

MUSIC WEEK

Europe's Leading Music Businesspaper

A Billboard Group publication

February 8th, 1975

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COMMENT

Music Week, the charts, and the MPA

FOR MORE than five years the British Market Research Bureau has been responsible for compiling record sales charts for the British record industry, the BBC and Billboard Publications.

The weekly operation of sampling 300 full-range record stockists throughout Britain, analysing their returns and preparing the best-seller lists of albums and singles is an elaborate and necessarily expensive one. But Music Week, along with the British Phonographic Industry and the BBC, has always taken the view that such a heavy investment is more than justified by the need for the British music industry to have a regular, reliable sales-based chart which has a built-in protection against rigging.

The BMRB chart is widely acknowledged as the most accurate reflection of sales through conventional record shops in this country. It is a credit to Britain's music industry that it sponsors and finances such a reliable barometer of sales... still a relatively rare thing in Europe. In addition, the chart is an indispensable aid to all sections of the music industry because it has the unique quality of being able to forecast the upward movement of certain records with 80 per cent accuracy.

As well as being a sure indication of what is selling, and as well as providing valuable guide lines to retailers as to what product to order, the BMRB chart is a vital promotional tool. A publisher or record company man who can point to a good track record in the official British industry charts when he is discussing a licensing or sub-publishing deal for his catalogue, is negotiating from a position of strength. Even when a publisher has all his catalogues assigned throughout the world, he can still benefit from having songs appearing in the chart - because a survey has shown that more than 80 per cent of Britain's retailers use the BMRB charts for ordering records. And if a record comes into the chart at, say, 39 as a new entry, it is a safe bet that it will create new orders. Because it is a well known and thoroughly documented fact that chart success breeds success. It also virtually ensures vital radio exposure.

In short, the existence of a reliable chart is of great benefit to all sections of the music industry. It benefits radio stations, it benefits publications, it benefits record companies and it benefits publishers. But the current situation is that the BBC pays its share to finance the BMRB chart, 15 record companies pay their share through the BPI, Billboard Publications pays its share

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GRRC hits out at CBS-backed club

FOLLOWING THE appearance of the first national newspaper advertising for the newly launched Realm Record Club, the GRRC has issued a statement deploring the fact that retailers cannot hope to compete with their distributors on the same basis.

The statement runs: "We view the launch of this club which has the blessing of CBS and which features product from five or more major labels, with a great deal of suspicion. Record retailers have had to suffer successive inroads into their turnover in recent times via consumer magazine promotion,

cut-price product to sell other goods, company-owned retail chains and now a company-owned major club.

"Competition at cut prices can in our opinion damage the image which the record industry had to its credit and which is fast disappearing in the consumer's mind. Our members have already asked, and rightly so, which four CBS albums will be made available to them to sell at 25p each in order for them to compete with this offer and when such companies as A&M will reduce the price of albums like the Carpenters' Singles to the trade so that the retailers price image is not destroyed by their own suppliers."

The advertisements have appeared in national papers. Top product from the catalogues of Bell, CBS, RCA, Liberty UA, Magnet and A&M is featured. Readers are offered one album at 25p on joining the club providing four more are purchased within 12 months at full price. The choice includes The Carpenters Singles album and product by

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Companies toss the coin for USA label prefix

A TOSS of a coin will decide which of two rival record companies will retain the record prefix they have both been using for singles.

Problems arose for dealers and manufacturers alike when both Island and UK Records chose the same prefix, USA for their American product releases. Stalemate was reached because although Island had its USA-prefixed singles on the market two months before its rival, UK claimed that it had registered the prefix before Island.

Now both companies have agreed that they should "toss the coin" and break the dead-lock. Whoever wins will continue using the prefix and the loser will make a change.

UK Records general manager Clive Selwood explained: "I've agreed to meet Island's managing director David Betteridge this week

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Chinnichap-Mud split definite

HIT-WRITING TEAM Nicky Chinn and Mike Chapman plan a complete break with chart-topping team Mud, once the Rak contract expires in June 1975 - and at the same time announce that they are spending more money on Bradford group Smokey than they have on any of their previous artists.

The statement concerning Mud says that Chinn and Chapman "will no longer be involved in the writing or the production of the group's records after June. They consider it necessary to make this statement as recent reports have erroneously suggested that their association with

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Backing for new rock venue?

by ADAM WHITE
IN THE wake of the announcement that London's Rainbow theatre will close next month comes news that two record companies are jointly interested in financing a new venue for rock music in the capital. The initiative comes from Chrysalis, whose Biffo Music subsidiary holds the lease for the now-doomed Rainbow. Although he would not disclose which other company is involved, Biffo secretary Terry Connolly told Music Week on Friday, "Chrysalis is certainly very interested in the possibility of doing something to develop a new rock venue. I don't think it will be very long before there is another Rainbow." Investment in such a project might well top £100,000, he added.

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TOM PAXTON has signed an exclusive recording agreement with MAM Records. His first album for the label will be *Something In My Life* and will be released to coincide with his tour of Britain and Ireland at the end of February. Pictured at the signing are (l to r) Geoff Morris, MAM promotion manager; Paxton; MAM managing director, Geoffrey Everett, Paxton's manager, Johnny Jones and Ray Mills MAM label manager.

EMI abandons plans for separate sales forces

by REX ANDERSON

EMI HAS finally abandoned the idea of establishing separate sales forces for UK, US product and tape. This follows the initial formation of new sales policy taking into account a survey conducted by EMI in the last quarter of 1974 and present economic trends.

Announcing the policy change this week, Mark Abbott, newly appointed director of sales, said that though the evidence to date supported the concept of a split sales force, the future economic climate seemed such that the firm

has to be in a position where it is ready to move in any of a number of directions depending upon the financial situation.

He said: "The single sales force means we increase our territorial split from 25 areas in the UK to 33. We will redeploy many of our existing salesmen and managers from pilot areas and in so doing capitalise on the experience we have gained recently and unite the sales force to give the most advantageous short-term selling service."

He described the new policy a

TO PAGE 4

ADVERTISEMENT

PAUL WILLIAMS



A Little Bit Of Love

PAUL WILLIAMS now has his new album available. Called "A LITTLE BIT OF LOVE" it bears the gentle Williams touch for sensitive ballads. Order from A&M Records & Tapes. AMLH/CAM/YAM 63655



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NEWS

Rank closes audio factory

RANK RADIO International, hardware manufacturers for the Bush, Murphy, Dansette, Leak and Wharfedale brand names of the Rank Organisation, and also Arena in Europe, is the latest audio company to feel the economic squeeze.

Beeb promotion

BEEB RECORDS has planned an extensive promotion campaign through the John Menzies chain. The promotion will feature all BBC product and will run through February and March with 70 stores in the Menzies chain involved.

The campaign will centre round specially designed window displays and will include posters, streamers and point-of-sale material.

The label also plans a similar campaign with one of Edinburgh's leading retailers, Jenners of Princes Street. This campaign will only run for two weeks, beginning January 29.

A spokesman for Beeb Records said these are the first of many similar campaigns the label has planned for the future.

Problems in the audio business have resulted in the planned closure of Rank's Skegness factory in June, affecting 350 jobs, and there will be a further 250 redundancies at the firm's factories in Bradford, Plymouth and Redruth, Cornwall.

The Skegness factory has primarily manufactured unit audio products, which have been marketed as the low-price mass market equivalent to hi-fi, but despite the redundancy plans Rank Radio does not intend to stop manufacturing them. The company did however recently stop production of black and white television sets, due to the falling-off in demand, and it has also halted the manufacture of radiograms, whose sales have been seriously hit by trends towards unit audio and hi-fi.

News of the company's plans to close the factory at Skegness and bring in redundancies at its other plants, closely follows similar announcements by three other major manufacturing companies. British Sound Reproducers (BSR) plans to reduce its total workforce by 3,000 and Gerrard Engineering, turntable manufacturers, has axed

1,200 jobs. A third company, Glenburn Engineering, which also manufactures turntables, closed three plants in the Midlands throwing 1,000 people out of work.

A spokesman for Rank Radio this week blamed economic trends and marketing difficulties in Western Europe for the redundancies in the company. "All the other manufacturers are experiencing difficulties and having to make severe cut-backs as a result," he added. "HP controls have had an effect on the industry and apart from that, radiograms are now old-fashioned and the trend is towards unit audio and hi-fi."

Australian opera rushed

FROM DECCA this week-end (February 7) comes rush release of a live recording from the Midnight Matinee at Covent Garden in aid of the Darwin Appeal Fund, given mainly by top-rank Australian artists at the suggestion of soprano Joan Sutherland two weeks ago (January 25). Decca made the recording in

UA releases its first quad album

UNITED ARTISTS is to release its first quadraphonic recording, an MOR album by John Gregory entitled *Man For All Seasons* which will be issued, one week later than originally planned, on February 14. However, the company has no immediate plans for further quadraphonic releases.

The recording uses the SQ system, which UA believes is likely to emerge as the dominant quadraphonic mode, and is to be

marketed with extensive advertising in hi-fi and other journals, and widespread use of point-of-sale material. UA is also discussing with Sanyo the possibility of in-store demonstrations.

Commenting on the release, sales manager Dennis Knowles said: "Initially we planned a quad-compatible release, but it was clear that would be a compromise of the technical excellence we were aiming for, so we opted for a dual release in stereo and quadraphonic. Although the recording was more expensive we have taken the opportunity to establish price parity between quadraphonic and other recordings."

"John Gregory was the ideal person to be involved in this project as he is experienced in all aspects of production, but we would in any case have gone for an MOR recording because that is where quad will start as a market. I know that some people are sceptical, and there is certainly a case of the chicken and the egg, but at the same time I cannot see how sound systems can stand still; they must keep developing."

costs and the expectation of virtually no growth in 'real' terms, how can profitability be maintained?

The answer, I believe, is two-fold requiring 1. - the injection of new and revolutionary marketing concepts and 2. - the introduction of intelligent and enlightened economies."

Unlike other major industries, the music business has done little in the field of market research. An organised and concerted effort to determine potential areas of exploitation would be well worth the cost. Promotion and marketing will continue to cry out for creative thinkers.

In Britain, commercial radio and television will continue to be an important means of exposure, while in Europe commercial media remains limited. European state radio and television has provided some exposure while the BBC has, in the past, devoted much time to pop music. Lately, however, there seems to be a disturbing trend towards limitations on play lists. With Radio Luxembourg being the only inter-European network, perhaps record companies within the EEC should lobby Brussels for the establishment of a Common Market radio network.

Unlike the U.S. with saturated radio exposure, England and Europe continue to rely heavily on live appearances. Because England and Europe lack large venues and promoter's are reluctant to raise ticket prices over prior years, many tours will continue, as a result of

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Billy Swan
New Single
"I'm Her Fool"

See and hear Billy Swan on Radio & T.V.

From his New Album 'I can help.'

MONUMENT MNT 3057

ORDER FROM CBS ORDER DESK Tel 01 960 2155 CBS/WEA/A & M Distribution Centre Barlby Road London W1

LETTERS

If a theatrical producer was asked to produce a pop single, the result would get a ha, ha, ha! Similarly it is ludicrous to expect the record business to produce a gala at MIDEM.

Stage management is a skilled occupation involving knowledge of lighting, timing, set designing etc. and until a professional is engaged the outcome will always be catastrophic. The only way to make sure that the MIDEM galas are successful is for the music business to select the artists they wish to appear and then to hand the whole thing over to an established theatrical producer.

Len Beadle, Director ATV Music, Brighton.

IT IS now generally acknowledged, both in government and industry circles, that we are in the throes of a recession or worse, stagflation. Entering 1975 with skyrocketing

YESTERDAYS

10 YEARS AGO 5 YEARS AGO

February 11, 1965
Ember announces huge merchandising campaign following recently signed distribution deal with EMI.....Qualiton Records opens pressing plant in Pontardawe, Wales.....W. H. Smith opens five additional outlets, all stocking records.....Roy Featherstone appointed EMI's Midlands supervisor.....Fontana debuts its Popular Jazz series.....Cardiff dealers complain about quality of Pye pressings particularly Kinks' latest *Tired Of Waiting*.

February 7, 1970
Cliff Busby appointed EMI's general manager sales and distribution following John Fruin's departure to head Polydor.....Pye captures Crewe label for UK and EMI lands Blue Thumb.....Jack Gill named as chairman of Northern Songs.....Chess planning to open own London Offices.....Tito Burns to head up recently formed MAM tv production company.....Decca's half-year results show tremendous boost from record sales.

BBC cuts prompt Wilde Rock promotion scheme

by CHRIS WHITE

BBC CUTBACKS in airtime have prompted three men to form a company, Wilde Rock Promotions, which will promote new record releases by syndicating 8-track compilation tapes to more than 2,000 outlets throughout the country.

Based in St. John's Wood, London, Wilde Rock has been formed by Dennis Higginson, Barry Anthony and David Borg, whose idea is that record companies "buy" time on the tapes and promote their latest product. The tapes will then be distributed on a regular basis to shops, boutiques, hairdressers and other similar outlets.

Barry Anthony, director, said that BBC cuts had made it even more difficult for record companies to get their new records heard by the public. "Our idea is that 8-track tapes be compiled, featuring the new records of that week in particular, including album tracks and they will then be distributed to the various outlets. The result will be that records, which probably would never be heard by radio audiences, will still find a big listening public.

Anthony added that retailers would be provided with eight-track cartridge players where necessary and the tapes would be supplied free of charge. "Everybody has been looking at the ordinary retailer for years and wondering how to use them, but never knowing quite how," he commented. "We have already sent out two sampler tapes, featuring new releases, and received an excellent reaction from the retailers. They are more than happy to accept free tapes every week, saving themselves time and trouble,

Jim Tryon resigns at Radiomobile

JIM TRYON, sales director at Radiomobile for the last two years and who played a major role in the launch of cassette and cartridge hardware in the UK, has left the company to take up a new appointment.

Tryon, who joined Radiomobile nine years ago, has become director of marketing for Tucker, Nunn and Grimshaw, manufacturers and wholesalers of clocks and watches and, like Radiomobile, a subsidiary of the Smith's Industries group of companies.

As sales manager for Radiomobile, Tryon was one of those primarily responsible for the company launching its first mono cassette player in 1968, followed by a cartridge player in 1969. He worked closely with several software manufacturers and Radiomobile at that time was responsible for the production of several 8-track players, believing the growth was going to be in the cartridge market.

His successor at Radiomobile is Bill Lawrie, field sales manager for two and a half years, who is now appointed UK sales manager.

Tryon, who has worked for Smith's Industries for 34 years, told Music Week: "I'm sorry to be leaving the car radio division, which has involved me so much in the musical side, but I feel that a change at this point of my business life is better than a shot in the arm. I've become a bit stale - and a complete change was inevitable."

and already two major chains - Harry Fenton's and Cecil Gee - have agreed to take part in the scheme."

Anthony also claimed interest from record companies with the idea. "Two majors have indicated to us that they would like to go along with the idea - after all our scheme costs far less than it does to advertise on radio Luxembourg. We are hoping to sell promotion time to more companies in the next couple of weeks and once the ball starts rolling, we're sure that other companies will realise the value of the idea."

Managing director of Wilde Rock Promotions, David Borg is at present in the States where he is discussing the possibilities for starting a similar scheme there, and a Wilde Rock representative will also be visiting Midem next week.

At Decca - which stopped buying "pay-plays" on radio Luxembourg two weeks ago - promotion manager David Rickerby commented that the company was always looking for new avenues of promotion, but he was unsure about the scheme proposed by Wilde Rock

Promotions. "I think that it all depends very much on what retail outlets are used," he said. "Hairdressers are probably a good idea, but I don't think that many people spend such a long time in shops like outfitters, and I would also think there could be complications regarding royalties."

Rickerby added however: "The scheme does have its advantage in that every little bit of promotion helps, but I would think on the face of it that this wasn't a major idea, certainly not as strong as discotheques for breaking new releases."

CBS marketing director Tony Woolcott said that the scheme sounded interesting and could be of some promotional use, provided Wilde Rock Promotions could make the scheme run economically, and also surmount the problems of copyright and performance restrictions. "It certainly sounds like a useful additional media for promoting new records and while I don't think it would have a very significant impact on the market, it could have some small influence," he commented.



POWER EXCHANGE signs Workhouse - (l to r) Billy Cole, Robinson, Trisha O'Keefe, Power Exchange director of creative services; Pemberton, Stuart Forbes Keir, company secretary for Workhouse Productions; Jimmy Rock, Power Exchange disco promotions and Bobby Davis.

Power to Workhouse

POWER EXCHANGE, the all-black music label, has signed its first roster of British talent. The label, which intends to exchange British and American black talent, has signed a long-term world wide recording agreement with Stanley Pemberton, co-owner of Workhouse Productions.

The production company is based at the Manfred Mann, Mike Hugg-owned Workhouse Studios in London's Old Kent Road. Under the agreement, four artists, who together with Pemberton form the Workhouse Artists Co-operative, will have product released on the Power Exchange label.

First release under the new agreement will be a single, Extra Careful, by Billy Cole on February 21. The other artists are Alton Ellis, Bobby Davis, and Ken Parker. All the recordings will be produced by Stanley Pemberton.

Power Exchange chairman, Paul Robinson, said there were also plans to release a series of albums using standard catalogue material from Chappell and produced by H.B. Barnum with largely British musicians and vocalists.

Robinson also said that the label had plans for a Soul Train to tour the major soul disco centres and was investigating the possibility of introducing racking to discos with

local dealers stocking the racks with disco material.



GORDON COLLINS, general manager of Polydor, is transferring to the Phonodisc manufacturing-distribution subsidiary where he has been appointed a director. His move was effective from February 1. The appointment is designed to create a closer working relationship and better integration between Phonodisc and the marketing companies, Polydor, Phonogram and Contour. Before joining Polydor about two years ago, Collins had run EMI companies in Greece and South Africa and while working for EMI UK had gained much experience on the distribution side. No replacement for Collins at Polydor has been named.

TERRY YEASON, has left World Wide, where he was label manager, and joined Power Exchange as creative director.

TOM DOOLEY

FOLLOWING TERMINATION of WEA deal for UK and Europe, new distribution deals for the Spector label soon to be finalised by Marty Machat.....congratulations to RCA - the Soul Explosion campaign has produced sales of one million-plus albums and singles by Hues Corporation, Tymes, Main Ingredient and Betty Wright.....Led Zeppelin U.S. tour likely to gross five million dollars, one million more than last time round.....recent Faces UK tour grossed £100,000 - claimed to be a record.

UNEXPECTED INDUSTRY turnout for new Royal Opera production of Verdi's A Masked Ball included Peter Andry and John Mordler (EMI), Ray Minshull (Decca), Peter Russell (Polydor), Paul Myers (CBS), Ralph Mace, Angela Boyd and Thomas Z. Shepard (RCA) - are they all planning to record it?.....largely due to never-say-die plugging by Carolyn Wilkes, Johnny Mathis back in charts for first time in 4 years.....another neversaydie effort - Motown's decision to reissue for the second time Isley Bros 1966 single This Old Heart Of Mine.

UA CHIEF Martin Davis recently took over producer's role for Shirley Bassey.....Decca points out that although Alan Roberts credited for design of award winning Camel LP sleeve, design was actually the work of Modular Publicity.....and RCA anxious to make it clear that new business affairs manager Peter Bailey will only have responsibility for the administrative side of a&r department.....among 25 best-selling hardbacks of 1974, according to W. H. Smith survey, was Play Guitar by Ulf Goran.....after receiving gold disc from Decca, conductor Anatol Dorati presented producer James Mallinson with a gold pencil.

LARRY PAGE has recorded Follow The Fairway with a choir of showbiz gold addicts - what will they say at St. Andrews?.....on David Carter's late night Radio London popshow on Fridays, Ken East, Dick Leahy and Walter Woyda will be guests.....because of UK success, Motown has re-released Jimmy Ruffin's What Became Of The Brokenhearted in U.S.....Pye creative director Peter Price and wife Inge expecting baby in May.

FIRST SOLO tour for Alice Cooper planned for Britain this summer sounds like being a theatrical extravaganza.....in Australia, DJM's Edward Woodward will be presented with a gold album during his forthcoming tour.....Beeb's second signing is Suzanne and Me - described as an all-male group from Gibraltar.....what plans has Paul Raymond for Royalty Theatre following recent sell-out concerts by Alan Price and George Melly?

DIAL 999!!!

OHIO PLAYERS

New Single

FIRE

6167 058



Also available FIRE Album 9100 009

marketed by phonogram

NEWS

Music Week,
the charts,
and the MPA

FROM PAGE 1

through Music Week - but the publishers pay nothing, except indirectly through a small contribution made by the Performing Right Society in the interest of getting statistical information which aids the society in apportioning juke box royalties.

It is the opinion of the BBC, of BPI and of Billboard Publications that the music publishers, as one major section of the industry which unquestionably benefits from the existence of a reliable, foolproof chart, might reasonably be expected to make a contribution to the ever-increasing costs of compiling it. We on Music Week have judged from the protestations that followed the inadvertent omission of publisher credits from a recent chart, that most music publishers would seem to have a vested interest in the BMRB Top 50. However the MPA council has declined to make any financial contribution to the cost of the chart operation, claiming through its president, Dick James, that publisher credits are simply an ego-building device and of no practical value. Music Week, in reply, has argued that if this be the case, the omission of these credits should cause no dismay among the publishers concerned. We nevertheless plan to continue printing the publisher credits in the singles chart, whether or not the MPA makes a financial contribution.

The MPA's position is that publishers already make a contribution, both via the PRS and via their affiliated record companies. This in our submission is a specious argument. In the first place there are a number of publishers with no specific record company affiliation; in the second place it is by no means always the case that the copyright of a hit single on a particular label is owned by that label's publishing arm.

The BPI, BBC and Billboard Publications are united in their disappointment over the attitude of the MPA in this matter - not only from the point of view of frustrating the endeavour to have the financial burden more equitably spread but also because in making a contribution to the cost of the official industry chart, the MPA would be seen to be endorsing the chart and thus still further enhancing its acknowledged authority and status. We hope the MPA will think again.

EMI drops sales
force split plan

FROM PAGE 1

"rifle rather than shotgun approach." The immediate effect on the dealer would be an even more helpful attitude by the salesman who would not now be pushing the entire EMI catalogue, but would concentrate on servicing him with the most saleable product from the EMI roster of own and licensed labels.

The reorganised executive at EMI has decided, from initial impressions, from the survey, that the best course is to concentrate activity and make every sales area count. This would apply equally well to field sales, Music Centre sales, multiples, tape sales and international sales.

The entire concept, he said, would be kept under review and more concrete plans on how the reorganised force would function would be announced when the results of the survey had been properly analysed in a few weeks time.

MTA dealer courses break
new ground with sessions

THE MTA Training Centre is breaking new ground in its 1975 programme of dealer courses with a session on February 18-19 entitled New Legislation and the Retailer. The intention of this course is to provide retailers with non-technical explanations of recent developments in law which could have an effect on their business operations.

Of particular interest will be a discussion, conducted by a representative of the Department of Fair Trading, on the Supply Of Goods Act, which covers faulty merchandise. There will also be sessions covering the Social Security Act, which pertains to national

Chinnichap-
Mud split

FROM PAGE 1

Mud would continue after the termination of the group's record contract with Rak.

"These reports have been made by persons who fail to appreciate the mutual trust and respect which exists between the directors of Chinnichap and Rak."

Nevertheless, Larry Utall, Private Stock president said that he remained hopeful that a renewal of the Chinnichap-Mud association could be arranged after the group's label switch.

Smokey is to be launched through an album, rather than a single, on the Rak label, and released on February 14. All four of the members, Chris Norman, Alan Silson, Pete Spencer and Terry Uttle, are songwriters and they penned eleven of the thirteen tracks on the debut album, Pass It Around. The other two songs are by the Chinn-Chapman team.

Nicky Chinn told Music Week: "Mickie Most, Rak and EMI, the distributors, share our enthusiasm for the band - certainly our major discovery to date. The band is completely different to any other we have been involved with previously. The fact that an album is being released prior to a single indicates that we regard them as an album band - appealing to buyers of American material such as records by Crosby, Stills and Nash or the Eagles.

"We are spending a lot of money on them. So are Rak and EMI. The album launch will be backed by huge radio coverage, 2,500 posters, trade press advertisements, special press kits, tailored Smokey shirts, and the top 1,000 dealers will each receive a free album and poster."

Chinn and Chapman have previously been involved, as writers or producers, with New World, Sweet, Mud, Suzi Quatro and Arrows, among others.

Big demand for
'Kojak' single

A MASSIVE demand has been created in the London area for Telly Savalas' MCA single of the David Gates song, If (MCA 174). It arose after the single had broken all records in Capitol Radio's People's Choice feature - where listeners are asked to phone in and vote for their favourite of a number of new singles.

Unfortunately the single was not scheduled for release until February 14. The single won people's choice by an overwhelming 500 votes. MCA label manager Peter Robinson said that as a result of the listeners' reaction, distributor, EMI, was taking special steps to have the single released this week.

insurance, Crime Prevention and consumer credit legislation, which applies to hire purchase.

The programme for the annual GRRC Record and Tape Conference, to be held at Europa Hotel from February 24-26, has been completed. Greater emphasis is being placed this year on the exhibition which will be open to the entire trade - whether registered for the conference or not - for the whole of the afternoon of February 24. The exhibition will feature demonstrations of record and tape production, sleeve production processes, fault detection and personal appearances by artists as well as the usual manufacturer displays.

After a formal conference opening on February 25 and an explanatory talk by GRRC secretary Harry Tipple, the pre-lunch sessions will be conducted by EMI factory director Roy Matthews, speaking on 3D Sound - The Search For Silence" and a barrister discussing recent legislation affecting retailers and consumers.

Major CBS retail push
for new Dylan album

A MAJOR merchandising campaign is in progress for Blood On The Tracks, Bob Dylan's first album for CBS since he rejoined the company from Asylum. Dealers have been supplied with a plethora of point-of-sale material, shipped last Friday with first deliveries of the LP. Accompanying the merchandise activity is a press campaign featuring advertisements in such consumer papers as Melody Maker, Sounds, New Musical Express, Rolling Stone and Time Out.

CBS has a four-strong display team on the road, setting up window and in-store highlights for Blood On The Tracks and four previous Dylan albums, Greatest Hits, More Greatest Hits, Blonde On Blonde and John Wesley Harding.

Two campaign components are special 'now in stock' cards for use in windows or at counter point, and four-colour double crown posters featuring a blow-up of the Dylan portrait seen on the Blood On The Tracks sleeve. In oval shape and with simulated picture frame surround, the poster is available

New rock venue finance possible

FROM PAGE 1

The Rainbow's end as a rock venue has been forced upon Biffo by the cost of renovation (Music Week, February 1). Chrysalis is reluctant to inject more money into the theatre - it claims it has been subsidising it to the tune of £40,000 since 1972 - largely because the lease has only three years to run. For this reason, too, Terry Connolly sees no point in any record industry attempts to put up the necessary cash. "A save-the-Rainbow campaign would be wasted unless the lease could be extended," he said. Rank, from whom Biffo sub-leases the theatre, is thought unlikely to do this, however - especially as it has long been rumoured that the organisation wants the site for a redevelopment scheme involving offices and a supermarket.

Whatever new venue may emerge from Chrysalis' plans, there is still widespread dismay at the Rainbow's closure, especially among promoters. Derek Block, who last year put a

In the afternoon, Alan Keen, general manager, will talk about the influence of Radio Luxembourg on record sales and Ian Ralfini, managing director, will speak on the formation and aims of Anchor Records. The day's business will finish with a Tape Forum with David Adams (Phonogram), Laurie Adams (Polydor), Barry Green (EMI), John McCready (Decca) and Walter Woyda (Precision).

The Wednesday morning sessions consist of an address by John Whittle, general manager EMI classical division, and an Industry Talk-In with Gordon Collins (Polydor), Ken East (Decca), Jack Florey (CBS) and Richard Robinson (WEA). Representing the trade will be Richard Ashworth (Wax Records), Joyce Bailey (Pied Piper Music), Fred Exon and Shaun Howard (Recordsville).

On the social side, there will be a BTI cocktail party on the Monday evening, while on Tuesday there will be the conference dinner-dance and presentation of the MTA awards.

with or without card backing. CBS is also distributing extra display sleeves of the new album.

Although 500 retail outlets throughout Britain are specifically featuring a Blood On The Tracks display arranged by the CBS merchandise team, the support material is available to all dealers.

Advance orders for Blood On The Tracks have totalled 50,000, according to CBS product manager Andrew Prior. Although he was able to make no comparison with Dylan product issued on Asylum, he believes the figure stands up very well in relation to earlier Dylan albums on CBS. "It is particularly good when you consider that many dealers are going through a rough patch at the moment with sales, and are ordering very carefully indeed."

Although commercial radio advertising plays no part in the campaign to promote the new Dylan LP, Prior added that it may be used if a single is lifted from the long-player. A decision is likely from CBS this week.

Retailers
attack new
CBS-backed
record club

FROM PAGE 1

Simon and Garfunkel, Perry Como, Slim Whitman, Bay City Rollers, Alvin Stardust, Jack Jones, David Bowie, Shirley Bassey, John Denver and classical material.

Proctor H. Colquhoun, general manager of the Realm club, replying to the GRRC accusations said he didn't accept them and hoped to be able to prove that retail business would expand as a result of the exposure given to the product by the advertising.

The advertisements, carried in the Daily Mirror and the Sunday Express, feature 50 catalogue items. Said Colquhoun: "Statistically it can be proved that a club such as this doesn't harm trade as a whole but in fact benefits."

Toss of coin
for label prefix

FROM PAGE 1

when the position will be solved. It has been bad luck but when UK decided last August to issue product from its American label the obvious prefix to choose was USA.

"Unfortunately we sat on the releases until January and in the meantime Island had the same idea and decided to release its American product under the same prefix. Although we had registered the prefix before Island, the company managed to get its singles on the market two months before us."

The position has been aggravated in the last few weeks because UK's Dean Parrish is in the breakers list with I'm On My Way - and because of the records pre-fix, USA 2, some dealers have believed it to be an Island record!. To make matters worse, Selwood believed that Parrish could be losing sales because of the confusion.

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Hitting the charts now!

Helen Reddy



**WADILLY RADIO
BRMB RADIO
SWANSEA SOUND
METRO RADIO
RADIO LUXEMBOURG**

**FROM THE ALBUM
"ROCKIN' SOUL"
APLI 0775**



RCA

ALSO AVAILABLE ON TAPE

ical")
O EL TIEMPO
MUNDO, Manolo
o, EMI
ERES SER MI
NTE?, Camilo
Ariola
YOUR BABY,
e McCrae, RCA
E DOS AGUAS,
de Lucia,
Fo
OCHE EN QUE
D CHICAGO,
ace, Movieplay
Juan Bau,

LEJAS, Jose
EMI
R DE PIEL,
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Renato,

ABY LOVE,
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nogram
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A, Adriano
S/MM

- 6 I CAN'T LEAVE
ALONE, George
McCrae, RCA
- 7 ROCK YOUR BABY,
George McCrae, RCA
- 8 DANCE THE KUNG
FU, Carl Douglas,
Pye/Ariola
- 9 TURN IT DOWN, The
Sweet, RCA
- 10 HEY, YVONNE
(Warum Weint Die
Mammi), Gunter &
Yvonne Gabriel, Ariola

Holland

(Courtesy of Stichting
Nationale Hitparade)

- 1 I CAN HELP, Billy
Swan, CBS
- 2 VOULEZ-VOUS
COUCHER AVEC MOI
CE SOIR, Labelle, Epic
- 3 JUKE BOX JIVE, The
Rubettes, Polydor
- 4 DE LIEFDE VAN DE
MAN, Ria Valk, Philips
- 5 MARIETJE, Hydra,
Polydor
- 6 LADY OF THE NIGHT
NIGHT, Donna
Summer, Groovy
- 7 KILLER QUEEN,
Queen, EMI
- 8 SHOUT, The Trammps,
Pir
- 9 MY BOY, Elvis Presley,
RCA
- 10 MALLE BABBE, Rob
de Nijs, Philips



NEWS

Retail push for Steeleye Span album

CHRYSALIS IS launching a major merchandising campaign in February and March to support the new album release from Steeleye Span, *Commoners Crown*. The company is lining up 250 window displays for the LP in key retail outlets throughout Britain, plus 25 special displays in what it calls "major" stores. 5,000 full-colour posters have been produced to aid in-store promotion, along with special counter cards supplied to dealers with each order for the album.

