

MUSIC WEEK

Europe's Leading Music Businesspaper

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CBS reverts to credit on faulties

by BRIAN MULLIGAN

CBS HAS relented on its get-tough policy over returned faulty records. The company revealed on Monday night, following a meeting with its distribution partners WEA and A&M, and a GRRC delegation, that credit instead of a straight exchange will be reinstated on faulty records.

But, sales director Jack Florey stressed, faulties must be accompanied by accurate documentation — and the company

is also reserving the right to reintroduce the stringent measures which so annoyed the retail trade if further abuses can be proved.

Florey explained that new forms were being prepared and would be with retailers in about three weeks' time. These would be designed in such a way as to solve one of the problems which had been causing CBS most trouble — the difficulty of differentiating between the reasons for returning records. It was often the case, said Florey, that one

box could contain a mixture of faulties, duplications and five per cent returns. The new forms would make it possible to identify the reasons for returning records.

"Meanwhile, if dealers will use the same paperwork as before, then we will give credit with immediate effect and not replace. This means we want the record number and specific details of the fault," said Florey.

"Under the new system we will be able to identify people who are

abusing it. We shall also be making spot checks on returns. If matters do not improve, then we reserve the right to go back again to the strong lines adopted previously — but I hope it will not happen again."

Florey's expressed intention of continuing to try to involve the BPI in the matter of returns and faulties and to have it treated on an industry basis was supported by GRRC secretary Happy Tipple. "It could make things much easier all round," he commented.

Welcoming the CBS/WEA/A&M decision, Tipple told Music Week, "we are pleased that the companies have been able to accept our arguments and reasoning. The no-credit system was unworkable. The new system will be self-policing and I can't think there will be any more problems. I also think the majority of retailers will agree to this fuller documentation. We certainly accept it so far as the faulties side is concerned."

Reorganisation at Anchor

ONE MONTH after its official debut in the British market, Anchor Records has reorganised its head office team, handing out fresh responsibilities to the various departments, and has disbanded its four-man field promotion force.

The action coincides with Anchor's move from premises in London's Albermarle Street to new, five-storey headquarters at 140 Wardour Street, which managing director Ian Ralfini describes as "an opportunity to strengthen and

streamline the operation of the company, now that we have had time to appraise the situation internally." The decision to dissolve the field promotion team, he says, was made because its duties were too varied and not sufficiently co-ordinated with Anchor's head office promotion department. It should not be seen as a retrograde step, but rather as a "tightening up" — to generate a closer relationship between all the departments within Anchor.

In future, promotion will be under the aegis of Allan James, who — in addition to covering radio and television — will pick up some of the responsibilities previously handled by the field promotion team. Bill Harman, originally in charge of field promotion, heads up a new department of artist liaison, while all publicity (which includes the press department) will come under the direction of Penny Valentine. All these divisions will report to Martin Wyatt, a director of Anchor.

In another development, commercial development director

TO PAGE 4

Presley album problems

by REX ANDERSON

UNPRECEDENTED DEMAND for the Arcade tv-promoted double album, Presley's 40 Greatest, has resulted in a severe out-of-stock situation for dealers in the Midlands. However, neither Arcade, nor Courier Express — the delivery firm — will accept responsibility for the shortage.

Sheila Hubbleday, owner of Midland Music, Birmingham, said she had ordered a supply a fortnight ago, but when the delivery van arrived last week it had everybody else's order but hers. "It is now 10 days since I went out of stock and I could have sold at least 50 copies in that time," she said.

Jack Ainley, of Ainley's Leicester, accused the delivery firm of not doing justice to the album. He said he knew of no dealer in his area who had been able to obtain copies of the album recently.

Another Leicester dealer, Steve Rossi manager of HMV said his shop had gone the whole of last week without any copies. He had contacted Arcade to complain that he had not received the 500 copies he had ordered and the firm had blamed Courier Express. "Courier Express blamed Arcade," he added. "After I informed them that I had not received the 500 copies, I received 1,000."

Henry Jackson, manager of Studio Musica, Northfield, Birmingham remarked: "It's really a question of delivery. We're promised 48 hours and they're taking eight days to come. It isn't satisfactory. We've also had quite a lot of cases where the set contains two copies of record one, which gives us the added problem of returns. We are losing sales as a result."

Endorsing this attitude, Peter Tricket, manager of Pied Piper Music of Halesowen, Wores, added: "We also had a great deal of difficulty getting through to Arcade to place our order. It took us about three days to get through while Woolworths across the road seem to

have had no trouble obtaining the album."

At Arcade, Michael Levene the sales director, admitted that the TV promotion on the album had been started in the Midlands last week and that there had been considerable demand. "We are endeavouring to meet that demand", he said.

Les Whittle, sales account executive at Courier Express said any delay in delivery was down to Arcade. "We are clear of all Midlands orders," he said. "Dealers in Birmingham are so anxious that they are rolling up at the depot in taxis at all times of the day and night, but it is not our general policy to allow them to collect their own records."

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Motown plan more reissues

by ADAM WHITE

TAMLA-MOTOWN IS making plans to re-release another batch of singles culled from its back catalogue, following the recent chart success of oldies from the Supremes, Jimmy Ruffin and R. Dean Taylor. The titles involved will probably not be known much before December, but issue of the discs should follow swiftly in the New Year. One possible candidate for re-release then is Road Runner by Junior Walker and the All Stars, a track dating back to 1965 which has already been issued twice in Britain.

To help choose exactly what old material is likely to make the Top 50 in 1975, Tamla-Motown has circulated 400 clubs and discotheques throughout the UK. Disc jockeys are being asked to indicate what old singles are most

TO PAGE 4



THE DJM team recently concluded a tour of the country holding receptions for DJs and record dealers to promote current product. Seen here admiring the artwork for the upcoming Elton John Greatest Hits album are (l to r) Jerry Whittle and Tyrone Bowen, new members of the DJM field sales force, dj John Brown and Swiss Cottage record dealer Arthur Broomsgrove.

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NEWS

Radio-push for Pickwick

PICKWICK RECORDS has taken out commercial radio promotion for the 41st volume of the Hallmark Top of the Pops series, released last week.

Ten 45-second spots featuring extracts from the album and a special jingle were broadcast on Capital Radio at peak listening times between last Thursday and Sunday.

It was the first time that Pickwick has given radio promotion to any of the Top of the Pops releases.

Elaine Saffer, head of press and promotions at Pickwick, commented: "Although the sales of the Top of the Pops albums are as good as ever, we thought that we would try out radio promotion for

the latest release to see the reaction. Capital Radio seems to be an excellent medium for such advertising and more and more companies are turning to it. Really it can only do us good."

She added that it was hoped to take out more commercial radio advertising with future releases.

Roxy Music on the buses

SPECIAL PROMOTION for the next Roxy Music and Sparks' albums has been lined up by Island Records.

Spearheading Island's marketing campaign for Country Life, Roxy Music's fourth album, will be posters based on the album sleeve displayed on London Transport buses. In addition there will be window displays in record shops throughout the country, incorporating posters and sleeves.

The album, which is released on November 15, has amassed nearly £100,000 in advance sales and Island has made pre-release application to the British

Phonographic Industry for a silver disc award.

Sparks' second Island album, Propaganda, also released this month, will be the subject of six billboards in key locations in six major cities. The billboards will show the inner sleeve photograph of group leaders Ron and Russel Mael, and will be seen in London, Birmingham, Manchester, Glasgow, Edinburgh and Liverpool.

The album will also be promoted by window displays and consumer press advertising. Sparks has just started a tour of England, Wales and Scotland which will take in 25 cities by the end of the month.

Lord Weymouth hosts on Pye

LORD WEYMOUTH, otherwise Alexander Thynne, eldest son and heir of Lord Bath of Longleat, has his first album, I Play The Host, out on Pye's Golden Guinea series, November 8. He wrote all the songs, sings them and accompanies himself.

The titles are published through Duchess Music, Des O'Connor's publishing outlet - and the album was produced by O'Connor's manager Peter Huggett, with the singer-comedian acting as executive producer.

O'Connor, will personally help promote the album now he has concluded his own overseas touring.



MIKI AND GRIFF were named as best British group at the Country Music Awards Dinner in London last week. Pictured with them (centre) are Pye directors, Peter Prince and Walter Woyda, Malcolm Eade of A&R and Dave Douglas of Precision Tapes. In the front row are (l to r) Mrs Woyda, Mrs Peter Prince, Peter Summerfield and Amanda Kane.

RCA Como box set

RCA IS releasing the first four album box-set by Perry Como, embracing the best-known songs in his 30 year recording career - and a special maxi-single has been issued to help promote the set.

The single, featuring three Como million sellers, Delaware, Caterina, and I Love You And Don't You Forget It was issued in the RCA Maxi-Million series this week. The box set, Perry Como - the First Thirty Years, will retail for £7.56 and is issued at the end of the month to tie-in with the singer's appearance at the Royal Variety Show.

The four-album set includes 56

Como hits and his interpretation of popular standards, spanning his first million-seller Temptation to And I Love You So in 1972. Also included is an eight page booklet detailing his life in showbusiness.

RCA has also begun a major tv promotion for two forthcoming releases, the David Bowie live double-album, and the Sweet's third album, Desolation Boulevard which is released in December.

The 30-second commercials will start next week and continue throughout November. They will be shown in all the major tv areas, including Thames, London Weekend, ATV and Granada.

MUSIC DEALS

FOLLOWING LENGTHY negotiations, April Music managing director Brian Hutch has announced the signing of a sub-publishing deal which gives the company exclusive rights to all current and future material by Neil Diamond.

The agreement, which was started at the start of the summer, gives April the publishing rights for the

UK and Ireland to the Prophet Music and Stonebridge Music catalogues. Negotiations were handled on Diamond's behalf by David Rosner, manager of his publishing companies and attorney Michael Purlstein.

Hutch told Music Week that as well as all new Diamond material written during the term of the contract, the two major catalogues included all his most successful songs in recent years. Also included is the music from the film Jonathan Livingston Seagull, which features the much-praised song Be.

First releases under the deal were Diamond's latest CBS single Longfellow Serenade; and his second LP for CBS, Serenade.

YESTERDAYS

10 YEARS AGO

(November 5, 1964)

ADVANCE ORDERS on Beatles For Sale album top half a million BBC withdraws Thursday night's two-hour long Top Gear radio show £20,000 worth of damage done by fire at Selmer warehouse Dot Records debuts in own right with six albums distributed by Pye Glasgow retailers Cuthbertsons move into new four-floor premises Ember Records introduces new polythene wrapped sleeves for singles demand from London's East End prompts Atlantic to re-issue Doris Troy's What'cha Gonna Do About It - later to be first hit for Cockney group Small Faces EMI reports strong response to its Sales Diploma Scheme for dealers Allied Records ordered to pay £100 damages to Pickwick over copyright infringement case Transatlantic takes delivery of first batch of Russian records on the M.K. label.

5 YEARS AGO

(November 8, 1969)

Unit sales for first seven months of year to July show increase of seven per cent over last year's corresponding figures DJ Alan Freeman opens his first record shop in Leyton EMI announces plans to extend the self-service principle in its stores John Mayall plans own label called Crusade US rumours of Paul McCartney's death bring a spate of songs on the subject Jimmy Miller and Tony Secunda form commercial station Radio 428 Gus Cook appointed manager of EMI's Abbey Road studios Straight Records in US issues documentary album of Kennedy's assassination Island and B&C join to form B&C Music Publishing Fleetwood Mac's Oh Well set to nudge the Archies off number one spot Irish chemist shops selling copy of album entitled Painless Childbirth.

3 to watch!

Merlin - Wild Cat

'Wild Cat' - the great new Merlin single. More rock from Merlin, now touring with David Essex nationwide.

CBS 2790

Buddy Miles - We Got Love

Buddy Miles - a great talent on a new single, written and produced by Johnny Bristol. 'We got Love' - a chart bound sound taken from Buddy's new album, 'All the faces of Buddy Miles'.

CBS 2713

Johnny Winter - Mind Over Matter

After a sell out concert at The New Victoria, London, 'one of the very best rock guitarists in the world' presents his new single 'Mind over Matter'.

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Music Industry Council talks underway this week

THE FIRST step in the formation of a Music Industry Council will be taken tomorrow (Thursday), with a meeting at the Kennedy Hotel, Euston. Under the chairmanship of MTA president Raymond Fox, representatives of all sides of the music industry, including retail and manufacturing will be gathering to discuss the practicability of such an organisation. As well as delegates from record companies, the BPI and MTA, the meeting will also be

attended by officers of the Association of Musical Instrument Industries and the Piano Makers Association.

The idea of a co-ordinating body is not new, but previous attempts to set up a council have met with no

success. "We feel that it would be useful for all sides to have some central source of information about what is going on, and we hope that this meeting will start the ball rolling," said Margaret Davis, MTA training officer.

MUSICAL CHAIRS

PETER CORNISH and Ian Kimmitt have joined the staff of Island Music - Cornish, formerly with Pye at the Mitcham depot, as general manager of administration; Kimmitt, previously with Feldman as promotion man and producer, as part of the professional department team, working with professional manager Martin Humphrey.

PETER MISSION has been appointed assistant sales manager of Island Records. He is replaced as field promotion rep for East Anglia/Midlands by Brian Stevens, formerly salesman for Island in the southwest. Mike Lawrence has joined Island as salesman for the southwest.

JOHN SIVYER, currently a feature journalist for the Home Counties Newspaper Group, is to join Bronze as press officer.

ADRIENE FRY has been appointed deputy to MTA training officer Margaret Davis. Miss Fry previously worked with Miss Davis eight years ago as her assistant at EMI where Miss Davis was responsible for dealer training courses and educational records.

GERRY GILBERT has joined B&C Charisma in charge of special projects. Formerly assistant editor of Sounds he joins the company from World Wide and will be linking up with the press and promotion department.

MARTIN PAINE has joined Private Stock in the capacity of production manager. He was formerly assistant production manager at B&C.

THIS WEEK Power Exchange Records and R&R Music moved to 17 Draycott Avenue SW3 3BS. Paul Robinson, Steve Rowland and Tricia O'Keefe may now be contacted at 584 1202/3.

GTO has moved to 17 Barlow Place, Bruton Street, London W1X 7AE. Tel: 01-629 6425/6 and 6036/7.

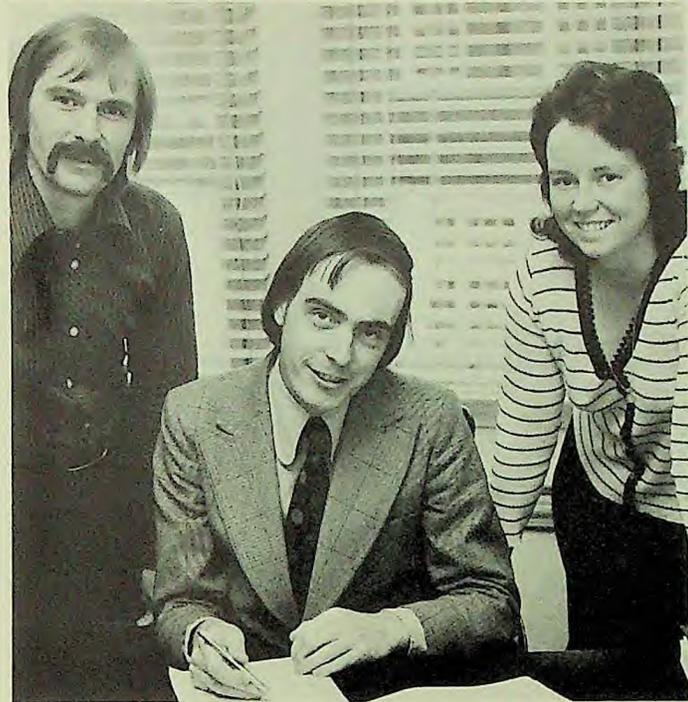
Bowie gets a flyer

FORTY LUCKY dealers in south-east England were given a flying start on David Bowie's double album, *David Live*, last week - but others were not pleased by their competitors' good fortune.

In advance of RCA's plans to ship simultaneously to the whole trade on Monday of next week, one of the independent carriers being used by the firm decided to deliver its bulk shipment as soon as received. In consequence about

1,000 albums went into the 40 shops well ahead of the official release.

"We didn't know about this until dealers started phoning us to complain," said an RCA spokesman. "We have now made sure that no more records will go out before next Monday. On behalf of our over-enthusiastic distribution company we would like to offer apologies all round."



SRT, THE Barnet based company which has been experiencing considerable growth since the release a year ago of an LP by Mick Abrahams on how to play guitar, has signed cabaret band, *Second City Sound*. Pictured (l to r) are George Bellamy, SRT managing director, Bob Holmes the manager of the band and SRT telephone sales head, Marion Cooper. The first album by the group, *Classics to Carpenters*, is to be released the first week in December.

Larry Page re-signs the Troggs

LARRY PAGE, who discovered the Troggs back in the mid-1960's and produced all their early hits for his former label Page One Records, has re-signed the band to his Penny Farthing label.

In 1968, he successfully sued the group in a High Court breach of contract action. Since then, the Troggs have recorded for Pye but had only spasmodic success with their singles. Under Page's initial productions their hits included *Wild Thing* (frequently re-released round the world), *With A Girl Like You*, *Can't Control Myself*, *Give It To Me*.

Before the group left for an Australian tour, Page recorded them and the likely first single release with Penny Farthing will be *Push It Up To Me*, with Reg Presley singing lead.

Disc marks Ali victory

FIRST SINGLE commemorating Muhammed Ali's recapturing of the world heavyweight boxing title is *Black Superman*, released this week by Pye Records - and performed by Brighton entertainer Jimmy Wakelin and the Kinchasa Band. Before recording the single in the Pye studios last Sunday (November 3), for rush release, a demonstration disc was played on local BBC radio stations and created considerable interest among fans.

Clapton back on stage

FOLLOWING ON from the success of his RSO album, 461 Ocean Boulevard (2479 118) dates have finally been released for Eric Clapton's first concert appearance in Britain since January 1973.

He and his band will play the Hammersmith Odeon on December 4 and 5. The dates are promoted by Harvey Goldsmith for John Smith Entertainments in conjunction with the Robert Stigwood Organisation.

The band will comprise Yvonne Elliman, guitar and vocals, Carl Radle bass, George Terry guitar, Dick Sims keyboards, Jamie Oldaker drums and Marcia Levy vocals. Ticket prices will range from £1.50 to £3.0.

TOM DOOLEY

EXPECT ANNOUNCEMENT soon from CBS regarding plans to launch a mail-order record club.....Manchester's Piccadilly Radio station planning release of its own albums.....MCA lining-up a spate of important UK signings for the New Year, while Jet's Des Brown also promising big news soon.....at Atlantic Ahmet Ertegun becomes boards chairman and chief executive officer, Jerry Wexler and Neshui Ertegun vice-chairmen with former senior v.p. and general manager Jerry Greenberg taking over as label president.....Peter Gormley soon to launch new artist Glen Cardier.....in first nine months of current fiscal year, music division of Warner Communications earned over 211 million dollars compared with 165.7 million last year.

AMERICAN CAST album for Robert Stigwood's Sgt. Pepper stage show will be jointly distributed by CBS (U.S. and Canada) and RCA (rest of the world), not his RSO label.....EMI's Vic Lanza predicting another Tears success for Ken Dodd's forthcoming single *Unless*.....RCA flying in 10 American scribes for Horslips Saturday concert at the Rainbow.....after 20 years in the business, Micki and Griff voted group of year at Country Music Association awards dinner last week.

HOT CHOCOLATE signed for U.S. to Big Tree label.....after standing up for New Faces runner-up Stuart Jason, will Tony Hatch now record him - and will Philip Solomon bid for eight year-old winner Malandra Borrows?.....visiting London last week were Malcolm Cecil and Robert Margoueff, engineers on recent Stevie Wonder, Syreeta and Isley Brothers albums.....no metal-bending from Uri Geller at his Polydor press conference last week, despite inclusion of a fork in press kit - but MW reporter's album was warped.....with entertainment by George Melly and naked lady in coffin filled with strawberries, jelly and cream. Swan Song's launch party at Chiselhurst Caves rates as year's most bizarre event. MFP A&R director John Boyden near to clinching American launch for CFP label.....Motown's next golden oldie will be Supremes' *Where Did Our Love Go*.....classical mail order specialist Derek Lawson ill in University College Hospital.....Capitol preparing soul campaign for January featuring, among others, Nancy Wilson, 100 Per Cent Pure Poison, Tavares and Barbara Acklin.....for Charlie and Wideboys launch, Anchor reviving EP format - at a single price.

WHICH UK managing director is rumoured not to be changing his job in the next few months?.....recommended - a guided tour of superb new offices at EMI designed for m.d. Gerry Oord and his senior staff.....following the Bump, why not the Ali Shuffle?.....

CLOSER



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NEWS

PVC not a danger in UK says BPF

by REX ANDERSON

DESPITE ESCALATING concern in America that vinyl chloride, used in the manufacture of PVC, the raw material from which records are made, can cause those who work with it to contract a form of cancer of the liver which is invariably fatal, the British Plastics Federation has issued a statement to the effect that the restrictions on the use of the gas in this country are sufficient to nullify its harmful effects.

It has been proved, to the satisfaction of the Americans, that vinyl chloride causes angiosarcoma. Sixteen cases of this disease have been documented in the US and all are connected to vinyl chloride. A further 10 cases have been reported in Europe, but none in the UK.

The gas is used in the Goodrich process which requires it to be pumped into large reactor vessels where together with other substances polymerisation takes place and PVC is formed. Plastics workers come into contact with the gas when they clean out the reactors. This takes about an hour and has to be done after each batch of PVC has been drained off.

The discovery of the link between the gas and the cancer resulted in American in a temporary emergency standard for PVC factories of a permissible level of vinyl chloride in the air of 50 parts per million. However, following more research a new permanent standard has now been issued of one part per million during a working day and five parts per million over any period no longer than 15 minutes.

This is approaching unworkable

proportions. To put the scare in perspective there are only 19 worldwide deaths reported out of the thousands of workers employed to work with vinyl chloride. However, this is not preventing unions and health authorities in America from pressing for even greater restrictions. Already the scare has spread to Europe where Norway's biggest industrial combine, Norsk Hydro has decided to stop making PVC because of the danger.

A spokesman for the British Plastics Federation said this week: "The scare has arisen in America and we have a much more sensible and realistic relationship with the government. We are working to a recommended 25 parts per million over an eight hour day and 50 parts per million for short periods."

In fact there are only four plants employing the process in this country, run by ICI and BP. As far as the record industry is concerned, the plastic that arrives in powder or chip form at the pressing plant contains a concentration of about one part per million vinyl chloride.

The BPF makes it quite plain that it has yet to be proved that anything but very heavy concentrations are likely to cause angiosarcoma and that the government is very aware of the importance of PVC to the economy of the country.

It seems unlikely that the scare will further effect the availability of PVC to the record industry. Norsk Hydro does not manufacture plastic for the industry and as yet there are no reports of plants that do taking any action that might make the plastic more scarce or more expensive or both.

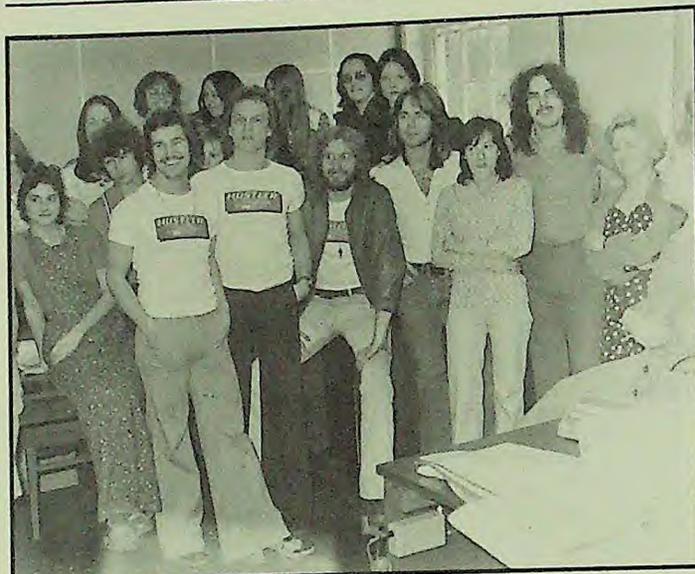
Island and GM dispute Ronnie Lane contract

EX-FACE Ronnie Lane has signed with Island Records and had his first single released - despite a claim by GM Records that it also has Lane under contract.

Island announced this week that it had signed Ronnie Lane to a long-term recording contract for all world markets, with the exception of the States and Canada. The deal followed long negotiations with

Lane's management, Trentdale Promotions.

But Bill Stonebridge, general manager of GM Records, the company which has had Lane under contract for the last year, replied that his company's legal advisers were looking into the matter. "We have no comment to make at this stage but the matter is being dealt with by our lawyers," he said.



HUSTLER, DEBUT band for the new Firefly label, which has been launched in the UK in association with A&M Records, recently visited the telephone sales girls at A&M's distribution. Left to right are Micky Llewellyn, Tony Beard, Kenny Daughters, Steve Haynes and Tigger Lyons. The group's first album for Firefly, *High Street*, was released three weeks ago.

Butterfly Ball LP and single from Purple

FOLLOWING THE success of the book version of *The Butterfly Ball*, by artist Alan Aldridge - it has sold 200,000 copies so far and been rated "best children's book of 1973" - a major promotion campaign is under way for the follow-up album, with music by ex-Deep Purple man Roger Glover and released through Purple Records.

There is also a single from the album, *Love Is All*.

With a full-scale stage musical, and a television cartoon series, planned, there is also a whole range of merchandise from T-shirts to toys, and drinking mugs and jigsaws, tying in with *Butterfly Ball* characters - and handled by Terry Flounders, the man behind the marketing of the *Wombles*.

Additionally Aldridge and Glover are undertaking a major provincial promotion tour, starting November

11, with visits to local radio stations and personal appearances at big stores.

Also planned: a Grasshopper's Feast for 200 children at Biba's in London on Sunday (November 10), and a royal ball, with Princess Margaret attending, on December 10, also at Biba's Rainbow Room.

Greenslade on Mercury

ANDREW HEATH and Dave Greenslade have just returned from meetings with Irwin Steinberg in Chicago where they finalised a deal under which the group will produce two albums a year for Mercury. The first release will be their current album, *Spyness Guest*. Recently, Greenslade signed a deal with Phonogram International in Holland for the rest of the world outside Great Britain and Spain where they remain with Warner Brothers.

The group is about to commence an extensive tour of Germany for the Euromusic Agency and plans are now being finalised for the band to make a Stateside tour in the New Year.

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Halloween debut for Swansong

SWANSONG, THE Led Zeppelin/Peter Grant label, launched its first UK release, *Silk Torpedo* by the Pretty Things, with an extravagant party at Chiselhurst Caves in Kent, which was specifically organised to tie in with the fact that it was Halloween.

Among those who attended were Neshui Ert: vice chairman of Atlantic which will be distributing the label in the UK. Others who attended were Phill Carson, managing director of Atlantic, Richard Robinson, managing director of WEA, The Pretty Things, Led Zeppelin, George Melly, Roy Harper, Peter Grant, Maggie Bell, Bad Company, Roger Chapman and others.

Bad Company's first album, *Bad Co.*, was Swansong's first release in the US where it went gold and made the top place in the US charts. This is possibly the first time that a label launched by a group has had anything like this sort of success.

The next Swansong release in the UK will be a new Zeppelin album, which is yet to be titled. The label has also signed a new female artist, Mirabal, to a world wide contract. Other acts will also be signed to the label.

