

MUSIC WEEK

Europe's Leading Music Businesspaper

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EMI prices up by 20 per cent

by NICK ROBERTSHAW

THREE RECORD companies have announced price increases which come into effect on or before August 1. They are RCA, Bell/Arista and EMI, and the rises range from an average of 4½ per cent, in the case of RCA, to 20 per cent in the case of EMI.

In a letter to retailers, EMI managing director Gerry Oord ascribes the necessity for the increases to "the serious impact of cost escalation", and similar letters from the other two companies advance similar arguments.

From July 21, retail prices of EMI product rise as follows: singles from 55p to 65p; standard pop LPs from £2.50 to £2.99; standard classical LPs from £2.65 to £3.20; De Luxe LPs from £2.75 to £3.25; Super De Luxe LPs from £2.95 to £3.50; mid-price LPs from £1.65 to £1.99; budget LPs from £1.20 to £1.45, and standard tape product from £2.75 to £3.25.

From July 28 RCA product will retail at 59p for singles, £1.99 for mid-price albums, £2.79 for full-price pop LPs, £2.99 for classical and some special category pop LPs, and £2.99 and £3.19 for cassettes and cartridges respectively.

As of August 1, Bell product goes up from 54p to 60p for singles, from £2.49 to £2.79 for LPs and from £2.59 to £2.99 for special pack LPs. Cassettes and cartridges remain unchanged at £2.99. Prices quoted above for all three companies are inclusive of VAT.

BPI piracy purge spreads to London

FOLLOWING ON from the BPI's campaign against pirated recordings of Indian music openly available through outlets in the North of England comes the first of a number of prosecutions expected in other parts of the country.

Dyal Singh, trading as Punjab Record Centre of Romford Road, Forest Gate, London was restrained by Mr Justice Walton in the High Court from selling records of Indian music alleged to be an infringement of copyrights owned by EMI and Polydor.

The recordings in question were soundtracks of Indian films and were discovered when a visit was made to the shop on July 14. Singh was not represented at the hearing and the ex parte injunction was granted until this Friday.



WARNER BROTHERS is in mid-stampede this week with a special promotion campaign to spur sales of the Doobie Brothers' album catalogue. Pictured is one of the two 'cowboys' who are riding through 15 selected seaside towns in the South and South West of England handing out special vouchers offering 50p off any Doobies LP, including the group's current release, *Stampede*. Also on the hoof were members of *Showaddywaddy*, seen below congratulating Court Chad, the winner of the Bell Stakes at Lingfield where Bell Arista sponsored what the sporting fraternity described as an excellent day's racing.



Alldis to head UK 208

BARRY ALLDIS, BBC Radios 1 and 2 disc-jockey and presenter, is to be the new station manager for the British Service of Radio Luxembourg.

He thus returns to the station he first joined in 1956, when he went on to become senior disc-jockey and presenter of the

Luxembourg chart show for eight years of a total stay of nine-and-a-half. When he left the station in 1966 to go freelance, he was awarded a special "Billion Disc", a presentation for "unique services to the world's recording artists."

Alldis freelanced on BBC-TV and Scottish ITV. He then joined the BBC staff and hosted the Radio 1 Sunday morning show, breakfast shows on Radio 2 and *Housewives' Choice*.

Though under contract to the BBC until October, Luxembourg hopes he will be allowed to take

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Barry Alldis

MUSIC WEEK

BROADCASTING FORUM

HEATHROW HOTEL,
October 13-14

11 WEEKS TO GO

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Kruger cancels Cunard concerts

by PETER JONES

THE BOLD venture aimed at creating a Las Vegas-style cabaret room at the Queen Mary Suite of the Cunard International Hotel in Hammersmith, West London, has failed.

Promoter Jeffrey S. Kruger, head of the Ember Concert Division, has cut short the summer session of big-name American artists as from August 2. Among acts cancelled out: the Mills Brothers, Gene Barry, Jack Carter, Morey Amsterdam and The Supremes.

The season opened on Monday, June 16, with a bill topped by Dionne Warwick who, on the opening night, publicly commented on a lack of response from her audience.

After a gap of two weeks, Jerry Lewis topped the next bill, and by then there were criticisms galore from the star about the seating plan, acoustics, sound system and lighting. As a result, changes were made, though he did not complete his week and cancelled a further week in Cabaret in Wales.

But the stage was moved to one end of the hall instead of on the side, and the charges for dinner-cabaret and dance were slashed from a minimum £12.50 to £6.50.

Improvements all round were noted during the week topped by Trini Lopez, with Pat Henry in support - notably in the quality of the food, which had previously been criticised as not up to the standards expected for an evening out at a basic £15 per head.

However Lopez, despite good business and eventual audience reaction also complained about the lack of response from audiences. This week's bill, topped by the Stylistics and featuring Freda

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BPI figures revised

A MORE accurate interpretation of the British Phonographic Industry's annual statistics has been made possible by a revised form of presenting the figures. BPI estimates for the 1973 and 1974 total home sales, published this week, reveal an even more impressive rise in sales than was evident from the initial publication of the figures (Music Week July 19).

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ADVERTISEMENT

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NEWS

Decca's World Of promotion...

WITH AUGUST shaping up as mid-price LP month (Music Week, July 12), Decca is preparing a sales campaign for a quartet of its "World Of..." releases. All four will be available on cassette and cartridge as well as on disc.

Titles in the push are The World Of Klaus Wunderlich Hits, The World Of Your Easy Listening Favourites, The World Of The Yetties and The Hit-Making World Of Blue Mink.

Window displays, consisting of eight covers plus a display card and poster, will be arranged for 800 dealers in major centres throughout Britain. Browser cards are being made for the "World Of..." series in general but spotlighting the campaign's four albums. The equivalent of a browser card is in production for the tape product. Colour posters, 20in by 30in, are being prepared and a quantity will be mounted on board and used for in-store displays.

The Wunderlich album contains ten Hammond medleys, two each from the artist's successful Hits

Again imports. The Easy Listening package is a specially recorded programme of pop hits in modern arrangements. The Yetties' disc includes tracks from the group's Argo LPs plus new recordings of some of their pre-Argo material. The Blue Mink set includes their

hits such as Melting Pot and Good Morning Freedom.

Decca will be backing up the releases with extensive consumer advertising in the press. The "World Of..." series retails on disc at £1.29.

... and Tasty Gull sampler

IN THE wake of Gull's success with the Typically Tropical single, Decca is mounting a major relaunch next month of the label's album product, which it distributes. Leading the way will be a special Gull sampler, featuring one track from each of the eight album artists signed to the label. The disc will retail for £1.29, while cassette and cartridge configurations have a £1.89 price tag.

There is a trade incentive scheme offering dealers a free copy of the sampler, Tasty 1, for every five full-price Gull long-players ordered. The sampler will also be available via normal

order channels. Artists on the disc include Arthur Brown, Kieran White, If, Isotope, Judas Priest and Steve Ashley.

Decca is producing an insert to go into both the Tasty LP and all Gull albums, spotlighting the entire catalogue. In addition, special "Tasty" posters will be distributed to retailers.

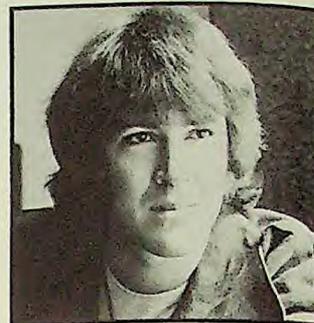
This will be the first major campaign where Decca uses its new display team (Music Week, July 12), who will be travelling all over the UK installing in-store and window displays. Other components of the Gull push will be commercial radio and press advertising.

Brewery backs Birdsnest label

A NEW record label was launched last week by London Tunesmiths. The label, Birdsnest, is unusual in that it has the backing of the Watney Mann brewery giant and guaranteed promotion of both records and artists in over 2000 venues, pubs and discotheques, owned by the brewery.

The name and logo belong to Watney Mann but London Tunesmiths believes it will get new artists "off to a flying start". A reception is being held at La Valbonne this week to launch the label and the first two singles, You Can Sing With The Band by Taragon and Give Yourself A Chance by Agnes Strange. An album from the last act is scheduled for release on September 12.

Initially releases will be orientated to the disco market. Birdsnest is distributed by Pye and administered by Southern Music and Spark. Managing London Tunesmiths is Dave Travis who is responsible for finding artists,



Dave Travis

material, writers, producers and other creative talent. Travis is an artist in his own right and has a single out this week, Angela Jones, on the Spark label.

The third artist signed to the label is Jackie Chalennor. Six other singles are in the pipeline and it is intended that initially the label expands to six contract artists and three further artists through external production agreements.

KuaZulu track to Phonogram

PHONOGRAM IS to market the original-cast album of a new West End of London all-black musical, KuaZulu, which opens at the New Theatre, Drury Lane, July 24.

The show started in South Africa where it was a big artistic and commercial success. Backed by Scotia Developments, it is to play for a minimum ten-week season in

the New Theatre. The show is based on African village life and is totally African in concept.

The music is mostly choral, performed by 18 voices.

There is a mid-August release date on the album for the UK, but albums will be on sale in the New Theatre from opening night.

'Ello. Here's another great single from

Ian Hunter

'Who do you love'

CBS 3486

Another great track from the album 'Ian Hunter' CBS 80710



MARTIN LANGTON of The Record Centre, Preston is this week's winner in the Music Week-Virgin Records sales-promotion competition centred on Nuclear Nightclub, the first UK album by Wigwam. The shop was playing the album when regional promotions rep Darrol Edwards (right) called. Langton wins a £150 holiday voucher. Second prize of Koss headphones goes to Pedros Records, Newport and third prize, a copy of Clive Davis' book, Inside The Record Business, go to Lighthouse, Canvey Island; B. G. Forbes, Dundee; Yorktown Record Centre, Camberley; Drennan & Son, Leven; Starpick, Blackpool; Hardman Radio, Manchester; Tape Revolution, Church Street, London W8; Durrants, Shrewsbury and HMV, Newcastle.

YESTERDAYS

10 YEARS AGO

(July 22, 1965).

FOLLOWING DEALER letter in RR, EMI admits ownership of six-shop North London retail chain plus one in central London. But Sir Joseph Lockwood comments that if resale price maintenance goes, then EMI-owned shops may be the only course for stable prices.....GRRC secretary Harry Tipple suggests EMI move may threaten the small dealer and squeeze him out of the trade altogether.....Michael Cockram, joint chairman of Retailers Joint Record Council reveals that top manufacturers have pledged to pay half towards record promotion campaign costing not less than £100,000, but scheme will not go ahead unless 7000 outlets contribute over £7 each.

5 YEARS AGO

(July 25, 1970)

LIBERTY-UA breaks with Philips seven months before the end of contract and signs with EMI.....Marshall Chess in London and rumoured to become involved in the Rolling Stones label which is in final stages of launch.....Pye and Philips follow EMI's lead and raise singles prices.....After five years, the minimum session rates set by the Musicians Union are raised to £9 for a two hour session.....The launch of two new consumer music papers is announced for September. They are Strange Days and Sounds.....Dooley rumours that Island would also like to switch from Philips to EMI.....Dick James plans massive American promotion for young hopeful Elton John.

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

Wood, Wizzard, ELO join Jet set

ROY WOOD, Wizzard and the Electric Light Orchestra have joined the roster of acts recording for Don Arden's Jet label. They will appear worldwide on Jet except in North America where they remain on the Warner Brothers label. Arden says that the deal cost Jet £200,000. Arden is also currently negotiating with US artists for British and European representation on the label and with general manager, Ronnie Fowler, is looking for lease tape product from British producers. Jet is planning a major autumn promotion for all artists. A 20-minute video film of all the acts has been compiled for a series of dealer, local radio and press seminars to be held throughout Britain and Europe during August. Wood's next solo album, Mustard, will be released in late August. ELO have also completed a new album which will be released in September. Wizzard have compiled a new album for Autumn release and a new single, Rattle Snake Roll is planned for release in the next few weeks.

Other Jet artists with product in the pipeline include Lynsey de Paul whose single, Rhythm and Blue Jean Baby, is out now and an album, Love Bomb, is set for autumn release. Raymond Froggatt has an album and a musical in preparation. David Carridine has written an album, Grasshopper, for autumn release. ELO drummer, Bev Bevin has recorded a new version of Let There Be Drums (produced by Jeff Lynn) for the autumn.

ROB DICKINS, general manager of Warner Brothers Music, has signed a worldwide deal with Judge Dread and his co-writer producer, Ted Lemon.

DJM HAS strengthened its international involvement in four areas and extended its UK signings. Stephen James has just returned from a visit to Stockholm where he negotiated new deals for DJM direct distribution and manufacturing rights with Phonogram in Sweden, Norway and Denmark, and Finnlevy in

HAL CARTER'S Warren Agency, previously operated from north London, has now moved to Suite 22 Dryden Chambers, 119 Oxford Street, W1 (01-439 6071). At the same time, Carter's publishing company, Moggie Music, is being expanded. Lyn Barker, previously head of administration and copyright for the publishing companies of the Robert Stigwood Organisation, will now manage Moggie Music. Alan Brown, previously publishing accountant for RSO, has been appointed company secretary for Moggie Music.

LIZ RYDER heads this weeks list of staff changes at CBS. She has been promoted to senior personnel officer. She will continue to be responsible for the provision of a recruitment and general personnel service to all departments at Soho Square, CBS Studio and Realm Records but her increasing involvement at more senior levels is now recognised.

SARAH DUNMORE, a secretary in the personnel department for nearly five years is now personnel administration officer, a new position.

As a result of the increasing importance and development of field promotion, CBS has also restructured its regional representation in this area.

GORDON WALLACE becomes field promotion manager for

MUSIC DEALS

Finland. Previously, DJM product was released under a licensing deal with Phonogram Scandinavia and the new direct distribution arrangement is believed to be unique in that area. The product will be manufactured in the UK and Holland. Among the first releases under the new deal is Elton John's Captain Fantastic album.

The company's successfully operated direct distribution deal through CBS in France has now been extended to include Belgium. A licensing deal has been negotiated with Peter Gallo of Gallo Records covering South Africa. This replaces the previous arrangement with Teal records which has agreed to allow the rights for back catalogue to go to Gallo under the same terms. A

new three-year deal with Alan Hely of Festival Records in Australia and New Zealand has been negotiated under better terms than previous arrangements.

DJM has also signed two worldwide production deals, the first with John Glover for artists including Grimms, Sue Glover, Beverley Martyn and others. The other contract is with Clifford Davis for options on all Clifford Davis-originated material. The first artist to come to DJM through this agreement is Danny Kirwan, formerly with Fleetwood Mac, who releases a single, Ram Jam City on July 25 and an album in September.

CHRYSALIS has concluded a licensing agreement for Denmark with EMI A/S following negotiations between Des Brown, director of international exploitation, and Kurt Mikkelsen, managing director of EMI Denmark. The first release will be the new Procol Harum album, Procol's Ninth which is being released there prior to the UK following a successful Harum concert in Copenhagen.



PRIVATE STOCK has signed The Pearls, who enjoyed a series of hits on their previous label, Bell, including You Came You Saw You Conquered, Third Finger Left Hand, You Are Everything and Guilty. The first single on Private Stock, available now, is a Tony Macaulay and Roger Greenaway song, Lead Us Not Into Temptation (PVT 28). Pictured at the signing (l to r) are Peter Knight the UK manager of Private Stock, Philip Swern and Alan Smith partners in Tin Lid Productions with whom the deal was concluded and Larry Uttal, president of Private Stock.

MUSICAL CHAIRS

Scotland and Teeside. Wallace comes to CBS from a management company where he managed Middle Of The Road. He will be based in Glasgow.

PENRY LLEWELLYN-ROBERTS is now field promotion manager for the north. He was previously with Kennedy Street Enterprises where he was stage manager for 10cc. He will be based in Manchester.

ALVIN JORDAN has been made field promotion manager for the south. He has spent several years in the retail trade where he was responsible for promotion and sales. He will be based in Southampton.

BOB HERMON is appointed field promotion manager, Midlands. He has been working in sales and promotion for CBS for two years and will continue to operate from the Birmingham office.

The existing managers in these areas, Eamon Lea (Scotland), John Lees (North), Richard Comber (South) and John Parker (Midlands) will now concentrate on local radio and tv together with press and publicity. The new men

will work closely with them - and be specifically responsible for promotion in universities, colleges, discotheques, ballrooms and record dealers.

ALAN PRITCHARD has assumed responsibilities for RCA's tape operations as manager, tape manufacturing in a series of promotions at the company's Washington, County Durham factory. Also promoted are Tom Hughes, formerly the plant accountant, who becomes manager of order services and production control, and Bill Williams, the quality control manager, who takes on added responsibility as manager of returns. All report to plant manager John Rolfe.

THE COPYRIGHT department of EMI Records and the central royalties department of EMI Ltd. have moved to new offices at the Quadrangle, Westmount Centre, Uxbridge Road, Hayes. The offices are opposite the EMI pressing and distribution centre.

KEITH CLARKE, with Decca's classical promotion department for the past four years, leaves this week to devote full time to his planned career as piano accompanist. He studies with Alexander Kelly of the Royal Academy of Music and with concert and recording pianist Paul Hamburger.

DOOLEY

NO DOUBT former m.d. Fred Marks recalls his original negotiations when he sees success of Phonogram with Avco Embassy and Janus in Top 50..... could be that Boots will have an own-label album before long.....Sinatra, backed by Count Basie, will stage a week of concerts at a London theatre in November.....Decca getting a bit adventurous these days - new Camel album entitled Cunning Stunts.....Alan Price concert this Sunday at London's Royal Court intended as fund-raiser to save the theatre's roof.....poor state of British film industry leaving Shepperton and Elstree studios free for rehearsal by rock acts, according to Variety - recent names there include Rick Wakeman, Pink Floyd, Procol Harum, Jack Bruce and the Who.....Jerry Wexler resigns as vice chairman of Atlantic Records next month, but will continue to work for the label as consultant.

INTRIGUING TO read that WB suing Alice Cooper in court to make "more commercially acceptable LPs" - company claims that in two and a half years he's only delivered two acceptable albums, while contract calls for a minimum of ten on a "reasonably regular basis".....Sign of the times? No industry flak for BBC Records after extensive plug by Bob Harris for label's Old Grey Whistle Test LP on the show itself.....Rolling Stones extending their current U.S. tour, but postpone South American dates until next year.....Typically Tropical revealed to be Max West and Jeffrey Calvert. West is recording engineer at Morgan Studios and Calvert is a tape operator.....a couple of worthwhile re-issued sides from CBS - Oh Pretty Woman and It's Over by Roy Orbison.

THIS WEEK tax exile Rod Stewart holding court in Dublin to tell press about his label plans.....ironic that EMI should finally have success with Eagles at the moment when Elektra/Asylum labels may be going elsewhere - and we don't mean to WEA.....third time lucky release for Days Of Pearly Spencer on EMI by former Phil Solomon white hope David McWilliams, first out in 1967 and produced by Mike Leander?.....currently recording their first Private Stock release, Mud - with producer Phil Wainman.....B side of Summer Song is Another Just Like You, not A Mother Just Like You, and the band is Trilogy not Tricology, as printed in MW releases last week (sorry Pye!).....MAM's Vic Lewis and wife Jill celebrate silver wedding this week.....According to Maurice Kinn, Dame Vera Lynn's husband Harry Lewis now introducing himself as Buttons.

Great New Single
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NEWS

One-off releases for B&C singles

FOLLOWING THE collapse of the B&C operation, first signs of the dispersal of active catalogue on B&C and Mooncrest are already apparent. State Records has acquired full rights to the Gary Benson single Don't Throw It All Away, and the current Nazareth hit My White Bicycle is now being pressed by EMI with the special number NAZ 10.

However, these are interim arrangements and the final re-disposition of repertoire is likely to be a long process. A spokesman for the liquidators, Laurence Gerrard & Co., told Music Week: "It is impossible to say anything really definite at this stage, because the position is very complicated with regard to contracts, counter-contracts and so on. Clearly our job is to dispose of the assets to the benefit of creditors, but the situation is rather vague as to what exactly are the assets. We don't know at the moment how things will develop over the next month, say," Marcel Rodd, managing director of Saga, which bought shareholdings in B&C and Trojan in June, also said it would be premature to make any comment at this stage.

At State Records, label and A&R manager Andy Stevens said: "The deal for the Gary Benson record is a one-off so far as we are concerned. We liked the record very very much, and when we

heard it might be available we approached Noel Gay, who manages Gary Benson, and were able to snap it up from the liquidators. Within seven days it was re-released as STAT 10 and in the shops. But the deal is just for the one record."

Nazareth's arrangement with EMI is of a similar ad hoc nature. A spokesman for Mountain Management, who handle Nazareth, said: "My White Bicycle is being pressed by EMI as a one-off deal, and issued literally as a white label. EMI also hold what stocks are left of the band's LP."

Pye signs Lubbock orchestra

PYE RECORDS has signed the Orchestra of St. John's Church, Smith Square, London, and its conductor, John Lubbock, who is also one of the Swingle Singers.

The orchestra has toured the U.S. and Germany and Pye is to release a debut album in November of Elgar's Introduction and Allegro for Strings and Michael Tippett's Music from Akenfield, the Fantasia Concertante. A second album will feature Stravinsky's Pulchella and Ravel's Mother Goose. Label manager responsible is Jed Kearse.

Stations flip for Yin and Yan

IN AN impressive promotional coup, EMI's m.o.r. department has succeeded in acquiring widespread commercial radio exposure for its comedy release, Yin and Yan's Tales for Heads. During the period from July 21 to the end of the month, no fewer than 12 local stations will devote up to one hour of airtime to playing the LP in its entirety.

An incidental first for the project comes with the use of a land line link between Radio Clyde and Radio City for the Liverpool station's live Yin and Yan programme, hosted by Bill

Bingham at Radio City and Richard Park in Glasgow.

This widespread exposure appears to set a precedent for other record companies to seek radio play of whole albums, but in fact the Yin and Yan release is completely untypical, being a comic rather than a musical LP. EMI's mor promotion manager Richard de Sylva told Music Week: "The obvious objection from the radio stations' point of view was that it would open the doors for everyone to ask for the same coverage, but we were able to convince them that actually Yin and Yan's was a totally different kind of album.

"Another aspect was that we, as a major record company, were pushing commercial radio by linking up in this way, putting our faith in them and showing we believed we could do without Radio One. Radio One can give national exposure, but by joining the forces of all the commercial stations you can do just the same.

"We are supporting the stations with advertising, of course, specifically on programmes run by the djs who will be doing the Yin and Yan shows, and there will be personal appearances in some cases as well. It took a lot of hard talking, and Capital was the only station we couldn't convince. The main thing really, I suppose, was that everybody liked the record."



THE I.E MANS start for the RCA sales team which has now changed from van selling to a new streamlined car sales operation with product deliveries by direct distribution. Pictured at the head of the team, outside RCA's Washington Durham factory, are general sales manager, Brian Hall and field sales manager Terry Atkins.

Kruger cancels Cunard concerts

FROM PAGE 1

Payne, is a virtual sell-out.

But Kruger said: "We definitely end with a split week ending August 2. The first three days, July 28, 29 and 30, will feature George Burns, with Teresa Brewer and Buddy Greco. And the last two days of the week, August 1 and 2, will be topped by Marty Allen with Teresa Brewer and Buddy Greco. Burns and Allen will top the last two shows of our

commitment to the BBC television people."

Said Kruger: "I believe London is desperately short of major entertainment venues. Talk of the Town is the only one for featuring big U.S. names but lately has gone to a British policy. I believe the changes made at the Cunard made it a prospect worth persevering with and that the season has ended too early."

Kruger added that he had been promised, but did not get, full co-operation from the Cunard International people. "We should have had the room for weeks before the opening, to get the lighting, stage, and sound right -- and get the feel of the room. Instead extra conventions were booked in for the week prior to the opening. At that time it was impossible to cancel Dionne Warwick."

He added: "I am proud of the concept and believe it was right. I think we should have persevered and learned, and built for a major season for next year."

Instead the Las Vegas-inspired dream for the £14 million hotel, built by Trafalgar House Investments, which bought the Cunard shipping line, is over. Kruger, who has had to fight to get name artists to open a new, unknown room believed the £15 admission was dearer by comparison than Las Vegas. "At £10, the entertainment offered would have been right -- that is my firm conviction."

Alldis to head Luxembourg's UK service

FROM PAGE 1

up the new post a couple of months earlier.

Alldis will probably be heard on air, though no firm plans have been made, but his principal job is in administration of the British Service from Luxembourg.

And a first move is to make the station more European, aiming at a bigger audience and advertisement revenue from the Common Market countries, as from the change of name next month to Radio Television Luxembourg (RTL).

The policy is reported to concentrate almost entirely on playing hit records and artists, making it that much harder for new acts to get on the station until their records are in the charts. The station's transmitter power has been stepped up to give European listeners better reception.

A spokesman said: "We have been told to be less insular from now on now Britain is in Europe. We have to appeal to European listeners rather than just the British."

It is said that the move is made more urgent by advertising revenue remaining static at around £1 million a year and the establishment of local commercial radio in Britain. Talk shows are to be dropped, plus features such as the series of interviews with top songwriters.

The right way to treat a lady?

EMI IS employing cinema, radio and local newspaper advertising in a substantial promotion for the new single and album by Helen Reddy. Dealer sales aids also form part of the campaign.

A fortnight's round of one-minute advertising spots begins this weekend on the Glasgow, Manchester, Liverpool and Plymouth radio stations. These spotlight Reddy's Capitol LP, No Way To Treat A Lady, and the track lifted from it for a single, Bluebird.

Bluebird is also featured in the first of the Cinedisc Tapes, to be aired next week as film interval music in over 700 cinemas

throughout Britain (Music Week, July 19).

Capitol has sent copies of the single to all easy listening club locations, and the mail-out is being supported by intense on-the-ground activity by EMI's regional promotion team. A special four-colour Helen Reddy poster is being distributed to dealers for in-store display.