A billboard in London's Cromwell Road will also feature *Commoners Crown* during February and March, and extensive advertising space has been booked in the consumer music press. Radio commercials will run throughout this period on the Clyde, Piccadilly, Hallam, BRMB and Capital local stations.

The 'crown' theme illustrated on the album cover figures prominently in all display material. The sleeve picture was designed by award-winning graphics outfit, Shirtsleeves Studio.

Each of Steeleye Span's previous three albums for Chrysalis has sold well over 60,000 copies. Although the head of the company's creative services department, Roy Eldridge, would not disclose the campaign budget for *Commoners Crown*, he admitted that it will be in excess of any previous support effort.

Chrysalis has no affiliation with no other company affiliation; and place it is by no means always the case that the copyright of a hit single on a particular label is owned by that label's publishing arm.

The BPI, BBC and Billboard Publications are united in their disappointment over the attitude of the MPA in this matter - not only from the point of view of frustrating the endeavour to have the financial burden more equitably spread but also because in making a contribution to the cost of the official industry chart, the MPA would be seen to be endorsing the chart and thus further enhancing its acknowledged authority and status. We hope the MPA will think again.

EMI drops sales force split plan

FROM PAGE 1

"rifle rather than shotgun approach." The immediate effect on the dealer would be an even more helpful attitude by the salesman who would not now be pushing the entire EMI catalogue, but would concentrate on servicing him with the most saleable product from the EMI roster of own and licensed labels.

The reorganised executive at EMI has decided, from initial impressions, from the survey, that the best course is to concentrate activity and make every sales area count. This would apply equally well to field sales, Music Centre sales, multiples, tape sales and international sales.

The entire concept, he said, would be kept under review and more concrete plans on how the reorganised force would function would be announced when the results of the survey had been properly analysed in a few weeks time.

McClellan's new Safari label releases its first single

A NEW record company called Safari Records, which aims to produce commercial pop and reggae music, has been started in North London and a single was released on January 24.

The company has been started by Reg McClellan, managing director of Circle International Records which operates from Chiswick High Road. Debut single will be Hard, Hard by Ward Jensen, who is also

recording an album. Safari Records products will be distributed by Enterprise and Creole Records throughout the UK, and McClellan is at present negotiating for worldwide distribution.

McClellan, who started the Circle International company 18 months ago, is also scouting round for recording talent. He claimed: "We can offer excellent facilities and we have our own 24-piece orchestra

called Jet, to ensure consistency in sound and production. In addition we also have a team of songwriters, Frank Scarthe, Steve Wheate, George Warren and Clinton Grant, and Scarth has also been appointed A&R manager."

In addition to solo singer Jensen, the Doyley Brothers, a commercial pop band managed by McClellan and formerly under licence to President, will also record for Safari and have a single, Scaredy Cat, lined up.

McClellan told Music Week: "Safari's policy will be to produce good, exciting music which people can dance to and enjoy. I have the greatest confidence in Ward Jensen, a singer in the Tom Jones mould who has enjoyed great success on the Mecca circuit, and I shall be scouting for other talent. In addition I am negotiating for worldwide distribution and will be visiting Midem looking for further outlets for our product."

McClellan has been connected with the music business for nearly four years and started as a music critic for the left-wing magazine, *Keep Left*. He later opened his own agency business called Supreme before going into promoting and arranging the 1972 Johnny Nash tour. McClellan started Circle International in 1973, primarily to handle the Doyley Brothers, and apart from records the company also embraces an agency, management and promotion.

John Carrington has been appointed head of publicity and promotions for Safari, assisted by Marion Richards.

Optimism the note at Pye's sales meeting



Pye MD Walter Woyda

WALTER WOYDA, who this month celebrates his first anniversary as Pye's managing director, struck an optimistic note when he talked to the first Pye sales conference of the year.

He pointed to increased turnover of both Pye and Precision Tapes but added: "Economically we know Britain is in an unhappy stage and that beyond doubt it is going to be a very tough year."

"And you, as salesmen, promotion people, know that in the record business life is a continuous struggle. You can't live on past laurels - but despite all the trials and tribulations of our economic situations, the adverse things can sometimes bring benefit."

Woyda pointed out that the Pye roster now numbered 120 artists, and added: "The standard of getting the Music Week 'Top Honours' award as the best company of the year is that you can't beat it - but you have to live up to it. Let's prove we can do just that."

Information liner for US Phonogram records

PHONOGRAM IN the US has designed an inner sleeve for use in all but classical albums, and it includes a special story slanted at record buyers. It is possible that Phonogram will follow the same idea in the UK.

The feature is called *Buyers' Bulletin* and will change periodically, but will always deal with a music industry topic of interest to the man-in-the-street.

The first, for example, is on the subject of tape piracy - described as "everyone's problem", and written by UPI columnist Bruce Meyer. It deals with all phases of piracy and helps consumers identify a bootleg tape - complete with pictures of both "real" and pirated tapes.

Phonogram in the US believe this tracks. Both the liner bags to inform or CBS since he's a good one, and certainly from Asylum. Dealers' litigation at our supplied with a plethora point-of-sale material, shipped last Friday with first deliveries of the LP. Accompanying the merchandise activity is a press campaign featuring advertisements in such consumer papers as *Melody Maker*, *Sounds*, *New Musical Express*, *Rolling Stone* and *Time Out*.

Nicky Chinn told Music Week: "Mickie Most, Rak and EMI, the distributors, share our enthusiasm for the band - certainly our major discovery to date. The band is completely different to any other we have been involved with previously. The fact that an album is being released prior to a single indicates that we regard them as an album band - appealing to buyers of American material such as records by Crosby, Stills and Nash or the Eagles."

"We are spending a lot of money on them. So are Rak and EMI. The album launch will be backed by huge radio coverage, 2,500 posters, trade press advertisements, special press kits, tailored Smokey shirts, and the top 1,000 dealers will each receive a free album and poster."

Chinn and Chapman have previously been involved, as writers or producers, with *New World*, *Sweet*, *Mud*, *Suzi Quatro* and *Arrows*, among others.

Big demand for 'Kojak' single

A MASSIVE demand has been created in the London area for Telly Savalas' MCA single of the David Gates song, *If* (MCA 174). It arose after the single had broken all records in Capitol Radio's *People's Choice* feature - where listeners are asked to phone in and vote for their favourite of a number of new singles.

Unfortunately the single was not scheduled for release until February 14. The single won people's choice by an overwhelming 500 votes. MCA label manager Peter Robinson said that as a result of the listeners' reaction, distributor, EMI, was taking special steps to have the single released this week.

in the problems which confront the industry".

Included in the first example is a story of Jerry Lee Lewis who called in at a gas station and noticed a rack of pirate tapes of his product. He asked who owned the rack and was told an unidentified man serviced it weekly from the trunk of his car.

Lewis took the rack outside and smashed it.

And when the garage owner asked what he should do when the unidentified man came and asked what happened to his rack, Lewis replied: "Tell him 'Killer' was here".

Phonogram UK general marketing manager Ken Maliphant told Music Week: "In principle this idea of

New rock venue finance possible

FROM PAGE 1

The Rainbow's end as a rock venue has been forced upon Biffo by the cost of renovation (Music Week, February 1). Chrysalis is reluctant to inject more money into the theatre - it claims it has been subsidising it to the tune of £40,000 since 1972 - largely because the lease has only three years to run. For this reason, too, Terry Connolly sees no point in any record industry attempts to put up the necessary cash. "A save-the-Rainbow campaign would be wasted unless the lease could be extended," he said. Rank, from whom Biffo sub-leases the theatre, is thought unlikely to do this, however - especially as it has long been rumoured that the organisation wants the site for a redevelopment scheme involving offices and a supermarket.

Whatever new venue may emerge from Chrysalis' plans, there is still widespread dismay at the Rainbow's closure, especially among promoters. Derek Block, who last year put a

dozen acts on at the Rainbow including Status Quo and Rory Gallagher called the action a "tragedy." Although he voiced some criticism of the way in which the theatre was run, he still viewed it as important to rock in London. "It's now all down to the Hammersmith Odeon," he said. Block, in fact, is one of the first promoters who directly loses out as a result of the Rainbow shutdown. Bachman-Turner Overdrive were to appear for him there in May.

John Smith Entertainments has used the theatre a great deal over the past 18 months - for concerts by Black Oak Arkansas, Yes, Genesis, Roxy Music, PFM and Horslips among others - but the company's Norman Perry confessed little surprise at the shutdown. "I think a lot of people in the industry saw it heading that way," he commented, "but that doesn't make its disappearance any less unfortunate." Perry regarded the Rainbow as something of a stepping

market two months before

The position has been aggravated in the last few weeks because Dean Parrish is in the breaker with *I'm On My Way* - and because of the records pre-fix, USA 2, dealers have believed it to be Island record!. To make matters worse, Selwood believed that Pye could be losing sales because of confusion.

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stone for acts between initial venues like London's Imperial College and larger locations like Hammersmith Odeon. "It fits the role perfectly," he said, "and such will be missed."

One of the most ambitious projects mounted at the Rainbow recently was the Warner Bros Music Show, spanning three evenings and featuring six of the company's premier rock acts. "I don't know what other venue we could use for the show," Woyda managing director Ron Kass told Music Week, "so its closure makes it that much harder to organise concerts in future." Block feels that London's most prominent need is for a central venue with date facilities, particularly films. "Pop concerts have been relegated to creaky, little theatres, but as acts become more sophisticated and ambitious, there is a need for a location that can meet requirements fully."

CHARTS

European top sellers

Denmark

(Courtesy of I.F.P.I.)

- 1 DESOLATION BOULEVARD, The Sweet, RCA
- 2 STAKKELS JIM, Gasolin, CBS
- 3 SLADE IN FLAMES, Slade, Polydor
- 4 GOOD NIGHT VIENNA, Ringo Starr, Apple/EMI
- 5 PAPA BUE MED LILLER PA DANSK, Papa Bues Viking Jazzband & Liller
- 6 KAI'S FODS 'DAG, Kai Lovring, Polydor
- 7 KUNG FU FIGHTING, Carl Douglas, Pye/EMI
- 8 BLOD LYKKE, Sebastian, Harvest/EMI
- 9 STORMBRINGER, Deep Purple, Purple/EMI
- 10 FAR FAR AWAY, Slade, Polydor

Spain

(Courtesy of "El Gran Musical")

- 1 TODO EL TIEMPO DEL MUNDO, Manolo Otero, EMI
- 2 QUIERES SER MI AMANTE?, Camilo Sesto, Ariola
- 3 ROCK YOUR BABY, George McCrae, RCA
- 4 ENTRE DOS AGUAS, Paco de Lucia, Philips-Fo
- 5 LA NOCHE EN QUE MURIO CHICAGO, Paper Lace, Movieplay
- 6 PENAS, Juan Bau, Zafiro
- 7 CANDILEJAS, Jose Augusto, EMI
- 8 A FLOR DE PIEL, Julio Iglesias, Columbia
- 9 BANDOLERO, Juan Carlos Calderon, CBS
- 10 ACTITUDES, Roberto Carlos, CBS

Italy

(Courtesy of Germano Ruscitto)

- 1 E LA VITA LA VITA, Covhi & Renato, Derby-MM
- 2 SUGAR BABY LOVE, The Rubettes, Polydor/Phonogram
- 3 SERENO E', Drupi, Ricordi
- 4 BELLISSIMA, Adriano Celentano, CBS/MM

ROMANCE

- 1 (BEETHOVEN '74), James Last, Polydor/Phonogram
- 2 ROCK YOUR BABY, George McCrae, RCA
- 3 RUMORE, Raffaella Carra, CGD/MM
- 4 FELICITA' TA TA, Raffaella Carra, CGD/MM
- 5 ROCK THE BOAT, Hues Corporation, RCA
- 6 AVE MARIA, Eumir Deodato, MCA/MM

W. Germany

(Courtesy of Musikmarkt)

- 1 TRAENEN LUEGEN NICHT, Michael Holm, Ariola
- 2 KUNG FU FIGHTING, Carl Douglas, Pye/Ariola
- 3 YOU AIN'T SEEN NOTHING YET, Bachman-Turner Overdrive, Mercury
- 4 JUKE BOX JIVE, The Rubettes, Polydor
- 5 LONGFELLOW SERENADE, Neil Diamond, CBS
- 6 I CAN'T LEAVE YOU ALONE, George McCrae, RCA
- 7 ROCK YOUR BABY, George McCrae, RCA
- 8 DANCE THE KUNG FU, Carl Douglas, Pye/Ariola
- 9 TURN IT DOWN, The Sweet, RCA
- 10 HEY, YVONNE (Warum Weint Die Mammi), Gunter & Yvonne Gabriel, Ariola

Holland

(Courtesy of Stichting Nationale Hitparade)

- 1 I CAN HELP, Billy Swan, CBS
- 2 VOULEZ-VOUS COUCHER AVEC MOI CE SOIR, Labelle, Epic
- 3 JUKE BOX JIVE, The Rubettes, Polydor
- 4 DE LIEFDE VAN DE MAN, Ria Valk, Philips
- 5 MARIETJE, Hydra, Polydor
- 6 LADY OF THE NIGHT NIGHT, Donna Summer, Groovy
- 7 KILLER QUEEN, Queen, EMI
- 8 SHOUT, The Trammps, Pir
- 9 MY BOY, Elvis Presley, RCA
- 10 MALLE BABBE, Rob de Nijs, Philips

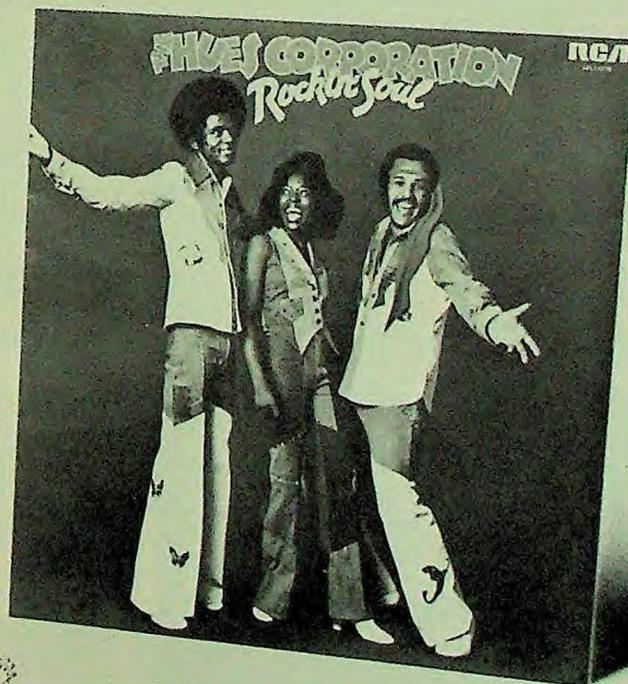
BBC RADIO 1 TONY BLACKBURN'S 'RECORD OF THE WEEK'

Hues Corporation "I'll Take A Melody"

RCA 2514

ALSO
RADIO CLYDE 'BREAKER'
CAPITAL RADIO 'CLIMBER'
PICCADILLY RADIO 'TOP 20'
BRMB RADIO
SWANSEA SOUND
METRO RADIO
RADIO LUXEMBOURG

FROM THE ALBUM
'ROCKIN' SOUL'
APLI 0775


RCA

ALSO AVAILABLE ON TAPE

EUROPE

WEA moves into Italy

CANNES - Warner Communications will soon establish an Italian subsidiary, WEA-Italiana, to become operational not later than July, 1975. Rifi executive international manager Giuseppe Velona is to switch jobs to become managing director.

And the WEA-Italiana catalogue will be distributed by Messaggerie Musicali, the distribution wing of the Sugar group of companies.

The Atlantic-Reprise-W.B.-Elektra catalogues were licensed to Dischi Ricordi some years ago, from about the time of the merging of the companies into the Kinney group, but the contracts will now end.

This new set-up has long been the subject of rumour. Says Dischi Ricordi general manager Lucio Salvini: "The future of the WEA catalogues was the subject of talks with U.S. executives. We knew the type of agreement we have, a licensing agreement, would not

continue because, in line with their corporate policy, their Italian market share - thanks to their product and our promotion and distribution - was enough now to justify the establishment of a subsidiary."

Salvini added that during last summer it was suggested that a WEA-Italiana company should start as a joint venture between Warner Communications and Dischi Ricordi, with the stock majority controlled by Warners. Such a company would have handled international WEA material as well as building up a domestic catalogue.

Agreement was not reached because "our U.S. possible partners thought it was a better solution to have a fully controlled an independent company."

Meetings followed between the U.S. executives and Ricordi with the idea of a possible distribution agreement between their Italian

subsidiary and Ricordi. "But our proposals was not considered as interesting as some others, notably that of Messaggerie Musicali.

Salvini said that the WEA catalogues represented a remarkable share of Dischi Ricordi's turnover, some 17.5 percent, but were not vital to the company's future. Consequently there are no changes being made within the company, with the exception of Pier Tacchini, currently WEA label manager, who will join WEA-Italiana. He will be number two in the company, in charge of production.

Salvini emphasised a bright future for Ricordi. They have recently acquired licences for such catalogues as Chrysalis, Buddha, Kama-Sutra, Mainstream, and continue as before with Island, A&M, Virgin, Barclay, AZ, Vanguard, DJM, Manticore, Rocket and Hispavox. He added: "Our turnover, with greater concentration on other material, will not suffer at all. We have also just acquired the Italian Carosello catalogue for distribution, plus a pact with Dischi Ariston to distribute their tape material through non-traditional outlets."

He said that Ricordi's main scope and aim now lay in reinforcement - "we rely on artists in the domestic creative field, such as Drupi, Mia Martini, Berto Pisano, Milva, Dik Dik, Annamaria Melato and the recently acquired Sergio Endrigo."

Melodiya plans

MOSCOW - Melodiya has moved into 1975 with several classical releases to be introduced through the retail network soon. A four-record set entitled "The Art Of Lev Oborin" features the well-known pianist in a program of Rakhmaninoff, Mozart, Beethoven, Chopin, Liszt and Brahms. To mark the 70th birthday anniversary of veteran Soviet composer Dmitri Kabalevsky, there is a multi-album set featuring his music. Three initial discs from the package, "Kabalevsky For Children," "Preludes" and "The Art Of Kabalevsky" have already been released.

The first stereo issue of Shostakovich's "Ten Poems For Mixed Chorus to Lyrics by Revolutionary Poets," recorded by the USSR Academic Russian Chorus under A. Sveshnikov last year is ready for distribution. A recording of Mozart's "Idomenei" opera will be presented on disc for the time in Russia.

Nordic launch from Midem

CANNES - Nordiska Musikforlaget of Stockholm used MIDEM as a launching pad for its new publishing company, Nordic Songs AB.

The new company, created to handle pop copyrights exclusively, made its first catalog deal to represent the Sparta Florida Music Group Ltd. in Scandinavia. The deal covers the territories of Sweden, Denmark, Norway, Finland and Iceland. The catalog includes the songs of Charlie Rich, Glen Campbell and Faron Young.

Nordic also placed many original copyrights, according to president Lennart Desmond, who said that a great deal of interest was shown in the new Danish group, Barbarella, which is having its material released on Nordic's affiliated record label, Artist.

Reimar goes it alone

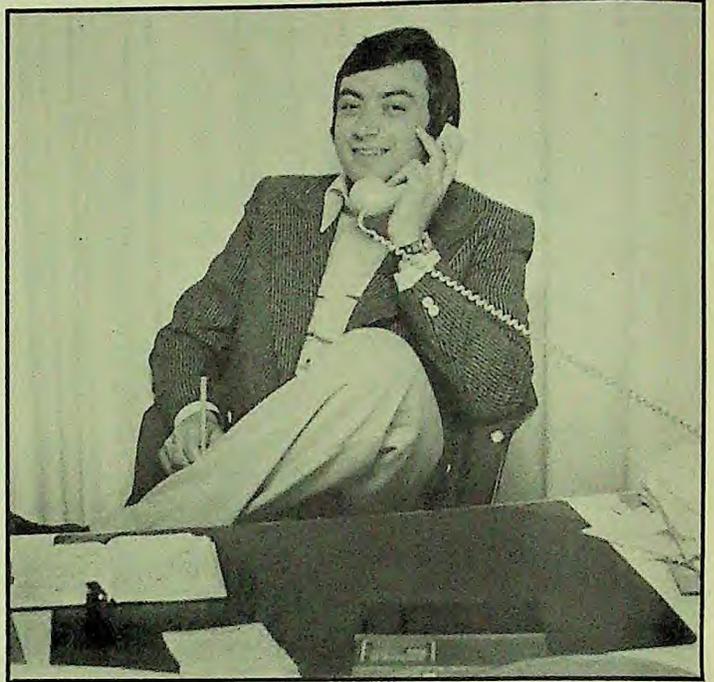
COPENHAGEN - Johnny Reimar, managing director in the Philips-Polydor group, Nordisk Polyphon, has left to start his own company, Star Box. Reimar, now 31, has been in the record business 15 years. He is an artist himself and his records have sold 200,000 copies.

Star Box will produce records by such top Danish acts as Olsen Brothers, Walkers, Susanne Lane, Peter Belli, Birthe Kjaer. Star Box will also be a music publishing group and later this month Steen Wittrock will join the firm to establish a booking agency. Wittrock and Reimar have worked together for many years and he will bring a number of big names to the company.

Star Box will also move into the video market which in Denmark is still wide open. Said Reimar: "I have been in the music business for many years and I thought it was time to start my own company, despite the world financial situation".

At present he is negotiating deals with several artists. He says the music company will have international relations and he intends to break Danish artists in other countries. He believes 1975 could be a good year for international success following the Swedish group, Abba, breaking across the world in 1974.

Reimar's split from the Phonogram-Polydor group has been very friendly.



Johnny Reimar

French radio boycott

PARIS - Unless the French state and private radio stations are prepared to enter into negotiations regarding payment to record companies for the use of records on the air, CBS and Barclay will ban the use of their product on radio as from Wednesday (Feb. 5).

This warning came in separate statements from Barclay president Eddie Barclay and CBS president Jacques Souplet following the French record industry's luncheon debate on the subject during MIDEM.

Souplet said the use of commercial discs on French radio stations currently is technically illicit. The French record industry had a duty to defend the interests of its artists and musicians in the matter of neighbouring rights.

The radio source of revenue was particularly important to the French industry, he said, because France had a limited market for its product. "Don't forget that between 65 to 70 per cent of our sales come from French product and we cannot sell much of this abroad." To make local production viable it was important to preserve every source of revenue.

Souplet pointed out that recently the radio stations had closed their doors to record promotion men, requiring them to leave records "with the concierge". And he contended that records were more important to radio than radio was to records. "The French record industry produces between eight and nine thousand records a year but only a few hundred get exposure on radio; but there can be no popular radio broadcasting without records."

At the MIDEM luncheon, Maurice Lenoble, a representative of the French record industry federation, SNEPA, sketched in the

background of the neighbouring rights situation. He said that France, like Belgium and Holland, had not ratified the 1961 Rome Convention but the French state broadcasting organisation, the ORTF, concluded an agreement with the industry in 1946 to pay neighbouring rights. In 1963 there was an attempt to pass a Bill ratifying the Rome Convention but this was opposed by the authors' societies. However these societies would now like to see the Bill put through.

Lenoble said that the neighbouring rights payments annually from the ORTF, which were shared among the record companies, the artists and the musicians, had amounted to about one tenth of the performing rights payments. But when the ORTF was dissolved last year, the agreement ceased to exist.

There had never been any agreement between the industry and the peripheral commercial radio stations - Radio Luxembourg, Europe No. 1 and Radio Monte Carlo - but the record industry was now resolved to seek fees from these sources. Lenoble pointed out that Radio Luxembourg and Europe No. 1, whose transmitters were outside France, did pay neighbouring rights in their own countries.

The luncheon debate also considered the high rate of value added tax on French records (33.3 per cent) compared with that obtaining in other Common Market countries, and SNEPA president Lucien Ades observed bitterly that the government had recently ordered the VAT on pornographic literature to be increased to 33.3 per cent. "Which suggests that the government considers pornography and records to be on the same cultural level," Ades commented.

Russians opera visit

MOSCOW - Unusual co-operation between Teatro alla Scala, Italy, and Soviet artists is under way. Several months ago Italian composer Luigi Nono and alla Scala's chief conductor Claudio Abbado offered Yuri Liubimov, principal stage director of the Taganka drama theatre in Moscow, an opportunity to stage Luigi Nono's opera "Non Finita" in alla Scala theatre. Liubimov and Nono have written a libretto for the opera, and the former is now working on the project in Milan. Two more Soviets are involved in the production: David Borovsky, chief artist of the Taganka theatre, and

Leningrad-based director Leonid Yakobson, who is in charge of all the choreography to be presented in "Non Finita".

The Taganka theatre ("Teatr Na Taganke") under Yuri Liubimov is one of the most advanced and popular theatres in the Soviet Union. Its shows have been sell-outs continuously over the past ten years. Yakobson is one of the most important art directors in modern Russian choreography, leading the Leningrad Choreographical Miniatures ensemble.

The world premiere of "Non Finita" will be on April 4 this year.

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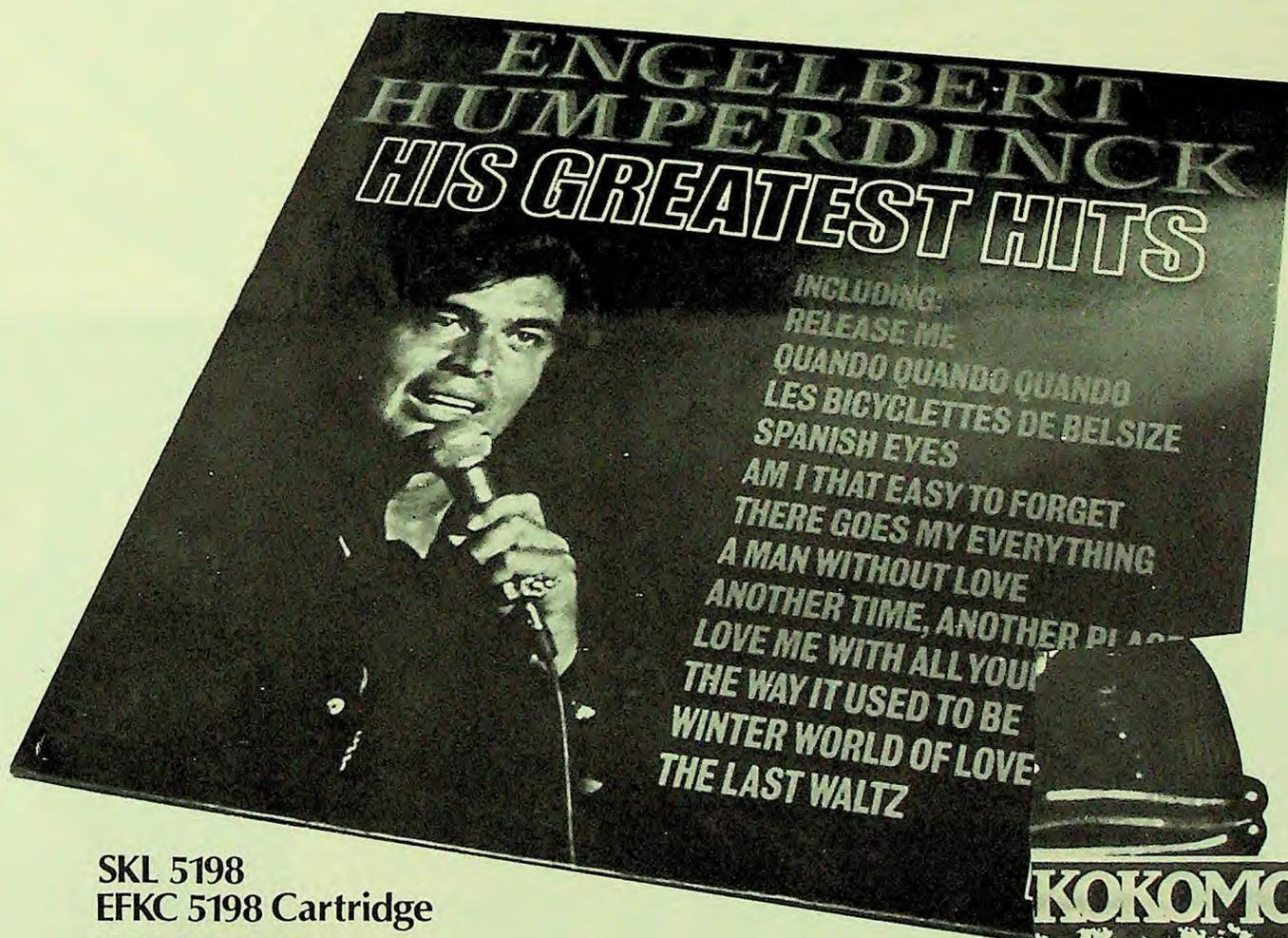
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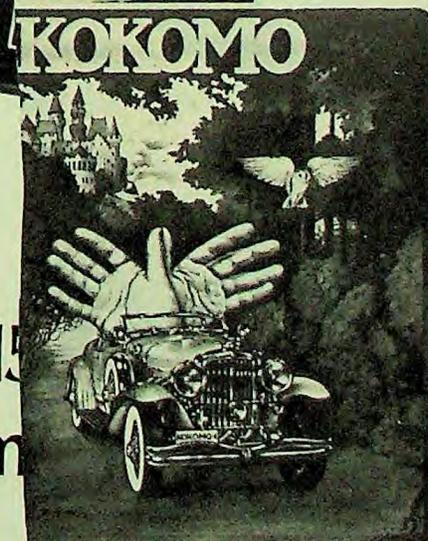


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Good One!



SKL 5198
EFKC 5198 Cartridge
KSKC 5198 Cassette



...and now turn to page 15
for some more good news from

EUROPE

East Europeans get together during Midem

PRAGUE — Heads of most of the Eastern European record companies met at MIDEM this year to discuss matters of mutual cooperation. All companies are specially interested in the full exchange of technical information and unification of certain technical standards.

They would consider it ideal if, for example, all countries used the same make of pressing machine in their plants.

The talks, and this was a second meeting since a conference at the Sopot Festival last summer, will now continue regularly, with "summit" meetings in Prague in March, in Bratislava at the time of the Lyre Festival, and Sopot again.

But at MIDEM in Cannes there was another point of common interest for all companies. For a long time they have felt that the representation of Eastern European artists in the MIDEM galas does not represent the importance of the Eastern common market nor the extent of commercial contacts with the West.

