians, will be playing a week at London's prestigious Ronnie Scott's club in March, and a UK promotional visit by Danielle Licari is being arranged. In addition the album by Barclay's English rock band, Stars, is to be launched in London in February with a free concert by the group before an invited audience of media people, record dealers and guests from the music industry.

Barclay has lined up several more important releases for the New Year.

Sweden's boom 1975

STOCKHOLM — 1975 is proving another record year for the Swedish record industry.

After the 1974 growth of 35 per cent, the current increase is predicted as around the 25-30 per cent level. Total record and tape turnover at retail level is calculated at around £61.8 million.

Strongest sales increases are in cassettes and albums.

The projection of the 1975 sales figure is based on IFPI companies, who make up 85 per cent of the Swedish market, and their sales between January and November, 1975.

According to these figures, 14.9 million albums will be sold in 1975, compared with 10.8 million in 1974. The full-price album sector has the strongest increase with 11 million units sold in 1975 and 7.4 million in 1974.

But medium and low-price albums stagnated — 2.2 million in 1975, from 2.1 million the previous year. Budget albums show a slight increase from 1.3 to 1.7 million.

The real sales boost, though, is projected for cassettes. For many years poor sellers in Sweden, sales suddenly jumped 50 per cent from 1973-1974. And in 1975, about 2.3 million cassettes will be sold, an increase of 85 per cent over the 1974 figures, 1.2 million.

While albums and cassettes are increasing, only single sales decrease. The 1975 figures show around 25 per cent drop, down to 1.4 million units sold.

Holland

- (Courtesy Stichting Nederlandse)
- 1 MISSISSIPPI, Pussycat, Bovema
 - 2 CALYPSO, John Denver, RCA
 - 3 WHEN YOU'RE GONE, Maggie MacNeal, Warner Brothers
 - 4 SPACE ODDITY, David Bowie, Victor
 - 5 LADY BUMP, Penny McLean, Jupiter
 - 6 THAT'S THE WAY, K.C. & The Sunshine Band, PPBO
 - 7 SAUSALITO, Rosy en Andres, CNR
 - 8 NIGHTS ON BROADWAY, Bee Gees, RSO
 - 9 FLY ROBIN FLY, Silver Convention, Papijon
 - 10 SAME OL' STORY, Chip Taylor, Warner Brothers

France

- (Courtesy Centre D'Information et de Documentation du Disque)
- 1 LE FRANCE, Michel Sardou, Trema-Sonopresse
 - 2 DOLANNES MELODY, Jean-Claude Borelly, Discodie
 - 3 QUEL TEMPERAMENT DE FEU, Sheila, Carrere
 - 4 CHICAGO, Frederic Francois, Vogue
 - 5 FILLE SAUVAGE, Ringo, Carrere
 - 6 RAMAYA, Afric Simone, Barclay
 - 7 VIENS MAMAN, Noam, Polydor
 - 8 CETTE FILLE C'ETAIT MOI, Michelle Torr, Discodis
 - 9 DANSE-LA, CHANTE-LA, Sylvie Vartan, RCA
 - 10 AVE MARIA DE SCHUBERT, Romeo, Carrere

West Germany

- (Courtesy Musikmarkt)
- 1 I'M ON FIRE, 5000 Volts, Epic
 - 2 LADY BUMP, Penny McLean, Jupiter/Ariola
 - 3 DOLANNES-MELODIE, Jean-Claude Borelly, Telefunken
 - 4 SAILING, Rod Stewart, Warner
 - 5 TORNERO, I Santo California, Ariola
 - 6 WENN DU DENSKT ETC., Juliane Werdung, Hansa/Ariola
 - 7 MORNING SKY, George Baker Selection, Warners
 - 8 WART AUF MICH, Michael Holm, Ariola
 - 9 MOVIESTAR, Harpo, EMI
 - 10 DON'T PLAY YOUR ROCK AND ROLL TO ME, Smokey, RAK/Electrola

Belgium

- (Courtesy HUMO)
- 1 I'M ON FIRE, 5000 Volts, Philips
 - 2 THAT'S THE WAY, K.C. & The Sunshine Band, RCA
 - 3 DANZES MAINTENANT, Dave, CBS
 - 4 MORNING SKY, George Baker Selection, Cardinal
 - 5 LADY BUMP, Penny McLean, Jupiter
 - 6 BAD TIMES, Barry & Eileen, Omega
 - 7 LITTLE DARLING, Rubettes, State
 - 8 DO IT ANY WAY, Peoples Choice, CBS
 - 9 SJAKIE VAN DEN HOEK, Conny Vandebos, Park
 - 10 LONELY WITHOUT YOU, Cynthia Clay, Decca

Finland

- (Courtesy Intro magazine)
- 1 EVAKKOREKI, Erkki Liikanen, RCA
 - 2 PALOMA BLANCA, George Baker Selection, Warners
 - 3 MEIA VEERA, Erkki Liikanen, RCA
 - 4 VASTEN AURINGON SILTAA, Katri Helena, Scandia
 - 5 KUKA MITA HAH, The Sleepy Sleepers, EMI
 - 6 I'M GONNA ROLL, Rock and Roll Band, Love
 - 7 KUN CHICAGO KUOLI, Vicky Rosti, Delta
 - 8 UNISATU, Salomon, Fonovox
 - 9 RAKKAUSLAULU, Fredi, Philips
 - 10 L-L-LUCY, Mud, Philips

Italy

- (Courtesy Germano Ruscitto)
- 1 PROFONDO ROSSO, I Goblin, Cinevox-Fonit/Cetra
 - 2 THE HUSTLE, Van McCoy & Soul City Symphony, Avco-Ariston/Ricordi
 - 3 BELLA DENTRO, Paolo Frescura, RCA
 - 4 FEELINGS, Morris Albert, P.A.-Ricordi
 - 5 SABATO POMERIGGIO, Claudio Baglioni, RCA
 - 6 REACH OUT I'LL BE THERE, Gloria Gaynor, MGM-Phonogram
 - 7 L'IMPORTANTE E' FINIRE, Mina, PDU-EMI
 - 8 L'ALBA, Riccardo Cocciante, RCA
 - 9 FOOTSTOMPIN' MUSIC, Hamilton Bohannon, Brunswick-MM
 - 9 NINNA NANNA, I Pooh, CBS-MM

SCOTLAND

IN 88 years of trading, J. D. Cuthbertson of Glasgow has opened branches in only three towns — not an impressive statistic, unless you know the position of strength from which the firm operates.

There are two shops now, one in Glasgow, one in Paisley, dealing in all aspects of music — from records, cassettes and sheet music to grand pianos.

The Paisley branch recently moved from the shop which had housed it since 1937 to new premises in Paisley's smart modern shopping piazza. It is a tribute to the shopfitters art. One open plan floor takes in all the Cuthbertson's departments — records and cassettes, sheet music, pianos and organs, hi-fi and television, and musical instruments. The store is carpeted throughout, with acoustic ceilings which prevent sound from straying between departments.

Nothing could have been further from the thoughts of the young piano tuner who founded the business in 1887. J. D. Cuthbertson's career was founded on the Victorian musical evening, and he soon had a thriving shop with tuning, repairing and polishing facilities for the then-booming piano business.

His son Roy joined him in the business, and took an active interest until his death earlier this year. In 1961 the firm was taken over, although not swallowed up, by the Littlewoods group, but it maintains its independence from the group.

John Young is now the general manager — in charge of both Paisley and Glasgow branches. He talked about Cuthbertsons both past and present with a reverence appropriate to the environment.

Cuthbertson's: 88 years in music

The room we talked in is called the "Gallery" and contains Roy Cuthbertson's collection of photographs of the musically famous who visited the store during his tenure. The photographs, most of them autographed, range from Paderewski and Richard Tauber, through to a young-looking Duke Ellington, to Harry Lauder.

"To start at the beginning," says John Young, "the company grew through the start of the century, moving to larger and still larger premises. In 1926 the company moved again, this time to accommodate a radio workshop, and the coming of the gramophone meant even further expansion.

"Now we have facilities to get virtually any musical instrument or available gramophone record in the shortest possible time. We have piano, instrument and hi-fi and TV workshops here in the Glasgow building. We have french polishers, and five full-time piano tuners we never see in the store."

The Glasgow store was opened in 1964, and both it and Paisley are probably the only custom-built music stores in the country with such a wide range of merchandise.

"I can't give you exact figures, but we carry about £30,000 in records in the Glasgow store at quiet times.

"We do a respectable amount of pop, and a lot of people depend on us for specialist records — Scottish, Irish, spoken word," says Young.

"With both hi-fi and records we reckon that we can compete with discounters because we offer comfortable, in-town surroundings, quick service, and a lot of knowledge about the business we are in. Also our staff are something special. They know their fields very well and are proud to put their knowledge to use. In fact in the past two years four people have retired from the firm with 179 years of service behind them."

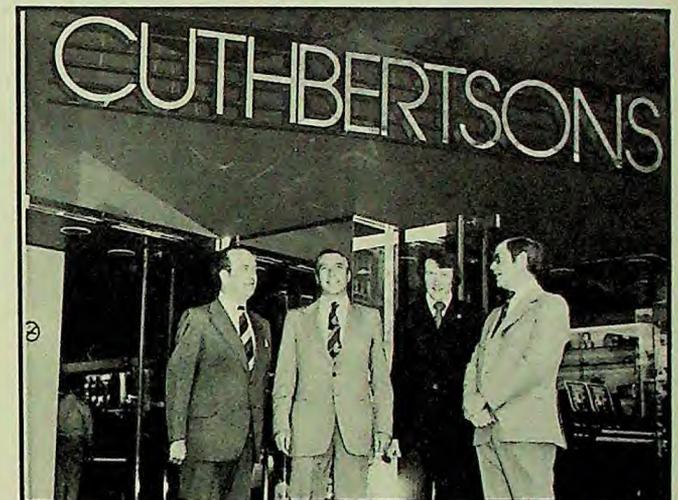
If there is a musical establishment in Scotland, J. D. Cuthbertson's is it. It is a musical Harrods. If you want a concert grand, you hire it from them. If you want the original of Ronnie Ronald's *If I Were A Blackbird*, that is where you go.