Copies of the U.S. film featuring Reddy have already been picked up by ATV and ITV for use in the channels' pop programmes. The singer may visit Britain later this year as part of an anticipated European tour.

BPI figures revised

FROM PAGE 1

Of particular significance is the estimated rise in unit sales of albums which reached 89.5 million during the period representing an increase of ten per cent over the previous year's 81 millions. The adjusted figures, which take account of the difference between the number of companies participating in each of the four surveys during the period, show an increase in value for these album sales of 31 per cent, a leap from £69.8 million to £91.7 million.

Singles sales rose by 15 per cent from 54.6 millions to 62.7 millions. In value they rose by 24 per cent, from £14.4 million to £17.9 million. Taking the adjustment into account, Britain's disc and tape sales for 1974 in fact rose to over £148 million, an increase on 1973 of £25 million at manufacturers' prices.

The National Association of Record Merchandisers, in America,

has also announced encouraging total industry figures based on those issued by the Recording Industry Association of America. At retailer list price the total gross dollar volume for 1974 was 2,200,300,000 dollars (£880.12 million) a rise of nearly 200 million dollars.

Most of this is accounted for by the increased revenue from albums which rose from £498.4 million in 1973 to £542.4 million in 1974 and in cassette and cartridge sales. Cartridge sales in the US remain the strongest of the pre-recorded tape market having reached a new high of £219.68 million (£195.6 million). Cassette sales are steady however and have reached £34.88 million (£30.4 million).

The US singles market however seems to have levelled out somewhat standing at £77.6 million for 1974 which is only a £1.6 million improvement on the previous year.

STOP PRESS-BREAKERS

ALL I NEED IS YOUR SWEET LOVING, Gloria Gaynor, MGM 2006 531.

FAME, David Bowie, RCA 2579.

TELL LAURA I LOVE HER, Ricky Valance, EMI 2303.

ROCHDALE COWBOY, Mike Harding, Rubbet ADUB 3.

CRYSTAL WORLD, Crystal Glass, Philips 6009 633.

BEST THING THAT EVER HAPPENED, Gladys Knight & The Pips, Buddah BDS 432.

LOVE WILL KEEP US TOGETHER, The Captain & Tennille, A&M AMS 7165.

SUMMER OF '42, Biddu Orchestra, Epic EPC 3318.

BABY GET IT ON, Ike & Tina Turner, United Artists UP 35766.

LOVE WON'T LET ME WAIT, Major Harris, Atlantic K 10585

TREAT YOUR CUSTOMERS TO THE NEW HELEN REDDY ALBUM



NO WAY TO TREAT A LADY E-ST 11418*

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WHAT A WAY TO TREAT YOUR TURNTABLE

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EUROPE

EUROPEAN VIEWPOINT

from WOLFGANG SPAHR

A FAMED American star-making executive once summed up his philosophy in one short formula. "The stars of tomorrow are recruited from today's young talent. Consequently, what we stand to earn tomorrow depends on the investments we make today."

He felt that summed up the whole thinking of professional and successful development of new headlining names.

But in German show-business, the maxim is clearly widely ignored. Developing young talent is regarded here as unimportant.

This unfortunate aspect of the industry, notably the record industry, is obviously felt strongly by the young artists themselves. Singer Marianne Rosenberg, from Berlin, for example, asks: "Where are we to learn to move on stage? How are we to acquire the right sort of confidence? As long as we remain in the 'young hopeful talent' category, we have no chance to do this."

"Interest is taken in us only after we have scored at least one hit. But even then there is no showcase, no stage on which we can learn and extend our talent by constant contact with audiences."

According to Marianne Rosenberg, the situation is the same with regard to television. "Where do young artists have a chance of appearing, except in the ZDF Hit Parade?"

"Nothing else is open for us before we've scored that first elusive hit."

Teldec duo Inga and Wolf, from Berlin, have the same view and attitude. "We are envious of young French artists who have so many more opportunities of proving themselves and their talent. We're not just thinking of the Olympia in Paris, or the Bobino, big halls of that kind, but of the many hundreds of stages in and around Paris where talented young singers can learn from working to audiences. That kind of practice is invaluable, essential in the development of a career."

And BASF duo Cindy and Bert are sharply critical of the situation in Germany. "We don't think we would have the courage or confidence to dare to start a career in show-business at this time. The record companies are investing less and less in young artists."

Singer and producer Peter Orloff reduces his opinion to just one sentence. "In terms of assistance to young talent, there is nothing."

In view of this overall situation, the initiative of the Europawelle Saar to award a prize each year to promising young artists is all the more important.

"Such an award," says Marianne Rosenberg, "improves your self-confidence, opens most doors and attracts the attention of anyone really interested in pop music."

And Cindy and Bert added: "It's all the more important since the jurors represent the cream of German show-business journalists."

Autumn hearing for 208 case?

PARIS - In all probability, the action being brought against Radio Luxembourg by the French copyright societies will be heard in September this year.

First the European Commission will hear the case, which will be based on abuse of copyright. RTL, with its own publishing and disc enterprises, represents a monopoly as far as that is possible for a media like television and radio, and for the reasons the "shop" is closed to outsiders.

If the Commission accepts the arguments of the plaintiffs, then in all probability the case will be brought before the Common Market Court for judgement. The result, if RTL is so condemned, could lead to further action, this time by SACEM against French television which, so it is argued, is also abusing its monopolistic status.

But before that happens there could be some far-reaching changes. A quality Committee has been set up in France to just television and radio programmes. It will not start working seriously until 1976 but its influence should break the vicious circle said to exist at present.

The record companies are particularly interested because at this time programme producers with their own ideas enjoy a tremendous influence. The public follows television and to a lesser

extent radio almost religiously and this has led to the constant reproduction of similar programmes with the same artists.

In this case, the result is stagnation, which is bad in the long run for the whole music industry.

In the opinion of Jean Loup Tournier, president of SACEM and also of the International Bureau, the action will "open more doors and let in both fresh air and fresh talent."

Swedish gold levels increased

STOCKHOLM - The Swedish record industry association, GLF, has decided to raise the sales qualifications for gold and platinum discs, as from July 1.

For two years, the level for gold on albums has been sales of 25,000 and for platinum (in fact, diamond in Sweden) has been 50,000. With last year's strong sales on albums, a total of 10.8 million through 1974, almost every album to hit the top ten chart achieved gold status.

Now, to stop the "inflation" in gold albums and to make the award of greater merit and exclusivity, the new level will be 50,000 for gold and 100,000 in the higher category.

But due to poor sales of singles, with only 1.8 million sold in 1974, the award qualifications will remain unaltered at 50,000 for silver discs and 100,000 for gold discs.

Naples Festival discs

MILAN - The PDU record company is offering a special series of chamber music recordings, made "live" during the Naples International Festival of Chamber Music, sponsored last November by the Neapolitan Associazione Alessandro Scarlatti.

PDU offers three sets, each of four records, with the overall title "Classic Live." The music performed is by Mozart, Franck, Mahler, Dvorak, Schumann, Brahms, Mendelssohn, Tchaikovsky, Schubert, Debussy, Boccherini, Rossini, Hummel and Bottesini.

Interesting feature of the PDU series, distributed here by EMI, is

Cramp contracts go 50-50

MILAN - Cramps Records of Milan has announced the adoption of a new type of contract between record company and artist. Profits, after deduction of direct expenses, will be divided on a 50-50 basis, and the same terms hold for foreign sales.

The announcement, made by Cramps officials Luigi Noia and Riccardo Sgarbi, together with the company's legal advisor Ivan Pedrini, further states that the new contract terms, legally described "association in participation," foresees all risks being assumed by the record company and only direct costs, including production, distribution and promotion, to be deducted from profits. All general costs are assumed by the record company.

This 50-50 arrangement covers not only profits but also decisions and responsibilities. The artist and the record company will jointly decide the selection of repertoire, the arranger, promotion and advertising campaigns and will jointly give final approval of the record.

The new-style contract offered by Cramps is optional, however, and artists choosing to stick by the old-type deal may do so.

On the question of radio rights, according to the Rome Convention of 1961, artists and performers are entitled to a percentage of radio rights. This law was ratified in 1973 by the Italian Government and the regulations are in the process of being released.

Artists, however, may renounce these rights by signing a derogation agreement. In fact, most record company contracts currently include a clause dealing with this derogation. Cramps as a company has decided to give up the right to use this derogation clause.

the "ad hoc" quality of the groups. Most of the artists do not play together in established ensembles, but participate at the festival, often on a one-time basis, with other soloists.

Among artists performing at the festival were Salvatore Accardo, Felice Cusano, Sylvie Gazeau, Pasquale Pellegrini, Carol Chiarappa and Jean-Pierre Amoyal, violinists; Christian Ivaldi, Martha Argerich, Claude Lavoix and Nerine Barrett, pianists; Luigi Bianchi, Dino Ascioia and Umberto Spiga, violists; Klaus Kanniesser, Rohan de Saram and Alain Meunier, cellists; Luigi Tagliavini, guitarist; and Francesco Petracchi, double bassist.

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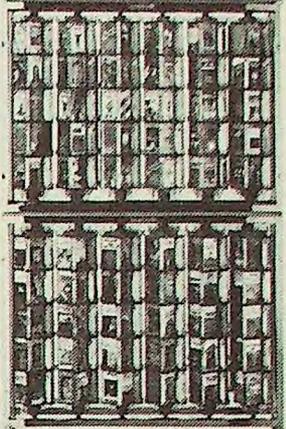
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CHARTS

Holland

(Courtesy Stichting Nederlandse)

- 1 STAND BY YOUR MAN - Tammy Wynette (Epic)
- 2 IF YOU GO - Barry and Eileen (Omega)
- 3 ELEPHANT SONG - Kamahl (Philips)
- 4 DOLANNES MELODIE - Paul de Seneville and Olivier Toussaint (Dureco)
- 5 S.O.S. - Abba (Polydor)
- 6 BEFORE THE NEXT TEARDROP FALLS - Freddie Fender (Negram)
- 7 VINO - Imca Marina (EMI)
- 8 MOONSHINE SALLY - Mud (RAK)
- 9 I'M NOT IN LOVE - 10cc (Mercury)
- 10 RAMAYA - Afric Simone (CNR)

West Germany

(Courtesy Musikmarkt)

*denotes local origin

- 1 PALOMA BLANCA - George Baker Selection (Warner) - MUZ
- 2 FOX ON THE RUN - Sweet (RCA) - Sweet/Essex/Gerig

- 3 ONLY YOU CAN - Fox (GTO/DGG) - Roba Musik
- 4 DEINE SPUREN IM SAND - *Howard Carpendale (EMI) - MAM/Gerig
- 5 REACH OUT I'LL BE THERE - Gloria Gaynor (MGM/DGG) - Intersong
- 6 I CAN DO IT - The Rubettes (State/DGG) - Budde
- 7 OH BOY - Mud (RAK/EMI) - Peer/Melodie der Welt
- 8 I DO, I DO, I DO, I DO - Abba (Polydor) - Oktave/SMV
- 9 AUTOBAHN - *Kraftwerk (Phillips/Phonogram) - Klinklang
- 10 IMAGINE ME, IMAGINE YOU - Fox (GTO/DGG) - Roba Musik

Finland

(Courtesy of Intro magazine)

- 1 EL BIMBO, Marion, EMI
- 2 SE OLI JAUTAA, Juice Leskinen, Love
- 3 KUN CHIGACO KUOLI, Vicky, Delta
- 4 LOYLY LOI, Juice Leskinen, Love
- 5 ERA, Wess & Dri Ghezzi, Philips

- 6 LADY MARMALADE, Labelle, Epic
- 7 LET ME BE THE ONE, The Shadows, EMI
- 8 DING-A-DONG, Teach-In, Philips
- 9 VASTEN AURINGON SILTAA, Katri-Helena, Scandia
- 10 MENIN KIPSIIN TAAS, Hector, Love

Sweden

(Courtesy of Radio Sweden)

- 1 ABBA, Abba, Polar
- 2 VENUS AND MARS, Wings, Apple
- 3 CAPTAIN FANTASTIC, Elton John, DJM
- 4 PA EGEN HAND, Mats Raadberg, Polydor
- 5 FOUR WHEEL DRIVE, BTO, Mercury
- 6 I CAN HELP, Billy Swan, Monument
- 7 RETURN TO FANTASY, Uriah Heep, Bronze
- 8 ETT STEG TILL, Pugh Rogefeldt, Metronome
- 9 NEVER CAN SAY GOODBYE, Gloria Gaynor, MGM
- 10 GRAAT INGA TAARAR, Thorleifs, Platina

U.S. Top 30

Albums

- 1 (3) ONE OF THESE NIGHTS, Eagles
- 2 (1) VENUS & MARS, Paul McCartney/Wings
- 3 (4) LOVE WILL KEEP US TOGETHER, The Captain & Tennille
- 4 (2) CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY, Elton John
- 5 (5) CUT THE CAKE, Average White Band
- 6 (6) MADE IN THE SHADE, Rolling Stones
- 7 (10) THE HEAT IS ON, Isley Brothers
- 8 (7) THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire
- 9 (9) GORILLA, James Taylor
- 10 (8) METAMORPHOSIS, Rolling Stones
- 11 (12) DIAMONDS & RUST, Joan Baez
- 12 (13) DISCO BABY, Van McCoy & The Soul City Syphony
- 13 (17) HORIZON, The Carpenters
- 14 (16) BETWEEN THE LINES, Janis Ian
- 15 (11) TOMMY/THE ORIGINAL SOUNDTRACK RECORDING
- 16 (21) CAT STEVENS GREATEST HITS, Cat Stevens
- 17 (20) THE ORIGINAL SOUNDTRACK, 10cc
- 18 (19) ADVENTURES IN PARADISE, Minnie Riperton
- 19 (23) WHY CAN'T WE BE FRIENDS, War
- 20 (25) CHOCOLATE CHIP, Isaac Hayes
- 21 (26) STILLS, Stephen Stills
- 22 (27) FANDANGO, ZZ Top
- 23 (29) TOYS IN THE ATTIC, Aerosmith
- 24 (14) FOUR WHEEL DRIVE, Bachman-Turner Overdrive
- 25 (15) STAMPEDE, Doobie Brothers
- 26 (28) CAUGHT IN THE ACT, Commodores
- 27 (22) MISTER MAGIC, Grover Washington JR.
- 28 (34) SPIRIT OF AMERICA, Beach Boys
- 29 (35) SURVIVAL, O'Jays
- 30 (32) JUDITH, Judy Collins

Singles

- 1 (2) THE HUSTLE, Van McCoy & The Soul City
- 2 (3) I'M NOT IN LOVE, 10cc
- 3 (4) ONE OF THESE NIGHTS, The Eagles
- 4 (5) PLEASE, MR PLEASE, Olivia Newton-John
- 5 (1) LISTEN TO WHAT THE MAN SAID, Paul McCartney/Wings
- 6 (7) SWEARIN' TO GOD, Franki Valli
- 7 (9) JIVE TALKIN', Bee Gees
- 8 (15) SOMEONE SAVED MY LIFE TONIGHT, Elton John
- 9 (11) MIDNIGHT BLUE, Melissa Manchester
- 10 (10) ROCKIN' CHAIR, Gwen McCrae
- 11 (13) DYNAMITE, Bazuka
- 12 (12) THE WAY WE WERE/TRY TO REMEMBER, Gladys Knight & Pips
- 13 (8) LOVE WILL KEEP US TOGETHER, The Captain & Tennille
- 14 (16) WHY CAN'T WE BE FRIENDS, War
- 15 (17) ROCKFORD FILES, Mike Post
- 16 (19) RHINESTONE COWBOY, Glen Campbell
- 17 (20) HOW SWEET IT IS (TO BE LOVED BY YOU), James Taylor
- 18 (18) I'M ON FIRE, Dwight Twilley Band
- 19 (22) EVERY TIME YOU TOUCH ME (I GET HIGH), Charlie Rich
- 20 (24) MORNIN' BEAUTIFUL, Tony Orlando & Dawn
- 21 (21) WILDFIRE, Michael Murphey
- 22 (25) SLIPPERY WHEN WET, Commodores
- 23 (6) MAGIC, Pilot
- 24 (30) FIGHT THE POWER Part I, Isley Brothers
- 25 (32) AT SEVENTEEN, Janis Ian
- 26 (14) MISTY, Ray Stevens
- 27 (33) FALLIN' IN LOVE, Hamilton Joe Frank And Reynolds
- 28 (20) DISCO QUEEN, Hot Chocolate
- 29 (35) SATURDAY NIGHT SPECIAL, Lynyrd Skynyrd
- 30 (34) JUST A LITTLE BIT OF YOU, Michael Jackson

Courtesy of Billboard week ending July 26.

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CLASSICAL



QUEEN ELIZABETH the Queen Mother, patron of the Royal Philharmonic Orchestra, went to the opening concert of this month's Albert Hall Beethoven series when RPO chairman Brian Smith gave her the orchestra's two Contour records, of Elgar's *Enigma Variations* (2870 440) and the *Beethoven Fifth Symphony* (2870 482).

Postal votes experiment by eighth Montreux jury

MAJOR CHANGE in voting system is being made this year by Europe's most important classical gramophone record award, the Grand Prix Mondial of the annual Montreux-Vevy Festival. For the past seven years since the inauguration of the prize, final decisions have been made by the international jury meeting during the Festival, and choosing from a short list submitted by a different jury from different countries.

For this year only, the eighth award, an experiment is being made in having the final jury make its votes by post. Jurors have still been chosen from a number of countries. Those for 1975 are Robert Layton of the BBC (U.K.), Leonard Marcus, editor of *High-Fidelity* and critic Irving Lowens (U.S.), Karl Brech and Ingo Harben (Germany), Georges Cheriére (France), Numa Tetaz (Switzerland), Edith Walter (France), Djordj Saula (Yugoslavia) and Jose-Luis Perez de Artega (Spain).

They will choose from two separate lists, of box-sets and single and multiple LPs. Records now included in the list to go to the final judgment are:

Opera sets - Decca's Benjamin Britten *Death in Venice* by the English Opera Group conducted by Stuart Bedford (SET 581-3),

Monteverdi's *The Coronation of Poppaea* recorded for Telefunken under Nicolas Harnoncourt (HF6.35247, available on import through Selecta), Decca's Mozart *Così fan tutte* with the London Philharmonic Orchestra conducted by Sir Georg Solti (SET 575-8), Phonogram's Schoenberg *Moses and Aaron* conducted by Michael Gielen (6700 084), Phonogram's Verdi *Un Giorno di Regno* conducted by Lamberto Gardelli (6703 055), and EMI's HMV recording of Verdi's *Aida* conducted by Riccardo Muti with Montserrat Caballe and Plácido Domingo (SLS 977).

Two records in the preselection list have not yet been issued in Britain - a BASF set of two double albums containing the complete Mendelssohn string quartets by the Bartholdy Quartet, which will eventually come out here, and a German Electrola issue of Schumann's *Paradise and the Peri*.

Single LPs in the list are headed by two Philips issues from mezzo Janet Baker, her Handel cantata *Lucretia* with the English Chamber Orchestra under Raymond Leppard (6500 523) and the disc of Handel and Mozart arias also with Leppard and the ECO (6500 660). Others are EMI's recording of Mendelssohn's *The First Walpurgis Night* by the Leipzig Gewandhaus Orchestra conducted by Kurt Masur HMV ASD 3009), DGG's Luigi Nono work, *Como un ola de Fuerza* by the Bavarian Radio Symphony Orchestra under Claudio Abbado (2530 436), Maurizio Pollini's recording of Schubert's *Wanderer Fantasia* and *A Minor piano sonata* (DGG 2530 473) and *Gundula Janowitz singing Strauss's Four Last Songs* with Karajan conducting the Berlin Philharmonic Orchestra (DGG 2530 368). Not yet available in Britain is a French Harmonia Mundi record of Orlando Lasso's *The Tears of St. Peter* (Les Larmes de Saint-Pierre), by the Raph Passaquet Ensemble (HMU 961), to be available soon through Continental Record Distributors. Also chosen was mezzo Teresa Berganza's *Ensayo* recording of Vivaldi's setting of Psalm 126 and two of his Motets.

The annual Montreux Diploma of Honour will go this year to Michel Garcin, artistic director of France's Erato label. This, and the final awards, will be presented in a gala ceremony at the historic Castle of Chillon on the shore of Lake Geneva, on September 2, when a number of Erato recording artists will give Garcin a 'serenade concert'.

EDITED
by
EVAN SENIOR

Other box sets chosen are Bach's *The Art of Fugue* played by French organist Marie-Claire Alain on Erato STU 70878-9, which by the time results are out will be distributed in U.K. by RCA; Decca's final volume of the Haydn Symphonies (Nos. 94-104) by the Philharmonia Hungarica conducted by Antal Dorati (HDNJ 41-6); EMI's complete set of Prokofiev piano concertos played by Michel Beroff with the Leipzig Gewandhaus Orchestra under Kurt Masur (SLS 882); RCA's Schubert Piano Trios played by Artur Schnabel, Henryk Szeryng and Pierre Fournier (ARL2 0731); DGG's Volume 2 of the Vienna School, music by Schoenberg, Berg and Webern, with Karajan conducting the Berlin Philharmonic Orchestra (2711 014), and the same company's recording of Hugo Wolf's *Morike Lieder* sung by baritone Dietrich Fischer-Dieskau with Daniel Barenboim at the piano (2740 113).



Summer Love Steve Russell



JET 757

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La Perichole returns at Sadler's Wells Theatre

ONE OF Offenbach's most tuneful operettas, *La Perichole*, returns to the London stage this week with four performances being given by the London Opera Centre, training ground for future stars, at Sadler's Wells Theatre in Islington, from July 23 to 26. Elaborate staging will have two casts of young singers, with the full orchestra of the Royal Academy of Music conducted by the Opera Centre's director James Robertson. The story is of a couple of strolling players in Peru, Paquillo and La Perichole, and their comic and tragic adventures when La Perichole attracts the attention of the powerful Viceroy. It is based on actual history, since an 18th-century Peruvian viceroy actually had a mistress who had risen from being a street-singer, whom he nicknamed Pericholla, 'Peruvian bitch,' because of her extravagances.

La Perichole at the first and third performances will be Cardiff-born soprano Hilary Western. Other performances will be sung by Evette Davies of Newcastle. The tenor role of Paquillo will be shared by New Zealander Keith Lewis, who recently won two important London student prizes, the Royal Overseas League Competition and the Stella Murray Prize, and Manchester-born Harold Sharples who has been singing for the past four years with Glyndebourne Opera.

No complete recording of *La Perichole* is now in the U.K. catalogue, though all the music has been recorded in a French Columbia set by the Lamoureux Orchestra and a cast of singers under Igor Markevitch; and excerpts are sung by soprano Regine Crespin on her Decca recital box set (SET 520-1).

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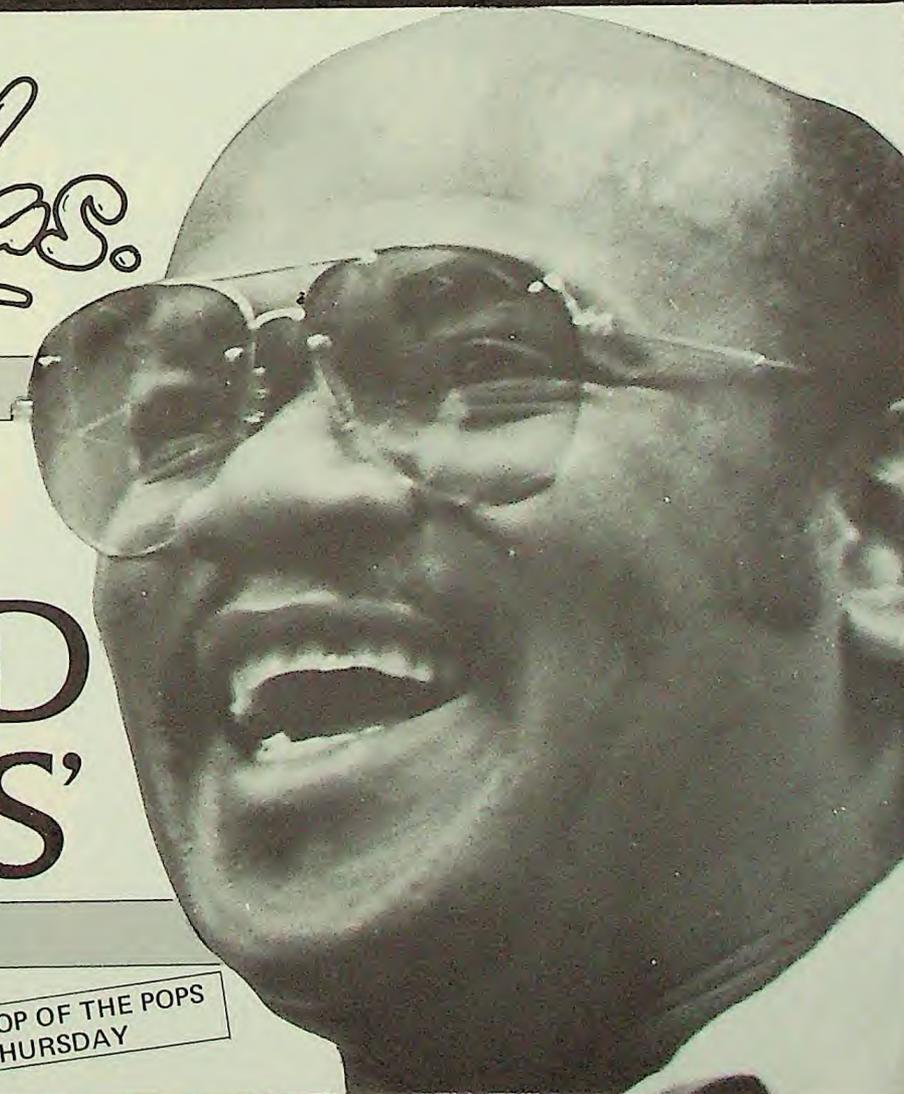
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CLASSICAL



LAUNCH AT London's Festival Hall of Contour Records new issue of Beethoven's Fifth Symphony by Royal Philharmonic Orchestra under new conductor Antal Dorati, sponsored by Legal & General Assurance. Pictured are RPO chairman Brian Smith, Legal & General manager Joe Palmer and Contour general manager John Newman.

