

MUSIC WEEK

Europe's Leading Music Businesspaper

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Pop acts back oldies but newies

by ADAM WHITE

THEY DON'T write songs like they used to - or at least that seems to be a prominent feeling among new and established recording artists this autumn, judging by the number of revivals currently on the market. Some 40 singles released within the past couple of months feature old songs, ranging from vintage standards like True Love and I Could Have Danced All Night to pop classics such as We Can Work It Out and Satisfaction, via soul (including This Old Heart Of Mine and Higher & Higher) and country music (Green, Green Grass Of Home, Last Date and more).

The Everly Brothers' repertoire

BBC to name concert sponsors?

by EVAN SENIOR

EXPECTED SOON is a possible BBC policy change on the ban hitherto exercised on announcement of names of sponsors of cultural events, particularly in the realm of music. It is understood that the Corporation's General Advisory Council is at present considering 'closely and carefully' the whole question of sponsored arts broadcasts. Names of sponsors of sports events have for some time been part of BBC announcements when these functions are broadcast but a close ban has been observed in concert broadcasts. "What is now being thought about again", said BBC head of publicity George Campey this week, "is the possible extension of this to arts broadcasts, concerts and other sponsored musical events having special consideration. In the current economic conditions the

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CBS Santana set halves £20 import price

AN EXTRAVAGANT triple-album Santana package which has been on the Japanese market for at least a year, and which has been selling on import for nearly £20, is being made available in Britain by CBS next week. The set, entitled Lotus and featuring the group 'live' in concert in Japan, will have a recommended retail price of £9.95.

CBS claims this halving of the import price is largely possible through special arrangements, such as the manufacture of the discs in

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has been particularly plundered; apart from Love Hurts, presently a hit for Jim Capaldi. All I Have To Do Is Dream has been newly-treated by Al Matthews and Let It Be Me by the Pointer Sisters.

The revived material can be placed into four broad categories: Standards from 20 to 50 years ago, pop items from the late fifties and the Sixties, and soul and country tunes from the past 15 years. The second of these categories provides the most titles, including - apart from those mentioned above - the Beatles: Let It Be, the Beach Boys' Darlin' and Be True To Your School, Dusty Springfield's I Only Want To Be With You and Connie Francis' Where The Boys Are; the new recordings are by Leo Sayer, David Cassidy, Papa Do Run Run, the Johnson Family and Donna Marie Newman respectively. Discotheque and club interest in the twist dance has also sparked off two versions of Chubby Checker's Let's Twist Again, by John Asher and Winston and the Dominoes. Checker's original along with Asher's cover are both in the Top 50, and Sam Cooke's Twistin' The Night Away is back on the market.

Soul is a close second with Rod Stewart's rendering of the Isley Brothers' This Old Heart Of Mine leading the way, followed by songs such as Higher & Higher, Crackin' Up, You Better Come Home, Heat Wave and It Should Have Been Me - recently updated by Martha Reeves, Tommy Hunt, Johnny

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LEOPOLD STOKOWSKI, in London to make two recordings for Pye, met up with jazz trumpeter Kenny Ball in the Pye studios and exhorted him to a "one more time" chorus. Stokowski has been recording at West Ham Central Mission Hall with the National Philharmonic Orchestra; Ball has been cutting a new single with producer Alan A. Freeman.

Pickwick admits browser card error

CONFLICTING RETAIL prices shown on browser cards supplied by Pickwick to two multiple stores and his own shop have caused a Lancashire retailer to complain to the company and threaten to cancel his "large outstanding order."

The discrepancy was noticed by E. M. Cowan of Norwest Electrics of St. Annes-on-Sea, who has Pickwick-supplied browser cards showing £1.00 as the price of albums by a number of major artists. Locally in both Woolworths and Boots he has seen identical cards showing the same albums for sale at 85p.

Accusing Pickwick of "unfair

selling tactics", Cowan has told the company, "How on earth can we compete and how confused the public must be when you have two different recommended prices for your records." He has asked Pickwick to withdraw the cards.

Monty Lewis, managing director of Pickwick, admitted that the

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One-year sentence for pirate

A LEICESTER man, Kishorlal Narshi Pandit, previously found in a civil action to have dealt in pirate tapes of Indian music, was sent to prison for 12 months at Leicester Crown Court last week for perjury and uttering a forged document. He was also sentenced to nine months, to run concurrently, for obtaining a passport.

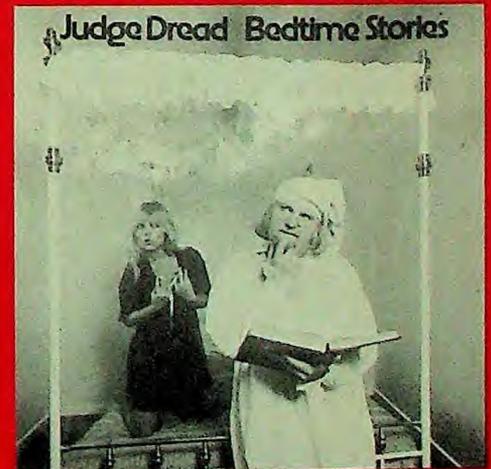
It was alleged that Pandit, who pleaded guilty, had after the civil hearing produced a letter apparently from the Gramophone Company of India (EMI) giving permission for Pandit's Hindustani Music Corporation to market tapes. The letter was a forgery and, Judge Skinner was told, Pandit had also given false information in a sworn affidavit regarding his source of supply.

The court heard that Pandit, a man of previously good character, had wanted to start a business in Britain selling pre-recorded tapes of Indian and Pakistani soundtracks. He had advertised in the Times Of India for rights, and had written to the Gramophone Company but was told it was not possible for him to reproduce the music on tape. Pandit had purchased a duplicating machine

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NEWS

Bill Williams Award launched

THE ANNUAL Billboard magazine awards, part of the presentation ceremony at the Country Music Association (Great Britain) dinner, are now to be known as the Bill Williams' Memorial Awards.

Williams, long-time country music correspondent of Billboard, died earlier this year.

Announcing the title change at this year's dinner, held at the Cumberland Hotel in London, Mort Nasatir, Billboard's President of International Operations, said he believed Williams was the best friend that country music ever had.

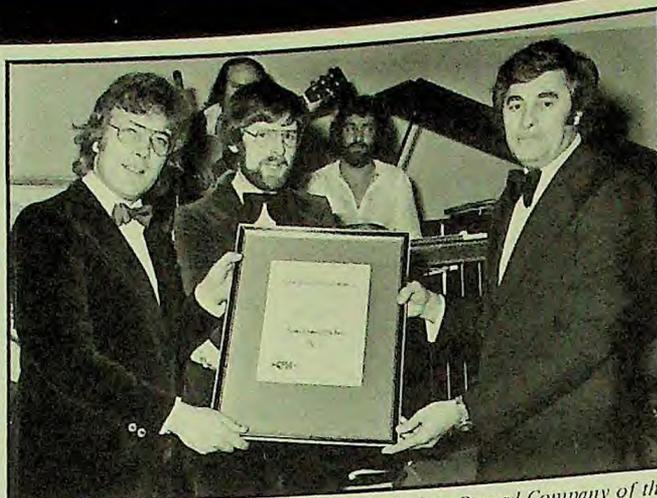
"He loved the music and fought its battles all over the world. He gave the impression he was relaxed, but he was fighting like hell for the music."

One memorial award, for furthering the growth of country music in the UK went to the British Country Music Association,

a non-profit making organisation set up in 1968. It produces a yearbook and newsletters, plus arranging an annual trip to Nashville, Tennessee.

The other Bill Williams' award went to Gordon Davies, managing director of Westwood Recordings, a company specialising in British country music. Based in Wales, the company was set up in 1971, currently has a 60-album catalogue and will operate its own studios early next year. Top country entertainer of the year award went to Marty Robbins. Top male singers were Pete Sayers (UK) and George Hamilton IV and Don Williams, who tied for the U.S. title. Top female singers were Tammy Wynette (U.S.) and Olivia Newton-John for the UK.

Other awards, made by singer-broadcaster Wally Whyton and introduced by Dave Allen: song of the year: Stand By Your



GEORGE LUKAN, managing director, receiving the Record Company of the Year award for RCA's promotion of country music at the annual CMA Year awards dinner last week. Awards were presented by Wally Whyton (left) assisted by m.c. David Allen, BBC producer and broadcaster.

Man; U.S. album of the year: Don Williams' You're My Best Friend; UK album of the year: From The Waters Of The Medway, by Bryan Chalker; best U.S. group: The Eagles; best UK group: a tie between Grand Ole Opry Road Show and Frank Jennings and Syndicate; most promising UK group: Haz Eliot with Feeling.

Black Music newspaper planned for '76

BRITAIN'S FIRST consumer weekly newspaper devoted exclusively to black music is to be launched early next year. Titled Black Echoes, it will be on the streets from January 30 (issue dated January 31) with a cover price of 12p and a weekly circulation target of 100,000 - the size of its initial print run. A £250,000 national promotion campaign will accompany the paper's debut.

Black Echoes is being launched by John Thompson, a former publisher of Melody Maker, Sounds and Popsop, and Alan Walsh, former editorial executive with Melody Maker, Disc, Sounds and Popsop and founder/editor of Music Business Weekly. Advertisement manager will be Barbara Rojan, previously with Black Music; advertisement director will be Paul Phillips. Black Echoes, to be printed web offset, will operate from 27 Newman Street, London W1P 3PE (telephone: 01-637 0318).

The newspaper's editorial will be "dedicated entirely to black artists from the UK, the West Indies and the U.S.", and includes coverage of soul, reggae and jazz. Among the regular features will be "in-depth" charts of black music, record reviews and a comprehensive live performance guide. Editorial staff are being interviewed by Walsh this week.

John Thompson told Music Week that Black Echoes was conceived some two months ago, out of opinion that black music is cornering an increasing share of the UK record market and that this fact ought to be reflected on the country's bookstalls. "By appealing direct to black music buyers", he continued, "we will be able to offer advertising opportunities without wastage to companies selling such product, and to other youth-orientated firms."

The paper's entry into the media marketplace will bring to three the total of specialist but mass circulation black music papers in Britain. It will be competing with IPC's Black Music, whose monthly circulation during 1974 - according to the Audit Bureau of Circulation - was 31,000-plus, and with Contempo International's Blues & Soul, a fortnightly claiming a circulation of between 40-45,000.

Special depot for Scots LP

PHONOGRAM HAS set up a special distribution depot in Scotland to handle anticipated demand for the Philips International The Strings Of Scotland album, which is being television-advertised in the STV/Grampian areas from December 1.

John Dick, Phonogram's Scottish area display representative, has been co-opted by area manager Tom Johnson to augment the special team set up by Phonogram marketing director Ken Maliphant at the London Carriers' depot at Hamilton.

The television campaign starts December 1. It is estimated that the 30 second commercials will be received in a weekly seven-or-eight times slot in 85 per cent of all Scottish homes.

Phonogram field display co-ordinator Braden Godden is in Scotland to co-ordinate the campaign.

The album features 150 amateur violinists from all over Scotland. It started from a transmission by BBC-TV Scotland of a gathering of fiddlers which created regional interest.

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YESTERDAYS

10 YEARS AGO

(November 25, 1965)

DECCA PLANNING springtime launch of new label, but Bill Townsley denies it will be bargain-priced.....advance order of almost 500,000 copies for new Beatles album.....for HMV Janie Jones records Witches Brew.....RR reviewer tips Keep On Running by Spencer Davis Group for charts and describes London Is Behind Me by Justin Hayward on Pye as "a strong country number from a new boy which could be a surprise biggie".....Seekers Carnival Is Over replaces Rolling Stones Get Off Of My Cloud at number one.....London dealers beaten 3-2 at soccer by Philips teams including Geoff Hannington, Brian Hall, Mike Everitt and Bill Groves.

5 YEARS AGO

(November 28, 1970)

FORMATION OF Chappell Music Centres under Alex Strickland raises possibility of introduction of retail chain after Bond Street refurbishing.....initiated by EMI's Barry Green, British Recorded Tape Development Committee formed.....500,000 sales of Bridge Over Troubled Water album helps CBS to best financial year since 1965 entry into UK market.....Pye introduces minimum orders on Marble Arch and full-price product.....Philips signs Val Doonican to three-year worldwide deal.....dj Alan Freeman opens second record store in Edmonton.....Mickie Most America-bound to finalise details of CBS launch of RAK label.....Dorothy Squires pays £1000 to hire Palladium.

MUSICAL CHAIRS

DAVID DOMLEO, who has been with Island for the past five years, has been appointed assistant to company chairman, Chris Blackwell. The primary responsibility of his new position is the development and direction, both in the UK and Europe, of the artists closely associated with Blackwell. He will also be responsible for the acquisition of UK acts for Island Records Inc. in the U.S. and the general management of the office of Island Artists in London. Domleo has been involved in managing Island's sales, marketing and promotion departments. Most recently he has been assistant to Island managing director, David Betteridge.

LESLIE HAMILTON has been named assistant to Ember Concert Division Chairman, Jeffrey Kruger. She will be responsible for all promotional activities in the concert area as well as co-ordinating artist appearances and tours put on by Ember in the UK. She was formerly assistant to Stu Dingley, the former head of the Ember Concert Division.

DAVE BEECHING has a new position within CBS as field artist relations officer reporting to David Sandison. Beeching will provide extra support to the artist relations department enabling them to give the necessary attention to all visiting and touring artists. He will also attend tv and radio recording sessions. He previously worked on custom label promotion.

MAGGI PRYCE has been appointed operations manager of the new Thunderbird Record company which this week released the first single by new signing, Champagne, multi-winners of Opportunity Knocks. She will be responsible for co-ordinating releases with the UK distributors, CBS and international releases under overseas licensing agreements currently being negotiated.

DAVE GREGORY, the former Radio 1 disc jockey, has joined Radio Tees, the commercial radio station serving the Stockton area. Until recently, Gregory had been with Metro Radio, the Newcastle station, but left to do relief work for Tees. Gregory, replacement for Steve Gordon who left Tees last week, will host the daily afternoon show. Gregory will also host a Friday evening pop show from 7.30-9.00, and co-host the Saturday afternoon sports programme with Bill Hamilton.

KAREN BLANCHETT, formerly production assistant at ATV, now becomes head of production for the publishing side. She reports direct to Eddie Levy, general manager.

Charismas promotion

CHRISTMAS PROMOTION from Charisma, built around product by Monty Python, Howard Werth and the Moonbeams, and Van der Graaf Generator, starts on December 1 and will be called 24 Days To Charismas.

Marketing manager Frank Sanson said that the promotion would include window displays. In addition dealers will be supplied with point of sale material about the Charisma catalogue.

O'Donovan leases New Victoria for rock

PROMOTER DANNY O'Donovan, who has taken over the New Victoria Theatre on a ten-year lease from the Rank Organisation, is looking to consolidate his interests before possibly expanding to take over other venues in London. "My primary aim is to establish the New Victoria as a permanent live rock venue," said O'Donovan. A seven-nights policy is envisaged.

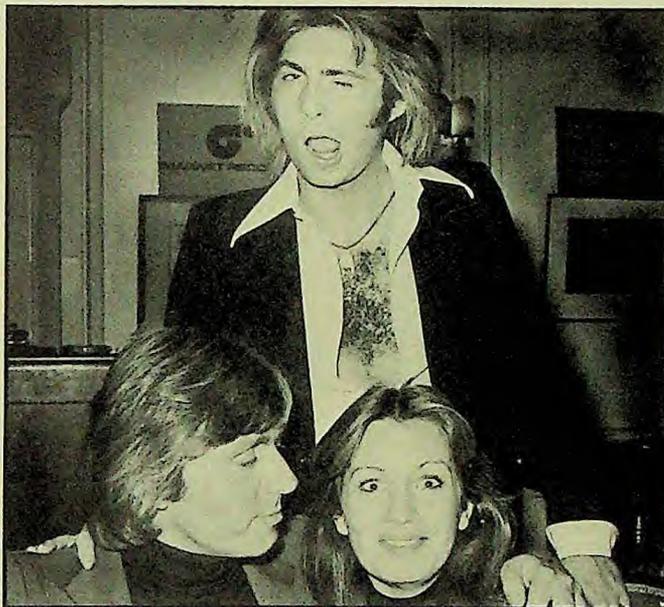
The immediate plans for the New Victoria include the installation of a new lighting system, a permanent JVL sound system, and the building of a special back stage bar for the press and performers.