Littlewoods does not interfere in the running of the two shops, but expects them to make a profit, and although Young comes from the Littlewoods organisation, he is very obviously in the Cuthbertson's team now.

And there is no real need to rush into new projects. In 88 years, and still more today, they have justified their second name — "The Music People".



The old Cuthbertson's. The business was founded in 1887.



Outside Cuthbertson's Paisley store (l to r), John Davey, Operations Manager; John Young, General Manager; Alan Forsyth, Paisley Branch Manager; G. Stow, Personnel Manager.

IRELAND

U.S. record contract for Dermot Henry

DERMOT HENRY, the County Sligo singer whose hits include *If Those Lips Could Only Speak*, *The Gypsy*, *Ballyhoec* and *My Lovely Irish Rose*, has signed with Rego Records of New York for two years.

Rego manufactures and distributes Irish, Scottish and folk records and tapes.

Henry's latest album, *Songs from Ireland*, was recorded specially for the American market. It was arranged and produced by Dermot O'Brien and is issued in the U.S. on Rego records and tapes.

Dermot Henry and his trio are currently on tour in the U.S.A.

The address of Rego Records is 84-48 62nd Drive, Middle Village, N.Y. 11379.

A & M appoints new sales rep for Ireland

A&M HAS appointed Shay Hennessey as its representative in Ireland.

He is from Dublin and was in the music business originally in the early 1960's, when he operated the Maisie McDaniels fan club in association with manager George O'Reilly.

Hennessey worked for Topline Promotions for four years and with Solomon & Peres as a sales representative for five years.

His A&M job includes selling, promotion and stock control. The label is distributed by CBS Ireland.

Hennessey says he will be concentrating on good distribution of the A&M catalogue generally throughout the shops.

He thinks Chris de Burgh is going to break here and says there

is a good reaction in the shops to his single, *Lonely Sky*. De Burgh is from Tomhaggard, County Wexford. He was featured in the RTE Television singer-songwriter series, *Me and My Music*.

Said Hennessey: "As a sales representative for six years in Ireland, I've come to know what the dealers' problems are. As an example, prices. Dealers have always complained that they didn't receive their 33½ mark up and A&M has ensured that this happens in Ireland with its new price list.

"A representative's job is not really a hard-selling job. It's a sales promotion. If you promote properly, they'll sell."

RTE special pop TV show

RTE TELEVISION'S Christmas pop show, *Aimen High for Christmas*, will be recorded for screening on December 27.

RTE's Ian McGarry was finalising the exact details, but Linda Lewis, Gary Glitter and Pilot will be flying in to appear on the programme. In addition to the international guests who record the show "live", there will be film clips of such acts as Mud, Bay City Rollers, Leo Sayer, Showaddywaddy and Glen Campbell.

Among the local acts already booked are the Miami, Clips, the Memories and Tony Kenny.



CBS IRELAND signed an exclusive distribution deal for all Cromwell product. The group's LP, *At the Gallop* (Cromwell Records WELI 005), is the only album from a home-based Irish rock band this year.

Left to right, standing, are Patrick Brady, Derek Dawson and Michael Kiely of Cromwell, and David Duke, general manager, CBS Ireland. CBS is looking to the possibility of a UK and European release of the album in the New Year to coincide with the band's launching overseas.

Patterson in New York concert

FRANK PATTERSON, the Irish tenor, will sing at Madison Square Garden, New York, concert on January 3, part of Ireland's contributions to the American Bi-Centenary celebrations.

Patterson, in New York in November for a function of the American Irish Cultural Society at the Waldorf Astoria, has made four coast-to-coast tours of Canada and the USA, playing to over 300,000 people. Next year he will visit Holland, Italy and Germany.

Frank Patterson's latest album is *Frank Patterson Sings For Your Pleasure* (Philips 6392 016) to tie in with his RTE Television series, *For Your Pleasure*, which was screened for six weeks up to

November 21. The series may be seen in Australia, New Zealand and Scotland.

The new album was recorded at Dublin Sound Studios with the American market in mind.

He is soloist in a new Mass by Philip Green, *The Man from Galilee* (Philips 6392 022), released on Friday, November 21.

Said John Woods, managing director of Polydor Ireland, "We decided to have an all-out campaign to make Frank as widely accepted in his home territory as he is abroad. His *For Your Pleasure* album has been widely accepted and has gained great airplay on RTE.



HENRYK SZERYNG, the violinist, visited Ireland and was guest solo artist with the Radio Telefis Eireann Symphony Orchestra for two concerts, at the Gaiety Theatre, Dublin, and Leisureland, Galway.

McCullough Pigott, Dublin, had a window display on Szeryng and the artist visited the shop to autograph copies of his records. Left to right: Marcus Connaughton, Phonogram label manager, John Woods, managing director, Polydor Ireland, Henryk Szeryng, Jimmy Morrissey, sales manager, Polydor Ireland, outside McCullough Pigott.

CHARTS

American Best Sellers of 1975

ALBUMS

- 1 ELTON JOHN GREATEST HITS — Elton John
- 2 THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire
- 3 JOHN DENVER GREATEST HITS — John Denver
- 4 BACK HOME AGAIN — John Denver
- 5 PHOEBE SNOW — Phoebe Snow
- 6 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY — Elton John
- 7 AN EVENING WITH JOHN DENVER — John Denver
- 8 AVERAGE WHITE BAND — Average White Band
- 9 ON THE BORDER — Eagles
- 10 PHYSICAL GRAFFITI — Led Zeppelin
- 11 PERFECT ANGEL — Minnie Riperton
- 12 BETWEEN THE LINES — Janis Ian
- 13 HAVE YOU NEVER BEEN MELLOW — Olivia Newton-John
- 14 BLUE SKY NIGHT THUNDER — Michael Murphy
- 15 A SONG FOR YOU — Temptations
- 16 WAR CHILD — Jethro Tull
- 17 TOMMY/ORIGINAL SOUNDTRACK RECORDING
- 18 I FEEL A SONG — Gladys Knight & The Pips
- 19 YOUNG AMERICANS — David Bowie
- 20 MELISSA — Melissa Manchester
- 21 HEARTS — America
- 22 NOT FRAGILE — Bachman-Turner Overdrive
- 23 WELCOME TO MY NIGHTMARE — Alice Cooper
- 24 MISTER MAGIC — Grover Washington, Jr.
- 25 ONE OF THESE NIGHTS — Eagles
- 26 FIRE — Ohio Players
- 27 JUDITH — Judy Collins
- 28 DO IT ('Til You're Satisfied) — B. T. Express
- 29 FLYING START — Blackbyrds
- 30 ELDORADO — Electric Light Orchestra
- 31 TOYS IN THE ATTIC — Aerosmith
- 32 CHICAGO VIII — Chicago
- 33 FANDANGO — Z. Z. Top
- 34 TO BE TRUE Featuring THEODORE PENDEGRAFF — Harold Melvin & The Bluenotes
- 35 EXPLORES YOUR MIND — Al Green
- 36 SHEER HEART ATTACK — Queen
- 37 WHAT WERE ONCE VICES ARE NOW HABITS — Doobie Brothers
- 38 FREE AND EASY — Helen Reddy
- 39 SERENADE — Neil Diamond
- 40 BLOOD ON THE TRACKS — Bob Dylan
- 41 BEFORE THE NEXT TEARDROP FALLS — Freddy Fender
- 42 SUN GODDESS — Ramsey Lewis
- 43 SPIRIT OF AMERICA — Beach Boys
- 44 THE HEAT IS ON — Isley Brothers
- 45 DIAMONDS AND RUST — Joan Baez
- 46 STRAIGHT SHOOTER — Bad Company
- 47 MOTHER LODE — Loggins & Messina
- 48 VERITIES & BALDERDASH — Harry Chapin
- 49 ENDLESS SUMMER — Beach Boys
- 50 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS — Jim Croce

