Renta Santa ‘card’ disc released by Phonogram

A SINGLE which started out as a recorded Christmas card gimmick is now being promoted commercially by Phonogram and is considered by executives to be in with distinct chart chances.

Chris Hill’s production Renta Santa is in possession of following considerable “action” on the BBC network and on local stations.

The single is a complication back on the subject of who will be this year’s Father Christmas.

TO PAGE 4

Industry backs cartridge future

by CHRIS WHITE

OPTIMISM CONTINUES in the music industry about the future of the 8-track system despite the British Phonographic Industry’s report that quantity sales of software during the last year have dropped by 11 percent compared with 1974 (Music Week, November 15). However in most cases it is an optimism tempered with caution.

As in the past, blame for the decline in the cartridge has followed the “chicken and egg” situation with both the lack of hardware and software attributed as major causes. In the words of one tape promotion manager, Garry Mann of Phonogram, “It’s a vicious circle with dealers stocking less because they sell less, and the record companies releasing less 8-track product because they in turn are selling less.”

Claimed his “hardware manufacturers could do so much to help promote the system but unfortunately now that the cartridge system is leading the way, everybody is buckling the knee. My main fear is that if tape companies did decide to pull out of the 8-track market completely there would be a void of imported software, and hardware as well.”

He added that from Phonogram’s point of view, cartridge sales not declined but dramatically. “We’ve enjoyed a good year from the point of view of sales, and Phonogram is always selective about what it releases on cartridges. The tendency is that albums like Peter and Paul are sold proportionately well on cartridge.”

Said Walter Wylde, chairman of the British Recorded Tape Manufacturers: “The tendency is that albums like Peter and Paul are sold proportionately well on cartridge.”

TO PAGE 4

BIEM copyrights: a solution is promised

A SOLUTION to the vexed question of the payment of mechanical royalties to European sub-publishers is expected to be announced by BIEM at next year’s midwinter meeting in Berlin.

Until then, the details of the manner in which the problem is to be resolved will remain a secret, but an end to the ongoing stalemate of legislation appears to be in sight. News that a way out of the problem appears to have been found was disclosed in New York at a meeting of the CISAC-BIEM technical committee.

It was at Midwinter 1974 that BIEM announced that future mechanical payments would be restricted to sub-publishers in the country of manufacture. Previously payments had been made in the country of sale. There was widespread opposition at the time and this has continued ever since, particularly in those countries where, to a large extent, an imported finished pressing was because of a lack of a domestic factory.

TO PAGE 4

Companies involved in Caroline case

FOLLOWING THUS HOME Office raid on Friday of the Radio Caroline ship, the Mi Amigo, it is understood that the authorities are in possession of further evidence pointing to record companies being involved in supplying product to the station.

The raid, in foggy weather, conditions involved a scuffle between crew and disc jockeys with the Home Office officials and police. The Mi Amigo had drifted into British territorial waters earlier in the week and was broadcasting at the time of the raid.

Four people were removed from the ship, disc jockeys Simon Barrett, Peter Chicago and Michael Lloyd, and the ship’s captain Werner de Zwart, and were taken to Shoreham where they appeared in court on Saturday charged

TO PAGE 4

Benjamin new joint ATV m.d.

by PETER JONES

CHANGES HAVE been made at top executive level in the Associated Television Corporation. Sir Lew Grade, chairman and chief executive of ATV Corporation, announced this week that Jack Gill, executive deputy chairman, and Louis Benjamin, an executive director, have been appointed joint managing directors of the Corporation.

He also announced that Brian Gysell, director of the Corporation and deputy chairman and joint managing director of ATV Network, will be leaving at the end of the year.

Mr Gysell, who joined ATV Network in August 1972, was previously managing director of the Seven Network, a major Australian television network. He now wishes to rejoin his family in Australia where he plans to establish himself as an independent film producer and media consultant.

Sir Lew Grade told Music Week: “We regret his decision to leave, but understand his desire to

TO PAGE 4

CONTENTS

European news........6
Ireland..............................12 & 14
Scottish news................6
Publishing: Claude Francois’ary...7
Janis Ian songs to April Music..16
Talents: Van McCoys’ hits for other people..20
Country Music’s teenage millionaire..59
Top Country albums....58
Top Pop Albums & Top Hart..34

CLASSSHCENE
Boost for GBS re-issues....47
John Whitley: born into the business........48
Album and performance reviews.....50
Roger Dinner: A box now, a box next...54
Radio & TV..................56

CHARTS
Top 50........................58
Top 50 breakers........59
Top albums........67

A UNIQUE co-operation between management, publishing and record companies has resulted in the pressing of 4,000 sampler maxi-singles which are to be given away free during the Hot On The Truth tour which features top college and club bands. A Band

Eurosocne focus on Benelux

The first of a Music Week series of European market reports covering the million-pound industry in Holland and Belgium... pp 27-45

37447

EMI HITs launch last week to celebrate the opening of a regional promotion office in Edinburgh, Bloomsbury. Operating at EMI Records Midlands Promotions the office will serve all media as far north as Aberdeen and south as Southampton. The office is managed by Brian Hancox who has been with EMI for several years and will be assisted by Julie Griffiths who has been working with B/REB. The opening was a joint celebration with the staff of EMI’s first regional office which opened in January in Manchester. The Midlands Promotions office will also serve as a base for EMI’s expanding video display service which currently has two drivers working Midlands and Wales. Ray McDermott and Tom Ashford, who between them cover 10 key shops a fortnight. Pictured at the launch party are: (l to r back row) Wally Slaughter, Ray McDermott, EMI Midlands distributor; Terry Prichard, regional promotions manager; Paula Adams, press officer regional promotions, London; Martin Nelson, regional promotions manager; Steve McCauley, South West field promotions manager; to front Julie Griffiths, assistant to Brian Hancox; Diane Bray, press officer northern promotions; Craig Thompson, northern field promotions.

Free EP joint band promotion

A UNIQUE co-operation between management, publishing and record companies has resulted in the pressing of 4,000 sampler maxi-singles which are to be given away free during the Hot On The Truth tour which features top college and club bands. A Band

A New Album on A&M Records

From Supertramp

CRISIS IS WHAT CRISIS?

ADVERTISEME

TO PAGE 4

TO PAGE 4

RECORDS, TAPE, RETAILING, AUDIO, VIDEO, STUDIOS, RADIO, TV
Wilde Rock into Woolworths

WOOLWORTH SHOPPERS will soon be listening to the latest pop records, via the Wilde Rock promotional tapes, following a deal between the multiple and Wilde Rock Promotions. First tape under the new deal will be in 390 Woolworth outlets this week, reaching an estimated shopping audience of four million.

However, Wilde Rock director Bruce Higham pointed out that the Woolworth promotional tape would be different from the one syndicated to other outlets, including retailers and football grounds through the UK. "We realised that the people who have backed our scheme from the start, particularly in view of the fact, particularly in view of the competition which independent record dealers have to face in the High Street," he commented. "The Woolworth/Wilde Rock tape is a different deal altogether."

Initially, 390 major Woolworth shops will be taking the Wilde Rock tape, covering every major town and city in the country, and by the end of 1976 just under 900 branches will be in the scheme. Higham commented that the new tape would be based on the same price structure as the normal Wilde Rock tape - 60 pence a second on either tape, or £1 a second to record companies who use both.

He added: "The Woolworth tape will be aimed specifically at the chain, incorporating jingles about the merits of shopping there, and will concentrate more on actual singles, rather than promoting albums as well. We're obviously working with the full co-operation of Woolworth's and Record Merchandisers, and one of the features we are hoping to incorporate in the tape is Merchandisers' weekly Six Hot Shots. Hopefully those record companies whose product is featured in the list will come onto the tape too."

In last week's story regarding A&M's retail promotion of four new albums, it was stated that this would be done by using Columbia's Selectatrack machine. In fact the Selectatrack machines being installed in shops in eight cities are all supplied by A&M's Columbia's promotion activity is restricted to the new Supertramp LP, Crisis, What Crisis? which is being promoted through 700 plus cinemas.

Oliver Nelson dies at 43

COMPOSER, ARRANGER, bandleader and saxophonist Oliver Nelson has died in Limpworth, California at the age of 43, apparently from a heart attack. Born in St Louis, Missouri in 1932, Nelson first came to major prominence with the album The Blues And The Abstract Truth recorded in February 1961 for Impulse, produced by Creed Taylor and released here in 1961. Nelson made other important albums for Impulse (More Blues And The Abstract Truth), Prestige (Screaming The Blues and Afro-American Sketches), Verve (Full Nelson) and A&M.

Joe Dassin

New Single

Africa (Indian Summer)

Joe Dassin

The Hit-Version!

The Hit-Version!

CBS 3670

ORDER FROM CBS ORDER DESK Tel 01 360 2155
CBS/WEA/A&M & Distribution Centre Bartley Road London W10

WMGM 22, 1975

PAGE 2
Virgin signs ECM for UK

CHRIS BRYAN-SMITH has resigned as John McFady, has been appointed as sales manager to artists such as Episode, Valentine-Valgroup subsidiaries (Tel: (01) 240 1628). Maiden will be represented abroad by the Valencia magazine group subsidiaries and licensees. Maiden is currently negotiating licensing deals in the UK and other territories. For the American labels Vee Jay, Mojo, Vantage, Autumn, Choice, PBR International, Leland and Jazz and for the UK companies Valgroup Productions, Studio Productions, P_RC Productions, Jazz and Music and Sony Productions, and LE Agency Productions.

PAUL HUSSEY has been appointed field display assistant to new RCA Music product manager. maiden Music has announced that the new promotion manager for RCA, Michael Vickers, has been working in the promotion department at Maiden for the last ten years. He will report to Andrew Pryor, CBI senior product manager.

RAY STALLINGTON, who took over as BMG production manager for RCA, has been with the company for two years. He will be responsible for all the company's product management activities.

MUSICIAN //

McCreedy to join East at Motown

JOHN McCREADY has resigned as marketing manager at Phonogram, but has been appointed by Decca. New Zealand manager McCready was marketing manager at Phonogram, and has been working in the television and recording industry since he was launched in 1971. He has been with the company for ten years, and left in 1964 to become chief of the international department of Phonogram.

CHAMPAGNE ENTERTAINMENTS has been launched as a new division of the company by Harold Shaplin, who has been working as director of Champagne Music, the company formed in partnership with Dick James in 1970. The company has been formed in association with Complete Media Consultants and is an extension of that company's show business activities which to date have only been on the outskirts of the music business.

Champagne Entertainment will announce shortly the first acts to be signed up to the company. the company will operate under the chairmanship of Clive edward, who has been with Champagne for five years, and who will be responsible for all the company's product management activities.

THE NEW CHAMPAGNE ECM label, founded by Manfred Eicher, has been launched by the company in the United States. The label, which is distributed by the Epic and CBS Custom labels, is the result of an agreement between the two companies.

This agreement consists of more than 50 albums, mostly by small groups of contemporary musicians. It was formerly distributed in the UK by Continental Records Distributors. Up and coming releases include albums by Kenny Wheeler with Keith Jarrett, Dave Holland and Jack DeJohnette; Three by Two with Charlie Haden, Jan Garbarek and chamber orchestra; and Eberhard Weber with Sting. Meanwhile, the label has released The First Vinyl album and the first complete edition of the label.

SOMEONE observes believe current activity in the UK singles market is now so widespread that previous advantages in danger of being cancelled out...with promotion men Simon Porter and Nick Fleming both in hospital and Phil Waller only just back after illness, Larry Page personally promoting Page O'Keefe on a release might worry. Wayne Hickerson and Tony Waddington whose publishing deal with ATC Music expires soon...if daughter Sarah Dinniman...takes up late Maurice Rosenbarg's shareholding, will Decca have first female director...following successful involvement with Audio Fair, music writer Karl Dillin planning 1976 London consumer music fair involving manufacturers and dealers.

PREPARATIONS UNDERWAY for long-awaited launch of AIR label and the new TV show, The Prominent Paper, for this year, is under way. The project, led by John Frisn, will be announced by Mayfair restauranteur and publisher of the show, "Would Mr. Gottlieb sign a brand new contract?"...a trip over to the USA, the name of the show on Saturday's Top 50 and House Music on Sunday's Top 50. The project was launched by John Frisn, who is the founder and chief executive of the company.

NOT EXACTLY ELP material, new Manticore release. I Believe In Father Christmas by Greg Lake...on his first ever visit to this country, in December, he will be promoting the show "ELP's first ever visit to this country, in December..." and will be joined by guest acts including UA and Chappell. The show will be recorded at the London Palladium, and is due for release in November. The show will be released as a double LP, with a special price of £2.49. The gold disc is the single, We Can Work It Out, out now.

The disc is attached to a folded card, giving details of the four concert dates. The concerts will be held over two days at Phonogram offices in London and Amsterdam, and were also attended by recording artists including UA and Chappell. The show will be released as a double LP, with a special price of £2.49. The gold disc is the single, We Can Work It Out, out now.

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John Conteh sets Boxa label

JOHN CONTEH, reigning world light-heavyweight boxing champion, has set up a new label, Boxa, and plans to launch a new plan to safeguard the future of music. He recently travelled to Australia to sign a deal for the release of his album, "The searching," scheduled for release November 28, with distribution through Entrepri, the new label.

The label came about when Conteh's management contacted former singer now composer Tim Hollier to see if he could find a suitable song for the box office. Hollier had been involved in scripting record product previously, notably writing the score for the Mill Reef racehorse-tribute album, released on Yesteryear.

Conteh wrote The Boxer and it was decided that as the matter had worked so well, John Conteh and Atkins records general manager, Mike Armstrong, would see if they could company to see the simple through the whole release process. Promotion is being handled by Eddie Kennedy.

Second release on the label is Conteh's single "The box office." Promotion on the John Conteh single includes 15,000 postcard distribution, plus a personal-appearance tie-up with Peter Robinson's Top Shop.

**BIEM royalty solution in view**

From page 1

Capable at local level. Particularly hard hit have been many British publishers representing UK catalogues and the non-payment of royalties... The word is that they have been considering taking legal action against BIEM (see section page 1).

Jean Elsbie, BIEM director general, told Music Week that the procedure would be refined by a special BIEM committee next month. The committee would meet in MIdlen in January. It is expected that the new plan will safeguard the freedom of publishers to make contractual deals with manufacturers and publishers as they desire.

**8-track tape sales: industry confident**

From page 1

Development Committee and Promotion Plan for Sound Tapes, put forward two reasons for the continued decline of the system. The hard is a system the manufacturers have done and little to promote the system, even though several times we have tried to do joint promotions with them,

"Apart from that the dealers are also at fault to an extent because they just don't stock cartridges in any real depth. The non-record outlets still find that there's a lot of trade to be done in 8-track but our record dealers are unwilling to stock. I still consider the cartridge to be the main system for background music or in-store entertainment but the future looks dim unless both hardware and manufacturers agree to a more responsible approach in favour of it."

"It is hard to expose album bands of this type who want the best to push and promote their bands, and have the best in what is issued in the 8-track system. Unfortunately by far as 8-track is concerned, we still support the system all the way and feel that the recent downward trend has reached its peak.

"From the manufacturer's point of view, Tony Williams (marketing director, Radiomatic) said: "We were first in the field with 8-track equipment and the way the public takes it, it looks like we're still last. However Radiomatic does believe in the system and is still putting substantial effort into it in the North of England alone at least 75 percent of our tape consumer's market is in favourable of it."

"I think that it said that so much in decline in popularity as the fact that the cartridge system has in the past been more accepted. We sell both systems together, there is still a big demand for 8-track."

And Mrs Arlene Douglas, a direct-to-record, said: "The cost of recording has increased, so we have to be careful in what we do."

"We're still in the field with 8-track but it's not as popular as it was."

Cartridge releases: industry confident

"7-track tape sales: industry confident"
MAGNETO AND TITANIUM MAN/ROCK SHOW

The New Single by

WINGS

R 6010
Rolf Budde dies at 61

Rolf Budde, for many years one of Europe's most progressive publishers, died in Berlin, aged 61. His company will now be run by his two sons, Andreas (aged 27) and Rolf (20). Budde was born in Berlin on July 30, 1914, and started in music publishing in 1941 after two years as music editor of Radio Berlin. Then he bought a 50 percent share in the Gerhard Rocoboess publishing company.