O'Donovan explained that he had seen no signs of any economic depression amongst rock fans. "The Emmylou Harris concert was sold out, as was Nils Lofgren, and the Melanie concert was 95 per

cent full. The fans appear to be very enthusiastic about the future of the venue. It has the advantages of being highly accessible to the public, being next to a bus, tube and rail terminus."

O'Donovan told Music Week that his primary reason for wanting to take over a theatre in London was because of the lack of a permanent rock venue. "Since the Rainbow closed there hasn't been a regular rock venue, so performers have had to turn to the Odeon Hammersmith and the Palladium. The Palladium isn't really the right sort of place.

"I've got people like John Cale, Fox, Mud, Alex Harvey, Tammy Wynette, Chris Farlowe and Max Boyce booked for the New Victoria, so as you can see, I'm trying to get away from the idea of rock venues being one dimensional."



PICTURED AT Magnet Records International Convention, two members of Guys and Dolls with Ger Oord (left), who is the son of EMI managing director Gerry Oord and was attending as a representative of Ineleo, Magnet distributors in Belgium. The convention was held in London and Magnet welcomed 20 representatives from worldwide licensees. The convention combined a visit to the Peter Shelley debut concert with co-ordination meetings.

Among the representatives were Steve Popovitch, vice president of a&R for Epic U.S., and people from Ariola in Germany, Spain and Holland, CBS Sweden, Fonit Cetra Italy, Ego Musicale Spain, Oy Finnlevy/Finland, AS Disco Norway and AEG Denmark. Michael Levy told the delegates that in 1976 Magnet would be putting special emphasis on the overseas markets.

Roy Fisher sets Word Of Mouth label in UK

ROY FISHER, former manager of the UK group the Groundhogs, who had three top ten albums, has set up a new label, Word Of Mouth, which is to be distributed by Pye in the UK and which is dedicated to a completely diversified musical policy.

"We are aiming to provide a wide range of music," said Fisher, "and the answer is that we'll either fall flat on our face or we shall succeed. Right now it seems we are on the right lines."

Fisher left the Groundhogs, and the group eventually split. Since then he has been involved with Can, the New York Dolls and Spiders From Mars. He said: "It's either a matter of sheer perseverance or just stubbornness, but now the label is a reality.

Negotiations are being made now for licensing the label outside the UK and certainly a publishing tie-up with a major company is on the way."

First two singles, released this week, are The Slower You Go (The Longer It Lasts) by black actor-dancer Guy Gregory, who is making his record debut. And the other is Goodmates, by Mark Kingston, a lyric version of the theme of top-rated Yorkshire TV show Beryl's Lot, in which Kingston is star-featured.

Second release batch on December 12 is of Teddy Bear, by Russ Regon, aged 13, who is aimed into the teenybop area, and Danny, by Cristian Solo, who debuts with a song written by himself with Stuart Gent.

DOOLEY

CONGRATULATIONS TO Joe Loss who last week celebrated 40 years as an EMI recording artist — a remarkable achievement probably not bettered anywhere in the world.....under discussion — possibility of Bell promotion chief Dave Bridger hosting London Weekend tv music show.....according to Variety, recent Norman Granz JATP tour of 23 European cities grossed one million dollars, with 62,000 dollars from London appearances.....Demis Roussos Festival Hall concerts on November 28 will complete seven headlining London appearances this year.

REVIVAL OF Desiderata monologue by David on UK label — actually its Dave Cash reverently intoning the lyrics.....GRRC secretary Harry Tiplle recently elected national vice-president of Federation of Retail Tobacconists.....former UK commercial radio men now among those working on board the Peace Ship, anchored off Tel Aviv, Keith Ashton (Capital), Simon Ward (Forth), Phil Brice (LBC) and Printz Holman (City).....two recently released singles by golden oldies, Jack Warner's Your Silly Bird's A Liar and Christmas Lullaby by Cary Grant on CBS.....Des Moines, Iowa, radio station recently played BCR's Saturday Night 60 times in unbroken 224-minute spell.

GERRY OORD and wife Claire awaiting birth of first child in January.....a year after Arcade's Presley package, Reader's Digest releasing six-LP set for £12.95.....a big hit in Belgium, Mike Berry's 14-year-old single, Tribute To Buddy Holly.....not UK, but Galaxy will release Afric Simone European hit Ramaya in Britain.....Ian McLintock wishes it known that he's no longer involved with Capitol in UK and now working on talent development for EMI label.....publicist Keith Altham operating independently (821-8833) from same premises as fellow p.r. man Tony Brainsby and representing The Who, Marc Bolan, Status Quo, Leo Sayer, Uriah Heep among others.

BILLBOARD TOP 100 celebrating 20 years of existence — with Bobby Darin's Mack The Knife (1959), Guy Mitchell's Singing The Blues (1956), Beatles' Hey Jude (1968) and Percy Faith's Summer Place Theme (1960), the alltime U.S. Number Ones with nine weeks apiece, according to researcher Joel Whitburn.....at personal request of Ike Turner, UA's Ronnie Bell accompanied the Turner Revue throughout Europe.....awaited from Magnet pressgal Sue Dunkley a personal statement — but don't expect one any more from Intersong's Adrian Rudge.....a daughter Julie for MCA label manager Peter Robinson and wife Maggie.....RCA creative services manager Nigel Steffens leaving after seven years.....Ken Pitt reports first English lyrics to My Way written by David Bowie before Paul Anka.

A great world of Christmas sales from...



NEWS

Boyden sacking follows storm

AN EXPLOSION inside the London Symphony Orchestra management last week-end resulted in the sudden dismissal of managing director John Boyden only six months after his appointment to the post. Boyden, former a & r director of the Classics for Pleasure label branch of Music for Pleasure since 1967, became last week centre of a storm over an interview printed in *The Guardian*. This, he asserted without withdrawing its allegations of intemperance and lack of musical dedication among some LSO players, was tape-recorded during what he understood to be an off-the-record talk with the woman reporter concerned during a break at Anchorage, Alaska, on the return journey after the LSO tour of Japan. Boyden says that he had at the time no knowledge that the conversation was being recorded or would be printed.

Last Friday (November 21) the LSO board of directors, consisting of nine members elected by the self-governing players, met and, it is understood made an offer to Boyden of what has been described as 'a derisory sum' if he would offer his resignation. Boyden refused and thereupon was

Brentford disc deal

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recording was made of a seasonal song by Damon, "Can I Wish You A Merry Christmas" and then Rose approached Brentford Nylons with the proposition that the single could be sold through their London outlets.

Brentford Nylons agreed to back the venture and £2,000 worth of advertising has been bought on Capital radio to publicise both the single and the Brentford Nylons chain. The company has 17 shops in London. Rose said that if the campaign was successful he would extend it to Brentford Nylons' 70 outlets throughout the country.

Pressed by EMI the singles are distributed to its own outlets by Brentford Nylons and are selling at 60p each. Rose said he was relying on impulse buying resulting from the display in the shops.

STOP PRESS-BREAKERS

THE OLD RUGGED CROSS, Ethna Campbell, Philips 6006.475
 BLACK OR WHITE, Steve Harley & Cockney Rebel, EMI 2369
 WHO LOVES YA BABY, Telly Savalas, MCA 217
 WIDE EYED AND LEGLESS, Andy Fairweather Low, A&M AMS 7202
 GOD'S GONNA PUNISH YOU, Tymes, RCA 2626
 KING OF THE COPS, Bill Howard, Penny Farthing PEN 892
 DREAMS OF YOU, Ralph McTell, Warner Bros. K 16648
 GLASS OF CHAMPAGNE, Sailor, Epic EPC 3770
 LET IT BE, Leo Sayer, Chrysalis, CHS 2080
 I BELIEVE I'M GONNA LOVE YOU, Frank Sinatra, Reprise K 14400

dismissed. On Friday of this week (November 28) the orchestra is due to hold its annual general meeting at which trumpeter Howard Snell, chairman of the board for a number of years, will relinquish office at his own request, as will three other elected directors. With the departure of Boyden, interim administration of the orchestra is in the hands of concert administrator June Hall.

Boyden has taken legal advice over the termination of his three-year contract as managing director, understood to contain no 'break clauses'. Boyden himself would not comment beyond saying, "My sole aim is to have a little justice done".

John Perry, Boyden's solicitor for the past 13 years, told *Music Week*, "We want to reach an amicable solution of the position", suggesting that the way is still open for further discussions. Of his future plans Boyden said, "Whatever happens, I would like to stay in the music business. I've been in it for the past 18 years and I feel I have something to give to it".

BBC to name sponsors?

FROM PAGE 1

BBC feels that easing of this ban may be able to help attract more needed sponsorship for these events.

In the meantime, current ban on using BBC broadcasts of records as advertising material remains. Most recent application was BBC objection to a planned Decca consumer-press advertisement for the new BASF issue of Bach's Christmas Oratorio (59 21749), due for release on November 28 and also planned for BBC Radio 3 broadcast on Christmas Day at 8.10 p.m. All advertisements already prepared had to be changed, otherwise it was hinted that the planned broadcast could be cancelled. At the same time, the BBC intimated that no such ban applied to editorial mention of this and similar broadcasts.

Pickwick admits card error

FROM PAGE 1

company had made a mistake. "It was wrong. It was something we hadn't done before or are likely to do again."

He explained that Pickwick had printed the point-of-sale price cards and supplies for Woolworths had included the price of 85p after the company had indicated its discounting plans.

Lewis stressed that Pickwick did not encourage price-cutting and its profit margins were insufficient to give extra discounts to volume purchasers, but there was nothing the company could do to prevent multiples from reducing prices. "They don't ask, just do it," he added.

CBS Santana set halves £20 import price

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Holland and the printing of the sleeve in Germany. Packaging of Lotus will be the same as the extravagant Japanese original, which opens out into a full-colour panorama of multi-layered, almost poster-size artwork. Details of its contents, however, will appear in English.

Despite the set's long Japanese availability, CBS admits it has been prodded into its UK release by considerable import sales and the success of Santana's recent tour of this country. Dealers are warned that, although the Lotus catalogue number (66325) is the same as another CBS album series, the price is not. And once stocks of the 12,000 copies the company is bringing into Britain are exhausted, it will be content to leave any remaining sales to the importers.

Expectations musical discs

A MAJOR British stage musical based on Charles Dickens' *Great Expectations*, opening at the Yvonne Arnaud Theatre in Guildford on Christmas Eve, will have record back-up of a single on December 7 featuring star John Mills, and an original cast album out in February on EMI.

Oldies still goldies, say pop acts

FROM PAGE 1

Rivers, Linda Ronstadt and Yvonne Fair.

Apart from the current Esther Phillips and Art Garfunkel hits, standards in vogue include Deep Purple (from Donny and Marie Osmond, who earlier this year scored with a new version of *Morning Side Of The Mountain*), True Love (horseman Harvey Smith's disc debut), I Could Have Danced All Night (Biddu's follow-up to his *Summer Of '42* revival) and, predictably enough at this time of year, White Christmas (new offerings by the Tonics and Freddie Starr; Bing Crosby's original has also been re-serviced). The country catalogue weighs in with items like Green, Green Grass Of Home, freshly recorded by Elvis Presley, and Last Date, given the reggae treatment by T. T. Ross.

The repertoire-revival bandwagon has been gathering speed all year, of course - since January, no fewer than 24 old songs have made the top ten. They include rock and roll favourites like Oh Boy, Three Steps To Heaven and Heartbeat; Sixties pop and soul titles such as Sherry, It's In His Kiss, The Proud One and Please Mr. Postman; easy-listeners from the past couple of years like The Way We Were, Help Mr Make It Through The Night and I'm Stoned In Love With You; and decidedly vintage mavericks such as The Ugly Duckling and Whispering Grass.

The publishers understandably attribute much of this situation to their own regular promotion of their back catalogues and contracted songwriters' repertoire to artists, a&r men, producers and others generally influential in the recording of music. They are also inclined to believe that melodic qualities are more evident in much old material than in contemporary



PYE'S SCOTTISH sales force gave a promotional party for Matt McGinn and Colin Stuart, who both have new albums on release - McGinn's is *Screwtops Are Falling On My Head* and Stuart's *All The Best*, both in the *Pye Special* series. Picture shows (left to right): Ron Spencer, BBC; Alex Robertson, Radio Clyde; Bill Smith, Radio Clyde; Matt McGinn; Roy Jones, Radio Clyde; Colin Stuart; Matt McGinn junior; Tommy Davis, Pye, Glasgow; Tommy Short, Pye, Edinburgh; Jack Scott, Pye area manager, Scotland.

One-year sentence for tape pirate

FROM PAGE 1

and a large quantity of tape. He had also arranged for a local printing works to supply 30,000 inlay cards copied from 16 EMI and Polydor sleeves after claiming that he had been to India to obtain copyright in the artwork. The extent of his activities were not clear, but it was likely that

from January-May 1974 7000 cassettes had been recorded.

For Pandit, Mr. Cox QC said that the accused took advice from solicitors before starting the business and it was not until after a civil raid by EMI solicitors that he made more enquiries. There was no evidence to suggest that any further unlawful activities were conducted afterwards.

compositions. EMI Music managing director Ron White makes that point, although he concedes that it may be rather "insulting" to the young writers of today to opine that "they don't write them like they used to". "People may also be waking up to how wasteful it is to leave songs lying in the vaults simply because they're not brand new," he adds.

Essex Music has recently put together a portfolio of American compositions which weren't hits for the artists who originally recorded them, but which the publisher feels could provide success for someone today. Managing director David Platz points to the Walker Brothers' new single, No Regrets, as an example. It was first cut without significant UK impact by composer Tom Rush years ago, he says, but turned out to be ideal for the re-formed Walkers. Platz also believes that more people in the music business are recognising how swiftly new generations of record buyers come along, who equally swiftly accept recordings of songs which although old - are new to them.

Roland Rennie, creative services director of Chappell, makes the same point: "good songs are good songs, no matter what vintage." But, he goes on, song revivals tend to happen in phases, and remarks that some old compositions, no matter how good, simply could not be revived at present. "They would be out of tune with the public mood," he comments.

Vice-president of Carlin Music, Paul Rich, feels that what is happening currently is a constant occurrence every year. "It just may be a little more noticeable now because of the chart success of some revivals," he offers. "There is always a dearth of good, new songs," Rich continues, believing this to be partly because

many contemporary artists write their own material. "Composing is not as easy as it may sometimes appear," he says. "It's a profession unto itself. So publishers would be mad not to work their back catalogue thoroughly and constantly. It's part of their normal function."

The number of revivals on the market today is not purely attributable to publishers' efforts, of course, as many recognise. There are no set rules in the recording of repertoire, and often a series of artistic accidents or coincidences lead to the resurrection of old songs.

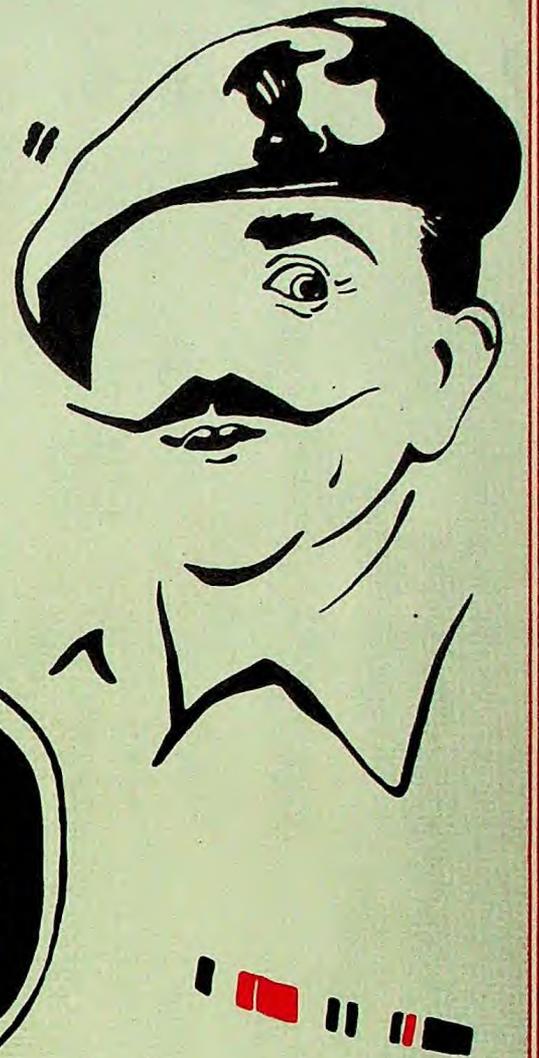
One influential factor may be the sales success that re-issues have registered in the charts this year, of which David Bowie's *Space Oddity* is the most currently conspicuous. Many artists may reason that if records first released anything up to 13 years ago can make it once more - this year's big re-issues have included Brian Hyland's *Sealed With A Kiss*, Desmond Dekker's *Israelites*, Tammy Wynette's *Stand By Your Man* and Bobby Goldsboro's *Honey* - why not songs of the same vintage?