In Sopot it was suggested by the Russian delegation that a special joint East European gala for the 1976 MIDEM should be arranged, and this was again confirmed. A delegation was set up comprising representatives of Russia, Hungary and Czechoslovakia and it approached MIDEM organiser Bernard Chevry.

In view of the old traditions of Eastern European participation at MIDEM, Chevry seemed to accept the suggestion favourably and more detailed proposals will be sent to him before May 1975. So it is possible that the next MIDEM, the tenth, will see for the first time in the West a

comprehensive show of Eastern talent.

Apart from this, the 1975 MIDEM saw all individual countries pursue their own negotiations. A novelty for the event was the first-time participation of the VAAP, the Soviet copyright agency, who arrived to continue their "offensive" which started last year when the Soviet Union joined the international copyright convention. A spokesman of their delegation told Billboard that within a year VAAP will have signed reciprocal contracts with practically all important world countries as far as copyright protection is concerned. This will bring about a complete change in the relationship between the Soviet industry and the West.

The German Democratic Republic was represented at MIDEM only by Mr. Hoffmann, artistic director of its pop label Amiga. But he was very active in establishing contacts, particularly with his colleagues from West Germany. As there is no language barrier between the two German countries, complete exploitation of pop repertoire is quite possible.

Poland took the biggest stand of all the Eastern countries this year and brought under one roof all their companies, including record producers, exporters, artists agencies, the Ministry of Culture, copyright agency and management of their Sopot Festival.

In 1976, their example will be followed by Czechoslovakia which this year worked from two offices — one for the Czech companies Supraphon and Panton and the export company Artia and another

for the Slovak company Opus.

Rumania was not represented at MIDEM, a fact which caused some surprise. Their colleagues from Bulgaria, Balkanton, were satisfied with their connection with Harmonia Mundi, which represents the company on licence in France, Italy, Canada, West Germany and Switzerland. Their talks led to the contract being renewed and strengthened. In addition, Balkanton set up a licence agreement with Exida for Spain and also met their partners Monitor from the U.S. and Archando from Canada for lengthening existing contracts.

A Balkanton spokesman said the company was considering further offers received at MIDEM for exchange licence deals with Canada and the U.S. to also include pop music, whereas the present contracts are mostly concentrated on classical music. MIDEM also saw the start of negotiations with Japan which might prove of special interest for Bulgaria.

The Hungarian record company signed or talked about new licence contracts. They include a deal with Hispavox who will this year release at least 30 LP's from Hungarian classical repertoire. In the pop scene, the Hungarians prefer deals on singles as the capacity of their pressing plant does not allow for too many albums. They signed a deal with German Polydor and agreed to release at least ten singles in Hungary, not less than 10,000 copies of each, in the next year.

A similar contract will be signed in the near future, with RCA in New York.

They also placed repertoire with

the Societe Lebanese de Disques for Lebanon, and concluded their first licence deals with King Records of Tokyo, for an album featuring Hungarian pianist Deszo Ranki. With Sound Products, Holland, the Hungarians made a deal for export of ready-made records, both classical and pop, to Holland.

The Slovak company Opus visited MIDEM to extend the representation of their classical repertoire to most European markets and afterwards Mr. Horak said deals were made. To their existing contract with Victor, Japan, Opus added new contracts, mostly with other branches of RCA Victor for other territories.

Victor Germany is buying the product for West Germany, Switzerland, Austria, Benelux and Denmark and at the same time they want to record Opus pop singer Karol Duchon in Germany. A licence deal on classical repertoire, later to be extended to pop, was signed by Victor, Spain. Columbia is interested in second options for the same territory. And in two months, contracts will be signed with RCA Victor, U.S. Opus also signed a deal on special titles from their catalogue with Pickwick for France and on pop product for Benelux, through Dureco.

Opus found a new deal through Chappell in London who will take unprotected classical repertoire for background music libraries. For Sweden, Norway and Finland, catalogue deals were signed with Kurt Westman's Record Trading Company. For Italy, Fonit Cetra won first option and Durium second option on Opus repertoire. In March,

negotiations will continue with RCA U.S. for a licence deal with which Opus would gain RCA catalogue for all socialist countries.

Supraphon has signed catalogue deals with most of the big world markets so the company job at MIDEM was mainly to talk business with existing partners. But a deal for the WEA catalogue for Czechoslovakia was signed and a new deal with CBS was discussed and is ready for signature. For Brazil, where Supraphon catalogue has not been satisfactorily represented, Copacabana received licence rights.

Top pop singer Karel Gott of Supraphon was in MIDEM to discuss plans for his upcoming Polydor album. Publishing rights to produce from his previous album were sold to England, the U.S., Germany, Spain, Scandinavia, and Italy for in almost all countries there is interest in strong melodies for a singer with a big voice.

Supraphon's established licensees, such as Sonopress in France; Ariola in Germany; and Gama in Mexico were told of new repertoire. Of particular interest was a two-album set of Honeeger's "Joan d' Arc", recorded in quadrasonic, with a French all-star cast, the Czech Philharmonic and French conductor Serge Baudo, which will be released by Sonopress in France.

An album with symphonic-jazz compositions by Belgian and Czech composers will be recorded in the Supraphon studios for Bizet, in Brussels. And as usual there was a rush for Czech brass band folk polkas and waltzes, which have been big sellers for more than twenty years in German-speaking territories.

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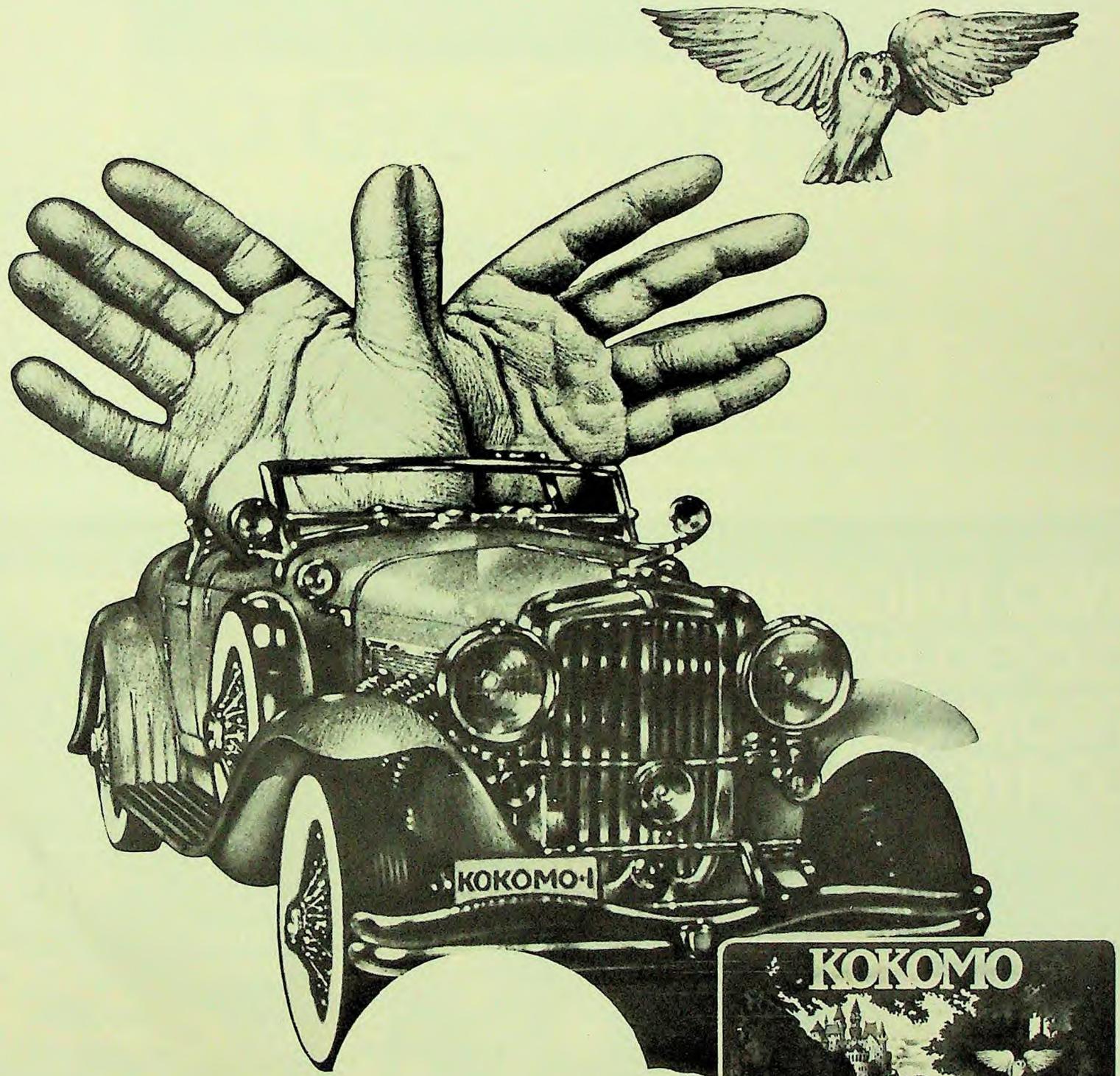
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TALENT

No more sleepless nights for WB's Regehr

THE 1975 Warner Brothers' Music Show will go into the annals of pop history as one of the extravagant rock music package tours of all time and certainly, in terms of planning, promotion and finance (Warners originally expected to lose £500,000 on it) it has set a standard which other companies are going to find difficult to maintain.

For one man in particular however, the tour's success will guarantee rather more peaceful nights than he has been getting in the six months since plans for the package were mooted, for Bob Regehr, the tall, genial director of artist relations and development for Warners at Burbank, has probably played a larger part than anybody else in organising the whole venture.

Regehr has lived with the tour since last July and he admits it has caused him several sleepless nights — yet despite all the problems, major and minor, which are bound to crop up on such a large-scale tour as the Warners' package, he has managed to present a cool, relaxed exterior to the watching pop business.

"There were times during the planning stage when we wondered if we were doing the right thing, but there was no question of going back on the arrangements," Regehr admitted while in London to see the opening concerts, "I remember when we first thought of the tour and then range the Warners' offices in Europe to ask their opinion — there was a loud gulp in each case and then, 'Are you sure it would work?' from them!"

The Warners' Music Show had actually been on the drawing board for a long time but because of various difficulties, including finding



THE WARNER Brothers Music Show attracted many celebrities from the UK rock music scene to the concerts, among them Elton John, who made an unscheduled on-stage appearance at Manchester to jam with the Doobie Brothers.

a time when the bands were free of other commitments, plans had to be postponed. The wheels were set into motion last July and the tour was planned for October — then it was found that the headliners, the Doobie Brothers, were unavailable for that period.

"The trouble was that we needed a big headlining act to help break the lesser-known bands, and the Doobies were the logical answer," explained Regehr. "When we found out that they were free in January, the other five groups blocked up their schedule for that time."

Once the bands were all confirmed for the tour, the intense planning really started — arranging the concert programmes with a special eye on balancing the acts, contacting promoters in the various countries and fixing venues.

The latter in itself threw up problems. Promoters were only too happy to handle the tour, when Warners offered them it, but found that it was difficult booking a concert hall which would be free for about three nights running. "They could perhaps offer it for one night, but so few were able to offer a concert hall for a clear run of three days," Regehr said. "Then there was the question of actual audiences. We didn't want to just attract American GI's in Germany — the whole point was to attract a German audience. We wanted to get through to the local rock fans."

Last September a company business meeting was called, attended by representatives of the various European Warners' offices in which ideas were exchanged, particularly with regard to the

merchandising aspect of the tour — as Regehr pointed out, it was no good somebody at Burbank coming up with a good merchandising idea such as belt buckles, and then finding that such things were totally unfashionable in France. It even took three weeks to decide on a suitable logo for the package — it was thought that if the word American was included in the tour's name, it might cause resentment among some nationalities — and Bugs Bunny was finally chosen because of his universal appeal.

Regehr is proud of the success of the package tour but by no means puts it all down to his own work. "It was a truly international effort, everybody has just worked together," he admitted. "All the countries had an equal say in the matter and we were determined that

while Britain and France are probably the major record markets in Europe, countries such as Holland should not be pushed out."

One talking point about the Warners' Music Show has been aimed at the financial aspects of the operation. Various anticipated losses have been banded about and one national newspaper columnist ventured to suggest that Warners were faced with a £250,000 deficit.

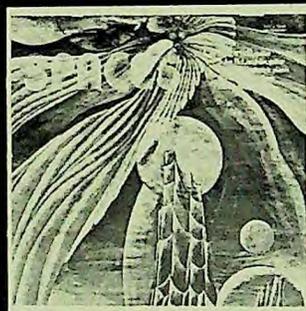
"We expect to lose something in the region of £50,000 on the tour itself but this money will be recouped over the next couple of years," Regehr promised. "The project was looked upon as a long-term investment, but we expect record sales to bring back a lot of the money — consider that we sold 50,000 copies of the sampler album in the first few days alone of the tour."

"Even the groups aren't making any real money on it. After all they have given up nearly a month in which they look on the European tour as being a very big, prestigious thing. Most American bands don't feel they have made it until they achieved acceptance on this side of the Atlantic. All the bands on the tour have been delighted with their reception in Britain," and already they're being offered other tours by promoters."

Having said that however, Regehr admitted it was doubtful such a large-scale tour would be undertaken by Warners again — "Although I think we will probably do a couple of mini-tours every year, say a couple of bands on the bill, and appearing at places like the Rainbow in London, and also Manchester and Bristol." TO PAGE 14

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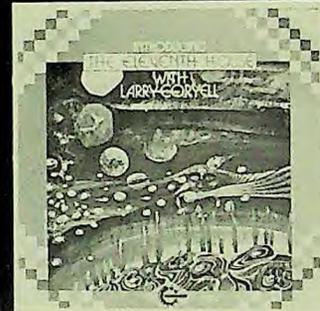
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FEATURE

New Faces—the best of a hundred acts a day

by PETER JONES

LES COCKS, one-time Hoover salesman who became general manager of Pye Records, is very much a music man. But he'd be happy indeed if he never heard Bridge Over Troubled Water again, or if Jesus Christ Superstar was completely banned.

If he had his way, the song If would disappear. And My Way!

For Cocks is now producer of the highly-successful and mightily-controversial New Faces series, the talent-finding programmes from ATV Midlands. So far he's auditioned 12,000 artists of varying degrees of talent — at a minimum of three minutes each, that's a total of 25 days, non-stop, night and day.

And Bridge Over Troubled Water is high on the list of songs picked out for vocal mangling, mashing or murdering.

But despite the controversy, the hate letters addressed to outspoken panel judges, and the criticism about the standard of some of the acts selected by the producer, Cocks loves his job. He has to, because he can never really leave it alone.

During one part of our interview in the ATV Studios, Birmingham, he was approached by a fellow producer who said, eventually: "By the way, Les, there's this steel band I've seen who are really VERY good..."

Minutes later, Les Cocks was called to the telephone to talk to the director of a telecommunications company who refused to leave a message with his

secretary, because of the urgency of the matter. Cocks picked up the phone to hear: "Don't think we've met, old man, but there's this very good comedian I'm ringing about!"

Said Cocks: "I don't know how long I can stand it. But we've done two series of thirteen shows, and the new one is for 39, running right through to next summer, with a grand final at the London Palladium and the overall winner getting a Las Vegas booking."

"Obviously the percentage of real talent we find has to be small. But I'm very proud of Showaddywaddy and Sweet Sensation, who both topped the charts. And Tom Waite has played the Palladium, and there's Jackie Carlton, and Aidan J. Harvey, and Michelle Fisher. A small percentage of all those we see, yes. We use just seven acts on each programme."

"But the interest is enormous. When we record the show, there are representatives of agencies and record companies and so on in the audience. It's a shop window of talent. I've sifted through what's available on behalf of the agent. We're producing shows on the screen for the public, but also for the bookers. There was one contestant — Valerie Wood — and six different record companies were after her on the following Monday morning. We help agents and record executives. We try to put them in touch."

But the biggest criticism comes over the outspoken views of the panellists. Cocks rings the changes

on a basic panel comprising Tony Hatch, Clifford Davis, Jack Warner, Mickie Most, John Smith (of the Bailey Organisation) Ted Ray and Arthur Askey.

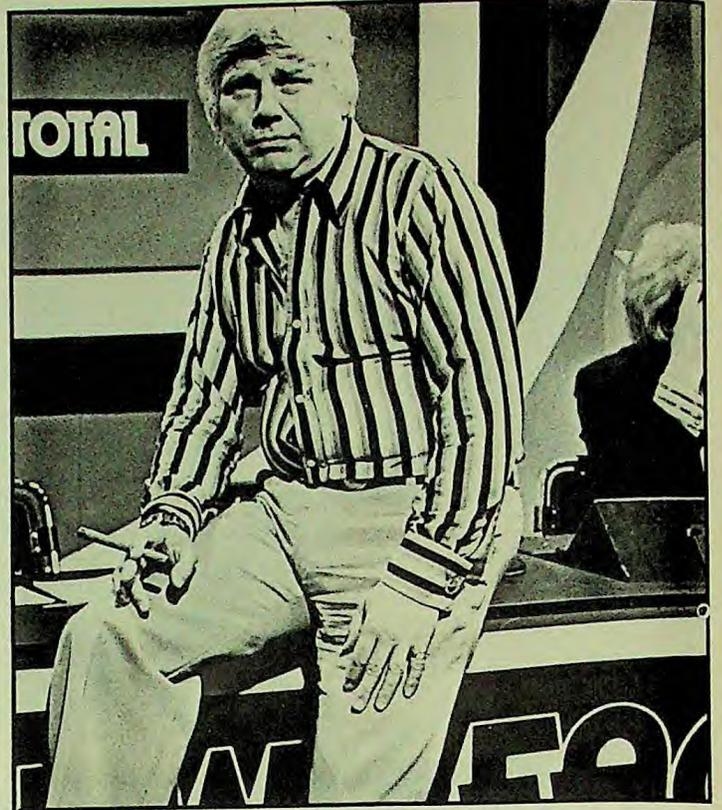
Cocks is sternly defensive about the criticism. "We've never dropped a judge for being too strong in his views. We did drop women panellists because we found viewers didn't much like them."

"Someone like Mickie Most is surely an ideal panellist. He's been an act, he's head of his own record company and has had tremendous success with it, and he's heading towards middle age, yet he also knows what the kids want. He can provide the best of both worlds. We shuffle them around. You'd be surprised how many really big-name people want to be on the panel."

"But the people who criticise the panellists are critics themselves. And those newspaper critics are, in effect, one-man panels. They'll hammer the daylight out of a Tom Jones' TV spectacular which cost a fortune to put on, yet they're not television producers. They don't speak from the inside, but the outside. All I ask my panellists to do is give judgement and criticism based on their own experience."

"Our evidence is that families at home play the panel game. They discuss the acts. Dad hates those guitar groups, the kids can't stand sopranos. We just give them the talent to talk about."

Finding the talent creates its own problems. Cocks says it is easy enough to find good groups. But



Les Cocks

hard to find comedians of originality, and hard to find what used to be called speciality acts — "the guy who plays trumpet while riding a unicycle and performing acrobatics. Not much call for them, I suppose."

"But it's not boring. I may hear a hundred acts in a day but I never know what is coming up next. It's just a non-stop variety show. We try to give everyone a fair hearing."

"Yet the original show, which came from Australia, really WAS tough on the acts. Actually on transmission the panellists would interrupt an artist in mid-song... 'thanks, that's enough for now'."

"Inside the business there's the hoary old arguments that we somehow cash in on management deals with the good acts. Not true. In fact, the charter of Associated Television means we're not allowed management deals. But any manager who wants to contact an act — we help where we can. Some of the acts have little local managements who then do a deal with the big ones, say Billy Marsh, of London Management, who took on Nicky Martin."

Cocks is clear about the difference between New Faces and Opportunity Knocks, the Hughie Green series which has also produced a lot of hit recording acts, such as Peters and Lee and New World and Lena Zavaroni. He said: "In Opp Knocks, Hughie Green is the key personality. That's obvious. We try to make the acts the real stars, and then give them the benefit of an expert summing-up on their chances."

"Also we try not to use acts who have been on Opp Knocks, but it's hard to stop some of them if they don't mention it."

"But there's not much you can do about people disagreeing with verdicts. A performer, no matter who, presents a very personal image to a viewer. The majority may love a big star, but there will be some inevitably who actually loathe him. If I could find the magic formula of picking artists who appeal to everyone, I wouldn't be sitting in this studio. But I've more than enough evidence that we're at least on the right lines."

There is to be a 20-track album featuring some of the new stars discovered via New Faces. That will go through Pye, naturally enough.

Said Cocks: "I must say on a personal level that the record business is still more exciting for me than television. You do a television show and suddenly it's all over, finished. But in records you get involved with the people who make

the records, get them promoted, see them creep in the bottom of the charts, then the explosion as they hit the top. Still, we DO find stars on television, and it's nice to watch them make progress in the recording world."

Despite a rather "difficult" viewing time, New Faces had an audience of nearly two million in the ATV area last series, and a total of eleven million through the UK.

Agent Tony Lewis, former Shirley Bassey manager, signed Scottish singer Tam White from a News Faces' appearance. He said: "I was one of the few agents to go to the shows. Now it's a mad scramble. Soon you won't be able to get near the show for agents and bookers."

With Hatch and Most on the panel, their £100 fee is to an extent co-incidental and unimportant compared with the fact that they see new record talent at first hand — and early. When Sweet Sensation appeared on the show, Tony Hatch declared his interest in the group — he'd signed them months before he or they knew they were going to appear on the programme.

But definitely the big controversial point is the expert judging. Cocks has included a safety valve where if an artist is hammered by the panel, but the public don't agree, then that artist may be invited back.

He says: "All the time I'm aware that something can happen which will leave me with egg on my face. With all these auditions I could easily miss a potential big talent. Years later he would probably remind me and the world how he'd become a superstar and yet slipped through my net. And if an act I reject wants to come back for another audition a year later, then that's fine by me. Obviously a poor artist can improve."

Most artists can take criticism — it's their relations and friends who can't. Certainly there is no slowing-down in the procession of acts who present themselves for a snap decision by Les Cocks.

He tells a good story himself. "There was this guy, trapped in the jungle for twenty years. Eventually he staggered out, half-dead. And the TV cameras and journalists were there, and they said he must be out-of-touch with things and was there just one thing, just for the moment, just one important thing he wanted to know."

"And the man said: 'Yes... something worrying me stiff. Something important — are Milligan and Nesbitt still on Opportunity Knocks?'"

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Prizes for all major UK companies in ten categories of MTA awards

BRITAIN'S MAJOR classical record awards, the MTA prizes for 1974 recordings from the Music Trades Association, announced this week, bring awards to all principal U.K. recording companies in a total of 10 categories. Judging was by a committee that included classical retailers and MTA representatives, and will be presented by Mrs. Raymond Fox, wife of MTA president, at the annual dinner on February 25 during this month's MTA Conference at London's Europa Hotel from February 24 to 26.

Prize in chamber music section went to Argo's Haydn String Quartets Nos. 76, 77 and 103 by the Aeolian Quartet (HDN 57-60), with EMI's Shostakovich Quartets 1-13 by the Borodin Quartet (SLS 879) highly commended. In the Best Choral section, award went to EMI for Sir Adrian Boult's recording of Elgar's oratorio *The Apostles* (SLS 976), with Argo's Missa 'Bell' *Amfitrite 'Altera'* (ZRG 735) highly commended. CBS's new John Williams recording of the popular Rodrigo *Concierto d'Aranjuez* (76369) won the Concerto section, Phonogram's coupling of the Mozart Clarinet and Bassoon Concertos (Philips 6500 378) by Jack Brymer and bassoonist Michael Chapman with the Academy of St Martin-in-the-Fields gaining the highly-commended place. EMI's box set of Richard Strauss orchestral works by the Dresden State

Orchestra under Rudolf Kempe (SLS 880) was judged first in the miscellaneous orchestral group, another EMI issue, the Birmingham Symphony Orchestra's record of music by Ibert, Poulenc, Honegger and Satie under Louis Fremaux (ASD 2989) being highly commended.

A 'Miscellaneous' section includes five separate awards. Argo's *The Hobbit*, recorded by actor Nicol Williamson (ZPL 1196-9) was Best Spoken Word recording, RCA's Edith Evans and Friends (LRL1 5037) being highly commended. EMI's reissue of great cellist Pablo Casals playing the six cello suites of Bach (RLS 712) was best historical recording, with two highly commended issues, EMI's Elgar on Record (RLS 713) and CBS's box set of the nine Beethoven symphonies conducted by Bruno Walter (77511). The BBC's issue, *Goon Show Classics* (REB 177) came first in the comedy section, highly commended being EMI's *Hoffnung Album* (SLS 870). Best early instrumental record was the Telefunken performance by Hermann Baumann of the four Mozart horn concertos (6-41272), and best bargain-price issue was Pye's Vanguard box set of the 12 concertos of L'Estro Armonico by Vivaldi conducted by Mario Rossi (HM 37 SD).

In the opera realm, prize went to Phonogram's complete recording of Sir Michael Tippett's *The Knot*

Garden, by the Covent Garden cast conducted by Colin Davis (Philips 6700 063), a coupling of two highly commended issues being EMI's English National Opera performance of Wagner's *Siegfried* (SLS 875) and, also EMI, Herbert von Karajan's recording of Verdi's *Otello* (SLS 975). Deutsche Grammophon's DGG 2530 379), pianist Maurizio Pollini's performance of Schumann's F Sharp Minor Sonata and the C Major Fantasy was judged best solo instrumental record, highly commended being EMI's issue, *Perlman Plays Encores* (ASD 3001).

Best solo vocal record was Phonogram's of Janet Baker singing Handel Songs with the English Chamber Orchestra under Raymond Leppard (Philips 6500 523), highly commended in this section being Argo's Hugo Wolf *Moerike Lieder* sung by Benjamin Luxon (3BBA 1008-10). Decca won the prize in the symphony section with the last group of the Haydn symphonies, Nos. 93-104, by the Philharmonia Hungarica under Antal Dorati (HDN 41-46), highly commended in this group being the same company's Bruckner Symphony No. 4 by the Vienna Philharmonic Orchestra under Karl Bohm (6BB 171-2). A 'Middle Of The Road' section gave first prize to Original Music from Great BBC TV Shows (REB 188) with CBS's *The Prodigal Son*, Scott Joplin music orchestrated for Festival Ballet's staging, as highly commended (73363).



MAKING OF the new Alfred Brendel recording of Mozart's popular Piano Concerto in B Flat, K.595 is London Weekend Television's *Aquarius* programme, *Anatomy Of A Record*, to be screened on February 15 and networked the following week-end. Planning the programme are (from left) director Humphrey Burton, conductor Neville Marriner and pianist Brendel. The record, Philips 6500 948, is due for release on February 14.

Deaths of three opera record stars in January

THREE RECORDING opera stars, soprano Toti Dal Monte (81), tenor Richard Tucker (61) and bass Ludwig Weber (75) died during January. All three had made many recordings during their great days, a number of which are still in the classical catalogue. None, however, remain from Dal Monte, who in 1939 recorded the fine performance of Puccini's *Madame Butterfly* with tenor Beniamino Gigli, long regarded as the definitive performance and issued by EMI on 16 12-in. 78s and long since deleted. Dal Monte was the last of the great recording sopranos to have studied the role under Puccini himself, and recorded it using the authentic Japanese nasal tone that Puccini demanded.

Richard Tucker has many recordings available through both RCA and CBS, including RCA's four complete operas *La Traviata* (VICS 6111), *La Forza del Destino* (SER 5527-30), *Madame Butterfly* (SER 5504-6) and *Aida* in mono conducted by Toscanini (AT 203).

For CBS he sings in recently-reissued operas *La Boheme* (78243), *Madame Butterfly* (78246), *Lucia di Lammermoor* (78242) and *Die Fledermaus* (78245), and also sings part of the company's budget-price *Opera's Greatest Hits* (30053). CBS hope to issue before long his performances in the two popular short operas *Cavalleria Rusticana* and *I Pagliacci*. He sang at Covent Garden in 1958 as Cavaradossi in *Tosca*, and returned in 1973 for a Festival Hall concert performance of Halevy's *La Juive*.

Ludwig Weber was well-known in Britain for many Covent Garden successes as well as for his recordings. Decca have reissued his singing of Baron Ochs in *Der Rosenkavalier*, made under Erich Kleiber in 1952 on Bargain Box 4BB 115-8, and also his magnificent singing as Gurnemanz in Wagner's *Parsifal*, which he sang often in London, on *One Of Diamonds GOM* 504-8. *Eclipse* has his performance as Daland in *The Flying Dutchman* (ECS 665-7) reissued in 1973.