Three years later he founded his own publishing firm, and, over the years, built it into one of the most flourishing groups in Europe, controlling a major slice of the German music-publishing market.

As well as being a shrewd and perceptive music man, Budde was keenly involved in defending the position of the copyright owner in the international councils of the music industry. He was a member of the board of GEMA, the German performing and mechanical right society, and also on the management board of the German music publishers' association.

He regularly attended meetings of the light music branch of the FIS and was invited to join the Association and was a staunch champion of German lyricists and composers.

Budde's initiative as a publisher enabled him to capture an impressive list of major catalogues for representation in Germany—among them Sonny Mills, Warner, Dick James, Eddy Mars, Records, Ivan Moosal and Editions Victor International (Vince). Ten years ago Budde expanded his activities to independent record producers and set up his own recording studios. He also founded companies on the publishing side in Vienna, Amsterdam and London.

Among the German copyright works he has achieved international success through his publishing operations were Those Lazy Hazy Crazy Days of Summmer, the Summer Wind and the Bobby Vinton hit My Melody Of Love, the latter also hit by Pete and Lee in the UK as Don't Stay Away Too Long.

And the most recent major hit for the company was "Paloma Blanca," a million-seller for the George Baker Selection in Germany.

In 1973, Budde was awarded the ring of honour by GEMA for his service to the board of directors.

More than 300 family and industry representatives attended his funeral.

In London, Dick James said: "I was involved with Rolf Budde for 20 years and with his death the music industry has lost a wonderful man, not only to the music business, but also as a personal friend. Among his many achievements, the greatest was the work he did for GEMA to obtain copyrights from the English-speaking territorium."

MANTOVANI HONOUR WITH SILVER ZITHER AWARD

MANTOVANI HAS BEEN AWARD THE FRENCH LIGHT MUSIC ASSOCIATION'S 1975 SILVER ZITHER AWARD FOR HIS CONTRIBUTIONS TO LIGHT MUSIC—A FITTING HONOUR FOR THE WORLD'S BEST-KNOWN LEADER WHO CELEBRATED HIS 70TH BIRTHDAY ON NOVEMBER 15.

Presentation of the award will take place in Paris later in November, although it is not yet known whether Mantovani, owing to ill-health, will be able to attend in person. However, Decca will release a new album by the orchestra leader, called The Greatest Gift Is Love, recorded 52 years after he led his first orchestra.

STOCKHOLM. The Swedish record industry has finally agreed to let publishers take the main role in the current updating of the computerised hit parade, it was announced today.

The revision means that only the ten bestselling records are published, and this is expected to double the number of titles which are on the charts, and will be published twice a month.

Last year in Sweden, albums outsold singles by roughly nine to one; a trend which has been building here for years, and that explains the new emphasis on albums.

The chart is financially backed by the GLF and compiled by the Svenska Tidningstext AB, and the information is then put through a computer and a chart is published every two weeks.

The new chart will be run for a period of six months and unless there is serious criticism of the new system, the local chart is always subject to controversy and GLF expects there will be a lot of criticism, but with the poster dealers will get a separate listing of record companies, and these will appear in the charts.

THE RECORD industry here faces big trouble in the New Year because parliment is to pass a new law on records, which will affect all record companies, including those who make vinyl records, although the new law will not be in force until next year.

The new law, which will come into force in January, will mean that all records are subject to a high tax imposed on 'luxury goods.' and music cassettes will not escape.

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NUCLEUS
Album 6360 124
Featuring the now permanent line up for the second consecutive album and they are really sounding tight, original and exciting.

THE STYLISTICS
Album 9109 006
Cassette 7138 164
Cartridge 7739 208
Still on the crest of a wave following their TV success, this album will keep them there.

BILLY STEWART
Billy Stewart's Golden Decade
Album 6310 125
This album received critical acclaim when first issued and is part of a major campaign for the Chess label next year.

BROOK BENTON
Black Velvet
Hot Millions of the 50's & 60's
Album 6336 268
Eighteen superb tracks including the legendary "Rainy Night in Georgia".

JOHN HANSON
Songs of Love
Album 6382 114
Cassette 7581 001
A good Christmas party double album from Ray which although it does not observe a strict tempo is ideal for this market at this time.

RAMSEY LEWIS
Solid Ivory
His Greatest Hits
Album 6641 328
Cassette 7599 103
A double album which contains all the very best from Ramsey Lewis.

JERRY LEE LEWIS
I'm a Rocker
Album 6338 602
Cassette 7176 129
The price makes this album a must for any Christmas party. Strong favourites, well presented in Bobby Crush's own style.

GENTLE GIANT
Giant Steps
Album 6641 334
A double LP set featuring the very best tracks from Giant's first six albums and should prove a great sampler for any potential giant fan.

THE SYD LAWRENCE CONCERT ORCHESTRA
Great Hits of the 1930's
Album 9108 208
Cassette 7581 001
A new innovation with Syd Lawrence, an 18 piece string section to augment the familiar 17 piece big band. Strong radio airplay should enable his new image to be quickly established.

THE PRETTY THINGS
Greatest Hits
Album 6625 015
Cassette 7599 100
2 LP set of one of the outstanding bands to emerge from the British R & B boom of the mid 60's.

MAX MILLER
The Cheeky Chappie
Album 6382 114
Cassette 7581 001
Ideal nostalgia, suitably packaged for the mature mums and dads of the record playing public.

BILLY STEWART
Barbapapa
Album 9299 127
Everything about this album - the price, the repertoire, the potential exposure is all geared for the under 10's and Christmas.

JOHNNY HANSON
Songs of Love
Album 6366 242
Cassette 7108 143
Love songs put over in the way only he can. This album includes most of the contemporary greats.

THE EVERLY BROTHERS
Songs Our Daddy
Taught Us
Album 6467 500
This LP features a more "back to the roots" country music style.

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Everything about this album - the price, the repertoire, the potential exposure is all geared for the under 10's and Christmas.
A SECOND volume of vintage recordings by the late Jimmy O'Dea, whose album Songs and Sketches was one of Ireland's best-selling albums last Christmas, is being released by EMI as part of a four-album festive promotional campaign.

O'Dea, with his partner Harry O'Donovan recorded for the Parlophonc label from 1928 until the 1950's, but it was not until last year that a compilation of his better-known work was put together by EMI Ireland A&R manager Tony Hanna, with assistance from London in re-processing early recordings to improve their quality. It sold 10,000 copies and Songs And Sketches Vol. 2 (STAL 1044) will be released at the beginning of December, backed with press and radio advertising during the Christmas period.

Another collection of nostalgia due for release at the same time is I'll Always Remember You Smiling by Peggy O'Dell (STAL 1043). There's been a resurgence of interest in the veteran entertainer since her TV series and Tony O'Hanna, assisted by Chris Ellis of EMI London, researched the archives to produce a collection of previously unavailable material and we will be supporting it with a combined press and radio advertising campaign," commented marketing manager Derry O'Brien.

The other releases which EMI is backing for Christmas sales are by Aileach and Gemma Hanson.

Aileach (LEAF 7009) is a traditional group from Donegal which has been attracting interest well in advance of the release of their first for EMI, which mixes traditional and commercial. It includes two Phil Coulter Songs, Lullaby, already a hit single, and The Town I Loves So Well, a song about Derry where three of the group live. EMI's promotion campaign on Aileach will run from November until after Christmas and the company is hopeful to secure some TV exposure.

Gemma Hanson is a folk singer from County Derry who, after recording from another label, was brought to EMI's attention by a folk columnist on a national paper. She's made several appearances on BBC Northern Ireland and her first EMI LP combines both traditional and contemporary material. Entitled Looking For The Morning (LEAF 7008), it includes Joni Mitchell's Urge For Going, the traditional Banks Of The Bann and her own Who Will Bury The Children?
Fruupp
Fruupp Modern Masquerades
DNLS 3070*
This is the album to establish Fruupp as a major act and with the recent increase of sales of Future Legends the new album will find even greater acceptance. Fruupp will be touring constantly over the next few months and we are backing them with full national promotion.

DICKENS CHRISTMAS CAROL
Music By Buddy Baker
with the Walt Disney Players ST 3811
A beautifully produced record with full colour booklet will be treasured by children of a wide age range.

The Wild Angels
Let's Get Back To Rock'n Roll
GH 614
One whole hour of original rock by the world's number one genuine rock'n'roll revival band. Specially recorded for Golden Hour.

Charlie Daniels Band
Night Rider KSLP 7009
This will be the album to establish the Charlie Daniels Band in this country. The album is soaring up the US charts and we're backing it here with full national promotion.

Jimmy Payne and friends at Broadmoor Hospital OCL 3001
A fine album of country music. Introduced by Jimmy Saville who will be having acts from the album on his new series of 'Speakeasy'.

Sammi Smith
Sunshine OCL 3002
Sammi's easy to listen to style projects well helped by her regular UK tours.

Max Bygraves
Singalongamax-mas NSPL 18439*
Singalongamax-mas includes simply everyone's favourite Christmas music. Re-released and re-promoted.

Phil Everly
Mystic Line NSPL 1847
Phil's second album on Pye further his talent as a solo artist.

Ken Moule and his Rainbow
'Top Hat White Tie And Tailcoat' PAGS 5341
A unique album with completely new arrangements to the 12 most popular Christmas Carols.

The Victor Silverstein Orchestra
Your Party Invitation /Wings Of Song / Rainbow

Alexander Brothers
Something Old Something New
PKL 5533
Tom and Jack Alexander are two of Scotland's most popular singers. This album goes a long way to enhance their reputation.

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Andy Stewart . . . Country Boy
PKL 5532*
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The music of Dave Brubeck, Glen Miller and Stan Kenton superbly played and recorded. A great follow-up to his 'My Friends the Stars' album.

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Chris Colombo PELS 545
U.S. Critics are raving about Chris and proclaim him the new Elton John.

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A unique album with completely new arrangements to the 12 most popular Christmas Carols.

The Essential Larry Coryell VSD 75
This collection offers a superb demonstration of his varied abilities, and on the VJD label, offers great value. Musicians include John McLaughlin, Elvin Jones and Billy Cobham.

Larry Coryell
The Essential Larry Coryell VSD 75
This collection offers a superb demonstration of his varied abilities, and on the VJD label, offers great value. Musicians include John McLaughlin, Elvin Jones and Billy Cobham.

Benjamin Britten
The Choristers Of Winchester Cathedral TPLS 13065
Truly excellent choral music by the greatest living British Composer, superbly performed in the magnificent acoustics of that building.

The Young Jascha Heifetz
Violin Recital GVC 52

Magda Olivera
Maestra Olivera GVC 52
This record reveals the earlier Olivera at her freshest. She is compared to Callas in her union of obbl'canto technique and dramatic conviction.

GTO RECORDS LIMITED
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PAGE 11
Bernstein: Rollers next

Herman's Hermits, the Kinks, a lot of firsts to my credit, having presented new acts like the Stones. A promoter with a keen eye for new entertainment entities and have forces with something specific to offer a really enthusiastic audience.

Bernstein admits he is risking a memory of that Beatles-at-Sha situation that lends weight to Bernstein's reputation as a promoter with a keen eye for UK talent with big US potential. He saw a shrewd businessman with a lot of fans to his credit, having presented new acts like the Stones, Herman's Hermits, the Kinks, Manfred Mann and the Animals in the States, I have an extra privilege: It's not a matter of being a prophet, but having been able to develop a proper sense of judgement.

In fact, he was originally keen on representing David Essex in America and promoting him there. Then his assistant, Dave Stein, produced a list of three "hot" British bands: the Bee Gees, the Rascals, and Slade for Bernstein to consider. He saw the Bee Gees in Glasgow early this year, fixed a representation deal with their management, and booked them for a tour of the U.S. in addition to their management, Slade and Ronnie Lane, and focused on representing David Essex in America and promoting him there.

Eventually he joined a group of artists in the middle of the second stadium, including New York police chief Michael Moloney, who used the occasion to promote the Beatles at Shea, he promoted the Beatles at Shea, he promoted the Beatles at Shea Stadium, New York, July 15, 1965. An American promoter named Sid Bernstein was promoting the Beatles at the Shea Stadium, New York. It was to prove an historic occasion and certainly the biggest breakthrough for the Beatles in the States.

Bernstein is still the only man to promote pop at Shea. He did a second concert with the Beatles, put on Good Humor Railroad there, and also a summary of the Festival of Peace, featuring Janis Joplin, Creedence Clearwater, Peter Paul and Mary, Jim Hendrix, and the Rascals.

To fill the stadium, the attraction has to be extra special. But Bernstein has booked the Bay City Rollers on June 12, next year. "If I was down to my promotion: 'As a showman, with a keen eye for potential.'

He hears doubts and sneers in London his organisation is represented by John Stadler, personal manager to disc jockeys like Alan Freeman and Johnnie Walker, and he says: 'The idea is for my own talent roster to make real inroads to the UK and Europe.'

That roster includes Laura Nyro, Dondino, who had an international hit with 'The First Time I Ever Saw Your Face' and singer-writer Larry Griffin, who is a Nashville musician who has written songs for Kris Kristofferson, Don't Presley and Johnny Rodriguez.

He is launching a disco-dance-pop group, 'Dance Hope and Charity in the UK, an RCA act produced by Van McCoy, and another act, 'The Mothers of Invention,' has been launched in France with a season at the Olympia in Paris and Bernstein puts on a promotional voice to assert: 'She is being produced on the same level as Van McCoy and she is very much in the same ranks as Liza Minnelli and Barbra Streisand. I've been talking with UK promoter Robert Patterson about a tour for her.'

The promoter drum-banging for the U.S. Top 30

Three albums from three quality artists on Barclay

"Personally" BAR 90037

Stock up with quality alb
'Love To Love You Baby'

Donna Summer

Released in this country due to tremendous disco reaction, the album is currently No. 1 in the U.S. disco chart and is rapidly climbing the U.S. national chart.

'Love To Love You Baby'
ALBUM AVAILABLE NOW ON GTLP 008
Also available on Cassette GTMC 008

GTO RECORDS LIMITED
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Telephone 01-629 8816
A NEW wholesale outlet for imports, deletions and job-lots has opened in the West of Scotland.

B&H records, the new company operating on the South side of Glasgow, already expects a good response to the services.

B&H is using a phone-out system rather than paying information. Their Mrs. Jackson told Music Week that mail-outs take too long to arrive, and with constantly moving stock, and new offers becoming available rapidly, phoning retailers is the best way to service their needs.

Free delivery is offered, and stock will be available in the Glasgow area, with outside areas being serviced by the quickest route, and any size of order will be accepted.

Retailers wishing to be put on the phone-out list - and they can be called as often as they wish, but usually once a week - should contact Mrs Jackson on 041 632 9146.

**Grampian goes into tape duplication**

**Grampian Records**, in the top right hand corner of Britain, recently started a tape duplication service besides its record production and studio facilities. London majors have been using the tape facilities at such a rate that maximum production - 20,000 cassettes in 12 days - has been running for a couple of months now.

But all the activity on tape production, says Jim Johnston, has meant that there has been less concentration on recording.

New releases set for early December include a double from the Spey Valley Trio, a C&W combination whose records are Whispering Hope and Sing Me Back Home, the Lawers Cornmillers, and Jimmy Todd’s Favourite from the Jimmy Todd Accordion Trio.

The albums were recorded on the 8-track desk installed at Grampian’s Wick II at the beginning of the year, and will, naturally enough, be available on tape.

**Cairney LP for burns season**

JOHN CAIRNEY, the actor renowned for his one-man shows on Robert Burns, has been at work at the RFL studios in Edinburgh on an album for release early next year - in time to catch the Burns "season".

The recording is a co-production between Radio Edinburgh Ltd. and Slammer Productions, Cairney’s management. It’s Cairney’s second album, and will be called John Cairney reads the Burns Story.

Nail Roa of RFL says that licensing deals are being looked at for the "colonies", although nothing has yet been finalised, and he was unsure which label the record would be released on here, although he said it would be out in mid-January.