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EUROPE

New law helps French retailers

PARIS - A report by Euromarche on the situation regarding hypermarkets and supermarkets shows that many of the small establishments are disappearing and being replaced by much bigger markets.

Latest figures show a total of 24,757 markets of which 292 are hypermarkets and 2,719 supermarkets, and all stock discs and cassettes.

On the other hand, 591 small shops closed against only 333 new shops. The trend is clear: it is towards the larger markets.

These statistics are important to the French music industry because small shops have problems finding space for racks on which to display a full range. In the

provinces, wholesalers and budget lines are doing their best to aid the smaller shops, but still the close-down reductions continue.

But a law passed some time back, the Loi Royere, was to make it more difficult for hypermarkets and supermarkets to obtain authorisation to open. In the first half of this year, only eight hypermarkets opened.

Record retailers should benefit from this but the cheaper lines might develop more slowly, for the average retailer does not generally touch budget lines.

And the opening of only a handful of hypermarkets and supermarkets should help develop disc sales, and budget lines in particular.

Austrian hi-fi sales may double

IN AUSTRIA now there are 500 dealers selling high-fidelity equipment and seven per cent of homes (175,000 of 2.5 million households) have hi-fi units. The industry believes the turnover will be doubled by 1978.

In 1975, the turnover will reach around £25 million at retail prices; some 50,000 tuners and hi-fi combination sets will be sold. Music centres with record players and/or cassette players amounts to 50 per cent of the market.

Since 1971, only 1,000,000 quadraphonic units have been sold despite considerable advertising.

Israel Philharmonic German tour

HAMBURG - The new music season in Germany opened with an abundance of star attractions and was climaxed by the visits of the Israel Philharmonic and the Cleveland orchestras.

The Israel Philharmonic tour started in Berlin during the Berlin Festival. Zubin Mehta conducted two concerts, the first consisting of works by Schubert, Mendelssohn (Itzhak Perlman played the violin concerto), Stravinsky, and the second of works by Schonberg, Mahler, and Berlioz, during which Dietrich Fischer-Dieskau sang the "Kindertotenlieder."

The tour was a triumphant success and the orchestra was described as "Israel's best ambassador," causing "an explosion of enthusiasm" wherever it performed. All the well-known works seemed brand new under Mehta's baton, creating wild scenes of audience reaction.

The Cleveland Orchestra under its new conductor Lorin Maazel, started the tour in Leverkusen.

Said Teldec press officer Herbert: "It is a rare event to hear this orchestra in Europe, as it has to fulfil fixtures of 60 concerts a year and further concerts in New York, as well as a large number of lunch-time, youth and gala concerts. The orchestra just does not have much time for travel."

During the fall, Teldec released a total of 80 recordings. Of these, 23 were cassettes or double albums. Among the highlights: the Nine Symphonies of Beethoven, with Sir Georg Solti and the Chicago Symphony Orchestra.

Now the company goes further with the outstanding series of Bach Cantatas, releasing numbers 12 and 13, conducted by Nikolaus Harnoncourt. This series has been hailed throughout the world by critics.

French organist Michel Chapuis has now completed recordings of all Bach's works for organ, and Rudolf Buchbinder has completed the Haydn Piano Works with a set of six albums. And Teldec has presented the Philharmonia

Hungarica Orchestra with a gold disc for a million sales of the Haydn Edition, conducted by Antal Dorati.

Another highlight is the Telemann opera "Pimpinone" with singers Uta Sprechelsen and Siegmund Nimsgern, conducted by Hans Ludwig Hirsch. The Telefunken series of the Mozart piano concertos is being continued with Karl Engel as soloist and the Mozarteum Orchestra, under Leopold Hager.

Russian visit

LENINGRAD - Renata Tebaldi completed her first ever Russian tour, performing in Kiev and Moscow, including a concert in the 6,000-seater Congress Palace in the Kremlin.

All the concerts were hugely successful with Russian audiences, and tickets for each were sold out long before the shows.

EUROPEAN VIEWPOINT

from WOLFGANG SPAHR in HAMBURG
THE ATTITUDE of German broadcasting stations towards international record productions, particularly from the U.S. and Britain, is one of extreme friendliness.

In fact, it is often the case that these records are continuously played or presented, though they may stand little or no chance of actually making a sales profit here.

The view of most programme planners seems to be: "Everything foreign is good. German productions sound too provincial and we ought to be ashamed of them."

In Germany there are no limits set on how many international titles can be included, so most light entertainment shows include up to 60 per cent of records from UK and the U.S. And it is equally true that music from Italy, Spain and France has a substantially greater needle time than one might expect, specially when measured against actual record sales in the shops.

But this indiscriminate selection of internationally-produced records has become a serious problem with the German authors. Often no room is left for national product. And that is why German composers and lyricists have organised themselves at last and sent formal petitions asking that foreign product be limited by a set quota level.

However, the plain unvarnished truth so far is that these pleas are being rejected as "too nationalistic." In Germany these days, it is the "in" thing to be an international music person, which is obviously a blessing for foreign composers and performers.

The problems concerning badly-balanced and ill-assorted music programmes on German radio are also involved with a kind of generation-gap situation. This is because the old programme planners are "dying out" and the young ones tend to live solely off what is coming up in the charts in Britain and America.

And when certain German records are presented on radio, it is often with an implied undertone of irony or sarcasm. But if a patently poor, or even lousy, recording from abroad gets a mention that it is in the charts of the UK or the States, then it is revealed with great awe.

There are cases where the listener has a chance to choose by postcard his favourite song from about ten different hit parades. But again these are usually dominated by international productions and the final voting is often incorrect - not least because record companies distribute postcards among employees in order to push a record, so ensuring a top-voted title.

German composers are quite justified when they complain so bitterly about the reckless goodwill shown by programme producers to international product. But despite that it would surely be wrong to insist on a specific percentage allowed to music from abroad.

What would be more helpful is for producers in the U.S., UK and European centres like France, Italy and Spain, to give a little return goodwill to German songs and recordings, instead of conveniently forgetting that Germany even exists as a land of music.

The Germans do not merely make records with rock groups, nor write only classical-type music. There is a whole diverse area of music produced here, catering for all tastes. And surely the Common Market countries at least should open wide the doors of their radio stations.

In short, the English, French, Italians and others should start checking on what is happening "next door" instead of thinking that each of them alone is the centre of the world music business.

European top sellers

Finland

(Courtesy Intro magazine)

- 1 PALOMA BLANCA, George Baker Selection, Warners
- 2 KUKA MITA HAH, Sleepy Sleepers, EMI
- 3 MEIA VEERA, Erkki Liikanen, RCA
- 4 KUN CHIGACO KUOLI, Vicky Rosti, Delta
- 5 I'M GONNA ROLL, Rock And Roll Band, Love
- 6 VASTEN AURINGON SILTAA, Katri Helena, Scandia
- 7 CAN'T GIVE YOU ANYTHING BUT LOVE, Stylistics, Avco
- 8 L-L-LUCY, Mud, Private Stock
- 9 SE OLI JAUTAA, Juice Leskinen, Love
- 10 FEVER, Paavo Majjanen, Love ALBUMS

- 1 FINNHITS II, Various Artists, Finnlevy
- 2 WISH YOU WERE HERE, Pink Floyd, Harvest
- 3 ONCE UPON A STAR, Bay City Rollers, Bell
- 4 RUUSUJA HOPEAMAL-JASSA, E. Junkkarinen, Blue Master
- 5 NUCLEAR NIGHTCLUB, Wigwam, Love
- 6 NINTH, Procol Harum, Chrysalis

- 7 INDISCREET, Sparks, Island
- 8 NEVER CAN SAY GOODBYE, Gloria Gaynor, MGM
- 9 SINULLE AITI, Sleepy Sleepers, EMI
- 10 AIKAPOMMI, Liikanen and Tapio, RCA

Italy

(Courtesy Germano Ruscitto)

- 1 REACH OUT I'LL BE THERE, Gloria Gaynor, MGM-Phonogram
- 2 SABATO POMERIGGIO, Claudio Baglioni, RCA
- 3 L'ALBA, Riccardo Cocciante, RCA
- 4 BELLA DENTRO, Paolo Frescura, RCA
- 5 THE HUSTLE, Van McCoy & Soul City Symphony, Avco-Ariston/Ricordi
- 6 PROFONDO ROSSO, I Goblin, Cinevox-Fonit/Cetra
- 7 FEELINGS, Morris Albert, P.A.-Ricordi
- 8 L'IMPORTANTE E' FINIRE, Mina, PDU-EMI
- 9 64 ANNI, I Cugini Di Campagna, Pull-Fonit/Cetra
- 10 DUE, Drupi, Ricordi
- 11 NINNA NANNA, I Pooh, CBS-MM
- 12 PALOMA BLANCA, George Baker Selection, WEA-MM
- 13 INCONTRO, Patty Pravo, RCA

- 14 TAKE MY HEART, Jacky James, Joker-Saar
- 15 FOOTSTOMPIN' MUSIC, Hamilton Bohannon, Brunswick

West Germany

(Courtesy Musikmarkt)

- 1 LADY BUMP, Penny McLean, Jupiter/Ariola
- 2 DO LANNES-MELODIE, Jean-Claude Borelly, Telefunken
- 3 TORNERO, I Santo California, Ariola
- 4 I'M ON FIRE, 5000 Volts, Epic
- 5 S.O.S., Abba, Polydor
- 6 SAILING, Rod Stewart, Warner
- 7 TU T'EN VAS, Alain Barriere, Noelle Cordier, Ariola
- 8 WART AUF MICH, Michael Holm, Ariola
- 9 NEW YORK GROOVE, Hello, EMI Electrola
- 10 THE HUSTLE, Van McCoy, Avco/Ariola
- 11 WENN DU DENSKT etc., Juliane Werding, Hansa/Ariola
- 12 IF YOU THINK YOU KNOW HOW TO LOVE, Smokey, EMI-Electrola
- 13 MORNING SKY, George Baker Selection, Warner
- 14 MOVIE STAR, Harpo, EMI-Electrola
- 15 JULIE ANNE, Kenny, EMI-Electrola

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AMERICAN SCENE

Amos Heilicher's seven-day work week

by TONY JASPER

AMOS HEILICHER is President of Pickwick International Inc. and subsidiaries. He works from the Heilicher Bros. headquarters located on Wayzata Boulevard, the outskirts of Minneapolis, Minnesota, controlling a vast organization spanning racks, shops, distribution and budget albums.

At one time there existed under separate roof a major distributing outlet under the title, Heilicher Brothers Inc and a major rack jobber on the music scene, J. L. Marsh, established by the two Heilicher's, Dan and Amos. Toward the end of the Sixties they merged with Pickwick.

In the year ending April 30, 1975 the net sales income for Pickwick reached an all-time high, 227.2 million dollars, an increase of 34 million dollars from the previous year. The British subsidiary had net sales of 12.7 million dollars, an increase over the previous 12 months of almost 1.5 million dollars.

Amos Heilicher works seven days a week and says there is no substitute for hard work, assuming you want success. He is first at the office and usually last to leave. Success in his eyes comes from unrestrained effort and he says with some bluntness, "Some people ride horses and go nowhere". He notes decline in various countries and companies in inflationary times and partly blames lack of management vision and worker effort.

He has spent an entire life from high-school onwards involved with some aspect of the record world

and says, "It goes back 40 years, my association; in the early days I was a coin-machine and juke-box advocate. We're still in that scene now. This record business really happened after 1933 for then Prohibition Laws ceased and juke boxes became part of beer parlours. I went round with a suitcase stacked with records!"

Amos Heilicher sensed well the record world's growth and he notes that in 1952 the industry was worth 200 million dollars and 22 years later the figure is two billion dollars. He sees future potential growth both at home and overseas. He speaks with pride of the office set-up at Wayzata which handles 5,000 plus invoices each day, and says that whatever it may sound like or read in print, Pickwick successes stem from having "the best line-up, the best people in marketing. What we have is a complete set-up. We do everything". That means the organization does its own printing, design work, shop fixtures, marketing some of the items! It possesses under the same roof its own advertising section, record and wholesale division and elsewhere operates a record pressing unit which supplies Pickwick with a majority of its record pressing needs and a balance of 55 per cent derived from the list of custom pressing accounts on their books.

The U.S. represents 46 per cent of Pickwick's record market with the non-U.S. Free World taking the other 54 per cent. Its International Division represents 13 years of what Heilicher calls

"exemplary" growth. Prestige is derived from product licensed from RCA, CBS, Pye and a number of smaller labels plus the company's own Top Of The Pops album.

Heilicher talks highly of Pickwick's British operations and its use of outlets employing significant volume of product. New to the company has been expansion in France and though still small Heilicher sees the French company as a potentially profitable operation in that country of economy-priced product.

Naturally he was reticent on talking of the British operation, in part because he is removed from the immediate scene, but though he sees the current reality that inflation and attribution of disposable income in Great Britain means, nevertheless there is cautious optimism in his general viewpoint.

Heilicher sees his general business philosophy expressed in constantly being aware of changing economic factors and a state of mind which is always dreaming of new ways and methods of merchandising and maximising profit margins. Hence while Pickwick might at the present time see no possibility of external acquisition in areas which promise future benefits nevertheless the company pursues policies of internal growth within existing areas.

In America this has meant in particular opening of retail stores under the title of Musicland stores. Eleven new Musicland outlets have

been opened this year though the company pruned unprofitable leased departments from their roster.

And while new store additions have been mainly in shopping malls the size and style of outlet are constantly reviewed. Sales are replenished from Pickwick's 18 strategically-located warehouses throughout the United States.

These 18 warehouses deal of "thousands of accounts and obviously not only our own 220 retail outlets. Everything we do is highly computerized".

As to the future, Amos Heilicher does not doubt recorded music is here to stay, whatever the economic situation might mean for

other industries, though he says and repeatedly injects such into his conversation, "it means hard work keeping there. Americans are crazy over work, some anyway. We work twice as hard. I know it. I travel a lot. The Japanese work hard, the Germans less than they once did. In England, you strike."

At least excused from the latter is Pickwick, Britain and seen as an "excellent operation" - but the future? "Pricing is the problem and increasing financial demands of artists and general costs and what in the end can be charged for product."

For Pickwick the future seems good.