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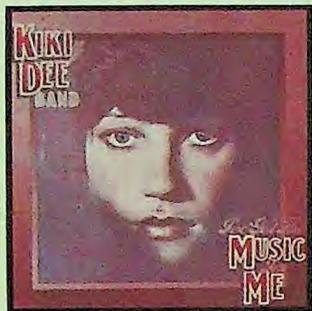
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 WILLIAMS, Roger.....33
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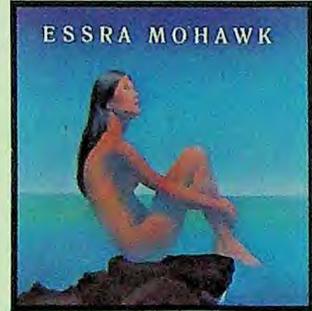
SONGS FROM THE SHOW
 Hans Andersen DJM Records DJSL 041



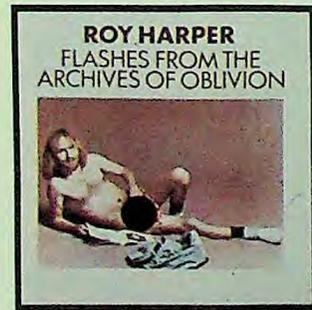
I'VE GOT THE MUSIC IN ME
 The Kiki Dee Band
 Rocket PIGL 10



TEA-BREAK OVER —
 BACK ON YOUR FEET
 Gull GULP 1007



ESSRA MOHAWK
 Mooncrest Crest 24



FLASHES FROM THE
 ARCHIVES OF OBLIVION
 Roy Harper Harvest SHDW 405



SHOWDOWN
 Electric Light Orchestra
 Harvest SHSP 4037

POP LISTING

1 ASYLUM (EMI)
 NO OTHER
 Gene Clark SYL 9020

2 AVENUE (PRESIDENT)
 BILLIE HOLIDAY AT HER EXTRA SPECIAL VOL. I
 Billie Holiday AV.INT. 1019
 BILLIE HOLIDAY AT HER EXTRA SPECIAL VOL. II
 Billie Holiday AV.INT.1020
 BING CROSBY AT HIS EXTRA SPECIAL
 Bing Crosby AV.INT.1018
 MILES DAVIS AT HIS EXTRA SPECIAL
 Miles Davis AV.INT.1017
 SIDNEY BECHET'S HAITIAN UNDERSTANDING
 Sidney Bechet AV.INT.1021
 TOMMY DORSEY, 1950-1952
 Tommy Dorsey AV.INT.1022

3 BASF (Decca)
 BEN WEBSTER MEETS DON BYAS
 Ben Webster & Don Byas BAP 5056
 HUFFIN' 'N' PUFFIN'
 Ray Nance BAP 5057
 TURK MURPHEY'S FRISCO JAZZ BAND, LIVE
 Turk Murphey's Frisco Jazz Band BAP 5052

4 BBC (Polydor)
 BBC PRESENTS THE BEST OF SHOW OF THE WEEK VOL. 1
 BELP 002
 BRITISH WILD BIRDS IN STEREO
 REC 197
 MUSIC TO SHAKESPEARE — THE PRAETORIUS CONSORT
 REB 191
 OFF BEAT SOUND EFFECTS
 REC 198
 THE RADIOPHONIC WORKSHOP
 REC 196
 WHAT CAN I DO? — Songs, Games And Fun To Keep Children Amused
 REC 199

5 BELL
 DAVID CASSIDY'S GREATEST HITS
 David Cassidy BELLS 250

6 BRUNSWICK (Decca)
 FOR GOD'S SAKE GIVE MORE POWER TO THE PEOPLE
 Chi-Lites BRLS 3011
 LONELY MAN
 Chi-Lites BRLS 3012

7 CAPITOL (EMI)
 ALL THE GIRLS IN THE WORLD BEWARE!!
 Grand Funk E-ST 11356
 HARD CORE POETRY
 Tavares E-ST 11316
 HEART LIKE A WHEEL
 Linda Ronstadt E-ST 11358
 HIGHLY PRIZED POSSESSION
 Anne Murray E-ST 11354
 STARTING OVER
 Raspberries E-ST 11329
 SUN SECRETS
 The Eric Burdon Band E-ST 11359

8 CAPRICORN (Polydor)
 AN ANTHOLOGY — VOL. II
 Duane Allman 2659 037
 DIXIE ROCK
 Wet Willie 2429 124
 WATCH FOR FALLENROCK
 Fallenrock 2429 122

9 CAROLINE (Virgin)
 JABULA
 Jabula CA 2004

10 CASABLANCA (EMI)
 KISS
 Kiss CBC 4003

11 CBS
 DEATH WISH
 Herbie Hancock 80546
 KID IN A BIG WORLD
 John Howard 80473
 LADIES LOVE OUTLAWS
 Tom Rush 80282
 MOURNER'S RHAPSODY
 Neimen 80557
 THEN I CHANGE HANDS
 Mick Robertson 80594
 YOU LAY SO EASY ON MY MIND
 Andy Williams 80490

12 CHARISMA (B&C)
 ESCALATOR
 Clifford T. Ward CAS 1098
 NADIR'S BIG CHANCE
 Peter Hamill CAS 1099

13 CHRYSALIS (Island)
 FLASH FEARLESS VERSUS THE WOMEN OF ZORG
 Various CHR 1072

FOR EARTH BELOW
 Robin Trower CHR 1073
 THE WINKIES
 Winkies CHR 1066

14 COLUMBIA (EMI)
 RIBBON OF STAINLESS STEEL
 Brian Maxine SCX 6575
 THE CRUSADERS
 The Treorchy Male Choir — John Cynan Jones SCX 6576

15 CONTEMPO
 BUS STOP
 Oliver Sain CLP 518
 FUNK PAARRRTY
 Various CLP 510

16 CONTOUR
 ASSAGAI 2870 394
 15 GREAT CLASSICS/HAMMOND STYLE
 Danny Hodgson 2870 434
 THE GENTLE GUITAR OF BERT WEEDON 2870 435
 THE MOVIEGOER
 Scott Walker 6870 633
 WILL YOU TAKE ANOTHER CHANCE ON ME
 Jerry Lee Lewis 2870 629

17 DAWN (Pye)
 BROTHERHOOD OF MAN
 DNLS 3063

18 DJM
 JOHN LAURIE AS THE GREAT MCGONAGALL
 John Laurie DJSL 040
 SONGS FROM THE SHOW HANS ANDERSEN
 Various DJSL 041

19 DRAGON (B&C)
 LONELY MAN
 Freddie McKay DRLS 5005

20 ECLIPSE (Decca)
 GREAT SACRED & OPERATIC CHORUSES
 York Celebrations Choir ECS 2159
 OVER MY SHOULDER
 Jessie Matthews ECM 2168

21 ELEKTRA (EMI)
 A FOOT IN COLD WATER OR ALL AROUND US
 Foot In Cold Water K 52011

22 EMBER (Pye)
 LAURINDO ALMEIDA ECL 9007
 TO PAGE 20



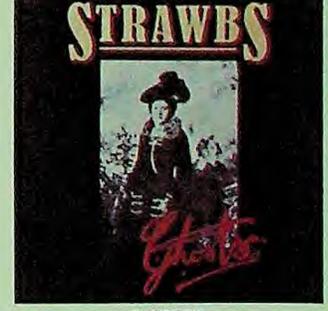
SYNTHESIA
 Mike Hankinson
 Ad-Rhythm ARPS-8006



ELDORADO
 Electric Light Orchestra
 Warner Bros. K 56090



BAD COMPANY
 Island ILPS 9279



GHOSTS
 Strawbs
 A&M AMLH 68277



ARTISTRY
 Deodato
 MCA Records MCF 2587



FIRST BASE
 Babe Ruth
 Harvest SHSP 4022

POP LISTING

FROM PAGE 19

23 EMERALD 'GEM' (Decca)
ABSOLUTELY DEVINE
Sydney Devine
COUNTRY & WESTERN
FAVOURITES VOL. 2
Various
ON PARADE
Band Of The New Zealand Army
SUNDAY EVENINGS FAVOURITE
HYMNS
Various
THE PADDY DOYLES, LIVE
The Paddy Doyle's
20 IRISH PARTY SONGS
Barry O'Dowd

24 EMI
BOLAN'S ZIP GUN
T. Rex
ASK ANY DANCER
Mike McClellan

25 ENSAYO (Pye)
ARRIAGA

26 EPIC (CBS)
EVERGREEN
Booker T
NIGHT BIRDS
Labelle
27 GULL (Decca)
TEA BREAK OVER, BACK ON
YOUR TEADS
If

28 ISLAND
CLIC
Franco Bettiato
HOKEY POKEY
Richard and Linda Thompson
RONNIE LANE SLIM CHANCE
Ronnie Lane

29 KUDU (Pye)
ESTHER PHILLIPS

30 LONDON (Decca)
CHARLIE RICH SINGS THE
SONGS OF HANK WILLIAMS &
OTHERS
Charlie Rich

31 MAINSTREAM (Pye)
BLUE MITCHELL
CARMEN McRAE
CLARK TERRY (Two For 1)
PAUL JEFFREY
SARAH VAUGHAN (Single Album)
The Amboy Dukes (Two for 1)

32 MCA (EMI)
BRENDA LEE - NOW
Brenda Lee
EVERY TIME I TURN THE RADIO
ON
Bill Anderson
JUDY GARLAND SINGS
SELECTIONS FROM THE FILM
"MEET ME IN ST. LOUIS" & "THE
HARVEY GIRLS"
THE MILLS BROTHERS
The Mills Brothers
WALKER'S COLLECTIBLES
Jerry Jeff Walker

33 MCA CORAL (EMI)
HITS OF THE FIFTIES
THE KING AND I
Gertrude Lawrence & Yul Brynner

34 MFP
BACK TO BOOGIE
The Goodtime Piano of Neville
Dickie
BIG HOLLYWOOD MOVIE
THEMES
Geoff Love & His Orchestra
GLORY GLORY HALLELUJAH
The George Mitchell Singers
SMASH HITS COUNTRY-STYLE
NO. 4

35 MGM (Polydor)
DONNY
Donny Osmond
I WISH THAT I HAD LOVED YOU
BETTER
Eddy Arnold

36 MONUMENT (CBS)
BREAKAWAY
Chris Kristofferson & Rita Coolidge

37 MOONCREST (B&C)
ESSRA MOHAWK
Essra Mohawk

38 NEIGHBORHOOD (CBS)
AS I SEE IT NOW
Melanie
MIKE HERNE'S REPUTATION
Mike Herne's Reputation

39 PABLO (Polydor)
TWO FOR THE ROAD
Herb Ellis/Joe Pass

40 PARLOPHONE (EMI)
DARK HORSE
George Harrison

41 PHASE 4 (Decca)
RIDIN' HIGH
Ethel Merman

42 PHILADELPHIA (CBS)
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Thad Jones & Mel Lewis

43 PICKWICK
ARTHUR FIELDER AND THE
BOSTON POPS PLAY THE
BEATLES' GREATEST HITS
Arthur Fielder
COME DANCING WITH RAY
McVAY AND HIS ORCHESTRA
Ray McVay
COMO'S GOLDEN HITS
Perry Como
CHIRPY CHIRPY CHEEP CHEEP,
TWEEDLE DEE, TWEEDLE DUM
AND OTHER GREAT HITS
Middle of the Road
DARK LOCHNAGAR
The Alexander Brothers
EASY COME, EASY GO
Elvis Presley
JIM REEVES GOLDEN
RECORDS
Jim Reeves
MY WAY
Paul Anka
OH CAROL
Neil Sedaka
SHE LOVED EVERYBODY BUT
ME
Charlie Rich
THE EVERLY BROTHERS
The Everly Brothers
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DE PLATA
Manitas de Plata
44 POLYDOR
ANOTHER NIGHT
The Hollies
CAUGHT UP
Millie Jackson
GEORGE THALBEN BALL PLAYS
THE ALLEN COMPUTER ORGAN
George Thalben
KEEP ON STEPPIN'
The Fatback Band
MIXED BAG II
Rachie Havens
OVERNIGHT SUCCESS
Neil Sedaka
RESCUE ME
Roy Buchanan
SUICIDE SAL
Maggie Bell
THE LATEST EDITION
John Mayall
THIRD ANNUAL PIPE DREAM
Atlanta Rhythm Section

45 PYE 4D (Pye)
YE OLDE MOOG (General Release)

46 RCA
AND THE FEELINGS GOOD
Jose Feliciano
BAND OF THE 9TH/12TH ROYAL
LANCERS
DOWN SOUTH IN THE BAYOU
COUNTRY
Clarence Brown
FAMOUS COUNTRY MUSIC
MAKERS
George Jones
FLAVOURS
The Guess Who
GIL EVANS PLAYS JIMI HENDRIX
GREAT COUNTRY HITS OF THE
YEAR VOL. 1
HIGHWAY HEADIN' SOUTH
Porter Wagoner
LET IT HAPPEN
Jazz Piano 4tet
PROMISED LAND
Elvis Presley
SHE CALLED ME BABY
Charlie Rich
TAXI TO THE TERMINAL ZONE
Ducks Deluxe
THE FINGER POINTERS
The Choice Four

47 RSO (Polydor)
PASSING CLOUDS
Macko Palmer
REEL TO REEL
Love (Featuring Arthur Lee)
THE PIT AND THE PENDULUM
Ross

48 RUBBER
HEDGEHOG PIE
Hedgehog Pie
THERE WAS THIS BLOKE
Bill Barclay, Derek Brimstone, Tony
Capstick & Mike Harding

49 SONET (EMI)
ANN CHARTERS
THE NEW ORLEANS
RAGTIME
ORCHESTRA
VARIOUS ARTISTS
VARIOUS ARTISTS
VARIOUS ARTISTS

50 SOUNDS SUPERB (MFP)
MORE TV TIMES TOP TV THEMES
Jack Parnell & His Orchestra
MY WAY
Al Martino
TOKYO MELODY
Helmut Zacharias & His Orchestra
WICHITA LINEMAN
Glen Campbell

51 STAX (Pye)
DAVID PORTER
JOHNNY TAYLOR

52 TROJAN (B&C)
IN PERSON
Gregory Isaacs
PEACE & LOVE
Dadawah
THIS IS REGGAE MUSIC
Various

53 20th CENTURY (Pye)
HARRIET SCHOCK

54 UNITED ARTISTS
A MAN FOR ALL SEASONS
John Gregory
DOORO COUNTRY
Tut Taylor
DOWN BY THE JETTY
Dr. Feelgood
I CAN UNDERSTAND IT
Bobby Womack
JUNGLEBOOK/THIEF OF
BAGDAD
Micklos Rozsa
LEMURIAN MUSIC
Mu
TINA TURNS THE COUNTRY ON
Tina Turner

55 VERVE (Polydor)
BALLADS
Ben Webster
ELLA FITZGERALD SINGS THE
RODGERS & HART SONGBOOK
Ella Fitzgerald
TENOR TITAN
Sonny Rollins

56 VIRGIN
CLEAR LIGHT SYMPHONY
Clear Light Symphony
DESPERATE STRAIGHTS
Slapp Happy
FINE OLD TOM
Tom Newman
Various

57 WORLD OF (Decca)
FAVOURITE TV THEMES VOL. 2
Ray Martin

58 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

59 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

60 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

61 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

62 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

63 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

64 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

65 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

66 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

67 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

68 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

69 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

70 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

71 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

72 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

73 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

74 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

75 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

76 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

77 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

78 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

79 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

80 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

81 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

82 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

83 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

84 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

85 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

86 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

87 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

88 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

89 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

90 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

91 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

92 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

93 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

94 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

95 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

96 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

97 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

98 WORLD RECORDS (EMI)
JACK HARRIS & HIS ORCHESTRA
1937-39

99 WORLD RECORDS (EMI)
"HUTCH" AT THE PIANO
Leslie Hutchinson ("Hutch")

100 WORLD RECORDS (EMI)
THE LONDON RECORDINGS
The Original Dixieland Jazz Band

CLASSICAL LISTING

1 ARCHIVE (Deutsche Grammophon)
HANDEL: Suites for Harpsichord
Collin Tilney
HANDEL: Suites for Harpsichord
Collin Tilney
SCHUBERT: Sonata in A major for
Arpeggione and Piano D 821
Hans-Martin Linde/Klaus
Storck/Alfons Kontarsky

2 CFP
BEETHOVEN: Moonlight,
Pathetique and Appassionata Sonatas
Joseph Cooper
BIZET: L'arlesienne Suites Nos. 1 &
2; Carmen Suite No. 1
Philharmonia/Wallberg
MENDELSSOHN: Symphony No. 4
in A 'Italian'
Philharmonia/Wallberg
STRAUSS: Waltzes and Polkas
Scottish National/Gibson
TCHAIKOVSKY: Nutcracker Suite
Op. 71
Philharmonia/Markevitch and
Wallberg
TCHAIKOVSKY: Symphony No. 6
in B Minor Op. 74
London Symphony/Horenstein

3 CONTOUR
FAVOURITE BEETHOVEN PIANO
SONATAS
Howard Shelley

4 ADG DELUXE (Deutsche Grammophon)
NEW VIENNA SCHOOL
Herbert von Karajan/Berlin
Philharmonic Orchestra

5 EMI
MALCOLM WILLIAMSON:
Concerto for Piano and Strings
Concerto for Two Pianos and Strings
- Epitaphs for Edith Sitwell.
Gwenneth Pryor and Malcolm
Williamson (Pianos) Yuval
Zalouk/Strings of the English
Chamber Orchestra
SCOTT JOPLIN: Magnetic Rag
George Sponhaltz with Ralph
Grierson (Piano)/The Southland
Singers
THE KING'S SINGERS: Malcolm
Williamson: The Musicians of Bremen
Peter Dickinson: Winter Afternoons
with Rodney Slatford (double Bass)
Penderecki: Ecloga VIII Paul
Patterson: Time Piece Richard
Rodney Bennett: The House Of
Sleep

6 HMV (EMI)
BEETHOVEN, BRAHMS: Bruch No.
1, Prokofiev Nos. 1 & 2 Sibelius and
Taneiev's Suite de Concert
Various conductors and Orchestras
(Soloist - David Oistrakh)

7 HMV (EMI)
BEETHOVEN, BRAHMS: Bruch No.
1, Prokofiev Nos. 1 & 2 Sibelius and
Taneiev's Suite de Concert
Various conductors and Orchestras
(Soloist - David Oistrakh)

8 HMV (EMI)
BEETHOVEN, BRAHMS: Bruch No.
1, Prokofiev Nos. 1 & 2 Sibelius and
Taneiev's Suite de Concert
Various conductors and Orchestras
(Soloist - David Oistrakh)

9 HMV (EMI)
BEETHOVEN, BRAHMS: Bruch No.
1, Prokofiev Nos. 1 & 2 Sibelius and
Taneiev's Suite de Concert
Various conductors and Orchestras
(Soloist - David Oistrakh)

10 HMV (EMI)
BEETHOVEN, BRAHMS: Bruch No.
1, Prokofiev Nos. 1 & 2 Sibelius and
Taneiev's Suite de Concert
Various conductors and Orchestras
(Soloist - David Oistrakh)

11 HMV (EMI)
BEETHOVEN, BRAHMS: Bruch No.
1, Prokofiev Nos. 1 & 2 Sibelius and
Taneiev's Suite de Concert
Various conductors and Orchestras
(Soloist - David Oistrakh)

12 HMV (EMI)
BEETHOVEN, BRAHMS: Bruch No.
1, Prokofiev Nos. 1 & 2 Sibelius and
Taneiev's Suite de Concert
Various conductors and Orchestras
(Soloist - David Oistrakh)

13 HMV (EMI)
BEETHOVEN, BRAHMS: Bruch No.
1, Prokofiev Nos. 1 & 2 Sibelius and
Taneiev's Suite de Concert
Various conductors and Orchestras
(Soloist - David Oistrakh)

14 HMV (EMI)
BEETHOVEN, BRAHMS: Bruch No.
1, Prokofiev Nos. 1 & 2 Sibelius and
Taneiev's Suite de Concert
Various conductors and Orchestras
(Soloist - David Oistrakh)

15 HMV (EMI)
BEETHOVEN, BRAHMS: Bruch No.
1, Prokofiev Nos. 1 & 2 Sibelius and
Taneiev's Suite de Concert
Various conductors and Orchestras
(Soloist - David Oistrakh)

16 HMV (EMI)
BEETHOVEN, BRAHMS: Bruch No.
1, Prokofiev Nos. 1 & 2 Sibelius and
Taneiev's Suite de Concert
Various conductors and Orchestras
(Soloist - David Oistrakh)

17 HMV (EMI)
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New Capital IBA sees growth through the locals

wavelength will be 194

CAPITAL RADIO, which has probably been extremely successful over the past 18 months in getting the figure 539 - their spot on the medium waveband - indelibly marked on the consciousness of millions of Londoners, whether they listen to the station or not, must soon try to make 194 equally familiar.

This is the new medium wavelength, introduced following the use of a permanent transmitter at Saffron Green, North London.

Giving the official Capital feelings on the matter programme Controller Michael Bukht points out the good news, which is firstly that there will be an overlap period of perhaps two months, during which Capital will be receivable on both 539 and 194, and secondly that the new transmitter increases the power of their signal transmitter strength at Saffron Green is 27.5 Kw.

The first fact will mean the audience can be acclimatised by station presenters, and made familiar with the new wavelength-being reminded of it even when they switch to the old one. The second means that a clear medium wave signal should be more easily received by those who do not have VHF radios, and until now could possibly not get Capital well, or at all.

The VHF wavelength, 95.8, remains the same.

by TERRI ANDERSON

AT A time when all commercial radio stations are entering their second calendar year, and several of them their second year of existence is appropriate for looking at the broad subject of independent local radio in Britain, through the eyes of John Thompson, the head of radio, at the independent Broadcasting's Authority.

An interesting aspect of the topic is the fact that unlike all other countries with independent broadcasting companies, Britain had commercial tv before commercial radio.

Thompson recalls that in Britain there was no independent broadcasting at all until the mid-50's, a time when public interest in radio seemed to be on the wane, as interest in television was increasing. So it seemed reasonable to set up television companies rather than radio companies.

However, after about ten years, during which ITV gained a firm share of the viewing audience, people began to feel that there could be definite advantages in a radio alternative to the BBC, just as the television alternative had proved successful. Such feeling coincided with a general resurgence of interest in radio, boosted by the emergence of the offshore pirate stations.

They gave the younger British public a taste of what commercial radio could sound like, and the fact that they nudged the BBC into creating Radio One, while they themselves were outlawed by the GPO, is history.

The British were not, Thompson pointed out, without any previous experience of commercial radio. In

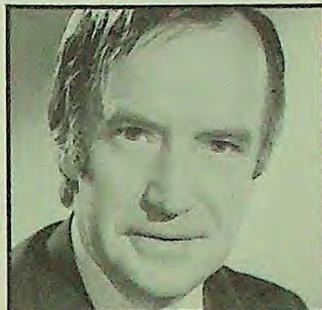
the '20's and '30's they had been able to tune into such stations as Normandy, Cote d'Azur, and of course Luxembourg.

Feelings were growing, however, that the time had come for a nationally based commercial radio network for three main reasons: it would offer greater choice, and break the monopoly of the BBC; it would be self-financing; and, if commercial radio were official and under the authority of a public agency like the IBA the situation with regard to radio frequencies, which are, Thompson points out, public assets - could be fairly apportioned, rather than grabbed by whoever chose to set up a transmitter.

The plans became definite when the Conservatives, after winning the 1970 election, gave priority to the Sound Broadcasting Act. This led to a White Paper on altering the broadcasting service, in 1971; the Bill was passed in summer '72 - after which the IBA took on its radio function. The first five franchises were advertised in October that year, and awarded in February 1973.

The IBA, trading new ground, formulated its policy and approach towards independent radio, and the crucial document which was and is the basis of this policy was their specification for contract, which gives the radio companies a clear idea of IBA background policy.

It also tries to make clear that in the Authority's opinion the companies should feel they have the maximum freedom to manoeuvre in what they want to do in the way of giving entertainment and a useful service to the localities they



IBA head of radio John Thompson

serve. Certainly, Thompson feels, the attitude of Parliament to commercial radio was influenced by the history of ITV, but the IBA wants to see it develop differently from tv - which is national, or regional with emphasis on local broadcasting.

At the suggestion that 60 commercial stations in Britain - the possible final figure stated in the broadcasting White Paper, would mean constant overlapping of signals, and a crowding of frequencies, Thompson agreed, but added that the IBA did have ready a feasibility plan for such a number of stations. The frequency plan for the independent stations was worked out after detailed discussions with the Ministry of Posts and Telecommunications, and the BBC and European broadcasting bodies to some extent.

He agreed that even the six stations planned for the coming year would mean overlap of signals - as for example between Capital in London and the new Reading station, but "it will not be very much, and anyway, so what? It just

adds to the choice."

However it seems extremely unlikely that the number of stations will reach anything like 60. At the end of this year there will be 19 on the air, and no more franchises will be advertised until the Annan Committee on broadcasting had reported - and the report could suggest that there should be no more independents at all.

In its written evidence to the committee the IBA looks at how commercial radio had been working, and at the different types of programmes produced. It states that "music is an intrinsic part of LLR entertainment". The new stations "have selected their music with great care, involving local listeners in the choice, but sometimes also keeping a few steps ahead of their audiences".

On the question of commercial radio finances Thompson states that the IBA have always taken the view that it will take any station a relatively long time to get established - and people who seriously apply for franchises take this view also.

The rolling contract, renewable for three years every year, allows companies to plan ahead, and look to a time when initial financial difficulties turn, hopefully, into steady profits.

But, although there have been difficulties, particularly with the two London stations - London being accepted by all as a very difficult area in which to establish such a venture - Thompson feels there were "far fewer hiccups than we expected".



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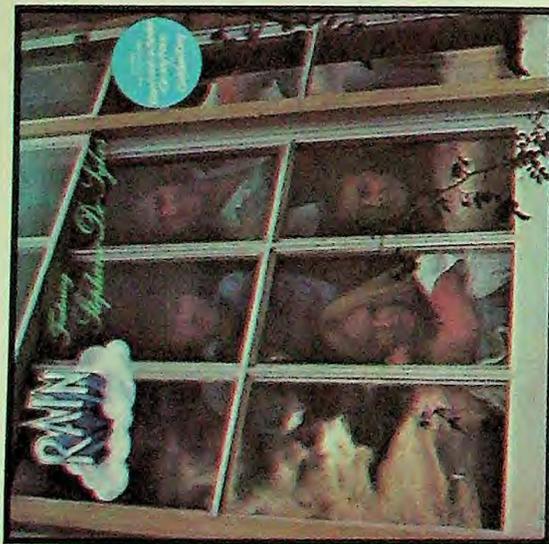
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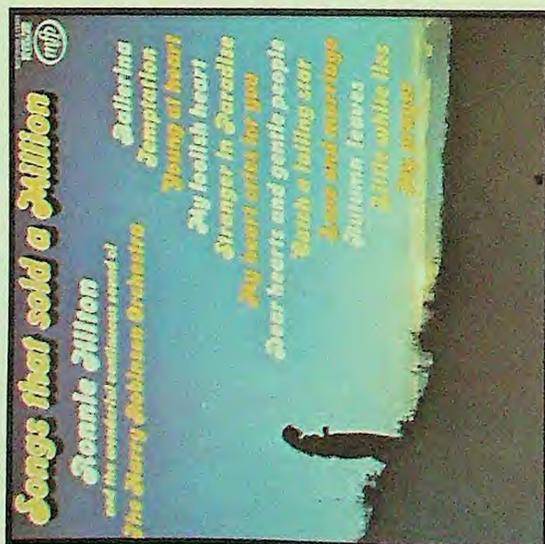
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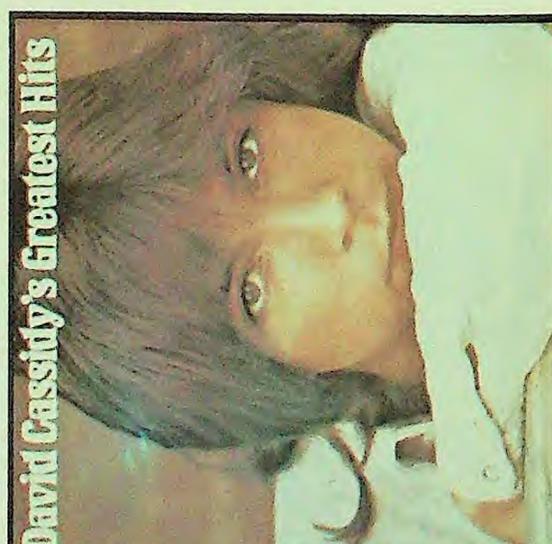
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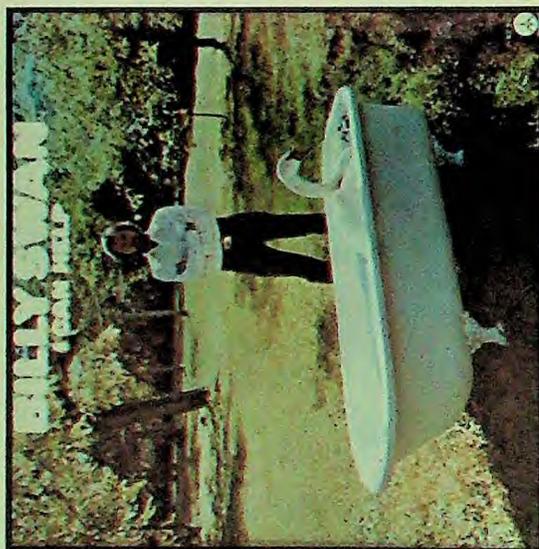
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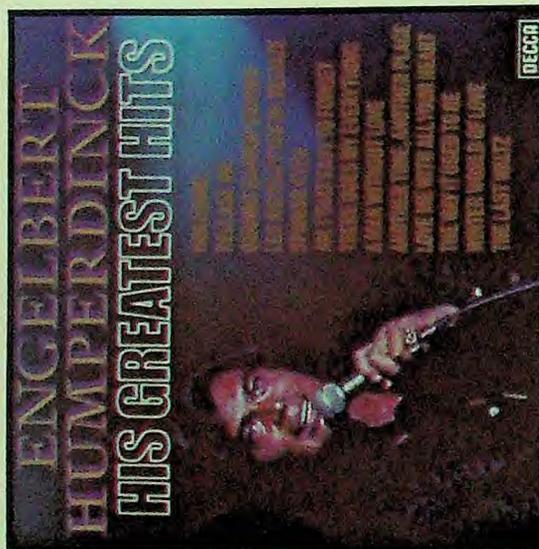
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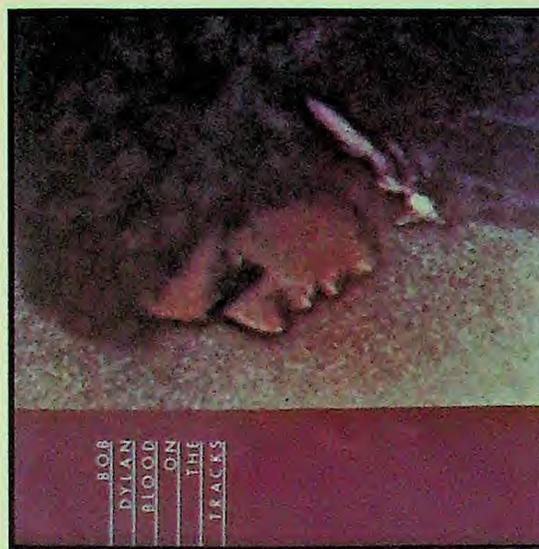
DAVID CASSIDY'S GREATEST HITS
Bells 250



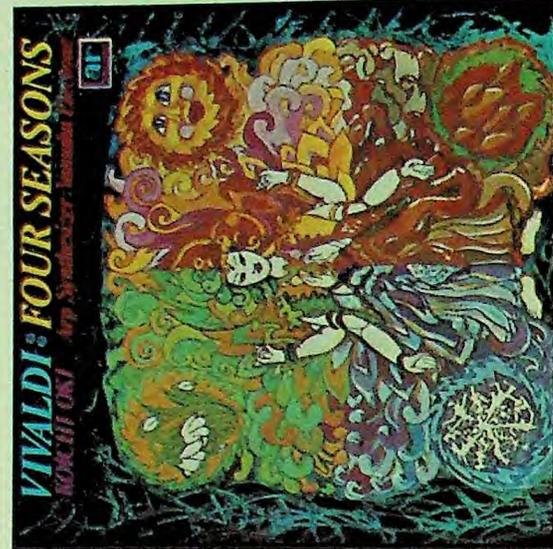
Billy Swan
I CAN HELP
Monument X598



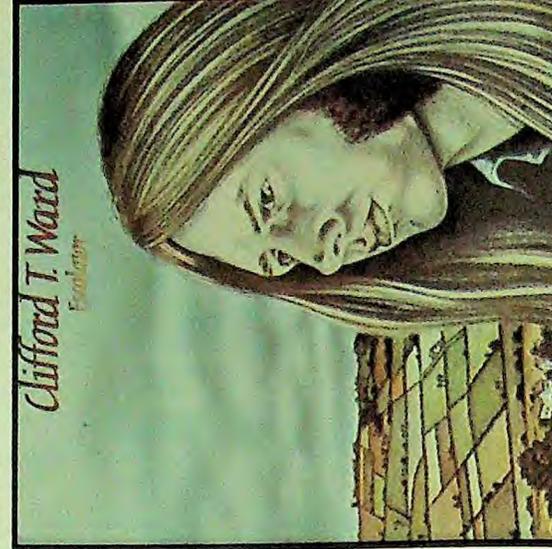
Engelbert Humperdinck
HIS GREATEST HITS
Decca FKL 5198



Bob Dylan
BLOOD ON THE TRACKS
CBS 69097



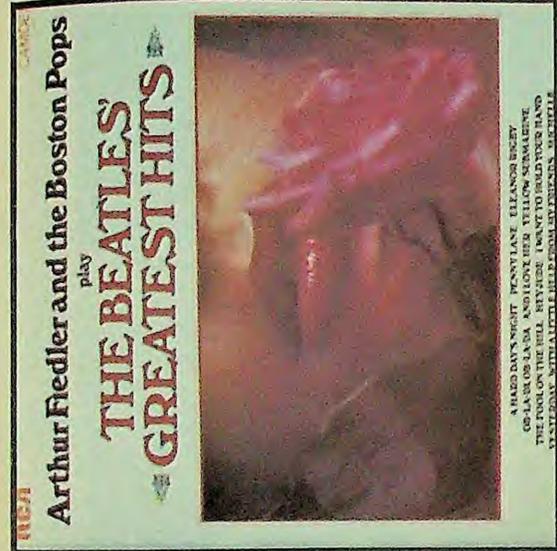
Koichi Oki
VIVALDI - FOUR SEASONS
Ad-Rhythm ARPS 8005