Transatlantic releases first classical 'originals'

FIRST ORIGINAL classical recording to be made by Transatlantic is out this week. Titled Divisions on a Ground, it is a disc of music for the recorder, forerunner of the flute, by 17th century composers including Vivaldi, Peulue Matthysz, Handel, Gottfried Finger, Jacob Van Eyck and Locillot (TRA 292).

Soloist is 21 years old Richard Harvey, recorder enthusiast since he was four years old and classical student at the Royal College of Music in London. Later he forsook the classical field to help to found the rock group Gryphon, but continued with his interest in the recorder. Music chosen for the record, which was produced by Transatlantic's Laurence Aston a year ago in St. Paul's Church at Wimbledon Park in West London, is from composers who wrote for the recorder at the time when it was at the height of its popularity. Supporting players include Andrew Parrott on harpsichord, Monica Ruggett and Eleanor Gloan (violins) Trevor Jones (viola), Catherine Finnis (cello) and Adam Skeaping on the violona, an earlier form of the modern double-bass. Title of the disc comes from the music of Gottfried Finger, Moravian-born composer who spent much time in London and wrote incidental music for a number of then-popular Restoration plays.

BASF signs Kempe

NEW BBC Symphony Orchestra chief conductor Rudolf Kempe, taking over that job from Pierre Boulez, has signed a new recording contract with BASF Records. Kempe, also recording for EMI,

remains as principal conductor of the Munich Philharmonic and recordings under the new contract will be with this orchestra.

It is understood that two recordings have already been made by BASF, to be issued here by Decca on the BASF label in the Autumn.

Label classical manager John Kehoe, told Music Week "Kempe's recording sessions for BASF have been planned to allow time for full preparation, and the repertoire will cover material in which Kempe has a particularly outstanding reputation. Within a few weeks we will be able to make a full announcement of future plans for our recordings with Kempe and the Munich Philharmonic."



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IRELAND Polydor launches soul campaign

by KEN STEWART
POLYDOR IRELAND is launching a tourist-orientated radio and television campaign spearheaded by what managing director John Woods says is the biggest-ever soul music promotion in Ireland.

It's a follow up to the UK Stylistics promotion.

"Already we've had a slight advantage of the Phonogram UK television campaign on the Stylistics and The Best of the Stylistics album has sold exceptionally well and has made the LP charts.

"However, our belief is that there is an extra potential presently available through the holiday business and this is what we're exploring.

"It's to run for four weeks from mid-July on RTE and will be handled by the McCann-Erickson-associated agency in Ireland, Peter Owens.

"What gave us the idea for the Stylistics promotion stemmed from the fact that through Pye we released a special Golden Hour of Irish Showband Hits. It takes in the hit repertoire of Pye in Ireland over more than ten years.

"This is very nostalgic when one considers the early hits of Joe Dolan, Dickie Rock, Sean Dunphy, Sonny Knowles, and what better time for nostalgia than when the exiles are home on holiday."

Woods says that, "During this

summer we expect to get a lot of British and Continental holidaymakers, together with a large influx of Continental students who are already well-orientated to soul material.

"We therefore feel that there is a very different potential available during holiday time for soul product than is normally available on the Irish market, which is mainly MOR, country and traditional.

"We picked the Stylistics because although their soul is lighter than much of the material on the market, there is a chance that the television exploitation will actually develop the local interest in soul music."

The Polydor summer tourist promotional campaign will include various Irish artists.

"As we have prepared the usual number of traditional and folk product, we obviously have a campaign on radio and television based on top local artists like Christy Moore, De Danaan, the Woods Band, Spud, Tony Malone, John Kerr, the Garda Band (Police Band) - and Maureen Potter, the all-time Irish comedienne, who opened a summer season titled Gaels of Laughter (which is also the title of her LP) beginning July 7 through to September.

"The bulk of this promotion is a saturation of radio spot ads to run over a six-week period from the beginning of July. This of course is supported in all cases with hoarding posters and point of sale material.

"Part of the campaign, which is already underway, is proving very successful with John Kerr and Christy Moore, the latter of which is already on release in the UK through Polydor.

"The radio campaign already launched on the Golden Hour of Irish Showband Hits brought in great advance orders and looks like being a very worthwhile contribution to sales."

Promotion for CBS in pop dancing contest

CBS RECORDS, New Spotlight magazine, Johnson Wax and US are the sponsors of Ireland's National Pop Dancing Competition.

Heats are being held at venues throughout the country and the grand final will be in Dublin on August 9.

The prize is a weekend in Paris for two.

The competition is promoted by 30-second radio advertisements and television commercials that feature records and pictures of CBS artists.

The company is distributing 5,000 leaflets to the trade, in addition to posters, stickers and records at each dance.

The heats are staged at dances featuring the Indians.

Kennedy sets promotion company

BRIAN KENNEDY, who has been promotions manager of Polydor Ireland for almost two years, has branched out with his own promotions organisation, which will still handle all the product associated with the Polydor group.

For the present he will be working from home. Phone Dublin 972741.

In the reshuffle, Marcus Connaughton, who up to now has been Phonogram label manager, will be responsible for all the Polydor group label management.

Bonus offer on CBS labels

CBS RECORDS Ireland is now located at III, Cork Street, Dublin. The order department is on the phone at Dublin 780673.

In line with the new venture, CBS is offering to all dealers on each representative's journey call, a special bonus offer.

General manager David Duke says the initial offer is to gauge the reaction and, depending on its acceptance or otherwise, CBS will scale the offers accordingly.

From July 7, for a limited four-week period, retailers can avail of extra percentage discount on a special pack offer on Embassy and Harmony.

Packs "A" and "B" consist of 25 records for the price of 23, giving a mark-up profit of 41 per cent, or cash profit of £15.55.

Packs "C" and "D" consist of 50 records for the price of 45, giving a mark-up profit of 44 per cent, or cash profit of £33.05.

FRESH AIR
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6121 125

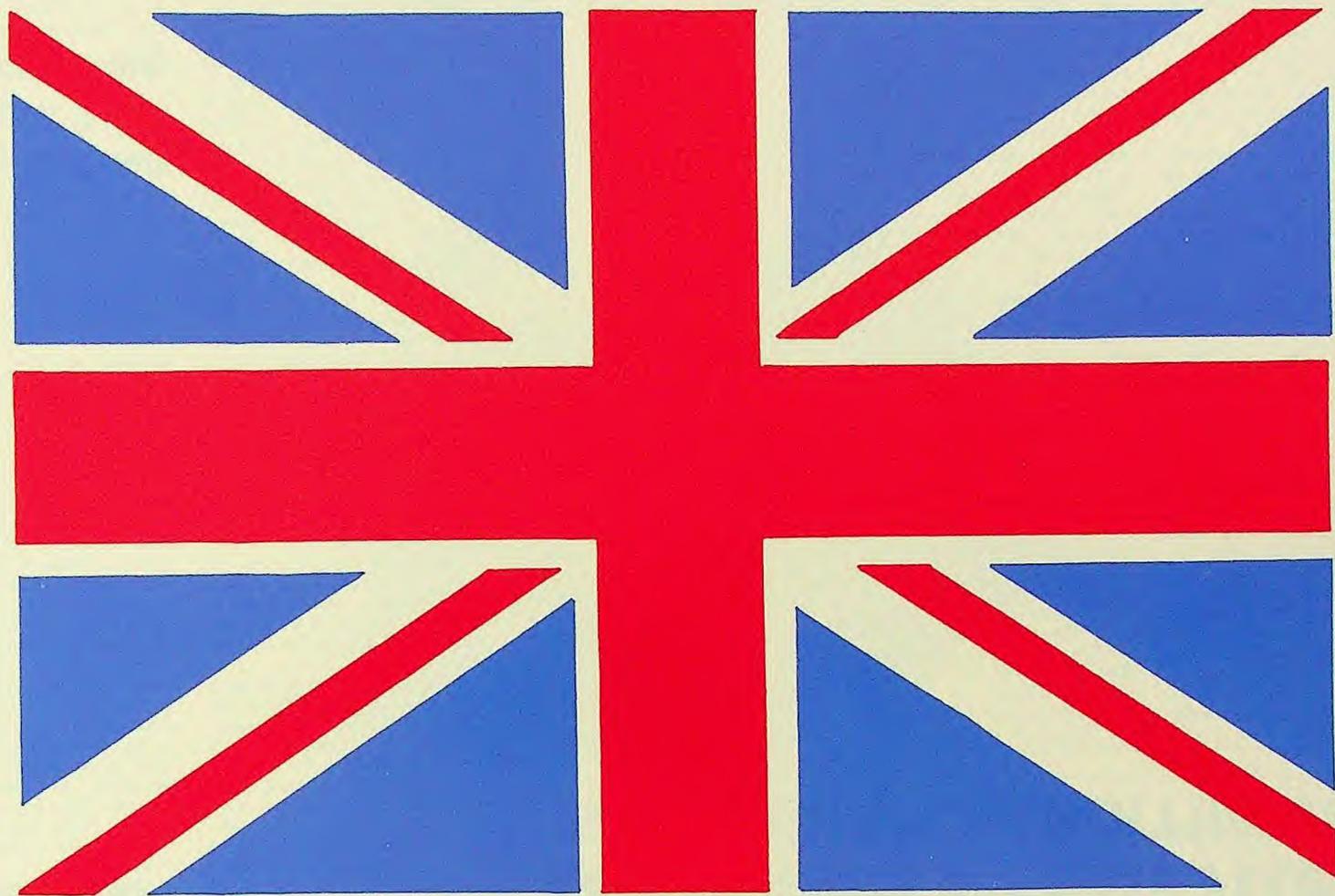
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Land of Hope & Glory



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b/w

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STOCK UP NOW

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From the album
'New World In The Morning' SCX 6456

Also available on Tape

**A
STAR
BREAKER**

BIMBO
EMI 2317

A STAR BREAKER

PUBLISHING Sammy Cahn—'It's the songs that write me'

by PETER JONES
IT WAS a little ditty entitled Shake Your Head From Side To Side, based on a shimmy headshake dance popular in New York at the time. Words and music by one Samuel Cahn.

As he was not yet 21, his father had to take him along to sign a contract for the song with a music-publishing company.

And it was not a particularly proud poppa. Samuel's parents were in despair at their offspring's failure to make D-L-D, otherwise doctor, lawyer, dentist. That he was now writing popular songs was

merely the latest in a list of severe shocks.

He had earlier played violin with a Dixieland band called the Pals of Harmony, made up of Italian kids from Lower East side of New York. The band was booked into the Hotel Brigant, Atlantic City — according to Sammy Cahn: "A little island surrounded by Jew-eating alligators, a place I shouldn't be."

The hotel bore a sign: "Restricted Clientele" which he knew translated into no Jews, Catholics, Negroes. The band called an instant meeting. "What

do we do about Sammy? You may have noticed he's Jewish."

Sammy solved the problem by pencilling on a moustache and calling himself Sam Valente. He's worn a moustache ever since. And been just as resourceful.

That first songwriting effort was the last in which Sammy wrote both words and music. He's concentrated on the lyrics ever since, becoming one of the greatest in this field over the past 40 years.

The titles show the strength. High Hopes, All The Way, Call Me Irresponsible, Three Coins In The Fountain, Bei Mir Bist Du Schon, I Should Care, I'll Walk Alone, Day By Day, It's Magic, Five Minutes More, Time After Time, Because You're Mine, Tender Trap, Come Fly With Me, My Kind Of Town.

From Shake Your Head From Side To Side to Let Me Try Again. From 1933 to 1975, writing hit songs, or as Sammy insists: "Songs that write me."

He was in London to promote his autobiography, in which he used words in a racy, punchy style, Ebulient but modest. "Jule Styne and I signed to Columbia to do five pictures — my words, his music. Or his music and my words, because there always has to be a note under every word." They got \$10,000 between them to do a whole movie. Now he starts at \$15,000 for one song.

one picture in the world." Said Cahn and Styne: "But we do."

After a great deal of pleading, the writers agreed to give Siegel and 20th Century just half the song rights. And Cahn now writes: "When you hear make-it-mine, make-it-mine, make-it-mine, remember half of it is ours. And, believe me, that's no so bad."

Sammy Cahn's autobiography I Should Care, published by W. H. Allen (£4.95), is funny, informative and honest.

Steve Rowland signs with Dancing Dogg

STEVE ROWLAND has been signed to a worldwide deal for a joint company, Dancing Dogg Music, by John Velasco, general manager of United Artists Music.

Rowland has been associated with around 60 chart hits and his producer-credits have been with acts like Dave Dee, Dozy, Beaky, Mick and Tich, the Herd, Jerry Lee Lewis, the Pretty Things and P. J. Proby. He's just finished the new Jimmy Helms single and is working on a new Babe Ruth album — the group's last one is still in the U.S. charts.

Velasco says Dancing Dogg has been set up to form a pool of talent, including writers, producers and artists. They are to work in a "workshop" sort of atmosphere, using interchange of personnel to create different types of material. Several writers, producers and artists are in negotiation with Dancing Dogg and first production deals will be announced shortly.

Rowlands is to reform his old chart group Family Dogg to go through the new company. Dancing Dogg is to be based at United Artists Music, Mortimer House, 37-41 Mortimer Street, London, W.1.

Riperton songs in new April Music list

APRIL MUSIC has acquired the exclusive UK sub-publishing rights to the Dickie Bird Music catalogue, which includes all songs written by chart artist Minnie Riperton.

The deal includes her Epic single hit Loving You, which has sold nearly 400,000 to date. April creative manager Brian Oliver says: "Loving You is a contemporary standard of exceptional quality and we are going for strong cover versions in all areas of pop music."

Also included in the deal is Minnie Riperton's latest single Seeing You This Way, plus

material from her two Epic albums, Perfect Angel and Adventures In Paradise.

April has also made a deal with California-based Indaba Music, through which the company has the UK sub-publishing rights to all songs written by ex-Traffic member Dave Mason.

This agreement covers all titles from Mason's two CBS albums, It's Like You Never Left and Dave Mason, as well as all future material. Mason is currently working on a new CBS album for UK release later this year.

OVER 8 MILLION VIEWERS WILL SEE MARTI CAINE and LENNY HENRY ON THE 'NEW FACES' ALL WINNERS GALA FINAL AT THE LONDON PALLADIUM



MARTI & LENNY HAVE BOTH GOT NEW SINGLES OUT —

'MOMMAS SONG'

7N 45493

'BOILED BEEF & CARROTS'

7N 45499

'NEW FACES' ALBUM.

LOOK WHO'S ON THE

- CARL WAYNE
- SWEET SENSATION
- MARTI CAINE
- TOM WAITE
- MINT
- M3
- (Marilyn, Maureen & Mary)
- TOGETHER
- BILLY DEAN
- MICHELLE FISHER



- SHOWADDYWADDY
- TAM WHITE
- ELAINE SIMMONS
- LENNY HENRY
- NICKY MARTYN
- LEE AND MARIE GRANT
- ANTONY WATERS
- McGEE McNAMARA
- ART NOUVEAU
- FRANCIS MALLON

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Best selling sheet music

- 1 WHISPERING GRASS, Campbell Connelly
- 2 I'M NOT IN LOVE, St. Anne's Music
- 3 MISTY, Bregman Vocco and Conn
- 4 THREE STEPS TO HEAVEN, Palace
- 5 SEND IN THE CLOWNS, Chappell
- 6 THE HUSTLE, Warner Bros.
- 7 LISTEN TO WHAT THE MAN SAID, McCartney/ATV
- 8 SING BABY SING, Avemb/Shane
- 9 THE PROUD ONE, KPM
- 10 STAND BY YOUR MAN, KPM
- 11 TEARS ON MY PILLOW, ATV
- 12 THE WAY WE WERE, Screen Gems
- 13 LET ME TRY AGAIN, MAM
- 14 MOONSHINE SALLY, Chinnichap/Rak
- 15 MAKE THE WORLD GO AWAY, Acuff Rose
- 16 MR. RAFFLES, Trigram/Rak
- 17 ONCE BITTEN TWICE SHY, April
- 18 BABY I LOVE YOU O.K., Martin Coulter
- 19 IMPORTANCE OF YOUR LOVE, ATV
- LONG LOST LOVE, Carlin
- OH WHAT A SHAME, Carlin
- ROLL OVER LAY DOWN, Shawbury/Valley

Compiled by Music Publishers' Assn.

He writes: "My eternal loyalties to Frank Sinatra are based on the movie Anchors Aweigh. When the

MGM powers wouldn't hire two unknowns to do the first multi-million dollar musical, Frank said: "If they are not there Monday, I won't be there Monday!" Cahn and Styne were there, punctual to the minute.

Now he is reckoned to have put more words into Frank Sinatra's mouth than any other man.

They first met up in Sinatra's band days with Tommy Dorsey. "Sinatra says he attributes his own fluidity and style to his love of the violinist Heifetz, but some to Dorsey's trombone style. I think it all came from Dorsey. After all, Frank's voice is a wind instrument, as opposed to a bowed instrument like a violin. I doubt even Heifetz could play half-through a chorus on just one bow. As a semi-violinist I'm maybe qualified to say that."

He cannot apparently analyse his songwriting technique. He says: "I'm never 'with song' in the way you can be 'with child,' but in forty years it has never, even, deserted me. But it's an elusive process. There seem channels of disaster everywhere. A movie or show with a good script or book helps of course. The personality and role of the star, the need of the producer and director, they all add in.

"Mostly, though, if a fella sits down at a piano and plays a pretty melody, sooner or later it comes, for me. Jimmy Van Heusen really knows how to lure a lyric out of these bones."

He rates Love And Marriage as one of his best, with rhymes like "marriage" and "disparage"; "gentry" and "elementary". He says: "I don't think I've used the word 'disparage' six times in my life, and I never use the word 'gentry'. Even Van Heusen, who has a college education, didn't come up with words like these."

He wrote Day By Day in less than an hour. Three Coins In The Fountain, an Academy Award winner for the first Cinemascope musical took not much longer.

There was just one problem. The 20th Century movie moguls forgot to make a deal for the song... nothing on paper, no contract. Which meant that Jule Styne and Sammy Cahn owned the number one song in the number one movie in the world.

Producer Sol. C. Siegel came in. "Fellas," he says in nice-guy conspiratorial, "we're in great trouble. We forgot to make a deal for the song and of course..."

Said Sammy Cahn: "What the means is YOU are in great trouble," showing open hands and open face.

Siegel: "You CAN'T own the number one song in the number

Intersong places first productions

INTERSONG UK, into record production for the first time, has placed its first two masters through lease-tape deals, one with Polydor and the other with DJM.

Though Polydor is Transatlantic Westbound Jet, written by Hollies' member Terry Sylvester, for Manchester-based group Gale Force, for release August 2.

And the second is a first release by Midlands singer-writer Dave Freeman, who debuts for DJM with California Freeway. Both singles were produced by Eric Holland, Intersong UK's professional manager.

THE PEARLS

LEAD US NOT INTO TEMPTATION



The first single by The Pearls
for Private Stock Records,
produced by Phillip Swern & Biddu
and composed by Macaulay/Greenaway.



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CHARTS

How the charts are compiled

by AILSA WALKER

British Market Research Bureau
THE CHARTS used by Music Week and the BBC are compiled by the British Market Research Bureau, which is a long-established company engaged in a wide range of other market research activities. BMRB has been compiling the charts since the beginning of 1969 and the financial backing for the charts comes from Music Week and the BBC, of course, but also substantially from the record companies through their organisation, the British Phonographic Industry. Currently the annual cost of producing the charts is in excess of £56,000. All aspects of the charts are discussed on a regular basis with these organisations.

The aim of the charts is to provide the best possible estimate, within the finance available, of the relative popularity of records and the measure of popularity which is used in sales to individuals consumers. As will be seen elsewhere in this survey of record charts, sales to individuals are not the only thing which might be used to measure popularity, and this aspect will be discussed later.

The sales figures which are used to compile the charts are obtained from a panel of dealers, who write down in a special booklet the serial numbers of records as they sell them across the counter. The panel used by BMRB numbers 300 out of the 4000 or so dealers in this country which stock a full range of records. The panel is designed to represent all the different types of shops selling records, in the correct proportions. Lists of dealers are provided by the major record companies and these lists are used to establish the profile of record shops in this country and the sample is then selected to represent this universe.

Obviously, it is very easy to select a list of record shops that is fully representative of the business in Great Britain, by size of shop, area, type of shop and so on: it is quite another matter to persuade all those shops to provide detailed information to BMRB about their sales each week. Fortunately, there are dealers who are willing to carry out this quite onerous task and a little bit of persuasion sometimes brings in a few of the dealers who are not so enthusiastic initially. However, there are still problems which arise with the sample of shops, so that it is never a perfect representation of the universe. One of these problems is the unwillingness of two important multiples, Boots and Smiths, to provide comprehensive sales information from a sample of their shops. However, the third of the large multiples, Woolworths, has been providing sales information from a sample of its stores and these have been included in the chart compilations since the beginning of this year. BMRB continually makes efforts to improve the representativeness of the panel of shops and obviously there is a certain amount of turnover among the panel which is part of this process.

Each week, BMRB sends a new 'diary' to the members of the panel to arrive by Friday, and the dealer starts using the diary on Monday morning, noting down the serial number of each record as he sells it. The dealer continues with this process throughout the week and he then posts the diary in the

WHAT CAUSES the most anger, anguish and controversy within the record industry of any country? The answer is simple — The Charts, that weekly sampling of sales which purports to be a guide to the best-selling singles and albums. They are everybody's favourite Aunt Sally, criticised for being inaccurate, accused of being rigged a cause for joy and celebration when a company's records are doing well, a source of irritation and frustration when they aren't. In fact, charts are largely misunderstood, with an industry which lives by them often unaware of the systems by which they are devised. In the UK, for instance, only firm sales across the counter are considered, in America the amount of airplay is an important factor, in France the chart is based on an independent sampling of the record-buying public.

In this series, Music Week examines methods of chart-compilation in five different countries.

PART 1 BRITAIN

import number as well as the British number), or incorrectly written serial numbers to be totalled (which often happens when a company introduces a new prefix, until the dealers and their assistants get used to it). Eventually, a Top 50 Singles chart is compiled and the breakers are selected and then the charts are telephoned through to Music Week and the BBC.

At this stage the chart is still provisional, for there are further security checks which must be carried out before the chart may be published and broadcast. One of these checks is a series of telephone calls to 50 record dealers who are not part of the panel to check whether the

envelope provided by BMRB, after he closes the shop on Saturday night. The diaries are then delivered to BMRB first thing on Monday morning: if they do not arrive in the first post they are too late to be used, given the tight time schedule involved in processing the charts.

When the diaries arrive at BMRB, Wyn Barton and her team check each diary individually, crossing through all the blank spaces so that nothing can be added to the information, and looking for patterns of sales which might appear suspicious or unusual.

The diaries are then counted to establish exactly which ones have arrived on time (these days it is in excess of 75 per cent most weeks), so that if any area (or any shop size) is under-represented because

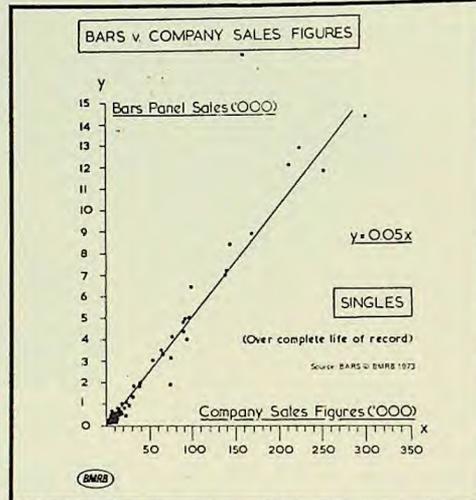
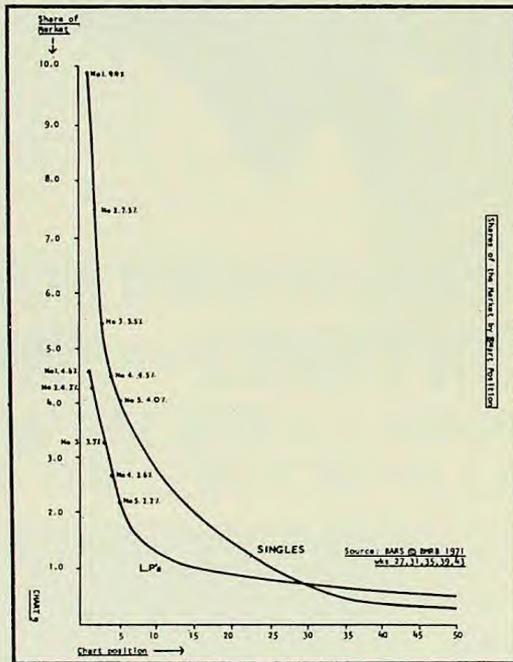


DIAGRAM A (left) shows the average proportion of sales accounted for by each position in the chart. Diagram B (above) shows the close relationship between BMRB's shop panel figures and company sales figures for the life of 100 singles, compiled from results of a validation check carried out by the BMRB.

of postal problems, the diaries which have arrived from that area can be given an additional weighting to redress the balance. This process continues all through Monday morning, with about five people working on it, and the information is then transferred onto punched cards ready for feeding into the computer. Each serial number is individually tapped out by a punch card operator and this process takes about 60 girl-hours every week. Sometimes during the course of Monday night, the punch cards are taken to the computer, and the sales information is processed to produce a chart ready for use on Tuesday morning.