U.S. Top 30

ALBUMS

- 1 (3) RED OCTOPUS, Jefferson Starship
- 2 (2) WINDSONG, John Denver
- 3 (1) ROCK OF THE WESTIES, Elton John
- 4 (6) STILL CRAZY AFTER ALL THESE YEARS, Paul Simon
- 5 (5) WISH YOU WERE HERE, Pink Floyd
- 6 (7) WIND ON THE WATER, David Crosby/Graham Nash
- 7 (10) BREAKAWAY, Art Garfunkel
- 8 (9) WHO BY NUMBERS, Who
- 9 (8) BORN TO RUN, Bruce Springsteen
- 10 (4) PRISONER IN DISGUISE, Linda Ronstadt
- 11 (11) ONE OF THESE NIGHTS, Eagles
- 12 (15) ALIVE, Kiss
- 13 (16) SAVE ME, Silver Convention
- 14 (-) CHICAGO'S GREATEST HITS, Chicago IX
- 15 (18) HONEY, Ohio Players
- 16 (21) SHAVED FISH, John Lennon
- 17 (22) FEELS SO GOOD, Grover Washington JR
- 18 (20) INSEPARABLE, Natalie Cole
- 19 (26) LAZY AFTERNOON, Barbra Streisand
- 20 (116) HISTORY - AMERICA'S GREATEST HITS, America
- 21 (24) MAN-CHILD, Herbie Hancock
- 22 (25) FLEETWOOD MAC, Fleetwood Mac
- 23 (31) GREATEST HITS, Seals And Croft
- 24 (28) KC AND THE SUNSHINE BAND, KC & The Sunshine Band
- 25 (29) THE HUNGRY YEARS, Neil Sedaka
- 26 (30) FACE THE MUSIC, Electric Light Orchestra
- 27 (27) SPLIT COCONUT, Dave Mason
- 28 (34) RED HEADED STRANGER, Willie Nelson
- 29 (35) THE HEAT IS ON FEATURING FIGHT THE POWER, Isley Brothers
- 30 (38) 2nd ANNIVERSARY, Gladys Knight & The Pips

SINGLES

- 1 (2) FLY, ROBIN FLY, Silver Convention
- 2 (1) THAT'S THE WAY (I LIKE IT), K.C. & The Sunshine Band
- 3 (4) ISLAND GIRL, Elton John
- 4 (5) THE WAY I WANT TO TOUCH YOU, Captain & Tennille
- 5 (10) LET'S DO IT AGAIN, Staple Singers
- 6 (9) SKY HIGH, Jigsaw
- 7 (8) LOW RIDER, War
- 8 (6) THIS WILL BE, Natalie Cole
- 9 (11) NIGHTS ON BROADWAY, Bee Gees
- 10 (3) WHO LOVES YOU, Four Seasons
- 11 (17) SATURDAY NIGHT, Bay City Rollers
- 12 (15) MY LITTLE TOWN, Simon & Garfunkel
- 13 (7) FEELINGS, Morris Albert
- 14 (16) HEAT WAVE/LOVE IS A ROSE, Linda Ronstadt
- 15 (18) EIGHTEEN WITH A BULLET, Pete Wingfield
- 16 (34) LOVE ROLLERCOASTER, Ohio Players
- 17 (27) VENUS AND MARS ROCK SHOW, Wings
- 18 (19) I ONLY HAVE EYES FOR YOU, Art Garfunkel
- 19 (25) OUR DAY WILL COME, Frankie Valli
- 20 (24) I WANT'A DO SOMETHING FREAKY TO YOU, Leon Haywood
- 21 (21) BLUE EYES CRYIN' IN THE RAIN, Willie Nelson
- 22 (22) OPERATOR, Manhattan Transfer
- 23 (14) MIRACLES, Jefferson Starship
- 24 (28) SECRET LOVE, Freddy Fender
- 25 (30) I LOVE MUSIC (Part 1), O'Jays
- 26 (35) FOX ON THE RUN, Sweet
- 27 (38) I WRITE THE SONGS, Barry Manilow
- 28 (32) I'M ON FIRE, 5000 Volts
- 29 (29) BAD BLOOD, Neil Sedaka
- 30 (36) THE LAST GAME OF THE SEASON (A BLIND IN THE BLEACHERS), David Geddes



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IRELAND Hawk to run more labels



Left to right: Hawk General Manager Norman Harris, Mainliners Manager John McCormick and Hawk Managing Director Brian Molloy on the occasion of the signing of the Agreement whereby Hawk will administer and market product on the Mainliners own Misty label.

by KEN STEWART

HAWK RECORDS, which has claimed four number one Irish albums this year, has taken three new labels under its wing.

Hawk has signed a deal with Noel Pearson to administer and market Ram product. The first releases are two singles, I'll Have To Say I Love You In A Song (Tony Kenny) and Lord Of The Dance (the Dubliners), and an album, Tony Kenny On Stage, which includes tracks released as singles and a side featuring an Al Jolson medley, and coincides with Kenny's appearances around the country in his own show.

Hawk's new label with the Mainliners Showband is called Misty. First releases are of a single by Gerry Black, his own song, Little Old Wood Shack, and an album by John Glenn and the Mainliners, Sunny Side Of The Mountain.

Hawk is operating the Cook label with the production team of Gerry Hughes and John Cook, the first album, by John Kerr, is scheduled for spring release.

Hawk has released six new albums of its own - Golden Duets, Johnny McEvoy and Gloria Smyth (HALP 140), 25 Country Classics Vol. 3, the Cotton Mill Boys (HALP 145), 22 Dancing Hits, Brendan Quinn, Hugh McClean and the Mighty Avons (HALP 144) and The Sound Of Christmas, the Caroleers (HALP 146).

Golden Duets was album of the week on RTE Radio. Previous Country Classics LPs were number one in the Irish charts. The 22 Dancing Hits LP includes country and pop material, while The Sound Of Christmas is an album of 21 songs sung by the Caroleers, a choir conducted by Philip Green.

The new albums will be promoted with radio and television advertising and window displays.

In addition to number one albums with Country Classics Vol. 1 and 2 (the Cotton Mill Boys), Hawk's best-sellers have been Where My Fíleen Is Waiting (Johnny McEvoy) and The Magnificent Seven (the Indians).

For the size of managing the operation, Hawk has achieved a relatively high degree of success, which director Brian Molloy considers the reason for is because Hawk can afford to give individual attention to each album, since it does not have a huge volume of

releases.

"Now we're on the lookout for product to license from abroad. We've already done this successfully with the Buskers' album which was licensed from Songbird in Germany.

"Norman Harris, Dave Pennyfather and myself will be going to MIDEM in January and this will be one of our main objectives, apart of course from trying to arrange licence deals for our own product.

"We're also finding a great deal of interest from a number of countries, including the States, Canada, Australia, New Zealand, Germany and Scandinavia, for us to supply them with product on a direct export basis."

Molloy said the tax benefits to be derived from direct exports are a great incentive to Hawk, as well as the help it gets from the Irish Board of Trade, which subsidised trips to MIDEM and MUSEXPO.

Hawk is also active with its publishing company, Squirrel Music, which represents, among others, the Tommy Makem catalogue, Keady Music.

Said Molloy, "We've been getting an increasing amount of co-operation from UK publishers who are gradually beginning to appreciate that we can give them solid sales in return for sub-publishing deals on their American catalogues, especially the country material.

"Bob Kingston of Southern Music has been especially helpful and we were pleased to be able to cover a number of their songs on the Indians' number one album, which should certainly sell around 25,000 copies."

Holding Things Together was on the Indians' LP and it was covered by Johnny McEvoy, the Cotton Mill Boys and Brian Harkin.

"Writers are starting to emerge here. Billy Brown writes for Squirrel and has a number of his songs being covered by local artists.

"And now only Hawk, but most of the record companies here are making a conscious effort to cover songs by local writers.

"The reasons for this are twofold, in that nearly everybody realises that this is an important part of the business for the future, and there is a kind of unstated, but definite, support from the radio people for original material."

Jo Saw

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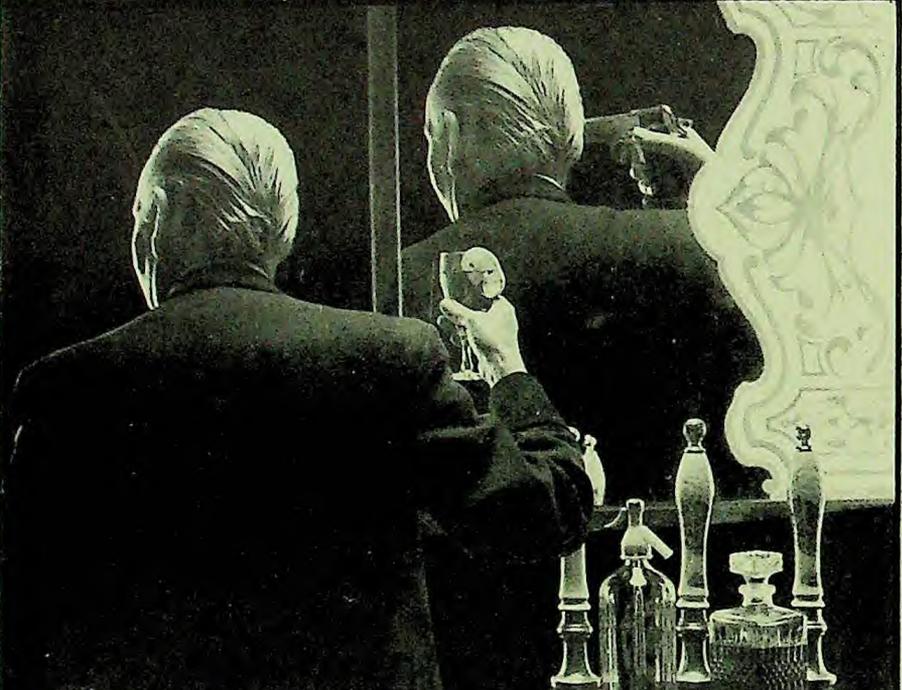
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- Nov 22 Dundee The Caird Hall
- Nov 23 Preston Guild Hall
- Nov 24 Manchester Free Trade Hall
- Nov 26 Birmingham Town Hall
- Nov 28 Bradford University
- Nov 29 Ipswich Gaumont

- Nov 30 Bristol Colston Hall
- Dec 2 Portsmouth Guild Hall
- Dec 3 Brighton Dome
- Dec 4 Leicester De Montfort Hall
- Dec 5 Newcastle
- Dec 6 Middlesbrough Town Hall
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PUBLISHING

Conoley: driven to the top?

MUSIC PUBLISHER Tony Peters, now general manager of Acuff-Rose but then heading up Famous Chappell, sat in the back of a chauffeur-driven limousine, along with visiting U.S. star Chris Montez.

Chat centred round the music business and the driver happened to mention, in passing, that he just happened to have a son, name of Dennis, who happened to have some tapes of songs he had written.

Result: young-hopeful songwriter contacted publisher and a deal was done.

A few months pass. The scene remains the same. Only this time it is Steve Harley, of Cockney Rebel, who sits in the back of the limousine, flicks on the cassette-player and relaxes on his way to another gig. The song he heard, and the voice singing it, were new to him.

commercial and movies, learned to sing in front of audiences, played in umpteen bands, most of which disintegrated in quick time.

Certainly having the consistently successful Steve Harley as producer has done the Conoley career no harm at all. He had started writing songs at the age of 12, just as a hobby, and still has some of his early efforts, using them as pointers to how he has developed.

Of Harley's involvement, Conoley says: "He's one of those professional guys who carries a complete picture in his head about how individual aspects of a recording will fit together. Usually when I'd been in the studios before, I'd confidently throw ideas around, making suggestions to the producer or engineers. But you just can't do that with a guy like Harley."

"He took the whole thing over."



L-r: Denis Conoley, Pye's Peter Summerfield and Steve Harley.

Harley demands information from the chauffeur, who admits he has been perpetrating some soft-sell publicity on behalf of his son, Dennis. Harley, too, is contacted by Dennis and goes on to produce the young-hopeful's first single, So Ashamed, on Pye.

Now Dennis Conoley looks set fair for a promising career. His songs still go through Famous Chappell, where Kenny Barker is now general manager, but he pays high tribute to the help he gained from Tony Peters.

He said: "We all know about publishers who just take the song and sit on it. But in this case, I got every possible bit of help. He was more like a personal help than a business acquaintance. He'd always take time out to sit down and help me through the last stages of a song. Always with complete honesty."

And Peters said: "When Conoley first came into the office, I was impressed by the way he projected. He had the right kind of personality to make it, and the songs were good. But it paid to be honest with him. If I thought a song was no good, I could turn him off it and get him moving in another direction."

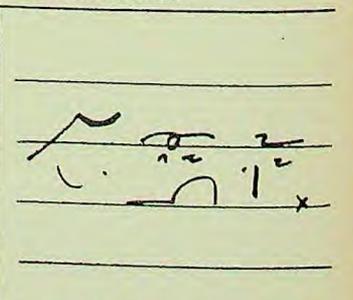
Dennis Conoley projects because he was taught to do just that at the Italia Conti theatre school, where he studied acting, song and dance. He chalked up a long list of small parts in television

I'd been just a piano player but going in the studios with Harley meant finding out about a lot of other keyboard instruments. He gave me a clavinet to play, which was strange. The feel of the instrument is so different.

"I like to play the moog, too, which is quite easy - just a matter of finding a nice sound and playing around until it's bent to your needs."

The way that Dennis Conoley came to the attention of Tony Peters and Steve Harley fits into the truth-stranger-than-fiction field of pop. But Conoley reckons he doesn't particularly want a limousine of his own.

"What I'd like to do is be able to see ahead, to see what kind of songs I'm writing in a few years time. One thing Tony Peters taught me is to constantly strive to make the next song that much better than the last."



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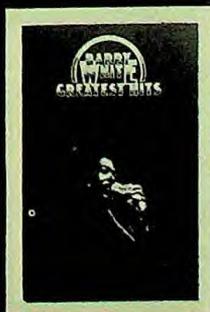
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PUBLISHING

Conway: there's no place like Los Angeles

NINE MONTHS ago Lionel Conway gave up the cosy security of running Island Music in London to undertake a similar assignment in America, where the company's fortunes had been rather less evident than at home.

After a short period of acclimatisation, Conway's quiet hustle has initiated a revival of activity on the Aekee (ASCAP) and UFO (BMI) catalogues and now he's able to say with some satisfaction, "For me the strangest thing about America is that there are not more English people working in publishing here. It is really worthwhile."

One month after arrival in Los Angeles, Conway had signed Lee Garrett, a composer who had collaborated with Stevie Wonder, and had placed him as a recording artist with Chrysalis, the label's first r&b talent. He has subsequently arranged for Garrett songs to be recorded by the Voices Of East Harlem (Motown), Jackie Moore (TK Records), Carl Graves (A&M) and a new group being produced in London by Mike Vernon. He has Harlan Collins signed as a writer and has a recording deal on the way. Of Island's UK copyrights, he has had 'You Can Get It' by Jimmy Cliff on a Johnny Rivers' album, Steve Winwood's Can't Find My Way Home on Eric Clapton's recent LP, and Wishing Well by Bad Company on an album recorded by Ronnie Charles, who previously scored some success with a symphonic version of Layla.

Conway besides, as he puts it, "playing the field" in the placing of talented writers with suitable labels, has also evidently been making progress in working existing copyrights, a field which he feels is there for the taking, provided the material is of top quality.

"You can pick up covers easily with the right songs and you can cream off a lot of money, because the volume sales are so great," he says. "For instance, we had one of Jimmy Cliff's songs, Many Rivers To Cross, on Linda Ronstadt's Prisoner In Disguise album. This will sell in excess of 400,000 copies and our earnings on that one song will be about 6,000 dollars. There is no other country in the world where you can earn that kind of money on an LP track."

In the three years prior to setting up Island Music as an independent company in America, Conway recalls that one cover had been arranged on the company's copyrights.

A further bonus for Conway is that the steadily increasing flow of UK migrants seeking relief from this country's severe taxation is making the West Coast something of a home-from-home. "I'm getting things done here I couldn't achieve in London," comments Conway, indicating that British visitors often become more accessible in Los Angeles than they are on their home territory. He recalls a successful meeting recently with writer Bruce Welch

and producer Dave Mackay who took two songs back to London, one of which Miss You Nights had actually been written by a UK composer, Dave Townsend.

Conway is assisted by Alan Ryder, professional manager, and he's also been able to take time to tour round some of the American recording centres like Nashville, Atlanta, Miami and New York.

It's been a busy nine months for Conway, the lone Englishman handling a music publishing company in America, but as he points out, "It's no use waiting for the phone to ring. You must go out and hit the right people with songs - and not to forget to follow up."

UK writer in U.S. song contest final

LONDON-BASED songwriter Jim Rafferty has reached the quarter finals of the American Song Festival, to be held in Hollywood on December 16 - and has already collected \$500 "place" money for his song Bitter Harvest.

The only other quarter-final composition through so far is from Australia - On The Run, by Sydney team Gregory Hooke and John Castray.

However, other UK writers have picked up \$100 "honourable mention" prizes, though not qualifying for the final stages which will be eventually fought out between 12 semi-finalists.

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PUBLISHING

The word is money, but Mason wants to sing

If THE choice is between writing hit melodies or hit lyrics, then the word business is the best bet. While there are competent tunesmiths galore, there is a distinct shortage of word-weavers who can tell a pop-song story concisely.

Which explains the frenzied life led by Barry Mason. He splits his songwriting life into a series of money-making partnerships. He writes sometimes with Tony Macaulay, and often with Geoff Stephens. Or with Roger Greenaway, or with Keith Potger, of the Seekers.

With Les Reed, he co-runs Ram Music, administered by State. With Peter Shelley there is Bumper Songs, with a Magnet "cover" to it.

He has links with key German publisher Ralph Siegel. And he finds time to look enviously towards the U.S. "I'd love to link up with a great American middle-of-the-road writer," he said. In fact, he has set up his Barry Mason Inc. publishing concern, and looking over suitable companies there to administer it.

"I'm mainly a lyricist. It's a super position to be in. There really is a lack of guys who can handle the words."