The New York office of the company is run by vice president Danny Goldberg and Peter Grant, the president, heads the London office at 484 Kings Road, London. (352 0082).

MFP and Showerings Christmas record

MUSIC FOR Pleasure has joined forces with Showerings - the Babycham family - for the release of a special party record for the Christmas market.

The album, *Sparkling Sounds - Just The Way You Want To Hear Them*, features cover versions of pop hits like *Get Down*, *Laughter In The Rain* and *Hey Jude*, and will retail at 87p. Part of the record royalties will be distributed among three charities of the Licensed Victuallers' Association.

Music For Pleasure's liaison with Babycham follows a similar one last year with Pepsi. Babycham's logo will appear on the record sleeve and the two companies are joining forces for promotion activities. 'Flimsies' containing two tracks from the album are being given away in supermarkets throughout the country.

Motown reissues

FROM PAGE 1

popular with their audiences. Locations in the North of England, where Motown and soul music is programmed more heavily than elsewhere, will have a considerable influence over the final decisions - some 40 clubs in Manchester alone are being polled. The South will be less influential, for clubs in that part of the country prefer to play what Motown promotion manager Paul Prenter describes as "our funkier product" - which is not notably successful in the UK charts.

Broadcasters and journalists in the consumer and trade music press are also being polled for their favourite Tamla-Motown oldies. The whole process, including the collation of the information, is expected to take about three weeks.

This is Tamla-Motown's second major attempt to ascertain the current sales potential of its back catalogue. The label conducted a similar survey of clubs in the summer, the results of which led directly to the re-issue of Jimmy Ruffin's *What Becomes Of The Brokenhearted* and the Supremes' *Baby Love*. Other titles which figured strongly in the ratings then, and which have subsequently been re-released, included Marvin Gaye's *I Heard It Through The Grapevine* and Jimmy Ruffin's *I'll Say Forever My Love*.

The label has to be careful not to cut across any new product from its artists, however. There is no such danger with acts such as Jimmy Ruffin and R Dean Taylor - who are no longer contracted to Motown - but Marvin Gaye is still very much a big name with the company. The re-issue of Gaye's *Grapevine*

was apparently scheduled by Motown UK for some time ago, but there was word from the US that a new album from the singer was due soon, and this had priority over old material. When the LP turned out to be a 'live' set - containing no potential hit singles for Britain - the label was able to go ahead with its original plans.

There is no resistance from Motown's US parent to all this re-release activity, according to Paul Prenter. "The Americans are a bit surprised at the success of the old records because that sort of thing doesn't happen over there," he told Music Week, "but they don't object to what we're doing. On the contrary, they're pleased to have the sales."

Anchor reorganisation

FROM PAGE 1

Colin Hadley assumes responsibility for overseeing Anchor's advertising programme. This is a temporary duty, however, which follows the departure from the company of advertisement manager Derek Bramwood for the US. A new manager for this post will be appointed in due course.

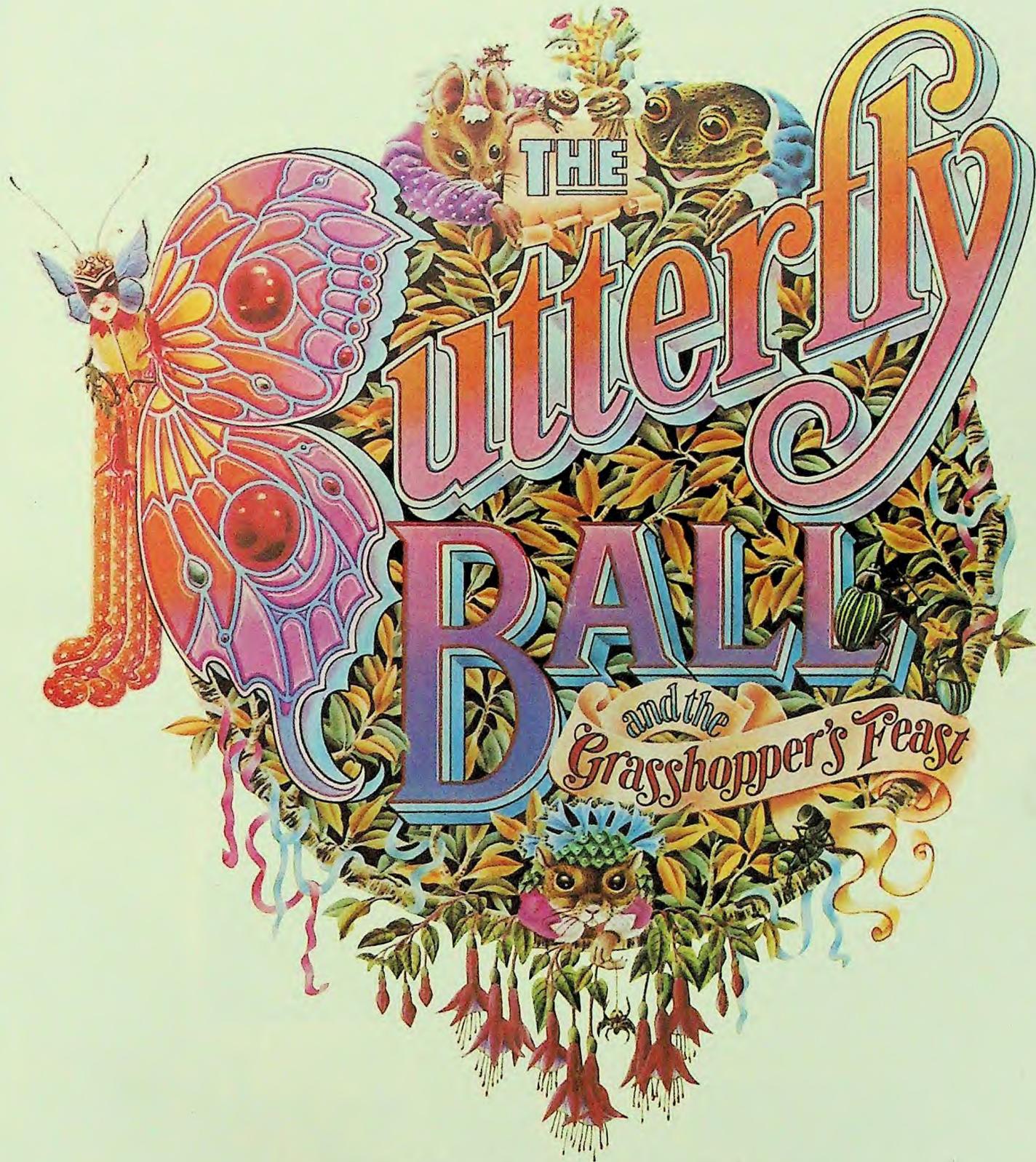
In addition to the record company, Anchor's Wardour Street headquarters (telephone 01-734 8642) - previously occupied by an advertising agency - will house its music publishing, sales, copyright and accounts departments. All the divisions moved into the new location on Monday of this week, with the exception of publishing

and accounts. These will transfer from their Piccadilly location next week.

The company's ABC output will be expanded next year, and it will also be scheduling releases from the recently-acquired Dot/Paramount labels. Some 20 albums will be issued then, all of which will be selected items from the large Dot/Paramount back catalogue of soundtrack, country and western and MOR music. In the same month, Anchor will be handling what Ian Ralfini describes as "a full releasing schedule" of its own product, including LPs by Ace, Sam Leno and Charlie and the Wideboys. Initial albums from Ray Davies' Konk label, including one from Claire Hamill, will appear, too.

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LETTERS

YOU WILL, I am sure, be aware of the fact that some deliveries of the new David Bowie LP, David Live, were made prior to the release date. This error is entirely the responsibility of my company and in view of the very precise instructions we received from RCA our mistake is indefensible.

I can only apologise to RCA and record dealers at large for our failing.

H. STANLEY, Sales and marketing manager, Courier Express, London EC2

in the illegal field, which I would be more than happy to receive.

Again, I repeat the request that I have made constantly since my appointment to the BPI that anyone with knowledge of such illegal activities should report them immediately to me at the BPI offices. All reports will be dealt with promptly and in strict confidence.

GEOFFREY BRIDGE, British Phonographic Industry, 33 Thurloe Place, London SW7 2HQ.

Horses and Jimmy Osmond's Long Haired Lover (MGM) and others which many people have almost forgotten, like Wizzard and Jnr. Walker.

Over the past five years only one LP, Motown Chartbusters Vol. 5, was admitted as being faulty and this took two attempts to rectify. What a job we had trying to tell the public that the second pressing was faulty.

Jimmy Young and Mr. Bridge both knew about Carpenters' Singles albums and the 65,000 faulty copies, but this was described as a "rogue". I think a record is faulty when 75-80 copies out of 100 are returned. The others are probably not returned because it is inconvenient for the purchaser to do so or because a lot of people are just accepting the fact. I have often had instances of customers coming back to the shop and confirming what I have told them about faulty records as a result of visits to other record shops.

We need more liaison with the record companies over faulty records and over the number of records being sent out in the wrong sleeves. Let us try to get a larger proportion of non-jumpers, and also solve the problems regarding warped records, cracks, distortion, surface noise, paint on records, misprints, damaged sleeves, records with price tickets from other shops, damaged edges, lack of run-in bubbles and singles broken in half.

TOM NEWTON, Mobile Records, Southport, Lancs.

The frustrations usually begin on Monday, when in common with many dealers, we phone in our stock orders. Without fail, both before and since their move, CBS/WEA/A&M are the most difficult to contact. Usually I get the engaged tone which we are all so used to, but quite often I obtain a ringing tone which goes completely unanswered for several minutes until I am abruptly cut off. Still, persistent trying usually gets me through in the end, even though my dialling finger is ready to drop off, and the order is placed.

The week continues and by Wednesday lunchtime we have received deliveries from all the majors except, you've guessed it, CBS/WEA/A&M. If we're lucky this will arrive on Thursday, but Friday delivery is not uncommon. Lately it's got worse, and twice in the last three weeks our order has not arrived until the following Monday!!

Sometime during the week we may have a visit from one of the three companies reps., (although in the case of one of them this is becoming a fairly rare occurrence - our tea can't be that bad). I am beginning to wonder, however, whether there is any point in our ordering goods from them.

By Friday, we have usually received most companies new releases ordered in advance from the reps. But not CBS/WEA/A&M. Their new issues usually arrive the following Tuesday if, that is, they arrive at all. I can think of a number of instances where items ordered in advance have just never turned up until we order it again ourselves. This applies to all three companies.

Often when new stock arrives from them we find we have received either more or less copies than we ordered and on one or two occasions we have received the same order twice.

The whole situation was highlighted last week when our nearest competitors, who had apparently ordered fewer copies, received the new Rolling Stones LP on Friday. Ours did not arrive until Monday. During our first year we have built a steady, regular trade through our hopefully knowledgeable and efficient service. But you try explaining to one of your best customers why the shop down the road has got the new Stones LP and you haven't.

Through late delivery and failure of new releases to arrive CBS/WEA/A&M have lately caused us to have a number of disgruntled customers on our hands and cost us a considerable amount in lost sales. They'll be quick enough to stop our account if we don't pay it before the end of the month though. Oh, by the way it's the 24th and the only statement we haven't received is CBS.

Well, here we are on another Thursday and still no sign of this weeks order arriving although, on a reps. advice I managed to place it before midday on Monday supposedly ensuring same day despatch. In a way I hope it doesn't arrive before Monday because the shock if it did might be too much.

If anyone in Barlby Road sees this, see if you can sort something out for us. Oh yes, and will we receive our Christmas orders by Easter?

P.S. I have just received my first replacement of faulty goods. Ten records returned to them before we were notified of the new system. Two of the ten replacements are badly damaged and the blister on a third makes it look as though it's suffering from a terminal case of smallpox. Enough said.

CHRIS LOWE, Acorn Records, Yeovil.

AS DIRECTOR General of the BPI, I feel that I must answer the letter from Dave Godin (Letters October 5). Godin is obviously not in possession of all the facts, probably through no fault of his own. Like most articles in the trade press it is not possible for them to be completely up to date as court proceedings take place almost daily and the article "BPI Move Against The Soul Pirates" (September 21) is one such article. I must go on record to say the BPI's initial investigations and High Court proceedings against small retailers of soul pirate pressings have led to three substantial importers and wholesalers of infringements being found and stopped and the name of the manufacturers in the United States is also known and will be, if not already, the subject of an investigation by the appropriate American authorities. Subject to any information to the contrary, I believe that soul pirating has substantially decreased.

It is encouraging that people like Mr Godin are acquainted with the specialist fields like soul as they obviously have a wealth of information as to what is happening

FURTHER TO my discussion with Geoffrey Bridge of the BPI on the Jimmy Young Show on October 23, I would like to say that Mr. Bridge's replies were not satisfactory to me. He was quoting figures and his main reply to the question of faulties - which he at least admitted exist - was to blame the shortage of plastics and the three-day working week.

What, I wonder, has this to do with faulty master records and if his reasons are correct, why does Selecta have no faulty records?

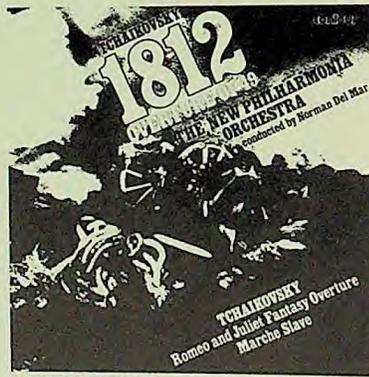
The point I was trying to make concerned the number of albums and singles which are faulty right from the start. Having heard a tape recording of the discussion, it seems that I mentioned EMI and RCA, but although I had a list of companies, there was insufficient time to mention all complaints in detail.

In addition to Innervision and Diamond Dogs, I wanted to mention Bridge Over Troubled Water (CBS), Hillsiders By Request (Polydor), Bryan Ferry's These Foolish Things (Island), Part Of The Union by the Strawbs (A&M), Sylvia by Focus (Polydor), Jean Genie by David Bowie (RCA), Liverpool FC (PELS distributed by Pye), Shaft Theme by Isaac Hayes (Stax), Everton FC (Phonogram), Osmond's Crazy

NOVEMBER FIREWORKS

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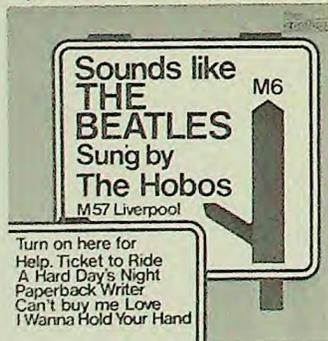
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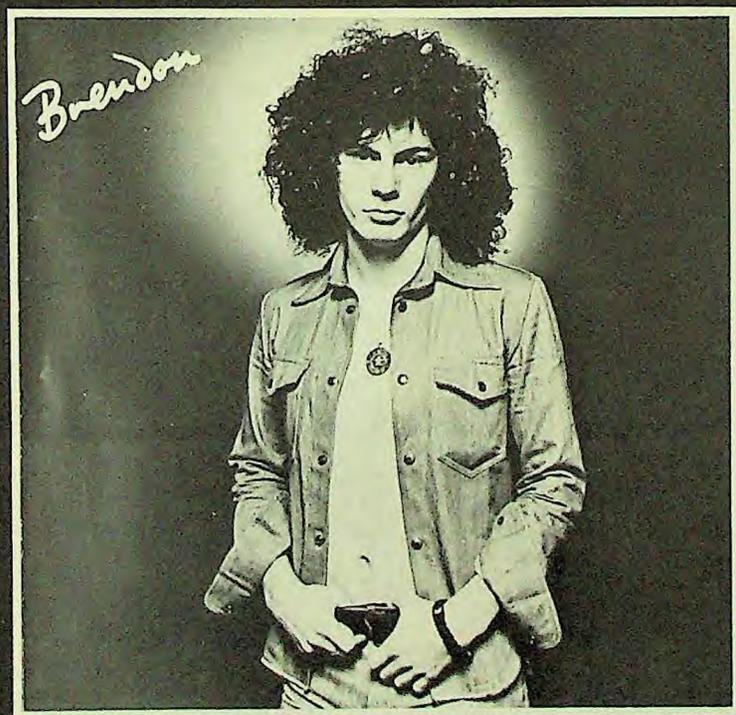
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EUROPE

120 attend Electrola's Lahnstein sales convention

COLOGNE — "New Ways — New Success" was the theme of EMI Electrola's sales and marketing meeting held at Lahnstein. Some 120 of the company's sales staff participated in the information and training programme.

In his welcoming address, Electrola's managing director, Wilfried Jung said the company was a well managed organisation that one could rely on. During the last financial year (July 73 to June 74) the company had realised a 24.9 per cent increase in sales. This figure is even more impressive when compared to the overall German record industry increase of only six per cent.

The figures for single sales were even more startling. EMI Electrola had achieved an increase of 16.8 per cent while the entire industry had suffered a loss of 14.4 per cent. The company's LP sales had increased by 13.8 per cent while the total industry increase was four per cent. Cassette sales had increased by 44.8 per cent compared with 41.3 per cent for the industry. Jung said the company at present held a 22 per cent share of the market.

The address was followed by a brief description of the international department and a sales training programme. After the participants had been introduced to the new German product there was a live performance by Marek and Vacek, the Polish piano duo who stopped at Lahnstein before returning to Paris that evening.

The report on new product in the extensive classical catalogue also featured a short performance by the pianist, Alexis Weissenberg. The day ended with an evening programme by EMI Electrola artists, Katja Ebstein and Christian Anders.

On the second day, after the top salesmen had been presented with their awards, there was a chance to listen to new classical curiosities. One was a quadruphon production of the Humperdinck opera, "Hansel and Gretel" which, for the first time, had been made with child singers. Hansel is interpreted by Eugen Hug and Gretel by Brigitte Lindner, who surprised everybody with an already well-trained voice.

The new label, Songbird, which has been distributed worldwide by EMI Electrola for some time already, was also introduced at the meeting. Dr Hansa Strecker, manager of the Schott publishing company which established this new label, gave some brief examples from the repertoire supplemented by a short live performance by Rick Abao and Tom Kannmacher as well as EMI's artist Leryn.

Then, the participants were divided into five groups to discuss internal matters and market topics. This discussion was followed by a report on up-to-date advertising methods particularly with regard to the development of contemporary window display. Music was provided by the Spanish group, Santabarbara with some examples from their new album.

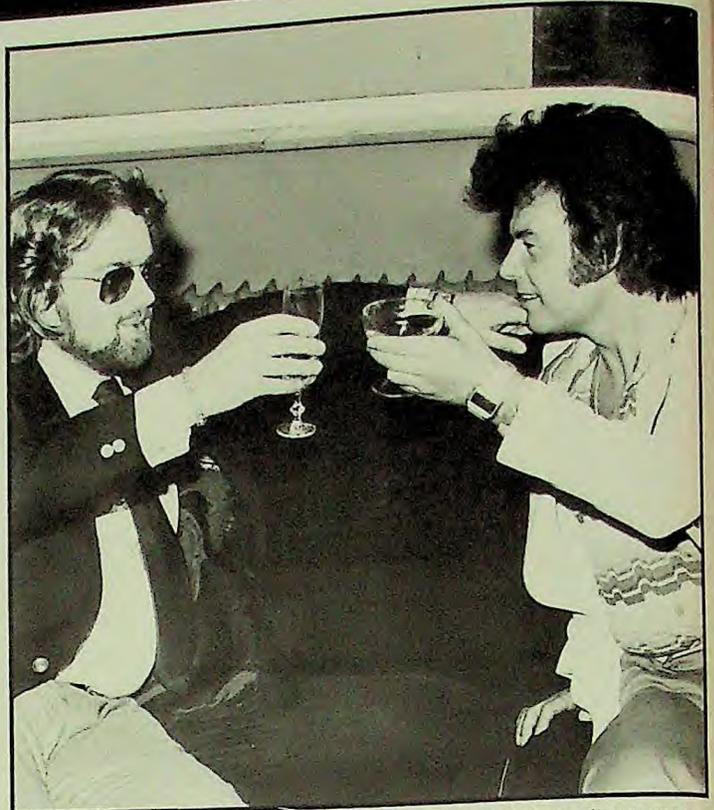
The sales and marketing meeting, which lasted two-and-a-half days, ended with lectures on Isarton, delivered by proprietor of the popular label, Alfons Bauer, and on Walt Disney, Rudolf Ludwig, production manager of the Disney publishing company, introduced the new cartoon, Robin Hood. He said that EMI Electrola's recently concluded sales campaign for Disney and been a genuine success. Quite a few retailers, he said, had since decided to establish a Disney department in their shop.

The meeting ended with a report on general aspects of sales and marketing.

Remo ruling

SAN REMO — Following a meeting between the Municipality of San Remo and record company representatives, it has been decided that the 1975 San Remo Song Festival will not be for previously unrecorded compositions as in previous years.

It will still be for Italian songs only, but recordings of them will be available from January 15 and so enjoy two months' sales before the contest — the 25th — from March 13 — 15. However the songs will be judged entirely according to merit as performed at the contest — respective record sales will not be taken into account.



To your health: Gary Glitter, left, just recovered from delicate throat surgery, recently called in at Polydor International head office in Hamburg before heading for Scandinavia and his first post-operation concert tour. Bell recording star Glitter is toasted here by Mike Hales, acting head of popular music management at Polydor International, which distributes Bell product worldwide except in the USA, Britain, Eire, Canada and Japan.

SAIGA bid in France

PARIS — In a bid to take a larger share of the French recording market, Pelgrims de Bigard, chairman of Sofrason and Areacem, and Jo Milgram, formerly of Barclay and Discodis, have set up the Ste Autonome Internationale de Gestion Artistique, known as SAIGA.

The organisation is searching for independent producers with goods to offer. They must have the right songs and really talented artists. Milgram told Billboard: "We expect to be carving into the market by the first part of next year and be really big by the end of 1975. When we find independent producers with the right goods, we step in and give all the help we can."

"We are already moving. Many publishers have the songs, and there are artists ready to produce. But we must have the real talent."

This stems from the fact that many singers with a good first song can sell up to 100,000 copies of a record, then fade into oblivion

afterwards. It has long been a mystery why the public so often fails to buy a follow-up to a hit.

Said Milgram: "Though the big names are still pulling, there are signs that the public is demanding new, but good, talent. Years ago, the singer sold the song. Then later on the song sold the singer. Today the public is very adult and mature musically, regardless of age — and both the song and the singer must measure up to these standards."

"We have high hopes of a French group called The Visitors. I realise that French groups lack the discipline found in British and US groups, but we consider they are good."

In Paris now there is a mad spending spree. It could mean the public is on a buying spree before the economic axe falls. There is a bit of now-or-never in the air, and SAIGA wants to cut off a large slice. The organisation is as interested in foreign independents as those of French origin.

Unesco charity show

STOCKHOLM — A big charity show for UNESCO'S Children's International Summer Village is being held here on December 2, in the presence of King Carol XVI Gustaf and with Charles Aznavour as principal guest artist.

The show is being arranged by Ulf Eklund and Lars Edihm and is at the 900-seater Oscars theatre. Demand was so great for tickets — more than 3,000 in a very short time — that an additional performance has been arranged. Tickets range from \$4.50 to \$34.

Appearing with Aznavour are singer Amila Rodrigues and Lisette Malidor, from the Casino de Paris, and Swedish artists booked are actress Ingrid Bergman, Lill-Babs (Phonogram), Lill Lindfors (Metronome) and Blue Swede (EMI).

To tie in with the shows, EMI (distributors of the Barclay label) and Berfil Joffe (who represents the label here) have devised a campaign to promote Aznavour and his latest album "Tapestry of Dreams", which includes the international hit "She". And a

BBC-TV team will visit Stockholm to complete a documentary on the French star.

Also arranged by Danish booking agency SBA: a tour for Aznavour to cover Finland (December 3), Norway (4), and a concert in Denmark on December 5, from which there will be a TV show.

Leandros hit

WARSAW — A song by Vicky Leandros, of Greece, has become a surprise hit in the German Federal Republic — it is "Theo, Wir Fahr'n Nach Lodz", otherwise "Theo We're Going to Lodz".

The song, which sold 350,000 copies in three months was written by Vicky's father, Leo, who is also her manager. One mystery was why he chose this industrial and unromantic city as a song theme. The explanation is that Leandros was very keen on a 1930's film about the adventures of the "Good Soldier Schweik", in which the soldiers sang a song called "Roza, We're Going To Lodz".