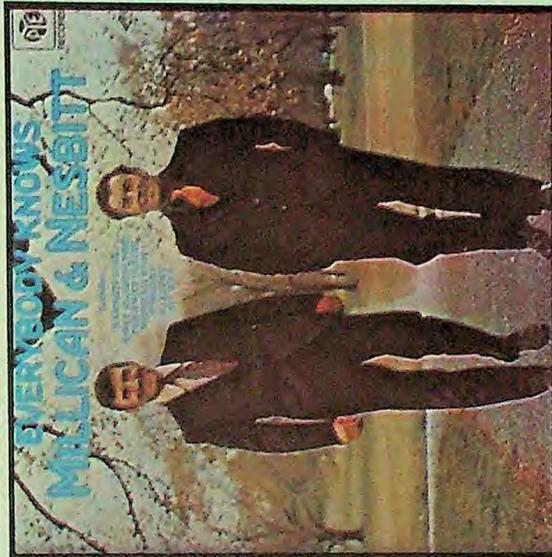
Clifford T. Ward
ESCALATOR
Charisma CAS 1098

TOP LPs

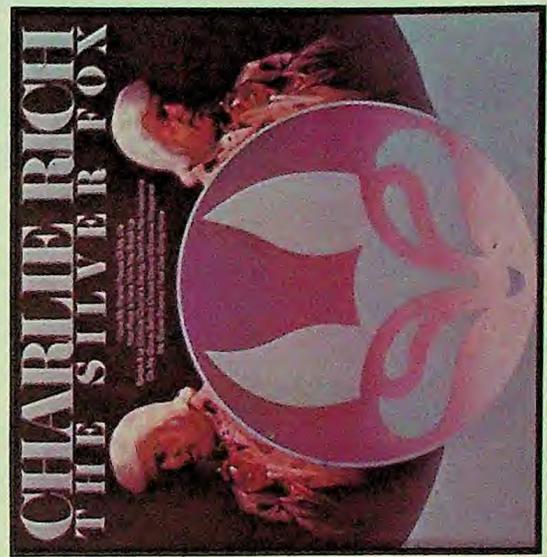
1	ELVIS PRESLEY'S 40 GREATEST HITS	Arcade	ADEP 12
2	ELTON JOHN'S GREATEST HITS	DJM	DJLPH 422
3	MUSIC EXPLOSION Various	K-Tel	TE 305
4	DAVID ESSEX	CBS	69088
5	ROLLIN' Bay City Rollers	Bell	BELLS 244
6	HIS GREATEST HITS Engelbert Humperdinck	Decca	SKL 5198
7	CAN'T GET ENOUGH Barry White	20th Century	BT 444
8	TUBULAR BELLS Mike Oldfield	Virgin	V 2001
9	A CHRISTMAS PRESENT	Ronco	P 11772
10	AND I LOVE YOU SO Perry Como	RCA	Victor SF 8360
11	THE SINGLES 1969-1973 Carpenters	A&M	AMLH 63601
12	SHEER HEART ATTACK Queen	EMI	3061
13	SLADE IN FLAME Slade	Polydor	2442 126
14	RELAYER Yes	Atlantic	K 50096
15	THE DARK SIDE OF THE MOON Pink Floyd	Harvest	SHVL 804
16	SHOWADDYWADDY	Bell	BELLS 248
17	TWELVE SONGS OF CHRISTMAS Jim Reeves	RCA International	INTS 1188
18	40 ALL TIME HONKY TONKY HITS Various	Robin	CPB 1900
19	LOVE ME FOR A REASON Osmonds	MGM	2315 312
20	BAND ON THE RUN Paul McCartney & Wings	Apple	PAS 10007
21	SMILER Rod Stewart	Mercury	9104 001
22	COUNTY LIFE Roxy Music	Island	ILPS 3303
23	MUD ROCK Mud	RAK	SRAK 508



Arthur Fiedler and The Boston Pops RCA Camden CDS 1143



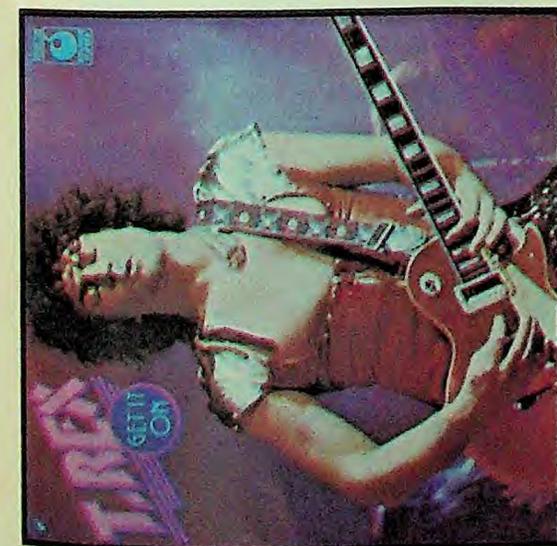
EVERYBODY KNOWS Pye Records NSPL 18446



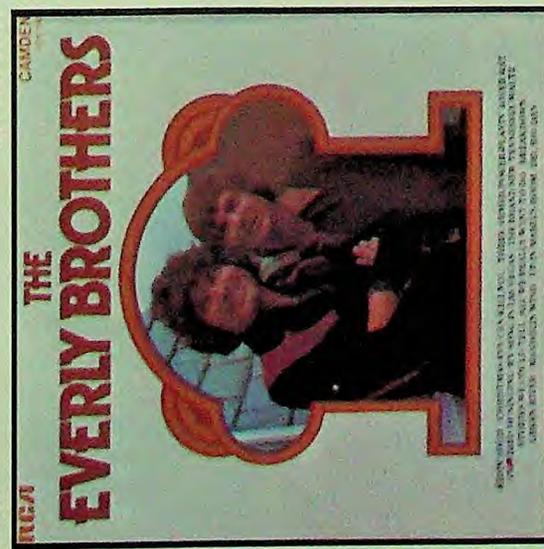
Charlie Rich THE SILVER FOX Epic X698

22	COUNTY LIFE Roxy Music	Island	LLPS 0303
23	MUD ROCK Mud	RAK	SRAK 508
24	30 SMASH HITS OF THE WAR YEARS Various	Crest	WAR 39/45
25	STORMBRINGER Deep Purple	Purple	TPS 3508
26	RAINBOW Peters & Lee	Philips	6308 208
27	REMEMBER YOU'RE A WOMBLE The Wombles	CBS	80191
28	SINGALONGAMAXMAS Max Bygraves	Pye	NSPL 18439
29	THIS IS THE MOODY BLUES Moody Blues	Threshold	MB 1/2
30	KEEP ON WOMBLING The Wombles	CBS	80526
31	DAVID LIVE Davie Bowie	RCA Victor	ALP2 0771
32	BACK HOME AGAIN John Denver	RCA Victor	APL1 0548
33	STARDUST Soundtrack	Ronco	RR 2009/10
34	SIMON & GARFUNKEL'S GREATEST HITS	CBS	69003
35	THE LAMB LIES DOWN ON BROADWAY Genesis	Charisma	CGS 101
36	SERENADE Neil Diamond	CBS	69067
37	SCOTT JOPLIN PIANO RAGS Joshua Rifkin	Nonesuch	H 71248
38	I'M LEAVING IT ALL UP TO YOU Donny & Marie Osmond	MGM	2315 307
39	20 TOWN & COUNTRY HITS Various	K-Tel	NE 302
40	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS	63699
41	SOLO CONCERT Billy Connolly	Transatlantic	TRA 279
42	GOODBYE YELLOW BRICK ROAD Elton John	DJM	DJLPD 1001
43	JUST A BOY Leo Sayer	Chrysalis	CHR 1068
44	ROCK YOUR BABY George McCrae	Jayboy	JSL 3
45	NOT FRAGILE Bachman-Turner Overdrive	Mercury	9100 007
46	HIS 12 GREATEST HITS Neil Diamond	MCA	MCF 2550
47	MEDDLER Pink Floyd	Harvest	SHVL 795
48	THE BEST OF JOHN DENVER	RCA Victor	APL 1 0374
49	EVERYBODY KNOWS MILLICAN & NESBITT Millican & Nesbitt	Pye	NSPL 18446
50	THE STING Original Soundtrack Roxy Music	MCA	MCF 2537

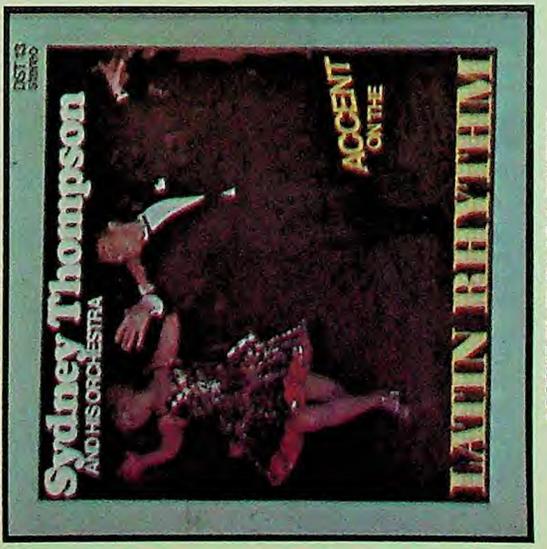
MUSIC WEEK chart compiled by British Market Research Bureau from 300 conventional record shops and departments in the month of December. The Chart does not indicate sales through racks, chain stores and other outlets. Printed by Billboard Publications. Colour sleeves are advertisements.



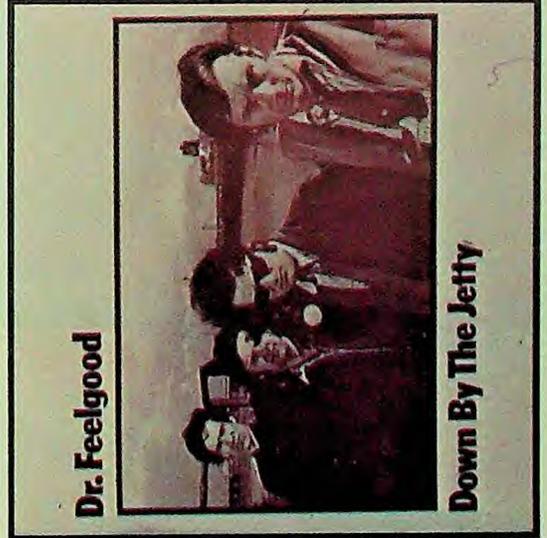
T. Rex GET IT ON MFP SPR 90059



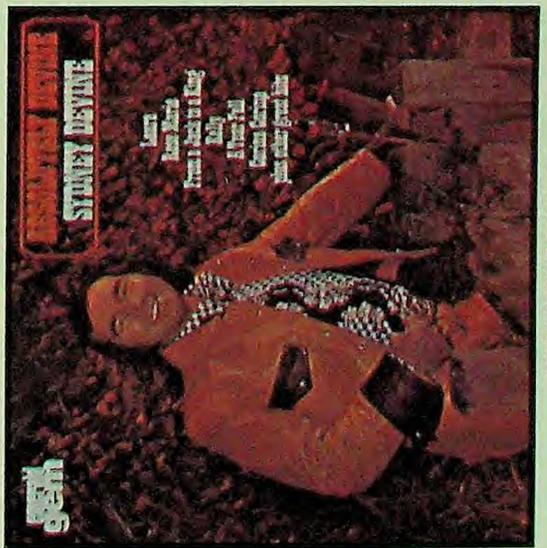
The Everly Brothers STORIES WE COULD TELL RCA Camden CDS 1142



Sydney Thompson and His Orchestra ACCENT ON THE LATIN RHYTHM Sydney Thompson DST 13



Dr. Feelgood DOWN BY THE JETTY United Artists UAS 29727



Sydney Devine ABSOLUTELY DEVINE Emerald GEM GES 1133

RADIO

RADIO WAVES

RADIO LONDON'S medium wave signal strength has recently been boosted to over double its previous level, and the station has been getting pleasing reports that this has made reception, particularly in Central London, and for drivers much clearer. Following the move on December 20 of station manager Peter Redhouse, to become chief assistant to the BBC local radio deputy general manager, the new station manager, Alan Holden, has arrived. He was previously with BBC Radio Manchester. David Carter's invitations to record company executives have been taken up for the next three weeks by Dick Leahy, of GTO; Ken East of Decca; and Walter Woyda of Pye, who will each join Carter on his Friday night Pop Shop programme, to talk about the week's singles releases, and about their companies. Carter incidentally likes to point out that Pop Shop, which goes on until 2 a.m. has escaped the financial axe on BBC late night radio. He says, "I pointed out that Pop Shop didn't really cost them anything, so taking it off wouldn't save them anything." Another feature Carter wants to introduce into Pop Shop is a two-minute news item for and about discos, while Paul Owen, presenter of the Saturday Other Programme plans to invite hospital radio dj's to occasionally take over from him for half an hour or so. This will not only give much amateur radio talent a chance, but will probably mean that Radio London will enlarge its "captive" audience by the population of one hospital every week.

TO CELEBRATE the 70th birthday last month of Sir Michael Tippett BBC Radio Three has broadcast a number of programmes of his orchestral music and operas - the last offering is the composition *Boyhood's End*, which can be heard on February 12. The Radio Times series of 13 programmes dealing with the development of equipment, techniques and recorded styles in the 25 year history of the LP record continues on Sundays. Robert Philip discusses and illustrates the subject, which he first dealt with in his Cambridge thesis on change in orchestral recording style from 1920 to 1950.



Alan Holden, new station manager for Radio London

A NEW voice will soon be regularly greeting BRMB listeners in Birmingham when David Jamieson, formerly of BBC Radio Leicester, joins the station's team of presenters. He replaces Linda Monk, who recently married, and is going to South Africa with her husband.

In response to demand, BRMB has recently been programming a fair number of C&W records, and there is now to be a programme devoted to that kind of music. Brendan Power, former pirate radio 270 man will be taking over Linda Monk's folk show, and extending it by an hour to include a good helping of C&W - from 7.30 p.m. on Sundays. Continuing with his plan to have themes for his weekday evening rock programmes Robin Valk last week featured Yes in all his shows, with the bonus of having Chris Squire in the studio on Thursday, chatting to listeners by phone. Valk presented the first ever BRMB co-promotion in late December, when Sundance appeared at the city's Barbarella club. The evening was a great success, and the station plans to involve itself more with such projects. There is a strong possibility that BRMB will join regularly with the new Birmingham Theatre/restaurant Night Out, when it has been completed and is open. Night Out is owned by Trust House Forte, who also own the Talk of the Town in London, and the huge theatre/restaurant is planned as being very much like the London night spot - more so than the Golden Garter in Manchester, which is another in the same chain. The Night Out has taken enthusiastically to the idea of co-promotions with BRMB, and with possible broadcasts in view has been installing special sound equipment. The opening is planned for March 20, and last week the Night Out's general manager, Clive Preston, was interviewed on the air.



THE RADIO Forth dj team - (left to right): Christopher John, Mike Gower, Jay Crawford, Steve Hamilton, Barbara Brown, Dougie King, Dave Anthony and Ian Anderson.

FORTH HOUSE is a fine scheduled building in Edinburgh New Town area, and from within its Georgian walls at 6 a.m. on Jan. 22 the first Radio Forth programme went out. Steve Hamilton introduced the new independent station to the city's radio listeners - and early risers - through his daily breakfast show Daybreak. The Radio Forth switchboard was quickly jammed with calls from people wanting to congratulate, and pointing out how good their reception was, even on the very outskirts of the area which extends to the limits of Glasgow city, and so has a sizeable overlap with Radio Clyde's area. The hope is that this will mean "friendly rivalry" rather than acrimony, and for radio listeners and local advertisers alike it gives a gratifying choice of stations, both with strong signals at that point.

Programme Controller is Richard Finlay, Head of Music is Ian Anderson, Heads of News is Tom Steel and Promotions and Publicity Manager is Andrew Wilson, while Forth can claim the distinction of being the first commercial station to appoint a lady sales manager, Freda Todd.

The new station is broadcasting on 194m medium wave, and 96.8 VHF, and offers a mix of morning and afternoon MOR/pop music for housewives and others at home, with evening specialist music shows,

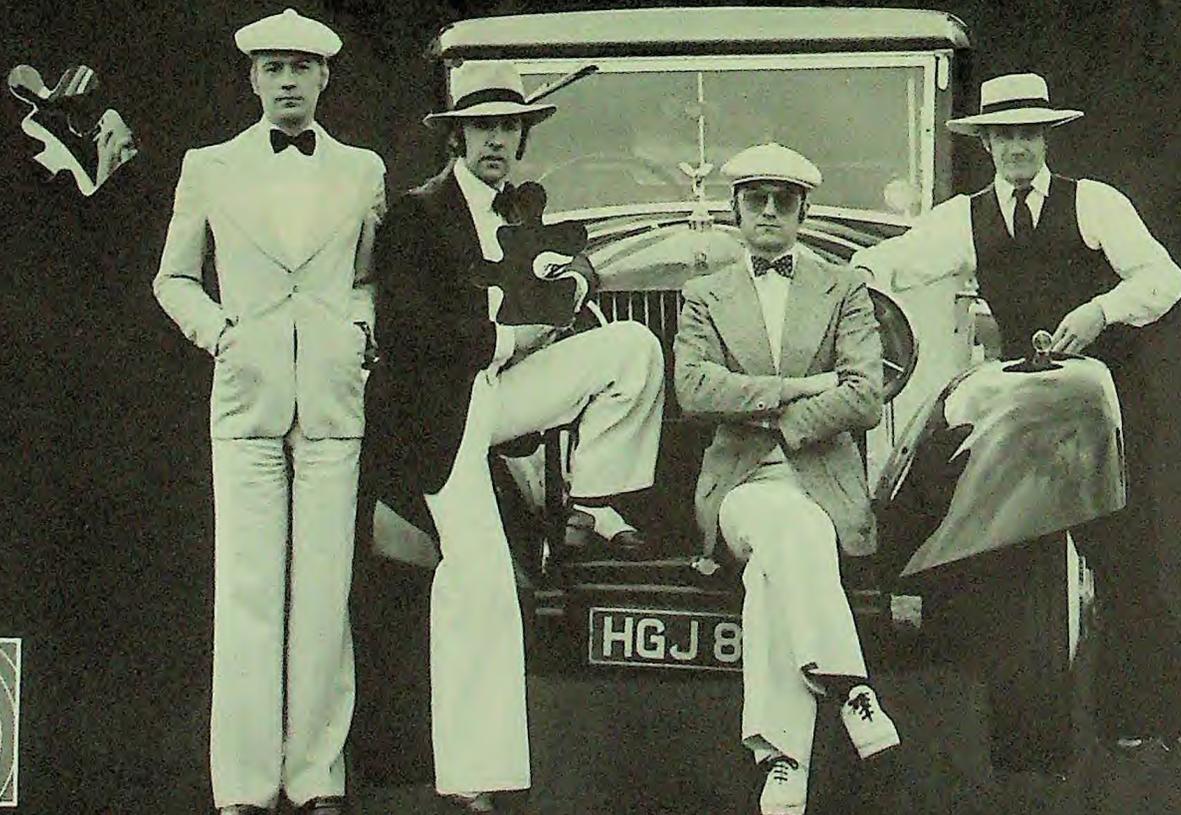
a programme for and about the Edinburgh University campus, sport, and two drama serials - one about a local historical rogue, and the other a nightly adaptation of *Dracula*. The whole - taking up the weekdays from 6 a.m. to midnight and the weekends from 7 a.m. - is very liberally sprinkled with news and local current affairs, which is to be kept changing throughout the day, with much use of radio cars to provide immediacy in news coverage.

Among the presenters are local singer and folk and classical guitarist, Barbara Brown, Bill Torrence, who presents a programme of traditional Scottish music; George Farm, former manager of Dunfermline FC; and Lydia Howard, a well-known radio personality and reporter, who presents the children's programme Roundabout.

The initial programming lists show a strong bias towards giving air time to local personalities and musicians, and to featuring local news, gathered by the station's own reporters, throughout the day.

As with any other commercial station which hopes to remain commercial, Forth will not exactly neglect pop music, and we well as the Sunday Top Twenty show have is a weeknight chart prediction show called Forth Flyers.

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The progress of the offshore pirate stations

by DAVE LONGMAN

CONTRARY TO the wishes of the British, Dutch and Belgian Governments, pirate offshore radio is far from dead. After the British Government had passed the Marine Offences Act in the 1960's, it must have breathed a sigh of relief when, a few months later, they saw Radio Caroline's two ships finally "sink" in the east.

Whatever may have happened in Britain, the Dutch still had a pirate station in the form of Radio Veronica, at the time broadcasting exclusively in Dutch. In 1970 Radio Nordsea came on the air broadcasting from a gaily-painted, converted coaster, and the British record company pluggers again had an alternative outlet to promote their product. Radio Veronica, on the other hand, was none too pleased with the arrival of Radio Nordsea (RNI). The Veronica organisation are thought to have tried to persuade the owners of RNI to stay off the air, but that didn't work effectively. Veronica was concerned that it would lose advertising revenue by the appearance of another station, and also that with an extra station, it might put pressure on the Dutch parliament to pass its own version of the Marine Offences Act.

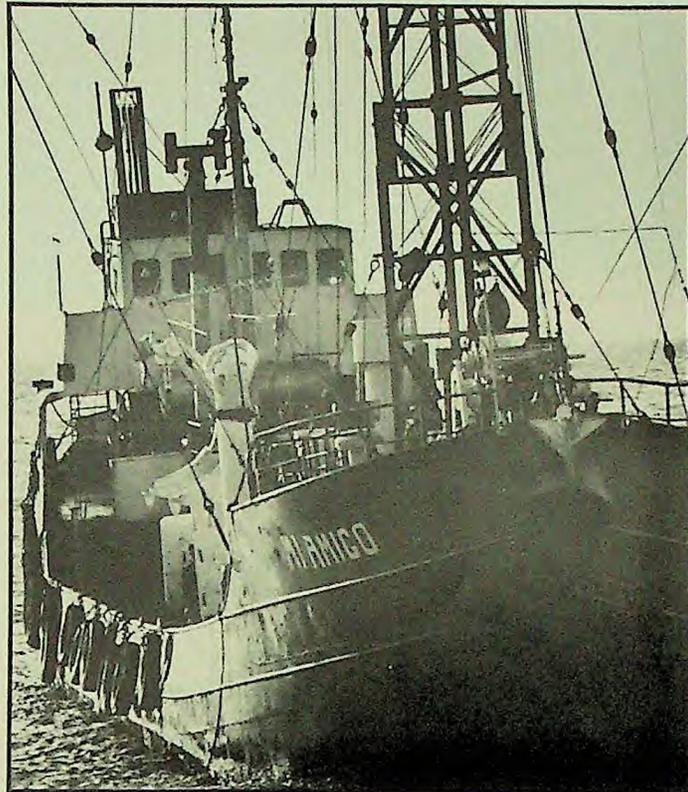
In the end, it wasn't until the re-appearance of Radio Caroline out at sea that the authorities were prompted to take action. In Holland, plans were laid down that would effectively allocate time on the official Hilversum network to those stations that could prove they had a large enough proportion of the daily audience. When the results were made known, the allocations gave Veronica, the most popular station, in the region of only ten hours broadcasting a week.

Up until September 1 last year the stations continued, but the appearance of a new station, Radio Atlantis, and rumours of yet another opening in November, made the Government legislate that it was illegal for Dutch subjects to tender or work for an offshore station. Veronica, RNI, Caroline and Atlantis were ordered to close or face prosecution. That left Spain as the only Western European country without a Marine Offences Act.

Radio Veronica closed in accordance with the law, still maintaining the same degree of professionalism that it had done throughout its 13-year history. Over the previous years, many thousands of personalities had been interviewed on the air, and Veronica had taken good care to ask all the artists to record special taped messages which could be broadcast if and when the station ever closed. These tapes were used during the final hours broadcasting. The disc jockeys were all taken off the ship, but the ship itself, the Norderney, was kept out at sea. The hope was that in the future the ship could either be used by Veronica to broadcast within the law, or alternatively it could be sold or rented out to any organisations wishing to use the ship.

Radio Atlantis, anchored near the Belgian port of Zeebrugge but tendered from Flushing in Holland, also gave in with a degree of dignity. The ship, a converted Icelandic trawler, was towed in to Flushing where it had lain ever since, impounded by the authorities.

RNI closed within a few hours of the midnight deadline on August 31st, the disc jockeys being taken ashore the following day. Several days later, the RNI ship also went into harbour to be re-fitted in readiness for moving to the Italian coast, where it was projected the



Radio Caroline ship Mi Amigo

ship would operate under the name of Radio Nova. After the repairs were completed the Dutch authorities impounded the ship, and at present a lengthy series of court actions by the stations owners is underway to try and free it. With RNI, Atlantis and Veronica silenced, what was Caroline going to do?

The answer was that Caroline was safely anchored in the Thames Estuary. A few days before the closure deadline, the ship had weighed anchor and sailed to the English coast. Just to emphasise that Caroline could be useful, a severe gale blew up. Caught in the stormy sea was a small sailing boat which Caroline duly helped rescue. If Caroline hadn't been on hand to broadcast a distress message for the stricken vessel, all hands might have been lost on the yacht.

The first effect of the departure of the pirate stations was the dilemma about who was to form the charts in Holland. All of the stations had had their own version of the Top 40, and Radio Veronica's had been adopted over the years as the official one. Observant readers of Music Week will notice that at the bottom of the Dutch chart when printed, it says, 'Courtesy Stichting Nederlandse Top 40 (formerly Radio Veronica)'. When Veronica closed it was assumed that it would cease to produce any charts, but Veronica decided to keep up its activities in the hope of obtaining a licence to broadcast on land. Meanwhile the National Top 40 was formed to be broadcast on the pop shows on Hilversum. Several of the broadcasting companies with time on Hilversum adopted the new chart, with the exception of TROS, the largest of the companies.

The pirate stations undoubtedly had a considerable stimulatory effect on the growth of the pop business in Holland and Belgium. Groups such as Kayak, Boland and Boland, Earth and Fire, Sandra and Andres, Focus and the Cats, received a great deal of helpful support from the stations. Time will tell if up-and-coming bands, such as Catapult, will do so well in Britain now that the support has gone.

In the issue of Music Week dated December 21, it was interesting to see that in the period between 1971-73 there had been a 130 per cent increase in the amount of money collected by BUMA, the

bureau for music copyright. It wasn't until 1970 that RNI came on the air.

The radio stations themselves are exceedingly reluctant to divulge details of how they operated, or who was backing them. Veronica made a large proportion of its

money out of music publishing deals. Companies would offer Veronica the publishing rights on 'B' sides, thereby offering a slight incentive to the radio station to play the 'A'. Veronica always denied emphatically that they ever accepted plug records, though that would be hard to prove either one way or another. Other money that Veronica made was from T-shirts, special records with excerpts from station broadcasts, and the obvious Radio Veronica Road Shows, which all the pirate stations operated.

Radio Nordsea (Northsea as it became known to the British listeners) was owned and run by two Swiss engineers, Meister and Bollier, who initially put a great deal of money into a project that gained the respect of the record industry the world over. Plug records were an integral part of RNI's existence, with British companies allegedly contributing in the region of £1,000 a month to the station's upkeep. The company behind the Dutch service of RNI was Basart, and due to similar exercises to those carried out by Veronica, RNI made an after-tax profit in the region of £12,000 a month. This figure, when doubled, gives an approximation of the earnings the station made, but even this was nowhere near the vast figures that Veronica reportedly achieved.

Just as in 1967 when the British anti-pirate laws took effect, Caroline has again managed to continue. For how long is a matter of speculation. On the face of it, Caroline broadcasting on 252 metres (they announce it as 259 metres) is

harming nobody. Their music policy has changed over the recent months from playing exclusively 'heavy' music by artists like Emerson Lake and Palmer, Barclay James Harvest and Deep Purple. Due to letters of complaint to the station, Ronan O'Rahilly, the station boss, has initiated a change in the music policy so now tracks from the Stylistics and the Four Tops are played as well. All the tracks played are, however, album tracks.

Most of the record companies in London are of the opinion that Caroline should perhaps play a selection of Top 40 singles up until midnight, with album tracks being the diet for the rest of the evening's entertainment. O'Rahilly's policy is supported though by the recent news that Radio Luxembourg is to include album tracks to a greater extent, as is Radio One and the commercial stations.

When Caroline re-emerged at sea in 1972, its credibility was virtually nil. Within a few weeks the original 'pencil' mast had broken in three pieces. A substitute was installed, which worked on the 'T' principle that Veronica used and also the IBA at the Lotts Road Power Station for Capital Radio. After a period of intense struggles against the elements another mast was erected, but after a few months, this too came down. O'Rahilly at this time didn't seem to have the luck of the Irish! From money that had been paid to Caroline for the rent of the ship in recent months, he managed to come by a mast that was ideal for the ship. It was taller and stronger, and is still there to this day.