**New opening**

NEW OPENINGS include a conversion by Dunfermline Cooperative at Backmarsh Road, Ratho from food trading to Discount Centre with a whole range of audio goods and discounts of up to 50 per cent.

Manager is Malcolm Torrance.

Lumsden and Wyllic has opened a new showroom at Drumgelloch Street Airdrie covering a wide range of audio goods and covering the recorded music field. In Fife, Andrew Hirst has sold the Barnet and Morton superstore on High Street to House of Fraser, which already owns property adjoining Fraser plans to redevelop this very big frontage and the even bigger rear area to provide a new Arnotts store for the town.

This will be the first House of Fraser move into Kirkcaldy which is regarded generally as the main shopping town in Fife Region.

House of Fraser handles music and recorded music interests extensively in all their stores throughout Scotland.
Art For Art's Sake

6008 017
New Single From

10cc
New Scotland single from Shiness Lodge

SHINESS LODGE, near Lairg in Sutherland may not be the most northerly recording situation in Britain, but it has been productive lately.

The Lodge is home to Michael Fletcher, who with David Brown and Zgies Jackson is a partner in Spectrum Records, Colourtone Records and their publishing subsidiary Tone Colour.

Among the products to have emerged from the Lodge is a record of bagpipe music - the Highland Pipes - by James Ross MacArthur, who used to be Michael Fletcher's piper-keeper and is now teaching pipe, and Scottish champion fiddler Arthur Robertson, from Shetland whose album was called Scotland's Champion Fiddler. The pipe music LP has not been deleted but will be pressed again soon.

While the two London-based partners have been producing product in New Malden, BBC Scotland producer Ben Lyons has been bringing Michael Fletcher together with singer Alistair MacDonald for recording purposes.

The result is a single released this weekend called Out Of The Air, b/w Bonnie Scotland. The 'A' side was written by Michael Fletcher, and the eponymous Ired Neptone who takes the writing credit on the flip is all three partners.

MacDonald LP out on Nevis label

POPULAR BBC TV Scotland singer Alistair MacDonald has a new album released on November 21, on Nevis, the Scottish label based in London. The LP is called MacDonald's fourth album with Nevis, and his last LP, Scotland First, matched up healthy sales, and is still doing well. He will soon be doing another series for BBC Scotland.

Distribution is by Clyde factors, Record Interpeople and Redfin.

New single from Burns

SING THE WILD ROGUE, THE SONG OF THE HIGHLANDER, for an extra Sunday trading now a fact of life

SUNDAY opening has been a fairly common practice in some sections of the Scottish trade especially in those areas where there are a lot of tourists. A Sunday market is a fact of life, and is now open all over the place, including the heart of London. The Sunday trading is usually received as a fact of life, and is being accepted and adopted.

It could be a long time of course before there is general Sunday Opening; so far it's limited and in selected cases; but the overall trend is clearly towards Sunday trading and the Sunday newspapers in Scotland now feature "Where to go on Sunday" pages advertising the various premises which will be open the following day. Comet Discount Warehouses which operate extensively in Scotland on the audio side as well as handling electrical goods has adopted Sunday opening.

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THE MOST ORIGINAL SINGLE OF THE YEAR

YOU NEVER KNOW

AND FOR AN EXTRA BONUS ON THE B SIDE

THE THEME SONG FROM CHARLIE'S KNOCKOUT FILM 'PROFESSOR POPPER'S PROBLEMS', WHICH IS ALREADY A SMASH HIT WITH THE KIDS AT THE SATURDAY MORNING PICTURES ALL OVER THE COUNTRY.

SO WATCH OUT! BECAUSE THE LITTLE MAN IS GETTING BIGGER ALL THE TIME ... YOU NEVER KNOW

AVAILABLE ON CHARISMA RECORDS

CHARLIE DRAKE

PERSONALITY EXTRAORDINAIRE, TEAMS UP WITH PRODUCER PETER GABRIEL

LEAD SINGER WITH GENESIS, TO RECORD

THE MOST ORIGINAL SINGLE OF THE YEAR

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CB 270.

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THE MOST ORIGINAL SINGLE OF THE YEAR

YOU NEVER KNOW

CB 270.
The Spiders return with a debut single on Pye.

Spiders from Mars

'White Man, Black Man'

7N 45549

On Tour: Hull University Dec 5th; Croydon Greyhound Dec 7th; Leeds Polytechnic Dec 8th; Birmingham Bararellas Dec 9th.
Claude Francois: 'I did it My Way first' 

by CHRIS WHITE

EvACHTED BEING creator of the song which became a personal anthem for Frank Sinatra, and a vital inclusion in repertoires of singers famous and unknown worldwide, for Claude Francois of France success with My Way has been continually tainted with disappointment.

Not that he minds having written a song which is easily identifiable even to those people who don't like popular music and recently won an award in France for more than a million broadcasts - but rather the fact that most people aren't even aware that it is his song, or that he did the original version himself. That honour has been bestowed on Paul Anka.

"I'm not angry that Paul Anka should have received all the credit for writing My Way, but there does seem to be a popular belief that he actually wrote the song (for Sinatra) himself.无疑 Francois during a recent London visit. "Even Sinatra himself hasn't really enlightened people, and when he has introduced it onstage it has usually been with the words, 'The melody was written by a Frenchman, and by Paul Anka...""

Francois says that Anka himself saw Sinatra perform his song in a French concert there has been no meeting between the two men although the two came into close proximity last week, when Sinatra was also in the capital to do his Palladium concerts. "I was in Tramps, the Jermyn Street discotheque, with a party of

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PAGE 16

The title song from the UA, Film release Smile is on Capitol Records. Smile by Nat King Cole CL 15837
A new single
"On Horseback."

"The 'Horse Song' could be the biggest Christmas single this year, and may be for several years to come."

BOB EDMANDS New Musical Express

OUT NOW ON VIRGIN RECORDS VS131.
APRIL MUSIC now has the exclusive UK rights to all songs written by Janis Ian, following a sub-publishing agreement fixed between April managing director Brian Hutch and the U.S. singer-composer's Mike Music, through Sol Rubinstein, vice-president of publishing and ad for CBS International.

This catalogue includes material from Janis Ian's two CBS albums to date, Stars and Between The Lines, and also includes her current UK single At Seventeen, and which has several times figured as a breaker under the Music Week chart.

The singer has just finished work on her third CBS album, due for UK release in February, Hutch said April expected a lot of cover activity on Janis Ian's material in coming months. Already Joe Eve has been recorded by Roberto Franceto, Barbara Dee by Shirley Bassey, and Olivia Newton-John has cut Light A Light for possible inclusion on an upcoming album.

Another songwriter represented by April in the UK is Albert Hammond, whose product is also receiving a lot of cover-record activity.

Hammond's latest album 99 Miles from L.A. has just been released on Epic. It includes nine songs written and produced by himself and Hal David, late-time partner of Burt Bacharach. It also features Hammond's current UK single These Are The Good Old Days, which he wrote with Roger Cook.

April creative manager Brian Oliver: "We've been exploiting the songs from the album for several months. So far cover versions have been obtained from Johnny Mathis, Art Garfunkel, Gene Pitney, Dana, Cilla Black and Solomon King. And another Hammond/David song, Love Isn't Love Till You Give It Away, is the latest single by the Seekers on Polydor."

"Albert Hammond is writing less with Mike Hazelwood these days, but he is an extremely hard-working writer who attracts other 'name' writers to him. Hence, this album with Hal David. He'll be writing more songs with him next year. He may also write with Paul Anka, John Bellis, who be writing more songs with him this album with Hal David. He'll possibly Paul Williams. We predict he'll come up with some really hot material in 1976."

Brian Hutch said April had also arranged sub-publishing rights to material by Epic artist Michael Murphy, featuring new songs by Tony Hillary and members of the group, all published by ATV.

MUSICAL WEEK NOVEMBER 22, 1975

Publishing

Janis Ian list to April Music

U.S. songs to UEP

THREE MAJOR American publishing catalogues, Casablanca, Rochebridge and Earl Barton, are to be represented in Europe through the United European Publishers' chain, with ATV Music looking after the UK and Eire territories. UEP is the co-operative group of publishers set up to cover the whole of Europe and ATV became a member of the group earlier this year.

Casablanca includes compositions by U.S. group Kiss and the deal was negotiated by Neil Bogarl, while Phil Kurnit represents Rochebridge and Earl Barton.

Rocbridge includes material by Austin Roberts, a chart entry through Private Stock. ATV also has the Barry Blue copyright Kiss Me Kiss Your Baby, a chart-topper for Brotherhood of Man in Holland and a gold disc recipient in Belgium. Because of the success of Brotherhood of Man in Europe, ATV is releasing, for export only, an album this month featuring new songs by Tony Hillary and members of the group, all published by ATV.
MOR Top Singles

Ken Dodd - “I Think Of Me Wherever You Are”
b/w “Togetherness” EMI 2342 National TV exposure on Ken’s new TV series

Simba - “Africa” (Version 1 and 2) EMI 2364 Heavy disco action!

Rod McKuen - “Sleep Warm” b/w “Never Been A Horse That Couldn’t Be Rode”
EMI 2367 from his forthcoming album “Sleep Warm” Commercial Radio Hit-Pick PLUS extensive national airplay

Manuel and the Voices of the Mountains -
Rodrigo’s Guitar Concerto De Aranjuez (Theme from the 2nd movement) EMI 2383 Featured on Pete Murray’s “Open House” BBC Radio 2.

Roger Whittaker - “The First Hello, The Last Goodbyes”
b/w “Ride A Country Road” EMI 2348 from his latest album “Ride A Country Road”

Laurie Heath - “We Danced It Our Way” b/w “Child Star” EMI 2341
As seen on London Weekend TV & ATV

Five Penny Piece - “The Gracely Prayer” b/w “Reflections of Emily” EMI 2381

Rolf Harris - “Happy Birthday Father Christmas” b/w “McAdam” EMI 2380
Christmas smash!

Candy - “King Of Kung Fu (Legend of Bruce Lee)” - Theme from the film
b/w “Overshoot (Instrumental)” EMI 2368 Currently playing national cinema circuit

Bill Pertwee and Norman MacLeod - “Get Out And Get Under The Moon”
b/w “Hoobigans” EMI 2359 Currently appearing in “Dad’s Army” stage show.

The Kings Singers - “There Are Bad Times Just Around The Corner” EMI 2350
b/w “After The Gold Rush” from their latest album “Lollipops”

The Secrets - “I Wanna Dance” EMI 2356 National Disco Action!

Don Estelle and Windsor Davies - “Paper Doll”
b/w “When I Learn To Love Again” EMI 2361
The latest chart single from the forthcoming album “Sing Lofty.”
McCoy: 15 years of hits for other people

by CHRIS WHITI

WHEN VAN McCoy broke into the British charts earlier this year with the disco hit, The Hustle, it was a bonus reward for an artist who in the States has been connected in some way or another with hit records for at least 15 years.

McCoy's composing credits have appeared on numerable record labels and his compositions have been recorded by such diverse artists as Roberta Flack, Aretha Franklin, Marva Call, Nat King Cole, Petula Clark, Bobby Vinton, the Drifters, Bobby Vee and Barbara Lewis. As for his production work — and not forgetting the arranging the Stylistics, David Ruffin, Chico, Four, and Faith, Hope and Charity have all had reason to be grateful to him in recent months.

Incredibly, though despite several attempts at building a solo recording career for himself, McCoy had to wait until The Hustle before people became aware of him in that capacity and it is a situation that he hopes will now be consolidated, along with his production and arranging work.

And ironically, it was only by chance that McCoy came across the idea for the song anyway. "Back in the States we had a hit, it did bring me to the attention of some very talented musicians and I'm very grateful for that," McCoy says. "Although I've always enjoyed my work as a producer, arranger or songwriter, I've had this frustrated artist thing and I've always wanted to be a successful recording artist in my own right. Mind you my other roles have given me the opportunity to work with some very talented musicians and I'm very grateful for that."

McCoy is planning concerts as the next stage of his career. Prior to his London stop-over he had been in Venice recording a 60 minute TV spectacular with the city's symphony orchestra, and he recently did a successful concert in Montreal, with a 32 piece orchestra and his dancers.

"I'm planning an act based on sophisticated soul and the whole thing will be done with large orchestras, singers and dancers. I want to try and convey the atmosphere of being in a discotheque — it's important to keep on top of what people want to hear," he says. "But I really do think the idea of using the hustle theme will soon wear and the best policy is to let the people decide what they want to hear. As a result my latest LP, Disco Kill, contains quite a diversity of material.

MUSICAL PERFORMER: manager Ken Mulholland presented Van McCoy with a silver disc for 250,000 sales of The Hustle, during the artist's recent visit to London. Also in the picture is Charles Kipps (right) McCoy's partner.

NEW SINGLE 'LOVE CONFUSION' OUT NOW ON TARGET RECORDS.
"If this country ever recognizes even half of Bob Pegg's talent, he'll be a superstar overnight."

Colin Irwin, Melody Maker

Ancient Maps TRA 299

Bob Pegg & Nick Strutt TRA 265
The Ship Builder TRA 280 (with Nick Strutt)
The Complete Mr. Fox TRA 303 (with Mr. Fox) Double album

Advertising appears in Melody Maker, N.M.E., Sounds, Time Out and The Sunday Times. Point of sale material is available from your Transatlantic representative, or phone 01 965 8352
by DAVID LONGMAN

THE NAME Emmylou Harris may mean little to the people in the music business in Britain today, but with a current UK concert tour, the American lady is expected to become over the next few months, a force to be reckoned with. Singing in a light, almost timid voice, in the past year she has taken West Coast by storm, with a top selling album and several hit singles. Regularly she has been filling clubs and hotels across America, and this year and next, she will be launching herself on Britain.

Though her first solo album, Piece Of The Sky on Reprise was so successful in America, in Britain so far the reaction has been disappointing, though it received high praise in the press.

Emmylou Harris has now started recording her next album. "I've got some tapes back home of some live work I've done, and I'd quite like to include some of those takes. One thing I don't understand about albums is that I can only have ten songs per album, maybe it's because companies, don't want to pay out the royalties on too many numbers. I don't know whether I shall be able to swing it, but I want to put more songs on. Mind you for this album, a lot of money has been spent on it already. Space on the album is so important to me, and I always have a struggle deciding what I should use. If you put out a single, and so long as something else you have written is alright, then it makes economic sense to put it on the B side. But on an album, each slot is so important. If they aren't, they don't get on. The only thing that money really means to me is that I am able to have a bunch of really fine musicians in my band." One of her songs, "Boutler from Birmingham" is on the new Walker Brothers album No Regrets.

"It was recorded in a friend's house in the living room, and we had hired a mobile recording unit that was parked outside where I could record the vocals. I'm very sensitive about my voice, and on several occasions when recording the vocals, I broke down in tears, but my producer pulled me through.

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Hart: In the Classic Mould of the Fleet Street Newsman

The Pop Pundits 2: Bob Hart The Sun

Bob Hart is probably the most influential British pop journalist. His work for the Sun newspaper reached a circulation of around 12,000,000. Many, inevitably, are within the peak recording-age group and it is people who buy only a couple of records a year, have no special knowledge of rock, who are therefore highly suggestible in their rock buying. In this position, it is a tribute to Hart's integrity and professionalism that he commands genuine respect both from the industry and from other pop writers.

Hart is in the classic mould of Fleet Street newsmen, tailoring his work strictly to the medium he uses and the market he can reach. A strong story is his first consideration: he is immune to industry hype and never falls into sensationalism or grandstanding. An Australian in his early Thirties, he gives credit for his present success to this background and journalistic experience gained in that country.