ABSOLUTELY JOHN HOWARD



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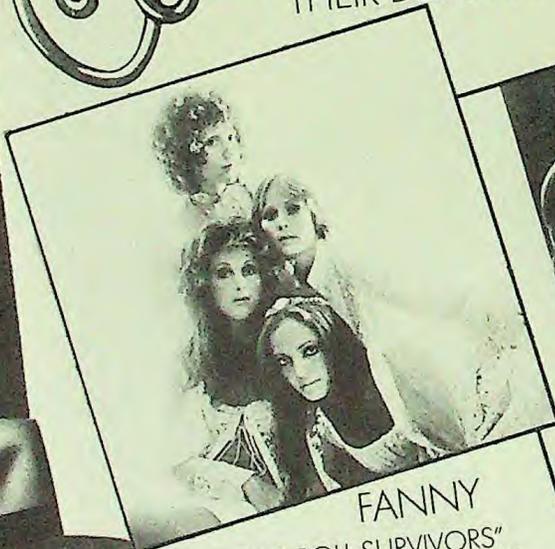


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Spain

- 1 LET ME GET TO KNOW, Paul Anka, Hispavox
- 2 ROCK YOUR BABY, George McCrae, RCA
- 3 EL SONIDO DE FILADELFIA, MFSB, CBS
- 4 TOMAME O DEJAME, Mecedades, Zafiro
- 5 LOVE THEME, Love Unlimited Orch., Movie-play
- 6 POR EL AMOR DE UNA MUJER, Danny Daniel, Polydor
- 7 CONVERSACIONES CONMIGO MISMO, Juan Pardo, Ariola
- 8 GIGI L'AMOROSO, Dalida, Poplandia-Z
- 9 DO YOU LOVE ME?, Sharif Dean, CBS
- 10 NO SE, NO SE, Rumba Tres, Belter

(Courtesy of El Musical)

European top sellers

Sweden

- 1 FOREVER AND EVER, Demis Roussos, Philips
- 2 FLAMINGOKVINTETTEN 5, Flamingokvintetten, FLAM
- 3 ROCK YOUR BABY, George McCrae, RCA
- 4 LADY BANANA, Streaplars, Polydor
- 5 IT'S ONLY ROCK 'N' ROLL, The Rolling Stones, Rolling Stones Rec.
- 6 WALLS AND BRIDGES, John Lennon, Apple
- 7 FOREVER, Elvis Presley, RCA
- 8 SALLY CAN'T DANCE, Lou Reed, RCA
- 9 MY ONLY FASCINATION, Demis Roussos, Philips
- 10 KISSING IN THE BACKROW, The Drifters, Bell

(Courtesy of Radio Sweden)

Yugoslavia

- 1 PROLECE BEZ TEBE, Ksenija Erker, Jugoton
- 2 DA SAM TVOJE RIJECI SLUSAO MAJKO, Kica Slabinac, Jugoton
- 3 ULICA JORGOVANA, Darko Domijan, Jugoton
- 4 OBALA MOJIH SNOVA, Miso Kovac, Suzy
- 5 IT'S ONLY ROCK AND ROLL, Rolling Stones, Suzy
- 6 DA SAM PEKAR, Bijelo Dugme, Jugoton
- 7 GORO MOJA, Zajedno, RTB
- 8 THE GOLDEN AGE OF ROCK AND ROLL, Mott the Hoople, Suzy
- 9 VOLECU I SUTRA, Radmila Karaklajic, RTB
- 10 ANNIE'S SONG, John Denver, Jugoton

(Compiled from Radio TV Revue and Studio Charts)

W. - Germany

- 1 ROCK YOUR BABY, George McCrae, RCA
- 2 SUGAR BABY LOVE, The Rubettes, Polydor
- 3 HONEY HONEY, Abba, Polydor
- 4 THE SIX TEENS, The Sweet, RCA
- 5 TONIGHT, The Rubettes, Polydor
- 6 CHARLY, Santabarbara, Harvest
- 7 THE NIGHT CHICAGO DIED, Paper Lace, Phonogram
- 8 ROCKET, Mud, RAK
- 9 THEO, WIR FAHR'N NACH LODZ, Vicky Leandros, Philips
- 10 I SHOT THE SHERIFF, Eric Clapton, RSO

(Courtesy of Musikmarkt)

Holland

- 1 KUNG FU FIGHTING, Carl Douglas, VIP
- 2 WALL STREET SHUFFLE, 10CC, UK
- 3 ROCK YOUR BABY, George McCrae, RCA
- 4 AIR DISASTER, Albert Hammond, Epic
- 5 IN THE SUMMER-NIGHT, Teach In, CNR
- 6 SWINGIN' ON A STAR, Spooky & Sue, Negram
- 7 I'M LEAVING IT ALL UP TO YOU, Marie & Donny Osmond, MGM
- 8 SUCH A NIGHT, Ricky Gordon, CNR
- 9 AUF WIEDERSEHN, Demis Roussos, Philips
- 10 GIGI L'AMOROSO, Dalida, Omega

(Courtesy Stichting Nederlandse Top 40)



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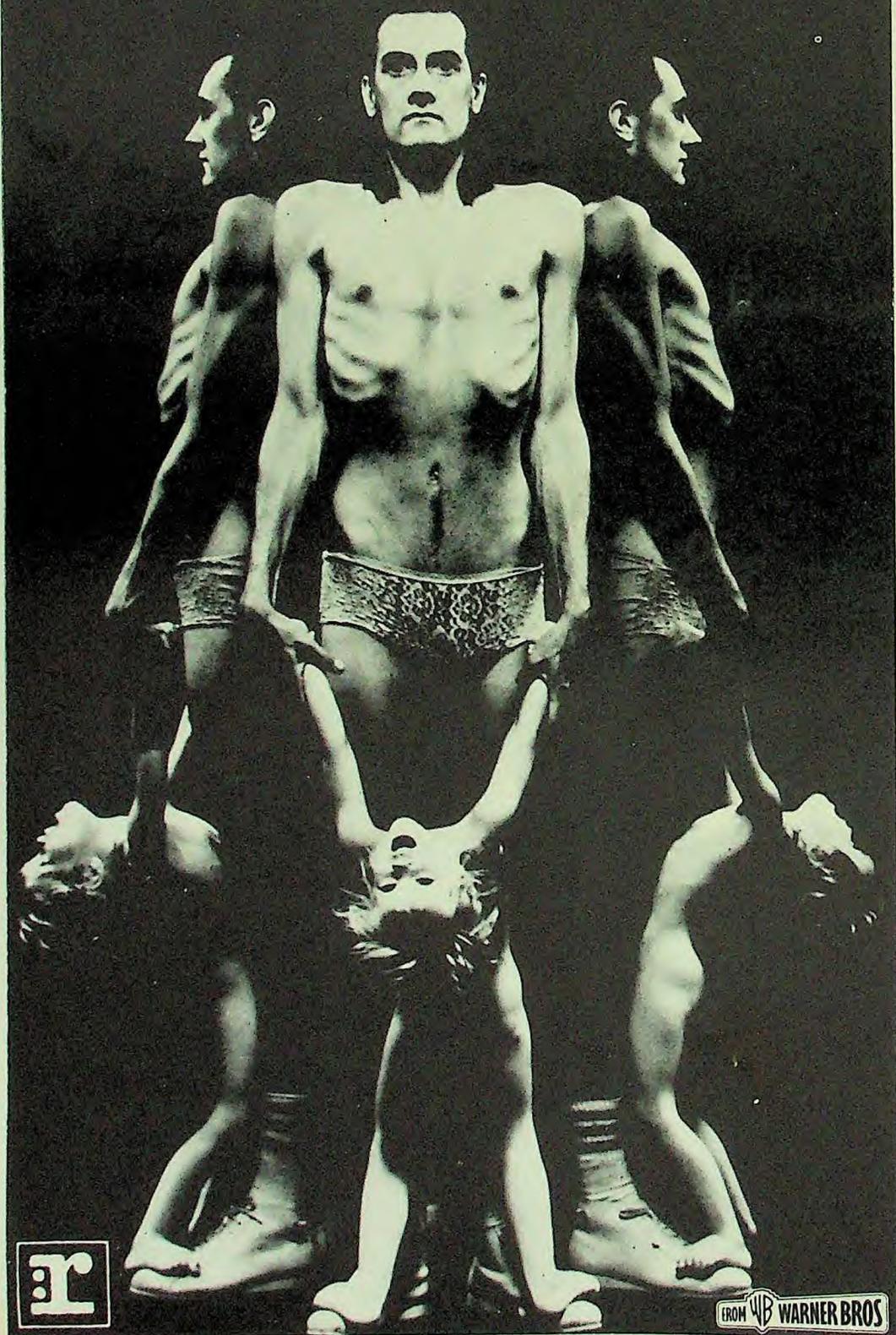
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FROM WB WARNER BROS

VIDEO Trans-Vision on lease for profit

ALTHOUGH THE possible applications of video technology are generally considered almost endless, examples that have reached the practical stage are still rather thin on the ground. One company that has spotted an opening and moved swiftly into the video entertainment market is Trans-Vision Leasing, which is presently engaged in the production and distribution of music television programmes called Video Show.

Each show is a one-hour compilation of pop music, performed by the original artists and linked by disc jockeys into a format generally similar to Top of the Pops, which is leased out to discotheques and clubs in European countries for showing on Sony-type videocassette equipment.

Since it began operations, TVL has made 18 Video Show programmes at a rate of two each week. All use either Rosko or Nicky Horne as djs, and all combine current hit material with a broader range of acts from soul, rock and pop in a carefully organised sequence. One typical programme, for instance, includes Alvin Stardust, Rolling Stones, Bay City Rollers, Don McLean, Jim Croce, Faces, Humble Pie, Stevie Wonder and Cheech and Chong among others. Film and videotape material comes, gratis, from the majority of UK and European record companies, who

are understandably grateful to give visual exposure to their acts to a large and growing record-buying audience. Quality of the finished product is impressively high and approaches that of a live television show.

At the moment, TVL leases Video Show to more than 60 discotheques in 7 different countries. Each takes one or two new shows every week, to keep and show for the one week period. Each show contains at least 75 per cent new material.

The seven countries recently involved are France, Germany, Holland, Belgium, Norway, Sweden and Denmark. In each the discos pay phonographic performance rights according to local copyright law, and TVL pays Mechanical Copyright Protection Society dues on its own production process. However, copyright law in Britain poses more complex problems than elsewhere and the company does not intend to move into the home market until discussions with the MCPS, BPI and other interested bodies have been fully resolved. TVL is also alert to the possible antagonisms that might arise with a Musicians' Union that will not be keen to see live entertainment replaced by video.

These difficulties do not perturb Paul Noble, joint founder of TVL, who has his hands full coping with the rate of expansion in Europe.

Video sets shortage

JUST AS the market for videocassette/disc hardware is limited to those people who have already got colour television (and have paid off the HP or bank loan if, as is usual outside the UK, they have bought the set) so the market for programmes is defined by the cardinal fact that you can only sell them to people who have video cassette or video disc players. Which at present guarantees that there is virtually no domestic consumer market for pre-recorded video programming. The few people who have bought VCRs to use at home (Philips hope to sell 15,000 in the UK this year to this sector) will use them to record off-air. This they may freely do without infringing copyright provided that they do not make copies to sell to other people or charge other people to watch. One or two brave individuals have established the germ of video cassette rental libraries but the programmes available from them cannot be said to be of bewildering variety or of consistently remarkable excellence.

If broadcast is essential as a source of programmes in the take-off period of videocassette recorders, it is clearly no help to the video disc system save one which is still very experimental, the manufacturers of video discs will have to assemble considerable catalogues of programmes without which no one will buy their machines. The situation is exactly comparable to the introduction of the gramophone or, to put it in a contemporary light, of quadrasonic sound. If you hear video men talking about 'chicken and egg' situations you may be certain they are talking about video disc programming. Both Telefunken/Decca and Philips have been busy assembling programmes for their disc catalogues while in the US, MCA, whose DiscoVision is very comparable to the VLP, have produced a massive catalogue based on Universal Studios' archives.

Like all publishing operations, video programming depends on obtaining maximum copy runs. Compared to broadcast television, video cassette/disc programme producers have economic access to minority audiences but these must number at least 10,000 to make commercial sense at present costs. Where are they to come from, bearing in mind the constraints already mentioned and the fact that, in Europe, at least twelve main languages are spoken, dividing the market as least effectively as the two colour TV systems.

Of all European studies of the growth of cassette TV, perhaps the most thorough was that from the Prognos Institute in Basle which reported that a fairly rapid expansion of hardware sales would begin in 1975-6 and that by 1980, the cumulative market value of hardware sales in Europe would be \$4836 million. They derived a figure of \$45 million for consumer spending on software between 1972 and 1975 followed by a considerable increase with the widespread (assumed) sale of video discs to \$1,700 million by 1980. These are the sorts of figures that keep people worrying about cassettes. They sound extraordinarily high and they do pre-date the oil crisis and its aftermath. But to put them in perspective, we should remember that the US audio market was worth \$707 million in hardware and sales of records reached \$2.5 billion in 1971 alone. Americans are currently spending in excess of \$2.5 billion on colour TV sets. In the light of these annual figures, the cumulative figures for all Europe sound more realistic. We now have the technology right; serious marketing must begin. But the money must be found first to prime the pump, to provide the talent and to build up the catalogues. It must come in the end from the hardware manufacturers because only they have so much to lose.

by GARY POWNALL

IRELAND

The Pattersons decide to retire

THE PATTERSONS have announced that they plan to retire from show business at the end of the year.

One of Ireland's leading vocal groups for the last few years, they are a family trio consisting of

Christine and her brothers Billy and Ronnie.

Leader Billy Patterson says that it is with a certain amount of regret that they have come to their decision, as they have enjoyed their careers very much and have made

countless friends around the world. However, it was only natural that their personal lives became more involved over the years, and they now have responsibilities which makes it rather difficult to continue with the same degree of freedom

which they enjoyed in their earlier years.

Billy, who is married to a lovely Welsh girl, Jane, is in his spare time a farmer. Recently he joined an established firm of auctioneers, now known as Patterson & McAuley.

Christine is married to Dr. Michael O'Dowd from Boyle, County Roscommon, who is pursuing a career in obstetrics and gynaecology. Christine intends becoming a full-time wife and mother to their little girl, Katie.

Ronnie is still a bachelor and he feels that he must now branch into something new, outside the world of entertainment.

The Pattersons entered show business quite accidentally after a debut performance in their hometown of Letterkenny, County Donegal.

Since then, they have made many recordings, and radio, television, concert and cabaret appearances and, on disc or in person, they have entertained people in four continents.

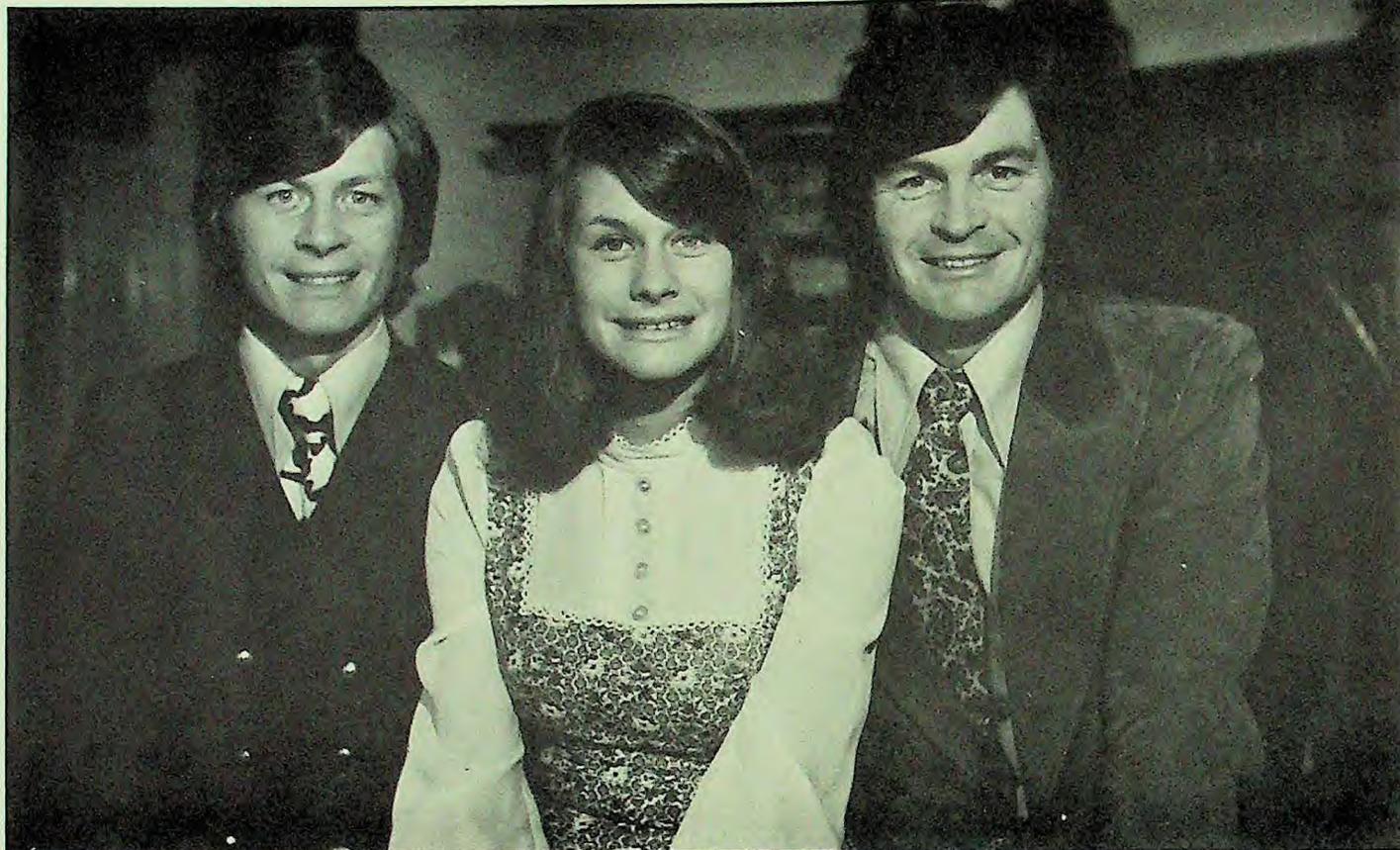
As well as presenting several of their own series on BBC, ITV and RTE, they have been guest artists on shows with such singers as Nana Mouskouri, Vera Lynn and Val Doonican, and they were the resident guests on a Morecambe and Wise series.

The Pattersons have represented their country with distinction on several international occasions.

About the future, Billy said: "We intended to finish totally in December, but we have been offered another series by B.B.C.N.I. so we have decided that we will get together to do the occasional T.V. show and perhaps record another LP, but these events will have to be fitted into our daily lives so that we can have normal existences for a change."

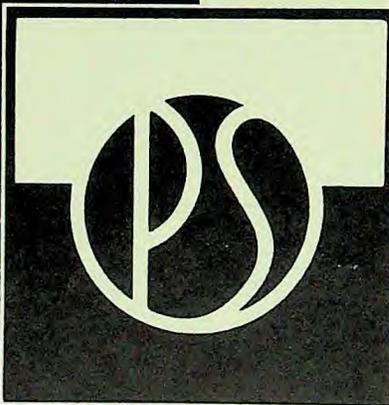
The Pattersons are now planning a farewell tour of Ireland. The promoters will be Oliver Barry in Dublin and Joe Davis in Larne.

They will give their final performance in Letterkenny at the end of the year, as the group are adamant that as the old home town was the first place that they sang in public, it should also be their last.



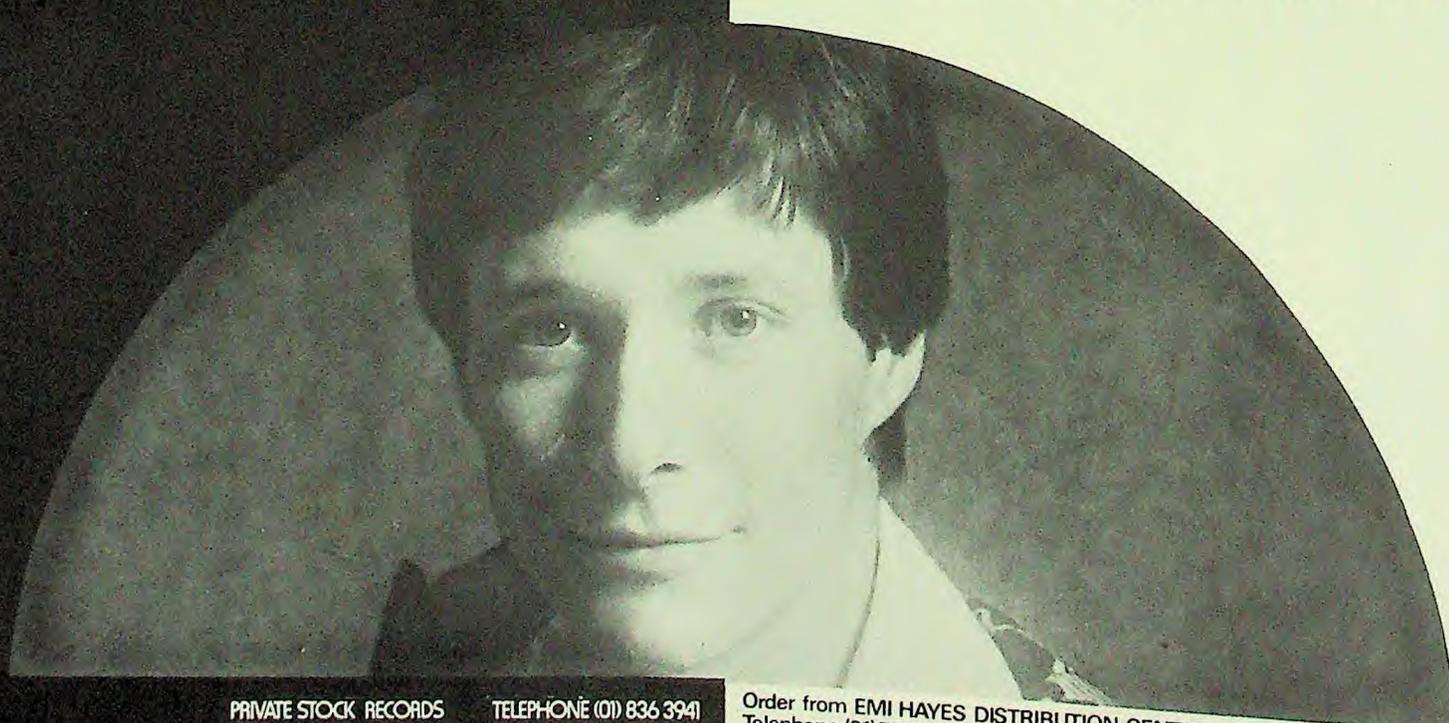
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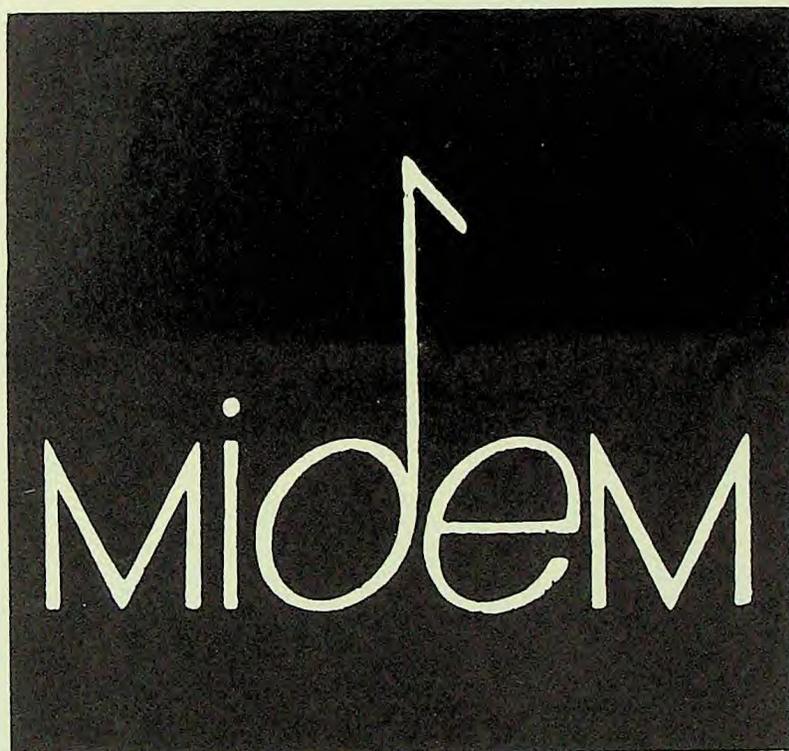


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PUBLISHING

Richard Gillinson to Mews Music



Bill Martin (left) with Richard Gillinson.

MEWS MUSIC, set up by writing-producing team Bill Martin and Phil Coulter, has proved consistently successful, both in handling the duo's personal output and in unearthing new writing talent.

But a natural progression was to set up, in January this year, Martin-Coulter Music to control just their own songs. Result: six major hits, four by the Bay City Rollers (Remember Sha La La; Shang-A-Lang; Summerlove Sensation; All Of Me Loves All Of You) and two by the Scotland World Cup Squad (Easy! Easy!; and Scotland! Scotland!).

Rollin', the Bay City Rollers' album went straight to number one in the Music Week charts during the first week of release; and Martin and Coulter are convinced about the hit potential of The Bump, by Kenny, on RAK, following enthusiasm from disc-jockeys on BBC and commercial stations.

Things are moving internationally for the Scottish Martin and the Irish Coulter. Both Mews and Martin-Coulter companies have been formed in Canada. And in the U.S., Martin-Coulter Music Inc. has been set up, with New York offices, after meetings with Al Berman of Harry Fox and Ascap's Paul Marks.

And Martin reports: "We're also set up production deals for our acts in the U.S."

The situation is that all Martin-Coulter songs will now be transferred into Martin-Coulter Music. But Martin says: "There is still a terrific amount of action in

Mews Music. The group Planxty, for example - signed to Polydor, and their first two albums sold more than 30,000 copies. The third one, Cold Blow And The Rainy Night, is even better. Music Sales are preparing a song-book of the group's material.

"Then there's a group Pumpkinhead signed to Mews. There's a bit of the Mamas and Papas about them, and McGuinness Flint, too. They're recording for Polydor, too. And we're really excited about a brand new group from Scotland, Slik... genuinely, they're going to be huge. They're also with Polydor, and they sound exciting as well as having a highly original image."

And there's also the controversial Billy Connolly, who is another Polydor artist and who has sold over 180,000 albums already. Mews Music has a co-publishing deal with Connolly's Sleepy Dumpling Music and Martin and Coulter will produce his new album.

Just to top a heavy spell of activity, Martin and Coulter have the new Elvis Presley 'A' side with their song My Boy. "It's quite a while since his last single, and it's naturally creating a lot of interest everywhere."

But the development of writing talent, plus talent-spotting and management, created a danger that the Martin-Coulter team might end up writing less themselves. So they brought in former UA professional manager Richard Gillinson as general manager, and his aim is to develop Mews Music into a catalogue success as is Martin-Coulter Music.

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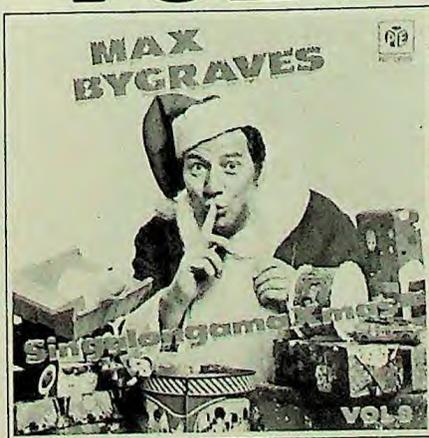
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PUBLISHING

April Music new deals

APRIL MUSIC UK managing director Brian Hutch has signed separate sub-publishing deals with two companies owned by writer-producer-arranger Mike Batt, the Wombles man.

April will now sub-publish Batt Songs in the U.S., and the catalogue includes all Wombles material to date, including Wombles Song, Remember You're A Womble and Wombles Summer Party. Most of April's worldwide affiliates will also sub-publish Batt Songs material from next year.

The second deal is a world-wide sub-publishing agreement with Belfry Productions, which includes all Mike Batt compositions apart from Wombles material. First release under that deal was the debut single on Epic by Pan's People, You Can Really Rock 'n' Roll Me, which was written, produced and arranged by Batt.

Pictured after the "double" signing: (left to right): Paul Russell, CBS business affair director; Brian Hutch, April Music managing director; Mike Batt; Ivan Chandler, April Music general manager; Dick Asher, CBS managing director.



Odds and Sods

THE ACTIVITIES of the organisation known as the SODS - the Society of Distinguished Songwriters - are covering an ever-wider range. Under the direction of King Sod Tony Macaulay, the fifteen members have each appeared in a film, In Search Of The Songwriter Bird, which will be premiered at the new ladies' night of the society, and may well be adapted into a TV or cinema venture.

And they have considered putting on a special SODS charity show on stage, each member being involved with a major act; and also invited to work out a format for a television show.

Macaulay outlined the aims of the society: "Really it's a gourmet club, rather on the lines of the old Dickensian dinner clubs, based on a fraternity interest among songwriters who are much in the public eye. In no way does it compete with the marvellous job the Songwriters Guild of Great Britain does - but it's on a smaller, more compact scale."

The society was formed at the suggestion of Mitch Murray some three years and meets regularly every eight weeks or so. Despite doubts about its ability to survive, it has gone from strength to strength... and the new King Sod will be elected by secret ballot and announced on November 23.

Said Macaulay: "Basically, our aim is to help songwriters enjoy their success at social level. We all used to meet each other, anyway, and talk about how so-and-so had had a hit with another piece of nonsense. Our society makes our rivalry enjoyable."

Macaulay, following his successful court case against Schroeder Music, now publishes his own material through Macaulay Music. He said: "When things were entangled, legally, SODS' members Roger Greenaway, Geoff Stevens, Barry Mason all were prepared to work with me, but sit back, if necessary, for years to wait for their money."

"If I had to sum up - that things shows what SODS is all about."

Polydor follow-up album planned for Edward The Seventh TV programme

ATV MUSIC hope that the forthcoming television series Edward The Seventh, scheduled for early 1975 screening on the ITV network, will be a logical and equally successful follow-up to their Strauss Family triumph.

So far, the Polydor-released album of the Strauss saga has gone "Gold" in Britain and Holland, and the series, made by ATV in the UK, won a National Television Award in Hollywood following its U.S.

screening on the ABC TV network. Edward The Seventh, starring Timothy West, Annette Crosby and Robert Hardy, will be supported by an album co-produced by Geoffrey Heath, managing director of ATV Music, and Cyril Orndel, and once again Polydor will be releasing the double LP. Three sides will be of traditional music arranged by Orndel and published by ATV Music, and the fourth will be an original Edward The Seventh suite, specially composed by Orndel.