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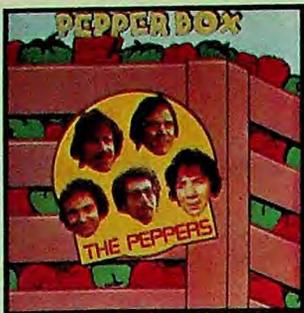
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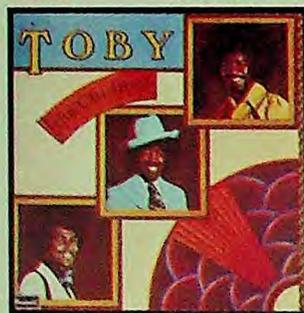
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- 3 BBC (Polydor)
DAVID SNELL PLAYS HITS ON A HARP MPMC 018
UP COUNTRY MPMC 017
WHAT CAN I DO? — Songs, Games And Fun To Keep Children Amused MPMC 023
WITH BRASS AND STRINGS MPMC 012

- 4 BIG BEN (Precision)
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Blaster Bates ZCBB-/Y8BB 5

- 5 BRADLEY'S (Precision)
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Ferenc Fricsay/Vienna Symphony Orchestra 3318 036
ORFF: Carmina Burana
Herbert Kegel/Leipzig Radio and Children's Chorus and Leipzig Radio Symphony Orchestra 3318 051
SCHUBERT: Piano Quintet in A Major, Op. 114 ("Trout")
Jorg Demus. Schubert Quartet. Quartettsatz in C Minor, Op. Posth. Amadeus Quartet 3318 044
VIVALDI: The Four Seasons, Op. 8
Concerto Grosso in D Minor, Op. 3 No. 11
Wolfgang Schneiderhan
Rudolf Baumgartner/Festival Strings
Lucerne 3318 042

- 20 PYE (Precision)
SINGALONGAMOVIES
Max Bygraves ZCP-/Y8P 18444
THERE'S NOTHING TOO GOOD FOR MY BABY
Phil Everly ZCP-/Y8P 18448

- 21 PYE C.T.I. (Precision)
LOU CHRISTIE
Lou Christie ZCCTL-/Y8CTL 24

- 22 PYE GOLDEN HOUR (Precision)
GOLDEN HOUR OF RAGTIME HITS AND BARBERSHOP BALLADS
The Boston Barbers ZCGH-/Y8GH 585

- GREATEST HITS OF WORLD WAR II
The Dimensions In Sound Orchestra ZCGH-/Y8GH 837

- SHELLA SOUTHERN SINGS THE SONGS OF BACHARACH, DAVID & JIM WEBB
Shella Southern ZCGH-/Y8GH 587

- 23 PYE VIRTUOSI (Precision)
A FRENCH EVENING
Symphonica of London
Conductor: Wyn Morris ZCTPL-/Y8TPL 13062

- 24 RSO (Polydor)
REEL TO REEL
Love featuring Arthur Lee 3216 045

- 25 SPARK (Precision)
PEPPER BOX
The Peppers ZCS-/Y8S 113

- 26 SPORTSDISC (Precision)
RUGBY SONGS VOLUME THREE
The Jock Strapp Ensemble ZCSP-/Y8SP 1080

- 27 STAX (Precision)
MONTREUX FESTIVAL
Chico Hamilton, Little Milton, Albert King ZCSTX-/Y8STX 1029
THE M.G.'s
The M.G.'s ZCSTX-/Y8STX 1007
A MAN FOR ALL SEASONS
John Gregory TCK-/8XU 29546
I CAN UNDERSTAND IT

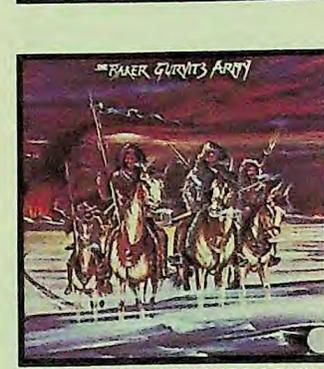
- 28 TAMLA MOTOWN (EMI)
STEVIE WONDER PRESENTS...
Syreeta 8X-STML 11268

- 29 TRANSATLANTIC (Precision)
RED QUEEN TO GRYPHON THREE
Gryphon ZCTRA-/Y8TRA 287
THE PASADENA ROOF ORCHESTRA
The Pasadena Roof Orchestra ZCTRA-/Y8TRA 286

- 30 TROJAN (Precision)
WORKING CLASS 'ERO
Judge Dread ZCTRL-/Y8TRL 100

- 31 UNITED ARTISTS
A MAN FOR ALL SEASONS
John Gregory TCK-/8XU 29546
I CAN UNDERSTAND IT
Bobby Womack TCK-/8XU 29715

- 32 VIRGIN
CLEAR LIGHT SYMPHONY
Clear Light Symphony TCV-/8XV 2029
DESPERATE STRAIGHTS
Slapp Happy TCV 2024
FINE OLD TOM
Tom Newman TCV 2022
V
Various TCVD 2502



THE BAKER GURVITZ ARMY
Vertigo 9103 201



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Decca SPA 391



FROM THE MOUNTAIN
The Stylistics AVCO 9109 002



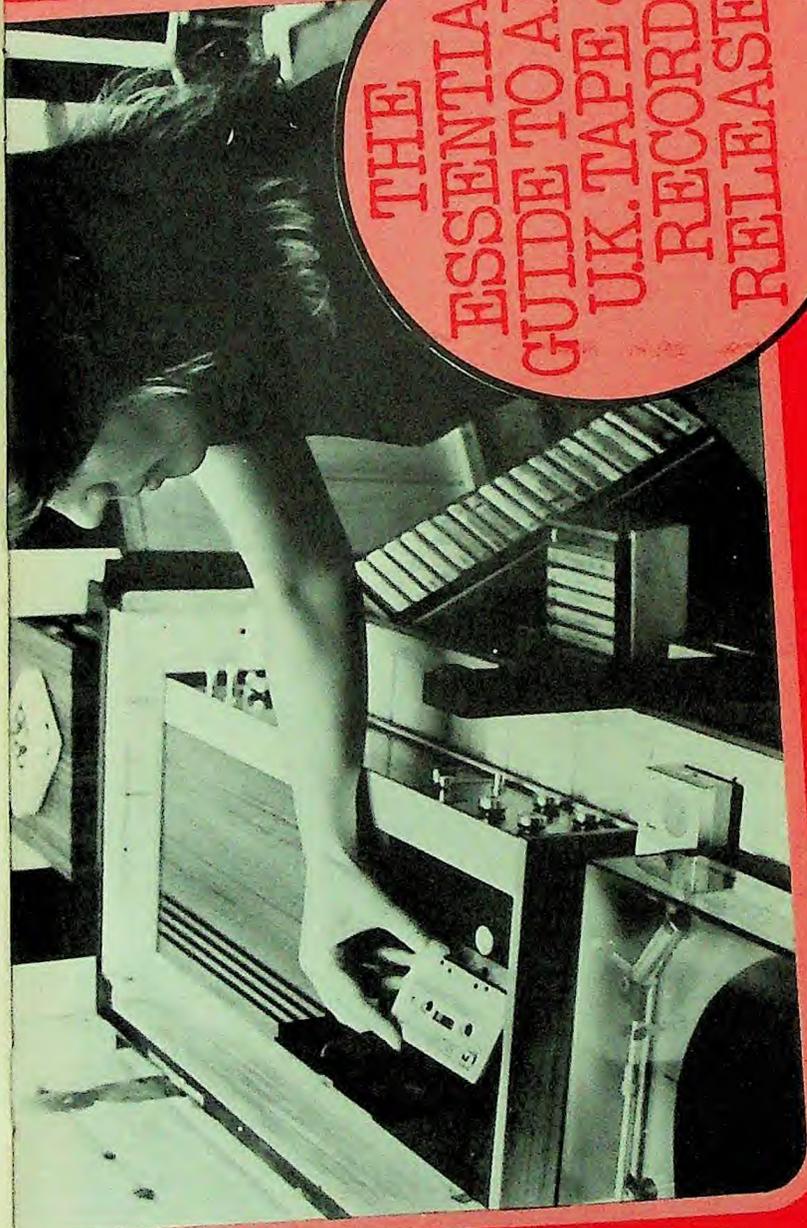
EVERYTHING I OWN
Ken Boothe Trojan TRLS 95

TOTAL ISSUED

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

EMI	29	(9)	14	(4)
Decca	17	(19)	—	(26)
Pye	14	(26)	—	(—)
CBS	13	(10)	—	(6)
RCA	13	(17)	—	(—)
Polydor	28	(14)	10	(—)
Phonogram	—	(10)	8	(5)
WEA	n/a	n/a	n/a	n/a
Others	63	(76)	7	(14)
Total	177	(182)	39	(55)

Month: 216 (237)
Year: 351 (591)



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MIDEM ROUND UP

Call to publishers to get together and defend rights

A CALL to music publishers to get together as copyright owners and strenuously defend their rights was made by MPA President Dick James at a meeting of the light music section of the International Publishers' Association held at MIDEM.

James said that publishers had come in for all kinds of attack from users, composers and lyricists and yet it was the publishers who fought

to give their copyrights earning power. He warned publishers not to be too preoccupied with the bottom line to the extent of forgetting to defend their rights.

"Our next fight will be to obtain our just rewards from the use of our material in the video medium," James said. "We must decide our percentages and win this battle before the problem overtakes us."

James said that today anyone

could go into a shop and buy a video machine, put on a tape and immediately breach the Copyright Act.

Bertram Pratt, managing director of the Mechanical Copyright Protection Society, said that he was optimistic about resolving the mechanical rights problem as it related to video users. "After a number of years of plugging," he said, "I have been able to get the representatives of the other right owners concerned to consider a system of blanket licensing."

"We already do this in the private tape-recording field."

He said it was the plan of the MCPS to adopt the West German system of putting a royalty on the sale of hardware.

The meeting was one of the major fringe events of a MIDEM which was generally agreed to have been the most successful since the inaugural 1967 event.

Earlier in the meeting, the formation of an international co-ordinating committee of the IPA was proposed. The committee's role, it was said, would be to consider ways of strengthening the international operations of the light music section.

World Music president Felix Faecq, of Belgium, who chaired the meeting, said that the music publishers' dispute with the BIEM, regarding payment of mechanical rights on imported records, had now been settled in principle and this meant that the BIEM proposal to have the rights paid in the country of manufacture as opposed to the country of sale had been blocked.



Paddy Moloney, Irish traditional pipe player, and executive head of Claddagh Records, was one of the great characters of MIDEM - and warned that the whole world would awaken soon to the sound of the Uilleann pipes. Ireland was represented in Cannes for the first time.

The International Gala

A THOROUGHLY entertaining, well-balanced and surprise-packed international gala on the Thursday evening led to several artists being given standing ovations - and to British act Leo Sayer literally stopping the show.

Sayer, proudly watched by his mentor and manager Adam Faith, was a revelation in the way he put his act across. Moving jerkily but with great animation, and full of cheery confidence, he ran through his hits, notably One Man Band, and I Can Dance, with instant-impact personality. It's a somewhat strangled, high-pitched style of singing but clearly a great means of communication, even to a largely "foreign" audience who understood little English.

Such was his impact that proceedings were held up for nearly ten minutes as the audience clapped and stamped. Sayer returned to say: "Isn't it marvellous - this happens, and I haven't got anything else rehearsed!" He went off again, but still the audience clamoured for more - and it was difficult for commere Helga Guitton to get into the next act.

Sha Na Na, the US mock-rock band, got the show off to an instant start, moving menacingly through oldies. "Just one message to all you hippies - rock and roll is here to stay."

Bulgarian singer Lara Saint-Paul, poster-publicised all over Cannes, was excellent, blending jazz feel with ballad power.

And there was a tremendously warm reaction to the unusual pairing of Astor Piazzolla, Argentinian bandoleon star, and baritone saxist Gerry Mulligan. Piazzolla soloed first, then Mulligan joined him for just one, long, but hauntingly performed number.

The variety and pace switched again with the arrival of 13-year-old Canadian Rene Simard, who won the Frank Sinatra award at the Tokyo Song Festival - an unprecocious youngster with a big clear voice. Another switch, this time to Claude Nougaro, French poet-singer - histrionic and powerful.

Kool and the Gang, from the US, have it all going for them.

Showmanship, musicianship, jazz-slanted intent, flashes of comedy ability to switch from Latin to pop and to funk. Ultra-rhythmic. So was Joy Fleming, a comfortably-curved German girl, who was "forced" into a reprise of her swinging Tutti Frutti - and another big reception. Which could have made it touch for Leo Sayer to follow, yet he triumphed, totally.

Top movie director Federico Fellini eventually got on stage after Sayer to make a presentation to Italian composer Nino Rota, who wrote the score for many Fellini films. Rota then conducted the Raymond Lefevre orchestra through a medley.

And the show ended with the polished Ohio Players, who pushed through a varied bag of progressive soul. What had started dramatically ended dynamically - and there were no lapses in between.

PETER JONES

ON THE Tuesday evening, the British gala - presented for the first time at MIDEM - lagged, sagged and often dragged. Executive producer Dick James had picked an across-the-board representation of UK past and present chart names, but somehow the format didn't register, except in fits and starts.

Kiki Dee, with her tight-knit but swinging band, scored a personal success - she is a world-class singer and now more of the world knows it. Showaddywaddy kicked in their vintage rock material; the Tremeloes, whose personal hit roster goes back to a 1967 start, re-ran the oldies. And Vera Lynn, honoured for her 40 years service to the music business, exuded nostalgia.

Disappointing aspect of Carl Douglas's entertaining kung-fu act was its brevity - just two numbers. He is a much better soul singer than mere athletic gimmickry suggests. Alan Freeman compered.

Dick James was, unfortunately, badly hindered by backstage deficiencies. He failed to get the revolving stages he needed to provide a pacey show. And there were other hang-ups, outside his control, in what turned out to be a less-than-inspired evening.

PETER JONES

MUSIC DEALS

RUSH-RELEASE in the U.S. of the Troggs' revival of the old Beach Boys' hit Good Vibrations, produced by Larry Page for his Penny Farthing label, came after hectic negotiations. Peter K. Siegel, president of ATV Records Inc, the U.S. operating company of Pye, heard the single on arrival and signed the Troggs to a long-term pact.

Page was the Troggs' producer in 1966 when their string of hits started with Wild Thing. A few weeks ago Page re-started a production deal with the Reg Presley-led team.

DEAL FOR Black Superman, the Johnny Wakelin-penned tribute to heavyweight champion Mohammed Ali, a Top 30 hit in the UK, is to be released in the US through Pye and published there by Harry Goodman's Drummer Boy music company.

EUROVOX MUSIC, which had an international hit with Tchup Tchup in 1974, sold masters and sub-publishing rights for the world, with advances of more than £8,000, in just three days for a new song Petit Suisse. The number is on the lines of recent hit Pop Corn. Belgian company Eurovox also acquired the catalogue of SOM (Brazil) for Benelux; and placed masters of Bobby Bean, the Paramounts, Peter and Paul, and Cash and Carry in



Group shot at the party given jointly by Anchor Records and Music Week to welcome Jerry Rubinstein, chairman of ABC Records - left to right: Colin Hadley, Wayne Bickerton, Rubinstein, John Fruin, Ian Ralfini.



Peter K. Siegel, president of Pye Records US, shakes hands with Larry Page, head of Penny Farthing Records, to seal a contract to present Troggs' product in America - starting with the UK group's revival of the Beach Boys' Good Vibrations.

Deals at Midem

Mexico, Portugal, Spain, Scandinavia, South Africa, Brazil, Germany, France and Holland.

LATE DEAL at Midem was a three-year licensing agreement signed by Pye with the Sonet group of companies for exploitation of the Pye catalogue in Sweden, Norway and Finland. It was signed by Pye chairman Louis Benjamin, with Dag Haeggqvist and Gunnar Bergstrom of Sonet; Arne Bendiksen of Arne Bendiksen A/S; and Harry Orvomaa, of Scandia Music.

BADGER RECORDS UK, a division of George Porter Music, concluded a licensing agreement with Revival Records for European representation.

Artists on the Badger label include David Bailey, Bobby C. Griffith, Jacquie Ann Carr (who has appeared in Godspell and Grease), the group Mongrel and Brian Jones, a session man who has played sax for Paul McCartney and Mike McGear.

Revival also concluded a licensing deal with Rediffusion for one album, worldwide - a compilation LP, artists including Rosetta Hightower, Madeline Bell and Doris Troy.

BRONZE RECORDS arranged a new Japanese licensing deal with Warner-Pioneer to run for three years. The label was previously with Nippon-Columbia. First releases will include albums by Ken Hemsley and Uriah Heep in April and Manfred Mann's Earth Band in May, plus a new Gene Pitney single.

CHRYSALIS has acquired UK and Eire representation of Argus Music, which holds Wishbone Ash copyrights, and the catalogues of Caravan, Renaissance, and Curved Air for the world outside North America.

K-TEL EXTENDED its deal with Magnet for release of material on compilation albums for a further three years. The original arrangement between the two companies was for one year.

SYDNEY BRON, head of Bron Music set three new overseas publishing deals with Hans Kusters Music (Belgium), New Dayglow Music (Holland) and Ilanot Music (Israel). He also renewed existing arrangements with Shinko Music (Japan) and Ediciones Quiroga (Spain and Portugal).

INTUNE MUSIC, the company headed by Mitch Murray and Peter Callander, has contracted with Intersong International for representation of the Intune catalogue for South and Central America. The deal was finalised by Intersong vice-president Ton Smits, based in Baarn, and Murray, Callander and Intune general manager Ronald Cole.

Also announced at MIDEM was the appointment of Cole to the board of directors of Intune and the record company Bus Stop. Cole joined Murray and Callander four years ago, having previously run his own independent promotion and consultancy company. He had also been involved, from Paris, in organising MIDEM with Bernard Chevry.

MIDEM ROUND UP

Irish delegates on first visit happy with global interest shown in discs

MAKING ITS debut on a national basis, the nine-company Irish Music Industry delegation went home well satisfied with the results of the visit. There was a great deal of global interest in the acts represented and the release of many Irish recordings, particularly in Europe, is assured during the year ahead.

Brian Molloy of Hawk Records was able to clinch deals for the folk-rock group Mushroom in Scandinavia, Portugal and South Africa and for a single, I'm So Afraid by Lola, written and produced by Dublin studio owner John Dardis, in Sweden, Norway and Italy. Maloney also set a number of European sub-publishing deals and from the German label Songbird acquired an album by The Buskers, an Irish band working in Germany.

Paddy Maloney, executive head of Claddagh Records placed albums by his group The Chieftains in France, Sweden, Switzerland and Italy, while Mick Clerkin and Michael O'Riordan were able to set American recording and publishing deals for two Release country acts, Larry Cunningham and Ray Lynam as well as a European publishing outlet for some of their Irish chart successes, including the best-selling Arkansas by Red Hurley.

The traditional Irish music of composer Stan O'Riada and the folk group Clannad will be introduced via licensing deals in France, Belgium and Switzerland. Among the releases set by Phil Mitten of Irish Record Factors were Joe Cuddy and Sonny Knowles, two ballad singers, in West Germany and Australia, the latter territory also soon to hear recordings by Big Tom, a top-selling country singer.

Chyme Tapes, Ireland's first

tape-duplicating company was able to announce that the UK tv-albums company Arcade has agreed to give the firm manufacturing responsibility for all its tape product in Ireland.

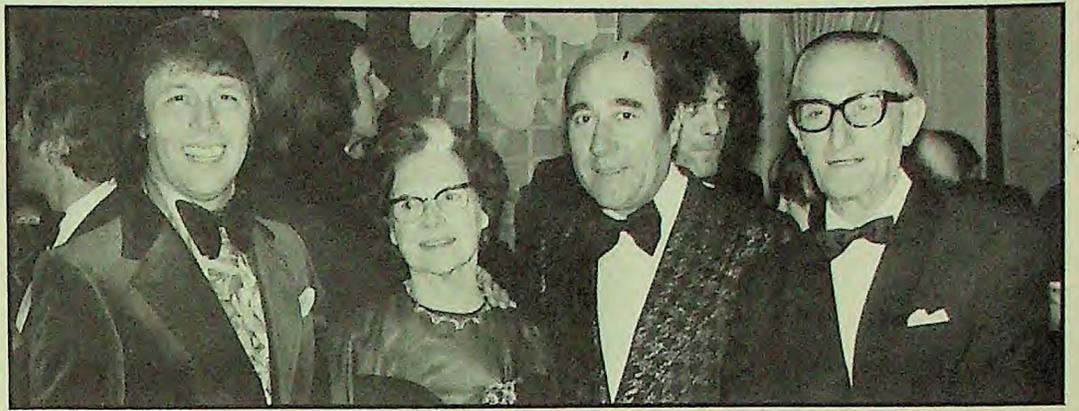
Not only were the independent companies delighted with the Midem response, but the two majors represented, Polydor and EMI, were also able to report a worthwhile visit.

Polydor chief John Woods arranged for Polydor France to release the Celtic Folkweave album, four tracks from which are to be used for descriptive music by the French Radio. There will also be French and German release for Larry Hogan's rock-gospel single Song Of Love, and Swedish release for the folk group Spud, which may also be made available throughout Europe by Phonogram.

Guy Robinson, EMI Ireland managing director, was able to arrange sub-publishing through EMI companies in Europe for material by the Swarbriggs, writers of this year's Irish Eurovision entry. Another EMI artist who attracted attention was Jamie Stone, a university student who sings his own material, and his first album will be released in Germany, Japan, America, France and Sweden.

"There has been a tremendous reaction which has benefited us all, particularly the smaller companies which previously had no effective means of communication abroad," commented Robinson.

The Irish stand was organised by Michael O'Riordan and Norman Harris, assisted by the Irish board of trade, represented by Jim Mongey and Robert de Bosomlet.



Bernard Chevry (second from right), director-general of MIDEM, pictured with Dave Toff (secretary of the Music Publishers' Association) and his wife, and (left) Les Reed. During MIDEM, Chevry was presented with a Trendsetter Award by Andre de Vekey, regional publishing director, on behalf of Billboard.

Majorca's Festival in April

THE MAJORCAN Music Festival, Musical Mallorca, is to take place on April 17, 18 and 19 this year and more than 20 countries will take part - including the UK, plus European countries, an Iron Curtain "block" comprising Russia, Poland and Yugoslavia, and South American countries.

There are two sections to the festival. The international song contest is on April 17 and 19, each country having one song, non-released and original. The other section is for national and folk music, to be held on April 18. This one will be of recorded music.

Prizes, to be shared equally between composer, lyricist and performer, are \$10,000 for the winner; \$2,500 for the runner-up; and a third prize of \$1,000.

Previous attempts to organise a song festival in Majorca have been unsuccessful.

Tokyo Music Festival to be held in July

THE FOURTH Tokyo Music Festival will be held in the Nippon Budokan Hall on July 13, with a special guest show the previous day. The Japanese national contest has been arranged for the same hall on June 29.

Last year's event attracted 300 songs from 27 countries and figures are expected to be much increased for the 1975 contest.

The organisers, anxious to make it a "festival for professionals," stress two "remarkable" characteristics. One is that the ownership of copyrights for song entries remains with the original publisher and is open, at his discretion, to any Japanese publisher. And in order to participate, a song must be registered through a Japanese publisher, production company or record company. Total prize money this year is ten million yen - roughly £17,000. Last year's winner was a Japanese song sung by Canadian boy star Rene Simard, but huge record, sales in Japan were reported for the Gold Prize winner, the Gamble-Huff song When Will I See You Again, performed by the Three Degrees.

At a MIDEM reception to announce the 1975 event, the organisers said there was no question of an album being released of the winning singers and songs because they were all from different companies. There would be no satellite video presentation of the 1975 event, but video-tape would be available for the whole world.



Gerry Oord, managing director EMI Records, London, and friend Claire Millard, with Walt Disney marketing manager Fred Marks at a lavish party thrown by the EMI chief.

Gomelsky label set up

GIORGIO GOMELSKY, Russian-born former promoter of the Rolling Stones, boss of Marmalade Records and producer of French group Magma, has set up a new label, Utopia, which is being manufactured and distributed worldwide by RCA.

News of the new set up, which Gomelsky founded with New Yorker Kevin Eggers, one-time partner of Lee Hazelwood and

founder of Poppy Records, was broken at MIDEM. Gomelsky met Eggers four years ago at MIDEM.

Although Gomelsky is basically based in Paris, he says Utopia will have separate bases right round the world, and he will spend time in each of them.

He expects to list first releases and artists in the next month or so, and publishing licensing for Utopia is available for virtually all territories.

Among the already-established team is Milton Glaser, a designer who helped Poppy Records become something of a cult label in the US through the sleeves. Colin Smythe, one-time tour director for the Moody Blues and booker with the Robert Stigwood Organisation and with MAM, for whom he co-ordinated tours by Joni Mitchell and the Sweet, is the UK co-ordinator for Utopia Records.

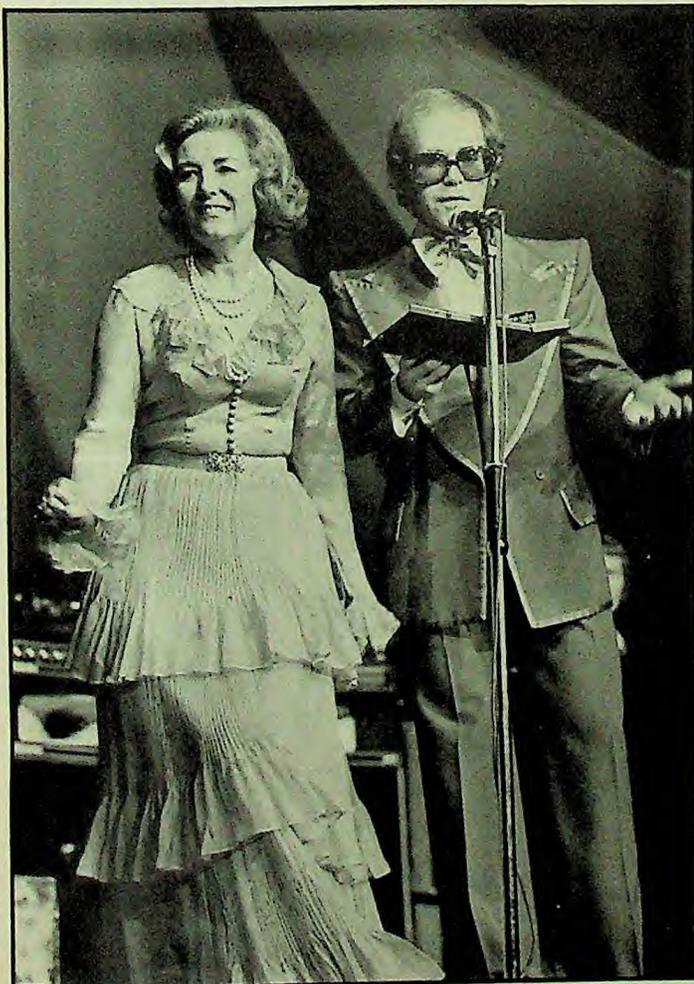
The US side is being handled by John M. Lomax - "the father of American folk music". Management and financial side is headed by Kenny Greengrass, whose background includes management work with Eydie Gorme, Diahann Carroll, and the Highwayman, as well as a stint with Poppy Records.



Chris Stylianou, director of Caroline Exports, handing out a glass of English bitter from the thirty gallon barrel brought to Cannes specially for the benefit of homesick British visitors, and others.



Liz Sokoski (left) Midem press officer, Stephen James, Dick James with Ian Alexander, Consul General



In recognition of her forty years' service to the international music business, Vera Lynn was presented with a special award by Elton John during the British gala show.

PUBLISHING

Wakelin hit may set trend

THE NEXT trend in songwriting technique could well be penning straight tributes to sporting, entertainment or political hero figures. At least that's the view of Brighton composer Johnny Wakelin, who has made a promising start in this direction with his Top 20 hit Black Superman - a hymn of praise to Muhammed Ali.

Wakelin is now under contract to Francis, Day and Hunter. It's an exclusive deal and on a more orthodox style of writing he has a song under consideration for recording by Perry Como.

But he says: "There's no question at all of my Ali tribute being a one-off effort. My next tribute - and nothing will extract from me who it's about - will have even greater appeal."

There's an obvious promotional advantage for a composer to write fulsomely about a living, reasonably approachable folk hero. If the hero likes the song, then he's quite likely to do some free but high-powered plugging on it.

So Johnny pushed his way into the "presence" of Ali, was invited on stage by the world champion at his "talk-in" at London's New Victoria cinema, and the proceedings were closed with a dramatic playing of the Pye single by Johnny and the Kinshasa Band.

Result: Muhammed Ali vowed to do all he could to help sell the record in the US - and it's been released round the world.

Johnny wrote this first song as a genuine tribute - he played it over to Brighton-based disc-jockey Paul Hollingdale, who felt it had potential. London Broadcasting aired a demonstration tape of it on



Johnny Wakelin, left, uppercutting promoter Jack Solomons with members of the Kinshasa Band.

the morning Ali regained the world championship. The tape was sent out to other commercial stations. The demand was created and Pye Records met it.

An added boost is that veteran promoter Jack Solomons is putting much effort into boosting the record and song. He and Johnny Wakelin have made many television

and radio appearances explaining the background to the song, plus providing anecdotes about Muhammed Ali.

For Wakelin, the days of moon-and-June speculative songwriting could well be over. He'll draw his inspiration from the front, feature or back pages of the newspapers.

Collier to push new acts through Carlin-CMC

JUST ONE year ago, Carlin Music president Freddie Bienstock asked Mike Collier to take over the recording side of Carlin - CMC Records - in addition to his responsibilities for Gamble-Huff publishing.

He looked for new artists and saw chart action for his first signing, Philip and Vanessa, via their single Two Sleepy People. The duo, on the lines of Sonny and Cher, revived the song - last recorded by Bob Hope in 1936 - on the advice of one-time Beatle publicist Derek Taylor, and he produced the single and their album, soon out through Anchor.

Philip Vyvial and Vanessa Wansbrough-White come from Canada and England respectively, and they wrote the 'B' side of their single, plus six tracks on the album.

If Collier is justifiably happy about the breakthrough chances of that team, he has a lot more on the way through CMC. Wild Honey is a boy and two girls soft-soul team out on Private Stock with Gotta Find A Way. Ramalama, a rock group, is another signing, also going through Private Stock, with a first release in February.

And Chuckles, a three boy, one girl group signed to Bell also have a February release, while Tin Tin (signed to Decca) are currently in the studios making a single.

All these acts are jointly produced by Collier and his main writer at Peterman Music, Nat Kipner, who has recently been appointed label manager of CMC, reporting to Collier.

Additional acts for CMC produced exclusively by Collier are

Noy's Band, on Pye's Dawn label; and Glider, a six-piece group who have made their debut at the Marquee in London, but no final decision has been made about their future label.

Signed to Solid Gold Records, a company jointly owned by Bienstock and Collier, are Roy Powell and the Shiver Givers, released by RCA and produced by Collier.

A master produced by ex-Animal Hilton Valentine, featuring Californian Frank Kleiger and titled Lucky Day is to go via CMC on Bell.

Collier naturally feels these acts can make it big in 1975, but he is extra confident about the next single by Starry Eyed and Laughing, placed by him on behalf of Panda Management with CBS, has a hit sound - it's called Nobody Home.

In August, 1974, Music Week reported how in eighteen months Collier had pushed Gamble-Huff to number one spot in the latest MW survey.

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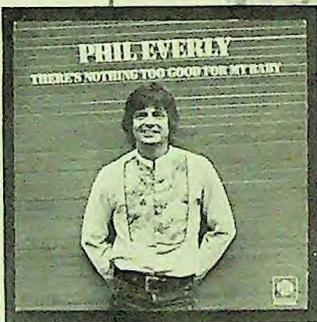
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MORE MARKET PLACE
ON PAGE 42

Pye's M.O.R. January Release



PHIL EVERLY
There's Nothing Too
Good For My Baby
NSPL 18448

ALAN HAVEN
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NSPL 41040

**THE EDEN
ELECTRONIC
ENSEMBLE**
Plays Joplin
NSPL 41037



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BOSTON BARBERS**
Ragtime Hits &
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Golden Hour Presents
Greatest Hits Of
World War II
**THE DIMENSIONS
IN SOUND
ORCHESTRA**
GH 837



Golden Hour Presents
ANITA HARRIS
Anita is Peter
GH 590

THE DUBLINERS
The Dubliners
SE 8030



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The Essential
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VSD 57

LOU CHRISTIE
Lou Christie
CTL 24

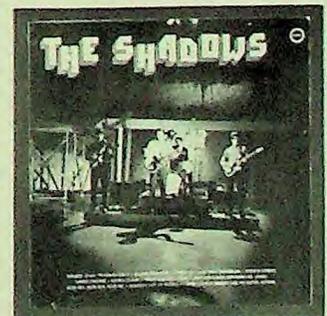
Silhouette
Slimming Record
Featuring:

**THELMA BROWN
JENNY GREENE
PETER MURRAY
TERRY WOGAN**
PKL 5521

Hans Christian
Andersen's Fairy
Stories

Narrated by
**DAME EDITH
EVANS & SIR JOHN
BETJEMAN**
PKL 5520

THE SHADOWS
The Shadows
SE 8031



Albums also available on Precision Tapes Cassettes & Cartridges

RADIO Pirates

FROM PAGE 25

The ship, the Mi Amigo, is run and financed almost entirely by a Belgian millionaire. Although he doesn't like to admit it, O'Rahilly is really the figure-head of the station, taking the publicity and the credit. All of the stations have, in the daytime, been operating a Dutch or Flemish service; the one which is run from the Mi Amigo goes under the name of Radio Mi Amigo. The way in which the service has so far avoided being prosecuted is a mystery.