SINGLES

- 1 LOVE WILL KEEP US TOGETHER — The Captain & Tennille
- 2 RHINESTONE COWBOY — Glen Campbell
- 3 PHILADELPHIA FREEDOM — Elton John Band
- 4 BEFORE THE NEXT TEARDROP FALLS — Freddy Fender
- 5 MY EYES ADORED YOU — Frankie Valli
- 6 SOME KIND OF WONDERFUL — Frank Funk
- 7 SHINING STAR — Earth, Wind & Fire
- 8 FAME — David Bowie
- 9 LAUGHTER IN THE RAIN — Neil Sedaka
- 10 ONE OF THESE NIGHTS — The Eagles
- 11 THANK GOD I'M A COUNTRY BOY — John Denver
- 12 JIVE TALKIN' — Bee Gees
- 13 BEST OF MY LOVE — The Eagles
- 14 LOVIN' YOU — Minnie Riperton
- 15 KUNG FU FIGHTING — Carl Douglas
- 16 BLACK WATER — Doobie Brothers
- 17 BALLROOM BLITZ — The Sweet
- 18 (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG — B. J. Thomas
- 19 HE DON'T LOVE YOU (Like I Love You) — Tony Orlando & Dawn
- 20 AT SEVENTEEN — Janis Ian
- 21 PICK UP THE PIECES — Average White Band
- 22 THE HUSTLE — Van McCoy & The Soul City Symphony
- 23 LADY MARMALADE — La Belle
- 24 WHY CAN'T WE BE FRIENDS? — War
- 25 LOVE WON'T LET ME WAIT — Major Harris
- 26 BOOGIE ON REGGAE WOMAN — Stevie Wonder
- 27 ANGIE BABY — Helen Reddy
- 28 WASTED DAYS & WASTED NIGHTS — Freddy Fender
- 29 FIGHT THE POWER, Pt. 1 — Isley Brothers
- 30 JACKIE BLUE Ozark Mountain Dare Devils
- 31 FIRE — Ohio Players
- 32 MAGIC — Pilot
- 33 PLEASE MR. POSTMAN — Carpenters
- 34 SISTER GOLDEN HAIR — America
- 35 LUCY IN THE SKY WITH DIAMONDS — Elton John
- 36 MANDY — Barry Manilow
- 37 HAVE YOU NEVER BEEN MELLOW — Olivia Newton-John
- 38 COULD IT BE MAGIC — Barry Manilow
- 39 CAT'S IN THE CRADLE — Harry Chapin
- 40 WILDFIRE — Michael Murphy
- 41 I'M NOT LISA — Jessi Colter
- 42 LISTEN TO WHAT THE MAN SAID — Paul McCartney & Wings
- 43 I'M NOT IN LOVE — 10cc
- 44 I CAN HELP — Billy Swan
- 45 FALLIN' IN LOVE — Hamilton, Joe, Frank & Reynolds
- 46 FEELINGS — Morris Albert
- 47 WHEN WILL I BE LOVED — Linda Ronstadt
- 48 CHEVY VAN — Sammy Johns
- 49 YOU'RE THE FIRST, THE LAST, MY EVERYTHING — Barry White
- 50 PLEASE ME, PLEASE — Olivia Newton-John

AMERICAN SCENE

THE CHANGING face of the American singles chart has had considerable effect upon American radio station outlook. Larry Berger, programme director of WPLJ, New York, one of America's best-known stations, says quite simply, "There is no longer any distinction between AM & FM".

Traditionally, though like most things a simplification, American radio has utilised its AM band for pop music with heavy advertising intrusion and the Wolfman Jack style of d.j. Its FM stations have played more progressive sounds and for the most part album cuts with eight minutes an hour of advertising and a DJ more in the John Peel-Johnny Walker restrained, friendly style.

Now, musical boundaries are getting blurred. Indeed, even in New York, among all the myriad of stations it is none too easy finding the kind of music performed here by teen heroes like Marc Bolan, Slade, the Osmonds, Hello, Kenny, the Rubettes and Gary Glitter.

Admittedly the successful Bay City Rollers campaign in the States is an intrusion upon view being advanced but for the most part American radio is moving into what has been called, "middle-of-the-road progressive music". And this means sounds emanating from a group like Jefferson Starship!

This merging of musical airwave

identification is leading, according to Berger, towards a slowly fresh division. "What will happen and is already occurring from this present lack of identity," he says, "is music programming becoming a sole FM phenomenon and AM going over to talk and information."

The growth of FM receivers amongst teenagers and other people below the age of 35 is now reckoned by Berger to be into a "90 to 95 per cent" saturation point and thus there is no problem in reaching almost all the available public.

Though station WPLJ plays for the most part the kind of music usually here heard on such Radio One programmes as the Saturday afternoon Alan Freeman show and the late-hour, John Peel spot, it would see itself as adopting the 'middle-of-the-road progressive' label and leave others playing the more hard sounds, unless a Kraftwerk, Gallagher or Purple Oyster Cult make the singles chart lists.

Basically, the station plays 20 to 25 albums a week and these artists would seem to correspond with more progressive people in singles listing. Particular album cuts are usually selected.

Berger says there are around five to seven artists whom the station will automatically feature on record release. These he names as "Eric Clapton, Elton John, Pink Floyd, Paul McCartney,

TONY JASPER
at Audio
Station WPLJ
NEW YORK

Led Zeppelin, Stones, probably Bob Dylan". On George Harrison, he says, "not necessarily, he's gone cold lately." And he adds, "I wouldn't play Olivia Newton-John; there has to be a rock idiom feel."

Surprisingly, to English ears at least, Berger seems doubtful that New York really breaks anybody. "New York isn't a big market for this, it's usually the last place to accept. There are some cult heroes, some of them written about by the Press, but they don't sell records and they are not played."

Bruce Springsteen is an exception. "We were one of the first to play the artist but as a rule we don't expose new artists." So how, you might ask, does anything new come through to be played by a powerful station like WPLJ? Berger says, "Sounds might come through discs, surface in other states, suburban station play, TV, general merchandising. There are endless ways of getting through, there is so much media here in the States. I mean now we even have Cable television."

Berger doesn't really feel

listeners want air-time given to new artists. "If it were true that stations giving air-time were there are of course some exceptions," he points out.

Indeed, it seems, there are a few more pop-orientated stations left in which individual djs or the programme director will deliberately set out to break or not break an artist but this would seem deliberate policy and one only likely to succeed because among a general mass of stations playing chart music it is so different. People may listen less for new artist music than wondering whether the dj who put his reputation 'on the line' will survive.

Berger adds, "If I had ten new artists and sales figures to back, I would play them! At least here we do have a much wider policy than some US stations which play as few as 15 cuts. That's limited, it really is."

If interpreted correctly, would seem to be suggesting radio is only one avenue for record exploitation in the States. Its function would seem one, outside of the very basic consideration of making money, of playing what the 'most' seem to like, based on an assessment of various sources of successful then people would be doing it like crazy. Those who play hits are successful, though sales/popularity information.

This may seem similar to policy often stressed by the BBC's

Radio One but one crucial difference does exist. This is the changing face of contemporary music. For are we here heading, outside of phenomenon's like the disco, toward more universalism in musical taste and thus a blurring of musical boundaries?

Such a move would well favour the host of British bands who find their most success across the waters. Yet here, general record policy would still seem to be one of finding particular teen and teeny-bop groups rather than concentrating on an existing wealth of talent and through promotional policy suggesting that Kokomo, Climax Blues Band, Fairport, Bee Gees, Baker-Gurwitz, AWB, Bad Company, Gary Wright, Brian Auger and Foghat, not forgetting Fleetwood Mac, could find similar success at home as across the waters.

And though the past months have produced a Kenny, and to a lesser extent, Hello in the main, few traditional teen record sellers have come through. Perhaps the future is best seen in radio terms via the programming found in many Johnny Walker Radio One shows, outside of more specialist directed shows. Single sales may well be declining because people are not getting what they want and this may lie in more progressive pastures. This is happening in America and it is a musical direction reflected by a station like WPLJ.

The paper everyone loves to hate

THE POP PUNDITS

6: NICK LOGAN
NEW MUSICAL EXPRESS

by NICK ROBERTSHAW

AT ONE time, the New Musical Express used to print beneath its title a standard line to the effect that it was the world's best-selling music weekly. After circulation figures indicated this was no longer so, the paper amused itself for months playing variations on the theme; the world's most inedible music weekly and so on. Few papers work in an area where they can afford to be flippant, but NME has elevated flippancy to the status of a whole style. It is a style that at one time or another breaks every rule of traditional journalism, and it has made the paper, if nothing else, the world's most criticised music weekly.

It is not possible to describe this style objectively. Critics say it is frequently impossible to discover the subject of a NME feature until the writer has indulged in several paragraphs of personal fantasy. Often it is impossible to understand the feature anyway since it seems to employ a private vocabulary of invented slang. Photo captions read like Punch cartoons. Letters are often silly, and the editorial replies sillier. The next-week box does not say what will be in the paper next week, instead it bemoans its lot or recounts fantastic episodes in the life of a next-week box.

Some readers admire this humour, and in its lampooning of the medium it uses they see parallels with Monty Python's sketches about television. Others find it tolerable sixth-form stuff. Others still, and among them are many people within the music industry, are not amused, particularly those connected with artists who have suffered at the hands of one of the writers.

The man who presides over this controversial publication is Nick Logan, who has been with the paper for six years, and editor for two. His background is in provincial journalism. He joined the Walthamstow Guardian/West Essex Gazette group at 16; stayed five years, then joined NME as a general reporter. "The paper was absolutely chart-oriented then. I joined just after the Monkees boom, which had hoisted circulation up to around 350,000, just as the Beatles boom had hoisted it some years before. It was a small paper, about 24 pages, and chock-full of advertisements; there were very few features or even pictures. The features we did do were decided by who was in the Top 10. We would cover those acts every other week till they dropped out of the chart. After the Monkees the circulation dropped, but this was accepted because it followed the previous pattern of the Beatles period. I thought that was a very dangerous attitude, very blasé; I felt it cloaked other factors, other changes in what people wanted. It wasn't that the boom had ended, it was that different kinds of music required coverage."

NME's circulation dropped fairly dramatically and continued downward until 1971, when the



NME Editor Nick Logan

appointment of Alan Smith as editor produced immediate changes. Once an independent publication, the paper by this time was in the hands of IPC, and around the same time Colin Shepherd, now on the IPC board was, appointed its publisher. Though no exact course was plotted, Shepherd must take credit for the decision to bring the paper further from the industry and closer to the readers, to enlarge it and to bring in new writers who would deal not so much with the mechanical treadmill of the charts as with change and development in the music scene.

"The change was dramatic and emphatic in the first week of Alan Smith's editorship, though of course in retrospect it does not appear so sudden. I think one of the great strengths of the paper has been its openness to new writers with something to say. Some of our best writers just drifted in; some have always been freelance; some came from among our readership. We definitely use more freelance and guest writing than other papers in the field, though of course it is not the easiest or cosiest way to run the paper; it does make organising more difficult and it does mean you have to take chances."