SHEET MUSIC CHART

- 1 ANNIE'S SONG, ATV Music
- 2 Y VIVA ESPANA, Sonet
- 3 THE ENTERTAINER, Chappell/KPM/Belwin/Music Sales
- 4 THE BLACK EYED BOYS, Intune
- 5 LONG TALL GLASSES, Blandell/Compass
- 6 YOU YOU YOU, Magnet
- 7 LOVE ME FOR A REASON, Jobete London
- 8 GEE BABY, Magnet
- 9 ANOTHER SATURDAY NIGHT, Kags
- 10 I GOT THE MUSIC IN ME, Rocket/April
- 11 RAINBOW, Pedro/Cyril Shane
- 12 ROCK ME GENTLY, Intersong
- 13 HELLO SUMMERTIME, Cookaway
- 14 KUNG FU FIGHTING, Chappell
- 15 PINBALL, Chrysalis
- 16 SILLY LOVE, St. Anne's
- 17 SHE, Standard/Essex
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- 19 I'M LEAVING IT ALL UP TO YOU, Venice/Sonet
- 20 BORN WITH A SMILE ON MY FACE, ATV Music

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PRODUCTION

TALENT

Argent—four times the impact

by REX ANDERSON

WHAT EXACTLY Argent is doing in the CBS studios must remain something of a mystery. It is known that the band is rehearsing material for its British tour which opens at the end of November, working on the next album sans Russ Ballard and avec John Grimaldi their new guitarist, and auditioning a new singer, but they are being somewhat secretive about the details. This is probably out of embarrassment for the fact that there is little a band can do towards either a record or a concert tour when they are still searching for a front man.

Secretive that is apart from the fact that they are busily laying plans to ensure that the concerts will be in quadraphonic sound. Not an original idea? According to Argent's balance engineer, Don Broughton, the only band that has ever given quadraphonic concerts is Pink Floyd. Other purportedly four channel concerts have only been in enhanced stereo.

Four channel concerts raise some interesting points of discussion. The extra importance they give to the task of sound mixing for example. There is also the difficulty of transporting the equipment and of installing it in every hall. But perhaps the most arresting is the apparent paradox of four channel sound in a concert hall anyway.

Wasn't it, after all, suggested at the time the various tape and disc forms of quadraphonic were launched, that the main reason for the elaborate, and expensive, innovation was to recreate the sound of the concert hall in the living room.

"We want to reproduce the sound of the living room in the concert hall," says Rod Argent, laughing. He said it as a joke, but of course this is more or less the truth. Broughton points out that the early attempts to use the rear channels merely to give the right ambience to the living room failed because listeners expected to be able to hear something more than back reflections coming from their two extra speakers.

Producers in quadraphonic have gone for more adventurous use of the two extra channels, splitting the band up between the speakers so that the audience appears to be sitting in the middle of the band rather than in front of them, and then going for gimmicks like panning the sound from front to back or in circles. This, (although the medium seems to be suffering at present from the same recession that has hit everything else and consequently there is less product about) is the sound of quadraphonic records and tape in the living room. It is inevitable then that bands should start wanting to reproduce it in the concert hall.

Says Argent: "The idea is to give four dimensions to the sound and to heighten the normal effects that you can do in stereo. For example, you can have something racing around the hall." Inevitably it inspires such comments as "There's no limit to what you can do" in just the same way as stereo did when it first appeared.

Broughton suggests that the advantage with four-channel sound is that there are more places in the listening area that offer a reasonable

balance. It is true, however, that he, sitting behind a thirty channel desk in the middle of a concert hall, will get the best balance available. People sitting in the circle will of course miss out on a proper quadraphonic reproduction and will hear the concerts mainly in stereo hence two ticket prices — one for quadraphonic seats and one for stereo seats.

The band has had to hire a "very large" truck to transport the equipment, which is basically a normal PA except that there are two extra sets of speakers. Broughton says that the amplifiers are compact and stacked so that they do not take up much extra room. A 30 channel desk of course does. It has been built specially for the band by R.S.D. and is probably among the most elaborate mixing desks ever used for PA. Broughton says it has all the facilities of a studio quality desk.

Inevitably the biggest headache is his enforced pre-concert tour of the halls to ensure that the quadraphonic equipment can be used. The biggest hazard is in having to explain to hall managers that cables will have to run through the auditorium to the back speakers. This tends to constitute an infringement of the fire regulations in most theatres until some way can be found to overcome it.

Another problem is ensuring that the mixing desk can be placed in the middle of the auditorium. In many venues the normal place for this is at the front of the balcony which is a hopeless place to balance four channels. The band, of course, will be at something of a

disadvantage since their monitors will only give them a normal stereo mix. The way in which the four channels are used is entirely down to Broughton. In this respect he has the most complex job of any

concert sound mixer. He is required not only to provide a good sound — already a highly complex job — but also to do creative things with it through four channels.

Wood on the road



AS PART of the promotion on the Ronnie Wood album, WEA has been showing a video recording of the artist's recent concert at the Kilburn State Theatre to dealers up and down the country. Pictured at the presentation at the Midland Hotel in Manchester are (l to r) Junior Campbell, Kid Jensen (Radio Luxembourg) Ron Wood, Dave Eastwood (Piccadilly Radio) David Wason (Granada Television) Nigel Malden (WEA), and Richard Evans (Decca).

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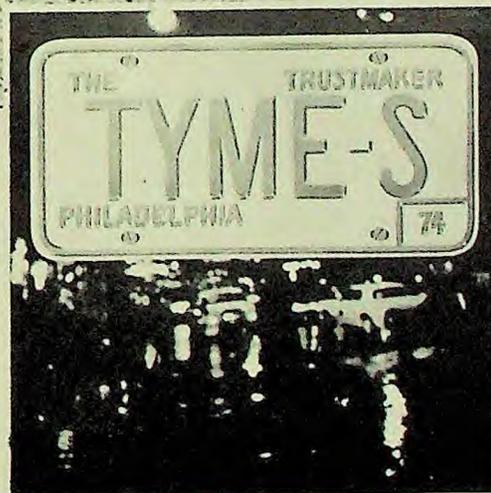
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- 10 USAF Weathersfield
- 13 Gaiety Lounge Leicester
- 14 Heavy Steam Machine Hanley (Staffs)
- 15 Lafayette Wolverhampton
- 16 Drill Hall Scunthorpe
Cromwell's Club Hatfield (Nr Doncaster)
- *17 Opera House Manchester

- *18 Sherwood Rooms Nottingham
- *20 Central Hall Chatham
- 21 Maison Royal Bournemouth
- *22 Odeon Hammersmith
- 23 Civic Hall Whitechurch (Shropshire)
- Barbarella Club Birmingham
- 25 Pickwicks Dewsbury
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TALENT

Shep Gordon—all things

to all his artists

IT IS hard to imagine two more dissimilar artists than Alice Cooper and Anne Murray, and possibly the only thing they have in common is their manager, Shep Gordon, who was in London last week to discuss promotion tactics for the Canadian country singer with representatives of her record label Capitol, with which she recently re-signed.

Gordon's reputation was built on the spectacular stage and promotional stunts he devised for the Alice Cooper band, though his courteous and soft-spoken manner is at odds with the group's violent image. He is reluctant to take all the credit for making Cooper's a household name: "I've been with Alice for seven years, and for three or four of them it was living in a station wagon and being broke all the time. In those circumstances it's hard to say who exactly does what, so I couldn't say who first thought up the ideas we used. I do know that the first standing ovation we had was in Saginaw, Michigan when we ended the act by blowing feathers all over the audience, and that came about because the day before we had been arguing in our hotel and wound up having a big pillow fight. That was back in 1969 and we ended up doing the feathers thing as an encore for over a year".

When Gordon became Anne Murray's manager a year ago, there was a spate of industry jokes about the demure songstress being coached in how to bite off snakes' heads. In fact he started from scratch with a tailor-made and dynamic approach to publicity and promotion that has catapulted her to greater fame than ever before, though her material has hardly changed. "My job is one of presenting an artist, Anne had a



Shep Gordon

good reputation and was quite popular with really left-field musicians like Lennon and Nilsson, but she did not have an explosive image. It was just a question of drawing attention to her because she was already a substantial singer. One of the most successful things we did, curiously, was sending round

wine glasses with her name on to all the press and so on. Another was at a Thanksgiving party last November where I had a huge wooden turkey containing violin players. That sounds awful, but the thing is to separate the publicity from the performance. Everyone at the party had a good laugh and was well fed and so on, and when Anne hit the stage later in the evening there wasn't a whisper in the house."

In America, Anne Murray's reputation has now acquired its own momentum. Her last two albums have sold over 400,000 copies each, she is filling 6,000-seat concert halls and makes frequent TV appearances. "To the extent that her popularity is now in the hands of the public", says Gordon, "my job of presentation is accomplished." Now he is about to start over again with the British market.

"In some ways I think it is going to be easier in Britain where there is a tradition of good female singers and where that kind of music is played on the radio quite regularly. "Gordon's promotional push, in conjunction with Capitol, is targeted for the period around Easter next year. Anne Murray will release an album shortly before, and Gordon promises a "very special presentation" for her, though he is reluctant to disclose details at this stage beyond saying the wine glasses will be going out as in America. If the campaign works as well as its American equivalent then she is likely to become a very well-known name.

Quick Spins

BOB DYLAN's new album, *Blood on the Tracks*, scheduled for UK release on November 15, is likely to be delayed because of uncompleted artwork.

MANFRED MANN has been awarded an honorary fellowship in music by Goldsmith's College, London, and will be giving lectures and seminars covering a variety of topics, including all aspects of recording and production, during this academic year, as and when permitted by his commitments with the Earth Band.

AMERICAN SINGER-songwriter Rod McKuen's only British appearance this year will be at the Rainbow Theatre, London on November 13.

WELSH BAND Shakin' Stevens and the Sunsets star in a Tyne-Tees TV spectacular, *The Geordie Scene*, which will be broadcast to the regions during the second week in November. The programme is a spectacular exercise in rock 'n' roll nostalgia, with 200 authentically dressed fans from rock 'n' roll clubs throughout the North East providing an energetic reincarnation of a Fifties audience.

FIRST ALBUM from Stephanie de Sykes and Rain is due for release on November 8.

TO PROMOTE her second album with United Artists, Persian folk-singer Shusha is to undertake a national tour starting on November 15 and running through till the middle of December. The new album, *This is the Day*, incorporates a wide range of original and other

material, from Cole Porter to Captain Beefheart, and employs the services of a number of well-known session musicians.

BUGATTI AND Musker, the Cambridge law graduates who recently came second in an American Song Contest that attracted no fewer than 134,000 entries, will perform their new single *Take Me With You* (Epic) on the Granada pop programme 45 on November 9. The duo have had their own songs covered by artists like Art Garfunkel, Bette Midler and Charlie Rich, and have been commissioned to write music for two major films, *What Changed Charlie* Farthing and *Confessions of a Pop Star*, both due for release next year.

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CLASSICAL

EMI signs up BSO

SIGNED IN London last week was a new exclusive two-year contract for recording for EMI by the Bournemouth Symphony Orchestra, which has been making records for EMI labels, Columbia and HMV, since its days in 1924 as the Bournemouth Municipal Orchestra. New contract, first between EMI Records and a British regional orchestra, provides for four BSO recordings a year, mostly under the permanent conductor Paavo Berglund, and for extra recordings by the smaller Bournemouth Sinfonietta not actually included in the contract, first of which will be

conducted by Kenneth Montgomery. EMI Records classical manager John Whittle told Music Week "We have had global success with our recent Bournemouth recordings under Berglund, not only in Britain but in America, Japan and Italy, since the issue of Berglund's first recording of the Sibelius Kullervo Symphony in 1971, and we're delighted that the orchestra is now with us exclusively. We have now had an association with Bournemouth for half a century since Sir Dan Godfrey's performances on Columbia in 1924, and it's a link we value."



UNDER LONDON rain, conductor Leopold Stokowski, 92, unveils commemorative plaque on RCA House marking site where U.S. composer Charles Ives lived in London in 1934.

New releases on CRD label

SECOND RELEASE comes this month on Continental Record Distributor's own CRD label, with three more original new recordings produced by general manager Simon Lawman.

On CRD 1008 is music for trumpet and organ, including works by Purcell, Charpentier, Viviani and Baldassarre, recorded during the summer in Liverpool Cathedral. Artists are the cathedral's organist Noel Rawsthorne and the Royal Liverpool Philharmonic's principal trumpeter Alan Stringer. CRD 1009 has unaccompanied choral music sung by the Saltarello Choir conducted by Richard Bradshaw, recording having been made in London's Church of St. Bartholomew the Great. It contains motets by Bruckner and Brahms and four Verdi Sacred Songs. Harpsichordist Trevor Pinnock, whose record in the first CRD new release has had high sales, has a new batch of harpsichord works, two suites by 18th-century French composer Jean-Philippe Rameau, on CRD 1010. Pinnock plays on a modern harpsichord made by David Rubio and modelled on 18th-century instruments. All will retail at £2.45. CRD classical manager Roy Carter said this week "The success of our own label has prompted us to continue our own original recordings, and we hope to have another issue soon, probably in February."

Postponed from last year, CRD's planned single of two special Christmas items from last year's Joseph Cooper Face the Music LP will probably come out this month. Retailing at 64p., on CRD 2, it will have two of Cooper's popular TV



CONDUCTOR NORMAN Del Mar (left) and producer Brian Culverhouse at Walthamstow Town Hall recording for Contour of Tchaikovsky's 1812 Overture and Romeo and Juliet Fantasy Overture.

First recording for Brahms's own version of Liebeslieder Waltzes

FIRST RECORDING of a version of Brahms's famed Liebeslieder Waltzes not otherwise available will come from Pye probably in January.

Brahms wrote his two sets of Liebeslieder Waltzes originally for voices with two-piano accompaniment, in which form they have already been recorded. Later he took sections from the two sets and recast them for orchestra and a small group of singers, and this

17-minute version was played by the Symphonica of London under conductor Wyn Morris, with the Ambrosian Singers, at last month's second IWR-Cunard concert-dinner at the Cunard International Hotel.

As with all the current series of these concerts, recordings were made before the performance for issue by both Pye and IWR. Pye's coming issue will have, as well as the Waltzes in this hitherto unrecorded version, other items from the Cunard concert including Shura Cherkassky as soloist in the Schumann A Minor Piano Concerto, and either Beethoven's Egmont Overture or Wagner's Siegfried Idyll depending on available record space.

'hidden melodies, both apt for Christmas sales boosts, Jingle Bells played in the style of Chopin and While Shepherds Watched Their Flocks in the manner of Bach.

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- * TILL THE LIGHTS OF LONDON SHINE AGAIN
- * ST. LOUIS BLUES MARCH

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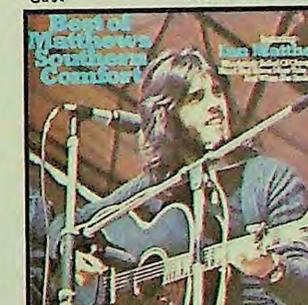
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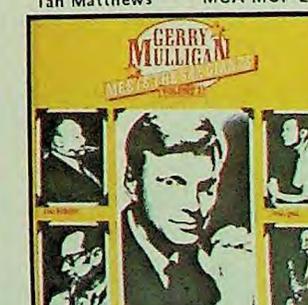
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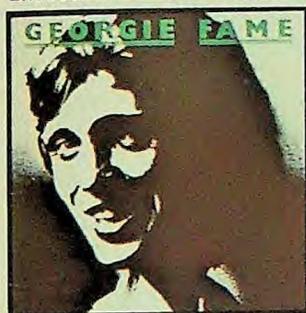
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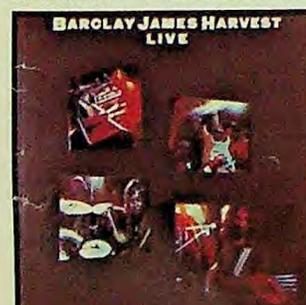
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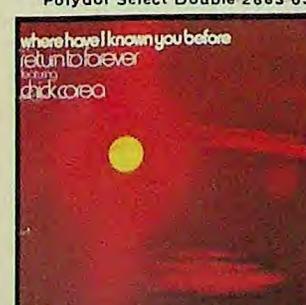
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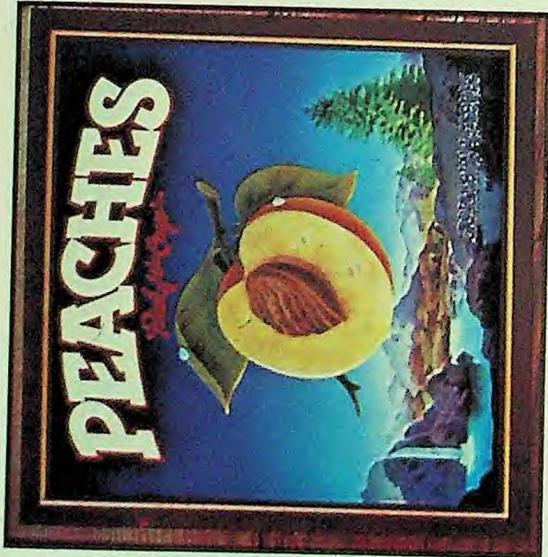
- 1 UNDER MY THUMB/Wayne Gibson DDS 2001
- 2 GOODBYE NOTHIN' TO SAY/Javells DDS 2003
- 3 I GOT TO FIND ME SOMEBODY/Vel-Vets DDS 109
- 4 SOUL FOR SALE/John Schroeder Orch. DDS 2002
- 5 CAN'T HELP LOVIN' THAT MAN/Ila Van DDS 108
- 6 DANCE DANCE DANCE/Casualeers DDS 103
- 7 HELP ME/AI Wilson DDS 107
- 8 IF YOU ASK ME/Jerry Williams DDS 102
- 9 WHAT SHALL I DO/Frankie & The Classics DDS 101
- 10 THIS MAN/Wally Cox DDS 105

The Pye
DISCO KID

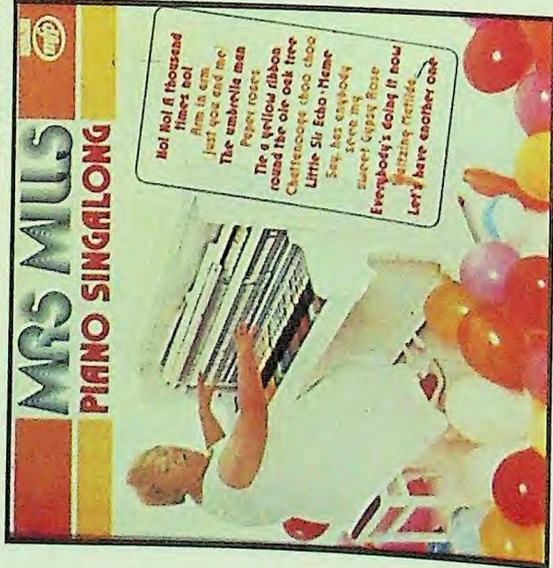
AVAILABLE
FROM



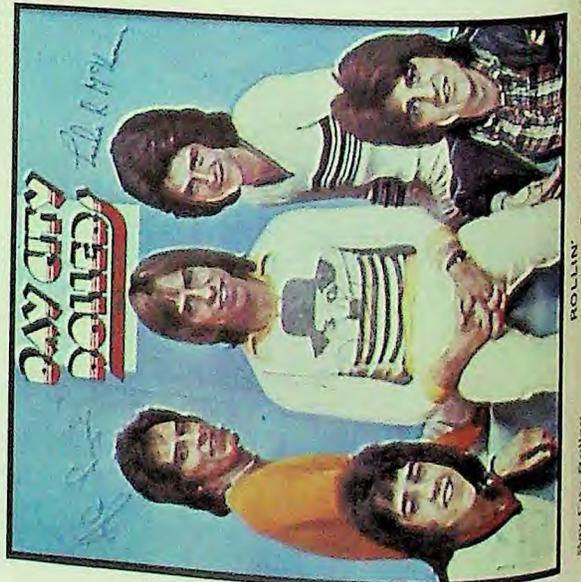
RECORDS
GROUP



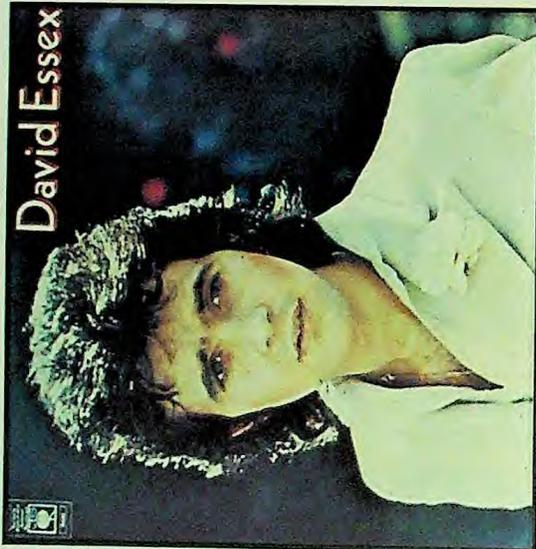
PEACHES
Various Artists
Capricorn 2476 105



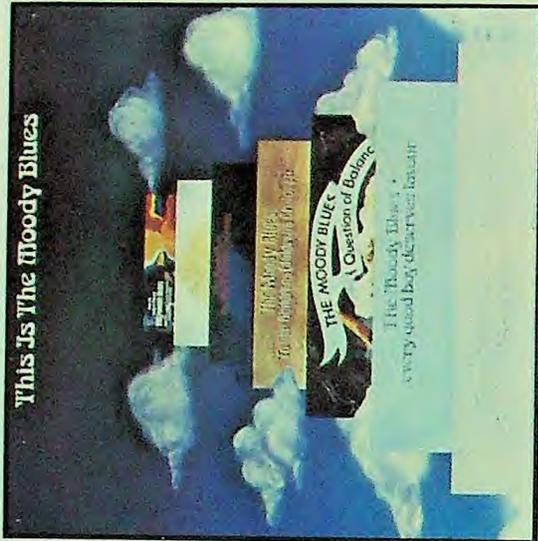
Mrs. Mills
PIANO SINGALONG
MFP 50009



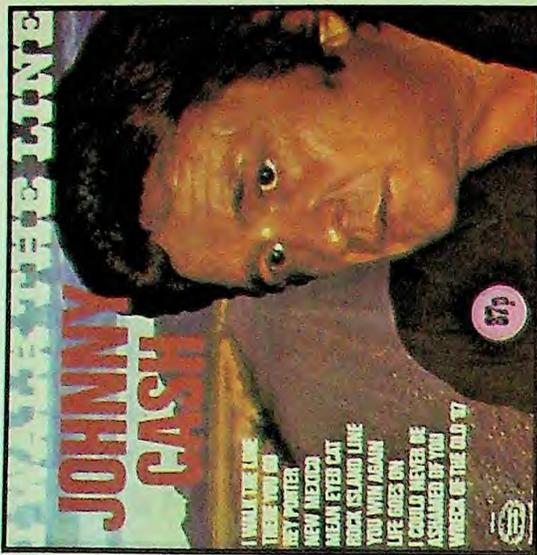
DAY CITY DOLLERS
ROLLIN' DAY CITY DOLLERS
HALL ORCHESTRA



DAVID ESSEX
CBS 69088



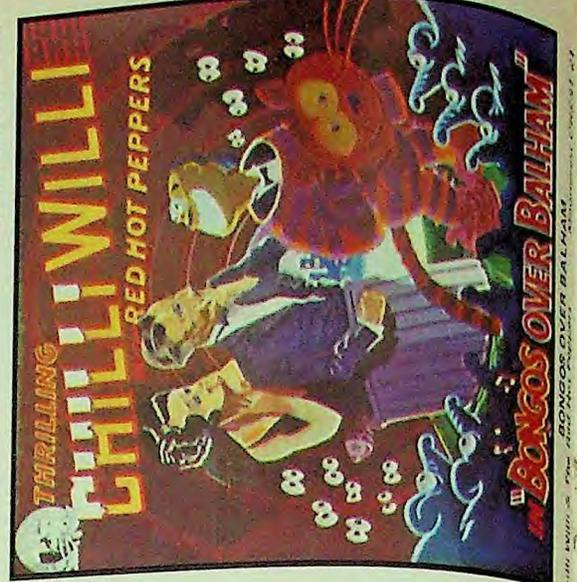
THIS IS THE MOODY BLUES
Threshold MB 1/2



JOHNNY CASH
I WALK THE LINE
Hallmark SHM 849

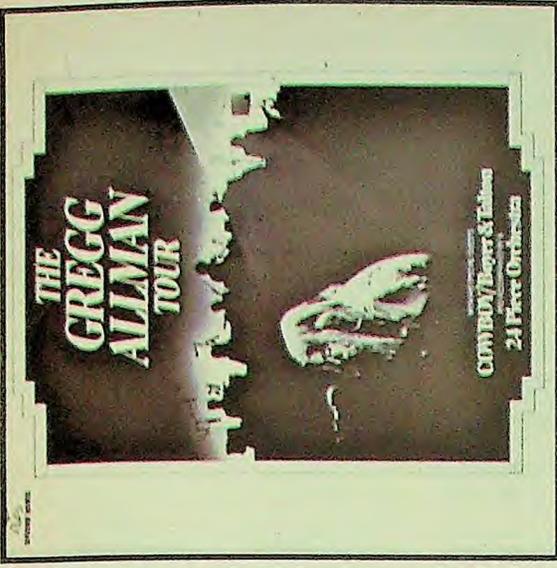
MUSIC WEEK TOP LPs

1	HERGEST RIDGE	Mike Oldfield	Virgin	V 2013
2	TUBULAR BELLS	Mike Oldfield	Virgin	V 2001
3	BAND ON THE RUN	Paul McCartney & Wings	Apple	PAS 10007
4	BACK HOME AGAIN	John Denver	RCA Victor	APLI 0548
5	ANOTHER TIME, ANOTHER PLACE	Bryan Ferry	Island	ILPS 9284
6	THE SINGLES 1969-73	Carpenters	A&M	AMLH 63601
7	BLACK EXPLOSION	Various	Ronco	BPR 2008
8	461 OCEAN BOULEVARD	Eric Clapton	RSO	2479 118
9	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest	SHVL 804
10	ROLLIN' Bay City Rollers		Bell	BELLS 244
11	RAINBOW	Peters & Lee	Philips	6308 208
12	THE PSYCHOMODO	Cockney Rebel	EMI	EMC 3033
13	OUR BEST TO YOU	Osmonds	MGM	2315 300
14	CARIBOU	Elton John	DJM	DJLPH 439
15	THE THREE DEGREES		Philadelphia	PIR 65858
16	SHEET MUSIC		UK	UKAL 1007
17	SIMON & GARFUNKEL'S GREATEST HITS		CBS	69003
18	HEY! Glitter Band		Bell	BELLS 241
19	SCOTT JOPLIN PIANO RAGS	Joshua Rifkin	Nonesuch	H 71248
20	AND I LOVE YOU SO	Perry Como	RCA Victor	SP 82860
21	FULL TILT	Various	Fania	100109
22	A TAPESTRY OF DREAMS	Charles Aznavour		