Despite the law, Radio Mi Amigo manages to record programmes on the continent, and despatch the tapes to the ship through an intricate series of systems which is different every week. On the programmes are adverts galore, all paid for by means of another mastermind scheme. The advertiser is asked to place the advert in the 'classified' sections in Joepie and Pop-telescope magazines. From the two papers, the disc jockeys will explain that the adverts are taken from the two magazines. In that way it cannot be proved that the adverts appearing on the station are paid for. If an advertiser is questioned, he can deny advertising on Mi Amigo, but can say that he is very grateful for the plugs on the station.

The organisation running Radio Mi Amigo has learned a hard lesson from the operators of Radio Atlantis. Atlantis, as Mi Amigo, was run from Belgium by a millionaire, who was subsequently prosecuted. Prosecution was possible because he left such a trail of evidence behind him, including having his own products advertised over the air, getting the disc jockeys to make dedications to him over the air, and displaying the green and white Atlantis stickers all over his beautiful white Rolls Royce.

Mi Amigo has kept silent about all dealings with business, with few people ever meeting the backer.

The British Government, in the form of the Home Office Radio Regulatory Department, is none too keen on the presence of Caroline broadcasting some 20 miles out in the Thames Estuary. O'Rahilly is certain that his 'phones are being tapped and that his King's Road flat is being watched. The only two disc jockey tenders from the English coast were raided by a combined force of the Police, River Police and the Home Office. By law, it is illegal to tender Caroline from Britain, so this action is justified. However, all tendering activities between Britain and the ship have now finished, with the food, fuel and water tenders being merged with the disc jockey tenders. These now come from Spain and other countries not having any anti-pirate laws.

O'Rahilly has said countless times in the past that if too much pressure is put on him, he'll retaliate by jamming the BBC and Radio One. Due to having a spare transmitter he could still be broadcasting on 259 metres. He doesn't want to do it, but he, like many people, can't see why the Government is spending so much time and effort in trying to stop the station broadcasting. In no way does it interfere with any other authorised radio stations. Out of a total of 560 radio stations in Europe, 210 comply with the regulations and 350 do not, Caroline is one of the 350, as is the Vatican according to O'Rahilly.

Since the beginning of December last year, the Radio Regulatory Department, has been communicating to all record companies whose product is known to be played on Caroline, warning them of the illegalities of supplying the station with recorded material. Of course the companies are all denying ever having contact with Caroline, and the official comment is that they would never dream of

supplying the station. But there is no doubt that Caroline has helped with the sales of certain records, and it will be surprising if no British records are heard in the future.

In the Radio Regulatory Department investigations to date, helicopters, Navy launches, photographers and fishing boats have been used. River police and the police have also been involved, and unsubstantiated claims say that the GPO have been listening in on telephone conversations. There is a 24-hour monitoring service of programmes from the Mi Amigo from which the Government has obtained information about record companies. 'Friends' of Caroline have been harassed by officials, and after a Home Office raid, two men were dismissed from their jobs after suspected intervention by the Home Office. One of the people worked in a commercial station and the other for an electronics firm.

A warning circular from the Phonographic Performances Limited to all the record companies followed the Home Office Investigations. The PPL letter says, "Radio Caroline is an unauthorised station operating in defiance of Radio Regulation 422 which forms part of the International T e l e c o m m u n i c a t i o n Convention..." The document from the PPL says one thing very clearly to the record companies: "The policies you adopt to exploit and advertise your product are, of course, your affair entirely."

So, after pioneering the Top 40 singles chart in the 1960s, Caroline is now the fore-runner in promoting the all-albums stations. It is valuable to the record companies both in Britain and on the continent, and in some small way perhaps symbolises what people can do if they try. The disc jockeys, Tony Allen, Simon Barrett, Johnny Jason and Dave Owen, battle through tremendous odds to supply a musical diet, that would not otherwise be available to the public.

ALBUM REVIEWS

● CHART CERTAINTY
Sales potential within
respective market

*** Good

** Fair

* Poor

POPULAR

BILLY SWAN

I Can Help. Monument MNT 80615. Producers: Billy Swan - Chip Young. It's a pleasure to be able to report that Swan's highly distinctive smash hit single is no flash in the pan. The album marks him out as an artist with the potential to be around for a long time to come. There's something essentially nostalgic about his fresh-voiced teenballad style, yet he's undoubtedly an innovator, aware of the past yet not afraid to adapt it to his requirements as proved by the adventurous slow version of Don't Be Cruel. The basis of the album is country music, but the approach is entirely contemporary. Could be that sufficient people will have had their interest triggered by the single to make this into a chart album.

● RALPH MCTELL

Streets - Warner Brothers K56105. Production: McTell - Following on from his single success, and featuring that track, Streets of London, this is obviously a chartbound album. It is a good record of pleasant songs but may be a little disappointing to McTell fans. Despite the fact that his voice has really gained great strength and considerable timbre of late, his writing and guitar playing is far less exciting than it was in the days when he wrote, Streets. Nevertheless it is probable that McTell still has more to offer an awaiting public.

CHARLIE RICH

The Silver Fox. Epic EPC 80532. Producer: Billy Sherrill. Not quite what might be expected from one of the current VIP's of country music. Side one is autobiographical, with Rich huskily linking a series of songs which trace his musical development through classical piano, blues, swing and rock and inevitably into country. Very entertaining, too - although the narration might pall in time. Side two is more in character, elegantly orchestrated country songs, sung with immense feeling and style, with Rich's subtle bluesy piano adding a positive counterpoint. Tackled with such artful commerciality, country music has a wide crossover appeal to a large audience.

● VARIOUS ARTISTS

Soul Train. Philips International 6612 053. Phonogram continues to release generous, intelligently-compiled soul collections. This 24-track double album contains some of black music's best known names such as Joe Tex, Don Covay, Etta James, the Ohio Players and Maxine Brown (represented with two or three cuts each) along with newer acts like the Joneses, Gene Dozier, the Whispers and Ray Godfrey (one cut each). The inclusion of Limmie and the Family Cooking's You Can Do Magic, the Dells' Sing A Rainbow/Love Is Blue and Donnie Elbert's I Can't Help Myself means increased recognition among UK soul buyers, but there is nothing among the non-UK hit material here to disappoint. Other artists featured are Fontella Bass, Tony Clarke and Little Anthony and the Imperials. At International series price, this is a must for retailers who do any business with soul.

'SOMEONE'
REALLY LOVES YOU



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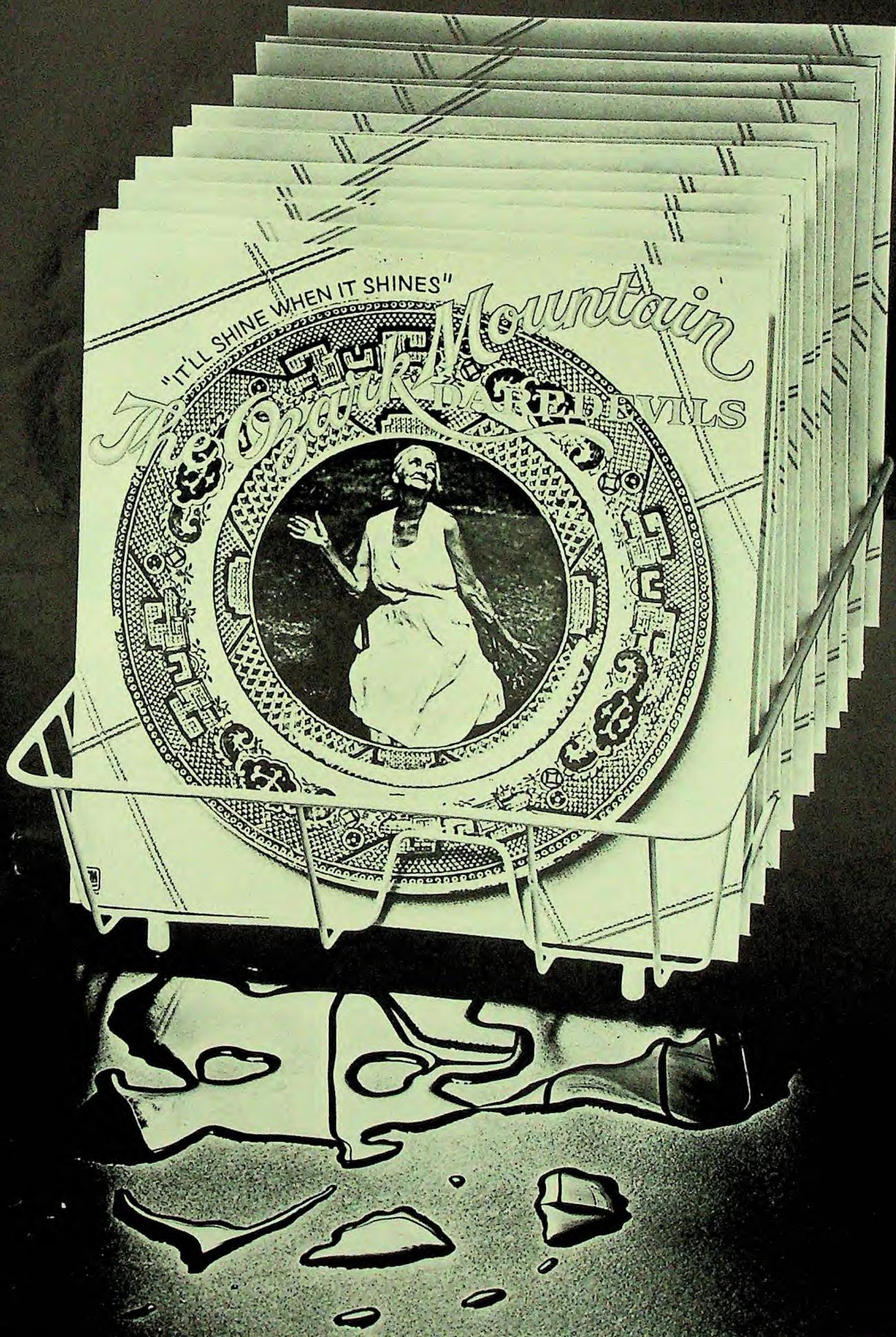


OF THE 60's
DJS 348



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AMLH 63654

RELEASES

MUSIC WEEK FEB. 8

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LISTINGS

A
 A FREE MAN IN PARIS, The True Story Of Molly Malone, JONATHAN KING. UK UK 88.
 ALL OUR DREAMS ARE COMING TRUE (A. Schroeder), Cream Corner (Get What You Want), (A. Schroeder), GENE PAGE. Atlantic K 10564.
 AT THE LOCAL DANCE, The Man, LOCO. BASF BA 1014.

B
 BETWEEN THE WORLDS, Lights, BE-BOP-DELUXE. Harvest HAR 5091.
 BLACK GOLD, Eve, ROCKIN' BERRIES. Pye 7N 45439.
 BONGO NATTY, Look What You Done, OWEN GRAY. Horse HOSS 64.
 BRANDY, Lead Me Back, SCOTT ENGLISH. Mooncrest MOON 39.

BREATHE A LITTLE, Friday Song, CHILLI WILLI & THE RED HOT PEPPERS. Mooncrest MOON 40.
 BUMP ME BABY (Part I), Bump Me Baby (Part II), DOOLEY SILVERSPoon. Seville SEV 1002.

C
 CAN'T STAND YOUR FUNK, Eternity's Breath (Part I), THE MAHAVISHNU ORCHESTRA. CBS 3007.
 CHOO CHOO CH'BOOGIE, Our Names Aren't Mentioned (Together Any More), ASLEEP AT THE WHEEL. Epic EPC 3001.
 COMPROMISE, I'm Sorry, VIBRATIONS. United Artists UP 35781.
 CRY ON MY SHOULDER, ELAINE, One Day I'll Write A Book, JIMMY CHERRY. DJM DJS 344.

MUSIC WEEK FEB. 8

S
 SHAME SHAME SHAME, More Shame, SHIRLEY & COMPANY. All Platinum 6146 301.
 SLAG OF CONVENIENCE, At Home With You, PETER FRANC. Dawn DNS 1088.
 SUPERMAN, It Is As Good As You Make It, THE COMMODORES. Tamla Motown TMG 935.
 SWEET MUSIC, Windows, SHOWADDYWADDY. Bell 1403.

T
 TALL ORDER FOR A SHORT GUY, Mr. Security, EARTH QUAKE. United Artists UP 35787.
 TELL ME WHEN, Goodbye Melanie, AIRBORNE. RCA 2515.
 THANK YOU, GIRL, Hang On To Me, Baby, THE I.G.'s. RCA Victor 2519.
 THE FINGER POINTERS, The Finger Pointers (Part 2), THE CHOICE FOUR. RCA APBO 0315.
 THE QUEEN OF 1964, Solitaire, NEIL SEDAKA. Polydor 2058 546.
 THE UGLY DUCKLING, Your Kind Of Love, MIKE REID. Pye 7N 45434.

WE ALL NEED A HERO, Madeline, JIMMY SCOTT. Deram DM 425.
 WHAT A MAN MY MAN IS, Everything's Falling In Place, LYNN ANDERSON. CBS 3000.
 WHEN I'M A MAN, I Wonder Who She'll Be, SIMON TOWNSEND. Warner Bros. K 16503.
 WOLF MAN JACK, Breathless, TODD RUNDGREN. Bear 15519.

Y
 YOU'RE NOT A BAD GHOST, JUST AN OLD SONG, Monongahela River, MELANIE. Neighborhood NBH 299.
 YOU'VE LOST THAT LOVIN' FEELING, Give Me Back That Old Familiar Feeling, DAVID SEBASTIAN BACH. Bulldog BO 1.
 YUMMY YUMMY YUMMY, Chewy Chewy, THE OHIO EXPRESS. Buddah BDS 416.

TOTAL ISSUED

Singles issued by major manufacturers for week ending 7th February, 1975.

	This Week	This Month	This Year
EMI	13 (9)	22 (14)	53 (33)
Decca	3 (5)	8 (11)	16 (26)
Pye	7 (3)	16 (4)	44 (14)
Polydor	4 (2)	8 (4)	24 (10)
CBS	5 (4)	10 (7)	30 (16)
Phonogram	2 (3)	2 (5)	11 (11)
RCA	6 (4)	9 (5)	27 (8)
WEA	5 (4)	6 (7)	16 (29)
Others	16 (8)	40 (13)	109 (42)
Total	61 (42)	121 (70)	330 (189)

	This Week	Last Week	Movement
Singles	0.55	0.55	-
LP (Budget)	£1.02	£1.02	-
LP (Mid-Price)	£1.55	£1.55	-
LP (Full Price)	£2.41	£2.39	+2
Cassette (Full Price)	£2.69	£2.67	+2
Cartridge (Full Price)	£2.81	£2.79	+2

Copyright: John Humphries
 The figures are calculated from the published price lists of the eight major UK record companies: CBS, Decca, Phonogram, Polydor, Pye, RCA, EMI and WEA. The reason for the change in prices is the price increases of CBS (LP's up from 2.29 to 2.49; cassettes from 2.59 to 2.79 and cartridges from 2.79 to 2.99).

D
 DIAL L FOR LOVE, Love Lovin' You, POLLY BROWN. GTO GT 14.
 DON'T TAKE LOVE, So Long Marilyn, FUMBLE. RCA Victor 2512.

F
 FLY, Rock Dreams, PRELUDE. Dawn DNS 1100. GET INVOLVED, Everybody's Got A Song To Sing, GEORGE SOULE. United Artists UP 35771.

G
 GIRLS, More Girls, MOMENTS AND WHATNAUTS. All Platinum 6146 302.
 GOLDEN LADY, Virgo, JOSE FELICIANO. RCA PB 10094.
 GOOD LOVE GONE BAD, Easy On Your Soul, BAD COMPANY. Island WIP 6223.

H
 HAVING A PARTY, Wanted, THE OSMONDS. MGM 2006 492.
 HERE WE GO, Evil Woman, INNER SLEEVE. EMI 2264.
 HEROES ARE HARD TO FIND, Born Enchanter, FLEETWOOD MAC. Reprise K 14388.
 HEY PAULA, Until The End Of Time, ERNIE SIGLEY & DENISE DRYSDALE. Live Wire SON 4003.
 HEY! MR. RECORD MAN, Nightmare, PIP WILLIAMS. RCA Victor 2511.
 HIGHWAY DRIVER, Sightseeing Tour, RANDY PIE. Polydor 2041 549.
 HITCHIN' A RIDE '75, Love - You're A Long Time Coming, PAPER LACE. Bus Stop BUS 1024.
 HOW DOES IT FEEL, So Far So Good, SLADE. Polydor 2058 547.
 HOW LONG HAS IT BEEN, Baby Don't Go, WAYNE CARSON. Private Stock PVT 8.
 HURT SO GOOD, SUSAN CADOGAN, Loving Is Good, THE UPSETTERS. Magnet MAG 23.

I
 I AIN'T NO MOUNTAIN, Honey, BUDGIE. MCA 174.
 I'M GONNA TAKE YOU HOME, Run Run Roadrunner, CHARLIE THOMAS. EMI International INT 506.
 I'M HER FOOL, I'd Like To Work For You, BILLY SWAN. Monument MNT 3057.
 IN MY LIFE, In My Life - Instrumental, JACKIE ROBINSON. Horse HOSS 69.
 IS THERE A DOCTOR IN THE HOUSE, Tear Down Saturday Night, THE FANTASTICS. Bell 1402.
 I (WHO HAVE NOTHING), Oh Me Oh My, SWEET LITTLE BUNTY. Ackee ACK 540.

K
 KNOWLEDGE IS POWER, Power Version, THE ETHIOPIANS. Dragon DRA 1032.

L
 LITTLE, LOST AND INNOCENT, Good Friend, MILK 'N' COOKIES. Island WIP 6222.
 LORETTA, Jump The Side Walk, THE PROTECTORS. Live Wire SON 4004 (Keith Bonsor).

M
 MAKE ME SMILE (COME UP AND SEE ME) - from the forthcoming LP "Best Years Of Our Lives" EMC 3068, Another Journey, STEVE HARLEY & COCKNEY REBEL. EMI 2263.

N
 NIGHT OWL, Stumble And Fall, ROSALIND CLARKE. Warner Bros. 16465.

O
 ONLY LOVE CAN LAST FOREVER, Eugene Baby, SANDY DAVIS. EMI 2261.

R
 RAGTIME GIRL, Romeo And Juliet, JIMMY HELMS. Pye 7N 45440.
 RED ARROW, Karen, BOB ROWE. EMI 2254.
 ROCK 'N' ROLL, Over And Over Again, REMEMBER THIS. Penny Farthing PEN 862.

NEEDLETIME

CAPITAL CLIMBERS
 You Are You - Gilbert O'Sullivan (MAM 126)
 Roll On Down The Highway - Bachman Turner Overdrive (Mercury 6167 071)
 Dreamer - Supertramp (A&M AMS 7132)
 The Secrets That You Keep - Mud (RAK 194)
 Your Kiss Is Sweet - Syreeta (Tamla Motown TMG 933)
 Good Vibrations - Troggs (Penny Farthing PEN 861)

RADIO ONE RECORDS OF THE WEEK
 NOEL EDMUNDS: Dream On - Righteous Brothers (Capitol CL 15803)
 TONY BLACKBURN: I'll Take A Melody - Hues Corporation (RCA 2514)
 JOHNNY WALKER: So Very Hard To Go - Tower of Power (Warner Bros. K 16278)
 DAVID HAMILTON: Mandy - Barry Manilow (Arista 1)
 PICK OF THE PAST: He Ain't Heavy He's My Brother - Hollies (Parlophone E 5806)

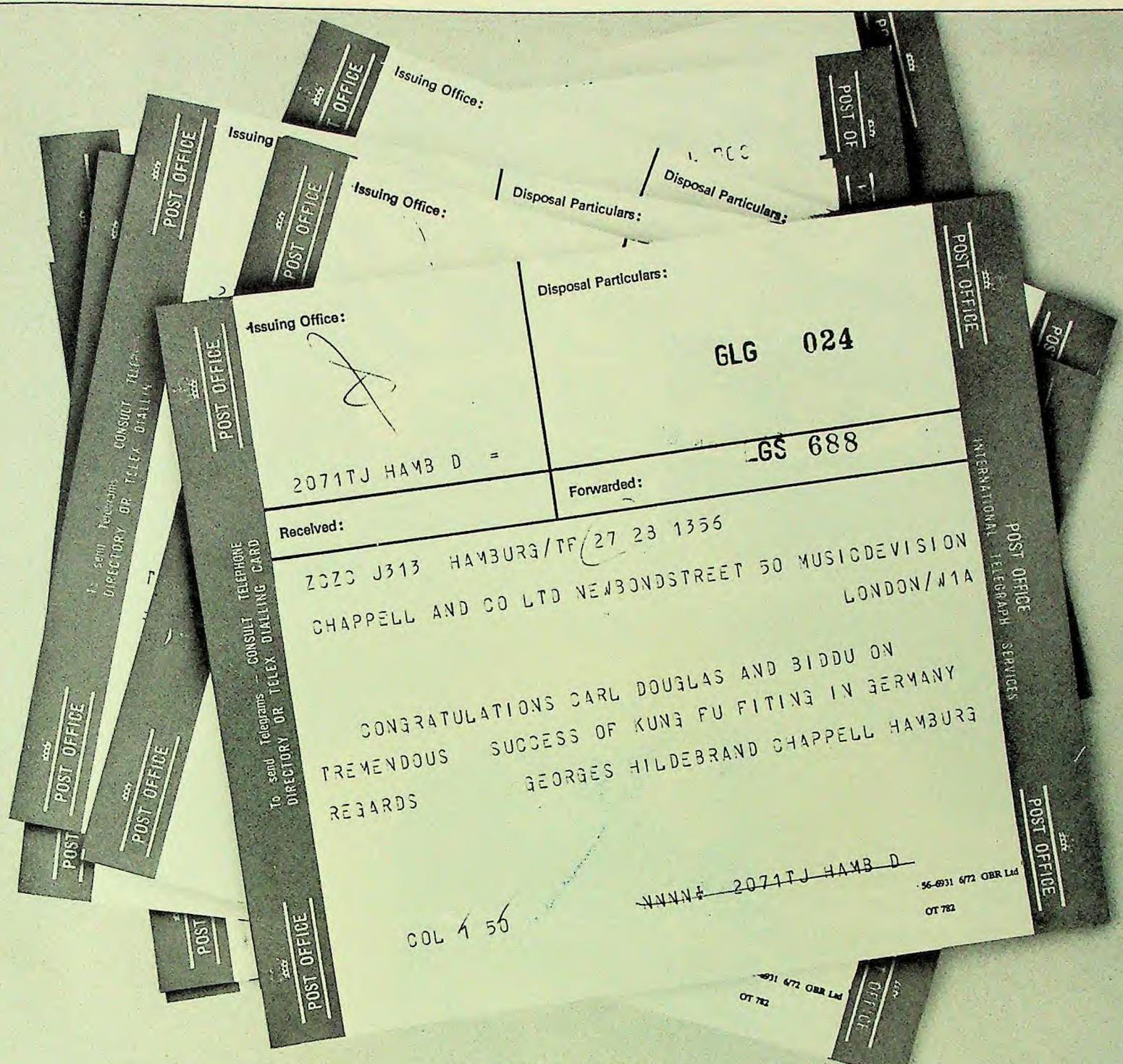
RADIO TWO ALBUM OF THE WEEK
 Ethel's Ridin' High - Ethel Merman (Decca PFS 4324)
 DAVID CARTER'S RADIO LONDON FAVOURED PLAYS
 Four Or Five Times - Peter Dean (Buddah BDS 420)
 Brandy - Scott English (Mooncrest MOON 39)
 Running Out - Albert Hammond (Mums S MUM 3045)
 I Hear Those Church Bells Ringing - Shirley (London HLA 10477)

ROBBIE VINCENT'S ROCKET
 Shame Shame Shame - Shirley (All Platinum 6146 301).
RADIO LUXEMBOURG HOT SHOTS
 DAVE CHRISTIAN: Supergirl - Graham Bonney (EMI 2250)
 TONY PRINCE: You Are You - Gilbert O'Sullivan (MAM 126)
 MARK WESLEY: Good Vibrations - Troggs (Penny Farthing PEN 861)
 BOB STEWART: How Does It Feel - Slade (Polydor 2058 547)
 PETER POWELL: Shame Shame Shame - Shirley & Company (All Platinum 6146 301)
 KID JENSEN: Make Me Smile - Steve Harley & Cockney Rebel (EMI 2263)
 POWERPLAY: Lazy Love - Napoleon Jones (Private Stock PVT 5)
 Big Noise From Winnetka - Spaghetti Head (RCA Victor 2513)

BRMB
 GEORGE FERGUSON: Castles In The Air - The Spinners (EMI 2248)
 Layla - Ronnie Charles (20th Century BTC 2161)
 ADRIAN JUSTE: We've Been Waiting - It Ain't No Fun To Me - Graham Central Station (Warner Bros. K 16388)
 Only One Woman - Nigel Olsson (Rocket PIG 13)
 ED DOOLAN: Tell Me When - Airborne (RCA 2515)
 Lady From Baltimore - Johnny Cash (CBS 2900)
 ROBIN VALK: Try To Get You Into My Life - Raymond Frogatt Band (JET 749)
 Make Me Smile - Steve Harley & Cockney Rebel (EMI 2263)
 DAVID JAMIESON: Dream On - The Righteous Brothers (Capitol CL 15803)
 NICKY STEELE: Shame Shame Shame - Shirley & Company (All Platinum 6146 301)
 A Little Bit Of Lovin' - Doris Duke (Contempo CS 2047)

RADIO CLYDE PERSONALITY PICKS
 BRIAN FORD: Nightingale - Carole King (A&M ODS 66106)
 I Spy (For The FBI) - Jamo Thomas (Polydor 2001 544)
 STEVE JONES: That's The Kind Of Love I Got For You - Rita Jean Bodine (20th Century BTC 2159)
 Fun And Freedom - Nicki Rush (Bell 1400)
 TOM FERRIE: Never Let Her Go - David Gates (Elektra K 12165)
 Please Come To Boston - Dave Loggins (Epic EPC 2442)

RELEASES



Issuing Office: _____

Disposal Particulars: _____

Issuing Office: _____

Disposal Particulars: _____

Issuing Office: _____

Disposal Particulars: _____

2071TJ HAMB D =

GLG 024

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ZCZC J313 HAMBURG/TF 27 23 1356

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56-6931 672 OBR Ltd

OT 782

Congratulations to Carl Douglas and Biddu on success of "Kung Fu Fighting" which is Number One in Switzerland
Albert Brunner/Chappell Switzerland

Carl Douglas/Biddu
Congratulations on attaining Number One spot on Canadian charts for "Kung Fu Fighting"
Devereux Chappell Canada

Congratulations Carl Douglas and Biddu on tremendous success of "Kung Fu Fighting" in Germany
Regards
George Hildebrand/Chappell Hamburg

Congratulations to Carl Douglas, Biddu and Pye Records on having the biggest song of 1974 in the United States with "Kung Fu Fighting"
Regards
Norman Weiser/New York

Congratulations Carl Douglas and Biddu on the great success of "Kung Fu Fighting" in South Africa
Regards
Healtie/Chappell Johannesburg

Congratulations to Carl Douglas for the success of "Kung Fu Fighting" in Spain.
We enjoy working with Biddu
Regards
Regatero/Chappell Iberica

Congratulations to Kung Fu who also hit Scandanavia
Your friends at Chappell Nordiska AB

Carl Douglas and Biddu
"Kung Fu Fighting" in Dutch Charts
17 weeks
Congratulations it was an honour to work on it and to give you our Golden Mill for this smash result
Chappell Holland

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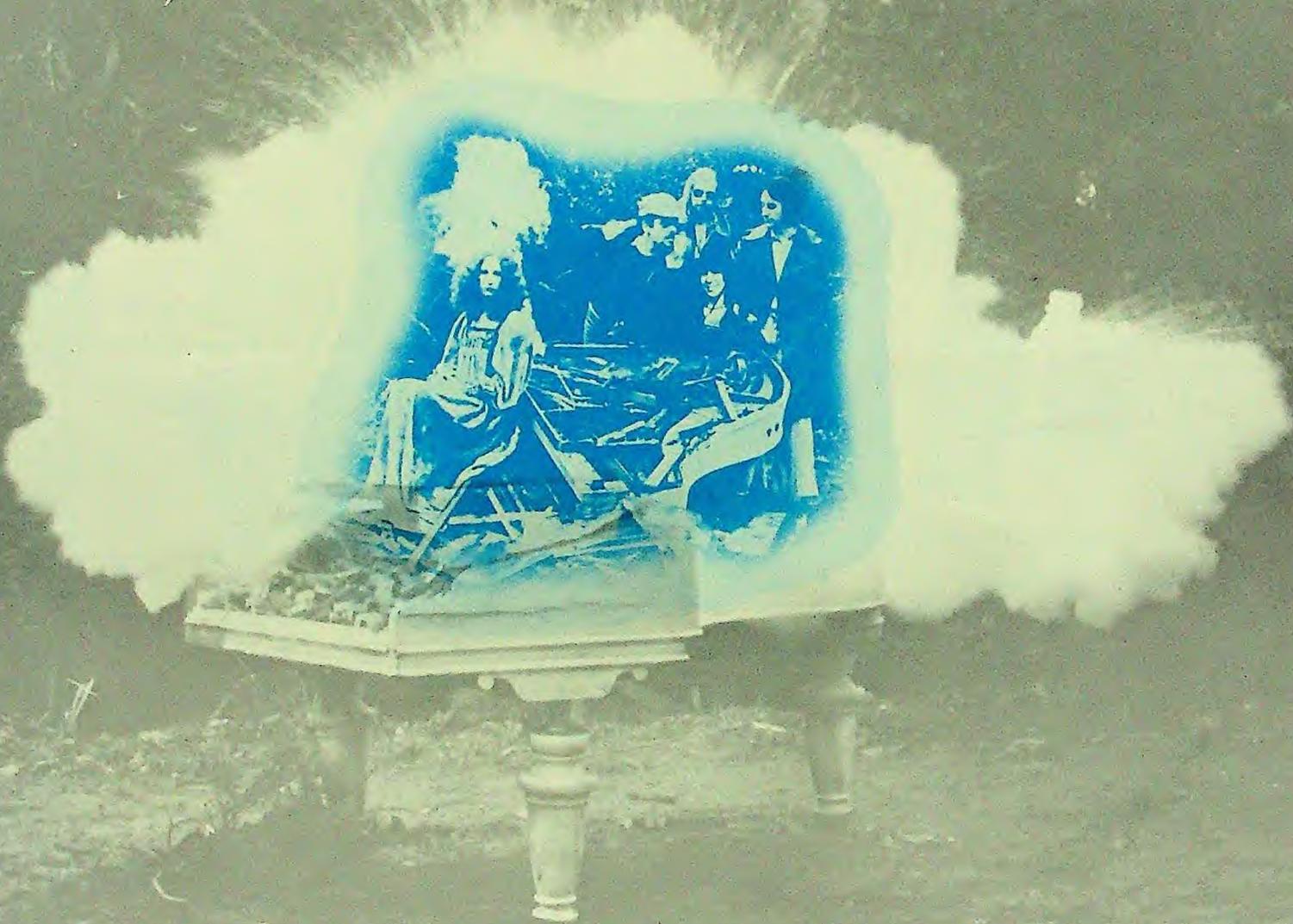
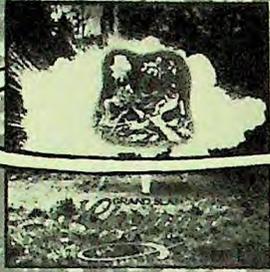
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MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Charts cover week ending January 25th.