Logan became editor in 1973, having been in turn features editor and assistant editor, and almost immediately the paper vanished off the streets, victim of a printers' dispute that was to drag on for nine weeks through the winter of 1973-4. "Obviously it cost IPC money and us frustration, but the damage to circulation, which was a great worry, turned out to be minimal. We came back at 180,000, with trade orders well up to their previous level. There were positive aspects, too, in that during those nine weeks the staff grew closer together as a team, and when we did return all the accumulated frustrations were released in a wave of very fine writing and immensely good issues, all powered out at an almost frightening pace."

Three or four years ago the layout and general appearance of NME were substantially similar to Melody Maker's. Today there is no possibility of confusing the two

rivals. "I suppose I am responsible basically for the appearance of the paper. Right back in my local paper days I was interested in layout and subbing, and I've introduced a number of changes in the format. One of my first decisions, for instance, was to bring in the picture front page. As far as the lighter aspects of the paper's appearance are concerned, like the funny photo captions and so on, we have been fortunate to have people working on layout who were also talented writers and who have been prepared to put their flair anonymously into production work."

The dominating characteristic of NME is the freedom given to its journalists, and many innovations arose out of personal whim. The pin-up photos that enliven the Gig Guide from time to time were introduced by Derek Johnson to alleviate the monotony of preparing it each week. At the same time, such innovations are usually in tune with readers' tastes and defensible in serious terms. The letters page, Gasbag, began to carry editorial responses at the suggestion of Ian McDonald. The result is a section that has developed its own joke form, the Smart-Ass One Liner, and often features correspondence from Adolf Hitler and other improbable sources. Nevertheless, it achieves the original aim of providing a forum for readers' opinion, a continuing debate between writers and readers that is often transacted with great passion and commitment, and can therefore be said to perfectly fulfil Logan's two criteria for the paper, to entertain and to inform, with the bonus of sustaining the earlier aim of involving readers closely.

Logan sees NME as a magazine within a newspaper, in contrast to Melody Maker, which he describes as a straight newspaper. He rates NME news coverage the best among music papers, but has no pretension to comprehensive coverage of the music business in features. "You can't give coverage to all kinds of pop; you have to specialise, and even then it is hard to cover as much as you want. Everything has to fight for space on the page; we always have at least a dozen features waiting to

go in. I wouldn't want endless space, anyway. With the present situation we can kick the paper around a great deal to find the best possible layouts."

"By and large we leave teeny things alone. You can't really embrace Bay City Rollers and Frank Zappa in the same paper. You may get semi-rattled, mind you, watching huge crowds going to Osmonds concerts or whatever, but if we were to treat those kind of acts in a fan mag manner, we would be the losers. What we do is to write about things that are outside our area as a phenomenon, and in that way I suppose we persuade readers to follow the writer into a new area themselves. In fact, I would like to get away from sub-divisions in the paper where possible. Ideally I would like to lose all labels and have every reader read everything, and we have writers of such quality they could certainly make people read even about acts that didn't interest them. We no longer have a folk page, and we dropped the soul tag recently, though the jazz writers like to stay in their own jazz ghetto."

And so to the criticisms of New Musical Express. The paper does not always please the record industry. It has been sued on a number of occasions, and record companies have withdrawn advertising support after finding one of their prized artists the subject of a virulent review that implies he is so pathetically untalented he might as well commit suicide. One well-known record company executive wrote to Nick Logan after an unfavourable review, saying the editor ought personally to listen to every LP reviewed before the reviews were printed.

"Obviously I am not going to defend every word that has been printed in NME. All I can do is to listen to the complaint and investigate if it is justified, bear it if it is not. No worthwhile paper is going to go through life without offending somebody. I feel that some industry people think music papers still fill the old role, that they should be at the beck and call of the industry. That cannot be the case any more. The scene is huge and we have to be selective,

but still the attitude persists. I think it would be to their advantage if they tried to be more understanding, to see why we take the attitudes we do. Too often they just look at their own reviews, their own bands; if they took a wider view they would see how music journalism works. It has also to be to their advantage that we have credibility with our readers - who would gain if we endorsed every record that was released? Music papers are a sorting ground; it can't possibly be that everything released is of value. We are aware of the importance of reviews; we try to be responsible, and as fair as we can be. Reviewing albums is an unenviable task; possibly we are wrong to place the emphasis on a fast turnaround of albums that only gives the reviewer a couple of days to listen to something.

"I don't accept that NME is irresponsible. We are responsible to our readers - to offer them a fair assessment of the weekly state of play, and we are responsible to the artists also. We discharge both responsibilities as best we can. Nor are we faddish. There is a theory that music papers build an act up, then suddenly turn against it. What happens in fact is that we judge an act on whatever it is currently offering the public. We supported Steely Dan till the Katy Lied album, which we criticised. It might look as though we turned on them just when they were at the brink of mass popularity. In fact, we just reacted to the material they brought out. We don't put the writers first, either, though clearly the quality of the writers is very important to the paper. Many have come from underground papers, particularly Cream, though we didn't go out and raid it for staff. They are people with strong personalities and something to say, and to get articles of the quality they produce you have to allow some freedom. We don't let them get too full of themselves, though. Also the paper is open to new talent; we are aware of the danger that taste can get bogged down and we would be happy to see a new generation of Charles Shaar Murray or Nick Kents or whoever coming up in their teens."

Currently NME is once again the best-selling music weekly, though hard times have depressed the circulation of all newspapers. The latest figure is around 180,000 though it is worth remembering that a Melody Maker survey once claimed 11.4 readers per paper sold, with similar statistics implied for other music papers. Logan is particularly pleased with the circulation since for the last six months the paper has undertaken no promotion on its own behalf. He believes NME has not yet reached its full potential, and sees its progress as frantic and haphazard, not as a well-charted path. In the Sunday Times Rock Report, generally agreed to have been poorly researched, superficial and unfair, NME collected some brickbats, but significantly the only point with which he will take issue is the statement that NME is mass-marketed by IPC. This, he says, is manifestly untrue. Logan claims enormous job satisfaction from his work. He has no plans for his own long-term future, and says: "So long as the paper can still grow I will still be interested and still be around."

JAZZ

by STAN BRITT

DJM... and all that jazz

TWELVE MONTHS ago, the probability that DJM Records would soon become a meaningful addition to the steadily-growing list of British companies offering specialist jazz product no doubt would have caused no little mirth amongst connoisseurs of the genre and elicited various comments of downright disbelief from other sections of the music business.

It was rather like being told that Melodiya, the Russian classical label, was to start its own regular series of reggae recordings. Or that Vertigo was about to add a substantial MOR catalogue to supplement its usual progressive pop releases...

Understandable, too, when you consider that, up until May this year, DJM had issued but one solitary jazz album Skid Marks (DJSL 026), featuring the veteran British tenor-saxophonist, Jimmy Skidmore. Hardly indicative of much jazz-awareness within James House...

By the end of 1975, however, the situation has changed dramatically. For not only has DJM recently issued a special four-LP box set, encapsulating an interesting cross-section of music produced over the years by former bandleader Vic Lewis (My Life, My Way, SPECB 103), but now it also has a healthy catalogue of around 25 jazz and blues albums - doubles as well as singles - and all issued between May and November this year.

The emergence of DJM as a jazz-conscious label came about

following a deal the company clinched at the last MIDEM festival, with the U.S. Springboard International label. The deal gave DJM the right to issue a variety of jazz and blues material, covering most periods and schools, all of it emanating from the States. At the same time, DJM gained access to non-jazz repertoire from such as Jimi Hendrix, Gladys Knight, Ike & Tina Turner and James Taylor.

Then came the appointment of David Yeats to handle release of the Springboard material. Yeats, (31), previously worked for two leading British record importers, where his knowledge of and deep respect for jazz, in particular, were invaluable.

Joining a record company like DJM, in order to establish - among other things - a jazz-and-blues catalogue, could well have proved a daunting experience - especially if no-one else really shared his enthusiasm for the product. No problems here for David Yeats. "Not a bit of it", he explains. "Simply because the first thing I discovered was that there was a lot of enthusiasm for jazz at James House.

"Of course, I was most grateful for the way both Tony Palmer (head of a&r) and Colin Taylor (marketing manager) reacted so enthusiastically - and helpfully - to the prospects of DJM releasing what was to be, thus far at least, a fair quantity of jazz and blues recordings. Not only that, I was approached by the most unlikely

people inside the company who wanted to talk about the music, and to ask me what I was going to do with it. I could see that, obviously, there were numerous people who were really into jazz, who wanted to see it approached in a thoroughly professional, serious-minded way. And they wanted our jazz series to succeed..."

Initially, Yeats, Palmer and Taylor got together in a huddle to plan the way DJM would approach the launch of its first, and subsequent, jazz and blues release. Recalls Yeats: "Colin Taylor was insistent, from the outset, that the Springboard material should be repackaged, using fresh art work, informative, in-depth sleeve-notes (by specialist writers, aided where necessary by acknowledged expert jazz/blues discographers), and that, above all, we should establish our own identity. I couldn't have agreed more."

Right from the beginning, he says, the overall enthusiasm for the project - both outside as well as inside DJM - was "tremendously encouraging." Typical of the outside-of-DJM interest shown was the reaction of Tony Williams, widely-known as discographer and jazz record producer, and respected as the foremost authority in Britain on the music and recordings of Charlie Parker. When David Yeats approached Williams for discographical information and photographic reference for the Bird & Miles (DJML 062) compilation, the response was both speedy and most helpful. Not only did Williams provide full discographical facts and figures, but he also made available a photograph for the sleeve from his personal collection - absolutely free of charge.

Marketing manager Taylor believes that, basically, jazz is "a valid and beautiful music form." Too often, though, he says, jazz records get hidden away in specialist shops - and forgotten. "This was why I came up with the concept for the sleeves of the All That Jazz and All Them Blues double-LP sets. It gives us our own identity in the jazz and blues market."