CHILLI WILLI
RED HOT PEPPERS
SENTIMENTALE No. 3
Ad Rhythm ARPS 5003

Chilli Willi & The Red Hot Peppers
Mooncrest CREST 21



Gregg Allman
THE GREGG ALLMAN TOUR
Capricorn Super Double 2659 038



Tommy Steele
MY LIFE, MY SONG
Pye TS 101

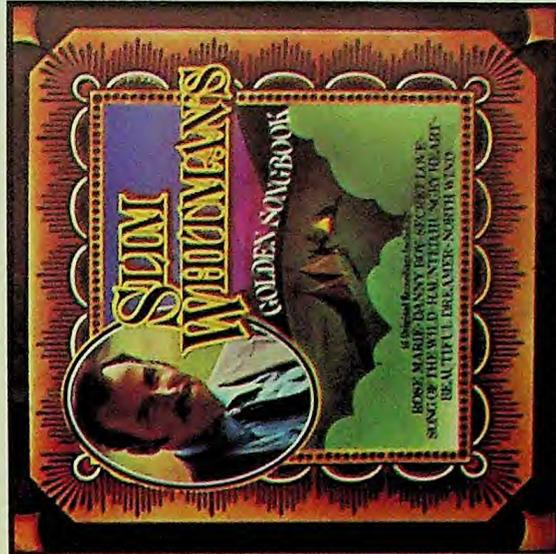


Neil Diamond
SERENADE
CBS 69067

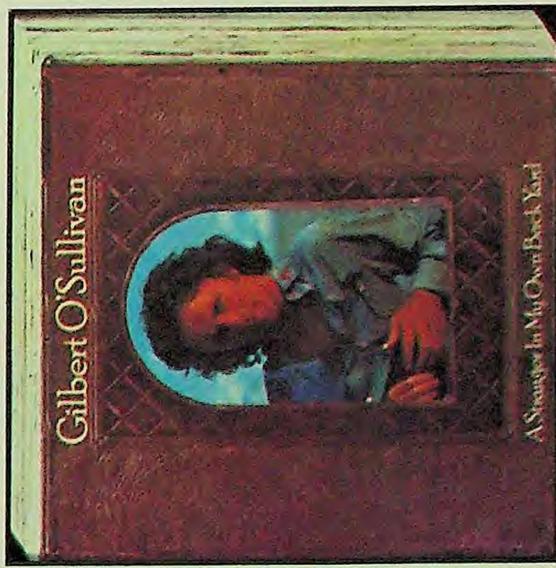
21 FULFILLINGNESS' FIRST FINALE Stevie Wonder
22 A TAPESTRY OF DREAMS Charles Aznavour
23 MUD ROCK Mud
24 GOODYE YELLOW BRICK ROAD Elton John
25 THE BEST OF JOHN DENVER John Denver
26 SANTANA'S GREATEST HITS Santana
27 HIS 12 GREATEST HITS Neil Diamond
28 JOURNEY TO THE CENTRE OF THE EARTH Rick Wakeman
29 THESE FOOLISH THINGS Bryan Ferry
30 SOLO CONCERT Billy Connolly
31 INNERVISIONS Stevie Wonder
32 DIANA AND MARVIN Diana Ross/Marvin Gaye
33 KIMONO MY HOUSE Sparks
34 ROCK YOUR BABY George McCrae
35 BY YOUR SIDE Peters & Lee
36 BRIDGE OVER TROUBLED WATER Simon & Garfunkel
37 THE BEATLES 1967-1970
38 HALL OF THE MOUNTAIN GRILL Hawkwind
39 STONE GON' Barry White
40 SO FAR Crosby, Stills Nash & Young
41 BAD CO Bad Company
42 LADIES AND GENTLEMEN Emerson, Lake & Palmer
43 ABRAXAS Santana
44 THE STING Original Soundtrack
45 THE BEATLES 1962-1966
46 THE BEST OF BREAD Bread
47 MEDDLE Pink Floyd
48 HANG ON IN THERE BABY Johnny Bristol
49 GLEN CAMPBELL'S GREATEST HITS
50 RELICS Pink Floyd

Tamla Motown	STMA 8019
Barclay	90003
RAK	SRAK 508
DJM	DJLPD 1001
RCA Victor	SPLI 0374
CBS	69081
MCA	MCF 2550
A&M	AMLH 63621
Island	ILPS 9249
Transatlantic	TRA 279
Tamla Motown	STMA 8011
Tamla Motown	STMA 8015
Island	ILPS 9272
Jayboy	JSL 3
Philips	6308 192
CBS	63699
Apple	PCSP 718
United Artists	UAG 29672
Pye	NSPL 28186
Atlantic	K 50023
Island	ILPS 28186
Manticore	K 63500
CBS	64087
MCA	MCF 2637
Apple	PCSP 717
Elektra	K 42115
Harvest	SHVL 795
MGM	2315 303
Capitol	ST 21885
Starline	SRS 5071

MUSIC WEEK chart compiled by British Market Research Bureau from 300 conventional record shops and departments in the month of September. The chart does not indicate sales through racks, chain stores and other outlets. Printed by Billboard Publications. Colour sleeves are advertisements.

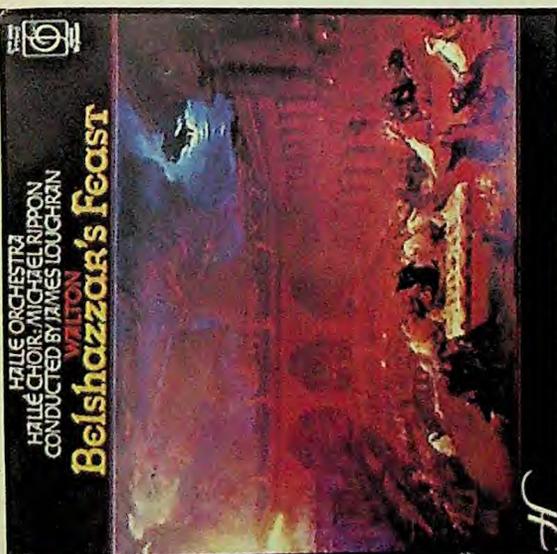


Slim Whitman
SLIM WHITMAN'S GOLDEN SONGBOOK
United Artists UAS 29645

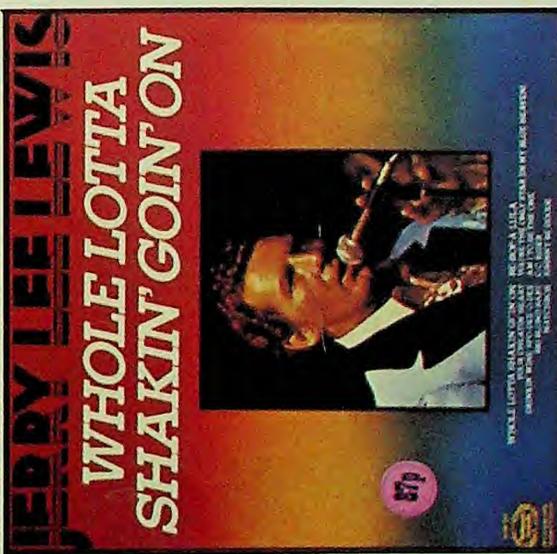


Gilbert O'Sullivan
A STRANGER IN MY OWN BACK YARD
MAM SS 506

Bay City Rollers
ROCCIN
Bell BELL 244 (2308, 1974)



Walton
BELSHAZZAR'S FEAST: HALLE/LOUGHRAN
CFP 40063



Jerry Lee Lewis
WHOLE LOTTA SHAKIN' GOIN' ON
Hallmark SHM 851

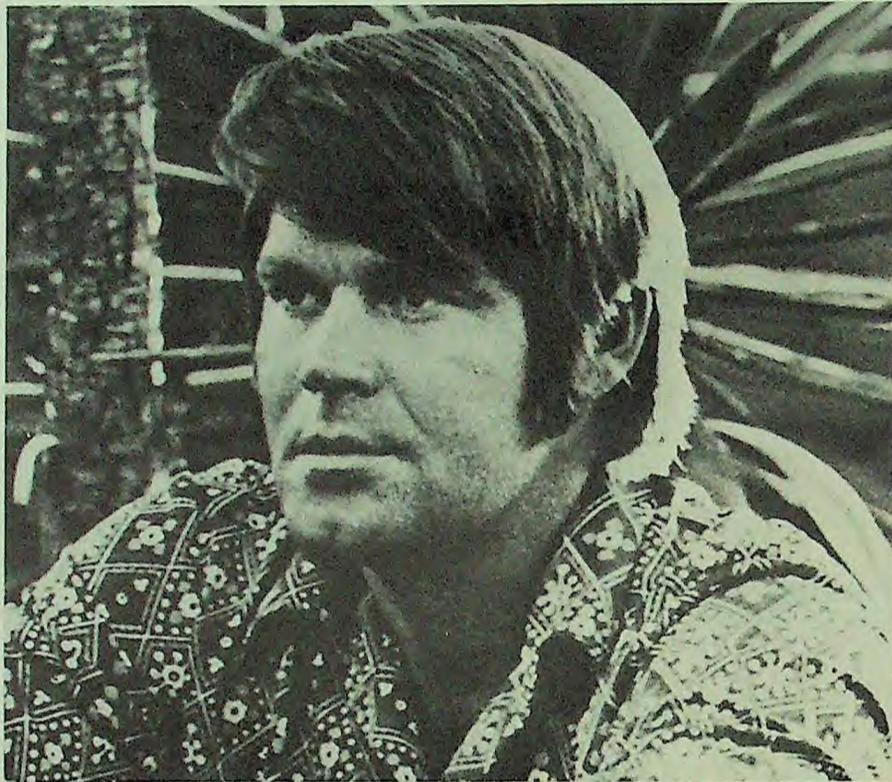


Sydney Thompson
COME DANCE WITH ME
And His Orchestra Sydney Thompson DST 12

On Monday 28th October 1974
the C.M.A. of Great Britain Voted

GLEN CAMPBELL

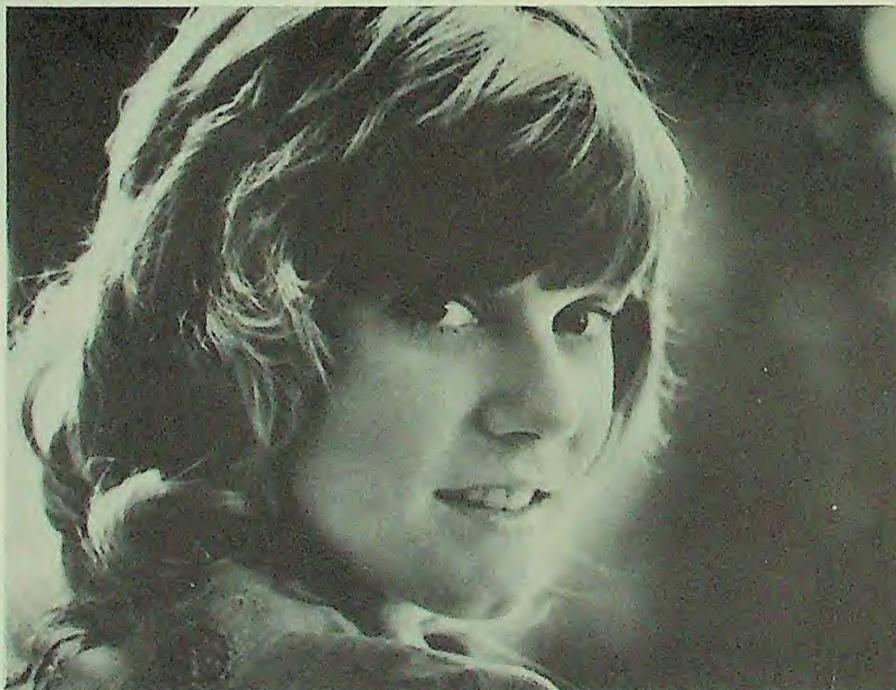
Entertainer of the Year



Listen to 4 of the reasons why
I remember Hank Williams E-SW11253 Glen E-SW11293
Glen Campbell's Greatest Hits ST21885
Two sides of Glen SRS5142

ANNE MURRAY

U.S. Female Vocalist of the Year



Hear 4 different reasons for her success Snowbird E-ST579
Talk it over in the morning E-ST821 A Love Song ST6409
Annie E-ST11024 on Capitol



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ALBUM REVIEWS

POPULAR

CHART CERTAINTY

Sales potential within
respective market

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

CAROLE KING
Wrap Around Joy. Ode SP 77024.
Producer: Lou Adler. With this fine album Carole King has at last recaptured some of the artistic fire that characterised Tapestry. Even more important, her lyrics have matured to the point where she can successfully combine concrete detail with a broader meaning that occasionally approaches philosophy. The single Jazzman is one of the most perfect expressions of what music means that any songwriter has achieved, and We Are All In This Together is a beautiful reiteration of the well-worn togetherness theme that miraculously escapes triteness. Back-up work from Tom Scott and the Eddie Kendricks Singers respectively obviously helps a good deal, and Adler's production is as immaculate as ever.

JACK JONES
Write Me A Love Song Charlie. RCA APL1 0773. Producer: Jack Jones. - An interesting combination this - the magic of Charles Aznavour's love songs, combined with the smooth easy-listening vocals of Jack Jones. RCA have hit on a winner here, particularly with such songs as She, Dance in the Old Fashioned Way, Yesterday When I Was Young and The "I Love You" Song - although Jones' treatment of the songs lack the Aznavour vocal magic. Peter Knight conducts the orchestra and there's an interesting opening to Old Fashioned Way - Moonlight Serenade!

VARIOUS
Top of the Pops, Vol. 41. Hallmark SHM 880. Little can be said about this - the previous 40 releases have said it all! Cuts include commendable versions of I Get A Kick Out Of You, Everything I Own, Gonna Make You A Star and Let's Put It All Together.

RUFUS
Rags To Rufus. ABC ABCL 5052. Producer: Bob Monaco. Rufus was very unlucky not to have had a big UK hit with its American smash, Tell Me Something Good. The band is capable of much, as this album demonstrates, and they are not ashamed to reveal their musical influences. Walking In The Sun, for example, is very much in the soulful Doris Duke vein, the title track is an instrumental with all the style and class of a Quincy Jones cut, and In Love We Grow is identical in construction and mood to Stevie Wonder's All In Love Is Fair. Despite this musical mix, the overall Rufus sound is very tight and distinctive - due, in no small measure, to lead singer Chaka Khan, whose gospel roots are evident in Swing Down Chariot. The LP has strong sales potential, too, in the form of the group's next single, You Got The Love, as well as its last.

MIDDLE OF THE ROAD
It's The Middle Of The Road. RCA Camden CDS 1131. Producers: M. Capuano, G. Tosti, G. Capuano. In 1961, the one-girl, three-boy group had a succession of hits, starting with Chirpy Chirpy Cheep Cheep. Their international reputation was built on novelty songs sold by the high, tinny, sometimes strident voice of Sally Carr. Now, without hit records in the UK, they work cabaret centres through Europe. This 1973 set proves not only that they are using more substantial songs now but also that their vocal sounds are more rounded, more varied. No predictable seller, this, but nice enough.

BOBBIE GENTRY
Bobbie Gentry's Greatest Hits. Capitol One-Up OU 2057. Gentry makes little chart progress these days with her singles, but this collection of her not-so-distant-past glories has considerable sales potential, especially in the lead-up to Christmas. It naturally contains her two biggest UK successes, Ode To Billie Joe (from 1967) and I'll Never Fall In Love Again (1969), as well as the lady's big-selling duet with Glen Campbell, All I Have To Do Is Dream. Gentry's own songs such as Mississippi Delta, Okolona River Bottom Band and Penduli Pendulum are spiced with her attractive renderings of the traditional Scarborough Fair/Canticle and Bacharach & David's Raindrops Keep Falling On My Head.

BLOOD, SWEAT & TEARS
Mirror Image. CBS 80153. This band, originally formed round the talents of Al Kooper, in 1967, with the aim of fusing jazz with contemporary rock, has undergone so many personnel changes over the years that it is hard keeping up to date with membership. That the musical direction seems now less confident, less consistent, is maybe understandable. However this "sixth or seventh" line-up has a lot going for it - not least the vocal interchanges of Jerry Fisher and ex-White Trash man Jerry Lacroix. Worthy successors of the Kooper, David Clayton-Thomas traditions. And new horn man Tony Klatka adds the weight of long experience. Ever-present drummer Bobby Colomby gains power, if anything. Yet it's a patchy album, stronger on the wider range of material on side one; weaker on the various movements of the Mirror Image composition. Maybe consistency will return if this band sticks together long enough to get it together.

FRANKIE LAINE
The Golden Years. Philips International 6336 244. Little has been heard of Laine in recent years, although his voice does crop up in the occasional film soundtrack like Blazing Saddles and he is due in the UK soon for live appearances. Here Philips have collected some of his greatest hits from the 1946-50 period, including his first million-seller That's My Desire, among no less than six million sellers. For the Laine enthusiast, this is a welcome release with such gems as That Lucky Old Sun, Mule Train and Georgia On My Mind. But the general market? Sales are hardly likely to be startling.

SWEET SOUL EXPERIENCE
Supreme Sounds. Contour 2870 406. Producer: Cherry Orchard. Quite unashamedly a work-over of the old Supremes' hits by a girl group who do their darndest to sound like Diana Ross and the others from those 1964-1965 days when the Supremes regularly topped the charts. It's a zestful, bright, swinging slab of nostalgia, by and large, with Number Ones re-evoked like Baby Love, The Happening, Stop In The Name Of Love and Love Child. At budget-price, a very good value-for-money album.

ROBIN RECORDS PRESENT 40 ALL TIME HONKY TONK HITS

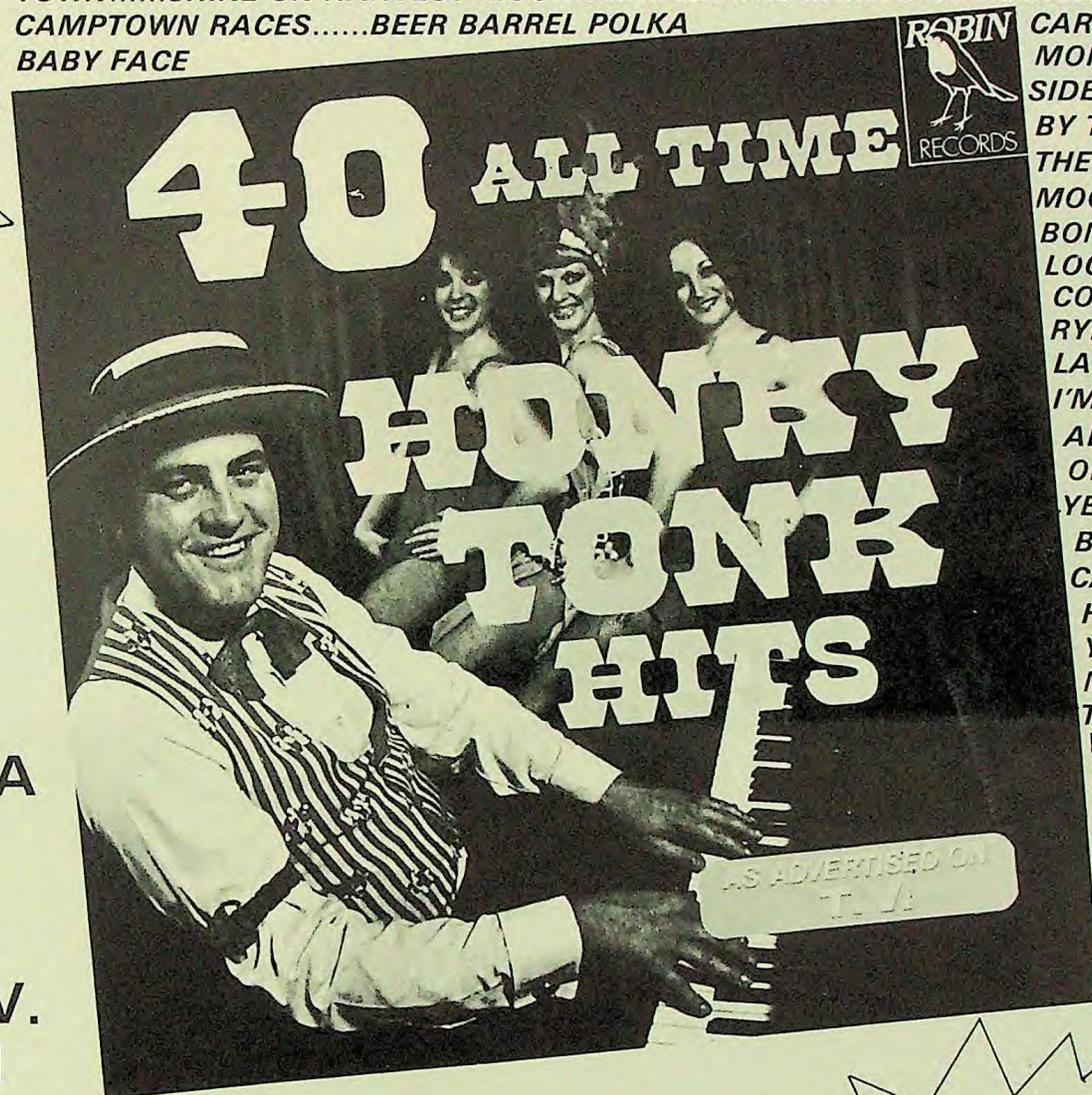
SHE WORE A YELLOW RIBBON.....ALABAMA BOUND.....IF YOU KNEW SUSIE
A TAVERN IN THE TOWN..... THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES
SWANEE..... DOWN BY THE RIVERSIDE.....CHARLIE MY BOY ... GRANDFATHERS CLOCK
WALKING MY BABY BACK HOME.....DARK TOWN STRUTTERS BALL.....BLUE SKIES
THE SHIEK OF ARABY.....OH, YOU BEAUTIFUL DOLL.....TIP TOE THROUGH THE TULIPS
SINGING IN THE RAIN.....LET ME CALL YOU SWEETHEART.....A SHANTY IN OLD SHANTY
TOWN.....SHINE ON HARVEST MOON.....WHEN THE SAINTS GO MARCHING IN
CAMPTOWN RACES.....BEER BARREL POLKA
BABY FACE

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ANGLIA/HARLECH 15th. NOVEMBER



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MORNING
SIDE BY SIDE
BY THE LIGHT OF
THE SILVERY MOON
MOONLIGHT BAY
BONNIE BANKS OF
LOCH LOMOND
COMIN' THRO' THE
RYE.....ANNIE
LAURIE
I'M JUST WILD
ABOUT HARRY
OH SUSANNA
YES WE HAVE NO
BANANAS
CALIFORNIA
HERE I COME
YOU WERE
MEANT FOR ME
THAT'S MY
WEAKNESS NOW
BYE BYE
BLACKBIRD
CLEMENTINE
THE OLD GREY
MARE
GOODNIGHT
LADIES

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POP LISTING

FROM PAGE 28

52 SAGA
DUKE ELLINGTON VOL. 2 (1944-8) 6926
GREAT SWING JAM SESSIONS VOL. 2 Various 6927
THE FIRST ESQUIRE CONCERT (January 18th 1944) Various 6922/3
THE SECOND ESQUIRE CONCERT (January 17th 1945) Various 6924/5

53 SOUNDS OF BRASS (Decca) THE ROCHE DALE BAND SB 316

54 STARLINE (EMI) TREASURE ISLAND Various SRS 5191

55 STUDIO TWO (EMI) ALBERT HALL'S GRAND SLAM TWOX 1027
COLE PORTER STORY Franck Pourcell Big Orchestra TWOX 1028 (TC-/8X-TWOX 1028)
REACH FOR THE SKY Central Band Of The Royal Air Force TWOX 1030
SCREEN SCENE Denis King & His Orchestra TWOX 1026

56 SUNSET (United Artists) GREAT ACTION FILM THEMES Soundtracks/Hit Music SLS 50366

57 TAMLA MOTOWN (EMI) (October) ANTHOLOGY Jnr. Walker & The All Stars TMSP 1129 (TC-/8X-TMSP 1129)
MACHINE GUN Commodores STML 11273
MOTOWN CHARTBUSTERS VOL. 9 Various STML 11270 (TC-/8X-STML 11270)

58 TAMLA MOTOWN (EMI) DANCING MACHINE Jackson Five STML 11275 (TC-/8X-STML 11275)
JR. WALKER & THE ALL STARS STML 11274 (TC-/8X-STML 11274)

59 THRESHOLD (Decca) THIS IS THE MOODY BLUES Moody Blues MB 1-2

60 TROJAN (B&C) CLUB REGGAE Various TRLS 97
HERE I AM BABY Al Brown TRLS 99
I'M GONNA KNOCK ON YOUR DOOR Pioneers TRLS 98
MR. BOOTHE Ken Boothe TRLS 95
RASTA REVOLUTION Bob Marley & The Wailers TRLS 89

61 UNITED ARTISTS A MAN FOR ALL SEASONS John Gregory UAG 29546
HAPPY ANNIVERSARY Slim Whitman UAS 29670
SLOW MOTION Man UAG 29675
20th CENTURY CLASSICS Ed Welch Orchestra UAS 29695

62 VERTIGO (Phonogram) ANTOBAHN Kraftwerk 6360 620
NIGHT LIFE Thin Lizzy 6360 116
TRACE 6360 852

63 VIRGIN DANDRUFF Ivor Cutler V 2021
STAR'S END David Bedford V 2020
YOU Gong V 2019

64 WORLD OF... (Decca) THE WORLD OF EASY LISTENING, VOL. 5 Various SPA 293
THE WORLD OF EASY LISTENING, VOL. 6 Various SPA 294

65 WORLD RECORDS (EMI) IVOR NOVELLO WRC-SH 216
MOVIE STAR MEMORIES WRC-SH 217
... PLAYS DE SYLVA, BROWN & HENDERSON Jack Hylton WRC-SH 218