One of the favourite stories in the publishing world is how Les Reed and Barry Mason spent a rainy afternoon in an office, tinkering around with an upright piano - and knocked out and off three huge hits, *The Last Waltz*, *Delilah* and *I'm Coming Home*.

The story is basically true, though the time given for the hit hat-trick varies from half-an-hour to three hours. The latter is nearer the truth, Mason says.

But despite a remarkably consistent run of hits for singers like Tom Jones, Englebert Humperdinck, Alvin Stardust (including *Good Love Can Never Die*, with Peter Shelley), Mireille Mathieu, the Fortunes, and the Dave Clark Five, Mason has a nice line in self-deprecating humour about the early days.

Early talent contests proved failures for him, and he reached no heights in the Royal Marines during a two-year stint, though he did once serve a pink gin to Prince Philip.

He hitchhiked to Hollywood, finally breaking into the music business. He sold records at Music City, on Sunset and Vine. Then he set up a cosmetic business with a "mad" Frenchman.

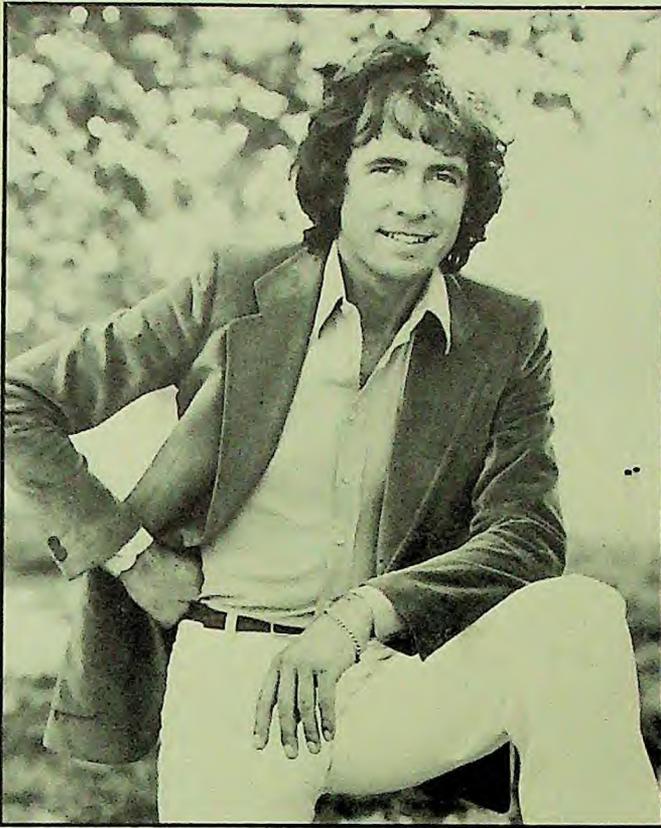
"We sold the product in the party-plan system, with salesgirls. The cosmetics were called 'La Vie' and our sales slogan was 'For Cosmetics - Say La Vie'. I'm still wondering why that didn't catch on. But the big break came when I landed a big part in the movie 'The Miracle', with Roger Moore.

"I played the role of a sentry. Roger Moore walked past me. And that was it."

Back in London, he managed frog-voiced singer Tommy Bruce, who had a hit with *Ain't Misbehavin'* back in the 1960s.

He turned to songwriting only when Bruce's second record flopped. With Peter Lee Stirling, who now records as Daniel Boone, he had a first-time hit with *Don't Turn Around*, for the Merseybeats.

"But when people talk about that afternoon's profitable writing with Les Reed, they don't even



Barry Mason

start to know about our early partnership. True, our first song was a world hit when the Fortunes put *Here It Comes Again* on top of the charts, and naturally we thought it was a doddle from then on in.

"Yet in just six months, the new 'hot' team of Reed and Mason had thirty of its songs released on record and there was not a single solitary ruddy hit among them.

"It really got to such a state that I decided to give up the writing business and work for my living. Now I know it sounds like the story from some Hollywood Musical but we really did decide to try one last final day writing together before I pushed off for a head-clearing holiday in Malta.

"And that was the day when we wrote those three hits in one session."

This year has been perhaps Mason's most successful as he carries on writing with what appears to be all and sundry - and spending time helping out new writing talent, notably Tony Sadler, "a super new writer, who concentrates mostly on the melody".

But there has been recent action for Leapy Lee in the U.S. country chart with *Every Road Leads Back To You*, and Mason and Greenaway had a number one in New Zealand and Australia with *Happy Birthday Baby*. *Delilah* had a further kiss of life through Alex Harvey, and *There Goes My First Love* sold some 250,000 for the Drifters.

On the way, probably upwards: *My Angel From Hamburger Heaven*, for Alvin Stardust; *Twice A Week*, by Bones; *Can I Take You Home Little Girl*, the Drifters.

Plus a new single for himself, *She's My Woman*, follow-up to his Magnet debut *Without You*. Mason explains this change of direction from songwriter to singer, which further confuses a ridiculously hectic lifestyle: "It's just a

long-time ambition to be accepted as a singer. I've tried it before, but this has been a really serious effort. Before I've been a bit embarrassed by wanting to sing, but now I've really got the urge to be accepted as a maker of value-for-money albums and singles. Just one album would do fine - one album of which I could really be proud."

Certainly there is no doubting Mason's determination to build into the American scene, particularly the Hollywood which so unkindly rejected him once before. Representation of his publishing interests there will help. Somebody on the melody side like Burt Bacharach would be handy, as Mason pointed out. Business representation there would complete a chain which also includes Barry Mason Music through AIR Chrysalis in the UK and Europe.

He said: "People seem to assume there must be a lot of bitchiness and backbiting among the top songwriters in any country. They believe they must be cutting each other's throats in order to rake in the maximum royalties.

"Yet the opposite is true. Take the SODS, the Society of Distinguished Songwriters of which I'm a member. Go to one of those meetings and you realise immediately that, even at top level, there is an amazing affinity between the writers. And the asset common to all of them is - tenacity. Bill Martin, Geoff Stephens, those people are all thoroughly tenacious.

"But we've still got things to sort out in our business. The situation of 'B' side royalties being the same as 'A' side is one matter which should be adjusted. If I'd written *Bridge Over Troubled Water* and the guy who wrote an unheard and unplayed flip side copped the same amount of money I'd feel a mite upset about it.

"It's a crazy system."

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TALENT

Birmingham's funky slob

by CHRIS WHITE
 FOR THE last six years, Jasper Carrott has been working folk clubs up and down the country, dishing his own particular brand of entertainment. "People know me as Birmingham's most dynamic slob," he explains proudly.

Although not his real name, the Jasper Carrott tag has been with him since the age of nine. Relatives have even accepted it, though the people in the business all seem to regard it as a stage name.

"With talk about singers and musicians hardly making a penny, it makes me laugh when I realise the living I have made from the business. Very few promoters have ever come off badly from one of my shows, and even before the album and the single took off, I had already paid for my house. Mind you, that's probably because I've got a business head. The funny thing is that my mother still asks me when I'm going to get a proper job."

The first signs of real success for Carrott came when one of the disc jockeys at BRMB Radio in Birmingham picked up the Funky Moped single. "All the stations in the Midlands helped me a great deal, although I must admit, I didn't expect the single to sell in such numbers over the country. I thought it would sell in the Midlands where I am quite well known, though the main reason for the release was to break the name."

"Obviously I was delighted

about the record breaking, both the album and single have gone silver, but the most difficult thing is going to be able to find a follow up. I'll be very disappointed if I don't have another hit. The chart success has opened a lot of doors to me, and without trying to sound ungrateful to the folk clubs that have helped me so much, I desperately want to get away from them and work at a one man show or in television. I suppose my ultimate aim is to be the funniest man in the world."

Success has obviously cost Carrott a great deal. Although happily married, his wife has noticed changes in him. "Up until now, money has been a measure of success, though now it doesn't matter so much. You do make a lot of money in the business, but the more you make, the more it has to be able to buy you privacy."

"Before the record went in the charts, I was terribly relaxed about doing live work, but now my nerves have started coming back. People out front at the concerts are expecting me to be good, and instead of having to win the people over, now you've got to satisfy them, and that is completely different."

"With a hit record I thought everything would be really easy, but it's just the opposite. I knew there would be more work, and I'd actually have to work harder, but you have no idea of the pressures you are going to be

under. Most of the time is spent in public relations, and to do that properly, you seem to have to drink like a fish."

The heavy business talk, the hype and the pressure hasn't yet taken its toll of Carrott. "I shall probably become fed up in about 12 months time, but for the time being, the novelty hasn't worn off, and I'm enjoying myself too much."

The appearance in the chart of a number of comedy singles indicates a definite change. Last Christmas there were no comedy records, but this year Billy Connolly, John Inman, Jasper Carrott and the Goons have all had a fair crack of the whip, with others still in the pipeline. "Over the last 12 months," agrees Carrott, "comedy has been on the up, and the public has been able to buy fairly original comedy material. This is great for the public, but for the comedian it makes life hell. I have been using the same material on stage more or less for the last six years, though with a chart album, it means I will have to think up some fresh sketches."

"Perhaps the biggest change in record companies' views on comedy material, is that when I first took around an album about two years ago, everyone said it was great, but they couldn't sell it. Now the situation has changed, and you can virtually go to any company and they will take you on."

Chart newcomers

THE NEW version of Let's Twist Again, by John Asher, was made in a Worcester demo studio for nothing. The idea was that of Muff Murfin who owns two record shops in Worcester as well as the studio, Radio Worcester Productions. Murfin, who also works as a dj in local discotheques and clubs, said that for some time he had felt the song could break into the charts again.

He explained: "The kids have begun twisting again in the discos. They have never heard Chubby Checker but their parents have taught them how to twist." During some spare time in the studio he recorded the track with his own vocals. However, later at a youth club where he was providing disco entertainment, he met Asher who was making a guest appearance.

Asher was formerly compere of the ATV Midlands childrens programme, Tiz Waz, but has been unemployed since he left the show. Said Murfin: "I knew he could sing because he used to be in the Black and White Minstrels. We became friendly and I asked him to do the single. All we did was take my voice off and put his on."

The record was produced by Murfin and his recording engineer, Colin Owen, who also played guitar on it. Other instruments and vocal harmonies were provided by friends. A deputy headmaster from a local school provided all the saxophone for example. They were not paid. Murfin added: "I told them, if it goes I'll pay a session fee."

Having completed the record,

including a B-side written by Murfin and recorded in a morning, Murfin took the finished product to a number of record companies in London who turned it down. He remarked: "The trouble with the a&r men in London is that very few of them leave their desks and go to discos. Finally Alan Black, Polydor a&r manager, suggested I try Creole where Tony Cousins heard it and agreed with me."

The original Chubby Checker version of the single, which reached number two in the charts in 1962, has been rush-released by Decca.

SKY HIGH, by Jigsaw is the first single released by Splash Records, the Private Stock distributed label that was set up by Chas Peate and Jigsaw band members, Clive Scott and Des Dyer. The band has been together for seven years and previously had releases on Philips and MGM. The album, also titled Sky High, is their fifth.

The line-up of the band is Scott on keyboards, Dyer on drums and vocals, Barrie Bernard on bass and Tony Campbell on lead guitar. Sky High is the theme from the box-office hit film, The Man From Hong Kong. Leeds Music is reputed to have chosen Scott and Dyer to compose the theme because of belief in the band as artists and successful songwriters.

In fact the band's compositions have charted both here in the U.S. as recordings by other artists. They wrote the Candlewick Green hit, Who Do You Think You Are.

TO PAGE 18

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TALENT

Sutherland Bros. Quiver on the brink of success

by REX ANDERSON

LAST WEEK, CBS released that company's first album and single from the Sutherland Brothers and Quiver, a group which has been impressing audiences and the rest of the music business now for some years. CBS is putting a lot of effort behind the album, Reach For The Sky, and the single Ain't Too Proud, in fact, after Bruce Springsteen, The Sutherlands is the most happening band at CBS at the moment.

After a bad start, 1975 has proved to be a good year for the Sutherland Brothers and Quiver. By mid-summer the group were without management, in debt to Island Records and had lost keyboard player Peter Wood.

Now they have management, a good company deal, have completed a successful tour, a new album and single and Rod Stewart took one of their songs, Sailing, to the top of the charts. What happened?

Their present manager, Nick Blackburn, explained the course of events. "Island did put a lot of effort into the band, but the problem seemed to be that Chris Blackwell himself did not take an interest in the band. Island did well for the band and nearly broke Dream Kid but I don't think the band was quite ready for it at the time. By last summer the band was considerably in debt to Island

for royalty costs and the time came when the company had to decide whether to sink more money into them to pay for a new album, or let them go."

Island decided to let them go. Meanwhile, two of the members, Tim Remnick and the keyboard player, Pete Wood had been backing Al Stewart who is managed by BTM. At the time Nick Blackburn was still a director of BTM. When Stewart wanted to tour America and take the two members with him they agreed, since little was happening with SB&Q at the time. On return, Wood decided to stay with Stewart.

Blackburn became interested in the remainder of the band members, which at that time, he says, were at a very low ebb. He negotiated the deal with CBS and found himself becoming more and more involved. Now he has set up his own company with the intention of managing SB&Q and one other band he has yet to find.

CBS was not totally enthusiastic from the start, he says. Things started slowly. "As management, we had to prove that we could do something as well. We got Fat Albert to produce the album and helped set up the very successful tour with Lynyrd Skynyrd. The band is now ready to make an impact on the public, but a lot of groundwork has been

done by Island."

However, since the signing with CBS, the band's fortunes have undergone a complete turnaround. The decision by Rod Stewart to release Sailing was made at about the same time that the CBS signing was completed. Nevertheless, Blackburn says that CBS did not become really enthusiastic about the band until the album was aired.

"CBS in America is saying that it is one of the best albums they have had from England for ages. I believe that it is the record that has prompted CBS to throw so much weight behind the band. I believe in working with the record company, but I really don't think they would have responded without the album being so good. However it's nice to have a record company that is that powerful. The band deserves to happen. There is a great feel in the business for them and you don't have to hype them because the producers and disc jockeys want them to succeed."

In fact, although SB&Q is still paying off a debt to Island, it is now actually making a profit from performances, largely because costs are kept down and they own their own PA system.

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PERFORMANCE PAGE 47

Chart newcomers



Jigsaw

FROM PAGE 16

They describe their own music as "sophistirock" a term they coined themselves for much which is sophisticated but has its roots in rock and roll.

Always successful on the continent, Jigsaw recently completed a tour of Germany, Holland and Belgium and are now planning tours of Australia and the USA. They performed in the UK on the Radio Luxembourg sponsored six-week Summer Show tour and have been asked to appear again in 1976.

Drifters' deal

BELL IS renegotiating the Drifters' recording contract during the group's current UK tour and hopes to sign them for a further term in the UK. There Goes My First Love has sold 500,000 copies in the UK and a follow-up, Can I Take You Home Little Girl, (BELL 1462) was released last week. The tour coincides with the successful double compilation Atlantic album, 24 Original Hits - Drifters featuring tracks from both Atlantic and Bell catalogues.