It is easy for Australians to get into Fleet Street, but Hart had the basic training there is very much better than in Britain. Papermen centered on the major cities, like the Toronto Sun, are the equivalent of British nationals. Each has to employ a quota of trainees and Hart had a very thorough grounding in this area of journalism. On the Courier-Mail he had a very outgoing, extremely dramatic critic, but I had to cover all kinds of stories, and got thrown down a few flights of stairs at one time or another. Hart and I went to New Zealand in 1967, to look around in Fleet Street pubs and quickly discovered that their main outlet was alcohol. That is something with the Sun, it was run by a man who was a trainee and was then put into a staff job, after two years the Sun closed down, reportedly because of the lack of a trainee editor under the ownership of Rupert Murdoch. Hart recalls: "The Sun closed down the Fri and Sat, and I got a job on the new paper the same day. Then I started on the Sun, covering some stories about Laurence Olivier's prostate, if I remember correctly. Eventually I became the Sun. Murdoch founded the National Star in America, Mike Navarre left the Daily Sun for the Sun. The Star was quite a success, but it was not as good as the Sun. Then Murdoch founded the National Star in England. The Sun was a success, but it was not as good as the Sun. Then Murdoch founded the National Star in Australia. The Sun was a success, but it was not as good as the Sun. Then Murdoch founded the National Star in New Zealand. The Sun was a success, but it was not as good as the Sun. Then Murdoch founded the National Star in the U.S. He talks of Bob Hart, 24, Said Bernstein: "After the Beatles, I took a break to enjoy my music. I felt I had done everything I could, and I decided I had to do something even more important in the music business."

Bernstein: Next the Rollers

From Page 10

Hart is not always friendly to his colleagues on other national papers, and makes a hobby of collecting what he considers to be irresponsibl remarks dropped from their columns. Two recent examples that particularly irritated him: "Cliff is 35 now and for 17 years has kept his head far above the pop scene's murky waters." "What is evident is that the obsessive, interminable screenings of so many rock reviewers is a critical problem. Well what has that got to do with all the thousands of Black Sabbath fans? If we are not taking anything into account, reviews are abused in rock journalism, because young inexperienced writers have discovered what everyone knows, that is easy to slag off, a bad piece of writing, and you have it right at the top of the page." Hart is impatient with the...
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And the NVGD has sent a letter to all members advising that stocks and sales interest be linked to the Top 40, which was the successor of the old Radio Veronica Top 40.

Secretary of the NVGD J. Wolfs, in Amsterdam, said: "When Radio Veronica disappeared, we had to find some new way to preserve a responsible Dutch chart. We fired the Top 30. But in the meantime the Veronica Top 40, brought in despite the station's demise, remained successful and a responsible chart."

"And we also noticed that the retail trade was hindered by the fluctuations within the Top 30 chart, so we decided to put our weight behind the chart most helpful and profitable to the retail trade.

Ehirt, organiser of the Top 40, is most grateful for the support of the retailers. He believes the move will probably mean the end of the hitherto important role of the Top 30, though most of the broadcasting companies on the light station (Hit Variation, etc.) seem to be sticking to the Top 30. Only the TROS/De Telegraaf type.
DESPITE THE generally depressed state of the economy, the Belgian record industry is in "fairly good shape" according to Pierre Jean Gomme, head of INCLCO and president of the Belgian record industry association.

Says Gomme: "In addition to the fact that the music business tends to be somewhat recession-proof, there is the additional factor that the Belgian worker is one of the best paid in the world and there is a healthy disposable income available for entertainment expenditure."

However, it has to be said that the industry has suffered a declining growth rate over the last five years to arrive at a point where per capita expenditure on records and tapes this year is expected to be in the region of about £4.75.

In 1971, the year when the VAT rate of 25 percent was introduced for records, industry turnover at retail level was £27.8 million, an increase of 22.5 percent in 1972 and 1973, 13.8 percent in 1974. The projected growth rate for 1975 is eight percent, yielding a total industry retail turnover of something over £46 million.

In the last five years, unit sales have grown from 9.5 million in 1971 to 12.55 million in 1975 and LP sales have risen from 6.3 million to 9.2 million this year (an increase of 46 percent)." Says Mr C. Lieuve, Phonogram sales manager: "Wages have increased for most Belgians in the last year by 15 or 19 percent and if you bear this in mind, then the progress of the record market is not all that impressive."

Perhaps the most striking factor of the Belgian record market is its bewildering diversity. If the major record shops you can find every conceivable type of music from ECM jazz to Ethiopian folk songs, from rock & roll to progressive Finnish rock. And while this catholicity of taste might be regarded as a healthy element in a country the size of America, in Belgium - a country of less than ten million people - it poses tremendous problems for the record industry.

Says Chapell general manager Harry Auerbach: "The incredible thing in Belgium is that every shop has a different range of repertoire. The record companies release a vast number of different titles, but because of the small population the average sale is low. I would guess that if, for every European country, you divided total recorded titles by the number of different records, Belgium would yield by far the lowest figure."

Auerbach believes that one of the reasons for this situation is that there is an insufficient chance to focus attention on a more limited range of product. "We tend to be somewhat recession-proof, there is the additional factor that the Belgian worker is one of the best paid in the world and there is a healthy disposable income available for entertainment expenditure."

"The problem is exacerbated, of course, by the well-known dual language situation. The population is divided into roughly five and a half million Flemish speakers and four and a half million French speakers and charts tend to show either a Flemish or a Walloon bias. Furthermore the state radio and television stations are quite spectacularly unchauvinistic. Jean Darlier, general manager of New Music Corporation says: "Of the popular music played on radio, only about five percent is of Belgian origin. And this creates a vicious circle because, with the difficulty of getting airplay for local productions, the big companies find it less profitable to release international product where they are not involved in recording costs - particularly if the record concerned is in the UK or US charts - a factor which lessens the risk still further."" Indeed, it is clear that the Belgian radio and television have become much more generous in their allocation of airtime to Belgian artists and Belgian copyrights because they were drawing big listening and viewing audiences with their existing international music and national repertoire.

Moreover, more and more, says Kruize, "the single is becoming a device to promote the album. This is very far too many releases and the vast majority have no chance of reaching their break-even point - which is somewhere between 2,000 and 3,000.

"We have to release only our own singles but also German singles, French singles, UK singles and U.S. singles. The industry is presently putting out something like 7,000 singles, and this means that 95% of singles are not sold at all. Moreover, Nowhere is there any kind of repertoire here, says Emi Holland managing director Rod Kruize, "with the possible exception of Japanese folk music. Whereas a country like France sells only a small range of international repertoire and manages a relatively high success rate, Holland has a vast range of repertoire while maintaining a more moderate and the cost of promotion of all this material is prohibitive."

"So we aim to concentrate on releasing only those records with the biggest potential. We release up to 600 albums a year, including party, party and party records, and we are going to have to cut back on our efforts on a smaller range of repertoire."

IF BELGIUM is strongly record-orientated when it comes to leisure expenditure, Holland is even more so. Figures compiled a couple of years ago by the Polygram group showed that Dutch purchases of sound carriers, expressed as a percentage of total consumer expenditure, amounted to 0.342 - higher than America (0.327), Britain (0.293), Germany (0.21), Belgium/Luxembourg (0.244), and beaten only by Australia (0.371) and New Zealand (0.32).

Like its neighbour, Belgium, Holland has a record market of astonishing diversity. "You can sell practically any kind of repertoire here," says Emi Holland managing director Rod Kruize, "with the possible exception of Japanese folk music. Whereas a country like France sells only a small range of international repertoire and manages a relatively high success rate, Holland has a vast range of repertoire while maintaining a more moderate and the cost of promotion of all this material is prohibitive.

"So we aim to concentrate on releasing only those records with the biggest potential. We release up to 600 albums a year, including party, party and party records, and we are going to have to cut back on our efforts on a smaller range of repertoire."

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Holland a

The multiplicity of releases results in a low average sale per title and the situation is particularly precarious in the case of singles. The singles market has tended to stagnate in the last year or so, partly because a tool be advent of compilation albums of recent hits material and partly because the public has become much more LP-orientated. Album sales have shown an elasticity expansion over the last two years.

"There has been a big decline in Belgian product because no one will listen to the rest you can forget." Van Rijmenant argues that the neglect of local creative talent is bad economics for Belgium, because a substantial proportion of the population is performing right payments and performing rights. The Belgian performing and mechanical right society, paid out 56,813,575 francs (CI 1 million) last year and two thirds of this went abroad. You might expect that Belgian radio and television were less generous in their allocation of airtime to Belgian artists and Belgian copyrights because they were drawing big listening and watching audiences with their existing international music and national repertoire.

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"So we aim to concentrate on releasing only those records with the biggest potential. We release up to 600 albums a year, including party, party and party records, and we are going to have to cut back on our efforts on a smaller range of repertoire."
Belgian music business

programming. But the fact is that the U.S. for musical inspiration. The transmission of foreign TV commercials — particularly if they are French or Dutch. — via cable TV in Belgium also creates an increased demand for imported goods which is economically unwelcome in a country that already has payment problems and needs to export at least 40 percent of its own production to survive. However, this affects the record industry most. All operations of the German and Dutch TV advertising for foreign products has stimulated a significant demand in Belgium, but at least the Belgian companies get royalties on K-Tel sales. And record sales agree that the TV advertising does bring more people into the stores where they may be impelled to buy other records as well as the TV albums.

And the outlook for 1976? Restrainted optimism is now a deepening trend in record industry thinking — and it has sent the view of most Belgian music businessmen. There are very high record orders when it comes to television and entertainment, and there is no reason to suppose that the record and pre-recorded tape market will not progress in 1976. On the other hand, however, the old bogie of perfect sales prospect seems large because some of the complications Belgian sales are tied to the cost of living index and, for example, inflation had to increase salaries seven times last year — necessitating a complete reevaluation of the computer programme each year. So the industry will need to be extremely vigilant about costs.

“If we get a 10 percent growth in 1976,” says programmer’s Larche, “we’ll have nothing to complain about.”

The German Baker Selection: Holland’s biggest hand this year.
EMI Holland reputation for international hits

Kaye: EMI has great international expectations for this group.

The EMI operation in Holland embraces the autonomous Bovema and Negram record companies. Administration, royalty and copyright departments and warehousing are common to both, but creative activity is totally separate and intensely competitive. At present about two thirds of EMI's turnover comes from Bovema and one third from Negram.

Negram has long had a reputation for producing artists with international hit potential, going right back to the Toe Set and currently being sustained by the tremendous success of the George Baker Selection.

Negram has its own promotion operation in Hilversum — where the radio and television stations are concentrated — and it is one of the fastest-growing Dutch companies. In addition to its own production, it handles the WEA, Mwuilue (France) and Hispavox (Spain) catalogues for Holland.

Heading the EMI operation in the impressive Bovema building — which includes pressing plant and sleeve printing department — is Roel Kruize. Under his direction EMI has maintained its place as one of the most enterprising and creative record groups in the country, a position whose foundations were laid by Gerry Oord.

Kruize is reasonably happy about the state of the Dutch market. It has not grown tremendously in 1975. The volume has not been cut but since prices have been cut we have had to sell more in order to make the same income. As far as our own performance is concerned, Bovema has maintained its strong position and Negram has done particularly well and increased its market share.

Holland for many years has enjoyed the reputation of having one of the most vital and best-organised record industries in Europe. Its artistic success is well-known: but it has also been extremely successful in terms of efficient administration.

For years the CCGC (Campaign for Collective Gramophone Campaigns), financed by member record companies, did a fine public relations job for the industry — including the staging of the prestigious Grand Gala du Disque once a year — and also had an agreement with the record retailers' association which preserved a high degree of harmony and co-operation between the manufacturers and the dealers.

But the CCGC was wound up in 1973, one reason being that its exclusive agreement with the retailers' association was in breach of one of the Articles of the Treaty of Rome. The Grand Gala of Harmony and Co-operation — a £150,000 televised spectacular which undoubtedly helped sell vast quantities of records - was wound up at the same time.

Roel Kruize believes that a new body now needs to be created to take over some of the functions of the CCGC — including the revival of the Grand Gala and also the prosecution of certain collective industry causes — such as the campaign to have the VAT on records reduced from 16 percent to four percent (on books).

“I think the organization could be developed out of the present branch of the IFPI. It could do collective promotion for records and cassettes and could also look into the possibility of developing an industry hit parade. I would also like to see the Edison Award reintroduced for classical repertoire.”

The EMI organisation has been very much involved in the Big Breakthrough of Dutch talent. The George Baker Selection on Negram has achieved No. 1 status in many European countries with the Paloma Blanca which has sold more than two million copies to date. The group has collected four gold albums and had 15 singles in the Dutch Top Three over the last five years.

The Cats have sold more than 14 million records in their ten-year career and Kayak, very much in the Focus and Golden Earring tradition, is a group for which EMI is predicting a similar degree of international success.

More and more EMI acts are getting exposure in the U.S. today — Finch's first album will be released on Atlantic; Jack Jersey's country album, recorded in Nashville, is being released worldwide by Capitol, and singer Joey Dyser has a single out on Capitol. In addition EMI is expecting big things from two self-exiled Americans — Jack Rieley, former Beach Boys manager, whose Western Justice album/book is to form the basis of an American feature film; and Erik Tage, singer/songwriter.
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Poor home support of Belgian acts—De Vries

WEA Holland’s disco survey

Belgian market shares

Flemish Faces

Gold record criteria

THE BELGIAN record industry has now set official criteria for the award of gold discs. The award is to be given for sales of 50,000 copies of a record and will be made available to independent record dealers as well as to the producers of foreign product.

For each product, the figures are respectively 100,000 and 50,000.
EMI Holland International Division
acting for EMI-Bovema and Negram:

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George Baker Selection
Piet Veerman
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Patricia Paay
Jack Jersey
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Dwarf: a bold move for Belgian jazz-rock

A BOLD attempt to prove there is a market for locally-produced Belgian jazz and jazz-rock is being made jointly by Karel Bogard, his independent Dwarf label and EMI's recently-formed subsidiary, the ambitiously-named International Bestseller Company (IBC).

The formation of Dwarf and IBC was coincidentally simultaneous. It is doubtful if the former would have had much hope of recognition without the latter. For Belgium with its distinct Flemish-speaking and French-speaking areas, each containing some five million people, is insufficiently unified linguistically to provide the sales which in turn provide the incentive for local manufacturers to promote on a broad front. But Bogard, a musician well respected all over Belgium, feels that the type of releases on which Dwarf will concentrate have the chance of spanning language barriers for the simple reason that words, when used, are merely supplementary to the music.

Dwarf, then, was born out of frustration. In May 1972, Bogard and Jeff De Vischere formed Kandahar, a seven-man jazz-rock outfit. Bogard played keyboards, and numerous other instruments, including guitar, and handled vocals. De Vischere was lead guitarist. By the end of 1973, Kandahar had won the respect of the critics who regarded it as one of the few Belgian bands around with a recognisable style. Bogard sought a recording contract, and when he was turned down on the grounds that sales potential was insufficient to justify the promotional investment, decided to record Kandahar anyway, and sell the record himself.

He started with about £6,000 of his own money, made the album, Long Live The Sliced Ham, arranged for manufacture of albums and sleeves — and succeeded in gaining a fair amount of credit from sympathetic suppliers. "I won't pay you back this month or maybe next month even, but you will be paid," Bogard promised. With supplies of the Kandahar LP he visited over 100 shops and made personal contacts with press and radio. In two months he had shifted 2,000 LPs. The word got around and soon Kandahar anyway and sell the recording contract, and when he was turned down on the grounds that sales potential was insufficient to justify the promotional investment, decided to record Kandahar anyway, and sell the record himself.

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Apollo music's label venture taking off

O'LOLO MUSIC, after four years of trying to build its own distribution forces, finally has a label agreement signed with Carrere. After seven years of attempting to move beyond U.S. borders, in February of this year Apollo was able to make a deal with the Carrere label, and the new agreement gives the company an opportunity to introduce the label in that it now has the leverage to sell its records in new and different markets. As a result, the company is now able to utilise existing artists to form the basis of a talent roster. In his opinion, Van Otterloo, managing director of the CNR company of which Apollo is an offshoot, that the new agreement should be the beginning of a new chapter in the company's history.

While record companies in both England and France in the past have shown a marked interest in the French-speaking part of Belgium, Apollo was fortunate at the moment of the decision to introduce the label to the French market. It is an interesting development that the French-speaking part of Belgium now forms a small country that must be able to guarantee a certain level of production. Therefore, Apollo is now in a position to compete with other French-speaking markets and to utilise existing artists to form a new talent roster. In this sense, the new agreement is a step in the right direction. As a result, Apollo is now able to utilise existing artists to form the basis of a talent roster.