BEDFORD, Stuart/Members of the English Opera Group/English Chamber Orchestra/Various Artists.....5
BEECHAM, Sir Thomas/RCA Victor Orchestra & Chorus.....8
BELL 'ARTE ENSEMBLE/Susanne Lautenbacher/George Egger.....16
BERGLUND, Paavo/Bournemouth Symphony Orchestra.....8
BOHM, Karl/Staatskapelle Dresden/Leipzig Radio Orchestra.....6
BONYNGE, Richard/London Symphony Orchestra/Variou Artists.....5
BOULT, Sir Adrian/London Philharmonic Orchestra.....8
BOULT, Sir Adrian/Mstislav Rostropovitch/Royal Philharmonic Orchestra.....8
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DEL MAR, Norman/New Philharmonia Orchestra.....3
DORATI, Antal/National Symphony Orchestra Washington/National Symphony Orchestra Chorus.....7
EBBW VALE MALE CHOIR.....4
FARNCOMBE, Charles/Handel Opera Society Chorus & Orchestra.....10
FERBER, Albert.....13
FIRKUSNY, Rudolf.....17
FREMAUX, Louis/City of Birmingham Symphony Orchestra.....8
FRICSA, Ferenc/Geza Anda/Berlin Philharmonic Orchestra.....12
GAMBA, Pierino/Sir Malcolm Sargent/Oivin Fjeldstad/Ruggiero Ricci/London Symphony Orchestra.....5
GOMEZ, Jill.....13
GRACIS, Ettore/Chorus & Orchestra Maggio Musicale.....12
GROVES, Sir Charles/London Symphony Orchestra/Grace Williams.....8
HACKER, Alan/Duncan Druce/Simon Rowland-Jones/Jennifer Ward Clarke.....9
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HAITINK, Bernard/Alfred Brendel/Concertgebouw Orchestra.....11
HAITINK, Bernard/Claudio Arrau/Concertgebouw Orchestra.....11
HAITINK, Bernard/Concertgebouw Orchestra.....11
HARONCOURT, Nikolaus.....15
HENZE, Hans Werner/London Sinfonietta.....7
HILL, Eric.....13
HOGWOOD, Christopher/Academy of Ancient Music.....9
HOGWOOD, Christopher I MUSICI.....9
JONES, Philip, Brass Ensemble.....2
JURGENS, Jurgen/Hamburg Instrumental Ensemble/Nigel Rogers, James Bowman etc.....1
KARAJAN, Herbert Von/Berlin Philharmonic Orchestra.....6
KATCHEN, Julius/Friedrich Gulda/Peter Katin/Wilhelm Kempff.....5
KEMPF, Wilhelm/Yehudi Menuhin.....12
KRIPS, Henry/Philharmonia Promenade Orchestra.....8
KRIPS, Josef/Israel Philharmonic Orchestra.....18
LANDOWSKA, Wanda.....13
MAAZEL, Lorin/Berlin Philharmonic Orchestra.....12
MARRINER, Neville/Academy of St Martin-in-the-Fields.....8
MARRINER, Neville/Calude Montoux/Neil Block/Academy of St Martin-in-the-Fields.....11
McCABE, John.....13
MELBA, Nellie.....13
MRAVINSKY, Yevgeny/Leningrad Philharmonic Orchestra.....12
MUNCHINGER, Karl/Rafael Kubelik/Pierre Monteux/Vienna Philharmonic Orchestra.....5
NICOLET, Aurele/Susanna Lautenbacher/Ulrich Koch/George Egger.....16
PARAY, Paul/Monique Hass/Orchestre National Paris.....12
PRESTON, Simon/Choir of Christchurch Cathedral, Oxford.....2
PREVIN, Andre/London Symphony Orchestra.....8
REGER QUARTET.....16
RICHTER, Karl/Munich Bach Orchestra/Edward Melkus/Capella Academica/Rudolf Baumgartner/Festival Strings.....12
RICHTER, Karl/Munich Bach Choir/Munich Bach Orchestra.....12
RICHTER, Karl/Wolfgang Schneiderham.....12
RICHTER, Sviatoslav.....11
ROGE, Pascal.....5
ROZHDSTVENSKY, Gennadi/Leningrad Philharmonic Orchestra.....12
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SANGER, David.....13
SERAFIN, Tullio/Orchestra of Rome Opera House.....12
SOLTI, Sir Georg/Chicago Symphony Orchestra.....5
STARKER, Janos/Arnold Eidus.....13
STRING TRIO BELL 'ARTE.....16
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VERLET, Blandine.....15
VITO, Edward.....13

CLASSICAL LISTING

1 ARCHIVE (Polydor) MONTEVERDI: L'Orfeo Jurgen Jurgens/Hamburg Instrumental Ensemble/Nigel Rogers/James Bowman, etc. 2723 018

2 ARGO (Decca) DVORAK: Mass In D major Simon Preston/Choir of Christchurch Cathedral, Oxford ZRG 781

GOLDEN BRASS Philip Jones Brass Ensemble ZRG 717

PETER RACINE FRICKER: Concerto for Violin & Orchestra, Op. 11 Norman Del Mar/Yfrah Neaman/Royal Philharmonic Orchestra ZRG 715

3 CONTOUR TCHAIKOVSKY: Overture; Marche Slave; Romeo and Juliet Norman Del Mar/New Philharmonia Orchestra 2870 419

4 DAFFODIL (Decca) THE GREAT WELSH CHOIRS - THE GREAT WELSH CHOIR EBBW VALE MALE CHOIR DAF 220

5 DECCA BRITTEN: Death in Venice Stuart Bedford/Members of the English Opera Group/English Chamber Orchestra/Variou Artists SET 581-3

STRAVINSKY: Le Sacre du Printemps Sir Georg Solti/Chicago Symphony Orchestra SXL 6691

THE PIANO MUSIC OF MAURICE RAVEL VOL. 1 Pacal Roge SXL 6674

VERDI: Rigoletto - Highlights Richard Bonynge/London Symphony Orchestra/Variou Artists SET 580

FAVOURITE OPERA Various Artists, Orchestra & Conductors DPA 507-8

FAVOURITE ORCHESTRAL MUSIC Various Conductors & Orchestras DPA 511-12

FAVOURITE PIANO CONCERTOS Various Conductors & Orchestras DPA 503-4

FAVOURITE PIANO MUSIC Julius Katchen/Friedrich Gulda/Peter Katin/Wilhelm Kempff DPA 509-10

FAVOURITE SYMPHONIES Karl Munchinger/Rafael Kubelik/Pierre Monteux/Vienna Philharmonic Orchestra DPA 501-2

FAVOURITE VIOLIN CONCERTOS Pierino Gamba/Sir Malcolm Sargent/Oivin Fjeldstad/Ruggiero Ricci/London Symphony Orchestra DPA 505-6

6 DEUTSCHE GRAMMOPHON (Polydor) BACH: B minor Mass, BWV 232 Herbert von Karajan/Berlin Philharmonic Orchestra 2740 112

HAYDN: 'Tost' Quartets, Op. 54, Op. 64 Amadeus Quartet 2740 107

MOZART: Die Entfuhrung aus dem Serail Karl Bohm/Staatskapelle Dresden/Leipzig Radio Chorus 2740 102

STRAUSS: Symphonic Poems Herbert von Karajan/Berlin Philharmonic Orchestra 2740 111

7 HEADLINE (Decca) HANS WERNER HENZE Hans Werner Henze/London Sinfonietta HEAD 5

HARRISON BIRTWISTLE David Atherton/London Sinfonietta HEAD 7

ROBERTO GERHARD: The Plague Antal Dorati/National Symphony Orchestra, Washington, D.C./National Symphony Orchestra Chorus HEAD 6

8 HMV (EMI) BIZET: Roma Symphony in C Louis Fremaux/City Of Birmingham Symphony Orchestra

DVORAK: Cello Concerto in B minor Sir Adrian Boult/Mstislav Rostropovitch/Royal Philharmonic Orchestra ASD 3039

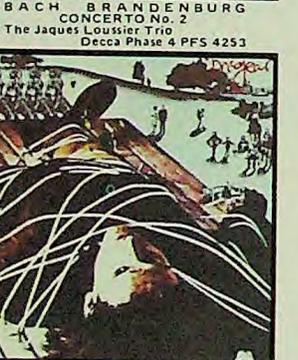
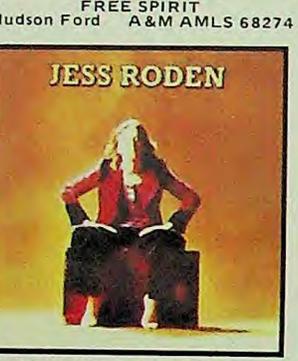
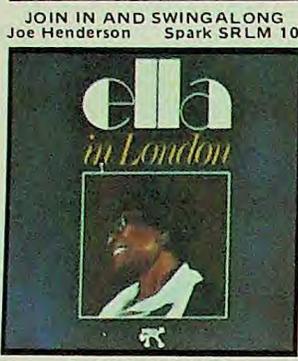
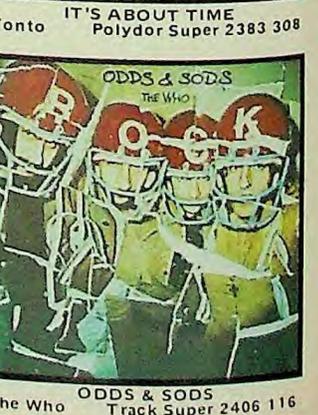
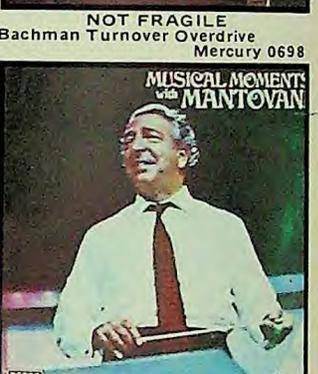
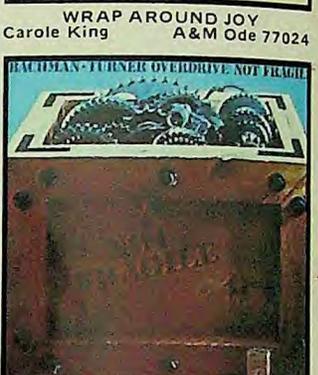
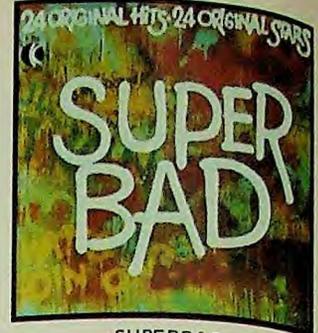
DVORAK: Serenade for Strings in E op. 22 SXLP 30176

TCHAIKOVSKY: Serenade for strings in C op. 41 Daniel Barenboim/English Chamber Orchestra ASD 3036

ELGAR: The Apostles Sir Adrian Boult/London Philharmonic Choir & Orchestra SLS 976

FANTASIA ON WELSH NURSERY TUNES Sir Charles Groves/London Symphony Orchestra/Grace Williams ASD 3006

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The ARGENT Quadraphonic Tour

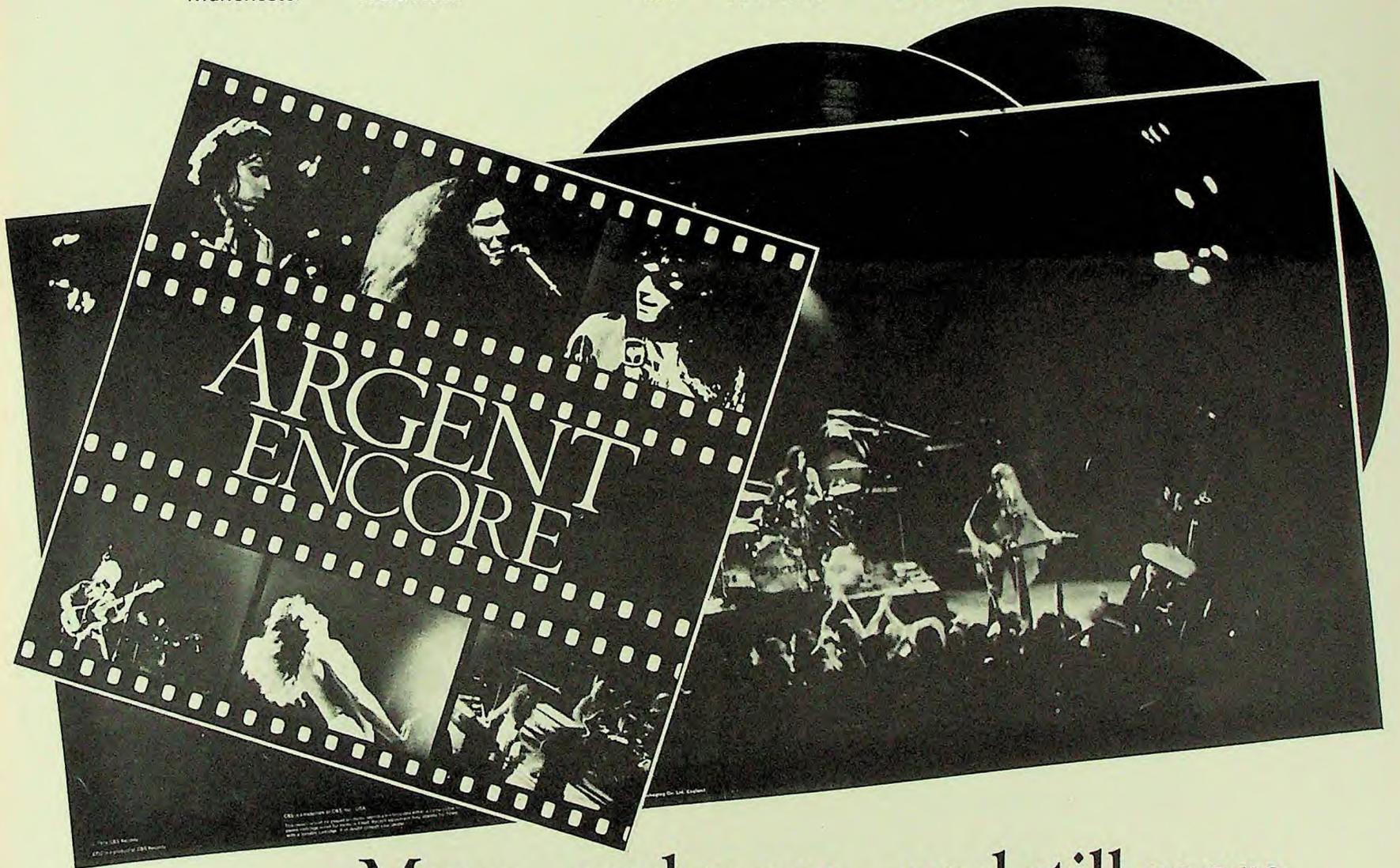
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Wolverhampton	Civic	24th	Bristol	Colston Hall	8th
Barry	Memorial Hall	25th	Preston	Guildhall	9th
Dundee	Caird Hall	28th	Sheffield	City Hall	10th
Glasgow	Apollo	29th	Liverpool	Stadium	11th
			Swansea	Brangwyn Hall	12th
Edinburgh	Caley Cinema	<u>December</u> 1st	Plymouth	Guildhall	13th
Newcastle	City Hall	2nd	Birmingham	Town Hall	20th
Manchester	Hard Rock	3rd	St. Albans	Civic Hall	21st



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40 YEARS OF RADIO LUXEMBOURG

Radio Luxembourg—older than the rest but still holding its own

Interview with Alan Keen, General Manager, Radio Luxembourg, London

Q. Looking back over the past four decades, what do you think the Station has achieved in that time?

A. I would say there are many answers to that question. First of all, let us take the programming side of the Station. The format of Radio Luxembourg 40 years ago was very different. It leaned very heavily towards sponsored programmes. In fact, during the pre-War years, 90 per cent of the programmes were sponsored. You will recall the 'Ovaltines' — they became a household name and were featured on Luxembourg for 20 years.

I suppose the close down of the Station during the War years really brought about a turning point. When Luxembourg went back on the air in 1946, it went out once again for sponsored programmes, but this time leaning towards the record companies. Those programmes developed the habit of presenting so many records within a certain time limit that it became necessary more often than not to fade the discs.

These shows were very successful in their time, during the 50's and early 60's in particular. They were discontinued in 1968 and it then became possible for record companies to buy a certain number of plays each week.

When I joined 208 in 1970 I decided that the Programming Department should have control



Alan Keen — general manager.

over the Station format and with this point in mind we ran down the allocation of sponsored records.

During the past four years we have in fact cut back this arrangement enormously. I would like to emphasise that even though this system is still available, our Programme Director Ken Evans retains total control.

We have in fact received tremendous co-operation from each record company with whom we conduct business by this method and it is very seldom that Ken has to decline the suggested play. In other words Radio Luxembourg now controls itself very healthily.

The second answer to your question is relative to advertising. Three years ago we decided to direct all of our Audience Measurement Surveys exclusively towards a Target Market Audience of 10-34 year olds. Of course we have other listeners but we don't do a head count. Our research provides greater 'in-depth' measurement to a tighter target market. We have found this policy to be most beneficial and our strength is in the young spending market. This is also recognised by record companies who beam towards the same target market and with this in mind we have successfully moved off retailers' shelves by producing commercial advertisements of between 15 and 60 second duration.

These commercials offer a sample of the record content together with the name check of the label and artist plus song title. It is quite significant that this method of advertising has now spread enormously to TV and local radio stations.

Q. Do you feel that in the 1970's there is still a place for Radio Luxembourg?

A. There will always be a place for Radio Luxembourg, not only in this country but throughout the whole of Europe. Our format is, as I said earlier, beamed towards young people and as we all know, music has no language barriers.

The British music industry has been a valuable export from this country for many years and I believe that Radio Luxembourg contributes considerably by reaching numerous overseas markets. We receive vast quantities of mail from every European territory and even beyond. Record companies often gear the release dates of their English product in these European markets when they know that 208 intends a heavy promotion of that same product. There can be no doubt that Radio Luxembourg will go from strength to strength and do bear in mind that we are the only national commercial radio station to

TO PAGE 38

Forty-
Radio Luxembourg
the grand young station
of commercial broadcasting

a&m

40 YEARS OF RADIO LUXEMBOURG

208 starts to diversify

FROM PAGE 37

offer complete UK coverage. And name me one national advertiser that is only interested in one local area!

Q. When the IBA's local radio stations were first proposed you welcomed them and the competition they would bring 208.

A. Of course. The more radio-conscious advertisers become, the better for this company. You know not so long ago, and I am talking here of the pre-pirate era, advertisers bought radio by an emotional decision and not for any hard marketing policy. That situation has changed and since the local stations commenced broadcasting a year ago we have found advertising agents and their clients far more susceptible to Radio advertising campaign proposals.

Q. Has Radio Luxembourg's revenue been hit by the new IBA stations?

A. No it hasn't. But 1974, has been a particularly difficult year for all media owners. The year commenced with the oil crisis which affected so many commodities. For example, one of our advertisers, a major shampoo manufacturer, had severe difficulties in obtaining the plastic for packaging their product. Their campaign was forcefully postponed until the materials were available. This country then suffered other material shortages from glass bottles to tin containers, and the production of soft drinks became restricted. We then ran into a sugar shortage and Wrigleys Chewing Gum were one of the first advertisers to be forced to cut back on production. We all know the problems brought about by the current economic crisis and unfortunately advertising is always vulnerable during any such period.

Q. Do you think it will improve next year?

A. Who can say at this point of time? We all know that this country is in for a particularly hard year ahead, but I have every confidence that this company will survive on a much stronger financial footing than many unfortunate local stations who already have found it necessary to slash their rates through lack of support. We are not facing the same problem because of the national coverage we offer advertisers.

Q. Radio Luxembourg audience figures have fluctuated over the years. How many listeners does the station claim today?

A. Our current research, conducted by Gallup, only presents the number of listeners between 10-34 years of age. We have 8 million of these people through the UK. I would mention however that the last National Research Survey, which was independent from this company, credited us with 13 million listeners each week. We can add to this an additional 7 million listeners in Europe and our total audience is therefore in the region of 20 millions.

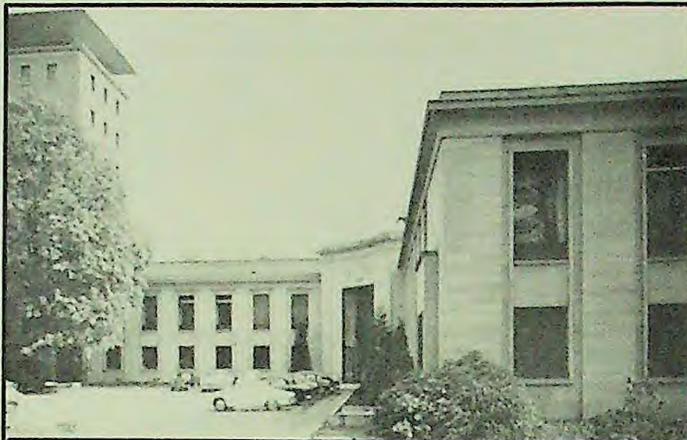
Q. Now over the past three years Radio Luxembourg has moved more and more into the field of promotion. How important do you regard this move to have been?

A. For the advertisers it is particularly important that radio stations offer more than straight campaigns of commercial spots. We have directed our sales attack towards promotions whereby the

advertiser may receive the benefit of in-store promotion with counter dispenser units, posters, etc. together with the involvement of our disc jockeys who make appearances in supermarkets and retail outlets.

forced to work and live so closely with their colleagues. Our dj's enjoy the same interests both in and out of the studio.

During the past two years we have presented our dj's in discos throughout the entire UK and every



The Villa Louigny - Luxembourg's headquarters in the Grand Duchy.

Q. You once described 208 as having "the only team in radio". Do you still believe this to be so?

A. I think we have the closest team in radio because you must bear in mind that our major problem is brought about by having six dj's forced to live in a foreign country. This handicap naturally brings about a particularly strong team spirit and 'togetherness'. Every other radio station offers the opportunity for the broadcasting staff to live and work in their own home environment and by this opportunity those people are not

week one or two of our six disc jockeys are in this country.

Kid Jensen recently commenced a TV series for Granada called '45' and this is now networked around the UK every week.

Q. You have always put the emphasis of 208's programming on music. The station has not got involved in other formats such as phone-ins. Why is this?

A. Simply because we do not have to. Radio Luxembourg does not have the needtime restrictions which are imposed upon every other

station. Our policy is to play 'Much More Music'.

Q. Does Radio Luxembourg have any plans to diversify its interests in other areas of communication?

A. I believe that it is no longer sound business sense for any company to continue in one direction only. With this in mind we have diversified into publishing and record production.

We recently acquired the Newscaster, which is situated on the Swiss Centre in the heart of London's West End at Leicester Square. This valuable advertising site is being used to promote our programmes and promotions around London.

We have already successfully sold this advertising site to record companies who have recognised the value offered at a particularly low cost.

The opportunities presented to record companies for promotional directions are unlimited. Last week a newly-formed group were photographed beneath the Newscaster whilst their name was presented in lights above them.

I believe that a tremendous PR operation can be utilized by the Newscaster when major artists can be welcomed to London by their record labels.

There are several other diversifications planned for the future but each of them will be closely associated within the entertainment industry.

Q. What would you personally like to see for the station in the future?

A. I truthfully would like to think in terms of day-time radio, but at the moment this is impossible.

For the future our plans are healthy and I have every confidence that 208 will continue to go from strength to strength.

Here's to the next 40 years

**RCA congratulates
Radio Luxembourg
on 40 great years of popular
broadcasting and wishes them
a happy and successful
40 more**

RCA

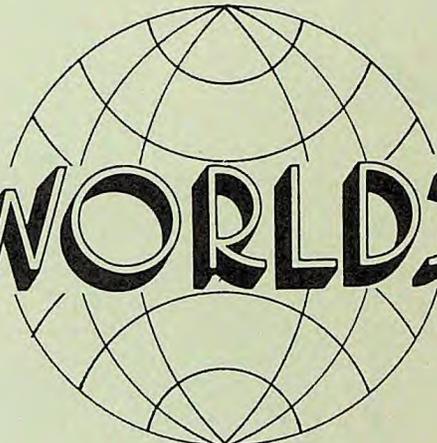


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- * TOP 5 SWEDEN
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FRANCE, SOUTH AFRICA, SPAIN, PORTUGAL

*Thanks,
Radio Luxembourg,
Mitch and Peter
and all at  records*



RADIO LUXEMBOURG

Forty years full of radio firsts

IT WAS in January 1934 that a keen radio fan searching along the dial picked up a new station - Radio Luxembourg, on the air with experimental broadcasts.

Three months later, the station was ready to begin commercial broadcasting and airtime was available in the French, German and Luxembourgish languages.

By the Autumn, English test broadcasts could be heard from the unknown station and on October 31 the English Service began regular programming. At first, support was slow in coming, but eventually millions were tuning in on Sundays to hear the entertainment programmes from Luxembourg.

Bob Danvers-Walker, a pioneer of commercial radio in the 1930's, worked with both Luxembourg and Radio Normandy in the early days. He says:

"Commercial radio really grew to an empire before the War destroyed it in 1939. Luxembourg's headquarters itself is an historic building. It stems from the very

three weeks broadcast special news bulletins about the crisis situation - but by the end of October, Radio Luxembourg was completely silent.

It remained closed until taken over by the invading German forces, who then used for propaganda purposes. The broadcaster was Lord Haw-Haw (William Joyce), whose voice aroused hatred in millions of Britons. He made many speeches from the Grand Duchy, including the now-famous "final address" in which he warned.

"I have always believed that in the final resort there would be an alliance, a combine, an understanding between England and Germany. Well, at the moment that cannot be ... but I tell you this. Whatever happens, Germany will live. It will live because the people of Germany have in them the secret of life, endurance, will and purpose. And therefore, I say to you in these last words: you may not hear from me again for a few months. I say 'Long Live Germany'."

In this speech, Joyce made it



RADIO LUXEMBOURG'S programme director Ken Evans talks to Tony Bennett for the 208 documentary series *The Day That Changed My Life*. Ken has worked with Luxembourg since 1966, when he produced the EMI shows for the station. He was appointed programme director when Alan Keen joined Radio Luxembourg in 1970.

earliest beginnings and has carried on to the present day".

One of the first announcers on the English Service of Luxembourg was Charles Maxwell ... "When I first went out to the Grand Duchy I was earning £10 a day - and that was in 1936! This was amazing money for me as before this time I had been working in the theatre for very low wages. Life in Luxembourg was quiet but great fun - these were, after all, the formative days of commercial radio and I look back on my time with Luxembourg as one of the happiest periods of my life".

The number of listeners to the English Service increased daily over the next couple of years. Advertising rolled in - Bile Beans and the famous Ovaltines were among the first to use this new medium. But then came a serious setback.

In September 1939, the Luxembourg Government took over the station at the outbreak of the last War, and for a period of about

plain that Germany was losing the battle. Indeed, he possibly knew that this would be his final message. (Joyce was later arrested and tried for High Treason, found guilty and hanged in Wandsworth Jail).

In September 1945, the advancing American forces entered and liberated Luxembourg. The Germans had attempted to destroy the station - their attempt failed, but they did do severe damage.

In February 1946, sponsored programmes were back on the air attracting fairly large audiences, but predictably, little advertising. Europe was in turmoil and the future of commercial radio was unclear. A small British staff under the direction of Stephen Williams worked wonders with the few records that had remained hidden during the German invasion and told the listeners - "RADIO LUXEMBOURG IS BACK ON THE AIR".

It is now May 1948 and things are looking up for the station. The

Congratulations to 208 on their record breaking 40 years

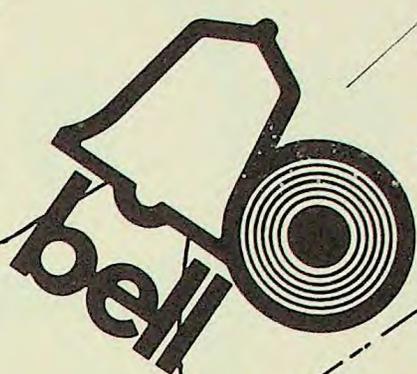


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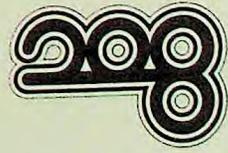


Congratulations 40th On Your Birthday!



to:
**ALAN KEEN
&
KEN EVANS**

Disc Jockeys Past and Present -
**TONY · PETER · KID · BOB
MARK · DAVE**
and everybody
behind the scenes at



THANK YOU! You've always tolled  well.
Good luck for the next 40 years.
We hope we can help you ring the changes.
Special LUV~'DAVID'



CONGRATULATIONS

FROM **WB** WARNER BROS

RADIO LUXEMBOURG

Forty years of firsts

FROM PAGE 40

English Service is just about breaking even and a new announcer, TEDDY JOHNSON, joined the staff. He said: "I suppose the most important innovation during my stay at Luxembourg was the introduction of the Top 20 show. Although I was the first presenter of the programme, I never really believed in the beginning that the show would get a large audience. I couldn't have been more wrong. The show went on to attract 20,000,000 listeners a week".

The Top 20 show began in October 1948 in the 11 p.m. - Midnight slot - the same time the show still holds today. Other presenters over the years have been Pete Murray, David Jacobs, Barry Alldis, Don Wardell and Paul Burnett.

Pete Murray joined Luxembourg in 1951... "I went there originally for three months and stayed five

small announcing staff based in Luxembourg. British record companies had been able to buy whole segments of airtime, over periods of 15 minutes to one hour.