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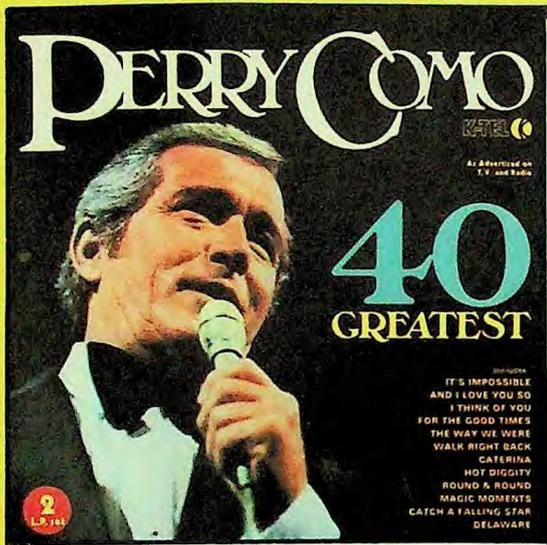
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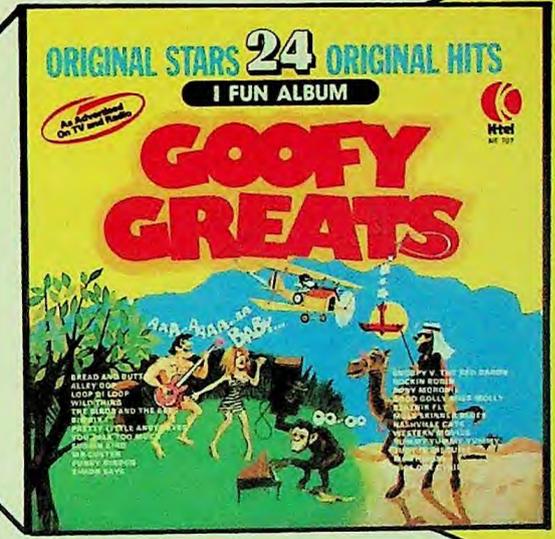
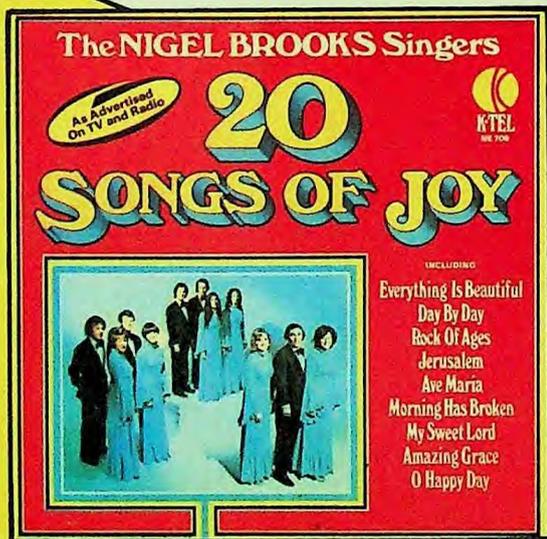
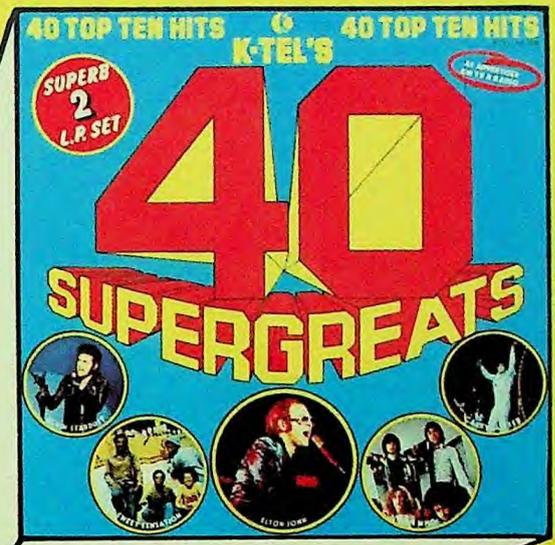
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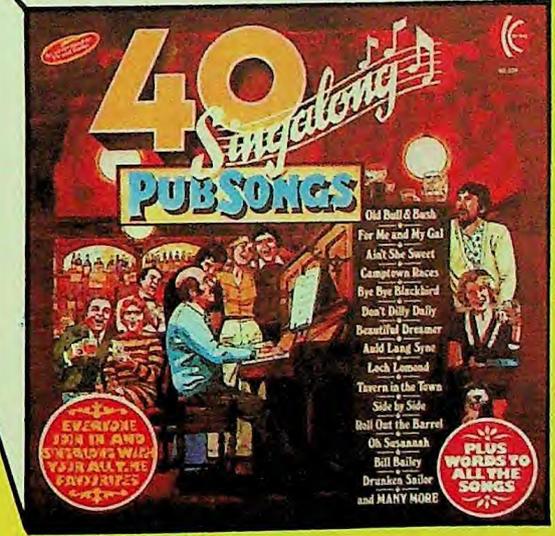
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FEATURE

Making money for 20th Century UK

by ADAM WHITE
 "MAKE MONEY" was the brief from 20th Century Records' chief Russ Regan when, some nine months ago, he handed Dave McAleer and Barry Manstoff the task of establishing offices for the American company in Britain. Now, with their first UK signing, the Exciters, just off the charts with Reaching For The Best, McAleer and Manstoff are on the way to the bank.

Ironically enough, the Exciters are a U.S. group, who scored in their homeland in the early Sixties with their original recordings of songs like Tell Him and Do Wah Diddy Diddy. Their popularity on this side of the Atlantic came only recently when group leader Herb Rooney recognised the potential of the famous 'Northern' scene and, signing with 20th Century UK, set about exploiting it. The act's first single for the label, Love You Baby, failed to register, partly because of a competing version from Nottingham's Black Magic outfit. Their second was Reaching For The Best.

20th Century in Britain springs largely from Russ Regan's desire to see his label develop into an international force. Prime artist, of course, is Barry White. He began to make his presence felt on the UK charts last year; initial product came out via Pye - with which 20th has a licence deal - and then under the American company's own logo from last October. White's hits include Never Gonna Give You Up, What Am I Gonna Do, Can't Get Enough and You're

The First, The Last, My Everything.

At the time of White's ascendancy, McAleer and Manstoff were both with Pye and had worked together on various projects for some 2½ years - notably on the successful Disco Demand series. They responded with enthusiasm to Russ Regan's proposal to set up separate UK offices for 20th Century - and on April 1 this year, the operation got under way.

McAleer and Manstoff have a completely free hand. "We think we have the most freedom among UK offshoots of American companies," McAleer explains, "and in that respect, we're very lucky. Any problems we do have can be sorted out through Russ and his international director, Peter Pasternak. Russ said 'make money' but he also said 'take your time, don't rush - grow and do what you think is right for the British market.'" The pair was given a budget for UK-orientated product, and began the search for talent.

Contacting various independent producers and also working closely with Pye, they came up initially with an all-girl black trio, Madame, from Tony Hatch; a schoolboy group, Gang, from Gerry Shury and Ron Roker; and a girl duo, Bones, onetime session singers, also from Shury and Roker. "We're the first to admit that, in some cases, we can't offer producers as attractive deals as the majors," adds Manstoff, "but we have found that quite a few are



BARRY MANSTOFF (second from left) and Dave McAleer (right) of 20th Century UK with their new hopefuls, Gang.

prepared to drop the odd point or two knowing we'll go full out on any product we accept."

As well as their a&t responsibilities, McAleer and Manstoff supplement Pye's efforts on marketing, press and promotion, liaising with Alan McLachan. The two (McAleer is general manager, Manstoff in charge of marketing and promotion) handle "all angles for the label", in fact - assisted in their temporary home in 20th Century's London film headquarters by ex-BBC staffer, Jane Greenwood.

Their UK signings obviously augment product coming from 20th Century overseas, such as singer-songwriter Randy Edelman, whose next album features back-up from notables like Dee Murray, Nigel Olsson and Melissa Manchester; Australian pop-harmony group Cotton, Lloyd & Christian, whose last single came very close to the British charts; and U.S. r&b veteran Leon Haywood. There are also the Exciters and Barry White, of course.

"I believe the quality and standard of the 45s we've issued in

the last three months has been especially high," opines Manstoff. "But we've also been very unlucky as far as airplay goes. We place great store on local radio and discotheque promotion, but obviously it's essential on most occasions to get national airing. We have to go via the singles route to build artists, because it's difficult to break a new act through an album at present." He sees 20th's UK roster comprising five or six acts eventually - a manageable figure which will permit McAleer and Manstoff to give individual attention to each.

When Pye's licensing deal with 20th Century expires at the end of 1976 - it was originally up at the close of this year, but extended by Russ Regan for the Carl Douglas contract in America - McAleer doesn't envisage exactly the same sort of agreement will follow. He believes that the label needs a little more freedom - where promotion is concerned, for example. "It's best to have promotion men who work on our only records," he says, while praising Pye's fine past and present efforts on their behalf.

Both McAleer and Manstoff are looking forward to such a future with confidence. They are also sticking with the "Where Your Friends Are" catch-phrase which originated from the label's American headquarters. "We sometimes get fun poked at us because of it", comments McAleer, "but we hope and believe it's a fair assessment of our attitudes and what we're trying to do."

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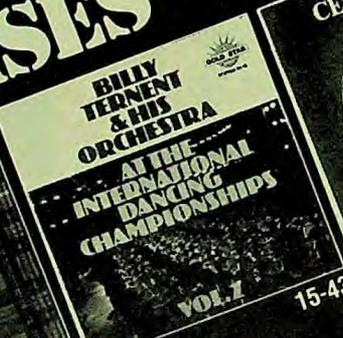
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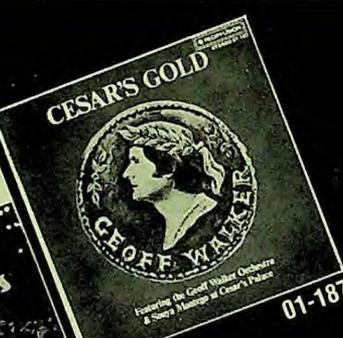
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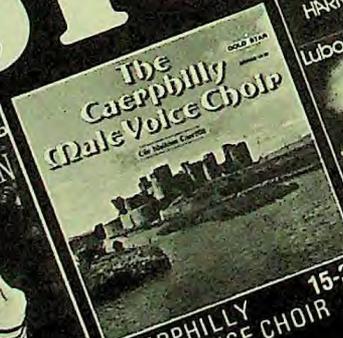
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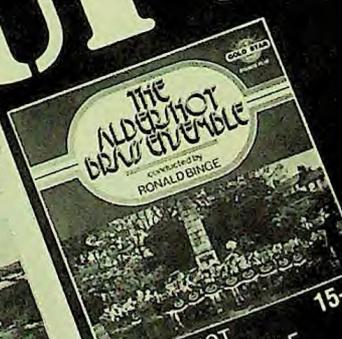
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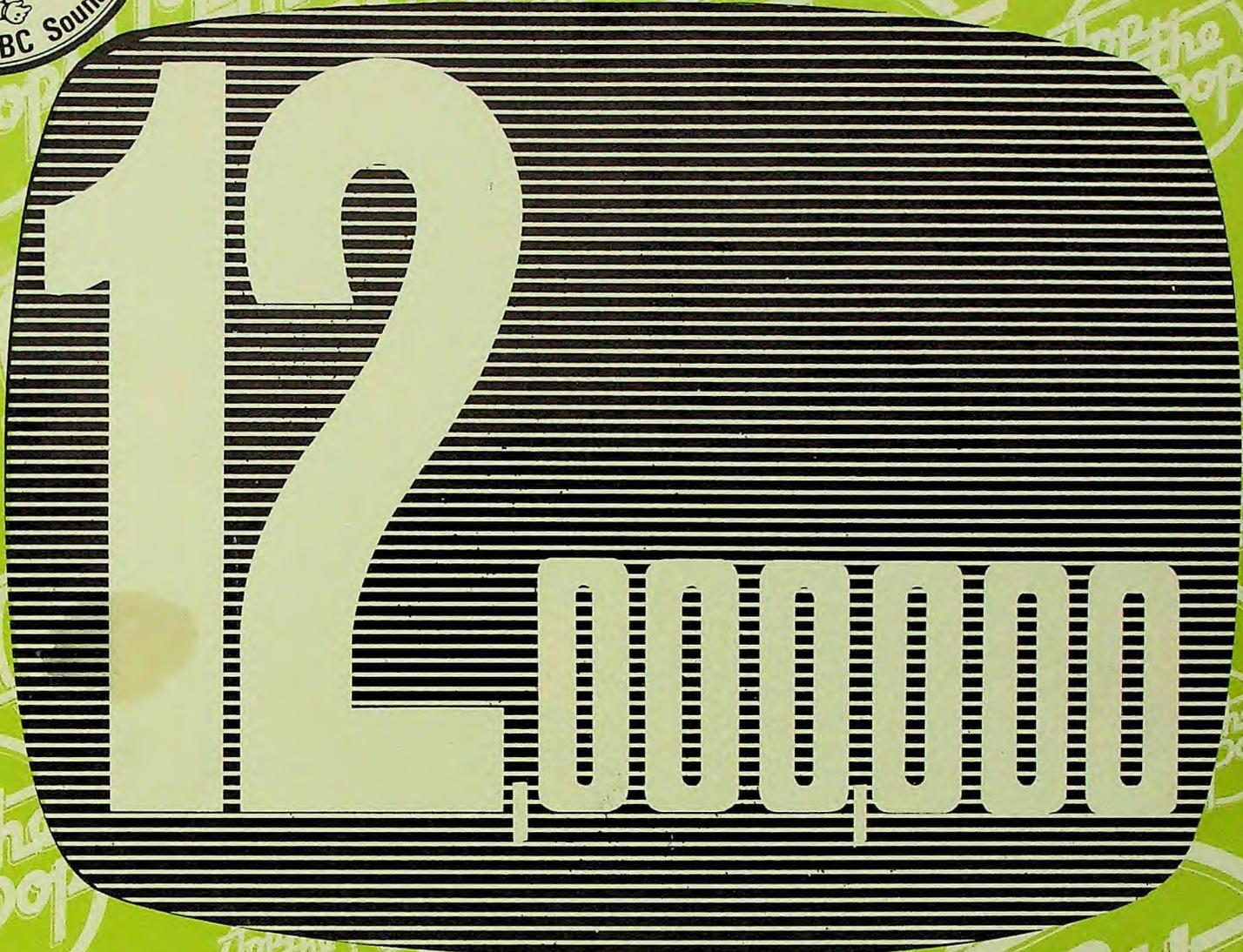
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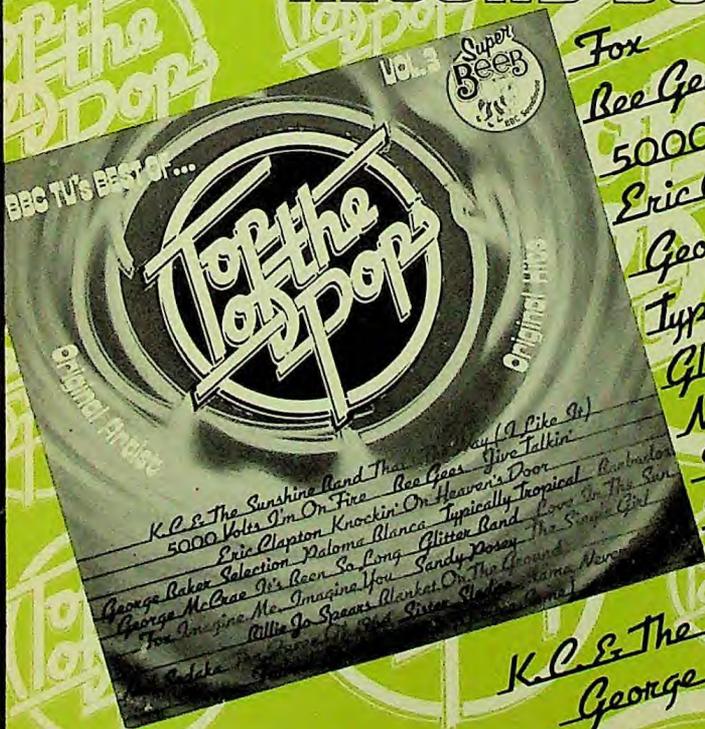
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CLASSICAL

New Decca Renaissance series



CONSORT OF Musicke leader Anthony Rooley, with (right) Decca group classical promotion manager Ray Crick, launching new L'Oiseau-Lyre box set Musicke of Sundrie Kinds in London last week. Set of four LPs covers nearly 200 years of Renaissance music.

A YEAR after the first launch of Decca's L'Oiseau-Lyre Florilegium series of recordings of Baroque, classical and early Romantic music, a new and ambitious project was issued this month with a box set of four LPs titled Musicke of Sundrie Kinds (12BB 203-6). The set, retailing at £8.95 covers the field of Renaissance music dating from between 1460 and 1620. Performers are lutenist and musicologist Anthony Rooley and his group called The Consort Of Musicke. For the past six years Rooley has been in the van of the growing interest in early music, and has done for the lute what David Munrow has in the concert field and on records for the recorder. With American lutenist James Tyler, Rooley has already made two successful L'Oiseau-Lyre discs, Renaissance Duets (SOL 325) and My Lute Awake! (SOL 336). Rooley and Tyler founded the Consort of Musicke in 1969 essentially to perform lute-based music in accordance with what is

known of the style of the period. They then made two more recordings, The Leaves Be Greene (SOL 328) and O Vilanella (SOL 334). The recorded symposium of music is in eight parts. First, Ars Perfecta, covers music of three generations of Flemish composers centred around Josquin des Pres, around the period 1500 A.D. Second section, The Fruits Of Love, bring the series to the rebirth of music in the Italian style as developed at the Florentine court of Lorenzo de Medici and that of the Duchess Isabella d'Este in Mantua. Move to France comes with Les Cris de Paris covering 100 years of French musical fashion. Fourth section, titled Palalilela, demonstrates the influence of Italian popular music throughout Europe in the 16th century, and all three national styles, French, Flemish and Italian, are shown fused with local traditions in Spain and Germany. Sixth section, Per Cantare e Sonare, comes to the period of the

Italian madrigal and the instrumental adaptations of vocal music, and another fusion of styles from England in Section 7, with borrowings from all over the Continent. Final group, The Wind of Change, shows the alterations that led the whole of European musical development into a new age, first in Italy in about 1590 and then adopted throughout Europe. Producer of the set is Peter Wadland.