MUSIC WEEK TOP ALBUMS

FULL PRICE

(£2.00 upwards)

Now	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
* 1	2	7	HIS GREATEST HITS	Engelbert Humperdinck	Peter Sullivan	Decca SKL 5198
* 2	1	11	ELTON JOHN'S GREATEST HITS	Elton John	Gus Dudgeon	DJM DJLPH 442
* 3	3	56	TUBULAR BELLS	Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
* 4	8	54	THE SINGLES 1969-1973	Carpenters	J. Daugherty/R&K Carpenter	A&M AMLH 63601
* 5	5	11	SHEER HEART ATTACK	Queen	Roy Thomas Baker/Queen	EMI EMC 3061
* 6	6	16	DAVID ESSEX	David Essex	Jeff Wayne	CBS 69088
* 7	11	131	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	Simon & Garfunkel	CBS 69003
* 8	7	68	THE DARK SIDE OF THE MOON	Pink Floyd	Pink Floyd	Harvest SHVL 804
* 9	4	14	CAN'T GET ENOUGH	Barry White	Barry White	20th Century BT 444
*10	13	3	CRIME OF THE CENTURY	Supertramp	Ken Scott	A&M AMLS 68258
*11	12	59	BAND ON THE RUN	Paul McCartney/Wings	P. McCartney	Apple PAS 10007
*12	14	80	AND I LOVE YOU SO	Perry Como	Chet Atkins	RCA Victor SF 8360
*13	10	17	ROLLIN'	Bay City Rollers	Bill Martin/Phil Coulter	Bell BELLS 244
*14	18	4	COP YER WHACK FOR THIS	Billy Connolly	Bill Martin/Phil Coulter	Polydor 2383 310
*15	16	7	HIS 12 GREATEST HITS	Neil Diamond	-	MCA MCF 2550
*16			DONNY	Donny Osmond	Mike & John Costa	MGM 2315 314
*17	19	3	NOT FRAGILE	Bachman-Turner Overdrive	Randy Bachman	Mercury 9100 007
*18	9	19	MUD ROCK	Mud	M. Chapman/N. Chinn	RAK SRAK 508
*19	22	9	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	S&G/Halee	CBS 63699
*20			THE ORCHESTRAL TUBULAR BELLS	Royal Phil Orchestra/Mike Oldfield	David Bedford/Mike Oldfield	Virgin 2026
*21	-	1	HERGEST RIDGE	Mike Oldfield	M. Oldfield/T. Newman	Virgin V 2013
*22	34	6	GOODBYE YELLOW BRICK ROAD	Elton John	Gus Dudgeon	DJM DJLPD 1001
*23	29	20	RAINBOW	Peters & Lee	Johnny Franz	Philips 6308 208
*24			FREE AND EASY	Helen Reddy	Joe Wissert	Capitol E-ST 11348
*25	46	2	SLADE IN FLAME	Slade	Chas Chandler	Polydor 2442 126
*26	15	3	SHOWADDYWADDY	Showaddywaddy	Mike Hurst	Bell BELLS 248
*27	20	3	ROCK YOUR BABY	George McCrae	T. K. Productions	Jayboy JSL 3
*28	27	2	THE BEST OF JOHN DENVER	John Denver	-	RCA Victor APLI 0374
*29	17	16	SMILER	Rod Stewart	Rod Stewart	Mercury 9104 001
*30	32	3	THE BEST OF BREAD	Bread	-	Elektra K 42115
*31	-	1	SOLO CONCERT	Billy Connolly	Nat Joseph	Transatlantic TRA 279
*32	49	6	THE BEATLES 1962-1966	The Beatles	George Martin	Apple PCSP 717
*33	40	22	BACK HOME AGAIN	John Denver	Milton Okun	RCA Victor APLI 0548
*34	47	2	MILES OF AISLES	Joni Mitchell	Joni Mitchell/Henry Lewy	Asylum SYSP 902
*35	38	12	THIS IS THE MOODY BLUES	The Moody Blues	Tony Clarke	Threshold MB 1/2
*36	23	14	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond	Mike Curb	MGM 2315 307
*37	35	15	REMEMBER YOU'RE A WOMBLE	The Wombles	Mike Batt	CBS 80191
*38	26	2	ROCK ON	David Essex	Jeff Wayne	CBS 65823
*39	24	8	MEDDLE	Pink Floyd	Pink Floyd	Harvest SHVL 795
*40	-	1	DAVID LIVE	Bowie	Tony Visconti	RCA Victor APL2 0771
*41	-	1	BY YOUR SIDE	Peters & Lee	Johnny Franz	Philips 6308 192
*42	25	4	PROPAGANDA	Sparks	Muff Winwood	Island ILPS 9312
*43	-	1	NOW AND THEN	Carpenters	R&K Carpenter	A&M AMLH 63519
*44	44	2	PILEDRIVER	Status Quo	Status Quo	Vertigo 6360 082
*45	31	2	MOTOWN CHARTBUSTERS VOL. 9	Various	-	Tamla Motown STML 11270
*46	50	3	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	-	Capitol ST 21885
*47	-	1	HAPPY ANNIVERSARY	Slim Whitman	Kelso Herston	United Artists UAS 29670
*48	21	7	RELAYER	Yes	Yes/Eddie Offord	Atlantic K 50096
*49	-	1	LOVE ME FOR A REASON	The Osmonds	Mike Curb	MGM 2315 312
*50	48	11	STORMBRINGER	Deep Purple	Deep Purple/Martin Birch	Purple TPS 3508

- NEW ENTRY
- MILLION SALES
- OVER £250,000 SALES AS FROM 1st. SEPT. '74
- OVER £150,000 SALES
- OVER £75,000 SALES
- 1 = RE-ENTRY

OUTSIDERS

BAD CO., Bad Company, Island ILPS 9279.
 FULFILLINGNESS' FIRST FINALE, Stevie Wonder, Tamla Motown STMA 8019.
 STONE GON, Barry White, Pye NSPL 28186.
 THE THREE DEGREES, Three Degrees, Philadelphia PIR 65858.
 GOODNIGHT VIENNA, Ringo Starr, Apple PCS 7168.
 HELLO, Status Quo, Vertigo 6360 098.
 THE STING, Original Soundtrack, MCA MCF 2537.
 HEY! The Glitter Band, Bell BELLS 241.
 INNERVISIONS, Stevie Wonder, Tamla Motown STMA 8011.
 ANOTHER TIME, ANOTHER PLACE, Bryan Ferry, Island ILPS 9284.

ARTISTS' A-Z

(Full price)

BACHMAN-TURNER OVERDRIVE17
 BAY CITY ROLLERS13
 BEATLES32
 BOWIE40
 BREAD30
 CAMPBELL, Glen46
 CARPENTERS4, 43
 COMO, Perry12
 CONNOLLY, Billy14, 31
 DEEP PURPLE50
 DENVER, John28, 33
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 McCARTNEY, Paul/Wings11
 McCRAE, George27
 MITCHELL, Joni34
 MOODY BLUES35
 MOTOWN CHARTBUSTERS VOL. 945
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 OSMOND, Donny16
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 PETERS & LEE23, 41
 PINK FLOYD8, 39
 QUEEN5
 REDDY, Helen24
 ROYAL PHIL. ORCHESTRA/Mike Oldfield20
 SHOWADDYWADDY26
 SIMON & GARFUNKEL7, 19
 SLADE25
 SPARKS42
 STATUS QUO44
 STEWART, Rod29
 SUPERTRAMP10
 WHITE, Barry9
 WHITMAN, Slim47
 WOMBLES37
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- * 4 MUSIC EXPLOSION, Various, K-Tel TE 305.
- * 5 SCOTT JOPLIN PIANO RAGS, Joshua Rifkin, Nonesuch H 71248.



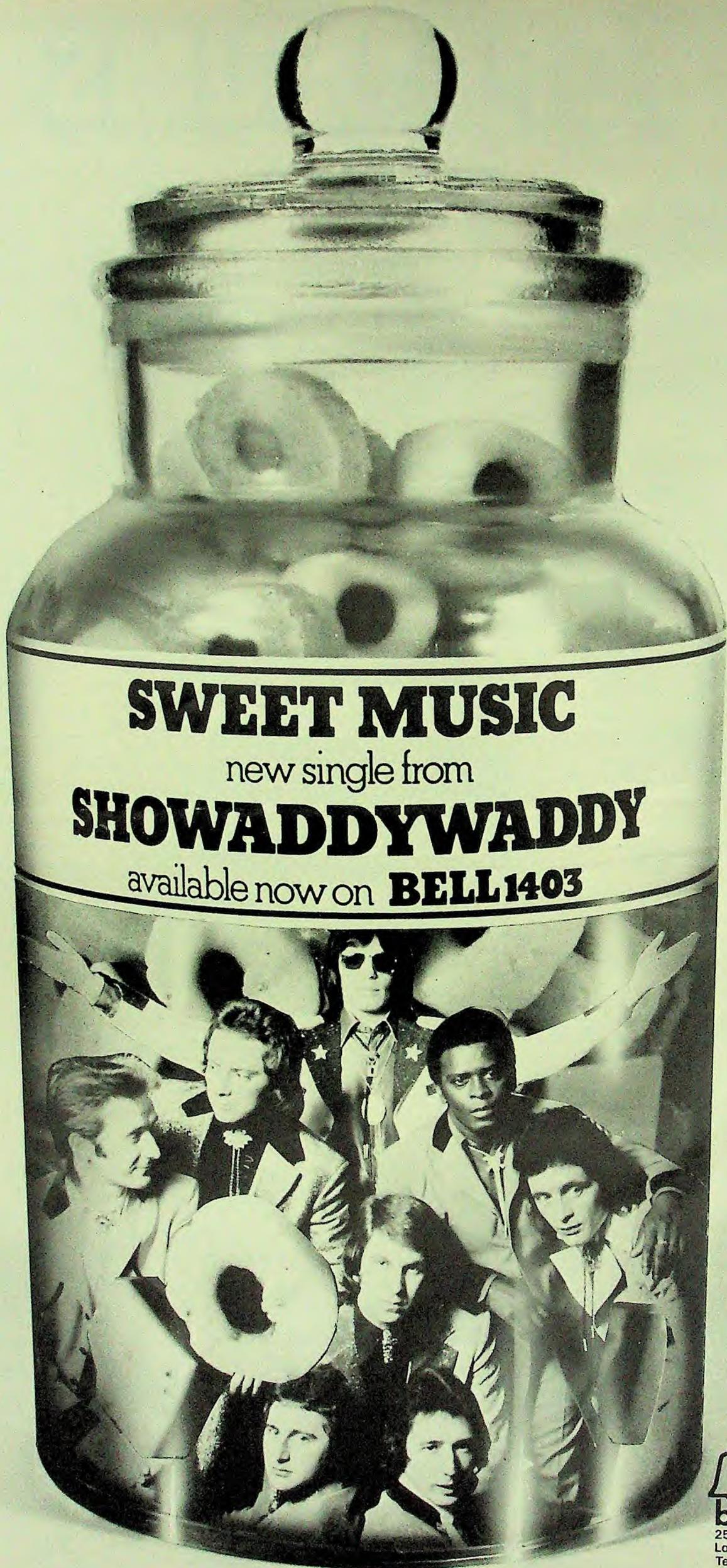
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= FORECAST
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 = SALES INCREASE OVER LAST WEEK
 Code: A - American songs, B - British, F - Foreign.
 DISTRIBUTORS' INDEX CODE
 A - Pye, CWM - CBS/WEA/A&M,
 E - EMI, F - Phonodisc, H - H.R. Taylor,
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

MUSIC WEEK

TOP 50 SINGLES

STAR BREAKERS
 HEY GIRL DON'T BOTHER ME, Tams, Anchor ABC 4020.
 SOUTH AFRICAN MAN, Hamilton Bohannon, Brunswick BR 16.
 ONE MAN WOMAN/ONE WOMAN MAN, Paul Anka with Odia Coates, United Artists UP 35761.
 DREAMER, Supertramp, A&M AMS 7132.
 DOCTOR LOVE, Pearls, Bell 1394.
 YOU ARE YOU, Gilbert O'Sullivan, MAM 126.
 TOBY, Chi-Lites, Brunswick BR 15.
 I'LL TAKE A MELODY, Hues Corporation, RCA 2514.
 MANDY, Barry Manilow, Arista 1.
 SUPERGIRL, Graham Bonney, EMI 2250.
 LONGER LIST OF BREAKERS
 ALI SHUFFLE, Georgie Fame, Island WIP 6218.
 CATS IN THE CRADLE, Harry Chapin, Elektra K 12157.
 DO IT SOME MORE, Cool Breeze, Bus Stop BUS 1023.
 DO IT ('TIL YOU'RE SATISFIED), B. T. Express, Pye 7N 25666.
 FLY NOW, Brian Protheroe, Chrysalis CHR 2060.
 FUNKY PRESIDENT, James Brown, Polydor 2066 520.
 HAPPY PEOPLE, The Temptations, Tamla Motown TMG 931.
 I CAN'T HELP LOVING YOU, Paul Anka, RCA Victor 2498.
 KEEP ON BUMPING, Zigzag, Magnet MAG 17.
 LOVE IS ALL, Roger Glover & Guests, Purple PUR 125.
 ONLY YOU CAN, Fox, GTO GT8.
 THE BALLAD OF LUCY JORDAN, Dr. Hook & The Medicine Show, CBS 2780.
 THERE'S A WHOLE LOT OF LOVING, Guys and Dolls, Magnet MAG 20.
 WHERE ARE ALL MY FRIENDS, Harold Melvin and The Blue Notes, Philadelphia PIR 2819.

LAST 2 WKS	WKS ON CHART	TITLE	ARTIST	LABEL & NUMBER	Publisher	Producer
£ 1	1 9 4	B	JANUARY Pilot	EMI 2255	Robbins	Alan Parsons
£ 2	8 14 4	B	GOODBYE MY LOVE	Bell 1395	Rock Artists	Mike Leander
£ 3	10 21 4	B	SUGAR CANDY KISSES	Polydor 2058 531	ATV/Pamscene Bickerton/Waddington	
○	4 2 1 7	A	Ms. GRACE	RCA 2493	Carlin	Billy Jackson
	5 4 2 9	A	NEVER CAN SAY GOODBYE	MGM 2006 463	Jobete London Monardo/Bongiovii/Ellis	
	6 5 7 8	A	MORNING SIDE OF THE MOUNTAIN	MGM 2006 474	Warner Bros.	Mike Curb
○	7 3 3 9	B	THE BUMP	RAK 186	Martin/Coulter	B. Martin/P. Coulter
£ 8	15 25 4	B	PLEASE MR. POSTMAN	A&M AMS 7141	Dominion	Richard & Karen
○	9 7 6 8	A	HELP ME MAKE IT THROUGH THE NIGHT	Trojan TR 7909	KPM	Tony Ashfield
	10 9 13 4	A	PROMISED LAND	RCA PB10074	Tristan	
£ 11	14 20 4	B	PURELY BY COINCIDENCE	Pye 7N 45421	M&M	Des Parton/Tony Hatch
£ 12	20 35 3	B	NOW I'M HERE	EMI 2256	Trident/Feldman/Roy Thomas Baker/Queen	
£ 13	18 30 4	A	ANGIE BABY	Capitol CL 15799	Warner Bros. Music	Joe Wissert
£ 14	21 29 4	B	BLACK SUPERMAN (MUHAMMED ALI)	Pye 7N 45420	F D & H	R Blanchflower
	15 12 22 5	A	BOOGIE ON REGGAE WOMAN	Tamla Motown TMG 928	Jobete London	Stevie Wonder
△	16 25 26 4	B	FOOTSEE	Pye Disco Demand DDS 111	Planetary Nom (Ldn.)	
£ 17	22 18 4	B	SOMETHING FOR THE GIRL WITH EVERYTHING	Island WIP 6221	Island Music	Muff Winwood
£ 18	24 34 3	A	STAR ON A TV SHOW	Avco 6105 035	Avemb/Cyril Shane	Hugo & Luigi
○	19 13 4 9	B	STREETS OF LONDON	Reprise K 14380	Essex	Ralph McTell
	20 11 8 7	B	ARE YOU READY TO ROCK	Warner Bros. K 16497	Roy Wood/Carlin	Wizzard
	21 16 10 8	B	STARDUST	CBS 2828	April/Rock On	Jeff Wayne
△	22 40 - 2	B	GOOD LOVE CAN NEVER DIE	Magnet MAG 21	Bumper Songs	Peter Shelley
	23 17 11 8	B	CRYING OVER YOU	Trojan TR 7944	B&C Music	Lloyd Chalmers
△	24 28 43 3	A	IT MAYBE WINTER OUTSIDE	20th Century BTC 2149	Ed Kasner	Barry White
△	25 30 - 2	A	YOUR KISS IS SWEET	Tamla Motown TMG 933	Jobete London	Stevie Wonder
	26 6 5 9	B	DOWN DOWN	Vertigo 6059 114	Valley/Shawsbury	Status Quo
△	27 27 36 3	A	SHOORAH! SHOORAH!	RCA 2491	Warner Bros. Willie Clarke for T.K. Records	
△	28 32 48 3	A	I'M STONE IN LOVE WITH YOU	CBS 2653	Gamble Huff/Carlin	Thom Bell
△	29 37 38 3	B	PLEASE TELL HIM THAT I SAID HELLO	GTO GT6	Hush/Chrysalis	Geoff Stephens
△	30 44 - 2	A	ROLL ON DOWN THE HIGHWAY	Mercury 6167 071	Screen Gems/Columbia	R Bachman
△	31 39 - 2	A	MY EYES ADORED YOU	Private Stock PVT 1	KPM/Jobete London	Bob Crewe
	32 26 23 5	A	ROCK AND ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)	UK UKR 84	Tree	Kevin Johnson
	33	NEW ENTRY	MAKE ME SMILE (COME UP AND SEE ME)	EMI 2263	Trigram/RAK S. Harley & A. Parsons	
△	34 45 - 2	B	MY LAST NIGHT WITH YOU	RAK 189	RAK	Mickie Most
○	35 19 12 8	A	I CAN HELP	Monument MNT 2752	KPM	Chip Young/Billy Swann
	36	NEW ENTRY	YOUR MAMA WON'T LIKE ME	RAK 191	Chinnichap/RAK M. Chapman/N. Chinn	
△	37 49 - 2	A	WE LOVE EACH OTHER	Epic EPC 2868	London Tree Music	Billy Sherrill
	38	NEW ENTRY	SHAME SHAME SHAME	All Platinum 6146 301	Copyright Control	Sylvia
○	39 29 15 11	A	GET DANCING	Chelsea 2005 013	Intersong/KPM	Bob Crewe
△	40 48 - 2	A	SIXTY MINUTE MAN	Buddah BDS 415	Lark/Carlin	Baker/Harris/Young
	41	NEW ENTRY	LOVE GAMES	Bell 1396	Macaulay Music/Cookaway	Cookaway
○	42 31 16 12	B	MY BOY	RCA 2458	Mews	
	43	NEW ENTRY	LEGO SKANGA	Cactus CT 51	Creole	Rupie Edwards
	44 23 27 8	A	YOU CAN HAVE IT ALL	Jayboy BOY 92	Southern	Southern
○	45 43 37 6	F	Y VIVA ESPANA	Sonet SON 2037		Rune Ofverman
	46 36 31 10	A	ONLY YOU	Apple R6000	Sherwin	Richard Perry
	47	NEW ENTRY	THIS MONDAY MORNING FEELING	Horse HOSS 57	B&C	K. Foster
	48	NEW ENTRY	I'M ON MY WAY	UK USA 2	Robert Mellin Eliot Greenberg/Doug Morris	
	49	NEW ENTRY	No. 9 DREAM	Apple R6003	Lennon/ATV	John Lennon
	50	NEW ENTRY	MY HEART'S SYMPHONY	United Artists UP 35780	Warner Bros. Snuff, Garrett & Leon Russell	

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PERFORMANCE

Mahavishnu Orchestra

IT IS a truism that far more people buy a group's records than go to see the group live, and an underlying purpose of any performance review should be to encourage concert-going. Live music is after all just that, a living thing, and far more exciting than any canned album, however brilliantly made, can hope to be.

Unfortunately, there is usually a reason why it is not possible to make the recommendation unequivocally, and the reason, more often than not, is that sound levels and quality at a particular concert were at best unsatisfactory, at worst painful. Mahavishnu Orchestra's concert at the Royal Albert Hall a fortnight ago was a case in point. The revamped line-up, which now gives John McLaughlin and violinist Jean-Luc Ponty equal billing, gave a stunning virtuoso performance which included most of the material from the new Visions of the Emerald Beyond album. Sadly, much of it came across to much of the audience as a screaming wall of sound in which fine solos were lost, the string section sawed away unheard, and only the drums managed to batter a way through.

With a band like Mahavishnu, that does not have a great deal to offer visually, and plays highly technical, complex music that demands close attention, the criticism is a pretty telling argument for staying away. For those who braved the appalling acoustics though, there were compensations. In the first place, technical expertise is always exciting to watch. One of the highspots came during the encore when McLaughlin and Ponty took it in turns to improvise on a basically simple pop pattern, echoing each other's phrases, competing for the most elaborate and lightning-fast runs, outdoing each other in humorous effects, and generally revelling in the mastery of their respective instruments. Meaningless as music but absolutely rivetting nonetheless.

In the second, the group plays some fine material, intricate instrumentals that build slowly but surely to a genuinely moving release

of emotion. It is not 3-chord music, having much in common with good progressive jazz, and McLaughlin is fortunate in having been able to carry a mass audience with him to the rather rarefied heights he now occupies. But most of that audience would agree that the journey is worthwhile.

NICK ROBERTSHAW

The Spinners

THE MAGIC formula with any concert by the Spinners is a combination of laughter, sentiment and music and the evidence of this was found at their Royal Festival Hall concert on Friday.

The Spinners have now been together for 16 years and for ten of those they have been consistent album sellers. They present the best of folk music, add dollops of their own brand of personality and the result is two hours of good entertainment.

In many ways, listening to the Spinners' music is like taking a whistle-stop tour round the world; their songs originate from many countries, including the Caribbean (as with their version of Harry Belafonte's Jamaica Farewell) and the South of the USA (Banks of the Old Ohio). It is when they relate the music of their own shores however that their charisma is finally ignited.

Cases in point at their Friday concert were songs written by Ewan McCall. Dirty Old Town, based on Salford in Lancashire, Hard Case, and Sweet Thames Flow Softly fit the group's style perfectly and the tender Liverpool Lullaby, written by Liverpool's Stan Kelly, was given a moving, true-to-life rendition.

The Spinners concentrate their repertoire mainly on many traditional songs, but also include newer ones which will find popularity in years to come. Their new single, Castles in the Air — written by amateur songwriter Anne Swithinbank and winner of a song contest, to encourage the fostering of children — will probably be a popular number in their act for a long time to come, with its appealing message.

The Spinners' appeal is by no means regionalised and they can entertain a cross section of the public, from the young to the old — and there's no reason why they shouldn't continue to do so for years to come yet.

CHRIS WHITE

Salena Jones

THE VAST, roomy atmosphere of the Albert Hall is no ideal setting for the sophisticated and intimate vocal style of a performer like Salena Jones, particularly when it is only half-full.

Nevertheless it should be recorded that the lady who has been brightening our cabaret scene for nine years now, without exactly setting the music scene on fire, strove hard against the odds — and probable won herself a few more fans along the way.

Miss Jones, resembling Dionne Warwick and performing in a style not unlike Nancy Wilson, is in the unfortunate position, shared by many other artists, of having to rely on standards and pop hits in her act and indeed the only number in her 45-minute set, which she could

claim possession of, was the closing I Am Yours, a near-hit for her several years ago. It is a song well suited to her vibrant, yet smooth style and underlines the fact that she is well capable of interpreting original material in a personal manner.

Opening with a medley of songs about the moon, and throwing in a couple of Cole Porter standards, Miss Jones also gave a refreshing treatment of Bridge Over Troubled Waters, and provided more musical highlights with the swinging When You Smile and the bluesy, Play It Again Sam.

As an artist, Salena Jones is capable of handling a variety of numbers in a confident style and one would hope that her new recording contract with DJM Records will bring her more recognition in the near future.

Backing the singer were the Million Airs Orchestra, who had the first half of the concert to themselves. Following in the traditions of the Big Band Sound, they gave nostalgic recitals of many well-known tunes from the Forties.

CHRIS WHITE

Stackridge

THE ACQUISITION by Rocket of Stackridge may mark a turning point in the careers of both label and band. Stackridge, with various memberships, spent three years with MCA and although the record company had implicit faith in the band it became increasingly obvious that this highly individual stage act was not record chart material.

Nevertheless, over the years the band built a very solid following of fans. Fans, who from as far south as the group's native West Coast and as far North as Newcastle-upon-Tyne, were prepared to stand by the band through line-up changes and even during a period when scene-stealer Mutter Slater was not upfront to whip them into a fervour of hilarity.

The band has matured considerably musically and is even allowing a little funk to creep into its delicate rock image. Thankfully it has not matured in its ideology which is still very much one of gentle sarcasm at the expense of childhood images — as evidenced by the titles of some of the songs: Dora The Female Explorer, Benjamin's Giant Onion.

Paul Karas, an excellent bass player, who takes the occasional vocal lead, has really developed a very fine voice and has emerged as the second comedian of the group, a place formerly occupied by guitarist Andy Davies who no longer makes erudite and slightly twee introductions to the numbers. Slater, on the other hand, has developed his stagecraft to perfection and would be welcome in the centre without flute or vocals but just for his cheeky grin.

All the members of the band deserve a mention but with limitations on space what there is has to be used to say that they are extremely clever writers as well as musicians and there is a certain stamp of quality on their music. Rocket's hopes must lie in the band's ability to reach an ever widening audience and in the faith that this quality will finally win through to give them the record sales they deserve.

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PERFORMANCE

Ohio Players

THERE ARE only seven of them, but America's Ohio Players exude all the energy and discipline of the Harlem Globetrotters. Their British concert debut at London's Hammersmith Odeon combined

enough musical virtuosity and visual impact to convince every member of the audience that the group's recently-acquired status as a top US soul-funk act is fully deserved.

Their vocals are basically chant-like - as in their new hit, Fire, this week's U.S. Number One, performed complete with flashing

red lights - but topped off with the occasional rapping verse from the distinctive voice of lead guitarist Satch. Within the framework of each number, usually elongated, the group members turn in instrumental work that is either together (the brass riffs in their breakthrough hit, Skin Tight for example) or

individually excellent (the flute and sax solos in an earlier success, Pain).

Most of the musical delivery is fast, along with the exhausting choreography, but when the Players slow down for something like I Want To Be Free, speed is replaced by vocal humour or attractive keyboard work.

The Ohio Players must come back to Britain for more dates, for they are far more exciting on stage than on disc. The Odeon audience received them ecstatically, and the rest of the country may want to do the same thing.

ADAM WHITE

Hirschman hits back

FROM PAGE 2

inflation, to be loss-making and record companies will come under increasing pressures to foot the bills. Since it is generally acknowledged that live appearances stimulate record sales, perhaps marketing departments should become more deeply involved in this area and apply their professional expertise to the solution of what is essentially a promotional problem.

Until there is truly a United States of Europe with integrated federal and national governments, the opportunity for economies by means of centralised operations will be limited. However, great strides have been made in the creation of centralised manufacturing functions

and, to some extent, centralised distribution on an inter-nation level. On a European level, manufacturing and distribution remain the most fruitful areas in which to institute savings.

With cost pressures mounting on the national level, a closer examination of administration, marketing - particularly advertising - and distribution must be made and economies introduced.

On the a&r side, artist rosters have been pruned and greater selectivity will be increasingly exercised. Singles are rapidly replacing albums for the introduction of new artists. However, not enough thought has been given to saving of recording

costs. Among the myriad economies to be taken is perhaps a financial incentive scheme to reward delivery of product under budget.

With share values plummeting, liquidity crises developing in industry and the hoarding of savings, bleak predictions have been made for 1975. However, with governments generally committed to a policy of maintaining employment, it should be kept in mind that even if unemployment reaches a very high 10%, it still leaves the employment factor at 90% and it is our job to convince those 90% that records are the cheapest and best form of entertainment.

BOB HIRSCHMAN, Flat 18, Claridge Hse., 32, Davies St., London W.1.

multiplicity of keyboards form the basis of Kool and company's sound; vocals are only incidental. Material from their new album, Light Of Worlds, was much in evidence - Higher Plane, Summer Madness, Rhyme Tyme People and Street Corner Symphony - but the highspot was probably the group's performance of one of their earlier works, Wild And Peaceful. Each member had a solo spot in which to shine - which, in turn, they did - and Kool himself (Ronald Bell) played an amazing saxophone solo which included a pure 'A' held for what must have been more than two minutes, without the aid of anything electronic at all.

And that's the secret of Kool and the Gang. Pure musicianship, tight enough to have impact as a whole but still loose enough for some fine free-form jazz - and all with a funky backdropp which reveals the group's soul roots.

London, never mind the Rainbow, won't see or hear anything like it for quite a while. Not, at least, until the live album of the concert recorded there is released.

ADAM WHITE

Kool and Gang

IF KOOL and the Gang was the last US soul act to play London's Rainbow before it closes next month, black music could not have been better served. With style, professionalism and humour, the eight-piece laid down a solid wall of funk, while demonstrating instrumental virtuosity which would frighten many a top mainstream jazzman.

Trumpet, saxophone (tenor and alto), guitar, drums, bass and a

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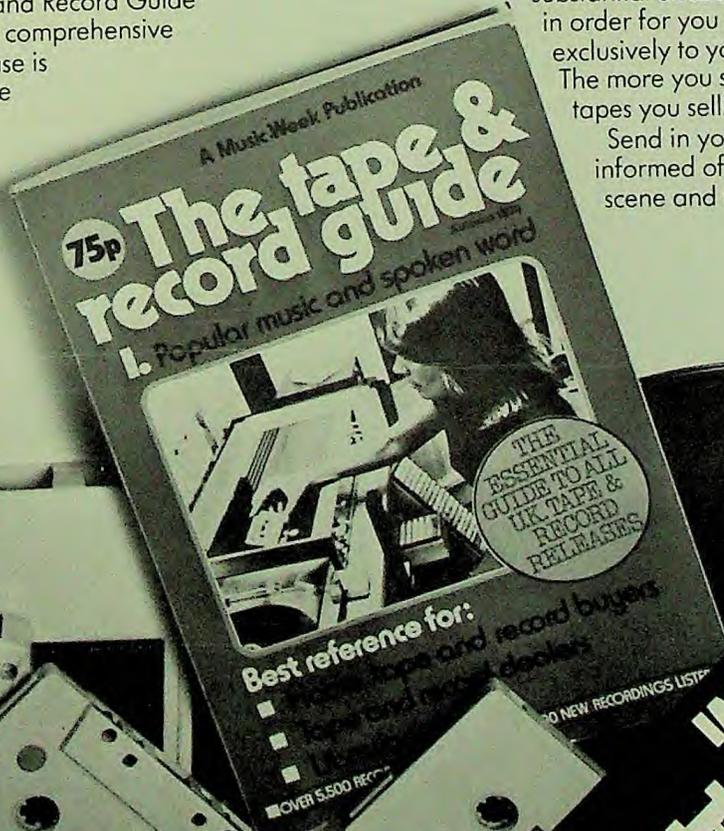
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