The chart produced by the computer is just a list of serial numbers which must be translated into titles and artists, but even when this has been done, the process is far from complete. Wyn Barton starts work before seven o'clock each Tuesday morning and scrutinises the chart which the computer has provided. Sometimes there are serial numbers to be added together (for example, if a particular record is available on an

patterns of sales revealed in the chart compiled from the panel of shops is reflected amongst record shops which do not compile chart returns. Each new entry, fast-riser and breaker has to pass a statistical test at this telephone check and if there are insufficient correct answers for a record it must be taken out of the charts. Only when all the records have satisfactorily passed the telephone check can the chart be confirmed to Music Week and the BBC.

In addition to the charts themselves, the data is used to compile record company share statistics: these are provided to the BPI member-companies who subscribe to the charts and they are also used to compile the Market Survey which Music Week publishes every quarter. These company and label shares take into account all sales, not just sales of items which appear in the charts: There are a few questions which crop up again and again in connection with the charts and some of these will be outlined below and answers given.

How accurate are the charts?
As far as reflecting the overall

sales pattern in Britain is concerned, these are two important factors which must be right: the sample of shops must be as close to representing reality as possible, and the shops which complete returns must do the job well. If both these things work perfectly the charts will give a very accurate picture of the relative sales levels of different records, although, since the chart is based on a sample of shops and not on all shops, there will still be some inaccuracies. However, we know that it is the case that neither the sample of shops nor the task that they carry out is perfect: we have noted some of the drawbacks of the sample of shops above, and it is obvious that dealers will sometimes forget to write down a serial number, or make a mistake once in a while.

the records selected and to give these sales for the whole 'life' of the record in the case of singles and for six months in the case of albums. Generally speaking there was a very close relationship between these figures and those provided by BMRB's panel of shops, as may be seen in Diagram B, although there are a few which do not quite fit the pattern as well as the others. This does not give the whole answer, however, since week by week inaccuracies may be disguised by the overall figures used here, but the picture is, nevertheless encouraging.

Another illustration of the reliability of the chart information lies in the Forecasts which are denoted in the Music Week chart by an arrow. These forecasts are calculated by BMRB on the basis of the sales information from the panel of shops, and in four cases out of five the forecast is proved correct on the following week.

Why do the dealers have to write down all record sales when so few records ever reach the charts?

If only a selection of records were covered for compiling the charts, it would never be quite certain that something had not been excluded from the list to be covered which should have been included. With the system employed, every record gets an equal chance of being recorded in the diaries and this must be a fairer system. Additionally, the company share information has to take into account the sales of records that are not in the charts, as well as the top sellers.

Why can't an easier system be devised that would make the dealers' job easier?

The only system we can think of which would be scrupulously fair and which would also cut down the work the dealer has to do would be one using serial number tags on records. The dealer would merely have to remove a tear-off or sticky tag from each record and return these to BMRB: this would obviously be an easier and more foolproof system than the one used at present, but the costs of converting all the necessary machinery to tag records in this way has proved an obstacle to this development.

Why use dealers' sales at all — why not manufacturers' sales?

The charts are produced every week and they must reflect sales on a weekly basis therefore. If manufacturers' sales were used, there would be all sorts of unusual patterns occurring, particularly at the beginning of a record's life, when more records may be sent out to shops in the first week than in any other week of the record's life. By counting sales over the counter, these bulk sales patterns do not occur.

Why are shops included in the BMRB panel which do not necessarily stock the vast majority of releases? Why not use just those shops which have the widest range of records in stock?

The charts as compiled by BMRB are designed to measure the relative popularity of records, as measured by sales. A sale is a sale wherever it takes place, and if it takes place in a shop which only stocks the Top 30 singles, it is a sale worth counting as much as the one which takes place in a singles specialist outlet. The main thing to ensure is that the smaller range shop is not over-represented in the panel: at the same time, the picture would be quite wrong if the chart were compiled from shops which stock a very wide range of single to the exclusion of the non-specialist.

K.C.

AND THE
SUNSHINE BAND

(JSL 9)

GET DOWN TONIGHT *and* AFTER THEY'VE GONE

July

- 23 TOP RANK . . . PLYMOUTH, DEVON . . . 9:30 pm
- 24 PALAIS BALLROOM . . . ILFORD, ESSEX . . . 9:30 pm
- 25 COUNTRY BUMPKIN . . . HANTS . . . 11:00 pm
- 26 COUNTRY BALLROOM . . . TAUNTON, SOMERSET . . . 10:00 pm
- 27 REEVES CLUB . . . BRISTOL . . . 9:30 pm
- 28 GATSBY CLUB . . . TORQUAY, DEVON . . . 9:30 pm
- 29 JOHNSON HALL . . . YEOVIL, SOMERSET . . . 9:30 pm
- 30 BURLESQUE CLUB . . . FARNBOROUGH, HANTS . . .
- 31 CLUB ANNABELL'S . . . SUNDERLAND . . . 11:00 pm

AUGUST

- 1 TOP HATT CLUB . . . DURHAM . . . 11:30 pm
- 2 TOP HATT CLUB . . . DURHAM . . . 11:30 pm
- 3 WREXHAM FOOTBALL CLUB . . . 6:00 pm
- 4 HAZEL'S CLUB . . . AYLESBURY, BUCKS . . . 9:00 pm
- 5 WELFARE HALL . . . CORBY, NORTHANTS . . . 10:00 pm
- 6 101 DISCO . . . WEST CLACTON ON SEA, ESSEX . . . 10:00 pm

New album

"K.C. & THE SUNSHINE BAND" (JSL 9)

8 Track

JSLTR 9

Cassette

JSLC 9

New single

"THAT'S THE WAY (I LIKE IT)"
b/w "AIN'T NOTHIN' WRONG" (Boy 99)

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TALENT

'It's still a fun business - and I'm still a fan'

by PETER JONES

JONATHAN KING, original enfant terrible of the pop industry and degree-adorned Cambridge University graduate, celebrates this summer his tenth anniversary in the record business.

He looks back on a decade of controversy, much adverse criticism and a "lot of laughs." He occasionally regrets the fact that he just isn't the type to be a high-powered business executive, and admits it has taken him three years to enjoy running the U.K. label, his own independent company.

He really wants to be a serious writer, of poetry, novels and plays. Despite the succession of hits, despite the various dramas of losing bands like 10cc and Bay City Rollers, he claims that "easily the most enjoyable job I've had in pop so far was writing a weekly column for Disc magazine. Meeting the deadline, finding something new to say - it was a completely satisfying experience."

Jonathan King came into pop as a fan, but an opinionated sort of fan not afraid to tell the "establishment" where it was going wrong. He remains a fan. When the fan-appeal wears thin or off, he'll be off, indulging his desire to write.

For three years he was personal assistant, on a part-time basis, to Sir Edward Lewis, Chairman of Decca. It was generally assumed he was being groomed to take on a top-level executive post.

King says now: "Sir Edward and I have always got on well,

enjoying a close relationship. Perhaps part of it stems from having the same educational background at Trinity College, Cambridge. Probably he would have liked me there in a permanent top job, but I am the sort of character who knows his own strengths and weaknesses. I'm just not the senior executive type.

"We are still close. He asks me things and I help out. But I know I wouldn't be happy working in that kind of job. I've never, in any case, worked for anybody else. Certainly I do think I could be a really brilliant senior executive in a major company, if only I wanted to be.

"I've learned a lot in recent years, about factories and pressing plants and distribution, but it really has taken me three years to half-way enjoy running my own small company. U.K. Records was to me a kind of monster, a dinosaur. It's a constant problem having to employ senior and junior executives. You're bound to have problems with people, because nobody is perfect.

"But there again it's essentially a fun business. If I'd taken it that much more high-powered and seriously, I'd probably still have bands like Genesis, 10cc and Bay City Rollers. And as the hits came for made-up groups, plus me, like the Weathermen, Sakkarin, Nemo and the Piglets, I'd really have cashed in. We'd have created groups for the concert gigs to go with the records and toured the country on the strength of the various hit singles.

"But I didn't. After all, I can name four top twenty artists right now who weren't playing on their first records but are now touring and cashing in."

King says he has now learned to delegate responsibility within his company. "You have to if you want to get into a truly international market. There's no way you can ignore the U.S. You should spend what you get from the rest of the world, and the U.S. sales should provide the profit. I have to delegate the executive work because I'm seeking the talent.

"And it's impossible to find a talent-finding person with the same ears as myself."

King recently switched his distribution from Decca to Polydor. He says: "Decca and I had a great relationship - I'd been with them for ten years altogether, going back to 1965 when I was 18, and still at university, and we had Everyone's Gone To The Moon."

In 1967 he discovered and named a new group from his old public school, Charterhouse - that was Genesis. Through his pop activity he still went on to gain his MA degree in English literature.

Is the U.S. ready for UK?

He says: "All through that period, I was with Decca and it worked particularly well, specially in the U.K. But with my own company I got to feel that they weren't so good in Europe. And Polydor have a reputation for being very strong internationally. So far, we've no deal for the U.S. and Canada."

But the official slogan for his entry into the American side was: "Is the U.S. ready for UK Records?"

Of Polydor, he adds: "Freddy Haayen is a managing director who is a real record man. He'll ring up in the early hours of the morning to ask if I've heard a song, or a record. And the company has already been superb, spending a fortune. I have a deep moral commitment to make sure they get their money back, and a lot more besides."

At the height of his controversy, King took on a television chat show called Good Evening. He says: "It was 26 weeks of sheer torture. There are dreadful politics in television. Many different problems you have to overcome. And then I had a problem learning so many different subjects but on a purely superficial level. I honestly did become intolerable to myself.

"I was asked to do others. But it just didn't appeal. I can only be involved in things I enjoy."

And at another stage, King announced he was "too old" for the peripheral things of pop, the broadcast "edicts" and the weekly controversy columns. He was then all of 26.

Now he feels there is no age barrier when it comes to running a record company as such. He says: "Sir Edward Lewis is in his 70's, but I wish he'd come and run my company. I'm beginning to enjoy running my own show, and I must say that we have a wider range of product than any other similarly small label.

"Take a Rak, or a Bell, or a Tamla Motown. You can pretty well predict the product to come



Jonathan King: "It's impossible to find a talent-finding person with the same ears as myself."

in the next few months. But it would be impossible to predict or guess what will come out of UK Records. We have produced just about everything."

And he quotes Ricky Wilde (son of old-time rocker Marty) and Simon Turner, both aimed at the teenybop market but he admits they haven't yet broken as he had hoped. And the original cast album of The Rocky Horror Show. There was the highly-acclaimed Sheet Music album by 10cc. The various gimmick offerings, frequently featuring King himself. And a "dabble" in r&b with Shot Gun Wedding, plus shrewd re-release of earlier product.

Now he says: "The fact is that I feel deep down that I have to eventually spend the majority of my life writing, getting these words down on paper. But I've been blessed with having an early career in a field which I really enjoy, working with friends. My successes in that field mean that in the end I won't have to go off and write merely for money."

Further search for talent

In the meantime, he plans to stretch still further in a search for talent. He still refers to immediate-past glories such as First Class, and Terry Dactyl and the Dinosaurs and announces that to his surprise the Piglets' Johnny Reggae, which he regarded as being the final putdown and coffin-nail in the ska scene, is now being much played again.

But he brings in new names which he believes will make it, such as the group 53rd and 3rd, on Chick-A-Boom, which he produced and which features again the "sound of Shag," previously featured on Loop Di Love. "This could, should, be the summer record of 1975," he says confidently.

He has high hopes for Clydie King on a song called Punish Me. His "talent-spotting ears" also

picked up an unknown American singer to be launched soon as Lady Linda.

Biggest of all, he feels, will be the Kursaal Flyers - "a really great band" - and he's promoting the group hard on both single and album.

As one of the most-criticised personalities in pop, Jonathan has no regrets. "I've had a great deal of knocking. But the truth is that I've brought all of it on myself. I did it deliberately by being controversial and drawing the criticism on myself. Then, just as suddenly, I decided to stop being controversial.

"But if you really know yourself, your own character, then criticism can do no damage. If there is some truth in what is said, then it can be helpful. If it's untrue, then you know it's untrue and that just doesn't matter at all."

Of the many words he uses, there is one he particularly hates when applied to the record industry. "It is the word 'renegotiate'. It was used when 10cc were thinking of going, and I just couldn't renegotiate. A deal had been done and there was no question of renegotiation. So, unfortunately, I lost the band. But I really do hate that word."

There are further controversies to come, and no-one is more sure of that than King himself. At the age of three, he became an author, writing a story about a woman who murdered 15 husbands, and is still outraged that all publishers turned it down.

His record Good News Week, by Hedgehoppers Anonymous, was a number one in the UK, but banned in most of the U.S., though a top ten hit in the few states where it was released. His anti-drug composition Round Round, which he also sang, was top ten in California, banned in the rest of the U.S. and restricted on the air in the UK.

Originally he modelled himself on the image of Buddy Holly. One of his earliest show-biz jobs was founding and organising the British Kim Novak fan club.

And he admits he is still - a fan!

Chart newcomers

LINDA CARR and the Love Squad brought Highwire, a Kenny Nolan penned song, into the charts last week having built up a strong sophisticated soul following on the other side of the Atlantic. Now 25 she has been singing professionally since she was 17. She began with James Brown, filling in the gap left by the loss of Tammi Tyrell. After that she toured Europe with a Stax label promotion which included Sam and Dave and Percy Sledge and returned to the States for solo dates. Now, however, she has changed labels and this is her first single on Roxbury, a subsidiary of Chelsea which is distributed through Polydor in the UK.



rendition of I've Got You Under My Skin.

Baker comes from Ilford, Essex. He is a multi-instrumentalist songwriter and producer. He produced the single with Ray Morgan and is responsible for nearly all the instrumentation and all the vocals. He came into the pop scene when he joined a local group in 1970, but not finding the big break he has concentrated his talents in session work.

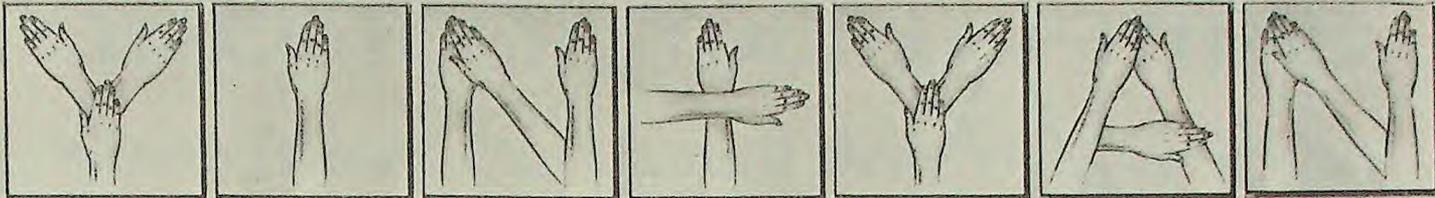
INTO THE charts last week came Moments, without their Whatnauts, and a single called Dolly My Love on All Platinum. But above them, and into the charts for the first time, is Moments' backing band, Rimshots, also on the All Platinum label and hailed as being the band responsible for the distinctive sexy soul sound behind the Moments.

The leader of the band is guitarist Walter Morris, of the writing team of Ray, Goodman and Morris. Second guitarist is Tommy Keith, one of All Platinum's top writers and producers whose credits include the Whatnauts Soul Walking and Larry Saunders' Real Side.

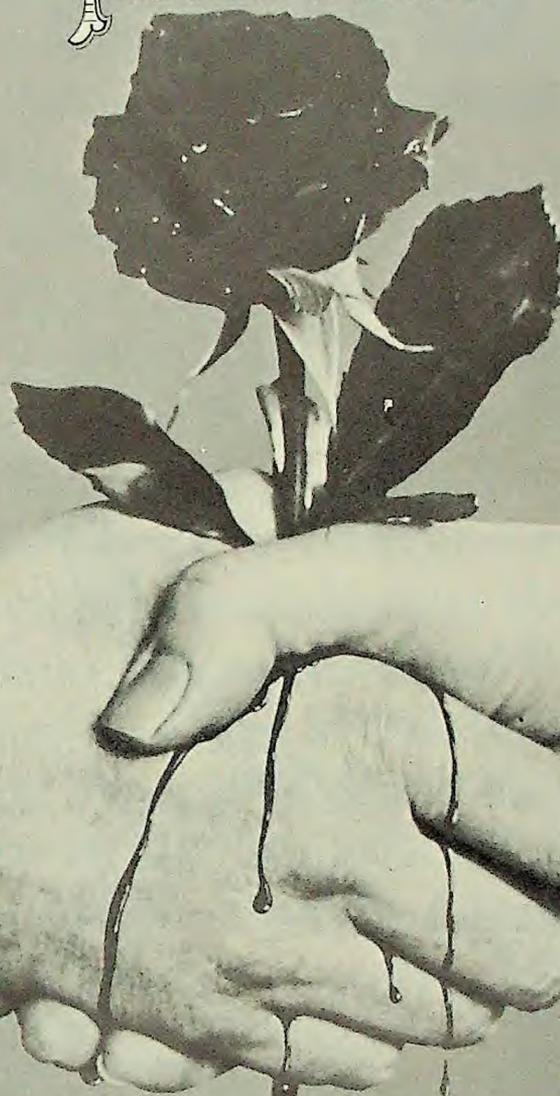
The Rimshots were responsible for the sound behind Girls.



THE SUCCESS of Adrian Baker's version of the Four Seasons classic, Sherry (Magnet MAG 34) which came in at 47 last week, prompts the thought that a compilation album of those original Four Seasons hit might well be appreciated. Sherry was the first, on Stateside, in 1962. It was followed by other classics: Big Girls Don't Cry and Walk Like A Man, and then on the Philips label: Big Doll, Let's Hand On, Opus 17 and the Seasons superb 1966



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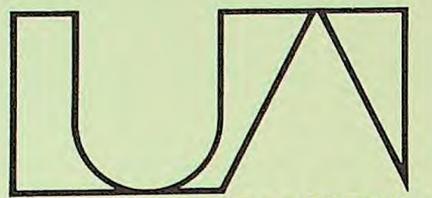
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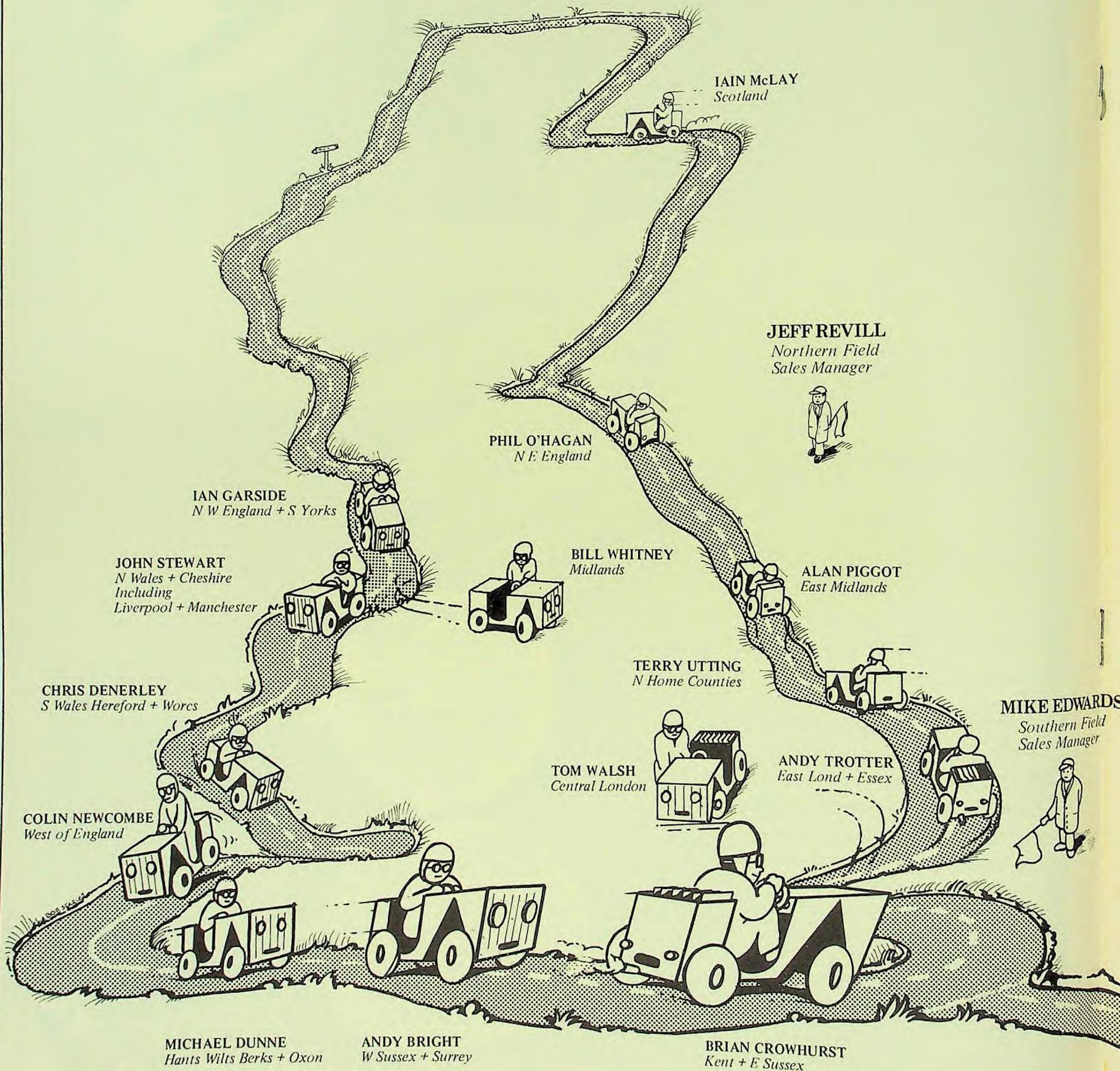
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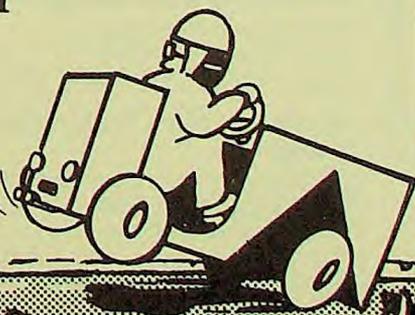
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ALBUM REVIEWS

POPULAR

RONNIE WOOD

Now Look. Warner Brothers K56145 - Wood's second solo album is characterised by the influences of the artists with whom he recorded it - Keith Richard, Mick Taylor and, especially, Bobby Womack. A raunchy I Can Say She's Alright has overtones of the Rolling Stones, appropriately enough perhaps, while If You Don't Want My Love and Sweet Baby Mine are more than a little in the supercool soul mould. Sales prospects will not be harmed by any of this, of course, and Now Look can be expected to outstrip the performance of I've Got My Own Album To Do. Good tracks for in-store airing are an earthy I Got Lost When I Found You and I Can't Stand The Rain (with fine keyboard work from Ian McLagan).

LINDA LEWIS

Not A Little Girl Anymore. Arista ARTY 109. Production: Jim Cregan and Tony Silvester - It's In His Kiss, the artist's current hit,

and one other track were produced by Silvester in New York and the remainder were done at Apple by Cregan. Despite a couple of rather slushy ballads this is a first rate album and following on from the singer's single success should establish her as Britain's premier soul lady. Among the best tracks, apart from her splendid version of Cat Stevens The Old Schoolyard, are the four songs penned by Linda Lewis herself, particularly Rock and Roller Coaster and My Granddad Could Reggae. The first of these shows her in true suggestive vein although generally her sexuality is played down on this album. There are singles galore contained in the compilation, but for true connoisseurs the best track is her version of John Martyn's May You Never.

BOB DYLAN AND THE BAND

The Basement Tapes. CBS 88 147. Producer: Dylan & the Band - Despite the fact that these semi-legendary recordings, put down during 1967 at the Big Pink farmhouse, have been selling steadily for years as bootlegs, there is little doubt that this

CHART CERTAINTY

Sales potential within respective market

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

double album of the re-mixed, re-mastered, lavishly packaged and legitimately issued tapes will have an enormous sale. The quality of recording is, by studio standards, poor, and the music has many rough edges, but the album has an immediacy of feeling that is ample recompense, ranging from the infectious Goonery of tracks like Tiny Montgomery, to the intensity of Tears of Rage; from the tension of Wheel's on Fire to the relaxed atmosphere of You Ain't Going Nowhere. Some numbers feature the Band alone; most highlight Dylan's extraordinary voice at its peak of eloquence, almost unbelievably expressive.

HELEN REDDY

No Way To Treat A Lady. Capitol EST 11418. Producer: Joe Wissert - Reddy is one of the most distinctive-voiced singers around today, and she is maturing into a

fine musical talent. Now that Angie Baby has given her recognition value in Britain, Capitol can expect to do excellent business with this album. Reddy has selected some fine material from contemporary writers such as Barry Mann and Cynthia Weill, Leon Russell, Neil Sedaka and Don McLean. Stand outs are the country rockin' Bluebird (the singer's latest single), the weaving Baby Don't Let It Mess Your Mind and the reproving No Way To Treat A Lady. Orchestrations are subtle and sensitive, and the whole package adds up to Reddy's best.

JAMES TAYLOR

Rainy Day Man. DJM DJSLM 2007 - One of the Springboard midprice issues, this short, early, (1966) LP by young Taylor with the Original Flying Machine will make essential listening for his current fans. Packed with down-home chat, duff takes, feed-back and muffled bass, it starts untidily but as the casually-formed band loses its self consciousness, the potential of Gentle James is slowly revealed. Still at the pop folk stage, this clean-cut, fresh faced newcomer strolls through pleasant if uninspired songs written before Taylor went off to find himself After that came Apple and the rest is history.

PETER SKELLERN

Hold On To Love. Decca SKL 5211. Producers: Various - Taking the title of his last official single from Decca, this album is a collection of songs from the last four years. Including his biggest hit, You're A Lady, it is by no means a poor collection, but one which reflects the careful song writing art which Skellern has perfected. The album is bound to attract sales just from the title track, and even with an album on Island due for release soon, this will probably still register more sales. The sleeve is simple but effective.