Rooley and his Consort are also represented in the December release in the Florilegium series. On DSLO 512 they play all 20 pieces of English composer Orlando Gibbons' First Set of Madrigals and Motets, including his best known work The Silver Swan, dating from 1612.

Sills joins 'pop' artists

NEWCOMER TO recording popular tunes in the classical field is American soprano Beverly Sills, joining such figures as Yehudi Menuhin and Itzhak Perlman on HMV and Joan Sutherland on Decca. A new December release by EMI from Sills, with Andre Kostelanetz conducting the London Symphony Orchestra, is devoted to the music of one-time top popular composer Victor Herbert (ASD 3140). Herbert, writer of many worldwide successes in full-scale musicals and films, and popular songs, died in 1924, though productions of his shows went on for many years afterwards.

Titled from one of the most popular of his songs, A Kiss In The Dark, the record contains songs from seven Victor Herbert shows. From Naughty Marietta are Ah, Sweet Mystery Of Life and the Italian Street Song; the title song A Kiss In The Dark, comes from Orange Blossom, and from The Enchantress are To The Land Of My Own Romance and Art Is Calling Me (I Want To Be A Prima Donna).

'Homecoming' tour for LPO members

FIRST RADIO and television broadcasts in Russia by a British orchestra were heard by millions throughout the country when the London Philharmonic Orchestra made its October tour. The eight concerts conducted by Bernard Haitink in 10 days attracted live audiences of more than 16,000, with a British work included in each concert.

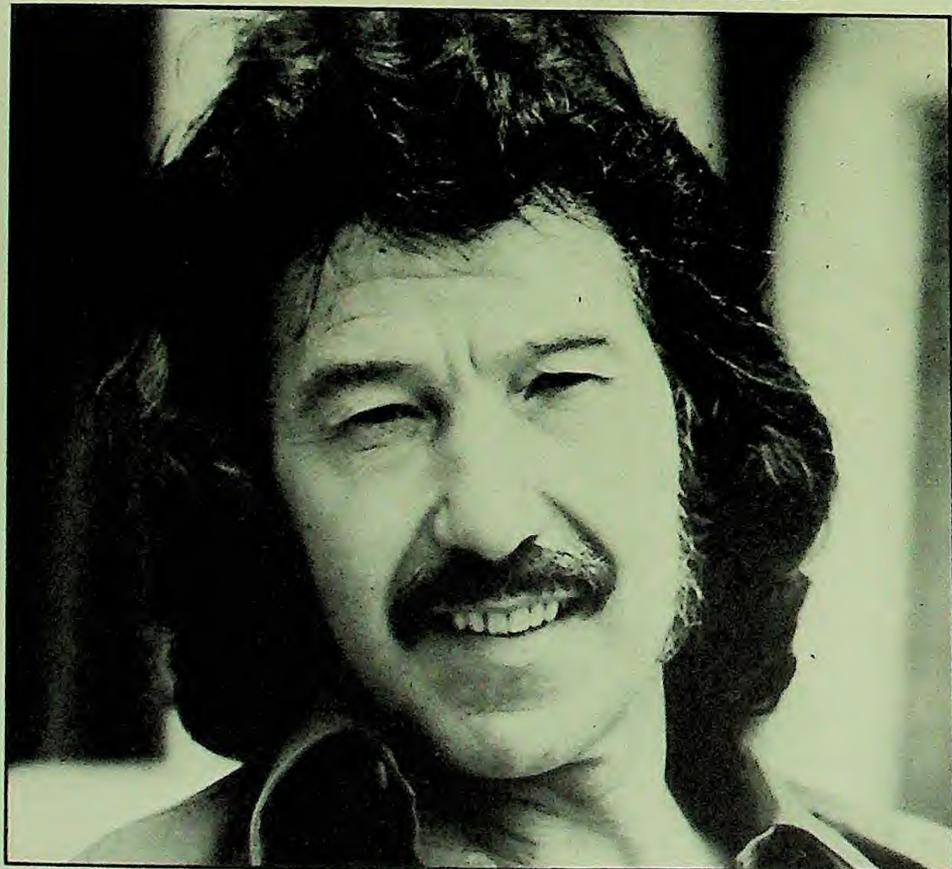
While in Moscow, LPO principal harpist David Watkins was given an honorary degree by Moscow Conservatorium. His book Method For The Harp, has been translated into a number of languages, including Russian, and has made him well-known in Soviet musical circles. As a result, he was invited during the tour to give harp recitals in both Moscow and Leningrad.

Currently the LPO is engaged on its Inter-City tour sponsored by Commercial Union Assurance, a tour that brings the orchestra into a number of northern English centres and Scottish cities for the first time for some years. For many players it will be a home-coming - nine present LPO players were formerly members of either the Scottish National or the BBC Scottish orchestras, and 19 have served with Manchester's Halle Orchestra, the BBC Northern Symphony or the Royal Liverpool Philharmonic.

New Beecham opera prize

NEW ANNUAL scholarship for young opera singers founded in memory of Sir Thomas Beecham has been started by the Leche Trust, a charity trust started in 1963 which already makes a number of grants to musical projects. The scholarship is open to opera singers aged between 25 and 35 of any nationality, with professional experience, resident in Britain and studying under a recognised teacher.

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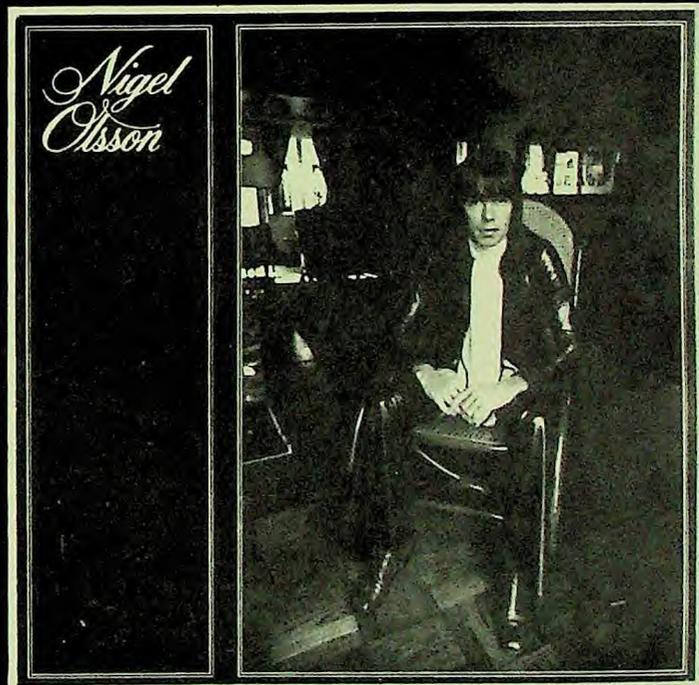
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FEATURE

Judith Simons—friend of the stars

by NICK ROBERTSHAW

JUDITH SIMONS believes her greatest asset as a pop journalist is not her ability as a writer but the quality of her memory, which now stretches back over 17 years in the business, the last 12 of them spent with the Daily Express. More than most pop writers she fits the old Fleet Street tag "friend of the stars", having met most of them years ago when they were little more than hopeful unknowns.

Her career started back in the late Forties, as she admits with mock horror, with a three-year journalist's apprenticeship on the Rotherham Express. About its later progress her otherwise excellent memory remains suspiciously vague, and she creates, not accidentally, the impression that she was fired from every paper that ever employed her. Several points of fact do emerge, however. She was indeed fired from her second job, for laughing in court, and experienced a meteoric rise and fall on the Daily Mirror. "I left after six weeks. Well it was ridiculous, I was only a teenager and I couldn't handle the job, I just wasn't old enough." She worked for more than five years with the Kemsley group of provincial and Sunday newspapers, and spent two years in Germany, covering the war crimes trials.

In 1958 she was sacked again, this time from Reveille magazine, but despite the apparent catalogue of disasters in her career she never seems to have gone short of work, and on this occasion immediately started freelancing for the G.

Newnes group, which then included True, Sincerely, Mirabelle and similar magazines. Of this development she says: "It was my first introduction to pop music. I hadn't had any particular interest in it up till then, but my first assignment for Mirabelle was to write a piece on what it would be like to have dinner with three pop stars, or rather to write three pieces on what it would be like to have dinner with one at a time, if you see what I mean."

The three stars chosen were Tommy Steele, Dickie Valentine and Tony Britton, which seems rather a case of Father Christmas being like Harold Wilson because they both have long white beards, except for Harold Wilson. "Well, I suppose there weren't so many pop stars around in those days were there? We couldn't think of another anyway. Tommy Steele gave a very good interview. He was a likeable boy and very talented. The other two didn't work out so well."

Judith Simons' association with Mirabelle lasted six years: for part of the time she was even under exclusive contract. It was a very good time to be involved in the burgeoning pop industry. "Yes, I came in at just the right time. Those were the days of the Larry Parnes stable. There was Duffy Power, Marty Wilde, Billy Fury, Joe Brown, Georgie Fame, who was just a fifteen-bob a night nonentity then. I remember him changing his name from Lance Fortune after a court case. Because somebody else had it,

THE POP PUNDITS

3: Judith Simons
Daily Express

amazingly enough. Larry Parnes put on a road show which was the first touring rock bill, around that time. I saw it at the Metropolitan in Edgware Road. I met Jerry Dorsey, now Engelbert Humperdinck, when I did a piece on 'The kind of girl I would like to marry' with him. I remember Cliff Richard turning up in the office back in 1958. He was a great personality then; anyone could see he had got potential. He was a very good entertainer, and I thought then he would go further."

While still with Mirabelle, Judith Simons started freelancing for the Daily Express, which was just waking up to the pop scene. One of her first efforts for the paper was a feature on pop stars' homes: "There was Adam Faith who had a big place in Esher; Billy Fury had a modern flat in Kensington, and Mike Sarne who lived in a grotty room off Shaftesbury Avenue." At the beginning of 1963 she joined the staff of the Daily Express full time, making her debut with an article in which Helen Shapiro advised readers how to dress. The following month Beatlemania erupted with the release of Please Please Me. "I met



Judith Simons

them at the Playhouse on the Embankment. I'd arranged an interview through Andrew Loog Oldham, who was their publicist then. The showbiz editor told me to go and prove there was a Mersey Sound. Paul talked a great deal, as I recall, and John said one or two pungent things. I've known the Beatles from the beginning but it doesn't help me with stories, so I suppose one shouldn't overrate the value of having known all these stars personally, so far as the job is concerned. On the other hand it often helps. For instance, I think I'm one of the few people who can get sense out of Keith Moon. I'm fond of him. I think he's a very good musician, and very professional — he never goes drunk to his agent."

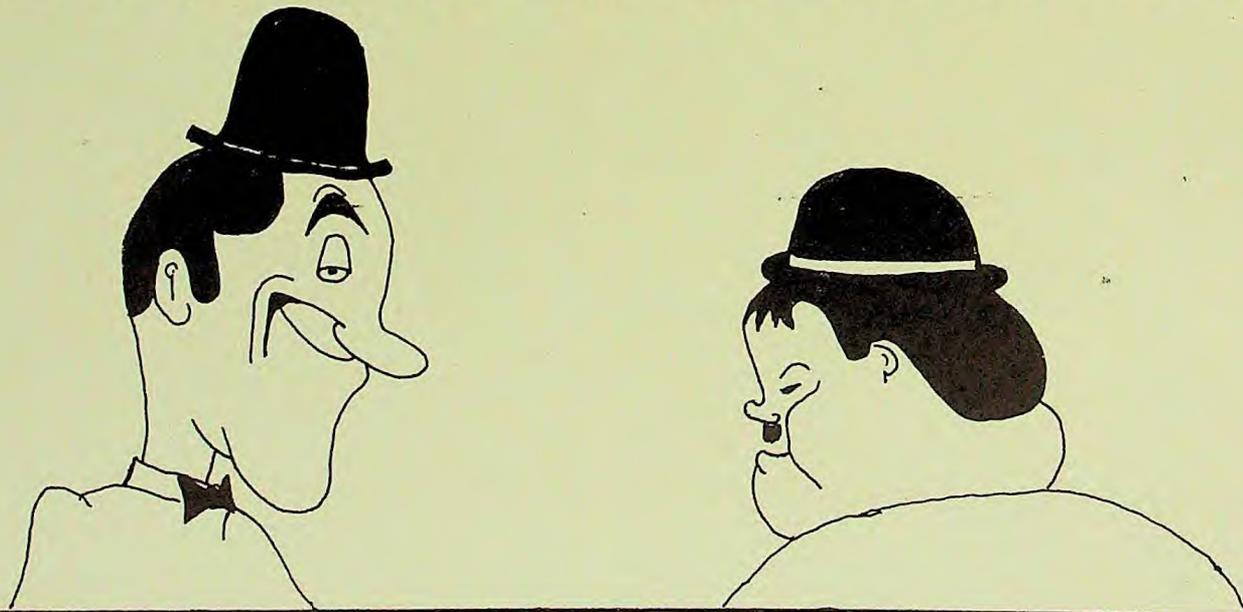
She has covered pop for the Daily Express ever since 1963 and says she never gets bored — there is always something new. In 1964, for example, the Mersey Sound

faded and her assignment was to prove there was a Brum Beat. "Oh yes, there certainly was one. In fact, I think Birmingham has probably produced more pop people than Liverpool, though not as coherently. More lasting people anyhow, like Roy Wood, Robert Plant, the Moody Blues. In those days the Brum Beat was the virtual monopoly of a woman called Mrs Regan, because she owned nearly all the dance halls in the Midlands and all the groups used to work on her circuit. I remember the Rockin' Berries especially, because that was the first group to have a really developed stage act. That came about because they were working in Germany and kept hearing about all these marvellous groups that were springing up. They thought, you know, all these blokes must have great acts, we'd better work something out before we go back. Of course, when they went back to Birmingham, they were the only ones, nobody else had a stage act at all."

All pop journalists, possibly even those on specialist papers, face the problem of selection, of trying to do justice to an almost unlimited field in a very limited space. Those on national newspapers face it in a particularly acute form. They are lucky if they have as much as a page twice a week to work in, and the demand for visual content is so strong they may well be left with only a few hundred words of copy. In the circumstances most seem to use

TO PAGE 36

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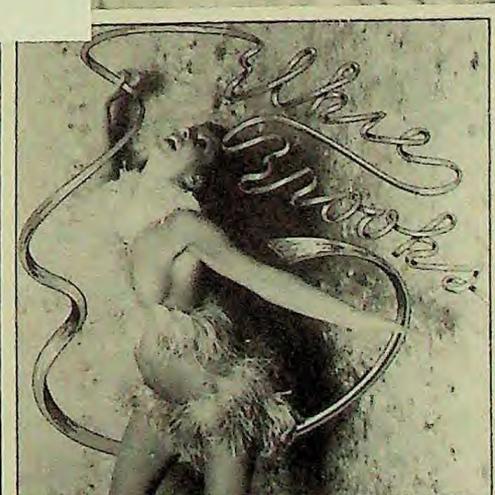


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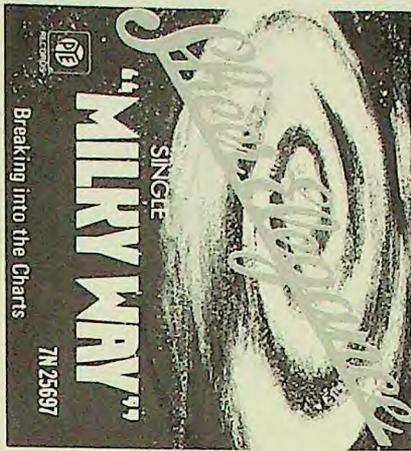


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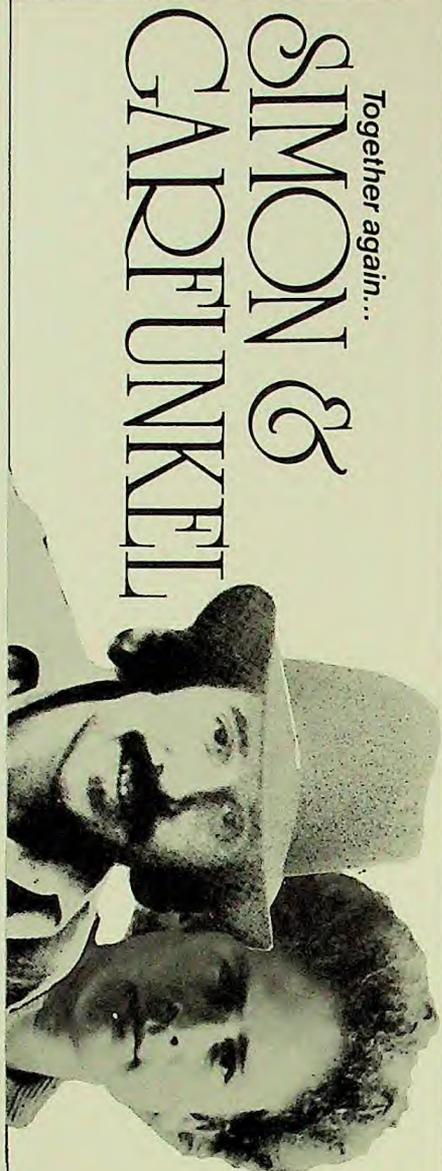
In 1958 she was sacked again, this time from Reveille magazine, but despite the apparent catalogue of disasters in her career she never seems to have gone short of work, and on this occasion immediately started freelancing for the G.