Cassettes healthy, but 8-track sales slump

WHILE RECORDS in both Belgium and Holland are experiencing sales resistance at the consumer level, the tape market is rising in sales via a new distribution arrangement signed with Carrere after eight months of Barclay. Apollo artists were previously released on the Carrere label and were not expected to be received with any enthusiasm on this side of the Channel. However, the new agreement has been signed and has been received with enthusiasm both in France and in Belgium. Apollo's new single Petite Demoiselle, which was previously released on the Carrere label, has now been released by Apollo and has been received with enthusiasm both in France and in Belgium. Apollo's new single Petite Demoiselle, which was previously released on the Carrere label, has now been released by Apollo and has been received with enthusiasm both in France and in Belgium. Apollo's new single Petite Demoiselle, which was previously released on the Carrere label, has now been released by Apollo and has been received with enthusiasm both in France and in Belgium.
CBS Holland’s hit-making talent

UNDER THE guidance of managing director John J. Vis, who takes a close interest in the A&R division, CBS Holland has achieved success with a wide range of artists over the last five years. Well established internationally are artists like Thijs Van Leer, Louis Van Dyke, Chris Hinze, Pim Jacobs, and Rita Reys. Where locally orientated repertoire is concerned, the major artists in the CBS roster are Jules de Corte, Gerard Cox, Joppe van den Berg, and Therese Steinmetz.

Multi-instrumentalist, arranger, conductor and composer Rijk de Gooyer has been a key element in the recordings of many CBS artists as his producer Rond Jacobs.

Pianist Louis Van Dyke recently celebrated his tenth anniversary as a CBS recording artist. His debut album for the label won an Edison Award, since then he has made numerous LP’s and sold hundreds of thousands of copies.

Chris Hinze is one of the world’s greatest flautists and his 12th album, Sister Slick, has been released in all the major international markets. He collected Edison Awards for Vivri Vivaldi and Telemaun My Way.

Pianist Pim Jacobs has achieved a world-wide reputation through appearances in concerts and jazz festivals and Thijs Van Leer, a cornerstone of the famous Focus group, has scored tremendous success as a solo artist. His Introspection album has sold more than 300,000.

Singer Rita Reys has been a major international talent for 25 years, singing her sophisticated jazz stylings with musicians like Lee Konitz, Art Blakey and the late Oliver Nelson. She has collected two Edison Awards and is winning high praise for her latest album of Gershwin songs recorded in the London CBS studios.

Another hitmaker on the CBS label in Holland is Albert West who had a world-wide success with Cho La La I Need You. His six albums and numerous singles have all achieved handsome sales figures.

Other acts on the CBS roster include Jerry Arendso, the Band of the Royal Dutch Air Force and Rijk de Gooyer.

Morgan Studios’ Kluger launches second label

TWO YEARS have elapsed since Morgan Studios launched its first European branch in Belgium and since that time it has gone from strength to strength, attracting both local talent and artists from other European countries, including Britain.

Morgan Studio Brussels is run by Roland Kluger who along with Monty Babson in London, recognized the need for the Belgian capital to have at least one studio offering the same kind of sophistication in recording equipment and techniques that could be found, say in Paris or London, itself.

There were some initial teething troubles in running the studio in and also in achieving creative empathy between staff and clients, but Kluger feels that these are matters of no importance any more. Morgan offers 24-track facilities, with Dolby creativity and quadraphonic capability and is compatible with Morgan London, which makes a Brussels recording and a London mixing a simple matter.

The studio is large enough to accommodate up to 50 musicians, but has become equally popular with groups like Black Sabbath, Jettro Tull and Focus. A second studio, to be opened next year, is in the planning stage.

Kluger has his own Palette label distributed through EMI and has just launched a second, RKM, designed as an outlet for contemporary music by local acts, which is being handled through EMI’s new subsidiary company, International Bestseller Company (IBC). RKM is orientated towards Top 40 material which may have an appeal to markets outside Belgium. One of the signings is a group known as SSQ whose disco-style single, Tonight Is The Night, features a black American singer, Douglas Lucas who now makes his home in Belgium. SSQ is a climber in Billboard’s Soul Chart on the American Shadybrook label, and Lucas, a trumpet player as well as vocalist, has an instrumental album due for December release in America by CTI. Also in RKM’s initial release were an instrumental, Cafe Cafe by Nice People and Amor by an African act, Moses. Kluger also has a besotted France with a Brazilian song, Charlie Brown, recorded by Two Man Sound.

WHETHER YOU ARE A PUBLISHER OR AN INDEPENDENT PRODUCER YOU MUST HAVE A SONG TO PROMOTE IN BELGIUM DO NOT WASTE ANYMORE TIME!
Van Kooten—Holland's Mr Musicbusiness

IF THERE is one man in Holland who could be considered worthy of the title of "Mr. Musicbusiness," it would be Willem Van Kooten, head of the Red Bullet production and publishing company in Hilversum. Van Kooten, a quietly friendly, unconventional character who works from an unpretentious house in residential Hilversum, a few minutes from his lakeside home, is a man of enormous influence. Publisher, producer, disc-jockey, architect of the Veronica chart, Van Kooten has done as much as anybody to popularise rock music and invade the international market via such acts as Golden Earring, Shocking Blue, Eruption, and Eruption. He was, as he recalls, keen "to do business with anybody," but while there were no problems in placing his acts with appropriate Dutch record companies, it was left easy to awaken the interest of labels in other parts of the world.

One of the few people whose ears remained open was Terry Noxon, then publishing chief at Penny Farthing, who was instrumental in the label releasing Venus. Van Kooten has never forgotten the help he received from Noxon, which may account for the publisher - now running his own Noxon Music firm - having UK publishing for Una Paloma Blanca, an original copyright of Dayglow, the Red Bullet publishing firm. The song, which sold over one million copies in Germany for the George Baker Selection, will sell two and a half million copies throughout Europe. Van Kooten estimates, "I don't think the English realise the potential of the European market properly." He says, "If you have a European hit, it will outsell America by far. I'd rather have a hit in Europe than America. Records are more expensive and the eight percent mechanical royalty is better. Van Kooten also takes a dim view of what he feels is a lack of commercial interest in the music business. He says, "It is still far too difficult to generate real interest among the companies, despite the proven appeal of the music, and zero regards the BBC as being poorly disposed to them. He considers that the success of Una Paloma Blanca in Britain is due only to the fact that Jonathan King decided to record the song and that this focused attention rather than the George Baker original.

Van Kooten functions largely as an entrepreneur, leaving the bulk of production to his staffman, Egermont plus various freelances, and concentrates on the task of putting together a recording deal for the publisher - now running his own Noon Music firm - having UK representations of Warner, Bourne (US & UK), Blue, and the BBC as well as his interest in rock music, and also regards the BBC as being poorly disposed to them. He prefers not to play until he feels he has the right song and recently postponed a recording trip by a Hungarian band.

Van Kooten became involved in the music business first by taking a job, during university holidays, as a deejay at the pirate station, Radio Veronica, which over the years became Holland's leading pop station until it was forced off the air last year. After a disagreement with the station in 1968, Van Kooten left and set up his Red Bullet company in partnership with Freddy Haavens.

Basart publishing house branches into record production

FOR MANY years a major force in Holland's music publishing industry, it claims something like 60 percent of the market - Basart in Holland's music publishing operation - Purple Eye Productions B.V., has started its own record company, West End Music, which not only produces such acts as Franny Vandenberg, but also has Benelux representations of a number of foreign labels - Rediffusion, Vox-Turnabout, Durium and Christophorus, among others.

The music publishing division, Basart Records International B.V., which not only produces such acts as Bandit, Stooges, and The Stooges, but also concentrates on the task of putting together a recording deal for the publisher, the Eerste Muziekcentrale B.V. is the going concern. The record division releases a considerable amount of classical material on its Animate label and also produces such acts as Franny Vandenberg, but also has Benelux representations of a number of foreign labels - Rediffusion, Vox-Turnabout, Durium and Christophorus, among others. The record division releases a considerable amount of classical material on its Animate label and is also engaged in deals with East European companies such as Electrodeon of Rumania and Opus of Czechoslovakia.

As well as music publishing, the Basart group is heavily involved in sheet music wholesaling and its De Eerste Muziekcentrale B.V., is the biggest music wholesaler in Benelux. Group, General Of Budapest, because nothing suitable was available. As well as his interest in Hungarian pop, Van Kooten has also been picking up talent in other countries which have not yet shown their mark and is considering putting together a recording deal with a Norwegian group, Pol Ace. He also sees local potential in a Dutch version of the Judge Dredd treatment of the Jane Birkin hit, Le T'Amour and the man who will record it is Andre Van Druin, a Dutch composer of immense popularity for whom Van Kooten is predicting international stardom and in whom - BBC TV has shown interest.
WHILE THE tradition in Holland is for companies anxious to compete in the pop field—as distinct from the typical Dutch popular song—to rely to some extent on licensed material, CNR of Leiden has purposely chosen to base its profitability on local copyrights.

It does not represent any major American labels and has restricted its international links to representing the classical recordings of Telefunken in Germany and Melodiya, the Russian state label.

"This is a definite policy by the company," explained product and promotion manager Ruud Wijnants. "We have seen the problems caused by parallel imports to companies representing American and British catalogues and now we prefer to concentrate on our own productions. It does no good to your bottom line figures when you have to reduce your prices to compete with imported records. At the moment, for instance, there arc imported new releases by Neil Diamond and Deep Purple selling for about 12 guilders, when the normal retail price would be just under 19 guilders."

The "Buy Dutch—Sell Dutch" policy of CNR has paid off handsomely, not least thanks to the bonus of Teach In winning the Eurovision Song Contest with Ding-A-Dong. Interestingly, it was the English version, as performed on television, which became the biggest seller, although a Dutch version had been released earlier.

In fact, pop material is recorded almost exclusively in the English language and has been for several years. "Every group practising in a living room is singing in English, not because they want to sell in England mainly, but just because the Dutch prefer the English language for this kind of music," said Wijnants.

In a year when the industry generally has not made great progress on a broad sales front, CNR has been enjoying exceptional activity on singles, with 29 hits registered in the first eight months of the year, compared with some six or seven in the comparable period of 1974. Among these have been Brazil by the Ritchie Family, which didn't attract much attention in Holland on release, but through its success in Britain was given a second opportunity which was eagerly seized upon. Another winner for CNR has been Ramaya by Afric Simone, a 70,000-seller which went to number two. Simone is a wild character from Mozambique whose stage act includes fire eating and picking up a chair with his teeth. He was discovered living in Berlin where he recorded Ramaya, a record acquired for British release by UK Records. A third winner was equally unusual and brought an unexpected return to the spotlight for the veteran British trumpet player Nat Gonella, now aged 70 and living in virtual retirement in Manchester. Ruud Wijnants was checking through some old tapes which had been recorded five years ago by Gonella during a guest appearance in Holland with Ted Eaton's Jazzband. Wijnants liked the happy sound of Oh Mona, reckoned it as the sort of song holidaymakers would be singing on the beaches and decided to gamble on releasing it. He was proved right when it reached number three in the best-sellers. Nat Gonella was equally delighted and twice visited Holland to plug the song on television.

Wijnants attributes some of CNR's chart success to a decision to move the promotion department from Leiden to Hilversum, where the staff works out of a bungalow adjacent to Holland's radio stations. He feels that promotion men enjoy a friendly working relationship with the DJs of Hilversum 3, the pop station, but nevertheless regrets the closure on Radio Veronica, the offshore station. It is possible, he agrees, that hit records sell more copies than when Veronica was on the air, but he feels this factor is more than counterbalanced by a greater difficulty in breaking records into the charts due to less opportunities for exposure. His view is supported by other Dutch promotion men who note the difficulty in getting comparable airplay, especially on new artists, through Hilversum 3, which although devised as a replacement for Veronica, is not regarded as offering anything like the same music content. The absence of Veronica is one of the reasons given for a decline in the overall level of singles sales in Holland, although it is accepted that an exceptionally fine summer may also have kept people out of the shops.

LET'S MAKE A HIT, LET'S BE ON Vogue

S.A. VOGUE p.i.p. N.Y.—Boulevard Barthelemy, 35—B—1000—BRUSSELS—BELGIUM
THE 1972 decision of BIEM, the organisation representing European copyright collection agencies, that wherever a record is manufactured, the cancelled sub-publisher mechanical royalties should be paid in the country of manufacture rather than the country of sale, has hit the Belgian publishers hard.

In a country which relies mainly for its supply of finished product on the sub-publishing market in other countries, and on non-Belgian copyrights for the bulk of its best-received releases, the new situation has become critical to tell their tale of legal action being taken against BIEM and affiliated national organisations.

At the Biem conference in Brussels, it gave its controversial ruling there was opposition to its apparent dictatorship of helping a return to the previous arrangement. But so far BIEM has remained unyielding to suit position.

Tim Visteen, manager of Universal Songs, which represents numerous UK companies like RAK, Chrysalis and Maccabees, and Tony Hiller, is one of the many Belgian publishers severely hit by the ruling, which is making it difficult for them to recoup advances paid out for catalogue sub-publishing rights. Universal's biggest loss involves its single Poppa Joe. This record sold 135,000 copies in Belgium, but was manufactured in Germany, where the local sub-publisher claimed royalties to the UK copyright owners, Chisnachieh. Visteen also notes that he has still not received payment for two 100,000-plus sellers by Barry White and Diana Ross & The Supremes.

Roland Kluger of the World Group, who has been awaiting payment for 200,000 copies of Abba's 1974 Eurovision entry from EMI on Belgium told by BIEM that he can expect these royalties in 1976. "We are trying to get a better position of ruling back to the way it used to be so that we can collect what is due to us on record sold, wherever they are manufactured. BIEM does not have the right to dictate to us and if a change is not made then the laughs will go too for the mechanical copyright collection societies, country to country, our own organisation, SABAM," said Kluger.

Bellman and ABM. The event of no alteration being made to the BIEM ruling, regarding manufacturers facilities available in Belgium which would cut down the need for this action. But he accepts that the market is unlikely to develop to the point where this would be practicable, especially in competition with the likes of Telefunken which offers a complete service, including pressing, sleeve and copyright, at a price which could not be matched in Belgium. In the meanwhile, Visteen is looking in the future in his dealings with English publishers for contractual agreements which would give him the rights to collect 100 percent of mechanical royalties on all records, as the situation on his firm represents. He also feels that local record companies utilising pressing facilities in another country could make mechanical copyright payments in Belgium to fourth place in the major record company league, behind Phonogram, EMI I and CBS. There is a lot of unsold stocks, as against the feeling it could be further evidence of a French version of Glenn Miller's "Moonlight Serenade). Joe Dassin, Johnny Nash and others.

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Wider scope for local talent in Europe

THE STEADILY improving standards of European pop are bringing about a change in the pattern of success that local talent commanding a growing proportion of display and selection expense. Uninhibited promotion and automatic chart acceptance can no longer be taken for granted by British and American hitmakers.

The case of Clive Woods, a former European promotion man for Polydor, is not an isolated example. His recent management of local independent promotion and tour consultancy firm based in Brussels. He has been earning his own efforts for just over one year and in that time he has been promoting the work of 50 acts, each having an estimated exposure of 50,000 miles promoting such acts as Sweet, Focus, the Quotients, Freddy King, the Pack, Cockney Rebel and The Seekers. His many recent accounts include Cockney Rebel, Melanie and Showaddywaddy.

Dutch market a melting pot says Willem Barentz

ONE OF the year's best-selling records in Holland has been The Elephant Song, both as a single and as the title track of an album by Kamahl, a strange candidate for Dutch popularity, since he is an Australian of Singhalese extraction.

But Kamahl made it in Holland thanks to promotion, for he was chosen to sing the Elephant Song on a special TV show regarding pop and wildlife, a cause to which Holland's Prince Bernhard is dedicated. Kamahl was recorded to celebrate his birthday at the end of June.