The first release by DJM of



Colin Taylor

Springboard material came in May, with the appearance of a single album in the Jazz Inheritance Series (retail price: £1.25), featuring the trombone, voice and big band of Jack Teagarden in a collection of transcription items dating from the early 1940s. Then, in fairly quick succession, came LPs containing more airshot material, featuring Lois Armstrong (DJLMD 8001), Art Tatum (DJLMD 8002) both in the All That Jazz double-album series (£2.99) Jimmie Lunceford & His Orchestra (DJML 048), the John Kirby Sextet (The Biggest Little Band In The Land, DJML 049) - two more from the Inheritance Series - and Herbie Hancock (Kawaida, DJSLM 2008), the latter the first release in DJM's Modern Jazz Series (retail price: £1.99).

Since the first flurry of jazz activity from James House, there have been two further additions to the list of All Them Jazz LPs - Fats Waller (DJLMD 8003) and Lee Morgan (DJLMD 8007) - plus seven more Jazz Inheritance Series albums - featuring music from Jelly Roll Morton (DJML 052), Count Basie (DJML 053), Charlie Barnet (DJML 061), Charlie Parker (DJML 062), Sidney Bechet (DJML 063), Eddie Condon (DJML 065) and Earl Hines (DJML 066); and individual contributions to the Modern Jazz Series.

During the time DJM was issuing its first batch of jazz albums, the company also pushed out four interesting double-LPs in its All Them Blues series. These feature the work of Memphis Slim

(DJLMD 8012), Elmer James (DJLMD 8008), Big Bill Broonzy (DJLMD 8009) and, in a compendium of various blues performances (All Them Blues, DJLMD 8005).

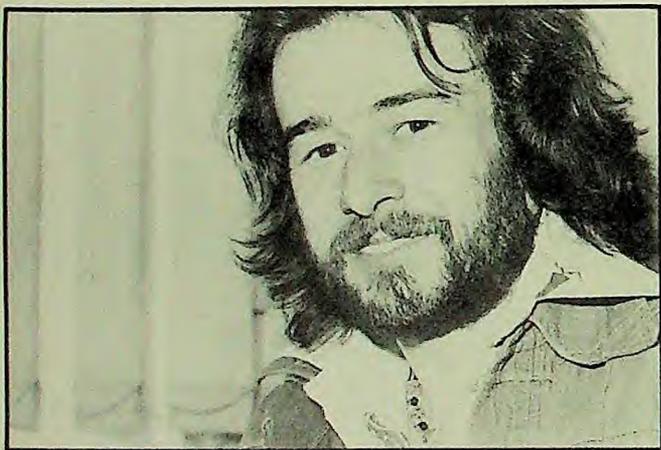
Label manager Yeats stresses that as far as he has been concerned, it is imperative that DJM stress the importance of the material as well as the artists, in bringing to the attention of the jazz buffs the company's jazz and blues releases - even though some of the material currently is available on other British labels.

"Yes," he admits, "some is available elsewhere. But it is important music by important artists - the kind of music and musicians we want within our series. A company will attain a reputation for issuing intelligently, or it won't. Take our Charlie Parker album, for example, tracks from which can be found on other labels. Our issue of this material has been exhaustively researched, has comprehensive sleeve-notes and is interestingly packaged. We'd like to think that the discerning collector will prefer our album to others - especially as it is part of a series he is getting to know - and his experience will tell him which to buy. He's no fool."

Said Taylor: "We have issued the Springboard-originated albums at some speed in order to build and sustain an identity. Naturally, we want to keep a standard that is reasonably high.

"If another company comes to us with a very strong jazz catalogue then, obviously, we would want to go for it. But this doesn't mean, may I stress, that DJM is to become primarily a jazz-based company. Eventually, we want to become a complete music company."

And what does managing director Stephen James think about DJM's recent involvement with jazz? Before flying to Japan, he had this to say: "It is DJM's policy to explore as many areas of music as possible and, therefore, our recent and very successful association with jazz has proved to be satisfying and very encouraging. We look forward to developing this particular field further, and view our future association with jazz with great enthusiasm."



David Yeats

ALBUM REVIEWS

LEE KONITZ

Oleo. Sonet SNTF 690. Producer: Sam Charters. This is a beautiful album of what might be called chamber jazz with Konitz on alto and soprano receiving delightful accompaniment and complementary - improvisational support from the eloquent piano of Dick Katz. The rhythmic pulse is provided by bassist Wilbur Little and the three have a most impressive musical rapport. The eight tracks include I Remember Clifford, No Greater Love, Sonny Rollins's St Thomas and Oleo and Billy Strayhorn's Lush Life.

GRAHAM COLLIER

Midnight Blue. Mosaic GCM 751. An excellent album by Collier, this features fine work by Harry Beckett, Derek Wadsworth, Ed Speight, Roger Dean, John Webb and Collier himself. The three Collier compositions are full of interest, changes of pace and texture and fascinating interplay

among the instruments. Arguably the best British jazz album of 1975. The music is free but always articulate and expressive, never arid sterile and never suffers from that ritual and monotonous incomprehensibility that so often passes for avant garde improvised music.

(Mosaic Records are obtainable from Public Affairs Associates, 63, Piccadilly, London W1V 911J).

VARIOUS ARTISTS

The Montreux Collection. Pablo 2683 061. Producer: Norman Granz. This is a compilation from the 1975 Montreux Jazz Festival featuring a variety of different tracks from the various Pablo sessions, none of which appears on the other eight albums. Among the major jazz names featured are Gillespie, Peterson, Basie, Milt Jackson, Zoot Sims, Ella, Joe Pass, Clark Terry and Roy Eldridge. An excellent double album sampling of some of the festival highlights.

AL COHN, ZOOT SIMS

Motoring Along. Sonet SNTF 684. Producer: Rune Ofverman. A fine album from these two thoroughbred tenor players who, once again, display a compatibility of rare intensity. With Horace Parlan on piano, a good Swedish drummer and an outstanding Danish bassist, Sims and Cohn swing through My Funny Valentine, Yardbird Suite, a blues called Motoring Along and a typical Cohn composition, Stockholm-L.A. This is one of the first - and one of the best-of-the-UK releases in Sonet's Giants of Jazz series.

WILLIE MABON

The Comeback Big Bear 9. Producer: Jim Simpson. This is a cheerful album of urban blues and boogie by Chicago bluesman Willie Mabon, recorded in London nearly three years ago. After a successful run between 1950 and 1965, Mabon virtually disappeared off

the Chicago scene and quit music to drive a truck. Memphis Slim coaxed him back to music and this album of relaxed vocals and laconic piano shows he should never have left. It's easy to see where Georgie Fame got much of his inspiration.

ART BLAKEY

Art Blakey & The Jazz Messengers Live!. DJM DJSLM 2018. Recorded at Slugs New York in August 1968, this album features a six-man Messengers group with trumpeter Bill Hardman (currently back with Blakey), trombonist Julian Priester and tenorist Billy Harper - who is an outstanding soloist. As with much of the Springboard material, the quality is less than impeccable but the music has plenty of vitality.

ENRICO RAVA

The Pilgrim & The Stars. ECM ECM 1063ST. Producer: Manfred Eicher. Rava is a technically

well-equipped trumpet player who is somewhat reminiscent of Denmark's Palle Mikkelborg. There are mariachi overtones in some passages and on the haunting Bella, Rava's open trumpet sound reminds one of Miles's Sketches of Spain. All tracks are Rava's own compositions and he is featured with guitarist John Abercrombie, bassist Palle Danielsson and drummer Jon Christensen.

BARNEY KESSEL

Just Friends. Sonet SNTF 685. Producer: Sven Lindholm. Another is Sonet's Giants Of Jazz series, this album was recorded at the Guildhatten in Stockholm just over two years ago and it features Kessel with a Swedish bassist and drummer in some of his favourite club pieces - Days Of Wine And Roses, the Samba from Black Orpheus, Old Devil Moon and the title track.

JAZZ

Peterson Pass UK Spring tour

PIANIST OSCAR Peterson and guitarist Joe Pass will make a concert tour of Britain in the first half of March. For the second half of the month Peterson will be appearing at the Ronnie Scott

Club.

At the same time the BBC2 will begin screening a series of six recorded programmes, "Oscar Peterson's Piano Party," in which Oscar plays host to guests such as Ted Heath, Milt Jackson, Rick Wakeman, Count Basie, Michel Legrand, Keith Emerson and Joshua Rifkin.

To tie in with Peterson's appearance here, Polydor will be releasing five Oscar Peterson albums, each featuring the pianist with different guest musicians.

A&M Horizon Package set for January

ALBUMS BY the Thad Jones-Mel Lewis Band (Suite For Pops - AMLH 701), David Liebman (Sweet Hands - 702), Dave Brubeck & Paul Desmond (1975 - The Duets - 703), Sonny Fortune (Awakening - 704), and Jim Hall (Jim Hall Live - 705) will form the launch package for A&M's Horizon label here on January 30th.

A&M has not as yet set a recommended retail price for the albums - which will be imported from the States - but the company's plans are to promote the line as up-market jazz repertoire destined for the discriminating collector.

Strongly involved with Horizon in the States is producer Ed Michel who was formerly with Impulse.

The initial release of five albums will be followed by a further batch of five later in the year. Jazzmen signed to the label in addition to Desmond, Thad Jones-Mel Lewis, Fortune, Liebman and Jim Hall include bassist Charlie Haden and trumpeter Jimmy Owens.