PATTI LABELLE & THE BLUEBELLES

C'Est La Vie. DJM DJSL 050 - This is truly vintage material, dating from the days when Patti LaBelle and three others (including now-Supreme Cindy Birdsong) were singing in classic distaff doowop style. The audience for the album will not really be LaBelle's recent admirers - there is no hint here of Lady Marmalade - but rather those who are interested in tracing the group's roots. The fact that it includes some material which has never been available in Britain before, plus the trio's 1962/63 hits like I Sold My Heart To The Junkman and Down The Aisle, will help. The budget price will assist even further.

FOCUS

Focus. Polydor 2384 070. Production: Mike Vernon/A Sire Records - One of the mid-price Rock Flashbacks range, this is a likeable set of numbers, some instrumentals from the Dutch band that broke in Britain in 1972 and later the U.S. The music is still up to date though electric music has progressed by leaps and bounds, making their playing style faintly nostalgic. Numbers range from the vocally unusual Hocus Pocus to the gentle melodic lines of Focus. Mostly tracks from their first three albums - In And Out Of Focus, Moving Waves and Focus Three. An interesting compilation but hardly a giant seller.

JIMMY CLIFF

Brave Warrior. EMI EMC 3078. Producer: Jimmy Cliff - Nine original numbers from Britain's reggae rocker. Mostly reggae, some a little faster than others, some slightly heavier gentle rockers. The concept is outlined in the opening and closing My People and the title track; whether the message will get through the often tediously samey music is another question. This set manages to fall between party-type fun reggae and slow soul. Easiest on the ear are Save A Little Loving and My People.

EDDY GRANT

Eddy Grant Torpedo. TOL 500. Produced by Eddy Grant - Extraordinary set of songs. Some are laid back r & b numbers reminiscent of every Chuck Berry or even Geno Washington imitator who emerged in the sixties. Others attempt originality: - the use of African drums in Why Can't We See, the funkier Stone Cold Cat, and Where You Goin' To My Friends, in which Grant plays all instruments except drums and squeezes out the vocals, and synthesiser on Hello Africa, a sort of soul-reggae crossbreed. It's hard to categorise Mr Grant therefore harder to see a great future for him at this stage.

MISCELLANEOUS

MAX BYGRAVES

Viva! Congalogramax (Volume 10). Pye NSPL 18458. Producer: Norrie Paramor - Bygraves hits double figures in his singalong series, a remarkably successful procession of jammed-together, casually-sung and instantly-familiar themes. All the others have earned gold discs for Max and this jaunty, predictable, but danceable set will surely do the same. Arrangements by Frank Barber, involving a strong Latin American percussion department. Very much a party atmosphere.

MILLICAN AND NESBITT

Millican and Nesbitt III. Pye NSPL 18460. Producer: Terry Brown - A third album from the Northumberland miners who first found fame through Opportunity Knocks. Vocally, they stretch themselves little and the basic arrangements (Alan Tew and Kenny Woodman) rely on a tuneful calm rather than anything adventurous. But the songs are those public-bar singalongs on the lines of Heartaches, or You'll Never Know and, I Don't Know Why I Love You Like I Do, songs that have endured the passing of time. The ex-miners stay on safe grounds, and it's a saleable result.

JOHN BIRD

The Collected Broadcasts of Idi Amin XTRA 1148. Producer: Arkadi de Ralcoff - How funny listeners will find this record depends on the degree of amusement derived from the recent goings-on in Uganda. The fact remains that Amin is no longer a figure of fun and John Bird's impersonations which once seemed amusing enough as a latenight diversion of BBC 2 now have a hollow ring about them. Transatlantic once postponed release of the album rather than risk exacerbating a delicate situation. Whether its release now will do anything to improve it is arguable.

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by MIKE HENNESSEY

ARTHUR "ART" TATUM was the most phenomenal jazz piano virtuoso who ever lived and it is highly likely that had he not been born black — or had he, at least, been born 30 years later — he might have become a distinguished classical concert pianist.

As Leonard Feather observes in his *Encyclopedia of Jazz*: "Tatum's appearance on the scene in the early 30s upset all the standards for jazz pianists. His fantastic technique and original harmonic variations placed him incomparably far ahead of earlier artists, eliciting the praise of Leopold Godowsky (the celebrated Polish-born concert pianist) and making him the favourite jazz pianist of most of his contemporaries."

Tatum's genius flowered at that stage in the evolution of American jazz when musicians' reputations were often built or destroyed in after-hours "cutting sessions." Nobody ever came within a mile of toppling Tatum from his throne.

Aaron Bridgers, an American pianist who has lived in Paris for many years, was a pupil and friend of Art Tatum and in an article published in the now defunct British monthly, *Music Maker*, some ten years ago, he recalled the days of the great keyboard contests:

"Every Monday night at the Hollywood Bar on, Seventh Avenue in Harlem there would be the greatest piano sessions that any aspiring pianist could wish for. One after the other pianists would follow each other on to the stand, trying to outdo one another with their stride styles in the Fats Waller and James P. Johnson tradition.

"Art was a good listener and he'd usually be nearby, sipping his favourite drink — beer — and waiting his turn. Tatum would invariably play last — that was the custom — and this would be the climax of the evening. By the time Art took the stage we'd have heard a whole lot of very good piano, the competitive atmosphere bringing out the best in the musicians. But when Art sat down to play, he just swept them all aside. His dazzling technique and rich harmonies completely floored everyone present.

"Very often there'd be distinguished listeners in the audience like Duke Ellington and Billy Strayhorn, Mary Lou Williams and Herman Chittison — all listening intently to this supreme master of the keyboard."

There can have been few more inspiring experiences in jazz than hearing the great Art Tatum in person. The awe and admiration that he inspired is crystallised in the immortal announcement of Fats Waller when Tatum came into a club where he was appearing: "Silence! God is in the house!"

Although Tatum made some appearances in London in 1938, there can be very few people in this country who had the privilege of hearing him in person. But happily there is a rich legacy of recorded repertoire — most of it now on the Verve label.

Fortunately for posterity Norman Granz had the foresight to set up a marathon recording session for Art Tatum, spread over several dates in 1953 and 1954, and most of the material recorded at those sessions is now released in a 13-LP box (Pablo 2625 703) called "The Tatum Solo Masterpieces".

There are 121 titles in the collection and they include some of the greatest standards ever written. The set has a

The greatest soloist in the history of jazz



recommended retail price of £29.75.

When I interviewed Norman Granz for Music Week back in March last year he told me then that he had bought back all the Art Tatum Verve recordings from MGM — a total of 21 LP's — because "MGM killed every one of Tatum's albums and I want his widow to get some royalties. A catalogue this important must be preserved."

The Tatum solo sessions produced by Granz were originally released on 11 Verve albums. Presumably the Pablo set of 13 LP's contains additional material — but it cannot be definitive because Granz reckoned to have taped nearly 200 titles. What, one wonders, has happened to the other 70 or 80 tunes?

Recalling the sessions in an interview on French radio with



Henri Renaud, Granz said that he invited Tatum to come into the studio and play anything he wanted. Eventually Tatum called him and said he was ready to do the session. He arrived at the studio carrying a portable radio — he was a fanatical sports fan and always listened to match commentaries, particularly on basket ball games. He spent 15 minutes listening to the commentary, then he switched off the radio and said: "O.K., let's go."

He played one number, then he switched the radio on again to listen to the match. Granz asked him if he wanted to hear the first take. "No," said Tatum, "I know when I've made a mistake. That one was O.K."

Ten minutes later he cut another take, then turned on the radio again... and so on.

Altogether 73 titles were

recorded on the first two days of the session — Dec. 28 and 29, 1953 — and a further 26 were taped on April 22 1954. I can't find any reliable information on when the other titles were recorded.

In a note in the booklet which goes with the album, Norman Granz says: "... In spite of my good fortune in working with such diverse artists as Charlie Parker, Ella, Duke, Armstrong, Basie, Oscar Peterson, Lou Watters, Kid Ory, Roy, Dizzy, Hawk — in fact in those three and a half decades I've probably been working with every great and near great jazz artist — the most important and satisfying work I ever had was the Tatum project.

"Imagine! Having Art Tatum all to myself, an audience of one, doing almost 200 songs for me, I think, if I am ever remembered for any meaningful contribution to jazz it was preserving permanently for the future the incredible artistry of the greatest instrumental soloist in the history of jazz — Art Tatum."

Arthur Tatum was born in Toledo, Ohio, on October 13, 1910 and died on November 4, 1956. He was blind in his left eye and had only limited vision with the right. He first studied violin but then switched to piano and eventually got a regular job with the WSPD radio station in Toledo where he stayed for three years. He was a prodigy and word of his phenomenal talent soon spread. At the age of 21 he was coaxed away from Ohio by Bert Hicks, the husband and manager of singer Adelaide Hall. Miss Hall used to sing with two accompanists and Tatum found himself playing opposite stride specialist Joe Turner on a coast-to-coast tour of the RKO circuit.

Recalled Adelaide Hall this week: "Art Tatum was the best ever. As a matter of fact, when Bert first hired him I don't think Art fully realised how brilliant he was. He had a natural gift and when we heard him for the first time we were flabbergasted. When he accompanied me I'd find myself increasingly listening to his wonderful playing instead of concentrating on my singing. He was a quiet, unassuming person and it was a great honour to have

had him as my accompanist for almost a year."

Tatum recorded his first piano solos in March 1933 and by the middle thirties had won an international reputation.

Recalling his association with Tatum in New York, Aaron Bridgers says: "His musical ability was breathtaking. He could play back almost any music exactly after only one hearing. Whenever he did want to examine any music in detail, he'd hold the manuscript to his right eye and read it with a magnifying glass.

"I never remember him practising the piano and I don't think he ever did. He certainly didn't need to. He simply rehearsed ideas in his head, knowing that, however complex or intricate they were, he had the technique to execute them. All true jazz musicians compose spontaneously as they play, but no one has ever done it better than Art Tatum."

The Pablo set is a magnificent collection which will be treasured by dedicated jazz piano enthusiasts, but it is arguable that putting all 13 albums in one package is not necessarily the best marketing strategy. The problem with boxed sets is that once you've bought them the records tend to stay in the boxes. It could be that jazz record collectors are coming to realize this and would to prefer having the material made available in separate volumes so that they can select those LP's whose content has the most appeal.

Polydor is releasing 750 of the sets in the UK initially and Fred Haayen says there are already orders for 400. The records have been pressed and packaged by DGG in Germany.

Also re-released on Pablo is the LP Tatum recorded in 1955 with

Lionel Hampton and Buddy Rich — a classic Norman Granz-type musical confrontation which comes off remarkably well. It's on Pablo 2310 720.

There is an excellent Tatum double album out on Pyc's Vogue jazz doubles series. Taken from the GNP Crescendo repertoire and made, I believe, in 1939 from radio transcriptions, the album is marred by stupidly dubbed-in applause. It is significant that Charles Fox's scholarly note scrupulously avoids any reference to the record!

Other Tatum recordings available are:

Art Tatum & Friends Vol. 1 — Verve 2682 024.

God Is In The House — Verve 2344 043.



The Genius — Verve 2460 158
Art Tatum Legacy — Ember C1S 848

Concert Plus & Solos — CBS 62 615

Here's Art Tatum — Ace Of Hearts A11 109

Solo Piano — Bovema 50 052 80800 (through EMI Imports)

Verve Blues (with Lionel Hampton) — Verve 711 068 (CRD)

Jazz Piano — Collectors Classics JP 5005 (CRD)

Rarest Solos — Saga 6916

The Swing Piano — Storyville SLP 1937 (CRD)

Art Of Tatum, 1934-37 — 510 081 (MCA) France. Available from EMI Int'l.

Art Of Tatum-2, 1939-40 — 510 082 (MCA) France. Available from EMI Int'l.

The Art Of Tatum — CR1M 1044 (MCA Coral)

All That Jazz Vol.2 — Art Tatum DJLMD 8002.

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JAZZ

M.o.r. and more success for jazz on Polydor

by MIKE HENNESSEY

WITH THE extremely prolific Pablo label now added to the massive Verve repertoire of something like 1,000 masters, Polydor is certainly the most jazz orientated of the major record companies.

Dennis Munday, jazz and blues product manager with Polydor, reports that since the Pablo label was launched here early last year, the company has issued 22 albums and sold a total of 60,000 units — a significant achievement that the bulk of British jazz sales here are accounted for by middle-of-the-road repertoire — the jazz area in which Granz has always specialised. One doesn't look to Verve or Pablo for revolutionary new musical concepts.

While most of the Pablo repertoire is new material, Granz also has a considerable unreleased archive of older recordings, including sides by Coleman Hawkins and some Jazz At The Philharmonic tapes. Among earlier recordings which have already been released are the 1972 Jazz At The Santa Monica Civic (three LP's) and the four-LP set, "The Greatest Jazz Concert In The World" (fatuous title) each of which has sold in excess of 5,000.

The Pablo policy of using simple black and white sleeves for the albums is not only artistically effective and distinctive, says Munday, but it also cuts overheads, with the result that the break-even figure for a Pablo release is between 750 and 850 units.

Best-selling artists on the label are Oscar Peterson, Count Basie, Duke Ellington and Joe Pass. Recently signed to Pablo on exclusive contract are Milt Jackson, Jon Faddis — a fine trumpet player who came to prominence with the Thad Jones-Mel Lewis band — and the incomparably swinging Zoot Sims.

Elvin and Clark fan the flame

IT IS interesting that both Clark Terry and Elvin Jones — recent signings to the Vanguard label, distributed here by Pye — have similarly jaundiced views on the attitude of the major record companies to jazz and jazz musicians.

Clark Terry got to be so frustrated at the negative attitude he encountered when he tried to interest record companies in a recording by his Big Bad Band that he decided to put it out under his own logo, Etoile Records, and sell it by mail order.

He said in the notes to the album: "... all these a&r men and producers are attuned to the same double-talk machine ... Now and then I'd send the tape out and when I finally got to see the man who made decisions, it was obvious that he hadn't bothered to listen to it. There would be a lot of nonsense about 'marketability' and 'gut impact', right out of the Madison Avenue jive manual ..."

And Elvin Jones is equally critical of the attitude of certain companies to jazz: "It's deplorable the way my

Pablo artists were featured extensively at this year's Montreux Jazz Festival — the Count Basie Orchestra, Ella Fitzgerald, Oscar Peterson, Zoot Sims, Milt Jackson, the Tommy Flanagan Trio and such guests as Dizzy Gillespie, Johnny Griffin, Clark Terry, Toots Thielemans, Harry Edison, Benny Carter and Louis Bellson — and their music will be featured on several albums to be released later in the year.

Meanwhile Polydor continues to mine the rich seam of the Verve jazz catalogue, scoring notable success with the reissues of Ella, Basie, Peterson, Getz and Ben Webster. The Charlie Parker and Billie Holiday series have proved particularly popular and the more recent Big Band Sound series with recordings by Ellington, Basie, Herman, Hampton, Harry James and Charlie Barnet have made an impressive impact.

Polydor's policy with Verve has two facets, the first is the reissue of classic albums such as Blue Saxophones, Night Train and Jazz Samba and the second is the compilation of tracks by a particular artist from various albums to make a new LP. Examples of successful compilations are the Parker Jam Session and the Ella Fitzgerald Songbooks. Says Munday: "Naturally enough the compilations do not always meet the approval of the jazz buffs but I have found that there is no way you can please the jazz fans completely. The only real problem I have with the Verve catalogue is its vastness."

Munday contends that a lot of retail outlets are missing out by not stocking up on selected jazz releases. He believes the jazz market is in a state of healthy growth and that certain jazz artists have now acquired a reputation which enables them to reach a wider audience.

records have been handled in the past."

Both Terry and Jones are adamant that, rather than sell out to easy commerciality, they would prefer not to record at all. They play jazz, they say, and their music should be sold as jazz. The men in control should give the public the chance to appreciate jazz and should put into promoting the music a little of the energy and ingenuity they lavish on pop.

Says Terry: "I know you can sell jazz if you package it right. The only solution for our craft is to have people who really care about jazz in the sales and marketing department."

And Elvin claims: "Jazz is just as marketable as anything — or, at least, it can be. Let's face it, in the early years when we were just coming out of the depression, all the popular bands were jazz bands. The word jazz had prestige — and jazz is flourishing right now in the States."

Terry confirms this and says that there is more live jazz in New

MU report urges better jazz airtime deal

A SPECIAL plea for more air time for jazz and other minority music is made in the Musicians' Union's 12,000-word submission to the Annan Committee on broadcasting which was reviewed in general terms in Music Week, June 21.

The report points out that, for musicians, broadcasting is an essential outlet because it is the only way in which they can reach a mass audience and because broadcasting influences the availability of other outlets for their work.

Taking the particular case of the modern jazz musician to illustrate the general problem, a section on access for minority groups refers to the new generation of British jazz musicians many of whom have achieved world stature.

"During the past two years," the report goes on, "the Union has become increasingly concerned about what is felt to be discrimination against certain kinds of contemporary music, in particular jazz-orientated and improvised European music."

The document records that the

CRD issue eight Masters

CRD IS releasing eight albums in the German Phonogram Jazz Masters series, retailing at a recommended £2.50. Titles are Midnight At Eddie Condon's (6336 327) with Bud Freeman, Charlie Shavers and Wild Bill Davis; Coleman Hawkins & The Trumpet Kings (-325); Albert Ammons' Boogie Woogie Piano Stylings (-326); The Oscar Peterson Trio with Clark Terry (-342); Dinah Washington Sings Bessie Smith (-328); Lullaby Of Birdland with Sarah Vaughan (-329); Clifford Brown and Max Roach (-322) and Remember by Ben Webster (6499 710).

On the Freedom label, new releases include LP's by Cecil Taylor, Noah Howard, Hampton Hawes, Gato Barbieri and Anthony Braxton.

York currently than even in the palmy days of 52nd Street.

In their dedicated campaign to keep the good music alive, Terry and Jones don't just stop at playing and preaching the jazz gospel. They both try to have clinics and seminars for young musicians worked into their tours so that the flame will be kept alight.

Says Terry: "Some of our musical educationalists are too preoccupied with theory and doctorates. What the kids really want is to know how to play the blues and I'm glad to say that more and more musicians are showing interest in teaching them."

And Elvin adds: "A lot of universities in America now have departments of jazz studies and this is an indication that the status of jazz is being restored. After all, it is the great original American art form."

Clark Terry's debut album on Vanguard is Clark Terry's Big Bad Band (VSD 79355) and the Elvin Jones LP is New Agenda (VSD 79312).

Union took the matter up with the BBC, accusing the Corporation of discrimination against musicians in the jazz stream and of failing to treat an art form in which British performers had reached very high standards with the seriousness that it deserves.

The Union suggested that the Corporation should consider the establishment of a joint "improvised music committee" to look at the scheduling of jazz programmes.

Says the report: "The discussions with the BBC proved inconclusive, except insofar as they confirmed that listening figures features strongly in the BBC reaction."

The M.U. feels that there is an equal need to look at the exposure given to middle of the road music "which suffers from the polarisation caused by the broadcasters' pop music play lists and the record companies' promotional efforts."

Black Lion acquires Carmen McRae LP

ALAN BATES has acquired a hitherto unissued album by Carmen McRae accompanied by the Clarke-Boland Big Band. The album, November Girl, was recorded at Lansdowne Studios in London in 1970 during the Clarke-Boland Band's engagement at the Ronnie Scott Club, and was produced by Gigi Campi.

The LP features mainly original compositions by Francy Boland and the band's bassist Jimmy Woode, plus the standards You're Getting To Be A Habit With Me and 'Tis Autumn.

November Girl will be released later this year on Bate's Black Lion label, distributed by Transatlantic.

Peterson hosts BBC TV shows

JAZZ PIANIST Oscar Peterson is recording a series of eight shows for BBC television called "Piano Party". Peterson is hosting the shows which will feature celebrated keyboard players from various areas of music, and other personalities involved in the world of pianos — such as a silent film accompanist and the custodian of the piano museum at Brentford.

Guests on the first two shows will include Count Basie, Joshua Rifkin and former Conservative leader Edward Heath. The series, produced by Colin Strong, is scheduled for transmission early next year.

Oscar Peterson currently has a new double album out on Pablo (2657 015) with guitarist Joe Pass. It was recorded at a Salle Pleyel concert in Paris last March. Also released this month is Another Day by the Oscar Peterson Trio on MPS (BAP 5061) released by BASF through Decca and distributed by Selecta.

ALBUM REVIEWS

CHART CERTAINTY

Sales potential within respective market

*** Good

** Fair

* Poor

JOHN COLTRANE

A Love Supreme. Impulse IMPL 8001. Producer: Bob Thiele — One of the first batch of Impulse releases from Anchor, this is one of the best Coltrane albums ever made and should enjoy a new lease of sales life.

LOUIS ARMSTRONG

All that Jazz. DJM DJLMD 8001 — This double LP comes from the Springboard International repertoire and features Satchmo with various all-star line-ups in airshows and concerts recorded between 1938 and 1950. Louis is featured with Jack Teagarden, Bud Freeman, Fats Waller, Bobby Hackett, Joe Venuti, Pee Wee Russell, Eddie Condon and Barney Bigard. The 22 tracks include some of the numbers most closely associated with Louis and the star value is, of course, impressive.

ERROLL GARNER

Magician. Pye NSPO 28213. Producer: Martha Glaser — This album, one of the best from Garner since the 1967 That's My Kick, has taken some time to emerge here since Decca didn't seem over anxious to release it. Now Octave is with Pye and this LP could prove a healthy seller, particularly if Garner makes a long-overdue concert tour here soon. Excellent backing from Bob Cranshaw's bass and Grady Tate's drums. Titles include I Only Have Eyes For You, Watch What Happens, Close To You and four Garner originals.

LESTER YOUNG

The Genius Of Lester Young. Verve 2683 058. Producer: Norman Granz — Compiled by John Snell, this double album features 20 tracks, some with Nat

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JAZZ TOP 10

(Based on sales by the Avarde Gallery, Manchester)

- 1 A LOVE SUPREME — John Coltrane (Impulse)
- 2 THE CUTTING EDGE — Sonny Rollins (Milestone)
- 3 CAPTAIN MARVEL — Stan Getz (Verve)
- 4 BIG NOISE FROM WINETKA — Bob Crosby (MCA)
- 5 BASIE JAM — Various Artists (Pablo)
- 6 THE GENIUS OF LESTER YOUNG (Verve)
- 7 TIMELESS — John Abercrombie (ECM)
- 8 THE JEEP IS JUMPING — Johnny Hodges (Verve)
- 9 WHAT'S THIS — Charlie Parker (SCAM)
- 10 DEATH AND THE FLOWER — Keith Jarrett (Impulse)

The "Martin"
of
Arnold, Martin and Morrow
has written a *smash-hit*
and recorded it himself.

David Martin's
new single on D.J.M.
is called

Can't Smile without You

b/w Magic Roundabout
DJS 402

RELEASED JULY 25



JAZZ

ALBUM REVIEWS

FROM PAGE 24

Cole and Buddy Rich (1945) and some with the Oscar Peterson Trio and J.C. Heard. (1952). This is vintage Pres and should achieve good sales.

VARIOUS ARTISTS

The World Of Swing. CBS 88134. Producer: Teo Macero - An impressive compilation which has good sales potential if in name value alone. Featured on the 20 tracks are such illustrious artists as Chick Webb, Don Redman, Woody Herman, Benny Goodman, the Duke Ellington and Count Basie orchestra combined, John Kirby, Jimmy Lunceford and Lionel Hampton.

CLARK TERRY

Clark Terry's Big Bad Band. Vanguard VSD, 79355 - This is Terry's first LP for Vanguard and it is a winner. Recorded at the Wichita Jazz Festival in 1974 it features Terry in yet another version of Mumbles, and good solo work by Phil Woods and Jimmy Heath among others.

DUKE ELLINGTON/RAY BROWN

This One's For Blanton. Pablo 2335 728. Producer: Norman Granz - Recorded in December 1972, this is a remarkable album which should stand out from the conventional Ellington albums currently available on all kinds of labels. It has had good radio exposure which should help sales. Brown is tremendous throughout and Ellington was clearly inspired by his playing.

ERROLL GARNER

Play It Again, Erroll: CBS 88129 - This double LP features Garner recordings made mostly in the fifties for Columbia. Much of it is classic Garner - Poor Butterfly, Lover, I Never Knew, Laura, Summertime and The Man I Love. A timely release since there has not been too much Garner around of late.

ART TATUM

Art Tatum Vol. 1 & 2. Vogue VJD 511 1/2 - For customers who can't quite run to Pablo's 13-LP set, this double album from the GNP Crescendo repertoire is a presentable substitute - apart from the dubbed-in applause. The 24 titles include Fine And Dandy, Three Little Words, Mean To Me, Body & Soul and Can't We Be Friends. Vintage Tatum from around the 1939 period.