With the new policy, record companies could still buy time, but their 'plays' were spread over the evening and by March 1968, 95 per cent of all the English Service output was 'live' from Luxembourg. The London studios then concentrated on the production of commercials and interviews. The first disc jockeys to work under the new 'live' format were Tony Prince and Paul Burnett. Paul left in March this year to join Radio 1, but Tony remains one of Luxembourg's most popular voices. During his time with 208, Tony has been largely responsible for discovering the Osmonds in this country and more recently helped Alvin Stardust along the road to fame. Bob Stewart joined later, Noel Edmonds, then Dave Christian. The current team of



Jimmy Savile - only one of today's top dj's to get his break with 208.

years. I really enjoyed my years with 208. I think Luxembourg was strong then and will continue to be strong because of the free and easy atmosphere that still pervades there".

Up until the time Pete Murray joined the station the English Service had been broadcasting on Long Wave during the afternoons and evenings. In Spring 1951, the Service moved onto 208 Metres Medium Wave and broadcast in the evenings only.

Keith Fordyce joined in 1955, replacing Pete Murray who moved to Commercial Television. Keith worked there with Geoffrey Everitt, who was later to become General Manager of Radio Luxembourg in London. Several artists made live broadcasts from 208's studios during the late 50's and early 60's - names like the Ted Heath Band, the Stargazers, Cliff Richard, Gene Vincent, Billy Fury and Marty Wilde. And Teddy Johnson returned with Pearl Carr and their own sing-along show each week. There was 'Opportunity Knocks' with Hughie Green and the country's pop DJ's recorded programmes for Luxembourg. The impressive list of talent included: JACK JACKSON, RAY ORCHARD, JIMMY YOUNG, JIMMY SAVILE, SAM COSTA, MURIEL YOUNG, SHAW TAYLOR, KENNY LYNCH, ALAN FREEMAN, TONY BRANDON, DON WARDELL, CHRIS DENNING, STUART GRUNDY, COLIN NICOL, BARRY ALLDIS AND NOEL EDMONDS.

In October 1967, Radio Luxembourg decided to change its programming format. Up until this time, the station had existed on pre-recorded shows from London featuring some of the DJ's we have just mentioned, together with a

disc jockeys in Luxembourg is Tony Prince, Bob Stewart, Kid Jensen - whose 'Dimensions' show has been regularly placed in Melody Maker polls - Mark Wesley, Dave Christian and newcomer Peter Powell.

Over the past three years, Radio Luxembourg's revenue has increased steadily and last year's turnover was well over £1,000,000. Gallup Polls give 208 eight million listeners aged between ten and thirty-four and the last NRS survey claimed 12,600,000 listeners for Luxembourg in the 15-plus age group.

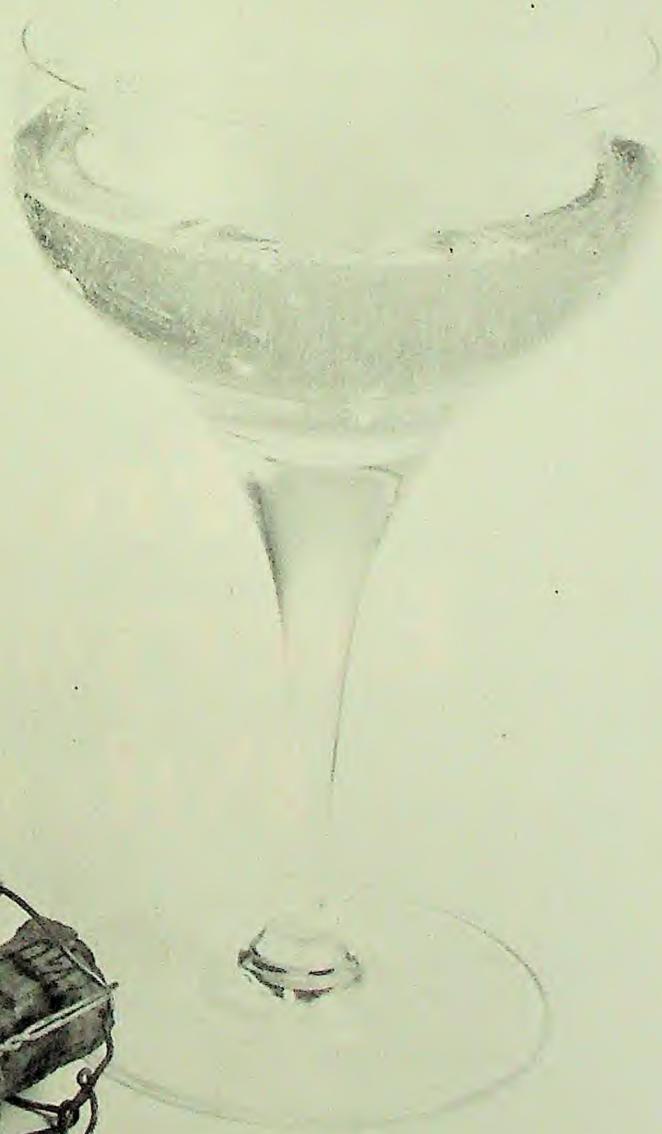
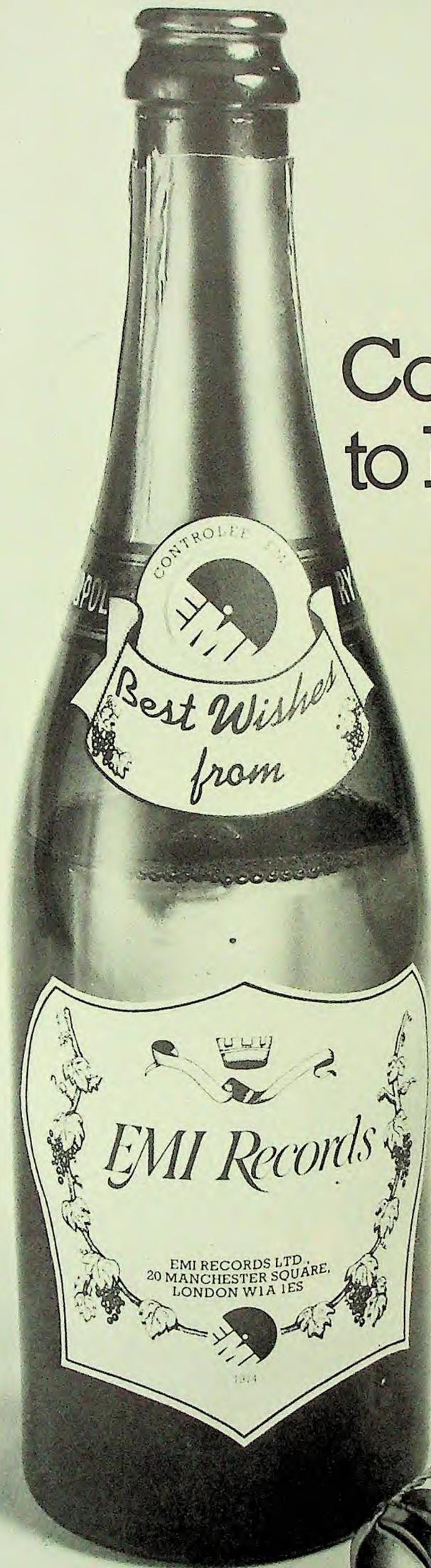
The story of Radio Luxembourg's English Service bang-up-to-date, Alan Keen, General Manager, Radio Luxembourg (London) Ltd., said:

"I believe no-one could ever challenge our claim that 208 has contributed a great deal to Britain's music industry and advertising industry. Our audience throughout this period has extended not only throughout Great Britain and Ireland, but also over Europe from Denmark, Sweden, Norway and Finland and then down to Belgium and Holland and across to Germany and France and beyond. We regularly hear from young listeners in Czechoslovakia and Yugoslavia and I would like to thank the many people who have helped us over these forty years as Britain's one and only National commercial radio station".

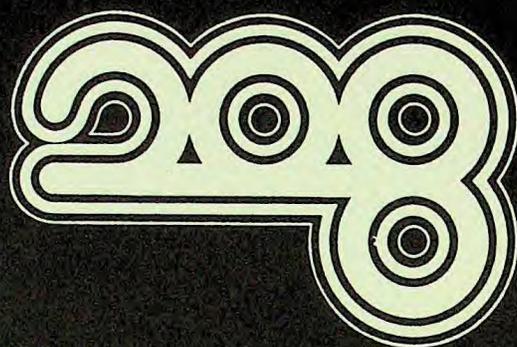
THE ABOVE FEATURE IS AN EXTRACT FROM THE RADIO LUXEMBOURG 40TH ANNIVERSARY PROGRAMME 'THIS IS HOW IT ALL BEGAN'. BROADCAST ON OCTOBER 31. THE PROGRAMME WAS PRODUCED AND WRITTEN BY RODNEY COLLINS AND EDITED BY ALAN BAILEY.

Congratulations
to Radio Luxembourg

*Life begins
at 40!*



Congratulations



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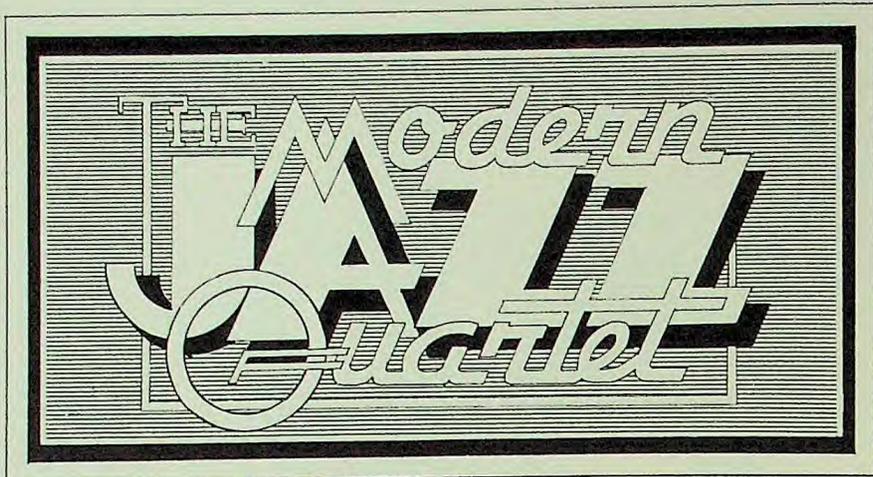


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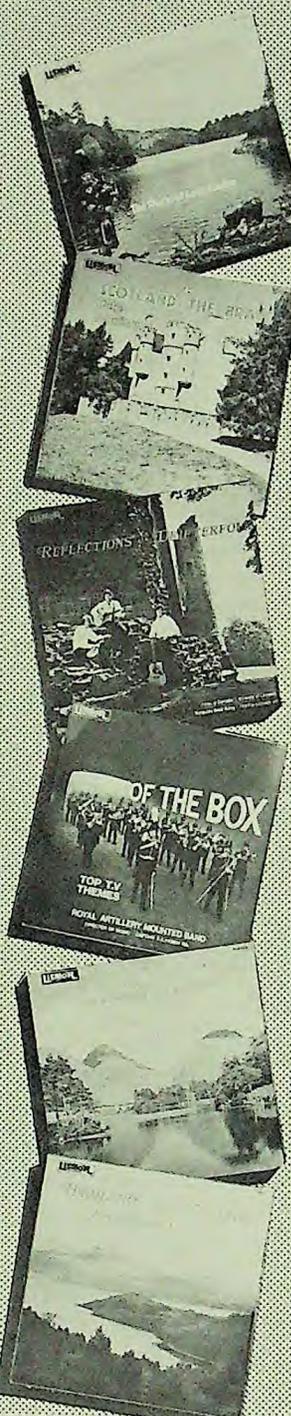
Little David

REVIEWS

FROM PAGE 32

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HARRY STONEHAM QUARTET
Hammond Sounds Relaxing. EMI One-Up OU 2049. Producer: Bob Barratt. The stunning young lady who so arrestingly decorates the front cover may well cause browsers to take a second and third glance and then buy the record without further ado. They shouldn't be disappointed by the contents either, from the group which provides the music for tv's Michael Parkinson Show. Sixteen durable evergreens of the quality of Laura, Solitude, Stardust and Here's That Rainy Day are presented by the quartet in tasteful low-lights style, which is so much more satisfying than the many anonymous orchestral easy-listening sounds around.

PEGGY LEE
Let's Love. Atlantic K 50064. Producers: Peggy Lee, Dave Grusin, Paul McCartney. McCartney's surprise inclusion on the production panel is limited to the title track, his own composition, but it is certainly one of the most appealing and sensitive readings on the roster and earns a short, sharp reprise to close the album. As for Miss Lee, the passing years do nothing to impair the languid ardour of her vocal skills. In terms of phrasing, tonal quality and sheer style, she remains an all-time great. The songs here are from a variety of sources - James Taylor's Don't Let Me Be Lonely Tonight, Mancini's Sometimes, from the promising Melissa Manchester (He Is The One). Immaculately recorded.

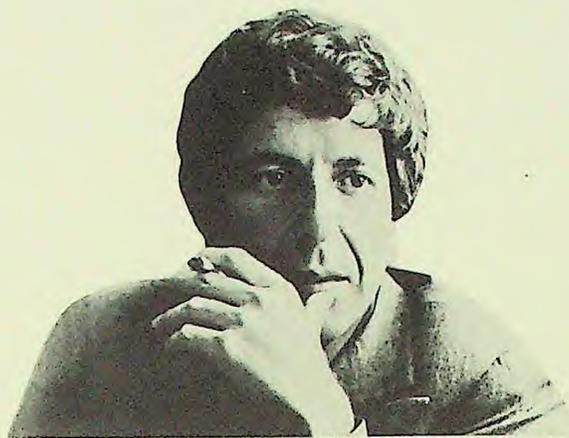
PERRY COMO
Christmas Greetings From Perry Como. RCA Camden CDS 1113. Producers: Charle Grean, Lee Schapiro. Even the revolutionary inclusion of that scarcely heard song White Christmas should not stop this budget album from achieving good Yuletide sales. They're all here - Rudolph, Silent Night, Merry Gentlemen, All Ye Faithful, Three Kings... and White Christmas might just catch on.

FREDA PAYNE
Payne And Pleasure. ABC Records ABCL 5054. Recently in the UK for live appearances, Freda Payne debuts for ABC Records with a well-balanced set of numbers. In live appearances the emphasis tends to be on showbiz, but back on record she shows herself to be a force to be reckoned with. Interesting treatments of The Way We Were, A Song For You, and I Won't Last A Day, and a fine, earthy treatment of the rocker, It's Yours To Have.

HOT BUTTER
Original Hits Series, Vol. 1. Featuring the moog and a variety of other odd-sounding instruments, this budget album features Popcorn - a chart smash a couple of years ago - and rehashes of Day By Day, Telstar, and Amazing Grace. Quite enjoyable easy listening, which should pick up casual sales.

TRINI LOPEZ
Trini Lopez! EMI International INS 3002. Produced by Snuff Garratt - who succeeds in injecting new life into Lopez's recording career, which has been rather obscure as of late. Ten tracks, including Tie A Yellow Ribbon, The Most Beautiful Girl and Take a Letter Maria. Infectious listening - although sales are unlikely to be startling.

THE HOLLIES
I Can't Let Go. MFP 50094. A re-release from one of the most consistent chart groups in pop history. Their 1966 chart-topper highlights the set, but there are also very listenable versions of I Take What I Want, Sweet Little Sixteen and I Am A Rock.



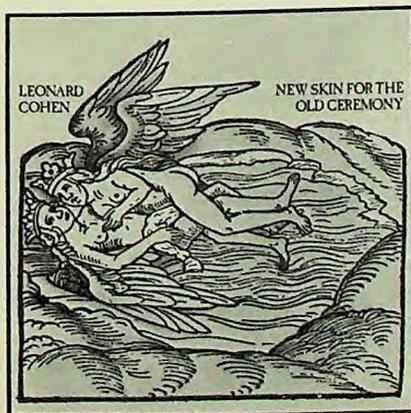
“LOVER,



LOVER,



LOVER”



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chart Album
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THE OLD CEREMONY**
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the music people

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PRELUSERS

MUSIC WEEK NOV. 9

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ALBATROSS.....A
 AMAZING MUSIC OF THE ELECTRONIC ARP SYNTHESIZER.....C
 ANCHOR MEN.....S
 ANDERSON, Christian.....S
 ASTON, Anne.....I
 BANGLES, Mr. Job.....T
 BARRON KNIGHTS.....T
 BATCHELOR, Ruth.....W
 BIG JOHN'S ROCK 'N' ROLL CIRCUS.....W
 BLACK, Sam.....I
 BONNET, Graham.....B
 CARMEN, Paul.....I
 CHRISTIE, John.....E
 COHEN, Leonard.....L
 COYNE, Kevin.....L
 CRUSH, Bobby.....H
 DAVIS, Paul.....R
 DEKKER, George.....N
 DE SYKES, Stephanie.....O
 DICKSON, Barbara.....H
 DOOLEY FAMILY.....S
 DOUGLAS, Carl.....D
 DUNAWAY, Shelton.....P
 DYLAN, Bob.....I
 EDWARDS, Jimmy.....T
 ECSTASY, PASSION & PAIN.....A
 EDWARDS, J. Vincent.....W
 ETHIOPIANS.....C
 EVERSON, Joyce & Lesley Duncan.....T
 FANNY.....I
 FLO & EDDIE.....L
 FRANCIS, Sid.....O
 FREE SPIRIT.....L
 GENESIS.....C
 GLOVER, Roger.....L
 GRAFFITI.....C
 GRANT, Josie.....T
 GREEN, Mathew, Orchestral Rainbow.....W

HATFIELD & THE NORTH.....L
 HARVEY, Alex.....A
 HOAGY POAGY.....O
 HOLLIES.....I
 HOT CHOCOLATE.....O
 ISAACS, Gregory.....N
 ISLEY BROTHERS.....N
 JACKSON BROWNE.....W
 JAMAICANS.....W
 JO JO GUNNE.....W
 JONES, Tom.....P
 JONESES.....S
 KASSOON, Mac & Katie.....S
 KAYE, Danny.....T
 KELLY, Peter D.....R
 KIM, Andy.....F
 MARTINO, Al.....H
 MARTY, PAUL & DANNY.....C
 MILES, John.....W
 McCLEAN, Don.....G
 NAZARETH.....L
 NOEL & THE FIREBALLS.....L
 NOONE, Peter.....M
 O JAYS.....P
 ONIKA.....W
 PALMER, Macko.....I
 PAYTON, Lawrence.....T
 PETERS & LEE.....C
 PLUTO.....Y
 PRINCE JAZZBO RAGAMUFFIN & THE RAGTIMERS.....E
 RAWLS, Lou.....E
 REDDY, Helen.....A
 RICHARDS, Cynthia.....K
 ROMEO, Max.....R
 SCHWARTZ, Steven Michael.....B
 SEDAKA, Neil.....S
 SETTLERS (New).....S
 SHARPE, Ray.....L
 SHELLEY, Peter.....B
 SOLOMON, Diane.....N
 STAPLEY, Stephen.....L
 STEELEY SPAN.....G
 TALK OF THE TOWN.....B
 THRILLERS.....H
 TREMELOES.....C
 TYPES.....P
 WISHBONE ASH.....H

COME ALIVE AGAIN, Water Lady, MARTY, PAUL & DANNY. RCA 2486.
 CONQUERING LION, Lion Head, THE ETHIOPIANS. Cactus CT 46.
 COUNTING OUT TIME, Riding The Screes, GENESIS. Charisma CB 238.

I'M DOWN, Hello Lady Goodbye, THE HOLLIES. Polydor 2058 533.
 I'M GOING LEFT, Take Me With You, SAM BLACK. DJM DJS 334.
 IN MY WORLD, School Love, PAUL CARMAN. DJM DJS 317.
 IT AIN'T ME BABE, All Along The Watchtower, BOB DYLAN/THE BAND. Island WIP 6215.
 I'VE HAD IT, From Where I Stand, FANNY. Casablanca CBX 502.

D DANCE THE KUNG FU, Changing Times, CARL DOUGLAS. Pye 7N 45418.

E EASY WINNERS, Ragtime Dance, THE RAGAMUFFIN & THE RAGTIMERS. Pye 7N 45409.
 EVERYBODY KNOWS, How Does It Feel, JOHN CHRISTIE. Polydor 2058 528.

F FIRE, BABY I'M ON FIRE Here Comes The Morning, ANDY KIM. Capitol CL 15800.

G GAUDETE, The Holly And The Ivy, STEELEY SPAN. Chrysalis CHS 2007.
 GOOD TIME BAND, Hard Woman, THE TREMELOES. DJM DJS 336.
 GUITARZAN, The Oggle Cockle Song, DON McCLEAN. BEEB 002.

H HANGIN' OUT, Buckingham Palais, BOBBY CRUSH. Phillips 6004 425.
 HAVING A PARTY, H. P. BARNUM, Strange Kind Of Sky, THE THRILLERS. Power Exchange PX 102.
 HERE COMES THE SUN, Long And Winding Road, BARBARA DICKSON. RSO 2090 144.
 HERE IN MY HEART, Painted, Tainted Rosemary In The Morning, AL MARTINO. Capitol CL 15798.
 HOMETOWN, Persephone, WISHBONE ASH. MCA 165.

I I CAN'T HELP MYSELF FROM LOVING YOU BABE, Freedom Train, ANNE ASTON. Pye 7N 45403.
 I GET AROUND, Nowadays No One Wants To Go To Heaven, MACKO PALMER. RSO 2090 143.

K KEEP IT IN THE FAMILY, CYNTHIA RICHARDS, Keep It In The Family, CACTUS ALL STARS. Cactus CT 45.

L LET ME MAKE LOVE TO YOU, Come To My Rescue Webelos, FLO & EDDIE. CBS 2753.
 LET'S EAT (AGAIN REAL SOON), Filter, Stoke Has A Bath, HATFIELD & THE NORTH. Virgin VS 116.
 LET'S HAVE A PARTY, Ronnie Don't Go, KEVIN COYNE. Virgin VS 117.
 LINDA LU, Red Sails In The Sunset, RAY SHARPE. Epic EPC 2787.
 LOVER LOVER LOVER, Who By Fire, LEONARD COHEN. CBS 2699.
 LOVE HURTS, Down, NAZARETH. Mooncrest MOON 37.
 LOVE IS ALL, ROGER GLOVER & GUESTS (Featuring Ronnie Dio, Johnny Goodson), Old Blind Mole, ROGER GLOVER. Purple PUR 125.
 LOVE SONGS IN THE BREEZE, Hunting Diamonds, STEPHEN STAPLEY. DJM DJS 338.
 LOVE YOU JUST AS LONG AS I CAN, As Long As I Can, FREE SPIRIT. Chess 6145 035.

M MEET ME ON THE CORNER DOWN AT JOE'S CAFE, (Blame It) On The Pony Express, PETER NOONE. Casablanca CBX 501.
 MY HEART JUST KEEPS ON BREAKING, My Heart Just Keeps On Breaking (Instrumental), THE JAMAICANS. Dragon DRA 1029.

N NEED A LITTLE TASTE OF LOVE, If You Were There, ISLEY BROTHERS. Epic EPC 2803.
 NEW LOVE, Diane's Theme, DIANE SOLOMON. Phillips 6006 409.
 NO JOSHUA NO, MAX ROMEO, No Joshua No. (Instrumental), JOSHUA'S ALL STARS. Dragon DRA 1028.
 NOSEY PARKER (Vocal), Nosey Parker (Instrumental), GEORGE DEKKER. Harry J 6696.

LISTINGS

AB

ANGIE BABY, I Think I'll Write A Song, HELEN REDDY. Capitol CL 15799.
 ANTHEM, Anthem, ALEX HARVEY BAND. Vertigo 6059 112.
 ANYTHING I WANT TO, Bourne Mouth Rock, ALBATROSS. Mooncrest MOON 36.
 ASK ME, I Take The Blame, ECSTASY, PASSION & PAIN. Pye 7N 25669.
 BACK ROW IN THE STALLS, Ghost Writer In My Eye, GRAHAM BONNET. DJM DJS 328.
 BAD BLOOD, Hey Mr. Sunshine, NEIL SEDAKA. Polydor 2058 532.

BOOGIE BUMP, Boogie Shank, PLUTO. Creole CT 34.
 BUMPIN' BOOGIE (Part 1), Bumpin' Boogie (Part 2), TALK OF THE TOWN. Philadelphia PIR 2722.
 BYE BYE, Storybook Ending, PETER SHELLEY. Magnet MAG 18.

C

CHARMER, NOEL & THE FIREBALLS, Discomania, THE FIREBALLS. Decca F 13561.
 CHERI BABE, Sexy Lady, HOT CHOCOLATE. RAK 188.
 CHRISTINE, Season Of Love, GRAFFITI. Santa Ponsa PNS 25.
 CLOSER, When Somebody Thinks You're Wonderful, PETERS & LEE. Phillips 6006 430.
 COCKTAILS FOR TWO, Carrie's Carousel, THE AMAZING MUSIC OF THE ELECTRONIC ARP SYNTHESIZER. RCA 2475.

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MUSIC WEEK NOV. 9

SWAMP

O
OH MY PAPA, Dreams, SID FRANCIS (Trumpet Solo With Vocal), EMI 2236.
ONE STEP BEHIND THE MUSIC, Lies, HOAGY POAGY, Pye 7N 45407.
ONLY LOVE, What Good Is Love, STEPHANIE DE-SYKES, Bradley's BRAD 7474.
OPEN THE DOOR TO YOUR HEART, GREGORY ISSACS, Open The Door To Your Heart (Version), ANDY'S ALL STARS, Cactus CT 41.

P
PEACE, Little Brother, OJAYS, Power Exchange PX 101.
PEOPLE, For Love Of Ivy, TYMES, Epic EPC 2806.
PLEDGING MY LOVE, Greenwood Mississippi, TOM JONES, Decca F 13564.
PROMISED LAND, JOHNNIE ALLAN, Betty & Dupree, SHELTON DUNAWAY, Oval 1001.

R
RIDE 'EM COWBOY, I'm The Only Sinner (In Thought Blake City), PAUL DAVIS, London HLM 10473.
ROCK ME AWAY, I Believe I'm Going To See You Again, STEVEN MICHAEL SCHWARTZ, RCA 2474.
ROCK TO THE JUKE BOX, Brotherhood Within, PETER D. KELLY, DJM DJS 333.

S
SAIL ME HOME, Alice, THE ANCHOR MEN, Anchor ANC 1006.

C SHA LA LA LULLABY, (Your Love Is) Sneaking Up On Me, THE DOOLEY FAMILY, Alaska ALA 25.

SHE DIDN'T FORGET HER SHOES, Lifelight, THE (new) SETTLERS, YORK YR 218.
SHE'S GONE, Hourglass, LOU RAWLS, Bell 1390.
SUGAR CANDY KISSES, Black Rose, MAC & KATIE KASSOON, Polydor 2058 531.
SUGAR PIE (Part 1), Sugar Pie (Part 2), THE JONESES, Mercury 6167 018.
SUPERGIRL My Imagination, CHRISTIAN ANDERSON, DJM DJS 330.

T
TABLE FOR TWO, Cows, MR. JOE BANGLES, DJM DJS 335.
TELL ME YOU LOVE ME, I Found The Spirit, LAWRENCE PAYTON, Anchor ABC 4021.

C THE BALLAD OF FRANK SPENCER, Pardon Me, THE BARRON KNIGHTS, Penny Farthing PEN 854.
THE END OF THE LINE, Dreams, JOSIE GRANT, DJM DJS 327.
THE UGLY DUCKLING, The Kings New Clothes, DANNY KAYE, MCA 164.
TIME GENTLEMEN PLEASE, Was It Something I Said, JIMMY EDWARDS, Spark SRL 1116.
TO BE A PILGRIM, What Did She Taste Like, JOYCE EVERSON & LESLEY DUNCAN, GM GMS 032.