JAZZ TOP 10

- 1 TO FRED ASTAIRE WITH LOVE, Ruby Braff/George Barnes, RCA
- 2 CITADEL ROOM 315, Mike Westbrook, RCA
- 3 WORKS OF DUKE VOL. 13, RCA Black & White, Selecta
- 4 NEW BIRD, Charlie Parker, Phoenix
- 5 SOS, SOS (Skidmore, Osborne, Surman, Ogun*)
- 6 THE ALADDIN SESSION, Lester Young, Blue Note
- 7 THE GENIUS OF LESTER YOUNG, Lester Young, Verve
- 8 UNDER MILKWOOD, Stan Tracey, Steam*
- 9 OUT OF NOWHERE, Charlie Parker, Saga
- 10 TRIO & QUINTET, Al Haig, Prestige

Based on sales by Chris Wellard Records Ltd.

* Distributed by Chris Wellard

Jazz-black music festival

A MONTH-LONG festival of jazz and black music opens at Battersea's new community centre on January 3rd. The festival will combine concerts, films, exhibitions and workshops and is being called "Jazz Seen - The

Face Of Black Music."

There will be opportunities for Londoners to meet and play with professional musicians, watch rarely-shown jazz films and immerse themselves in the atmosphere of black music.

ALBUM REVIEWS

THELONIOUS MONK
Pure Monk. DJM DJSLM 2017. This album features eight solo Monk tracks recorded in Paris in June 1954. With the exception of Smoke Gets In Your Eyes, all the compositions are by Monk and they include Round Midnight, Eronel, Off Minor, Well You Needn't and Reflections (sometimes known as Justice and based on Just You, Just Me). Four of the tracks, according to Stan Britt's note were previously released here on an EP, long since deleted. A valuable addition to the Monk repertoire.

SONNY STITT/ART BLAKEY
In Walked Sonny. Sonet SNTF 691. Producer: Sam Charters. Although Sonny Stitt is not at his most commanding on this LP, he is still a dazzling player and uniting him with Blakey's Jazz Messengers for this New York record date for Sonet's Giants Of Jazz series was an inspired idea. Blues March, the Benny Golson theme which has been in the Messengers' repertoire for at least ten years, opens the set and other tracks include I Can't Get Started, It Might As Well Be Spring and

the appropriately Parkerish Bird Lake.

ART FARMER
Work Of Art. DJM DJSL 2011. The cover has two portraits on it and the MW consensus is that the Mona Lisa is on the right. Recorded in New York City in 1964, the LP features the always lyrical Farmer with altoist Charles McPherson, Tommy Flanagan on piano and Steve Swallow or Ron Carter on bass. With such fine musicians, it is to be hoped that the quality of most of the pressings - is better than that of the review copy.

DEXTER GORDON
More Than You Know. Steeplechase SCS 1030. Producer: Nils Winther. The idea of recording Dexter Gordon with a big band and strings just doesn't come off. Gordon is essentially a small group player whose spare and muscular lines need no symphonic embellishment. On Naima, Gordon captures the Coltrane sound - a compliment returned, since Gordon certainly influenced Coltrane in his early development.

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

CHART FOR WEEK ENDING DECEMBER 13

TOP ALBUMS

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

This Week	Last Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	2	A NIGHT AT THE OPERA	● Queen	Roy Thomas Baker/Queen	EMI EMTC 103
2	1	40 GREATEST HITS	★ Perry Como	—	K-Tel NE 700
3	6	MAKE THE PARTY LAST	● James Last	James Last	Polydor 2371.612
4	8	24 ORIGINAL HITS	Drifters	—	Atlantic K 60106
5	3	40 GOLDEN GREATS	● Jim Reeves	—	Arcade ADEP 16
6	4	WOULDN'T YOU LIKE IT	● Bay City Rollers	Phil Wainman	Bell SYBEL 8002
7	5	20 SONGS OF JOY	● Nigel Brooks Singers	—	K-Tel NE 706
8	7	FAVOURITES	● Peters & Lee	John Franz	Philips 9109.205
9	16	OMMADAWN	● Mike Oldfield	Mike Oldfield	Virgin V 2043
10	10	ATLANTIC CROSSING	★ Rod Stewart	Tom Dowd	Warner Bros. K 56151
11	15	ALL AROUND MY HAT	□ Steeleye Span	Mike Batt	Chrysalis CHR 1091
12	13	GREATEST HITS OF WALT DISNEY	Various	—	Ronco RTD 2013
13	14	SHAVED FISH	□ John Lennon/Plastic Ono Band	—	Apple PCS 7173
14	17	ALL THE FUN OF THE FAIR	● David Essex	Jeff Wayne	CBS 69160
15	19	ROLLED GOLD	Rolling Stones	—	Decca ROST 1/2
16	12	GET RIGHT INTAE HIM	□ Billy Connolly	Phil Coulter	Polydor 2383.368
17	9	DISCO HITS '75	Various	—	Arcade ADEP 18
18	22	THE BEST OF	★ Stylistics	—	Avco 9109.003
19	20	GREATEST HITS	● Barry White	Barry White	20th Century BTH 8000
20	18	ELVIS PRESLEY'S GREATEST HITS	★ Elvis Presley	—	Arcade ADEP 12
21	43	THE TOP 25 FROM YOUR 100 BEST TUNES	Various	—	Decca HBT 1/11/2
22	33	MOTOWN GOLD	Various	—	Tamla Motown STML 12003
23	11	40 SUPER GREATS	● Various	—	K-Tel NE 708
24	27	THE VERY BEST OF ROGER WHITTAKER	● Roger Whittaker	Denis Preston	Columbia SCX 6560
25	—	FISH OUT OF WATER	Chris Squire	Chris Squire	Atlantic K 50203
26	26	ALL TIME PARTY HITS	Various	—	Warwick WW 5001
27	41	TUBULAR BELLS	★ Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
28	28	ONE OF THESE NIGHTS	Eagles	Bill Szymczyk	Asylum SYLA 8759
29	32	THE SINGLES 1969-1973	★ Carpenters	J. Daugherty/R&K	A&M AMLH 63601
30	35	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	S&G	CBS 69003
31	—	BREAKAWAY	● Art Garfunkel	Richard Perry	CBS 86002
32	34	YOU ARE BEAUTIFUL	Stylistics	Hugo/Luigi	Avco 9109.006
33	31	WE ALL HAD DOCTORS PAPERS	● Max Boyce	Bob Barratt	EMI MB 101
34	23	CRISIS? WHAT CRISIS?	Supertramp	Ken Scott/Supertramp	A&M AMLH 68347
35	37	BEDTIME STORIES	Judge Dread	Alted Productions	Cactus CTLP 113
36	21	SUPERSONIC	Various	—	Stallion SSM 001
37	—	USE YOUR IMAGINATION	Mud	Phil Wainman	Private Stock PVLP 1003
38	44	LIVE	Bob Marley & The Wailers	—	Island ILPS 9376
39	36	SIREN	Roxy Music	Chris Thomas	Island ILPS 9344
40	—	STILL CRAZY AFTER ALL THESE YEARS	□ Paul Simon	P. Simon/P. Ramone	CBS 86001
41	24	WISH YOU WERE HERE	● Pink Floyd	Pink Floyd	Harvest SHVL 814
42	40	RICOCHE	Tangerine Dream	Tangerine Dream	Virgin V 2044
43	—	THE LAST RECORD ALBUM	Little Feat	Lowell George	Warner Bros. K 56156
44	—	ZUMA	Neil Young	T. Mulligan/D. Briggs/N. Young	Reprise K 54057
45	—	A CHRISTMAS GIFT	Various	—	Ronco P 12430
46	38	THE NEW GOODIES LP	Goodies	Miki Antony	Bradley's BRADL 1010
47	—	HORIZON	● Carpenters	Richard & Karen	A&M AMLK 64530
48	48	THE GOLDEN YEARS	Gracie Fields	—	Warwick WW 5007
49	39	DARK SIDE OF THE MOON	★ Pink Floyd	Pink Floyd	Harvest SHVL 804
50	—	STRINGS OF SCOTLAND	Various	—	Philips 6382 108

NEXT TEN

- 51 THANK YOU BABY, Stylistics, Avco 9109.005
- 52 FOREVER AND EVER, Demis Roussos, Philips 6325.021
- 53 30 SMASH HITS OF THE WAR YEARS VOL. 2, The Band/Chorus Of HM Guards Division, Warwick WW5006
- 54 THE HISSING OF SUMMER LAWSNS, Joni Mitchell, Asylum SYLA 8763
- 55 ROCK OF THE WESTIES, Elton John, DJM DJLPH 464
- 56 SHEER HEART ATTACK, Queen, EMI EMC 3061
- 57 TEN YEARS NON STOP JUBILEE ALBUM, James Last, Polydor 2660.111
- 58 BLAZING BULLETS, Various, Ronco RTL 2012
- 59 BORN TO RUN, Bruce Springsteen, CBS 69170
- 60 THE GOLDEN AGE OF HOLLYWOOD COMEDY, Laurel & Hardy, United Artists UAG 29676