The fact that Kamahl was invited to sing the theme song came about via a chance meeting at the Baarn headquarters of Phonogram between the artist and Willem Barentz, managing director of the local Phonogram company. Barentz was impressed by the demo tape of Kamahl's previous single, a major artist for Phonogram Australia, not to return to his homeland until he had achieved a comparable reputation in Europe and by such promotional initiatives as hiring the London Palladium to promote his own concert. When Barentz was asked to recommend a singer for the special TV show he was happy to suggest Kamahl. "With his beautiful dark voice he seemed to be just right, especially since we did not have a similar singer in Holland."

It was estimated that half Holland's total population watched the show and it was no surprise that the Elephant Song became a number one Dutch LP and single.

But, as Barentz points out, there is no reason to suppose that an Australian should score a major hit in Holland, just as the success of such groups as the Osmonds, from Turkey is largely predictable. "The Dutch market is a melting pot," says Barentz. "It is a vast and worthwhile market about one-quarter the size of Holland to prepare the way for American artists in Europe."

"Europe is a vast and worthwhile market, but to get the most out of it, there must be co-ordinated planning and effort."
Company predictions for 1976

ROEL R. KRUIZE, managing director of EMI Holland: I cannot see a recovery in the Dutch economy until the second half of 1976. I think we shall have to accept more unemployment — the figure of 240,000 could go up to 300,000 or more — and costs will, of course, escalate. There is also a possibility that the VAT rate on records may be increased from 16 percent to 18 percent in January. It will be more important than ever for Holland to build its own artists and promote them internationally.

HARRY AERHAN, general manager of Chappell, Belgium: I think we are in a situation in which publishers and independent producers will become more important. The creative side and record companies will tend to become pressed into competition with each other. It is much more financially viable for record companies to pay 12 percent on 90 percent and incur no recording costs by obtaining their masters from outside producers.

LOU VAN RIMENHADT, head of the Eurovox Music Group: Belgium will remain essentially an independent producer, which organises the Top 30 each week, is financiers, which organises the Top 30 each week, is committed to cater for adequately. I'd like to see our trade federation do more to promote records generally and tackle the problems of radio. I really would welcome one reliable and generally accepted industry chart, like you have in Britain.

FROM PAGE 42
Certainly there is growing interest in typical Flemish folk artists such as John Londero and T Kleinke, and for the amusing performance of Theo Van Den Bosch and Costi Lunicer. There is also more importance placed on the Kleinenschrodt style of music, which is charming with meaningful lyrics. Other Flemish singers mentioned by Olivier and De Vos included Salim Segers, Vivli and Lou Nielsen.

Jazz accounts for some 30 percent of the sales for CBS in Brussels. And in a cooperation with Visconti, producer G Bisacristi is recording an album with Tucker Zimmerman, the U.S. folk singer from Liege, the production to be from London.

Cassette sales are climbing fast, mainly because Belgian experienced delays in developing this field, compared with other countries, such as Spain where many cassettes are sold as albums. But the 8-track cartridge situation has completely crashed in Belgium, mainly because Belgium is taking no further risks with lesser known artists. Only those artists are represented on the 8-track catalogue who are familiar from the stereo catalogue.

Olivier stressed that CBS, after moving to the Rue Lavaux in Brussels, now has exploitation and commercial offices in both Brussels and Liege, with the best in the country.

HANS KELLERMAN, formerly managing director of the ProVogue Dutch subsidiary, VIP Records: "A concentration of distribution seems inevitable in Holland. It used to be possible for smaller companies to make a good living, but the increasing freight charges, plus higher wages are making it hard to survive alone and greater use of distribution by the major companies must happen."

PAUL SIMONIS, marketing manager, CVP Records, Leuven: "Record sales are bound to increase in the future because there will be more money available and more leisure time to be filled. The video disc looks as though it may become an important aspect of the business in due course. The 8-track disc will be available in Holland next year and with players probably costing in the region of 1000 guilders and the discs from 10-25 guilders these will compare favourably with the cost of hi-fi equipment and records. The tape business will continue to grow, but sales will be concentrated on cassettes to the exclusion of cartridges."

WALTER HILZAPPEL, managing director Polydor, Belgium: "In general I am optimistic for the moment. At Polydor our growth rate is in excess of the market; but there may not be much general expansion for two or three years during which time there will be a concentration of fewer releases, with greater efforts made to achieve satisfactory sales."

CBS Belgium confident for ’75

"And we plan further improvements in the near future," he said.

CBS now has its own “special product” department, and its own publishing arm, April Music.

"Despite all problems, the situation for young people is not being catered for adequately. I'd like to see our trade federation do more to promote records generally and tackle the problems of radio. And I really would welcome one reliable and generally accepted industry chart, like you have in Britain."

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FROM PAGE 27

Dutch chart row over

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Dutch chart row over
Europe top sellers

1. **IN CONTRAST, Patty Pravo, RCA**
2. **EXPERIENCE, Gloria Gaynor, MGN-Phonogram**
3. **DUE, Drip, Ricordi**
4. **CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY, Eton John, DJM-Ricordi**
5. **JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White, Phonogram**
6. **CARAT PURPLE, Deep Purple, Purple-EMI**
7. **WISH YOU WERE HERE, Pink Floyd, EMI**
8. **REACH OUT I’LL BE THERE, Gloria Gaynor, Polydor**
9. **SE QUE ME ENGANASTE, Fausto Cocciante, EMI**
10. **MADE IN U.S.A., Eddy With, Phonogram**

**Holland**
- (Courtesy Stichting Nederlandse)
- DANSEZ MAINTENANT, Dave, CBS
- MORNING SKY, George Baker Selection, Nippon
- THAT’S THE WAY, K.C. and the Sunshine Band, PBBE
- ALS DE DAO VAN TOEN, Reinhard Mey, Interrecord
- CAN’T GIVE YOU ANYTHING, Stylestics, Acoo
- EVERYTHING’S THE SAME, Billy Swan, Monument
- FAME, David Bowie, Inelco
- GUUS, Alexander Curly, TRIBUTO TO BUDDY HOLLY, Mike Berry, Decca
- THANKS FOR THE LOVE, Earth and Fire, Polydor
- L-LUCY, Mud, Philips

**Belgium**
- (Courtesy Humo)
- L-LUCY, Mud, Philips
- CUIS, Alexander Curly, Nipron
- MORNING SKY, George Baker Selection, Nippon
- DANSEZ MAINTENANT, Dave, CBS
- TRIBUTO TO BUDDY HOLLY, Mike Berry, Decca
- CAN’T GIVE YOU ANYTHING, Stylestics, WEA
- RHINESTONE COWBOY, Glen Campbell, EMI
- I’VE GOT THE NEED, Snookery and Sue, Nipron
- MOVIE STAR, Herpo, EMI
- SPANISH ROSE, Andre Moss, EMI
- GOODBYE LOVE, Teach-In, Barclay
- GET SEXY, Paul Kelly, Warner
- THAT’S THE WAY I LIKE IT, K.C. and Sunshine Band, RCA
- THIS WILL BE, Natalie Cole, EMI
- THE LAST FARREWELL, Roger Whitaker, Philips
- 1 ALL 14 FAVORIET, Various Artists, Negram
- 2 DISCOMANIA, Various Artists, K-Tel
- 3 WILL TURA, 13, Various Artists, Topkapi
- 4 AVRO’S TOP POP, Various Artists, Philips
- 5 HIT EXPLOSIONS, Various Artists, EMI

**West Germany**
- (Courtesy Musikmarkt)
- LADY BUMP, Penny McLean, S.O.S., Abba, Polydor
- TÜ TEN VAS, Alain Barriere, Noelle Cordier, Ariola
- DOLANNES MELODIE, Jean-Claude Borelly, Telefunken
- 1 SAILING, Rod Stewart, Warner
- 2 TORNERO, I Santo California, Ariola
- 3 WART AUF MICH, Michael Holme, Ariola
- 4 I’M ON FIRE, 5000 Volts, Epic
- 5 THE HUSTLE, Van McCoy, Arista/Ariola
- 6 DISCO STOMP, Hamilton Bohannon, EMI
- 7 GUITAR KING, Hank the Knife and The Jets, EMI
- 8 DOWN BY THE RIVER, Albert Hammond, Epic
- 9 WENN DU DENKST, DU DENKST, etc, Juliane Werding, Hansi/Ar Borelly, Discodis
- 10 SERGE LAMA A L’OLYMPIA, Pink Floyd, EMI
- 11 WISH YOU WERE HERE, Pink Floyd, EMI
- 12 DUE, Drip, Ricordi
- 13 CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY, Eton John, DJM-Ricordi
- 14 DOLANNES MELODIE, Jean-Claude Borelly, Telefunken
- 15 BARBADOS, Typically Tropical, Gull/Telefunken
- 16 BAD EN'S U.S.A., Eddy Mitchell, Barclay
- 17 MADE IN U.S.A., Eddy Mitchell, Barclay
- 18 REACH OUT I’LL BE THERE, Gloria Gaynor, Polydor
- 19 THIS WILL BE, Natalie Cole, EMI
- 20 THE LAST FAREWELL, Roger Whitaker, Philips

**Italy**
- (Courtesy Germano Ruscitto)
- I’VE GOT THE NEED, Snookery and Sue, Nipron
- MOVIE STAR, Herpo, EMI
- SPANISH ROSE, Andre Moss, EMI
- GOODBYE LOVE, Teach-In, Barclay
- GET SEXY, Paul Kelly, Warner
- THAT’S THE WAY I LIKE IT, K.C. and Sunshine Band, RCA
- THIS WILL BE, Natalie Cole, EMI
- THE LAST FARREWELL, Roger Whitaker, Philips
- 1 ALLE 14 FAVORIET, Various Artists, Negram
- 2 DISCOMANIA, Various Artists, K-Tel
- 3 WILL TURA, 13, Various Artists, Topkapi
- 4 AVRO’S TOP POP, Various Artists, Philips
- 5 HIT EXPLOSIONS, Various Artists, EMI

**Spain**
- (Courtesy El Gran Musical)
- WISH YOU WERE HERE, Pink Floyd, EMI
- DUE, Drupi, Ricordi
- CAN’T GIVE YOU ANYTHING, Stylestics, Wea
- RHINESTONE COWBOY, Glen Campbell, EMI
- I’VE GOT THE NEED, Snookery and Sue, Nipron
- MOVIE STAR, Herpo, EMI
- SPANISH ROSE, Andre Moss, EMI
- GOODBYE LOVE, Teach-In, Barclay
- GET SEXY, Paul Kelly, Warner
- THAT’S THE WAY I LIKE IT, K.C. and Sunshine Band, RCA
- THIS WILL BE, Natalie Cole, EMI
- THE LAST FARREWELL, Roger Whitaker, Philips
- 1 ALL 14 FAVORIET, Various Artists, Negram
- 2 DISCOMANIA, Various Artists, K-Tel
- 3 WILL TURA, 13, Various Artists, Topkapi
- 4 AVRO’S TOP POP, Various Artists, Philips
- 5 HIT EXPLOSIONS, Various Artists, EMI

**France**
- (Courtesy CIDD)
- WISH YOU WERE HERE, Pink Floyd, EMI
- DUE, Drupi, Ricordi
- CAN’T GIVE YOU ANYTHING, Stylestics, Wea
- RHINESTONE COWBOY, Glen Campbell, EMI
- I’VE GOT THE NEED, Snookery and Sue, Nipron
- MOVIE STAR, Herpo, EMI
- SPANISH ROSE, Andre Moss, EMI
- GOODBYE LOVE, Teach-In, Barclay
- GET SEXY, Paul Kelly, Warner
- THAT’S THE WAY I LIKE IT, K.C. and Sunshine Band, RCA
- THIS WILL BE, Natalie Cole, EMI
- THE LAST FARREWELL, Roger Whitaker, Philips
- 1 ALL 14 FAVORIET, Various Artists, Negram
- 2 DISCOMANIA, Various Artists, K-Tel
- 3 WILL TURA, 13, Various Artists, Topkapi
- 4 AVRO’S TOP POP, Various Artists, Philips
- 5 HIT EXPLOSIONS, Various Artists, EMI

**Wish you were here**
- WISH YOU WERE HERE, Pink Floyd, EMI
- DUE, Drupi, Ricordi
- CAN’T GIVE YOU ANYTHING, Stylestics, Wea
- RHINESTONE COWBOY, Glen Campbell, EMI
- I’VE GOT THE NEED, Snookery and Sue, Nipron
- MOVIE STAR, Herpo, EMI
- SPANISH ROSE, Andre Moss, EMI
- GOODBYE LOVE, Teach-In, Barclay
- GET SEXY, Paul Kelly, Warner
- THAT’S THE WAY I LIKE IT, K.C. and Sunshine Band, RCA
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- 1 ALL 14 FAVORIET, Various Artists, Negram
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- 3 WILL TURA, 13, Various Artists, Topkapi
- 4 AVRO’S TOP POP, Various Artists, Philips
- 5 HIT EXPLOSIONS, Various Artists, EMI

**2nd wish you were here**
- WISH YOU WERE HERE, Pink Floyd, EMI
- DUE, Drupi, Ricordi
- CAN’T GIVE YOU ANYTHING, Stylestics, Wea
- RHINESTONE COWBOY, Glen Campbell, EMI
- I’VE GOT THE NEED, Snookery and Sue, Nipron
- MOVIE STAR, Herpo, EMI
- SPANISH ROSE, Andre Moss, EMI
- GOODBYE LOVE, Teach-In, Barclay
- GET SEXY, Paul Kelly, Warner
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Wouldn’t it be nice to deal with a record company in Holland of which you are sure it knows how to handle your product? Negram, having it’s home in Heemstede just near the airport, grew in a number of years into an efficient and reliable company with a selected crew of label- marketing- promotion- and sales specialists. Numerous chart positions stand for the ability of the team that is worth dealing with because it knows how to work fast on projects that require haste, and how to work long on projects that require genuine devotion. Just try it.

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First Shostakovich Preludes & Fugues set

FIRST COMPLETE recording of the 24 Preludes and Fugues (G.87b) by Russian composer Dmitri Shostakovich to be made in Britain comes in the new December list from the CBSR. Performances are by the young Austrian-born pianist Roger Woudt, who recently won a BBC Radio Competition. The disks were made in CBSR's No. 1 studio in London last May and June. Production is by Colin Logan, and the performers on the three LPs (CBSR 10100) will be hosted with notes and a thematic index to retail at £5.98. There is a complete Russian set on three LPs, and Procol Harum has released the 1964 Richer performance of which the CBSR is now available. As this is the first of 24 Preludes and Fugues, there are 23 other recordings available in Britain of Samuel Barber's Piano Sonata written for Horowitz. Other specialists in the genre are Prakhovskii, son of Leonid, and the Conniels, and the liner notes are by George Kogosov.
In the early days of radio, there was a small crystal set at home which brought him into contact with the new medium and协会 broadcasting, the big bands, Carroll Gibbons and the Savoy Orpheans and other ‘pop’ music of the time.

“But as often happens in some people’s lives, a single experience turns your mind for good into a particular channel. In his case this was the classical, devoted to classical music, and one day the boy was sent home to listen to some of his records. That might put on a point of a relative’s Symphony No. 4, conducted by Felix Weingartner. For me it was like a blind person being lifted up in a darkened room, and from on I was totally taken by classical music. At last, the sudden mental change seemed at the time like a blessing, but I expect it wasn’t, because all the listening to classical music I’d done as a child was probably there in my subconscious all along. That experience led me to think: ‘I suppose if I don’t know to the company in who had complimentary, side-interests. They were reading the gramophone records, too, and one, designed to hear the first part of a concert at one place, and in the interval between the two parts of another. Classical music just seeped into me like water into a permeable rock, and that night I heard a music I had given some, though I have never had an academic education, or even academic training. But from that time onwards I have been involved with the company, keeping in touch with the retail and distribution side.”

Living then in Chiswick, he spent every night in London at concerts. “I was, he was a music man by nature through and through, and not by education. Whittle was manager of the then Gramophone Company, and being a musical man by nature through not by education, I was Hung on to the musical world from the very beginning, and look for a job, again the company took a hand.