ELVIN JONES

New Agenda. Vanguard VSD 79312. Producer: Ed Bland - This album has a lot going for it since Elvin's quartet is augmented on different tracks by such guest artists as Kenny Barron, Frank Foster and Joe Farrell. The material is varied - Roland Prince's Anti-Calypto is particularly catchy - and Elvin demonstrates his drum mastery throughout.
**

CHUCK MANGIONE

Chase The Clouds Away. A&M AMLS 64518. Producer: Chuck Mangione - Mangione always produces good melodic themes and this album of his compositions, in orchestral settings, is well up to

standard. Bassist Chip Jackson proves a worthy successor to Tony Levin and Gerry Niewood is consistently inventive on saxophone. Good, driving jazz with popular appeal.
**

MILES DAVIS

Early Miles. Prestige PR 7674 - This is an intriguing release which could well find a new generation of buyers among those only familiar with Miles's more recent work. Davis is featured on one side with Sonny Rollins, John Lewis, Percy Heath and Roy Haynes and, on the other, with Al Cohn and Zoot Sims.
**

GATO BARBIERI

Chapter 4 Alive In New York. Impulse IMPL 8008. Producer: Ed Michel - Recorded at the Bottom Line in New York in February this year, this is an explosive Barbieri album with good sales potential given the growing interest in the Argentinian saxophonist.
**

DEXTER GORDON/WARDELL GRAY

The Foremost! Onyx 2344 050. Producer: Don Schlitten - These are fine historic tracks from 1947, 1950 and 1955 featuring Dexter Gordon, Teddy Edwards, Leo Parker and Wardell Gray. The tracks by the under-recorded Wardell Gray are particularly welcome. The 13 selections represent a fascinating glimpse into the beginnings of bebop.
**

VARIOUS ARTISTS

Atlantic Jazz Express. ATL 20 082 - An interesting and varied compilation from the current

Atlantic jazz catalogue with tracks by Billy Cobham, John Coltrane, the MJQ, Chick Corea and Charlie Mingus, among others.
**

DUKE ELLINGTON

The Art Of Duke Ellington. Atlantic ATL 60 044. Producer: Nesuhi Ertegun - Recorded at a Paris concert in 1963, this double album is one of the best of the current crop of posthumous Ellingtonia. Selections include Rockin' In Rhythm, Concerto For Cootie, Perdido, Happy Go Lucky Local and Tone Parallel To Harlem.
**

VARIOUS ARTISTS

The Birdland Allstars at Carnegie Hall. Vogue VJD 510 - A fascinating album, this was recorded in September 1954 and features the Count Basie Orchestra, Billie Holiday, Sarah Vaughan, Lester Young and Charlie Parker. Although the last two are not at their best, the album could do well on the basis of star value alone.
**

MIKE WESTBROOK

Citadel/Room 315. RCA SJ 8433. Producers: Mike Westbrook, John Surman, Roger Wake - This work by Westbrook, originally commissioned by Swedish Radio, has been widely acclaimed as his most impressive to date. Good reviews and radio exposure should stimulate sales.
**

DEXTER GORDON

Blues Walk! Black Lion BLP 30157. Producer: Alan Bates - Recorded in 1967 in the Montmartre jazz club in Copenhagen, this is a fine album

by Gordon who was clearly inspired by the excellent rhythm section of Kenny Drew, Al Heath and Niels-Henning Oersted-Pedersen. Gordon's solo on Like Someone In Love is a classic.
**

DAVE BRUBECK

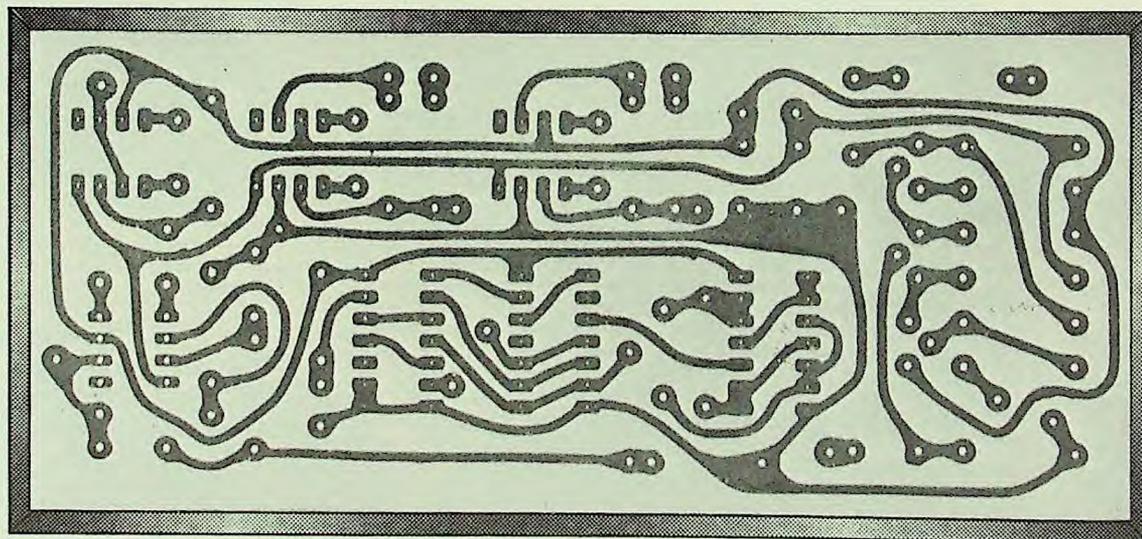
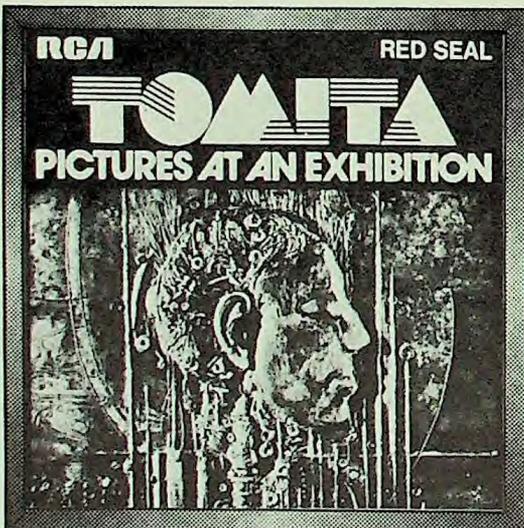
The Art Of Dave Brubeck. Atlantic ATL 60 079. Producer: Dave Brubeck - This double album is a welcome reissue combination of Jazz At Oberlin and Jazz At College Of Pacific originally released on Fantasy and recorded in 1953. Brubeck and Paul Desmond were both in excellent form. Tracks include The Way You Look Tonight, Perdido, I Remember You and All The Things You Are.
**

OSCAR PETERSON/JOE PASS

Oscar Peterson & Joe Pass at Salle Pleyel. Pablo 2657 015. Producer: Norman Granz - Recorded in fashionable mono, this double LP from a March concert has been inexplicably rushed out. There is a distinct danger of over-production from Pass and Peterson and although the musicianship is excellent as always, the duo can't sustain interest over four sides.
*

COUNT BASIE

Count Basie. Vogue VJD 509 - The bands Basie had at the time of these 1958-62 recordings were some of the best, with such soloists as Thad Jones, Joe Newman, Frank Foster, Frank Wess and Eric Dixon, but the 19 tracks on this double album are somewhat below the Basie best. Added to which there is currently a glut of Basie product on the market.
*



The Electronic Paintings of Tomita

Tomita's first album "Snowflakes are Dancing" has been in the Music Week charts for nine consecutive weeks and is still climbing.

Pretty good for a classical record, we think. Now he's back with an amazing follow up "Pictures at an Exhibition".

The interest in Tomita is getting bigger and bigger. So make sure there are plenty of electronic masterpieces on your shelves.

Album "Pictures at an Exhibition" RCA No ARL1 0838.

RCA
Records and Tapes

MUSIC WEEK

STUDIOSCENE

covering the professional recording studio world

Manor Studios' £100,000 refit

THE LAST minstrels' gallery to have been built in a manor house in England, it can safely be said, was built several hundred years ago, and very few survive, but a modern equivalent has been incorporated in the newly re-designed and reconstructed Manor studios.

The Manor has been closed for six weeks, during which major alterations have been very speedily accomplished, at a total cost in the region of £100,000 – a sum which would have been beyond the dreams of the first owner of the 15th century manor house.

The control room, originally on the floor level above the studio itself has been moved to the same level, and is now larger.

The one-time control room area had been opened out, and is now a gallery above the studio, at the opposite end to the new control room window. This gives engineers a full view of the two levels. The fact that this gallery is above the main studio floor gives adequate separation without need for screens.

Westlake Audio has been responsible for acoustics, monitoring and layout of the new control room, which has a circular interior, with recesses in the wall for some of the larger pieces of equipment, and the new desk placed centrally. Special design features in the studio include a piano trap, which makes it possible to record the piano, with the lid up, as close as five feet from the drums, without boxing it in.

The open plan of the studio allows sound to flow around the musicians, so that they can hear themselves, and some types of rhythm sections can record without using headphones.

The official opening date is

July 28, when all equipment, including the Helios desk, will be in place and functioning.

Studio manager Barbara Jeffries is delighted, not only with the new control room and studio, but with the opportunity to redecorate the Manor generally.

The nine double bedrooms which have been used by visiting bands have been decorated, as part of the Manor's policy of offering a complete service to those using the house.

EDITED
by
TERRI ANDERSON

"The Manor's organisation revolves around the bands" Miss Jeffries says, and the routine of the ten house staff – eight of whom live in – is always arranged to suit that of the band currently in occupation. Should banana sandwiches be required at 3 a.m. the chances are they will be provided.

A number of factors came together this year to cause the project a re-equipping to be undertaken on such a large scale. The major one was the decision to go 24-track. This being necessary, it was seen to be good sense to do a complete re-fit to get the studio right up to date, and ready for the next ten years. Because prices are rapidly rising, it was equally good sense to spend £100,000 or so in one all-out effort now, than spend probably a great deal more in doing the job piecemeal over a period of time.

"Now we have done it", comments Mick Glossop, chief engineer, "we don't want to have to do it again soon".



THE STUDIO interior with control room (left) and door to separation room (right). The wall and ceiling soundboxes were specially designed by Ken Shearer for Eden.

Eden's move to Chiswick pays off

EDEN STUDIOS, now in Chiswick, has just had a single by their own group, Teenage Polecats, released on the UK label, and another of the bands produced there, the Steve Francis Band, is about to sign with a major record company.

In the six months since Eden – consisting of Piers Ford-Crush, Philip Love and Mike Gardner – moved from Kingston to new, larger premises, business has been booming. Recent clients have included Jonathan Rowlands, producing Tim Rose, Hugh Murphy, working with Barbara Dixon on her Blue Skies single, Tony Hiller, producing the Brotherhood of Man, Pierre Tubbs, who brought in Heroes, Henry Haddaway with Terry Webster and Penny Lane, and Roger and Amanda Holman, of Winchester Productions producing a Kirk Thorne single.

The decision to move and expand the studios was taken because during their seven years as a small independent, particularly popular for demos and jingles, the three owners found that they had collected a lot of goodwill, and many important contacts, in the recording business. However,

people who needed 16-track facilities and more had to go elsewhere, even though they had started with Eden and liked using them.

The decision has paid off. The move to Chiswick, rather than further into London, was carefully planned, and they have found that most clients are delighted to find that they can have easy access and parking at a studio which is in fact only 15 or 20 minutes drive from the centre of London.

Eden has perhaps the most consistent personnel record ever, as Ford-Crush, Love and Gardner have been together as a team for about 10 years.

The Chiswick studio is fully equipped with 16-track and quadrasonic recording facilities and mixdown. Adjacent to the main studio is a specially built separation room, which looks onto the control room.

The sound desk is an object of particular pride to all at Eden, but particularly to Gardner, who designed it and custom built it from scratch, with the help of the other two. The desk has proved

very popular with engineers, and has many little modifications and special pieces of equipment which mark it out as a console built and designed by working studio engineers for working studio engineers.

The studio, which can take a 30-piece orchestra comfortably, has been given a rather particular acoustic by sound designer Ken Shearer. Attempting the impossible task of describing it, Ford-Crush says it is "very firm, clean sound". Those who have heard it seem to like it a lot, and most of the country's major sessions musicians have been in during the past six months and commented favourably on it.

Looking back on these first six months of competition with the bigger studios, Ford-Crush can say of Eden's progress: "These are hard times, but it shows that a studio opening with the right atmosphere the right facilities and in the right place can do well. No-one is going to make a fortune just now, but we are solidly booked next month, which is promising."

Companies 'born' at APRS show

THE SECOND of the two very successful days of the APRS exhibition last month was chosen by Sound Developments on the date on which their Installation Division would officially become an autonomous company, under the name Philip Drake Electrical. It has been formed by the senior members of the Division, previously managed by Alan Brill, who is now a partner in the new company.

Meanwhile Primrose Electronics Ltd, in which Sound Developments retains a major shareholding, became simultaneously the equipment development company under the direction of Harry Day, and both companies shared Stand 85 in the Edinburgh Room at the

Connaught Rooms, where this eighth, and largest, exhibition was held.

Brill, with Ian Bowden and David Bower, was in attendance on the Philip Drake stand where of major interest was their newly developed electronic digital stopwatch, designed specifically for use in a recording studio. The three operational controls are start, hold and reset, and the unit can be used with up to two slave displays, with separate hold functions. The self-powered unit may be supplied as a cased item, or an individual printed circuit cards for inclusion in existing equipment.

Neve was showing the 8024 24-input, 24-track record and mixdown console, which is

designed to provide the smaller studio with comprehensive facilities in minimum space. Despite its modest dimensions – 3ft 7in by 6ft 10in approx. – the console is equipped with comprehensive metering for 24-track, quadrasonic, stereo and mono outputs.

Audio Developments showed the 4D007 portable mixer, described as being intended for any application where fully professional performance is required away from normal power supplies, and obviously of particular use for location tape recordings, stage mixing, and OB's.

Sonaplan was exhibiting a range of acoustic screens, and offered preliminary information on the

TO PAGE 28



THE EDEN Studios custom built 20 in-16 out console designed by Mike Gardner.

STUDIOSCENE

Bron's Roundhouse: all the home comforts

COMFORTABLE ELEGANCE, or elegant comfort, would seem to be two good ways to describe the look and atmosphere of the Roundhouse studio, which has only been open for five weeks, and still has a "neat new pin" feel to it, which is far from unpleasant.

Peter Gallen, studio manager, gives a guided tour which takes in reception area, studio office, tiny, well-equipped kitchen, artists' rest area, technical room, tape store, studio and control room, all of which are impressively designed and decorated, and all of which adds up to a very pleasantly expensive look.

Gallen will be no more accurate with regard to cost than to comment that "it cost a bit more

than a fiver, but maybe a bit less than you would guess".

The studio is owned by the Bron organisation, and housed on the ground floor of the building, adjacent to the Roundhouse theatre in Chalk Farm, where the company has its offices, but is run as a completely separate commercial venture, with Bron booking studio time like every other customer.

However, Gallen points out, the obvious advantage of being linked with the record company and being in such close proximity to it, is that whenever studio time becomes unexpectedly free, or during the late night sessions which are not booked, he can call Gerry Bron and ask if there is any

work which he can fill the space with – and there always is.

The studio offers 24-hour service, and, even in these times of careful spending on studio time, has already done a round the clock working day.

For the benefit of artists, whether they are doing a day or night session, the kitchen is equipped with microwave ovens for warming meals, and can produce as much good coffee as needed, not to mention almost unlimited supplies of ice for the stiffer kind of drink.

The artists' rest area has already proved to have been a very bright idea. The television, surrounded by well-upholstered chairs, provides a distraction for the tense, an interest for the bored, and something to relax in front of for the tired.

Relaxation is a word which Gallen uses often when talking about the studio. His attitude, in a nutshell, is that technical wizardry and top class electronic equipment at a studio are fine but, frankly, it is not necessarily the technically best records which get into the charts. The vital factor is the quality of performance from the artists, and the best performances are obtained in a studio where an artist is relaxed and happy during recording.

That is Gallen's reasoning, and it is obviously the reasoning behind the layout, design and decor at the Roundhouse studio. There can be few who have been there, or worked there, who would not say that it is a very pleasant place to be.

The control room is exceptionally large – it has on at least one occasion so far held 25 people at a time, without a hint of suffocation – and so arranged that the five Studer tape machines can stand in a row on a raised dais well behind the console. This makes any work at the machines – 24-track, 16-track, four-track and two two-tracks – easy. All the machines can be controlled as to record, rewind and playback, from



ASHLEY HOWE, recording engineer (left) with Peter Osborn, technical engineer (background).

a special unit on the Cadac desk. Dolby is already installed, and possibly DBX may one day be added if expansion of the studio ever takes place. There are some very tenuous plans to construct a second studio, but little has been done towards this other than some thinking.

The console is a 28-in, 24-out desk with full quadraphonic and echo facilities, which are housed under the Roundhouse itself; the studio took one of the vaults under the theatre and soundproofed it.

There is quite a novel foldback system, in which four foldback outlets from the desk have been taken down to the studio into a box, through which sound can be taken by six sets of headphones, each individually adjustable to suit the artists. Gallen says that although some artists have found this facility a little disconcerting to use at first, most become very enthusiastic about it, and use it a great deal.

The Cadac console, built as an L-shaped unit to make it easy to operate despite its large size, faces a window – flanked by two 6ft high Cadac monitor speakers – which looks down into the studio itself.

Here again layout, construction and decoration are of interest. The room is about 45ft by 25ft wall to wall, and the careful planning of detail which has resulted in the great neatness of the place is

striking: few wires trail, spare music stands do not litter the floor. Another striking feature is the long-pile carpeting.

In the middle of the studio floor are two large circular patches, free of carpet, to prevent any deadness of sound. However, should anyone want the sound deadened, two perfectly tailored circles of matching carpet are available to cover the patches.

Instruments available are a reconditioned Steinway grand, Hammond C3 organ, Fender electric piano and Mini Moog.

The sound in the control room as originally designed was felt by Gallen and other Roundhouse engineers to be of a lower quality than could be achieved, and not as good as they felt it must be for good recording sessions. Rather than grin and bear it until in some ten years time the studio was ready for refit, it was decided to reconstruct the control room immediately, before opening.

The new design, with which everyone seems delighted, was by the Roundhouse technical engineer, Peter Osborne. He has a room to himself in the complex, where his very sophisticated range of test equipment, and comprehensive stock of spares, cope with any and every technical failure. In odd moments he designs new equipment, and makes it.

The studio is small in total area, but spacious allowances for studio and control room are complemented by compact design. There are two quite separate air-conditioning plants for studio and control room – more attention to comfort, Gallen says.

Microphone links are already wired up between the theatre and control room, and the Roundhouse rehearsal room and studio control, and when the electronics are complete the studio will be able to offer a very special kind of outside recording.

Bands at the Roundhouse will be able to have all the convenience of recording with a mobile, while getting full studio quality. Also, at some time, it will be interesting, Gallen speculates, to link all three places – studio, theatre and rehearsal room – for one recording.

From original thought to opening has taken two years at the Roundhouse studio. Originally the Theatre intended to open its own studio, but no satisfactory designs had been produced when Gerry Bron heard about the project, and decided to take it over. The major operation which followed included excavating 5ft into the concrete base of the building to create a studio space with a high enough ceiling.

Gallen is happy to point out that although there has been no advertising at all yet the studio has already attracted such groups as Babe Ruth, Osibisa, David Byron and Gene Pitney.



The interior of Bron's Roundhouse studio.

Make an album for £250

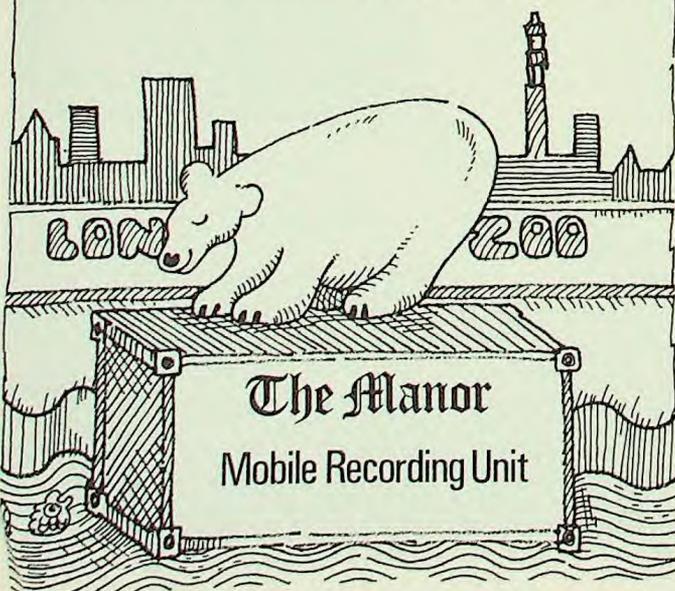
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New deals at APRS

FROM PAGE 27

Series 79 tape timer – a real time digital tape timer designed specifically for the complete range of 3M professional audio tape recorders.

The Teknik SM2 professional 6.3 recorders were described as having been designed to the latest techniques, with electronics replacing mechanics wherever possible, and modular construction throughout.

As at AES, a sizeable display had been set up for the BASF Unisette professional 6.3 mm cassette, which has been designed to meet exacting standards of sound recording, and to overcome the technical limitations set by the design of cassettes up to now. BASF hope to see the cassette changing from almost completely amateur use to take a share in the professional market.

Amity Shroeder, part of the Orange group of companies, were showing their "build-it-yourself" multi-track system, offering the potential purchaser the Amity Complete and Control unit, and then suggesting that he construct his own console, to build the transport into the mixing desk, after which all that is needed is to connect the audio electronics to the head assembly and

input-output sockets.

Prices stated were competitive – from £6,150 for 24-track through £4,900 for 16-track, to £3,600 for eight-track.

The built-it-yourself idea was born of necessity, as most good ideas are. Roger Jeffery, design engineer for Amity says that they prefer to sell the transports for building by customers, but have made up some complete units to special orders.

The 3M stand was designed to demonstrate a "success formula" defined by the company as Artist plus 3M Mincom multi-track recorder plus API mixing desk plus Scotch mastering tape equals golden disc.

Three Mincom M79 recorders were demonstrated, 24-track, four-track and two-track, in conjunction with Automated Processes MagLink and MiniMag synchronisers. There was considerable interest in the MiniMag a low-price electronic instrument capable of synchronising any two multi-track machines. Details were released on the API automix, a console designed primarily to mixdown from multi-track sources – up to 24 inputs and 4 echo channels are accommodated, mixing down to quad, stereo or mono.



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All Cassettes on  DOLBY SYSTEM

Carmina Burana (Carl Orff)

Salzburg Mozarteum Choir and Orchestra conducted by Kurt Prestel
ZC Y8CCB 15001

Berlioz - Debussy - Stravinsky

London Philharmonic Orchestra conducted by John Pritchard
ZCCCB 15002

Sibelius: Symphony No. 2 in D Major Op. 43

London Philharmonic Orchestra conducted by John Pritchard
ZCCCB 15003

Berlioz - Symphonie Fantastique Op. 14

The Halle Orchestra conducted by Sir John Barbirolli
ZCCCB 15010

ZC - cassettes
Y8 - cartridges

* This a Mono recording

Charles Ives Sonatas for Violin and Piano (1874-1954) (Double Pack)

Paul Zukofsky - violin
Gilbert Kalish - piano
ZCHP 73025A B

Brahms Piano Concerto No. 2 in B Flat Major Op. 83

The Berlin Philharmonic conducted by Wilhelm Furtwangler
Edwin Fischer (piano)
ZCUNB 102*

Beethoven: Symphony No. 3 in E Flat Major, Op. 55 (Eroica)/Beethoven:

Leonore Overture No. 3,
Op. 72a (Complete
Performance)

Vienna Philharmonic Orchestra,
Stockholm Philharmonic Orchestra
conducted by Wilhelm Furtwangler
ZCUNB 104*

Albinoni: Oboe Concerto in B Flat Major, Op. 7 No. 3/ Marcello: Oboe Concerto in C Minor/Albinoni: Oboe Concerto in D Major, Op. 7 No. 6/Cimarosa: Oboe Concerto in C Minor

Pro Arte Orchestra conducted by
Sir John Barbirolli, Evelyn Rothwell - Oboe.
ZCCCB 15011

Beethoven: Piano Concerto No. 5 in E Flat Major Op. 73 (Emperor)

Halle Orchestra conducted by
Sir John Barbirolli Piano-Mindru Katz
ZC Y8CCB 15015

The Best of Stokowski (2 Cassette Pack) Leopold Stokowski Conducting Works by Mozart, Vivaldi, J. S. Bach, Stravinski and Virgil Thomson

Leopold Stokowski
ZCVBP 707 8

Tchaikovsky Symphony No. 4 in F Minor, Op. 36/ Serenade in C for String Orchestra, Op. 48 (Excerpts) Waltz and Finale

Vienna Philharmonic Orchestra
conducted by Wilhelm Furtwangler
ZCUNB 507*

Narration with Musical Illustrations (Excerpts from 'My Favourite Intervals')

Victor Borge
ZCPD 502

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RELAX

MUSIC WEEK JULY 26 INDEX

AMAZING RHYTHM ACES T
 AREETY, Colin B
 BALL, Kenny S
 BARRCUDA B
 BISHOP, Elvin J
 BLACK, Cilla I
 BLUE R
 BREEDLOVE, Jimmy I
 CANYON T
 CHAPIN, Harry D
 COTTON, Gene D
 CRANE, Tony I
 CRYSTAL GAYLE W
 DALSTON DIAMONDS K
 DAVID, Alan E
 DE SYKES, Stephanie J
 DOUGLAS, Carol W
 DUKE, Doris F
 FELTS, Marvel R
 FRANKLIN, Erma P
 FREEMAN C
 GILSTRAP, Jim H
 GLOVER, Sue B
 GRAHAM CENTRAL STATION I
 GRAVY TRAIN C
 GRAY, Doble L
 GRIMMS B
 HARPO M
 HARRIS, Richard/Frank & Nero H

HAYWOOD, Leon C
 HELM, Jimmy D
 HOT CHOCOLATE A
 ISLAND LOVE AND MERLIN T
 JEFFERSON T
 JORDON, Dave S
 KING, Peter M
 KIRMAN, Danny R
 LEE PEACH, Emma D
 LULU B
 MAGIC O
 MALBOURGH, Montgomery S
 MARTIN, David C
 MAY, Simon S
 MIGHT CLOUDS OF JOY S
 MONROE, Matt A
 MUD S
 NAVIEDE A
 POST, Mike And Coalition A
 POST, Mike R
 REYNOLDS, Barry T
 SEVEN, Sheila C
 SHARK WILSON/Gladstone Anderson G
 SISTER SLEDGE L
 SLAPP HAPPY/Anthony Moore J
 STEWART, Andy S
 TAYLOR, Carmol B
 THOMASON, Sue A
 TOLAND, Marie M
 TROGGS S
 WOMBLES S
 YIN AND YAN D
 ZAGER AND EVANS I