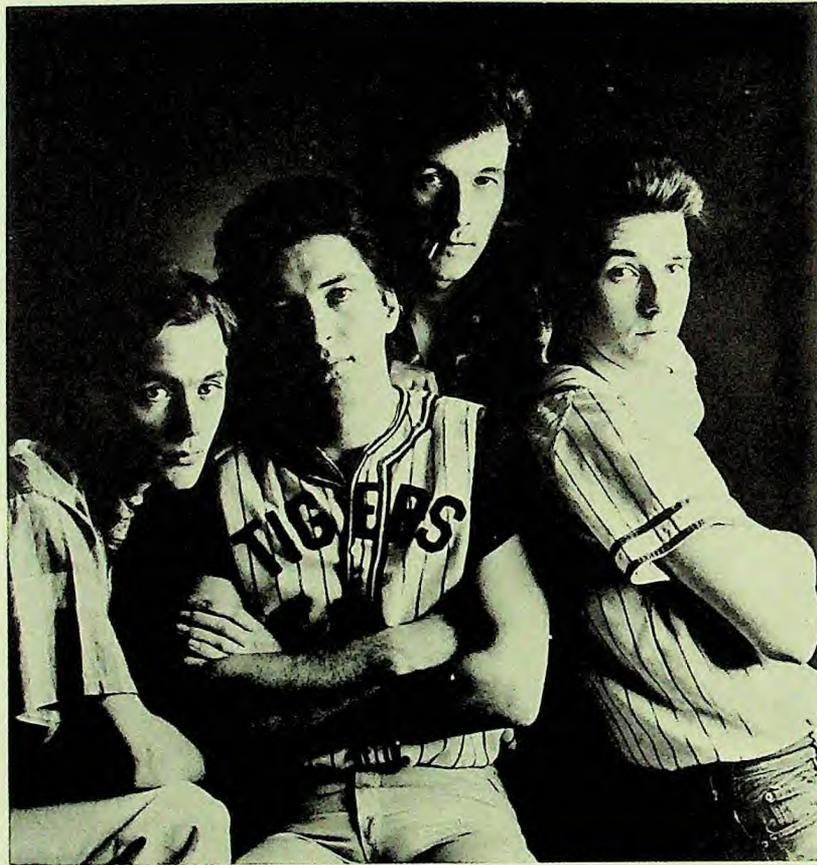
ARTIST'S A-Z

- A CHRISTMAS GIFT..... 45B
 ALL TIME PARTY HITS..... 26M
 BAY CITY ROLLERS..... 6E
 BOYCE, MAX..... 33E
 CARPENTERS..... 29,47CW
 COMO, Perry..... 2K
 CONNOLLY, Billy..... 16F
 DISCO HIT '75..... 17D
 DRIFTERS..... 4CW
 EAGLES..... 28E
 ESSEX, David..... 14CW
 FIELDS, Gracie..... 48M
 40 SUPER GREATS..... 23K
 GARFUNKEL, Art..... 31CW
 GREATEST HITS OF WALT DISNEY..... 12B
 GOODIES..... 46A
 JUDGE DREAD..... 35ECR
 LAST, James..... 3F
 LENNON, John/Plastic Ono Band..... 13E
 LITTLE FEAT..... 43CW
 MARLEY, Bob & The Wailers..... 38I
 MOTOWN GOLD..... 22E
 MUD..... 37E
 NIGEL BROOKS SINGERS..... 7K
 OLDFIELD, Mike..... 9,27I
 PINK FLOYD..... 41,49E
 PRESLEY, Elvis..... 20D
 ROXY MUSIC..... 39I
 REEVES, Jim..... 5D
 ROLLING STONES..... 15S
 SIMON & GARFUNKEL..... 30CW
 STEELEYE SPAN..... 11I
 SIMON, Paul..... 40CW
 STEWART, Rod..... 10CW
 STYLISTICS..... 18,32F
 STRINGS OF SCOTLAND..... 50F
 SUPERSONIC..... 36G
 SUPERTRAMP..... 34CW
 SQUIRE, Chris..... 25CW
 THE TOP 25 FROM YOUR HUNDRED BEST TUNES..... 21S
 BEST TUNES..... 21S
 TANGERINE DREAM..... 42I
 WHITE, Barry..... 19A
 WHITTAKER, Roger..... 24E
 QUEEN..... 1E
 PETERS & LEE..... 8F
 YOUNG, Neil..... 44CW

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TOP 50 SINGLES 1975

DECEMBER 30th, 1974—DECEMBER 5th, 1975

	▼		TITLE	ARTIST	LABEL/NO.	PUBLISHER	PRODUCER	WRITER
1	1	16	BYE BYE BABY	Bay City Rollers ●	Bell 1409	KPM Music	Phil Wainman	Crewe/Gaudio
2	1	11	SAILING	Rod Stewart ●	Warner Bros K 16600	Island	Tom Dowd	Gavin Sutherland
3	1	11	CAN'T GIVE YOU ANYTHING BUT MY LOVE	Stylistics ●	Avco 6105 039	Cyril Shane	Hugo/Luigi	Hugo/Luigi/Weiss
4	1	12	WHISPERING GRASS	Windsor Davies/Don Estelle ●	EMI 2290	Campbell Connolly	Walter J. Ridley	F. & D. Fisher
5	1	10	STAND BY YOUR MAN	Tammy Wynette ●	Epic EPC 7137	KPM Music	Billy Sherrill	B. Sherrill/T. Wynette
6	1	9	GIVE A LITTLE LOVE	Bay City Rollers ●	Bell 1425	Utopia/DJM	Phil Wainman	P. Wainman/J. Goodison
7	1	10	HOLD ME CLOSE	David Essex ●	CBS 3572	April/Rock On	Jeff Wayne	David Essex
8	2	14	THE LAST FAREWELL	Roger Whittaker ●	EMI 2294	Tembo/Ashley Fields	Denis Preston	R. Whittaker/R. Webster
9	1	7	I ONLY HAVE EYES FOR YOU	Art Garfunkel ●	CBS 3575	B. Feldman	Richard Perry	A. Dubin/H. Warren
10	1	11	TEARS ON MY PILLOW	Johnny Nash ●	CBS 3220	ATV Music	Johnny Nash	Ernie Smith
11	1	11	I'M NOT IN LOVE	10cc ●	Mercury 6008 014	St. Annes	10cc	Gouldman/Stewart
12	1	13	BARBADOS	Typically Tropical ●	Gull GULS 14	Gull Songs	J. Calvert/M. West	J. Calvert/M. West
13	1	9	IF Telly Savalas ●		MCA 174	Screen Gems/Columbia	Snuff Garrett	David Gates
14	3	12	THERE GOES MY FIRST LOVE	Drifters ●	Bell 1433	Cookaway/Mason	R. Greenaway	R. Greenaway/B. Mason
15	1	11	THREE STEPS TO HEAVEN	Showaddywaddy ●	Bell 1426	Palace Music	Mike Hurst	Bob & Eddy Cochran
16	3	12	THE HUSTLE	Van McCoy ●	Avco 6105 037	Warner Bros.	Hugo/Luigi	Van McCoy
17	1	10*	SPACE ODDITY	David Bowie	RCA 2593	Essex	Gus Dudgeon	David Bowie
18	1	10	JANUARY	Pilot ●	EMI 2255	Robbins	Alan Parsons	Dave Paton
19	5	15	FUNKY MOPED/MAGIC ROUNDABOUT	Jasper Carrott ●	DJM DJS 388	B. Feldman/J. Lynne/Carlin	Jeff Lynne	C. Rhomanna/J. Carrott
20	1	9	MAKE ME SMILE (COME UP AND SEE ME)	Steve Harley/Cockney Rebel ●	EMI 2263	Trigram/RAK	S. Harley/A. Parsons	Steve Harley
21	1	9	OH BOY	Mud ●	RAK 201	Southern	Mike Chapman/Nicky Chinn	N. Perry/S. West/T. Tilghman
22	1	6*	BOHEMIAN RHAPSODY	Queen ●	EMI 2375	B. Feldman	Queen/Roy Thomas Baker	Freddy Mercury
23	2	10	MISTY	Ray Stevens ●	Janus 6146 204	Bregman Vocco & Conn	Ray Stevens	E. Garner/J. Burke
24	2	10	LOVING YOU	Minnie Riperton ●	Epic EPC 3121	Copyright Control	Scorby Prod.	Riperton/Rudolph
25	4	15	THE WAY WE WERE	Gladys Knight & The Pips ●	Buddah BDS 428	Screen Gems/Columbia/Chappell	R. Moss	M. Hamlish/A&M Bergman
26	3	10	SUGAR CANDY KISSES	Mac & Katie Kissoon ●	Polydor 2058 531	ATV/Pamscene	Wayne Bickerton	Bickerton/Waddington
27	2	11	THERE'S A WHOLE LOT OF LOVING	Guys & Dolls ●	Magnet MAG 20	Ammo James	Arnold/Martin/Morrow	Arnold/Martin/Morrow
28	2	12	PLEASE MR. POSTMAN	Carpenters ●	A&M AMS 7141	Dominion	Richard & Karen	Lennon/McCartney
29	3	10	SING BABY SING	Stylistics ●	Avco 6105 036	Avemb/Cyril Shane	Hugo/Luigi/Weiss	Hugo/Luigi/Weiss
30	2	10*	LOVE IS THE DRUG	Roxy Music ●	Island WIP 6248	E. G. Music	Chris Thomas/Bryan Ferry	B. Ferry/A. Mackay
31	4	9*	RHINESTONE COWBOY	Glen Campbell ●	Capitol CL 15824	KPM	Dennis Lambert/Brian Potter	Larry Weiss
32	2	8	MOONLIGHTING	Leo Sayer ●	Chrysalis CHS 2076	Blanedell/Compass/Longmann	R. Ballard/A. Faith	L. Sayer/F. Farrell
33	1	7*	D.I.V.O.R.C.E.	Billy Connolly	Polydor 2058 652	London Tree	Phil Coulter	Braddock/Putman
34	4	12	HURT SO GOOD	Susan Cadogan ●	Magnet MAG 23	Warner Bros.	Lee Perry	Phillip Mitchell
35	3	11	ONLY YOU CAN	Fox ●	GTO GT 8	Gurusama Music	Kenny Young	Kenny Young
36	2	12	HONEY	Bobby Goldsboro	United Artists UP 35633	KPM	B. Goldsboro/B. Montgomery	B. Russell
37	2	10	FOX ON THE RUN	Sweet ●	RCA 2524	Sweet/Essex	Sweet	Sweet
38	6	14	BLANKET ON THE GROUND	Billie Joe Spears	United Artists UP 35805	Campbell Connolly	Larry Butler	R. Bowling
39	4	11	IT'S BEEN SO LONG	George McCrae	Jayboy BOY 100	Sunbury	H. W. Casey/R. Finch	H. W. Casey/R. Finch
40	8	14	SCOTCH ON THE ROCKS	Band Of The Black Watch	Spark SRL 1128	Southern	Barry Kingston	Bill Bates
41	2	6*	YOU SEXY THING	Hot Chocolate ●	RAK 221	Chocolate/RAK	Mickie Most	Wilson/Brown
42	4	10	FEELINGS	Morris Albert ●	Decca F 13591	KPM	Morris Albert	Morris Albert
43	3	9	THE SECRETS THAT YOU KEEP	Mud ●	RAK 194	Chinnichap/RAK	Mike Chapman/Nicky Chinn	Mike Chapman/N. Chinn
44	3	9	IF YOU THINK YOU KNOW HOW TO LOVE ME	Smokey	RAK 206	Chinnichap/RAK	Mike Chapman/Nicky Chinn	Mike Chapman/N. Chinn
45	3	11	THE BUMP	Kenny ●	RAK 186	Martin/Coulter	Bill Martin/Phil Coulter	B. Martin/P. Coulter
46	4	9	I'M ON FIRE	5000 Volts	Philips 6006 464	Intersong/Hensley	Tony Eyers	Tony Eyers
47	3	10	LOVE ME LOVE MY DOG	Peter Shelley ●	Magnet MAG 22	Tiger/Intune	Peter Shelley	Peter Shelley/Marty Wilde
48	6	10	S.O.S.	Abba	Epic EPC 3576	Bocu Music	-	Claude Morgan
49	4	10	THAT'S THE WAY (I LIKE IT)	K.C. & The Sunshine Band	Jayboy BOY 99	Sunbury	H. W. Casey/R. Finch	H. W. Casey/R. Finch
50	6	11	DISCO STOMP	Hamilton Bohannon	Brunswick BR 19	Burlington	Hamilton Bohannon	Hamilton Bohannon