Back in London in early 1947 he immediately contacted C. H. Thomas, manager there, and in-fighting was not be ignored, in details of the record industry with the classical world. He could be said to have been a musical manager of the then Gramophone Company, and being a musical man by nature through not by education, I was Hung on to the musical world from the very beginning, and look for a job, again the company took a hand.

Looking back now, of course, all this doesn’t seem so grand, but at the time David’s ideas were way out in front and were brilliant, and he had tremendous influence in the development of record sleeves and packaging. It was a great help to the industry when he decided some years later to enter the priesthood of the Roman Catholic Church, to which he had always had a leaning.”

Label in-fighting

“That decision by Thomas was wise,” Whittle recalls today. “The two labels were fighting each other, leading to inefficiency, and the classical and the pop side of the industry are as different as chalk and cheese. It’s not that one or the other, but they have different interests and require different skills in promotion, different background and a very different experience. Record buyers were looking for music, not just for musical records. Classical promotion people and salesmen don’t need to be experts in promotion, but they do need to be interested, and to have a knowledge of repertoire and a knowledge of classical catalogue.”

This saw radical changes in the record industry. With the coming of the LP record, and Whittle was probably the first, it was clear for all the world, that the classical field there must be wide open, and the skill of knowing where and when to apply them.”

For Whittle, with his professional career, it was music to his ears.

In 1917, when he was only six, his father sent him to study the classical guitar and in general kept a friendly eye on him. When the war ended in 1918, he spent every night in London at concerts and learned the piano, playing away whenever he could, and the film industry a bit later. He went to music college in London and began to earn a living as a music teacher. He later became manager of the then Oxford Gramophone Company, and being a musical man by nature through not by education, I was Hung on to the musical world from the very beginning, and look for a job, again the company took a hand.

Looking back now, of course, all this doesn’t seem so grand, but at the time David’s ideas were way out in front and were brilliant, and he had tremendous influence in the development of record sleeves and packaging. It was a great help to the industry when he decided some years later to enter the priesthood of the Roman Catholic Church, to which he had always had a leaning.”

Hard sell classics

Looking back on nearly half a century of the record industry Whittle recalls that many aspects have remained fundamentally the same, and that many others have changed for the better. “The main background for me was the classical music of the period, and I think he’s the ideal man to carry on.”

Star hopes for EMI gala artists

THE TWO young artists featured as soloists in next week’s EMI gala concert in the Festival Hall, alongside the Southwark Rehearsal Hall, could be future recording stars. Pianist Horatio Gutierrez, already under exclusive recording contract to EMI, is to play in the Litol Fiano Concerto No. 1, with the London Symphony Orchestra under Andre Previn. Gutierrez made his London debut in February last year and gave a solo recital a year ago. Also next week he will be in the repeated Andre Previn’s Music Night on BBC 2 (November 27), playing the Tchaikovsky B Flat Minor Piano Concerto. Kremer, who studied at the Moscow Conservatorium for eight years under David Oistrakh, and has won the 1970 Moscow Tchaikovsky Prize, is the soloist Douglas Cummings and conductor Gidon Kreever, with a programme including Beethoven’s Nos. 3, 5 and 7 and Dvorak’s New World, each with eight performances.

Beethoven still No.1 attraction

Still at the top in number of classical performances at London’s two major concert halls is Beethoven, according to the annual list prepared by Ernest Read Music Association manager David Chesterton and published in The Times. Beethoven heads the 1975 list of the Top Ten classical composers with a total of 45 performances in the Albert Hall and the Festival Hall. In second place is Mozart with 27, with Mahler third place with Tschaikovksy in 18 each. Haydn comes fourth with 16, then Brahms with 14 — the half coming from a single movement of his Symphony No. 1. Haydn, another British composer, is a favourite of the Continental, EMI say that during his stay in Britain there will be talks on the possibility of future recordings.

Era-to-now from RCA

From the highly-regarded premier record company of our European partners, RCA is proud to announce the marketing and distribution of the great French record company ERATO.

Over the years, connoisseurs and record-collectors the world over have come to acknowledge the French label of ERATO as synonymous with the finest ideals of the best of European record-making. Now, RCA records make available, through their own marketing and distribution facilities, the cream of the outstanding recordings from this incomparable label.
The whole huge Peace turned out an even better Opera production of Prokofiev's REVIVAL AT the London MOTHER RUSSIA performance, but is undoubtedly a needs more than just one isolated natural sounds is not always hypnotic effect i spile of the fact equalled by the difficult piano fingers and strong arms of Yvonne Loriod. The scoring has an almost soloists, has a warmth and colour European, Australia, and the conception originated in Utah's l estival Hall last week with Pierre Boulcz. Some hundreds of bird sounds to take up a whole wings of Mcssiacn's predilection for bird sounds and compacted, sal on the stage Tolstoy novel, inevitably shortcircuited and completed, sat on the stage with complete conviction, warped only slightly by the inability of so many of the company to articulate words clearly over the orchestral sound, a Scott in so many Columbia performances. This could not apply to the older singers such as Denis Dowling's Prince Belmondo, Eric Shilling's Count Rostov the clean-cut characterization of Napoleon by Derek Hammond-Stroud and the finely sung Prince Kuszaev of Harold Blackburn. Colin Graham's production was conducted with sensitive perception by David Lloyd-Jones. E.S.

MOYRER RUSSIA

The Barber has always been something of an Italianate pantomime romp, with exaggerated characterization that is obviously based in the music. The irrepressible Dr Bartolo forgets his background in Un dottorc della mia. The Barber has always been exaggerated characterisation that is irascible Dr Barlolo forgets his obviously based in the music. The p a n I o m i m e r o m p. wit h Albert Zedda version of Figaro has no fine edge zip out of the production, though appears to have taken much of the him to conduct it, propriety to come over well in the Taras' version and under a conductor who already has a CBE for his services. The Barber has always been something of an Italianate panto. With the real thing.

Nobile Resurrection

TOPICal TAKE-OFF

The Ring of the Nibelung soundtrack. Here, however, this pianist who has for long specialized in Liszt music gives correct performances of half a dozen works, two of which did not seem that fitted the film with conviction and fine technical achievement. Some of the piano's higher register notes do not seem to come over well in the recording, sounding a little strained and shrill; but association with the film should provide good takes. Perhaps convert Russell Lisztianises into Liszt admirers after having heard the real thing.

The English Connection

The New National Song Book. The Scherzo, Produced by Howard Blake and David Kingley, Liverpool.

SOLIT does it again!

This incredible record will be another runaway best-seller.

It's no ordinary record. Most recordings of Richard Strauss's popular 'Also Sprach Zarathustra' spread the work over two sides. Solti's superb performance is on one side only, giving plenty of room for 'Don Juan' and 'Till Eulenspiegel' on Side 2. 65 minutes in all with one of the world's greatest Strauss conductors.

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The new Perry Como album

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PERRY COMO

Just Out Of Reach

RCA Records and Tapes
Roger Dean: a book and then houses

by REX ANDERSON

IN RECENT years, the album sleeve has become an art form in its own right. The challenge of the medium is the blending of the text with graphic design. The ideal is to represent in visual form something of the mood and imagery contained on the plastic inside and at the same time to produce something that is an advertisement in its own right, attracting the casual browser to dwell longer and consider listening to the contents. But sleeves must have more than an immediate impact. The artwork needs to have a lasting quality that will continue to make the album a pleasure to possess.

The significance of this art form has been recognised in a number of exhibitions of album sleeve artwork, in the use of sleeve design concepts in advertising and in the now established Music Week sleeve design awards. Among the artists that MW has honoured in this way is Roger Dean, a young industrial designer who turned his attention to sleeve design in 1967 and since has become as familiar a name as the bands he designed covers for: Yes, Uriah Heep, Osibisa and many others.

Now, Dean himself has added a new dimension to his work by publishing an illustrated book. The book is published by Dragon's Dream, a company set up by Dean and his brother Martyn specifically for this and other projects. It is called Views and is not surprisingly is album sized. His intention has been to sell it through record as well as book shops for it is obviously in record stores that customers will be most familiar with his work. Having the book published, printed and distributed proved a problem. For one thing, most publishers told Dean that to produce the artwork with good quality would price it at around £10 a copy. Artbooks of this type tend to sell at 10,000 and no more.

Dean has had the book printed in Holland. It is in full colour throughout, and the plates, which make up most of the book, are possibly an improvement on the original sleeve printing. It is £8.95. It has already sold 8,000 and there have been enough enquiries to justify shipping a further 200,000. He hopes it will sell half a million by this time next year. He is also working, in conjunction with Hipgnosis, on another album sleeve book, this time tracing the history of the design medium.

However, Dean's long term aims are not the reproduction of two dimensional works, and in fact he says that he has used album sleeves to familiarise people with his ideas for three dimensional designs, specifically furniture and buildings. He began designing album sleeves after his first commercial project on leaving art school which was to furnish an upstairs room at Ronnie Scott's Frith Street jazz club. This brought him into contact with the record industry and the first album sleeve he designed was for Gun.

Since then he has been responsible for about 60 record sleeves apart from designing things like the Yes and Virgin logos. His most recent work is the cover of Steve Howe's solo album, part of which is currently being used in press advertising. But his output rate, has slowed to about two sleeves a year. "Almost without exception, everything I have been asked to do I have had to turn down because I have been doing the book. At the moment, I'm working on a number of projects and to the untrained eye their contributions are not discernible. The book is an attempt not just to present Dean's accomplishments to date, but to explain and familiarise people with a new school of design. These designs, for housing and furniture, may still prove unacceptable to the establishment, but through record covers many people are now familiar with the concept so that the possibility of acceptance is much greater. It is interesting to surmise that if Dean's designs for housing projects, adventure playgrounds and furniture are finally accepted, the contribution made by his work on record sleeves will have been far greater than merely a means of attracting potential customers to record stores.

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Chart Newcomers

GOOD-BYE-E-E: which is moving slowly but steadily up the chart, was recorded by Pete Waterman and 14/18, a scratch band that consists of a bunch of session musicians and a group of locals who just happened to be in the pub before the final vocals were recorded.

Waterman is an air man at Magnet. The song began to be popular following its use in the TV advertisement for Worthington E, but Waterman's idea to record it came to him in his local Coventry pub when one of the other customers started to whistle it. He boarded the first train to London where it took him five minutes to convince Michael Levy, Magnet managing director, that a version of the old song could be released and he went into the studio that afternoon to record it.

However, Waterman was not happy with the finished result which sounded too professional, he said, and lacked a spontaneous feeling. They decided to go back into the studio, but this time they said a visit to the local first and with the promise of several crates of light refreshments, lured the entire drinking population of the pub into the studio.

Waterman has been responsible for a lot of talent on the Magnet label, but this is the first recording of his own.
NEW DOUBLE ALBUM

STRUNG UP

 Tracks include:
Ballroom Blitz
Blockbuster

SWEET

Action
The Six Teens
Fox on the Run

SPC 0001 SLP 0001 Cart.
SPC 0001 Cart.
Orwell: latest recruit to the IBA network

Bance was laughed at by many people within the music industry when he threw up a good job with Tyne Tees to work for Radio Northern International. He wanted to be involved with radio again, and although it was regarded as a pirate station, for some of the time I was with the station it had a very large following both in Britain and in Europe. The trouble was that with a large turnover of programmes, it was inconsistent. We did achieve some notable high points, and I am personally quite proud of some of the programmes.

"The shame is that you can not recreate the atmosphere of a radio ship on land. There is a possibility that some of the feeling will exist in Radio Orwell, being with Andy Archer and Keith Rogers, but especially, as regards one of the greatest and most unadulterated talents around. He does the breakfast show, myself the lunch show, and Andy Archer taking the tea time show." For the time being, Orwell is concentrating on preparing programmes for underwriting before undertaking any large outside broadcasts. Andy Archer from Mi Amigo, previous arch exponent of this type of event, will be straying out of outside broadcasts in an area in which the former offshore pirates used to do most of their promotions.

The presence of Radio Caroline in the Thames Estuary is a continuing reminder to Bance, Rogers and Archer of their former offshore pirate days. "The funny thing is that some of the feeling will exist in Radio Orwell, being with Andy Archer and Keith Rogers, but especially, as regards one of the greatest and most unadulterated talents around. He does the breakfast show, myself the lunch show, and Andy Archer taking the tea time show." For the time being, Orwell is concentrating on preparing programmes for underwriting before undertaking any large outside broadcasts. Andy Archer from Mi Amigo, previous arch exponent of this type of event, will be straying out of outside broadcasts in an area in which the former offshore pirates used to do most of their promotions.

When Buller and I first sailed as a pair we were rather too often. We had a box of shredded wheat last for about a week, then, after that I learned how to make tea. After a while, the stuff, and also the number of people who wanted to come on board, was rather too often. We had to find other ways to entertain ourselves. For example, we used to play records all day and night. "My name is Dave while with RNI and the ships until fairly recently. He worked as a freelance with Radio City in the U.K.

Most recently I have been heard voice-overs on radio commercials. "I actually wish that there had been no interference from Caroline, but even so, with their programming not being affected by any deadline agreements, they can play records all day and night." When the first act of audience research is published by Orwell, it will be interesting to see if Radio Caroline will, or the Flemish day time service, Radio Mi Amigo, register at all in the findings. With Orwell now being established, and another three stations still to come on air to make up the present quota of 19, Bance is looking to the Annan Committee to recommend the extension of the network to the previously intended number of 60.

"Disc-jockey schools are churning out people with diploma's that say they are ready to be another Neil Edmonds, whereas really all they are ready for is a local discotheque. Radio has to be respected. Imagine how the railways would break down if enthusiastic amateurs came along and drove all the trains. To my mind, access radio has been overdone, and you now have people phoning in to tell you how to do your programme. To me, this is intolerable. Perhaps I'm a reactionary trying to protect my job. If you disagree, give me a call at Radio Orwell."

DURING HER recent nationwide promotion tour, Charles called in at BBC Radio Manchester to promote her single, You Set My Heart Free. The singer toured the country in a fire engine with the wipers of the sound, Biddu. With Charles and Biddu are Mike Riddle and Alan Sykes of Radio Manchester (see photo below).

**WAVES**

TO CELEBRATE Capital Radio's second birthday, Transatlantic Records baked a special long-playing birthday cake. Receiving the cake from Transatlantic's assistant press officer, Dee Thorne and company secretary, Alan Sykes are Mike Riddle and Alan Sykes of Radio Manchester (see photo below).

**PENNINE RADIO** has issued its first set of audience research, prepared for Swannee Sound, is that 63 percent of the Yorkshire population tune to the station for an average 13.3 hours a week. Also interesting figures reveal an average 15.6 hours a week. More details about the audience research and about the future of this station will appear shortly in MW.

**PENNINE NINE** has been established, and another three stations still to come on air to make up the present quota of 19. Bance is looking to the Annan Committee to recommend the extension of the network to the previously intended number of 60.

"With the other 41 stations, a proper industry would be created where the other talented people could be found employment. I do however wish that children were not encouraged to be DJs rather than engine drivers. The system is being cluttered up by inferior products, and radio is tending to lose its mystique.

"Disc-jockey schools are churning out people with diploma's that say they are ready to be another Neil Edmonds, whereas really all they are ready for is a local discotheque. Radio has to be respected. Imagine how the railways would break down if enthusiastic amateurs came along and drove all the trains. To my mind, access radio has been overdone, and you now have people phoning in to tell you how to do your programme. To me, this is intolerable. Perhaps I'm a reactionary trying to protect my job. If you disagree, give me a call at Radio Orwell."
Take the songs that sold over 600,000 albums, put them into one album and what have you got?

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Bird On The Wire
Lady, Midnight
The Partisan
Hey, That's No Way To Say Goodbye
Famous Blue Raincoat
Last Year's Man
Chelsea Hotel No. 2
Who By Fire
Take This Longing

A top-seller in the making.
Country music's teenage millionaire

Country Music's biggest sensation in recent years is a singer of her age - is Tanya Tucker. It was as a household name. Country entertainers take years past their teens before they make it as a millionaire superstar. And she's a millionaire superstar. And shades of Tennessee Williams' "A Streetcar Named Desire" was placed firmly upon sex. Multitude of Southern tales where Coin' Down, Would You Lay With Me. Salesman, and the singer's child-woman presentation was announced. It was announced that Nashville recording artist, for example, "Billy was very shrewd. He knew that from Hank Williams to David Bowie, and sometimes enjoyable to know that you can provide for your kids, without any questions. Sometimes you can't and sometimes enjoyable to know that you can provide for your kids, without any questions. Sometimes you can't and sometimes enjoyable to know that you can provide for your kids, without any questions. Sometimes you can't and sometimes enjoyable to know that you can provide for your kids, without any questions.