DISTRIBUTORS CODE
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, B - B&C, Z - Enterprise, CR - Creole

LISTINGS

AB
 A CHILD'S PRAYER, Everything Should Be Funky, HOT CHOCOLATE. RAK 212 (E)
 AFTERNOON OF THE RHINO, Bubblegum Breakthrough, MIKE POST AND COALITION, Warner Bros K 16588 (CW)
 ALL THE WISHING IN THE WORLD, You're Sensational, MATT MONROE, Emi 2329 (E)

ANY OTHER MORNING, I Can't Stop Loving You, SUE THOMASON, HLE 10499 (S)
 AROUND MY HEAD, Pieces Come Back, NAVIEDE, BU 3011 (S) Decca
 BABY YOU DON'T KNOW HOW TO, Freedom Fighter, COLIN AREETY, BU 3016 Decca (S)
 BACK IN THE U.S.A., I'd Like to Sleep (Till I Get Over You), CARMOL TAYLOR, Elektra 12182 (E)
 BACKBREAKER, The Masked Poet, GRIMMS DJM.DJS 393 (A)
 BARRCUDA BAY, Theme from Barrcuda, BARRCUDA, Polydor 205 8614 (F)
 BEGGARS CAN'T BE CHOOSERS, As You Closed The Door, SUE GLOVER DJM.DJS 395 (A)
 BOY MEETS GIRL, Moma's Little Corner Of The World, LULU, Chelsea 2005 031 (F)

C
 CALIFORNIA FREEWAY, Jane, DAVE FREEMAN, DJS 401 (A)
 CAN'T SMILE WITHOUT YOU, Magic Roundabout, DAVID MARTIN, DJM.DJS 402 (A)
 CHICO AND THE MAN, After All Is Said And Done, SHEILA SEVEN, Pye 7N 45501 (A)
 CLIMB ABOARD THE GRAVY TRAIN, Sanctuary, GRAVY TRAIN, Dawn DNS 115 (A)
 COME AND GET YOURSELF SOME BEMF, Beautiful, LEON HAYWOOD, 20th Century BTC 2191

D
 DAMN IT ALL, Country Spirit, GENE COTTON, ABC 4063
 DEALER'S FRIEND, Part 1, Dealer's Friend, Part 2, YIN AND YAN, PSR 383
 DON'T PULL YOUR LOVE, Don't Want To Lose You, JIMMY HELM, Pye 45503 (A)
 DO YOU LOVE ME, Why Can't We Make A Go Of It, EMMA LEE-PEACH, United Artists, UP 35890 (E)
 DREAMS GO BY, Sandy, HARRY CHAPIN, Elektra K 12184

E F
 ENDLESS VIBRATIONS, Feeling Free, ALAN DAVID, United Artists UP35899 (E)
 FULL TIME WOMAN, Your Best Friend, DORIS DUKE, Contempo CS 2064 (Z)

G
 GOD IS STANDING BY, Ivory Bounce, SHARK WILSON/Gladstone Anderson, Cactus CT 68(CR)

H I
 HOUSE OF STRANGERS, Take Your Daddy For A Ride, JIM GILSTRAP, Chelsea 2005 032 (F)
 HOW TO HANDLE A WOMAN, If I Ever Would Leave You, RICHARD HARRIS/Frank & Nero, Warner Bros K 16589 (CW)

I CAN'T HELP LOVING YOU, I Saw You, JIMMY BREEDLOVE, Disco Demand DDS 110(A)
 I JUST AIN'T GOOD ENOUGH FOR YOU, No Way, TONY CRANE, Buk BU 3015 (S)
 I'LL TAKE A TANGO, To Know Him Is To Love Him, CILLA BLACK, Emi 2328 (E)
 I'M GONNA BE A COUNTRY GIRL AGAIN, Now That The Buffalo Has Gone, BUFFY SAINT MARIE, Vanguard VF 5002 (A)
 IN THE YEAR 2525, Little Kids, ZAGER AND EVANS, RCA 2575 (R)
 IT'S ALRIGHT, Ain't Nothing But a Warner Brothers Party, GRAHAM CENTRAL STATION, Warner Bros K 16593 (CW)

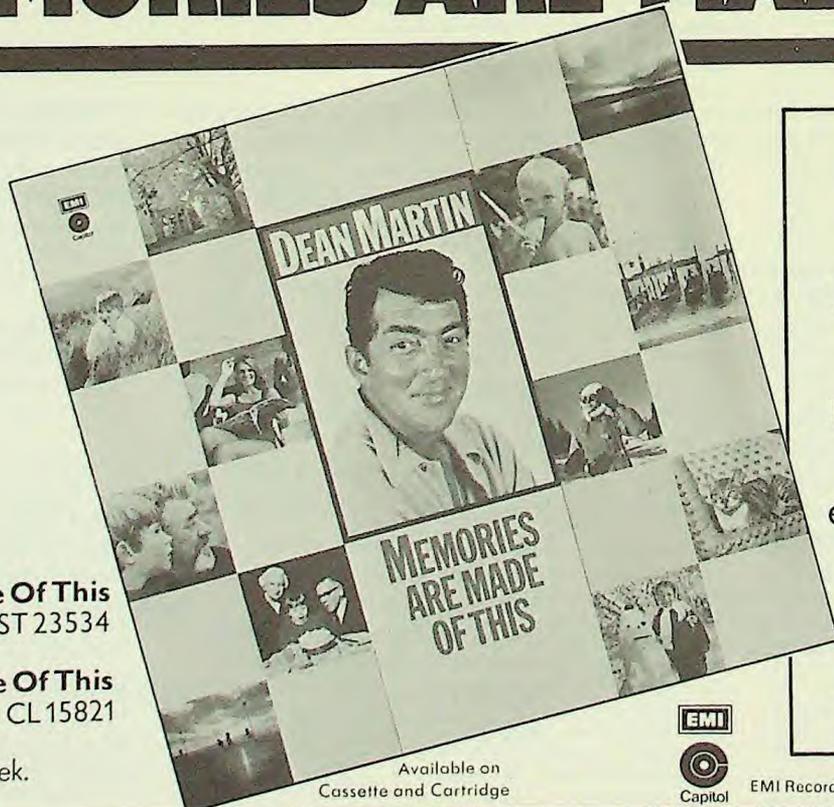
J K
 JESSE, You Didn't Want to Know Me, STEPHANIE DE-SYKES, Bradley's, BRAD 7521 (A)
 JOHNNY'S DAD, Mr. Rainbow, SLAPP HAPPY/Anthony Moore, Virgin VS 124 (I)
 JUKE JOINT JUMP, Arizona Line, ELVIN BISHOP, Capricorn 2089 014 (F)
 KAMIKAZI KRAZY, Kamikazi Boogie, DALSTON DIAMONDS, GTO GT 18 (F)

L M
 LOVE DON'T GO THROUGH NO CHANGES ON ME, Don't You Miss Him, SISTER SLEDGE, Atlantic K 10551 (CW)
 LOVING ARMS, Loving Version, DOBIE GRAY, Torpedo TOR 39 (Z)
 MOVIE STAR, Teddy Love, HARPO, DJM.DJS 400 (A)
 MY DAYS OF LOVING YOU (ANIMA MIA), What about Tomorrow, MARIE TOLAND, Alaska, ALA 1008 (E)
 MY EYES ADORE YOU, Version, PETER KING, Torpedo, TOR38 (Z)

OP
 OO-PA-PA-DOO, First Love, MAGIC, Alaska, ALA 1007 (E)
 PIECE OF MY HEART, Big Boss Man, ERMA FRANKLIN, HLM 10501 (S)

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Tony Anthony	MAM 131
Funny Lady	Arista
Barbra Streisand	ARTY 101
Spirits in the Night	Bronze
Manfred Mann's Earth Band	BRO 18
Love Will Keep Us Together	A&M
The Captain and Tennille	AMS 7165
Summertime	Penny Farthing
The Troggs	PEN 889

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RELEASES JULY 26

R
RAM JAM CITY, Hot Summer's Day, DANNY KIRMAN, DJM.DJS 396 (A)
RECONSIDER ME, Foggy Misty Morning, NARVEL FELTS, ABC 4062
ROCKFORD FILES, Dixie Lullabye, MIKE POST, MGM 2006 521 (F)
ROUND AND ROUND, I Know How It Feels, BLUE, Rso 2090 163 (F)

S
SEARCHIN' (FOR SOMEONE LIKE YOU), Hiding In The Darkness Of My Mind, MALBOURGH MONTGOMERY, Elektra 12183 K (E).
SHAKE RATTLE AND ROLL, See You Later Alligator, MUD RAK 213 (E)
SOMEONE LIKE YOU, Blue Movie Queen, DAVE JORDAN, Bradley BRAD 7520 (A)
SONG OF FREEDOM, Little Girl, ANDY STEWART, Pye 7N 45502 (A)
SOPHIE, Perce Que Je T'Aime, C SIMON MAY, Philips 6006 465
STAY DON'T GO, Nabucco (Chorus Of The Slaves), KENNY BALL 7N 45500 (A) Pye
STONED WORLD, Heart Full Of Love, MIGHTY CLOUDS OF JOY, ABC 4065
SUMMERTIME, Jenny Come Down, TROGGS, Penny Farthing PEN 889 (A)
SUPER WOMBLES, Orinoco Kid, WOMBLES, CBS 3480 (CW)

T
THE LAST BUS HOME, Baby You've Got Everything I Need, JEFFERSON, Alaska ALA 1009 (E)
THE WORLD WASN'T READY, Tables And Chairs, BARRY REYNOLDS, Epic 3430 (CW)
THIRD RATE ROMANCE, Mystery Train, AMAZING RHYTHM ACES, ABC 4066
TOP OF THE WORLD (MAKE RESERVATIONS), Boogie Down Broadway, CANYON, HLZ 10500 (S)

TWO TOO MUCH, Getting Involved, ISLAND LOVE AND MERLIN, CBS 3452 (CW)

W
WILL WE MAKE IT TONIGHT, Take Me (Make Me Lose Control), CAROL DOUGLAS, RCA 2580 (R)
WRONG ROAD AGAIN, They Come Out At Night, CRYSTAL GAYLE, United Artists, Up 35892

TOTAL ISSUED

Singles issued by major manufacturers for week ending July 18th.

	This Week	This Month	This Year
EMI	8 (5)	27 (18)	251 (246)
Decca	5 (4)	13 (11)	112 (113)
Pye	9 (9)	17 (17)	200 (131)
Polydor	6 (-)	16 (9)	139 (99)
CBS	3 (4)	14 (17)	154 (139)
Phonogram	- (-)	8 (5)	87 (87)
RCA	2 (1)	6 (6)	101 (76)
WEA	4 (6)	14 (22)	107 (125)
Others	26 (11)	57 (25)	581 (346)
Total	63 (40)	172 (130)	1,742 (1,362)

RECORD PRICE INDEX

Price index shows rises for singles, LP's and cassettes, due to price increases by Anchor, CBS, Pye and United Artists, the full index is therefore as follows:

	June	May	Move-ment
Medium Singles	0.58	0.57	+1
LP's full price	2.67	2.61	+6
Cassettes full price	2.86	2.84	+2
Cartridges full price	2.94	2.94	Nil

The above figures are calculated from the published price lists of eighteen major UK record companies: A&M, Anchor, B&C, Bell, CBS, Decca, DJM, EMI, Phonogram, Polydor, President, Pye, RCA, Transatlantic, United Artists, Virgin and WEA.
Source: John Humphries.

NEEDLE TIME

RADIO ONE RECORDS OF THE WEEK

Noel Edmunds: Wendy Is Gone - Ronnie McNeir (London Prodigal HLA 10494)
Tony Blackburn: Can't Give You Anything But My Love - Stylistics (Avco 6105 039)
Johnny Walker: Dance With Me - Orleans (Asylum AYM 544)
Ed Stewart: Best Thing That Ever Happened To Me - Gladys Knight & Pips (Buddah BDS 432)
Pick Of The Past: Without You - Nilsson (RCA 2165)

RADIO LONDON'S FAVOURED PLAYS

Pasedena-Pasedena Roof Orchestra (Transatlantic BIG 528)
Feel Like Makin' Love - Johnny Mathis (CBS S CBS 3496)
The Single Girl - Sandy Popy (MGM 2006 533)
Everyday - Lolly Boon (Penny Farthing PEN 885)
ROBBIE VINCENT'S ROCKET
I Can't Move No Mountain - Margie Joseph (Atlantic K 10646)
CAPITOL CLIMBERS

Sherry - Adrian Baker (Magnet MAG 34)
Best Thing That Ever Happened - Gladys Knight & Pips (Buddah 432)
In The Summertime - Teach In (Polydor 2058 618)
The Single Girl - Sandy Popy (MGM 2006 533)
One Of These Nights - Eagles (Asylum 543)
Get In The Swing - Sparks (Island WIP 6236)

RADIO TWO ALBUM OF THE WEEK W/C 4 August

Spotlight On The 20's - Various Artists (Philips Int 6641 299)
BRMB PERSONALITY PICKS
George Ferguson: Man Of My Word - Son Of A Gun (RCA 2582)
Adrian Juste: Land Of Hope And Glory - Vera Lynn (EMI 2330)
Ed Doolan: Now It's Paul McCartney, Stevie Wonder, Alice Cooper And Elton John - Clive Baldwin (Mercury 6167 170)
David Jamieson: Up Town Saturday Night - Bill Harris (Warner Brothers K 16586)

Robin Valk: Deliah - Sensational Alex Harvey Band (Vertigo ALEX 001)
Bob Stewart: Pasedena-Pasedena Roof Orchestra (Transatlantic BIG 528)
Nicky Steele: The Best Thing That Ever Happened To Me - Gladys Knight & Pips (BuddahBDS 432)

RADIO CLYDE PERSONALITY PICKS

Steve Jones: Can't Get Over Loving You - Mungo Jerry (Polydor 2058 603)
Speedway - Karsaal Flyers (UK201 2001)
Richard Parks: A Love Like Yours (Don't Come Knocking) Nilson & Cher (Spector 2010 034) Pretty Woman - Roy Orbison (Monument 1054)

Tom Ferrie: How It's Paul McCartney, Stevie Wonder, Alice Cooper And Elton John - Clive Baldwin (Mercury 6167 170) Can't Get You Anything But Love - Stylistics (Avco 6105 Phonogram)
Brian Ford: Love Peace and Happiness - Carl Douglas (Pye Popular 7N 45489) How Sweet It Is - James Taylor (16582 Warner Bros)
Bill Smith: It's Getting Sweeter All The Time - Shorty (State 005)
Sorry I Put Tim Stevens Last Time - All I Need Is Your Sweet Loving - Gloria Gaynor (MGM 2006 531)

RADIO LUXEMBOURG HOT SHOTS

Tony Prince: Get In The Swing - Sparks (Island WIP 6236)
Mark Wesley: Dolly My Love - Moments (All Platinum 6146 306)
Peter Powell: Only Woman - Alice Cooper (Anchor AMC 1018)
Stuart Henry: I'll Have To Say I Love You In A Song - Jim Croce (Philips 6037 208)
Bob Stewart: Love Will Keep Us Together - The Captain & Tennille (A&M AMS 7165)
Power Play: A Rose Has To Die - Ryders (RCA 2577)

MARKET PLACE

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WILDE ROCK THIS WEEK'S PLAYLIST

TITLE	ARTIST	LABEL/No.
Foot Stomping Music	Hamilton Bohannon	Brunswick/BR21
Sneakin' up behind	The Brecker Bros	Arista/Arista 14
Midnight Blue	Melissa Manchester	Arista/Arista 13
Midnight is the time I need you	Demis Roussos	Philips/6009 646
7-6-5-4-3-2-1 Blow your Whistle	Gary Toms Empire	Epic/SEPC 3441
Attitude Dancing	Carly Simon	Elektra/K 12178
From the Album Playing Possum/K52020 Delilah	The Sensational Alex Harvey Band	Vertigo/ALEX 001
New York Cuty	T. Rex	E.M.I./MARC 10
Per-so-nal-ly	Wigan's Ovation	Spark/SRL 1129
Shuffle into my heart	Swarbrigg	M.C.A./MCA 202
Rolling Stone	David Essex	C.B.S./CBS 3425
Oh Boy	Buddy Holly	M.C.A./MCPS 270
From the Album More American Graffiti/MCSP 270	Oh California	Magic
You go to my head	Bryan Ferry	Bell/BELL 1430
Eighteen with a bullet	Pete Wingfield	Island/WIP 6234 Island/WIP 6231

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**NOEL
EDMONDS
'ALBUM
OF THE WEEK'
THIS WEEK**



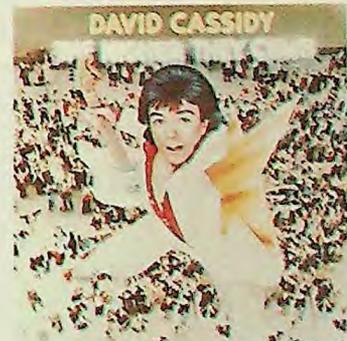
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DAVID CASSIDY

THE HIGHER THEY CLIMB

THE HARDER THEY FALL



RS 1012

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Single “It Oughta Sell A Million” 2058 602

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TOP ALBUMS

MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets, sales through other than regular shops and departments are not indicated. Chart covers LPs retailing at £1.26 and upwards.

CHART FOR WEEK ENDING JULY 12

This Week	Last Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	2	5	HORIZON		
2	1	6	VENUS & MARS	● Carpenters	Richard & Karen Carpenter A&M AMLK 64530
3	5	13	ONCE UPON A STAR	● Wings	Paul McCartney Capitol PCTC 254
4	6	17	THE BEST OF	● Bay City Rollers	Phil Waiman Bell SYBEL 8001
5	4	19	THE ORIGINAL SOUNDTRACK	● Stylistics	(-) Avco 9109 003
6	3	9	CAPTAIN FANTASTIC	● 10cc	10cc Mercury 9102 500
7	7	3	STEP TWO	● Elton John	Gus Dudgeon DJM DJLPX 1
8	8	3	ONE OF THESE NIGHTS	Showaddywaddy	Mike Hurst Bell BELLS 256
9			MUD ROCK Vol 2	Eagles	Bill Smithock Asylum SYLA 8759
10	11	41	ROLLIN'	Mud	M.Chapman/N.Chinn RAK SRAK 513
11	10	80	TUBULAR BELLS	● Bay City Rollers	Bill Martin/Phil Coulter Bell BELLS 244
12			THE BASEMENT TAPES	● Mike Oldfield	Oldfield/Newman/Hayworth Virgin V 2001
13	9	79	THE SINGLES 1969-73	Bob Dylan	B.Dylan & Band CBS 88147
14	13	92	THE DARK SIDE OF THE MOON	● Carpenters	J. Daugherty/R&K A&M AMLH 63601
15	17	2	GREATEST HITS	● Pink Floyd	Pink Floyd Harvest SHVL 804
16	12	8	GREATEST HITS OF 10cc	□ Cat Stevens	(-) Island ILPS 9310
17	18	35	ELTON JOHN'S GREATEST HITS	10cc	10cc UK UKAL 1012
18	15	5	MADE IN THE SHADE	● Elton John	Gus Dudgeon DJM DJLPH 442
19	14	11	BEST OF TAMMY WYNETTE	Rolling Stones	(-) Rolling Stones COC 59104
20	19	154	SIMON & GARFUNKEL GREATEST HITS	□ Tammy Wynette	Billy Sherrill EPIC 63578
21	26	83	BAND ON THE RUN	□ Simon & Garfunkel	S&G CBS 69003
22	16	10	24 CARAT PURPLE	● Paul McCartney/Wings	Paul McCartney Apple PAS 10007
23			WHEN WILL I SEE YOU AGAIN	Deep Purple	- Purple TPSM 2002
24	20	3	THANK YOU BABY	Johnny Mathis	John Lorez CBS 80738
25	27	20	PHYSICAL GRAFFITI	Stylistics	Hugo/Luigi Avco 9109 005
26	29	3	THE SNOW GOOSE	● Led Zeppelin	Jimmy Page Swan Song SSK 89400
27	24	11	TAKE GOOD CARE OF YOURSELF	Camel	David Hitchcock Decca SKL 5207
28	33	4	RETURN TO FANTASY	● Three Degrees	Gamble/Huff Philadelphia PIR 60137
29	-	1	THE BEATLES 1967-70	Uriah Heep	Gerry Bron Bronze ILPS 9335
30	28	6	STAND BY YOUR MAN	Beatles	George Martin Apple PCSP 718
31	25	11	AUTOBAHN	Tammy Wynette	Billy Sherrill EPIC 69141
32	22	9	JUDITH	Kraftwerk	Heutter/Schneider Vertigo 6360 620
33			STILLS	Judy Collins	Arif Marden Elektra K52019
34	30	10	THE BEST OF BREAD	Steven Stills	- CBS 69146
35	37	33	BRIDGE OVER TROUBLED WATER	Bread	- Elektra K 42115
36	23	6	THE BEST YEARS OF OUR LIVES	Simon & Garfunkel	S&G/Halee CBS 63699
37	49	22	THE BEATLES 1962-66	□ Steve Harley/Cockney Rebel	Harley/Parsons EMC 3068
38	31	5	HIS GREATEST HITS	■ Beatles	George Martin Apple PCSP 717
39			RIDE A ROCK HORSE	Neil Diamond	- MCA MCF 2550
40	32	3	DISCO BABY	Roger Daltrey	Rus Ballad Polydor 2442 135
41	38	23	ROCK'N'ROLL	Van McCoy & Soul City Symphony	V McCoy Avco 9109 004
42	-	1	BUDDY HOLLY'S GREATEST HITS	□ John Lennon	J.Lennon/P.Spector Apple PCS 7169
43			TEN YEARS NON STOP JUBILEE	Buddy Holly	Buddy Holly MCA CORAL CDLM 8007
44	-	1	LET ME TRY AGAIN	James Last	James Last Polydor 2660 111
45			MEDDLE	Tammy Jones	Robin Blanchflower EPIC EPC 80853
46	44	7	I'M STILL GONNA NEED YOU	Pink Floyd	Pink Floyd Harvest SHVL 795
47	36	2	THE MYTHS & LEGENDS OF KING ARTHUR	□ Osmonds	Mike Curb MGM 2315 342
48			FROM MIGHTY OAKS	□ Rick Wakeman/ERE	Rick Wakeman A&M AMLH 64515
49	39	22	ON THE LEVEL	Ray Thomas	R.Thomas Threshold THS 16
50	21	8	SNOWFLAKES ARE DANCING	● Status Quo	Status Quo Vertigo 9102 002
				Tomita	Plasma Music JAPAN Red Seal ARLI 0488

- ★ = NEW ENTRY
- = PLATINUM LP (£1 million sales)
- = GOLD LP (£250,000 sales LPs released 1st. Sept '74)
- = GOLD LP (£150,000 sales LPs released pre-Sept '74)
- = SILVER LP (£75,000 sales)
- 1 = RE-ENTRY

NEXT TEN

- 51 MAKE THE WORLD GO AWAY, Donny & Marie Osmonds, MGM 2315 343
- 52 AL GREEN'S GREATEST HITS, Al Green, London SHU 8481
- 53 I FEEL A SONG, Gladys Knight & The Pips, Buddah BDLP 4030
- 54 COP YER WHACK FOR THIS, Billy Connolly, Polydor 2383 310
- 55 20 GREATEST HITS, Tom Jones, Decca TJD I/II/2
- 56 STAMPEDE, Doobie Brothers, Warner Bros K 56094
- 57 HIS GREATEST HITS, Engelbert Humperdinck, Decca SKL 5198
- 58 THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey, United Artist UAS 29728
- 59 HELLO, Status Quo, Vertigo 6360 098
- 60 CRIME OF THE CENTURY, Supertramp, A&M AMLS 68258

ARTISTS 'A-Z'

- BAY CITY ROLLERS..... 3,10E
- BEATLES..... 29,37E
- BREAD..... 34E
- CAMEL..... 265
- CARPENTERS..... 1,13CW
- COLLINS, Judy..... 32E
- DALTREY, Roger..... 39F
- DEEP PURPLE..... 22E
- DIAMOND, Neil..... 38E
- DYLAN, Bob..... 12CW
- EAGLES..... 6E
- HARLEY, Steve/Cockney Rebel..... 36E
- HOLLY, Buddy..... 42E
- KRAFTWERK..... 31F
- JOHN, Elton..... 6,17A
- JONES, Tammy..... 44CW
- LAST, James..... 43F
- LED ZEPPELIN..... 25CW
- LENNON, John..... 41E
- MATHIS, Johnny..... 23CW
- MCCARTNEY, Paul/Wings..... 2,21E
- MCCOY, Van/Soul City Symphony..... 40F
- MUD..... 9E
- OLDFIELD, Mike..... 111
- OSMONDS..... 46F
- PINK FLOYD..... 14,45E
- ROLLING STONES..... 18CW
- SHOWADDYWADDY..... 7E
- SIMON & GARFUNKEL..... 20,35CW
- STATUS QUO..... 49F
- STEVENS, Cat..... 151
- STILLS, Stephen..... 33CW
- STYLISTICS..... 4,24F
- 10cc..... 5,16E
- THE THREE DEGREES..... 27CW
- THOMAS, Ray..... 48S
- TOMITA..... 50R
- URIAH HEEP..... 281
- WAKEMAN, Rick/English Rock Ensemble..... 47CW
- WYNETTE, Tammy..... 19,30CW

DISTRIBUTORS CODE
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H.R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, B - B&C, Z - Enterprise, CR - Creole, D - Arcade

Soul Breakers...

JACKIE WILSON
 Whispers/Reet Petite
 BR 23 Brunswick

AL GREEN
 Oh Me, Oh My
 (Dreams In My Arms)
 HLU 10493 London-American

RONNIE MCNEIR
 Wendy Is Gone
 HLA 10494 London-American

Noel Edmonds' Record of The Week



...don't forget WE GOT SOUL

Linda - growing up fast



Miss Linda Lewis has finally come of age. Gone are the days of the precocious, cheeky East End pseudo-schoolgirl. Instead we are faced with a mature young lady who has proved without doubt in her latest album that she is indeed **'Not a little girl anymore'**.