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POPULAR

SNAFU

All Funked Up. Capitol. E-ST 11473. Production: Bob Potter/Snafu - Nice bit of tight bluesy funk with throaty vocals from one of our better N.E. bands and the say-it-slowly title is a browser-grabber. There's plenty of solid drumming and lots of funky guitar work from Micky Moody, and the beat goes on. The inclusion of Hard To Handle is out of character with the rest of the set; Turn Around is too, but it works as a piece of sophisti-soul and shows the outfit isn't stuck in the North-Eastern white soul groove. Selected tracks would work well in discos but the mainly un-varied funk can pall. ***

DIONNE WARWICK

Track Of The Cat. Warner Brothers K56178. Producer: Thom Bell. For her last album, Jerry Ragovoy; for her latest, Thom Bell. Dionne Warwick continues her musical flirtation with the men of Philadelphia, and - supported by the mellifluous sounds of MFSB - turns in a package deserving considerable praise. The singer's subtle vocals perfectly complement the ebb and flow of Bell's weaving arrangements, exemplified by World Of My Dreams, Love Me One More Time and Once You Hit The Road. The title track is particularly fine, and ought to be issued as a single. Eye this cat for good sales in both the soul and m-o-r stakes. **

GEORGE CHISHOLM

Happy Xmas Party. Line 2003. Producer: Jed Kears. Rollicking yuletide stuff from George Chisholm and his Snowmen with all the mandatory festive singalongs like Rudolph, I Saw Mommy Kissing S. Claus, Winter Wonderland, Jingle Bells, and, would you believe, White Christmas. **

SI ZENTNER

The World's Favourite
The World's Favourite Big Band Hits. Sunset SLS 50361. Precision swing from the Si Zentner Band in arrangements (by Zentner, Bill Holman and Bob Florence) of such durable themes as American Patrol, Jersey Bounce, Stomping At The Savoy, Cal'donia, Opus 1 and One O'Clock Jump. Good value at rrp of £1.49. **

SIR DOUGLAS QUINTET

Mendocino. Oval OVLM 5001. Producer: Doug Sahn - The sleeve notes describe the album as a belatedly-recognised classic. Unfortunately that usually means sales only to the discerning few at the reissue stage. The Sir Douglas Quintet, known only for a wayback hit in Britain called She's About A Mover, began in Texas and was an early American answer to the Beatles. The music with its blend of Texmex and cajun styles plus a hint of country can be recognised as the forerunner of contemporary bands like Commander Cody and The Band. Thanks to its simple melodic strength, Doug Sahn's husky emotional singing and general goodtime feel it hasn't dated and stands as more than just a historical document. **

NITTY GRITTY DIRT BAND

Dream. United Artists UAG 29850. Producer: William McEuen - Album number nine from a band which the great British public is being notably slow to appreciate, despite consistently approving critical vibes. UK appearances may be essential to make a breakthrough for a band which displays proficiency in a multiplicity of styles, largely rural in influences, but always probingly inventive, like the weirdly

compulsive synthesised voice on Battle Of New Orleans. There is also some cajun music, classical banjo, a reel, an Everly Bros revival - the list goes on. Hey Good Lookin' has Linda Ronstadt guesting. **

YVONNE FAIR

The Bitch Is Black. Tamla Motown STML 12008. Producer: Norman Whitfield - Diana Ross apart, Motown has tended to neglect its female artist roster in recent years. Yvonne Fair is an example of this,

for she has been with the label for a good while - and yet only now has been granted the luxury of an album. The wait was worth it, though; it's a fine collection which adequately displays the singer's tough and transfixing r&b style. At her best on driving material like Funky Music Sho' Nuff Turns Me On, she nevertheless appeals on less frantic items such as Tell Me Something Good and It Should Have Been Me (her current 45). Solid stuff, this, for the soul stores, and probably worth the attention of general stockists. **



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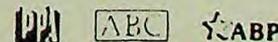
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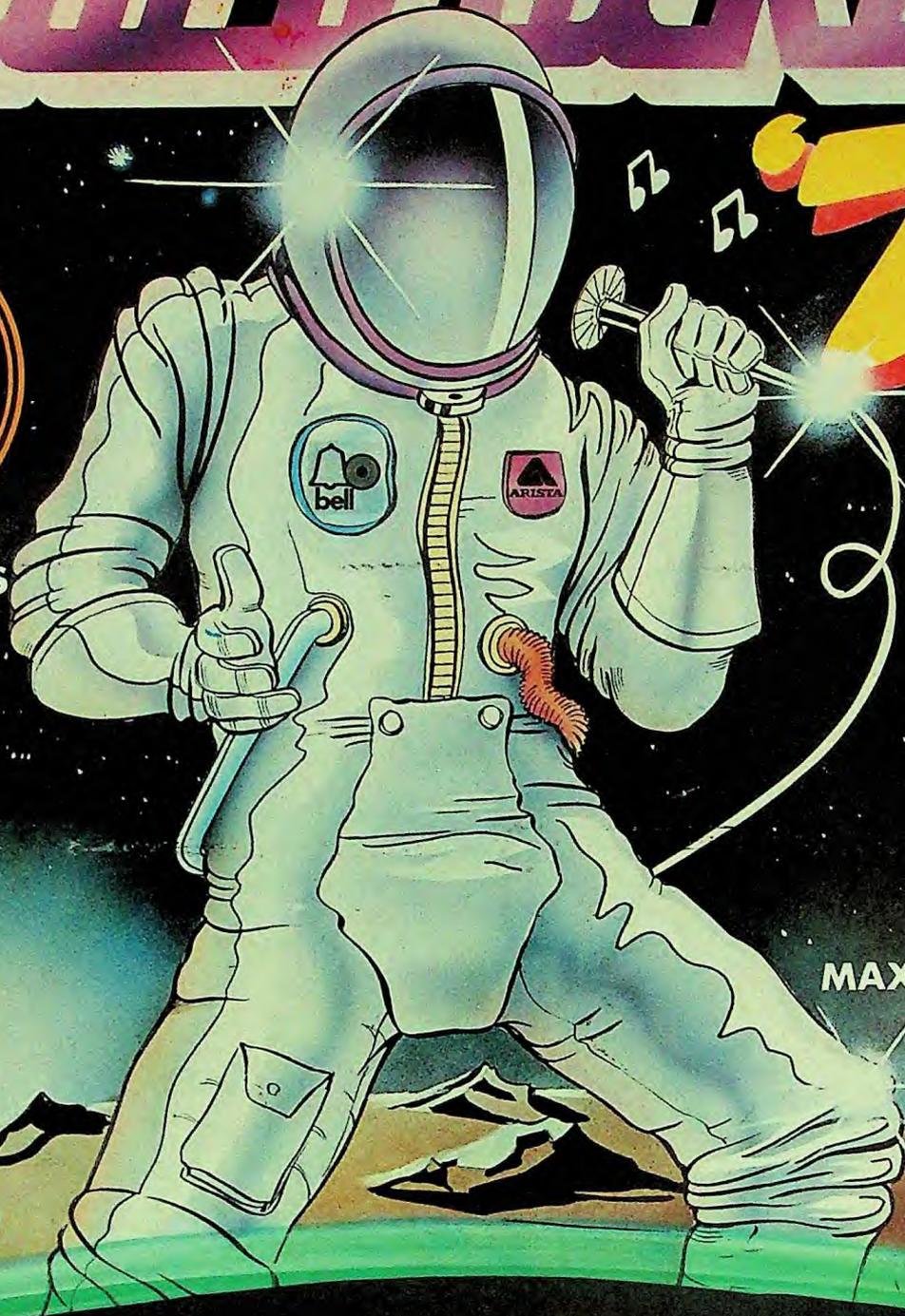
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