Top Import Albums

1 RED HEADED STRANGER, Willie Nelson, Columbia KC 33482
2 STEEL RIDE, Lloyd Green, Monument KZ 33368
3 BANDY THE RODEO CLOWN, Bob Bandy, RCA APL1-1221
4 DOLLY, Dolly Parton, RCA APL1-1221
5 COUNTRY SOUL MAN, Larry Trinder, RCA APL1-1221

Information supplied by the Country Music Association (Great Britain) based on sales in specialist Country Music Shops in the UK. While the above albums are consistent sellers in all shops, it should be noted that many artists register above-average sales in specific areas which may not be reflected in the CMA Chart.
Salutary punch of
penetrating songs

The emergence of Richard Digance from an East London college folk club is one of the best things that has happened since the great days of the folk revival. A true original, he writes and sings curiously penetrate songs in which an appealing difference carries a very salutary punch.

After his first visit to the United States he has just opened a late-night appearance at Fairfield Halls, Croydon, and can be heard again at the Queen Elizabeth Hall on Saturday.

At Croydon he gave a generous selection from his ever-widening range, including not only the barbed "How the West was Lost" and "Working Class Millionaire," but also a number of subtle songs of everyday family relationships in which understatement is punctuated with his own special brand of outrage.

"Drag Queen Blues" is a remarkable achievement. It is a wildly funny and profoundly touching song with a real humanity and understanding that says more than thousands of solemn words.

M.R.

The Daily Telegraph,
Thursday, November 6, 1975

Richard Digance

Back in the mid-sixties, when the London clubs were bursting at the seams with singer-songwriters strumming guitars to their latest compositions, Richard Digance would probably have found it hard to even get noticed. But now that folkly soloists are a rarity—particularly since the mysterious disappearance of Ralph McTell—Digance's one-man mixture of humour and double-edged songs is a refreshing and encouraging reminder that while top fashions come and go, there are certain perennial styles which we can rely on.

Digance is an East Ender who takes his inspiration as much from the music hall and pub entertainers as from the folk clubs. The best part of his performance at the QEH was the space between the songs—and I don't mean that unkindly. He's not yet London's Billy Connolly, even if his background is similar, but he's slowly edging in that direction. His humour was largely based on self-deprecation (he was encouraging the audience to boo after two songs), but behind the standard knockabout comic routine there was a subtle and sardonic wit at work.

The same was true of his songs—at first glance there was little to them other than the obvious belly-laugh, but behind each guffaw was a creeping subtlety and a concern for the underdog that slowly made its impact felt. So, Drag Queen Blues was both very funny and a humane comment on homosexuality, and Cross-Eyed Jake was both very funny and a neat reversal of the Western machismo legend.

The Guardian
Monday November 10, 1975

Transatlantic Records
TRA 277 ENGLANDS GREEN AND PLEASANT LAND
TRA 289 HOW THE WEST WAS LOST
TRA 306 TREADING THE BOARDS

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Or phone sale orders: 01-965 8352
ACE
Time For Another, Anchor ANCL 1975. Production: John Anthony. Ace was a group of veterans, mostly in their fifties, having a comeback in their first year and there's no reason why the band's reputation should have suffered as a result of the small exposure here. This LP is a bit more laid back than would be expected in a comeback band, that of course within the band) and the music sound more mature than How Long. Long Time. Long Time. Long Time. There are a couple of particularly smooth ballads, such as Can't Help Falling In Love, and Does It Hurt You, which has a Beach Boys feel — and some more up-tempo numbers including I Think It's Gonna Last And Maybe Want To You, but nothing heavy or particularly rocky. But after a successful U.S. tour and chart single record of their own, there is a lot more here than just nostalgia. Combined with some solid promotion by Anthony, should guarantee some chart action within the next month or two.

RUBETTES
Rubettes. State Superficially 4, Produced by Harris, Goffin & Wolff. The second album from the band this year, that's less of a success than the first. Consisting mainly of straight, highly acceptable R&B material, the names Rubettes; Synonym is synonymous with quality, and the consumer can always be guaranteed a good performance, songs and musical arrangements. But Rubettes... Oh Did For Love, should sound very good.

VARIOUS ARTISTS
Hits Of The Fabulous '70s, Contour 278. 474. This album review may not have been that fabulous, every track is a hit, true, and there are some very good albums on offer here. But Rubettes, Reckless Billy Stoll or Borrow, The Rubettes 'Sugar Baby Love' and My World, The World is the Reckless Billy Stoll, or Borrow classic. Nevertheless it is an impressive collection, one of the original artists and very low-price label.

MAC & KATHY KISSON
Sugar Candy Kisses, State Superficial 2004. Produced by Tony Arnone and Tony Waddington. Pubblishable disco-fodder composed of material which featured on the excellent single Lady Amazong. Lady Amazong slab vinyl. It appears that the group, in the puci very well and his feedback was the group's new single, titled 'I'm The Girl From Wran', entitled withWham, a group of which is chart-bound, and which was clearly a Christmas favourite with wide appeal. The group featured some outstanding entertainers, and he wasn't much new to say, but he's definitely put something back into his recent hit record, and perhaps this offering will ensure regular sales in the market.

YOUR HUNDRED BEST TUNES
The Top 50 Dedicated Dec 11/1/2. The One Hundred Best Tunes series has been a sales winner for

ACE

SWEET
Strung Up, RCA SPC 0001. Producer: Various. This double album consists of quite an eclectic mixture of material demonstrates the capabilities of this band, and it is made up of good and distinctive phrases. Including the hits Ballroom Blitz, Sheena Is A Punk Rocker and Blockbuster on the recorded album, and Madder (on the live album) this double offering will ensure regular appeal. There is nothing, however particularly startling about the arrangement. Perhaps if the comment on the sleeve note from Tony Visconti and the obscure working title 'So far we have never come across an album set that is 2050 live and studio recordings, people having heavily promoted by RCA, it should sell well, being effectively an author.

NEIL DIAMOND
Diamonds. MCA MCSP 273. A double album containing 25 albums of Neil Diamond's most important recordings from his MCA days (circa 1969-72) and specimen document of his career at that time. Major hits like Cracklin' Rosie, I'm Your Doctor, Blue and Me are featured, along with live cuts of Hollis Holy, Chelsea, Brandless Man, while for good measure there's also Diamond's expressive interpretations of numbers like Ain't He A He, My Brother Mr. Bregman, Rather A prissy set perhaps (£4.50) but nevertheless a worthwhile package and justified a further release.

BRYAN HAWORTH
Sunny Side Of The Street, Island ILPS 9337. Production: Haworth. This album is an attempt to bring together what Smith has produced somewhat recently. It is a sunny side of the street and is a combination of some of his earlier material with the expression of contemporary music. It is surprising American music in its clarify and excellence of production. Backing is provided almost totally by Haworth and Fairport Convention (though not together) and the music swings between complexity and simplicity.

VINCE PITNEY
Pitney $15.75. Island ILPS 2314. Production: Pitney, Goffin & Gerry Bron. A fascinating upbeat on the singer with whom begins with an Albert Hammond/Phil D'Antonio production which has almost startling resemblances to 24 hours. From TULIA Pitney does not use his voice so stridently on this album, and the result is a much more graceful album which is good as ever. Among the other interesting is a group apart from the well-known hits, I Wanna Be Your Man/John/Bernie Taupin's Skyline/My Love for a Song, Please Don't Go/A Wild One, and A Wild One, and A Wild One, and The Feeling Again.

CAN
Lambert, Virgin V2041. Produced: Can. Uneven effort from the experimental German band, who were perhaps starting to feel personal problems at the time it was recorded. Unlikely to disappoint fans of the band, but the group features some very good songs, with some interestingly ambitious and other which prove pop hasn't changed all that much. For doubles. Can's recorded output remains indescribable and highly comprehensive material, some stones in the sea. This is a pop album, Decca has more listener, too.

THE WOMBLES
The Wombles CBS 66323. Producer: Mike Batt. At the price, £4.99, this three-recorded set rates as honest value for a repackaging exercise comprising the first three albums. The Wombles were not wanted to publicise this fact or not to be clear, but the fact remains there is nothing on the otherwise attractively-designed box to indicate any enhancement. Indeed it is not until the records are removed from their sleeves that the 23 tracks can be identified — and how many browsers will be looking for the songs of a band that has not been released from the original issue last year. The Wombles' material includes the like of the Wombles' Songs, Reasons Why and Why Wombles. Those Wombles, Minnelli Allegro and others of proven worth are completed by one blown colour poster (small), one Under The Wombles theme book and one Womble badge. Unwary and New Womble addicts will no doubt snap the box up as a retroHM.}

RALPH TOWNER
Soldier ECM 1009 ST. Produced: Walter Schmocker. From this album, the ECM releases via its new production deal with Virgin, and particularly under the wing of Miles Davis. Towner is a jazz guitarist, previously a member of Oregon, has a rather pleasant sound with much sympathy for the classical style, and his albums are often indistinguishable from Julian Bream's. For this album he has managed to bring together fine musicians and produced a series of tightly organised and brilliantly executed pieces. His improvisation and inspiration, often craning three or four sections in the course of a single album, within minutes. Towner and horn player Joe Arnett, both have an uncanny ability to bring together the elements of the music, and both show to particularly good effect on Gritty. If this is not for anyone who enjoys, who loves almost anything from Towner before evolving into flute, bans and other sounds in rapid succession.

BLASTER BATES
Gelly, The Bupe, The Burning Ambulance Six. Big Ben BB 08. Production: Mike Wayne, Haynes. Introducing this series of three albums of the first five volumes have justified a further release. However, there are a few records of the tracks that have been unavailable so long collectors will be swooning over the oldies. But there are some moments in it when the song is a bit too raw, like the guitar doesn't provide anything interesting. This offering, though, though, doesn't provide anything interesting.

SOUNDTRACK
The Rocky Horror Show, UK 2232A. Upstairs version, with Tim Curry as Frank-N-Furter and Patricia Quinn as Camp. Recorded at the London Savoy. The show is still strong, still shocking the fashions, and what's more, the show is now starting to add on a few extra songs. However, the most impressive track will have the edge on this one. The Rocky Horror Picture Show, with Tim Curry as Frank-N-Furter, Bill S. Preston, the Minnelli Allegro and others of proven worth are completed by one blown colour poster (small), one Under The Wombles theme book and one Womble badge. Unwary and New Womble addicts will no doubt snap the box up as a retroHM.
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"Every Girl In The World"

Tony Blackburn's Record of the Week - BBC Radio 1
Tom Ferry's Record of the Week - Radio Clyde

MUSIC WEEK NOVEMBER 22, 1975

LISTINGS

A

Gentleman, Silent Night.

B

Angie, From Hamburger Heaven, Be Smart Be Safe (The Green Code Code Songs), Alvin Stardust, Magnet.

C

Can I Take You Home Little Girl, Please Help Me Down (They're Gone), Eddy Grant, Leon Haywood, Leon Krushner, Bill Oddy.

D

Dance Of The Cuckoos, The Cuckoo (The Colonel, Ring Of Fire), Suzi, Hot Shots.

INDEX

INDEX

INDEX

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>100 YEARS OF SOLITUDE</td>
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<td>HOMEBALL</td>
<td>The Pogues</td>
</tr>
<tr>
<td>3</td>
<td>THE TRIAL OF THE LONESOME PINE</td>
<td>Van Morrison</td>
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<tr>
<td>4</td>
<td>THE TIMES</td>
<td>The Courteeners</td>
</tr>
<tr>
<td>5</td>
<td>I'M SO CRYING</td>
<td>The Beach Boys</td>
</tr>
</tbody>
</table>

**FORECAST**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
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**TOP 50 COMPILED FOR MUSIC WEEK, BILLBOARD AND BBC FROM A PANEL OF 100 SHOPS BY BRITISH MARKET RESEARCH BUREAU.**

**TWO NEW ENTRIES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>31</td>
<td>FLY ROBIN FLY</td>
<td>Silver Convention</td>
</tr>
<tr>
<td>32</td>
<td>SUPERCHIPS GEORGE BENSON</td>
<td>Creed Taylor</td>
</tr>
<tr>
<td>33</td>
<td>FUNKY MOLDED/MAGIC ROUNDABOUT</td>
<td>Jasper Garrett</td>
</tr>
<tr>
<td>34</td>
<td>I'M NOT THE SAME OLD ME</td>
<td>The Isley Brothers</td>
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<tr>
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<td>38</td>
<td>I'M NOT THE SAME OLD ME</td>
<td>The Isley Brothers</td>
</tr>
</tbody>
</table>

**DISTRIBUTORS CODE**

A — Pye, CV — CBS/WEA, E — EMI, F — Fontana, H — Harvest, R — RCA, S — Selecta, X — United Artists)

**DISTRIBUTORS**

A — Pye, CV — CBS/WEA, E — EMI, F — Fontana, H — Harvest, R — RCA, S — Selecta, X — United Artists

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  - **Simple Minds**
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**THEIR NEW SINGLES**

- **You Mean Everything To Me**
  - **Simple Minds**
  - **2038 661**
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Although display rates have now been increased, a rise in classified rates has been offset by changing the Market Place format to 6 columns. The existing rates now apply to the new 150 per word, £5.50 per single column inch. Box advertisers charge 25%. Minimum order: £5.00.

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The copy deadline is Thursday 3 pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting. Payment in full must accompany each advertisement. For further information contact Grace M. Weir.

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MIDLAND RECORD CO, LINCOLN HOUSE, MAIN STREET, SHENSTONE, Nr. LICHFIELD, STAFFS. WS14 0NF.
The Concert
THE FIRST night of London's most remarkable concert season was a happy affair. It was far from being an event of the concert season, Albert Hall early this year, when Sinatra was reportedly, so kindled by the reception he made announcements to return and perform again immediately. It meant even not a suff at this time, but their double appreciated change.

The atmosphere at the London Palladium on Thursday was expectancy, rather than excitement. Many people had barely recovered from Monday night's Royal Show happenings though the tension mounted as the second half approached. With inspired singing, and without giving the crowd a chance Sinatra strolled on.

BRAND NEW EX CHART SINGLES

Every record has been in Music Week Top 50 chart. Records are available in all record shops. 5p each plus VAT, 10p each plus VAT, 50p each plus VAT, C.W.O. please. Add carriage as follows 10p plus VAT, £1.00 plus VAT, £5.00 plus VAT, £15.00 plus VAT, please.

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Required for growing independent record company, to be based in Leeds, and Northern England area. Must be young, keen with an interest in pop music and willing to work hard. Essential to have a driving licence and to have some knowledge of the retail trade. 

Please apply to: Box TT779

MUSIC WEEK NOVEMBER 22, 1975

PROMOTION

Discs

Our Ames will keep you in style.

A lot of people are going to like this show. When the first record was played, the audience fell silent, a rare achievement for a live act. This year's shows have been the most anticipated of any in the series, and the audience is always ready for the unexpected. This year's show is no exception. The audience is eager to see what Ames has in store for them this year.

MUSIC WEEK NOVEMBER 22, 1975

Performance

DAVID LONGMAN

Nils Lofgren was an American singer-songwriter, known for his powerful and dynamic voice. He was a member of the band Eddy Underwood and the Eddy Underwood Band, and later formed his own band, Nils Lofgren and the Endless 5.

Captain Beefheart

CAPTAIN BEIFHEART'S Ace of Base, which was released in 1972, was a short but powerful performance that showed off Beefheart's unique style. The concert was held in London's Hammersmith Odeon, and was recorded for release on vinyl and cassette.

MUSIC WEEK NOVEMBER 22, 1975

Field Promotion Men

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