W
WALK AWAY, Light In The Window, RUTH BATCHELOR, Philips 6006 419.
WALKING SLOW, The Late Show, JACKSON BROWNE, Asylum AYM 535.
WE THREE KINGS, The First Noel, M A T T H E W GREEN'S ORCHESTRAL RAINBOW, Penny Farthing PEN 855.
WHEN WILL I SEE YOU AGAIN, MARCIA GRIFFITHS, When Will I See You Again, ONIKA, Horse HOSS 60.
WHEN WILL YOU BE MINE, I'm In The Army Now, BIG JOHNS ROCK 'N' ROLL CIRCUS, DJM DJS 329.

C WHAT'S ON YOUR MIND, Rock 'N' Roll Band, JOHN MILES, Orange OAS 223.
WHERE IS THE SHOW, Single Man, JO JO GUNNE, Asylum AYM 534.
WONDERLAND, Keep On Trying, J. VINCENT EDWARDS, Philips 6006 423.

Y
YOUTH IN SERVICE, Youth In Service (Version), PRINCE JAZZBO, Cactus CT 42.

TOTAL ISSUED

Singles Issued by Major Manufacturers for W/E 8th Nov. 1974.

	This Week	This Month	This year
EMI	14 (10)	28 (26)	596 (594)
Decca	3 (4)	6 (10)	605 (607)
Pye	7 (3)	19 (7)	273 (250)
Polydor	7 (2)	11 (7)	368 (369)
CBS	6 (-)	12 (5)	367 (340)
Phono-gram	9 (4)	9 (8)	302 (292)
RCA	3 (5)	7 (8)	284 (284)
WEA	- (8)	5 (11)	305 (304)
Others	37 (23)	63 (32)	1159 (1133)
Total	86 (59)	160 (114)	4259 (4173)

NEEDLE TIME

RADIO ONE HIT PICKS

NOEL EDMUNDS: Junior's Farm - Paul McCartney and Wings (Apple R5999)
TONY BLACKBURN: Where Did All The Good Times Go? - Donny Osmond (MGM 2006468)
JOHNNY WALKER: I'm Still Waiting - G. T. Moore and the Reggae Guitars (Charisma CB 236)
DAVID HAMILTON: La La La (Peace Song) - Al Wilson (Bell 1389)
PICK OF THE PAST: The Letters - Box Tops (Stateside SS 2044)

ROBBIE'S ROCKET

La La La Peace Song - O. C. Smith (CBS 2221)

BRMB RADIO HITPICKS

GEORGE FERGUSON: He Was A Writer - Cilla Black (EMI 2227), Memories Don't Leave You Like People Do - Johnny Bristol (MGM 2006 471)
ED DOOLAN, Evensong - Rockfield Corale (Rockfield ROC 5), Tambourine Queen - Rock Bottom (RCA 2476)
JOHN HODGES: Love Looks Good On You - Blood, Sweat & Tears (CBS 2694), Be Not Too Hard - Manfred Mann's Earthband (Bronze BR 013)
ROBIN VALK, My Friend The Sun - Family (Reprise K 14378), Roll On Sweet Mississippi - Dobie Gray (MCA 163)

RADIO CLYDE PERSONALITY PICKS

STEVE JONES: Monday Morning Feeling - Tito Simon (Horse HOSS 57) - I'm Down - Hollies (Polydor 2058 533).
RICHARD PARK: Never My Love - Blue Suede (EMI 2232), Memories Don't Leave - Johnny Bristol (MGM 2006 471).
TOM FERRIE: Angel - Carl Simmons (Antic K 11515), Everybody Knows - John Christie (Polydor 2058 528).
BRIAN FORD: Hangin' On, Ann Peebles (London HLU 10468), Sally Can't Dance - Lou Reed (RCA Victor 2467)
TIM STEVENS: Junior's Farm - Paul McCartney and Wings (Apple R5999), Round Every Corner - Love Together (Philips 6006 416)

RADIO TWO DISC OF THE DAY

Monday: Closer - Peters & Lee (Philips 6006 430).
Tuesday: Angie Baby - Helen Reddy (Capitol CL 15799).
Wednesday: My Boy - Elvis Presley - RCA 2458.
Thursday: After Loving You - Jack Jones - (from album Write Me A Love Song Charlie) (RCA APL 10773).
Friday: When Mabel Comes In The Room - Ray Conniff (CBS 2742).

CAPITAL CLIMBERS

Where Did All The Good Times Go - Donny Osmond -MGM 468)
La La La Peace Song - Al Wilson (Bell 1389)
Juke Box Jive - Rubettes (Polydor 529)
Junior's Farm - Paul McCartney and Wings (Apple R5999)
Memories Don't Leave Like People Do - Johnny Bristol (MGM 471)
Never My Love - Blue Suede (EMI 2232)

RADIO LUXEMBOURG HOT SHOTS

KID JENSEN: I Can Feel The Fire - Ron Wood (Warner Bros. K 16463)
DAVE CHRISTIAN: I'm Goin' Left - Syreeta (Tamla Motown TMG 926).
PETER POWELL: Be Not Too Hard - Manfred Mann (Bronze BRO 13)
MARK WESLEY: My Eyes Adored You - Frankie Valli (Private Stock PVT1)
BOB STEWART: Sally Can't Dance - Lou Reed (RCA 2467)
TONY PRINCE: My Boy - Elvis Presley (RCA 2458)
POWERPLAY: The Wild One - Suzy Quatro (RAK 185)

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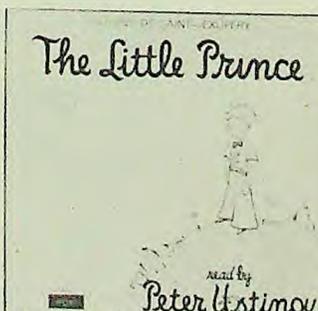
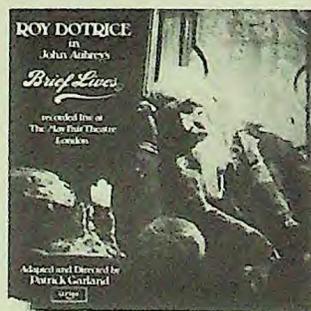
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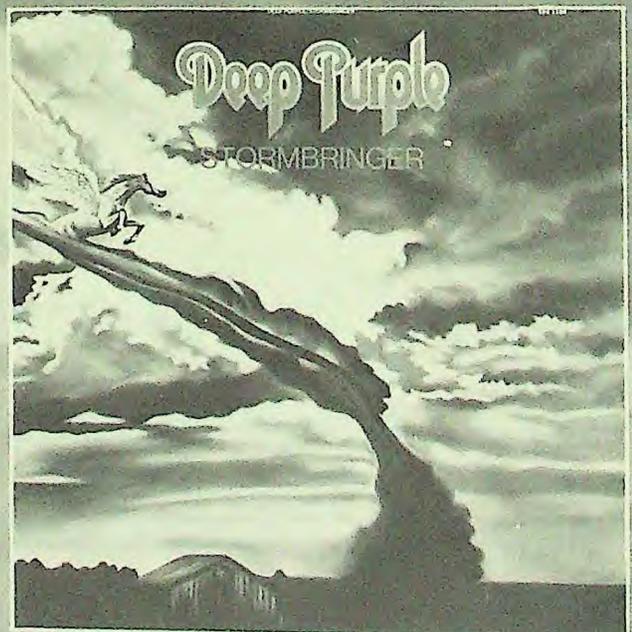
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MUSIC WEEK

TOP ALBUMS

- = NEW ENTRY
- ⊕ = MILLION SALES
- = OVER £150,000 SALES
- = OVER £75,000 SALES
- 1 = RE-ENTRY

Now	Last Week	Wks. On Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
* 1	2	5	ROLLIN'	■ Bay City Rollers	Bill Martin/Phil Coulter	Bell BELLS 244
* 2	5	2	IT'S ONLY ROCK AND ROLL	Rolling Stones	The Glimmer Twins	COC 59103
* 3	1	4	SMILER	Rod Stewart	Rod Stewart	Mercury 9104 001
* 4	3	44	TUBULAR BELLS	■ Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
* 5	4	3	JUST A BOY	□ Leo Sayer	Adam Faith/Dave Courtney	Chrysalis CHR 1068
* 6	7	47	BAND ON THE RUN	■ Paul McCartney/Wings	P. McCartney	Apple PAS 10007
* 7	12	4	DAVID ESSEX	David Essex	Jeff Wayne	CBS 69088
* 8	6	10	BACK HOME AGAIN	John Denver	Milton Okun	RCA Victor APLI 0548
* 9	19	2	CAN'T GET ENOUGH	Barry White	Barry White	20th Century BT 444
*10	13	42	THE SINGLES 1969-1973	■ Carpenters	J. Daugherty/R&K Carpenter	A&M AMLH 63601
*11	8	17	ANOTHER TIME, ANOTHER PLACE	□ Bryan Ferry	B. Ferry/J. Punter	Island ILPS 9284
*12	10	4	WALLS AND BRIDGES	□ John Lennon	John Lennon	Apple PCTC 253
*13	17	2	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond	Mike Curb	MGM 2315 307
*14	37	2	WAR CHILD	Jethro Tull	Ian Anderson	Chrysalis CHR 1067
*15	15	56	THE DARK SIDE OF THE MOON	■ Pink Floyd	Pink Floyd	Harvest SHVL 804
*16	11	9	HERGEST RIDGE	Mike Oldfield	M. Oldfield/T. Newman	Virgin V 2013
*17	14	7	MUD ROCK	Mud	M. Chapman/N. Chinn	RAK SRAK 508
*18	9	3	A STRANGER IN MY OWN BACK YARD	Gilbert O'Sullivan	Gordon Mills	MAM MAMS 506
*19	23	3	MOTOWN CHARTBUSTERS VOL. 9	Various	—	Tamla Motown STML 11270
*20	21	3	ODDS & SODS	The Who	—	Track 2406 116
*21	22	3	THE IMPOSSIBLE DREAM	Sensational Alex Harvey Band	D. Batchelor/D. Wadsworth	Vertigo 6360 112
*22	25	22	SHEET MUSIC	10CC	10CC	UK UKAL 1007
*23	—	—	SERENADE	Neil Diamond	Tom Catalano	CBS 69067
*24	27	12	461 OCEAN BOULEVARD	■ Eric Clapton	Tom Dowd	RSO 2479 118
*25	18	9	THE BEST OF JOHN DENVER	John Denver	Milton Okun	RCA Victor APLI 0374
*26	16	8	SANTANA'S GREATEST HITS	Santana	—	CBS 69081
*27	44	3	LET'S PUT IT ALL TOGETHER	Stylistics	Thom Bell	AVCO 6466 013
*28	28	6	HANG ON IN THERE BABY	Johnny Bristol	Johnny Bristol	MGM 2315 303
*29	24	119	SIMON & GARFUNKEL'S GREATEST HITS	□ Simon & Garfunkel	Simon & Garfunkel	CBS 69003
*30	47	2	SOLO CONCERT	Billy Connolly	Nat Joseph	Transatlantic TRA 279
*31	36	18	CARIBOU	■ Elton John	Gus Dudgeon	DJM DJLPH 439
*32	26	14	THE THREE DEGREES	Three Degrees	—	Philadelphia PIR 65858
*33	39	2	BRIDGE OVER TROUBLED WATER	⊕ Simon & Garfunkel	S & G/Halee	CBS 63699
*34	32	68	AND I LOVE YOU SO	■ Perry Como	Chet Atkins	RCA Victor SF 8360
*35	—	1	HEY!	□ Glitter Band	Mike Leander	Bell BELLS 241
*36	—	1	MEDDLE	Pink Floyd	Pink Floyd	Harvest SHVL 795
*37	34	53	GOODBYE YELLOW BRICK ROAD	■ Elton John	Mike Batt	DJM DJLPD 1001
*38	—	1	THE BEATLES 1967-1970	■ The Beatles	George Martin	Apple PCSP 718
*39	45	2	THE BEST OF BREAD	Bread	—	Elektra K 42115
*40	29	14	ROCK YOUR BABY	■ George McCrae	T. K. Productions	Jayboy JSL 3
*41	33	4	KIMONO MY HOUSE	□ Sparks	Muff Winwood	Island ILPS 9272
*42	31	6	ABRAXAS	Santana	—	CBS 64087
*43	—	1	HIS 12 GREATEST HITS	Neil Diamond	—	MCA MCF 2550
*44	—	1	BAD CO.	Bad Company	Bad Company	Island ILPS 9279
*45	—	1	QUEEN 2	Queen	Roy Baker	EMI EMA 767
*46	—	1	A TAPESTRY OF DREAMS	Charles Aznavour	C. Aznavour/D. Newman	Barclay 90 90003
*47	43	13	FULFILLINGNESS' FIRST FINALE	Stevie Wonder	S. Wonder	Tamla Motown STMA 8019
*48	35	3	REMEMBER YOU'RE A WOMBLE	The Wombles	Mike Batt	CBS 80191
*49	—	1	DIANA AND MARVIN	■ Diana Ross/Marvin Gaye	Berry Gordy	Tamla Motown STMA 8015
*50	20	8	RAINBOW	Peters & Lee	Johnny Franz	Philips 6308 208

OUTSIDERS

GOLDEN MEMORIES, James Last, Polydor 2371 472
 JOHNNY MATHIS SINGS THE GREAT SONGS, Johnny Mathis, CBS 88085
 SGT. PEPPER'S LONELY HEARTS CLUB BAND, The Beatles, Parlophone PCS PMC 7027
 A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT, Nilsson, RCA Victor SF 8371
 SING IT AGAIN ROD, Rod Stewart, Mercury 6499 484
 CRIME OF THE CENTURY, Supertramp, A&M AML 68258
 SUNSHINE, Original Soundtrack, MCA MCF 2566
 WEAR IT'S AT, The Rubettes, Polydor 2383 306
 THESE FOOLISH THINGS, Bryan Ferry, Island ILPS 9249
 IMAGINE, John Lennon - Plastic Ono Band, Apple PAS 1004

ARTISTS A-Z

(Fullprice)

AZNAVOUR, Charles.....	46
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BAY CITY ROLLERS.....	1
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O'SULLIVAN, Gilbert.....	18
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STYLISTICS.....	27
THREE DEGREES.....	32
10CC.....	22
WHITE, Barry.....	9
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WONDER, Stevie.....	47

THE MID-PRICE CHART NOW COVERS ALBUMS RETAILING AT A RECOMMENDED PRICE OF £1.26-£1.99 PLUS TV COMPILATION ALBUMS. ONLY FOUR ALBUMS QUALIFIED FOR INCLUSION IN THIS WEEK'S CHART. THEY WERE:

- 1 ELVIS PRESLEY'S 40 GREATEST HITS, Arcade ADEP 12
- 2 STARDUST, Sound Track, Ronco RR 2009/10
- 3 BLACK EXPLOSION, Various Artists, Ronco BPR 2008
- 4 LEGEND, Buddy Holly, MCA CORAL CDMS 802
- 5 SCOTT JOPLIN PIANO RAGS, Joshua Rifkin, Nonesuch H 71248
- 6 20 TOWN & COUNTRY HITS, Various, K-Tel NE 302
- 7 BUDDY HOLLY'S GREATEST HITS, Buddy Holly, MCA CORAL CDLM 8007

Ann Peebles' U.K. tour was a sensation.
 So naturally her single's now a Star Breaker!

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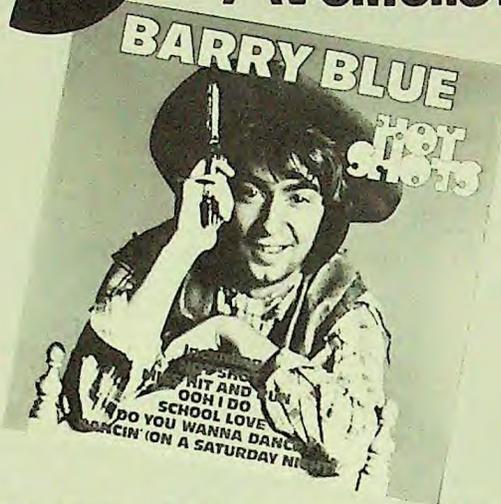
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= FORECAST
 = QUARTER MILLION SALES
 = SALES INCREASE OVER LAST WEEK
 Code: A - American songs, B - British, F - Foreign.
 DISTRIBUTORS' INDEX CODE
 A-Pye, CW-CBS/WEA, E-EMI, F-Phonodisc, H-H.R. Taylor, I-Island, L-Lugtons, R-RCA, S-Selecta, X-Clyde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

MUSIC WEEK

TOP 50 SINGLES

STAR BREAKERS

SHA LA LA, Al Green, London HL 10470.
 TELL ME WHAT YOU WANT, Jimmy Ruffin, Polydor 2058 433.
 SOUND YOUR FUNKY HORN, K.C. & The Sunshine Band, Jayboy BOY 83.
 UNDER MY THUMB, Wayne Gibson, Pye Disco Demand DDS 2001.
 GET DANCING, Discotex and the Sex-o-Letes, Chelsea 2005 013.
 HELP ME MAKE IT THROUGH THE NIGHT, John Holt, Trojan TR 7909.
 JUKE BOX JIVE, The Rubettes, Polydor 2058 529.
 ZING WENT THE STRINGS OF HEART, Trampms, Buddah BDS 405.
 BLUE ANGEL, Gene Pitney, Bronze BRO 11.
 YOU AIN'T SEEN NOTHING YET, Bachman-Turner Overdrive, Mercury 6167 025.
 LONGER LIST OF BREAKERS CAN'T HELP LOVING THAT MAN OF MINE, Ila Van, Pye Disco Demand DDS 108.
 HAPPY BIRTHDAY BABY, Tony Christie, MCA 157.
 I'M STONE IN LOVE WITH YOU, Johnny Mathis, CBS 2653.
 MEMORIES DON'T LEAVE LIKE PEOPLE DO, Johnny Bristol, MGM 2006 471.
 MY BOY, Elvis Presley, RCA 2458.
 OK CHICAGO, Resonance, Bradley's BRAD 7410.
 PLEASE TELL HIM THAT I SAID HELLO, Dana, GTO GT 6.
 ROCK A BYE NURSERY RHYME, Rockin' Berries, Pye 7N 45394.
 SHE'S GONE, Hall & Oates, Atlantic K 10502.
 THE BUMP, Kenny, RAK 186.
 THE BUMP, Zig-Zag, Magnet MAG 17.
 WILLY & THE HAND JIVE, Eric Clapton, RSO 2090 139.
 (YOU KEEP ME) HANGIN' ON, Ann Peebles, London HL 10468.
 ZIP GUN BOOGIE, T. Rex, MARC 9.

	LAST 2 WKS	WKS ON CHART	TITLE	ARTIST	LABEL & NUMBER	Publisher	Producer
1	1	8	A	EVERYTHING I OWN	Ken Boothe	Trojan TR 7920	Screen Gems/Columbia L. Chalmers
2	3	10	5	B	GONNA MAKE YOU A STAR	David Essex	CBS 2492 April/Rock On Jeff Wayne
3	5	23	3	B	KILLER QUEEN	Queen	EMI 2229 Feldman/Trident Roy Thomas Baker/Queen
4	4	4	5	B	ALL OF ME LOVES ALL OF YOU	Bay City Rollers	Bell 1382 Martin Coulter Bill Martin/Phil Coulter
5	2	2	4	B	FAR FAR AWAY	Slade	Polydor 2058 522 Barn Chas Chandler
6	11	18	4	A	(HEY THERE) LONELY GIRL	Eddie Holman	ABC 4012 Famous Chappell Peter De Angelis
7	8	15	5	A	DOWN ON THE BEACH TONIGHT	Drifters	Bell 1381 Cookaway/Macaulay R. Greenaway/Billy Davis
8	10	19	4	B	LET'S GET TOGETHER AGAIN	Glitter Band	Bell 1383 Ram Mike Leander
9	7	6	7	A	(YOU'RE) HAVING MY BABY	Paul Anka	United Artists UP 35713 MAM Rick Hall
10	14	28	4	A	LET'S PUT IT ALL TOGETHER	Stylistics	Avco 6105 032 Avemb/Cyril Shane Hugo & Luigi
11	9	9	6	A	I CAN'T LEAVE YOU ALONE	George McCrae	Jayboy BOY 90 Southern T. K. Productions
12	15	16	5	B	ALL I WANT IS YOU	Roxy Music	Island WIP 6208 E.G. Music/Roxy Music/J. Punter
13	12	7	6	A	I GET A KICK OUT OF YOU	Gary Shearston	Charisma CB 234 Chappells Hugh Murphy
14	21	17	6	A	HAPPY ANNIVERSARY	Slim Whitman	United Artists UP 35728 Francis Day & Hunter Kelso Herston
15	16	21	4	B	NEVER TURN YOUR BACK ON MOTHER EARTH	Sparks	Island WIP 6211 Island Muff Winwood
16	17	24	5	B	MINUETTO ALLEGRETTO	The Wombles	CBS 2710 Batt Songs Mike Batt
17	26	50	3	B	PEPPER BOX	Peppers	Spark SRL 1100 Instant Sirocco
18	6	3	9	B	SAD SWEET DREAMER	Sweet Sensation	Pye 7N 45385 M&M Music Tony Hatch/Des Parton
19	23	30	4	A	DA DOO RON RON	Crystals	Warner Spector K 19010 Carlin Phil Spector
20	38	-	2	A	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	Barry White	20th Century BTC 2133 Schroeder Barry White
21	13	5	9	B	GEE BABY	Peter Shelley	Magnet MAG 12 Magnet Peter Shelley
22	48	-	2	B	NO HONESTLY	Lynsey de Paul	Jet 747 Standard Lynsey de Paul
23	29	39	3	B	HOT SHOT	Barry Blue	Bell 1379 ATV Barry Blue
24	27	33	4	A	ROCK 'N' SOUL	Hues Corporation	RCA Victor PB 10066 Jimi Lane/BMI T.Sellers/W.Holmes
25	22	22	5	B	I HONESTLY LOVE YOU	Olivia Newton-John	EMI 2216 Rondor John Farrar
26	18	11	6	B	FAREWELL - BRING IT ON HOME TO ME	Rod Stewart	Mercury 6167 033 G. H. Music Rod Stewart
27	39	-	2	A	TOO GOOD TO BE FORGOTTEN	Chi-Lites	Brunswick BR 13 Intersong Eugene Record
28	45	-	2	B	COSTAFINE TOWN	Splinter	Dark Horse AMS 7135 'oops' George Harrison
29	32	38	4	A	THEN CAME YOU	Dionne Warwick/Detroit Spinners	Atlantic K 10495 Gamble/Huff/Carlin Thom Bell
30	40	-	2	B	MAGIC	Pilot	EMI 2217 Robbins Alan Parsons
31	19	20	8	A	YOU LITTLE TRUST MAKER	Tymes	RCA 2456 April/Maximus Billy Jackson
32	NEW ENTRY			B	JUNIOR'S FARM	Paul McCartney/Wings	Apple R 5999 McCartney/ATV P. McCartney
33	28	26	14	F	Y VIVA ESPANA	Sylvia	Sonet SON 2037 - Rune Ofverman
34	35	-	2	A	GET YOUR LOVE BACK	Three Degrees	Philadelphia PIR 2737 Gamble Huff/Carlin Richard Rome
35	30	36	4	A	YOU HAVEN'T DONE NOTHIN'	Stevie Wonder	Tamla Motown TMG 921 Jobete/London S. Wonder
36	25	8	12	A	ROCK ME GENTLY	Andy Kim	Capitol CL 15787 Intersong Andy Kim
37	NEW ENTRY			B	THE WILD ONE	Suzi Quatro	RAK 185 Chinnichap/Rak M.Chapman/N.Chinn
38	20	13	8	B	REGGAE TUNE	Andy Fairweather-Low	A&M AMS 7129 Rondor Elliott Mazer
39	24	12	13	A	ANNIE'S SONG	John Denver	RCA APBO 0295 ATV Music Milton Okun
40	34	-	2	A	FAREWELL IS A LONELY SOUND	Jimmy Ruffin	Tamla Motown TMG 922 Jobete London James Dean/William Witherspoon
41	47	-	2	B	SATURDAY GIG	Mott the Hoople	CBS 2754 April/Whiz Kid Mott the Hoople
42	NEW ENTRY			A	WHERE DID ALL THE GOOD TIMES GO	Donny Osmond	MGM 2006 468 Carlin Mike Curb
43	NEW ENTRY			B	TELL HIM	Hello	Bell 1377 Mike Leander Robot Hellin Ltd
44	36	41	4	B	WHATEVER GETS YOU THRU' THE NIGHT	J. Lennon/Plastic Ono Nuclear	Apple R 5998 Lennon/ATV J. Lennon
45	NEW ENTRY			B	GOODBYE NOTHING TO SAY	Javells/Nosmo King	Pye Disco Demand DDS 2003 Grenyoco Music Nosmo King
46	NEW ENTRY			B	HOW LONG	Ace	Anchor ANC 1002 Anchor John Anthony
47	33	27	7	A	SAMBA PA TI	Santana	CBS 2561 Chrysalis Fred Catero/Santana
48	31	14	9	B	LONG TALL GLASSES	Leo Sayer	Chrysalis CHS 2052 Blandell/Compass A. Faith/D. Courtney
49	37	32	13	A	KUNG FU FIGHTING	Carl Douglas	Pye 7N 45377 Subiddu/Chappell Biddu
50	NEW ENTRY			B	TURN IT DOWN	Sweet	RCA 2480 Chinnichap/Rak M.Chapman/N.Chinn

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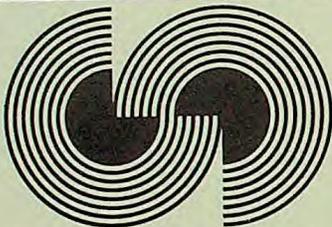
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Once the quiet singer of country songs Hamilton has now broken that image and developed, within recent years, into a slick, highly polished entertainer with the material, and the presentation, that's appealing to all manner of listeners. Yet he retains that same gentlemanly image that has become so uniquely his own trademark. Backed highly efficiently by lead and bass guitars and drums — featuring the same personnel that supported during his recent, successful stint at the Batley Variety Club — he interspersed his numbers with amusing anecdotes and interesting recollections of his recent Soviet tour. On the repertoire front he mingled the basic country songs with material from the pens of Gordon Lightfoot, Ralph McTell and Leonard Cohen and proved, most decisively, that his international ambassador tag is viable in more than one respect.

TONY BYWORTH

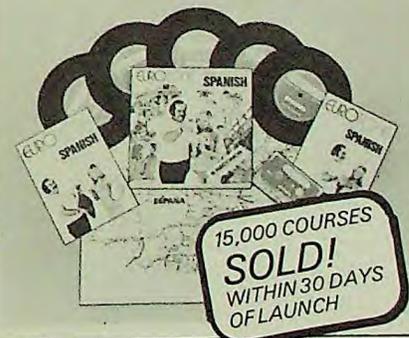
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A BREATH OF FRESH AIR



Jam Sandwich

the music of

Lyn Dobson

This collection of self indulgent and subjective songs for paranoid schizophrenics and other loonies, is designed to freak those people who like to put music into neat little compartments. I've been lucky enough to work with Georgie Fame, Manfred Mann, Steve Marriot and the Soft Machine, which besides being a piece of blatant name dropping has nothing to do with this album. Except that through such bands I have developed a taste for music spanning Balinese, Indian, African, Irish to blues, from a purely jazz beginning. All of which are somewhere in here.
Or is it my imagination.

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