Brian Harrigan / MELODY MAKER July 19th

Linda Lewis her new album **'Not a little girl anymore'**, which includes her hit single **'It's in his Kiss'**. Available now on Arista.

LINDA LEWIS
'Not a little girl anymore'



Album ARTY 109 · Cassette TC ARTY 109 · Cartridge 8X ARTY 109 · Single ARISTA 17

Manufactured and distributed by EMI RECORDS

FORECAST
 QUARTER MILLION SALES
 SALES INCREASE OVER LAST WEEK
 MUSIC WEEK JULY 26, 1975

TOP 50 SINGLES

DISTRIBUTORS CODE
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H.R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, B - B&C, Z - Enterprise, CR - Creole

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	3	GIVE A LITTLE LOVE	Bay City Rollers	Bell 1425	Utopia/DJM	Phil Wainman
2	5	4	BARBADOS	Typically Tropical	Gull GULLS 14	Gull Songs	J. Calvert/M. West
3	2	7	TEARS ON MY PILLOW	Johnny Nash	CBS 3220	ATV Music	-
4	3	6	MISTY	Ray Stevens	Janus 6146 204	Bregman Vocco & Conn	Ray Stevens
5	11	4	ROLLIN' STONE	David Essex	CBS 3425	April/Rock On	Jeff Wayne
6	6	6	HAVE YOU SEEN HER/OH GIRL	Chi-Lites	Brunswick BR 20	Burlington	Eugene Record
7	4	9	THE HUSTLE	Van McCoy	Avco 6105 037	Warner Brothers	Hugo/Luigi
8	7	5	EIGHTEEN WITH A BULLET	Pete Wingfield	Island WIP 6231	Island/Uncle Doris	Pete Wingfield
9	10	4	JE T'AIME	Judge Dread	Cactus CT 65	Shapiro Bernstein	Al-Ted Prod
10	14	5	SEALED WITH A KISS	Brian Hyland	ABC 4059	United Artists	POGO Prod.
11	12	5	JIVE TALKIN'	Bee Gees	RSO 2090 160	Abigail/Slam	Arif Marden
12	16	5	D.I.V.O.R.C.E.	Tammy Wynette	Epic 3361	London Tree	Billy Sherrill
13	28	3	IT'S IN HIS KISS	Linda Lewis	Arista 17	Carlin	Tony Silvester/Bert DeCotex
14	8	9	I'M NOT IN LOVE	10cc	Mercury 6008 014	St. Annes	10cc
15	9	10	DISCO STOMP	Hamilton Bohannon	Brunswick BR 19	Burlington	Hamilton Bohannon
16	40	2	IF YOU THINK YOU KNOW HOW TO LOVE ME	Smokey	RAK 206	Chinnichap/RakMike Chapman/Nicky Chinn	
17	27	3	ACTION	Sweet	RCA 2578	Sweet/Essex	Sweet
18	23	4	I WRITE THE SONGS/FOR LOVE	David Cassidy	RCA 2571	Sunbury/Warner Bros. B. Johnston/D. Cassidy	
19	21	6	FOE-DEE-O-DEE	Rubettes	State STAT 7	Pamscene/ATV Music	Bickerton/Waddington
20	30	3	NEW YORK CITY	T. Rex	EMI MARC 10	Wizzard	Marc Bolan
21	17	7	MY WHITE BICYCLE	Nazareth	Mountain NAZ 10	Getaway/Carlin	M. Charlton
22	13	6	MOONSHINE SALLY	Mud	RAK 208	Chinnichap/RAK Mike Chapman/Nicky Chinn	
23	29	4	FOOT STOMPIN' MUSIC	Hamilton Bohannon	Brunswick BR 21	Burlington	Hamilton Bohannon
24	19	6	BLACK PUDDING BERTHA	Goodies	Bradley's BRAD 7517	Oddssocks/ATV Music	Miki Anthony
25	47	2	SHERRY	Adrian Baker	Magnet MAG 34	KPM	Moigan Baker
26	18	6	DOING ALRIGHT WITH THE BOYS	Gary Glitter	Bell 1429	Leeds	Mike Leander
27	15	11	WHISPERING GRASS	Windsor Davies/Don Estelle	EMI 2290	Campbell Connelly	Walter J. Ridley
28	31	3	BLANKET ON THE GROUND	Billie Joe Spears	United Artists UP 35805	Campbell Connelly	Larry Butler
29	12	5	SOMEONE SAVED MY LIFE TONIGHT	Elton John	DJM DJS 385	Big Pig Music	Gus Dudgeon
30	35	3	HIGHWIRE	Linda Carr & The Love Squad	Chelsea 2005 025	Intersong	Kenny Nolan
31	NEW ENTRY		DELILAH	Sensational Alex Harvey Band	Vertigo ALEX 001	Donna Music	David Batchelor
32	36	3	HARMOUR LOVE	Syreeta	Tamla Motown TMG 954	Jobete London	Stevie Wonder
33	45	2	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)	Rimshots	All Platinum 6146 304	Cookaway Music	H. Ray/A. Goodman
34	48	2	DOLLY MY LOVE	Moments	All Platinum 6146 306	Sunbury Music	H. Ray/T. Keith
35	NEW ENTRY		I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)	Stylistics	Avco 6105 039	Avemb/Cyrl Shane	Hugo/Luigi
36	20	6	MAMA NEVER TOLD ME	Sister Sledge	Atlantic K 10619	Warner Brothers	Taylor/Hurt/Bell
37	50	2	IT'S BEEN SO LONG	George McCrae	Jay Boy BOY 100	Sunbury Music	H.W. Casey/R. Finch
38	25	11	THREE STEPS TO HEAVEN	Showaddywaddy	Bell 1426	Palace Music	Mike Hurst
39	43	2	LOVE ME BABY	Susan Cadogan	Magnet MAG 36	Magnet Music	Peter Waterman
40	24	6	MAKE THE WORLD GO AWAY	Donny & Marie Osmond	MGM 2006 523	Acuff-Rose	Mike Curb
41	42	3	I DO I DO I DO	Abba	Epic 3229	Bocu Music	-
42	41	5	IT OUGHTA SELL A MILLION	Lyn Paul	Polydor 2058 602	Cookaway Music	David Mackay
43	38	5	PER-SO-NAL-LY	Wigan's Ovation	Spark SRL 1129	Feldman	Barry Kingston
44	37	3	SWEET CHEATIN' RITA	Alvin Stardust	Magnet MAG 32	Cookaway/Tic Toc Music	Roger Greenaway
45	NEW ENTRY		EL BIMBO	Bimbo Jet	EMI 2317	Burlington	Laurent Rossi
46	49	2	GET IN THE SWING	Sparks	Island WIP 6236	Island	Tony Visconti
47	NEW ENTRY		THE LAST FAREWELL	Roger Whittaker	Island WIP 6236	Island	Tony Visconti
48	NEW ENTRY		SEXY M.F.S.B.		EMI 2294	Tembo Music	Dennis Preston
49	44	4	LONG LOST LOVER	Three Degrees	Philadelphia PIR 3381	Gamble Huff/Carlin	Gamble/Huff
50	46	3	GOING TO A GO-GO	Sharonettes	Philadelphia PIR 3352	Gamble Huff/Carlin	Gamble/Huff
					Black Magic BM 104	Jobete London	Simon Soussan

DISTRIBUTORS A-Z

Action	17R
Barbados	25S
Black Pudding Bertha	24A
Blanket On The Ground	28E
Delilah	31F
Disco Stomp	155
D.I.V.O.R.C.E.	12CW
Doing Alright With	
The Boys	26E
Dolly My Love	34F
Eighteen With A Bullet	81
El Bimbo	45E
Foe-Dee-o-Dee	19F
Foot Stompin' Music	23CS
Get In The Swing	46I
Give A Little Love	1E
Going To A Go-Go	50CW
Have You Seen Her/	
Oh Girl	65
Harmour Love	32E
Highwire	30E
If You Think You Know How To	
Love Me	16E
I Can't Give You Anything (But	
My Love)	35F
I Do I Do I Do	41CW
I Write The Songs	18R
I'm Not In Love	14F
It's Been So Long	37Z
It Oughta Sell A Million	42F
It's In His Kiss	13E
Je T'Aime	9ECR
Jive Talkin'	11F
Long Lost Lover	49CW
Love Me Baby	39CW
Misty	4F
Make The World Go Away	40F
Moonshine Sally	22E
Mama Never Told Me	36CW
My White Bicycle	21E
New York City	30E
Per-so-nal-ly	43A
Rollin' Stone	5CW
Sealed With A Kiss	10E
7-6-5-4-3-2-1 (Blow	
Your Whistle)	33F
Sexy	48CW
Sherry	25CW
Someone Saved My Life	
Tonight	39A
Sweet Cheatin' Rita	44CW
Tears On My Pillow	3CW
The Hustle	7F
The Last Farewell	47E
Three Steps To Heaven	38E
Whispering Grass	27E

TOP 50 WRITERS
 1 Johnny Goodison/P. Wainman;
 2 Jeffrey Calvert/Max West; 3
 Ernie Smith; 4 E. Garner/J.
 Burke; 5 David Essex; 6 E.
 Record/B. Acklin/E. Record; 7
 Van McCoy; 8 Pete
 Wingfield/Barry Hammond; 9
 Gainsburg; 10 Udel Gold; 11 B.
 R. & M. Gibb; 12 B. Braddock/C.
 Putman; 13 Ruddy Clark; 14
 Goulman/Stewart; 15 Hamilton
 Bohannon; 16 Mike
 Chapman/Nicky Chinn; 17 Mike
 Connelly; 18 Bruce Johnston; 19
 Bickerton/Waddington; 20 Marc
 Bolan; 21 K. Burgess/K. West; 22
 Mike Chapman/Nicky Chinn; 23
 Hamilton Bohannon; 24 Bill
 Oddie; 25 R. Gaudio; 26
 Glitter/Leander; 27 F. & D.
 Fisher; 28 R. Bowling; 29 Elton
 John/Bernie Taupin; 30 Kenny
 Nolan; 31 Les Reed/Barry Mason;
 32 Stevie Wonder; 33 Roger
 Cookaway; 34 Ray/Keith/Good-
 man/Brown; 35 Hugo/Luigi/
 Weiss; 36 P. Hurtt/A. Bell; 37 H.
 W. Casey/R. Finch; 38 Bob &
 Eddy Cochran; 39 Peter
 Shelley/Peter Waterman; 40
 Cochran; 41 A. Andersson/A.
 Anderson; 42 Baker/Davis/Cook/
 Greenaway; 43 B. Paris; 44 Roger
 Greenaway/Geoff Stephens; 45
 Claude Morgan; 46 Ron Mael; 47
 Roger Whittaker/R. Webster; 48
 Gamble/Huff; 49 K. Gamble/L.
 Huff/G. Gilbert; 50
 Morre/Robinson/Johnson/Rogers.

STAR BREAKERS
 SEE PAGE 4
 Singles previously listed between
 positions 41-50 are excluded if
 sales and position have declined
 for two consecutive weeks.

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

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 and a new single:-

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I WRITE THE SONGS

RCA 2571
 RS 1012

from his sensational album 'The Higher They Climb - The Harder They Fall'
 (Noel Edmonds Album of the week this week)

RCA
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MW

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PERFORMANCE

Bob Marley and The Wailers

MAKING A rare visit to Britain for a handful of dates, Bob Marley and The Wailers did just enough at the Lyceum last week to show why they are the world's top reggae band, but fell slightly short of justifying the semi-legendary cult status they have enjoyed for some time.

Their appeal to black people is clear. They are political spokesmen; their lyrics are revolutionary; they embrace the Rastafarian religion, carrying posters of Haile Selassie on stage. And as white people have absorbed reggae and West Indian culture at second hand, so their popularity has grown. Marley himself is a Messianic figure. He spreads his arms and calls Yeah, and a thousand voices scream affirmation. He shakes his dreadlocks in a fashion ridiculously reminiscent of Paul McCartney and they scream again.

The curious thing about reggae music in this context is that it seems so unaggressive, so relaxed, a steady rhythm with holes in it loping gently along without any musical fireworks. Compared with a white aggro band like the Who once was, they sound like

Mantovani.

The Lyceum was packed out, the temperature Caribbean and then some, the atmosphere electric. After the first couple of numbers, the audience was singing along enthusiastically to the point where Marley, whose PA was not of the best quality, could hardly be heard. The set comprised all the best known anthems of the band, Burnin', Natty Dread, Kinky Reggae, Stir It Up. They are all excellent songs, tuneful and poetic, a competently played, though with no frills. The set reached a climax with I Shot The Sheriff, the song which more than any other has made Marley a familiar name, thanks to Eric Clapton, followed by the hypnotic Get Up, Stand Up, and exhortation for people power. Then the band disappeared and the audience shuffled quietly away, curiously introspective, bodies still moving with the departed beat, heads full.

NICK ROBERTSHAW

One Night Only

EXACTLY TITLED, One Night Only was not the name of a band but rather the once only appearance of a group of musicians sharing similar musical tastes. On this

occasion it was the meeting of members from what might be termed the "progressive" British country music scene and, although it was staged at Southborough's Royal Victoria Hall, the travelling distance was well worth the effort.

The show, organised by Kent's Jo Montgomery, was a vigorous, loose four hour jamming which spotlighted the talents of those who rarely work with country's straighter realms these days. Included in the lineup were Albert Lee, whose brilliant guitar work led him into Heads, Hands & Feet, Chris Larlowe & The Thunderbirds and a reputation as a constantly sought after instrumentalist; West Coast exile Keith Nelson, now earning a living as a session banjoist; Brian Colbey, about to depart country into a more contemporary surrounding; and the Jonny Young Band - Jonny Young, Pete Wilsher, Luce Langridge, Carl Barnwell and Colin Townes.

Together, and with soloists breaks, the musicians played country their way - a heavy force, often indebted to rock, which occasionally moved nearer to the Nashville images and, even, bluegrass. At times one was left thinking that the basically country audience was more than a little lost with the sounds, though reclaimed with such stalwart offerings as Truck Driving Man and Sugarfoot Rag. On the other hand original material was plentiful and laid down expertly by such as Albert Lee and guest artist Tony Kelly.

One Night Only was an enterprising move and one that deserves to be repeated at a major venue with full promotion. It proved that Britain does have a valid country scene: at present, though, its musicians are being forced to seek their fortunes in other fields.

TONY BYWORTH

went to the same place. The food and wine were excellent, the lighting and sound were good for a venue that has only been open a few weeks. The audience was more than appreciative.

All right, there were a few technical hitches, and evidence towards the end of the evening that the bouncers were a little over zealous, but on the whole it appears that Jeffrey Kruger has chosen the wrong time to announce that he is pulling out of the venue. There is certainly room for a Queen Mary Suite in London if only to encourage acts of this calibre to visit Britain more often.

Freda Payne, it has to be admitted, got off to more than a slow start. In fact, after her suspenseful introductory music and a great build up from the compere, she failed to appear. It was like a music hall joke which could not have been done better if planned. At the second attempt she came in on cue and worked her way through some indifferent songs to her one hit, Band of Gold, which she rushed. However, her rendition of Jacques Brel's Carousel changed the atmosphere from one of polite interest to real enthusiasm. She has remarkable control over her voice and she went on to demonstrate this further.

The Stylistics, on the other hand, were perfect from the start. This is the sort of slick professionalism, combined with familiar current material that an audience of this type in London adores.

They are, it is true, a vehicle for the fat guy on the end who sings castrato voice with a surprised expression on his face (Russel Tompkins Jr), but he does it so well that no-one minds that.

It wasn't in fact until Bet You By Golly Wow, about a third of the way through the set, that the dance routines began to be at all striking, but if there was anyone in the audience doubtful about the group's entertainment ability it was completely dispelled by their medley of hits.

Surprisingly, the current single, Sing Baby Sing, was dismissed early in the set, leaving room for a very fine rendition of The Way We Were and the high spot of the evening inevitably was You Make Me Feel Brand New. The Stylistics had to work hard against a difficult sound balance which though it only detracted slightly from their performance obviously made everything more difficult for

them. This probably went unnoticed by the audience, which by that point in the evening was actually up and dancing, almost on the stage, and the group were obliged to sing a well earned encore.

REX ANDERSON

Alex Welsh/John Bennett Band

IT WAS a typical midweek evening at Ronnie Scott's club in no way an exceptional or a special occasion; the audience numbered dozens rather than hundreds; many of them tourists more interested in a late-night drink than in the music. No superstars were on the bill; just an unknown London jazz band and Alex Welsh's stalwarts, expert in the rather démodé tradition of British mainstream, hardly charismatic figures.

And yet the quality of the music played, and the enthusiasm and commitment of the players, would put to shame many a more prestigious event, many more popular musicians. It is the basic irony of jazz, the situation where, to recall another occasion, a brilliant musician like Stan Tracey, in the top rank of pianists worldwide, plays for peanuts to a handful of enthusiasts in an upstairs room of an East End pub.

Alex Welsh, natty in blazer and slacks, appeared to accept the irony, grinning cheerfully as his audience trickled away, "Don't go, it

gets better". And so it did, Jim Douglas frenetic on guitar, Fred Hunt rolling out lugubrious piano passages, Roy Williams on trombone jocular one minute, lyrical the next, Johnny Barnes stern and powerful on sax. For sheer rhythm and togetherness they could blow any rock group in the country off the stage, as Welsh doubtless knows. Knowing also the proposition is academic, the appreciation of Blueberry Hill and other Dixieland classics being a specialised taste unlikely to be acquired overnight by thousands of youngsters.

The John Bennett Band is an altogether different proposition, a 14-piece jazz-rock ensemble producing a fresh, interesting and undeniably commercial sound. The band employs a funky, straightforward electric rhythm section underpinning more way out excursions by the brass soloists, a system that allows the freedom of jazz improvisation while maintaining overall a fairly approachable sound. Dick Pearce on trumpet and Peter Cornish on baritone sax and Echoplexed flute were outstanding, and John Bennett's compositions are consistently inventive. The trump card, though, is vocalist Barbara Stretch, who appeared only intermittently during the band's three sets, revealing on those occasions a rich and mature voice technically capable of coping with any melodic subtlety, able also to convey a wide range of emotions. Her name is likely to become familiar to a wider audience than jazz commands.

NICK ROBERTSHAW

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The Stylistics
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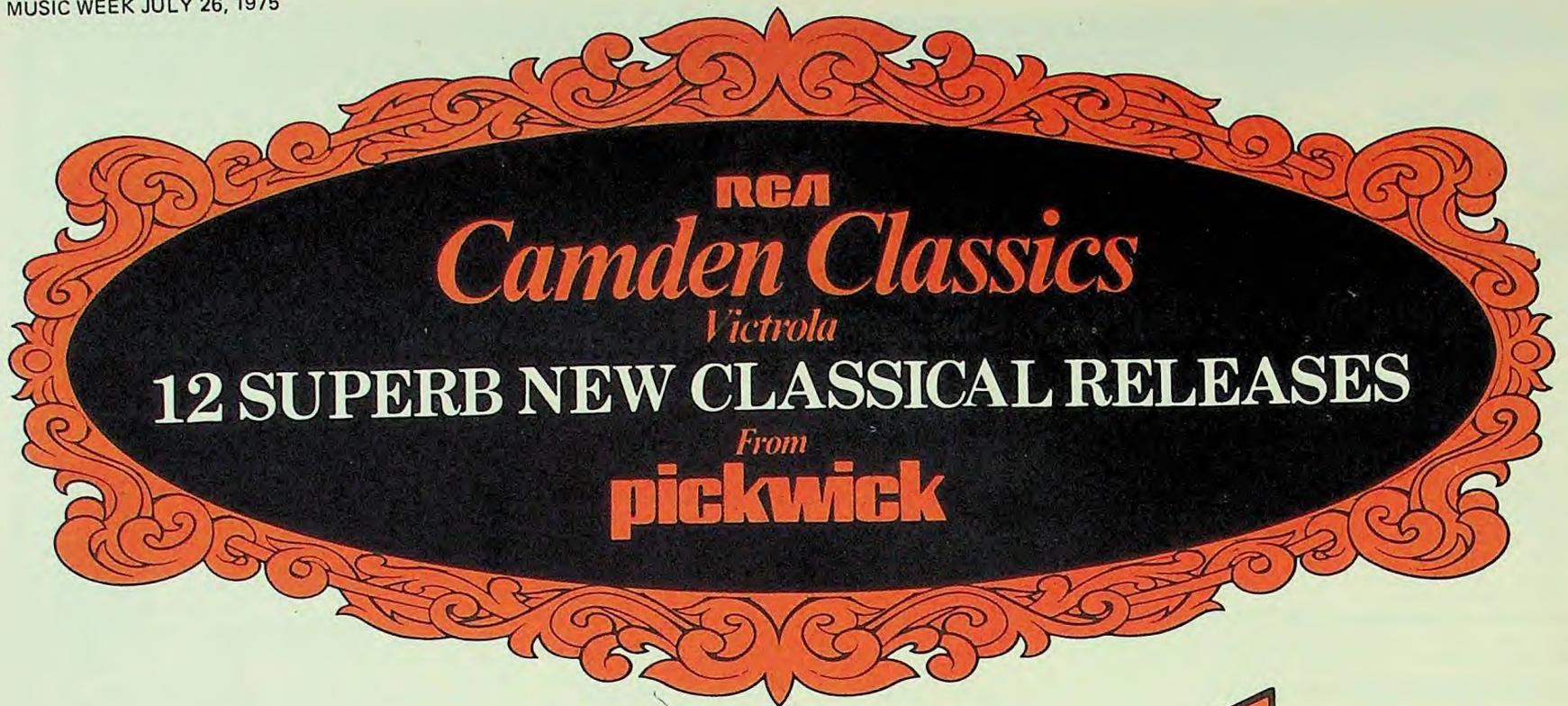
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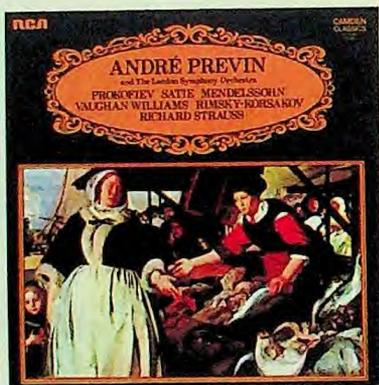
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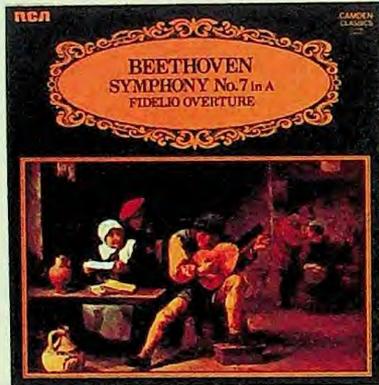


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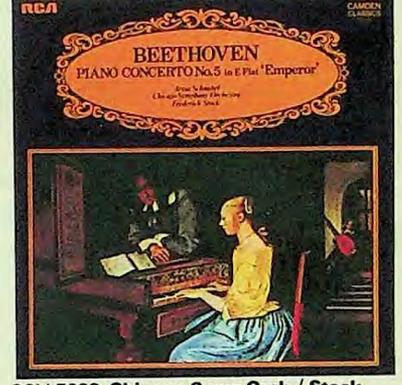
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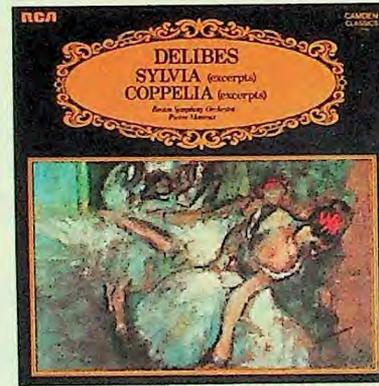
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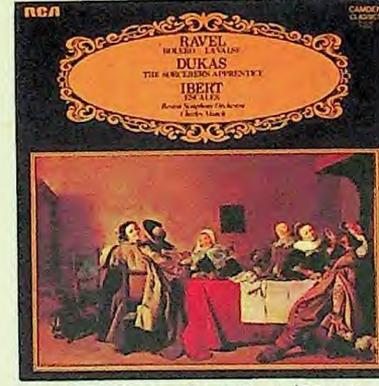
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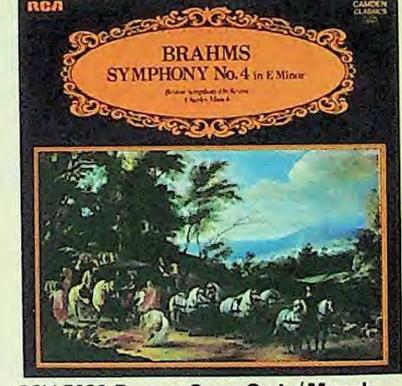
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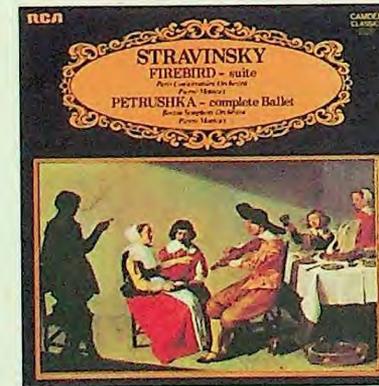
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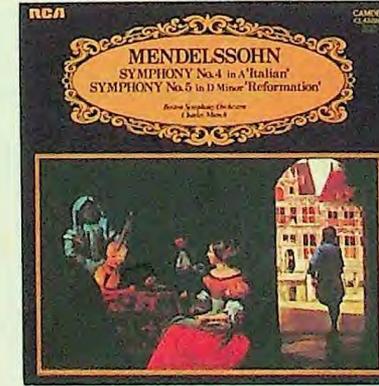
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