Newnes gro included True, and similar n development sh first introductio hadn't had any in it up till assignment for write a piece o like to have di stars, or rath pieces on what have dinner wi you see what I

The three Tommy Steele and Tony Bri rather a case o being like Har they both have except for Har suppose there pop stars ar were there? W another anyw gave a very go a likeable boy The other two well.

Judith Simo Mirabelle laste of the time s exclusive cont good time to burgeoning pe came in at j Those were th Parnes stable.

Power, Marty Joe Brown, was just a nonentity th changing his Fortune aft Because som



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15	25	NA NA IS THE SADDEST WORD STYLISTICS	AVCO 6105 041
16	26	LET'S TWIST AGAIN JOHN ASHER	CREOLE CR 112
17	11	BLUE GUITAR JUSTIN HAYWARD/JOHN LODGE	THRESHOLD TH21
18	16	DARLIN' DAVID CASSIDY	RCA RCA 2622
19	27	IN FOR A PENNY SLADE	POLYDOR 2058 663
20	19	WHY DID YOU DO IT STRETCH	ANCHOR ANC 1021
21	48	THE TRAIL OF THE LONESOME PINE LAUREL & HARDY	UNITED ARTISTS UP 38026
22	18	AIN'T LYIN' GEORGE McCRAE	JAYBOY BOY 105
23	23	LYIN' EYES EAGLES	ASYLUM AYM 548
24	22	ROCKY AUSTIN ROBERTS	PRIVATE STOCK PVT 33
25	15	HOLD BACK THE NIGHT TRAMMPS	BUDDAH BDS 437
FORECAST 0 1/2 MILLION SALES 0 MILLION SALES £ SALES INCREASING			
38	47	LITTLE DARLING RUBETTES	STATE STAT 13
39	-	GOLDEN YEARS DAVID BOWIE	RCA Victor 2640
40	29	FEELINGS MORRIS ALBERT	DECCA F 13591
41	-	SUPER LOVE WIGANS OVATION	SPARK SRL 1133
42	-	LET'S TWIST AGAIN/THE TWIST CHUBBY CHECKER	LONDON HL 10512
43	50	GAMBLIN' BAR ROOM BLUES SENSATIONAL ALEX HARVEY BAND	VERTIGO ALEX 002
44	-	GREEN GREEN GRASS OF HOME ELVIS PRESLEY	RCA Victor 2635
45	-	ALRIGHT BABY STEVENSON'S ROCKET	MAGNET MAG 47
46	38	PAPA OOM MOW MOW GARY GLITTER	BELL BELL 1451
47	-	(THINK OF ME) WHEREVER YOU ARE KEN DODD	EMI EMI 2342
48	-	CAN I TAKE YOU HOME LITTLE GIRL DRIFTERS	BELL BELL 1462
49	-	ART FOR ART'S SAKE 10cc	MERCURY 6008.017
50	49	ARE YOU BEING SERVED SIR JOHN INMAN	DJM DJS 602

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13
7
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38
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JAZZ

by MIKE HENNESSEY

WITH JAZZ albums raining down on us from all sides - new issues, reissues, repackagings, airshots, and some right royal rip-offs - it is easy to forget that two or three decades ago jazz wasn't merely a dirty word so far as record companies were concerned - it was a whole scatological vocabulary.

Trying to start an independent jazz label in Britain in 1947 was rather like attempting to build a synagogue in Damascus.

Carlo Krahmer sits in the basement studio of his apartment in Bedford Court Mansions in Bloomsbury and looks cheerfully back on the days when the only things between him and bankruptcy were his friend's Army gratuity and his own almost fanatical enthusiasm for jazz. It was the sort of enthusiasm that caused him to spend every penny he earned either on drum accessories or records. It was the sort of enthusiasm that launched Esquire Records and built it into Britain's major jazz label. It was exactly the sort of enthusiasm that was needed if you were setting out to bore through the castle wall of the record establishment with a toothpick.

Jazz enthusiasts in Britain have reason to be deeply grateful for Krahmer's burning enthusiasm, because it gave them access, often for the first time, to the recorded work not only of nearly every major British jazz musician, but also to such towering talents as Stan Getz, Wardell Gray, Miles Davis, the MJQ, Sonny Rollins, John Coltrane, Eric Dolphy, Tad Dameron, Mose Allison, Lee Konitz, Warne Marsh, J. J. Johnson, Clifford Brown, Charlie

Carlo Krahmer, Esquire

Parker, Thelonius Monk, George Wallington and Fats Navarro - plus, many, many more.

For 17 years Esquire flourished... well, flourished is perhaps not quite the right word because at no stage did Krahmer contemplate an early retirement to live off his capital on some vast estate in Bermuda. But, thanks to a licence deal with the illustrious and prolific Prestige catalogue which was first contracted in 1950 and continued for 14 years, Esquire built a high reputation - particularly with modern jazz refugees from the British trad. boom.

Krahmer was born in Shoreditch and became a semi-pro drummer almost as soon as he was able to reach the bass-drum pedal. When he was 23 he turned professional and worked in war-time night clubs playing for bottle parties in the bands of Claude Bampton, George Shearing and Johny Claes. He worked at the Jamboree Club in Wardour Street with Jimmy Skidmore and gave a tenor player called Ronnie Burger his first gig. Later Ronnie Burger changed his name to Ronnie Scott.

Between 1943 and 1950 Krahmer ran the band at the Feldman Club in the basement of 100 Oxford Street, playing with George Chisholm, Dick Katz, Dill Jones, Aubrey Frank, Kenny Baker, Harry Hayes, Tommy Bromley, and West Indian musicians from the Ken Johnson band such as Jiver Hutchinson, Coleridge Goode, Dave Wilkins and



Esquire Records' main aim was to give recording opportunities to British jazz musicians and from 1951 to 1955 the label recorded the winners of the British section of annual Melody Maker Jazz Poll. This photograph was taken at the inaugural recording on February 3rd, 1951, at the Star Sound Studios in Cavendish Square. Back row, l. to r.: Derrick Faraday, owner of Star Sound Studios; Kenny Baker, Gordon Langhorn, Ronnie Chamberlain, Charlie Short, Vic Lewis, Jack Pamell, Pat Brand (Editor of Melody Maker). Front row, l. to r.: Ronnie Scott, Ivor Mairants, Greta Krahmer, Johnny Dankworth, Henry McKenzie, Carlo Krahmer, Peter Newbrook, Ralph Sharon, Dave Shand and Victor Feldman.

Carl Barribeau. For a couple of years during that period - 1944 to 1945 - he ran the band at the Nuthouse Club in Regent Street.

Throughout this period Krahmer became increasingly concerned about the fact that British record companies weren't exactly falling over themselves to record British musicians.

"Of course, there was only Decca and HMV in those days - Decca was recording George Shearing, the Squadronaires, Ted Heath and Harry Gold and EMI releasing some singles by Harry Parry, Harry Hayes, Nat Gonella and Vic Lewis. But there were a lot of musicians who just weren't getting a look-in."

Krahmer talked the matter over with a friend of his, Peter Newbrook, who had just come out of the Army with a gratuity, and as a result, in 1947, Esquire Records came into being.

And the brand new company got off to a grinding halt.

Says Krahmer: "We just couldn't get our records pressed. Decca had tied up British Homophone on an exclusive basis for something like 21 years and the contract did not permit Homophone to make commercial pressings for any other company."

"So we went to HMV - and they said they'd be happy to press for us."

The only trifling problem was

that EMI quoted a price of 2/9d - and the trade price for 78 rpm singles at that time was 2/8d.

In the end the only way that Krahmer and Newbrook could get their company off the ground was to make it a record club so that British Homophone could press without breaching its Decca contract.

"We bought a portable disc recorder and started recording live concerts with Humphrey Lyttelton (he made his first record for Esquire), Wally Fawkes and Dill Jones. I recorded with my own bands and in 1948 we released the first record by the Victor Feldman Quartet. Victor was 13 at the time. The other musicians on the date were Eddie Thompson on piano, Johnny Dankworth on clarinet - he didn't play alto in those days - and Bert Howard on bass."

Another early release was by the All-Star Sextet, with Reg Arnold, Aubrey Frank, Tommy Pollard, Ralph Sharon, Jack Fallon, Norman Burns and singer Alan Dean.

"By this time there was a new generation of British musicians and they were creating considerable interest - people like Dankworth, Ronnie Scott, Denis Rose, Johnny Rogers and Lennie Bush.

"We were issuing one single a month, pressing about 500 and selling them by mail order. Then we started selling through the shops and immediately ran into trouble because outlets like Imhofs and F.D.&H wouldn't stock our product. A lot of the HMV-appointed shops didn't want to do business with us for fear of losing their HMV account.

"However, we got Lugtons and TO PAGE 34

Melly at Ronnie's

GEORGE MELLY and the John Chilton Feetwarmers play the Ronnie Scott Club for five weeks beginning December 8. Playing opposite will be the Ronnie Scott Quartet featuring guitarist Louis Stewart.

For two weeks from January 12 the Cedar Walton Quartet (with George Coleman on tenor, Sam Jones on bass and Billy Higgins on

drums) will be in the club and the Woody Herman Orchestra will do two shows a night for the week beginning February 9.

Guitarist Joe Pass plays two weeks at the Club from February 16, guitarist George Benson is set for the following three weeks and Oscar Peterson opens for two weeks on March 22.

Kings of Jazz goes to Selecta

SELECTA HAS acquired UK representation of the Kings Of Jazz catalogue, a line of Italian origin which is being imported through RCA France.

The repertoire covers the period from 1939 to 1963 and includes albums by Louis Armstrong, Billie Holiday, Duke Ellington, Sidney Bechet, Benny Goodman, Earl Hines, Dizzy Gillespie, Charlie Parker, Oscar Peterson, Art Tatum, Jimmy Lunceford, Thelonius Monk, Stan Getz, Miles Davis and Tommy & Jimmy Dorsey.

There are 24 albums in the Kings Of Jazz series and the recommended retail price is £2.50.

Steeplechase releases

LEE KONITZ, currently finishing a three-week spell at the Ronnie Scott Club, has a new solo album out on Steeplechase - Lone-Lee (SCS 1035) - which features solo improvisations on The Song Is You and Cherokee.

Konitz previously recorded a duo album for the label.

Also new on Steeplechase is an album by tenorist Clifford Jordan and the Magic Triangle (Cedar Walton, Sam Jones and Billy Higgins) called Firm Roots (SCS 1033) and an LP by pianist Kenny Drew - If You Could See Me Now (SCS 1034) with Niels-Henning Orsted Pedersen and Albert Heath.

Steeplechase records are available from Spotlite.

Jazz jottings

FOLLOWING the sell-out of the Syd Lawrence Orchestra concert at the Royal Festival Hall on December 6, Tito Burns and Louis Benjamin are presenting a band jamboree at the London Palladium on December 10, featuring the Lawrence Orchestra plus the Humphrey Lyttelton Band, Kenny Ball and his Jazzmen and the New Gerald Big Band.....Graham Collier, who has a new album, Midnight Blue, out on the Mosaic label (GCM 751), available from Public Affairs Ltd., 63 Piccadilly, London, W.1., presented Cafe Blues, a programme of his jazz compositions at the Queen Elizabeth Hall, London, on November 24.....CRD is making the whole of the Strata-East catalogue available in the UK - a total of 32 albums including the Gil Scott-Heron LP Winter In America (SES 19742) which sold a million in the U.S. Other albums feature Pharoah Sanders, Charles Tolliver, Billy Harper, George Coleman, Cecil Payne, Clifford Jordan and Charlie Rouse.....77 Records has released Rapport! by Billy Butterfield & Dick Wellstood (77S 54), Superbud by Bud Freeman (77S 55) and Baker's Jam (77S 56) by the Kenny Baker All Stars.....VJM Records is releasing an 1933/34 album by the Ben Pollack Orchestra featuring Yank Lawson, Matty Matlock, Eddie Miller and Ray Bauduc (VLP 43) and a jubilee album by Steve Lane's Southern Stompers (SLC 26) this month.....Saxophonist Danny Moss has opened a new Tuesday night jazz club at Eriswell Road, Worthing, Sussex.....The latest release on A records by John Stevens and the Spontaneous Music Orchestra is one of several which have been

made with financial assistance from the Arts Council. Others are Will Power (Argo SZDA 164/5) featuring Ian Carr, Mike Gibbs, Neil Ardley and Stan Tracey; The Peter Ind Sextet (Wave LP 13); A Song For Someone by the Kenny Wheeler Orchestra (Incus 10), Ode by the London Jazz Composers' Orchestra (Incus 6/7) and A Symphony of Amaranths by Neil Ardley (Regal Zonophone SLR 21028).

JAZZ TOP 10

- 1 MONTREAUX '75, Oscar Peterson Six. Pablo 2310747
- 2 MONTREAUX '75, Joe Pass. Pablo 2310752
- 3 RUNNIN' WILD, New Paul Whiteman Orchestra. Argo ZDA 167
- 4 THE ONLY CHROME WATERFALL ORCHESTRA, Mike Gibbs. Bronze ILPS 9353
- 5 UNDER MILK WOOD, Stan Tracey. Steam SJ 101
- 6 CITADEL ROOM 315, Mike Westbrook. RCA SF 8433
- 7 LENNIE TRISTANO - BUDDY DE FRANCO. Capitol M 11060
- 8 JOURNEY TO LOVE, Stanley Clarke. Nemperor NE 433
- 9 TRIDENT, McCoy Tyner. Milestone M 9063
- 10 THE EASTBOURNE PERFORMANCE, Duke Ellington. RCA SF 8447

Based on sales by the jazz department, HMV, Oxford Street, London.

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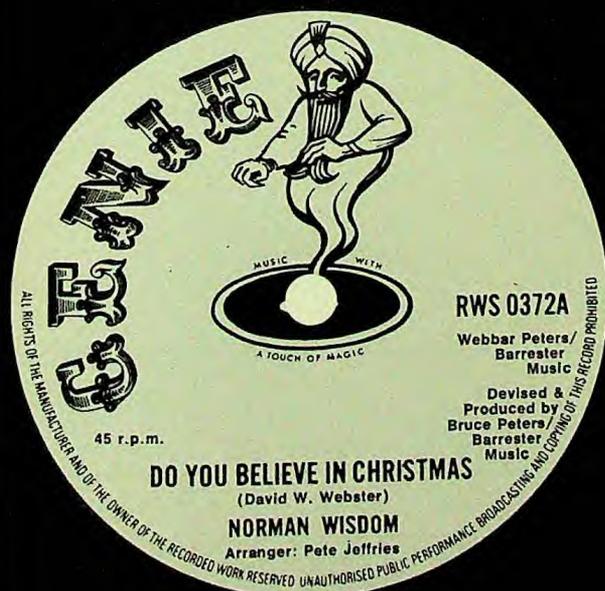
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JAZZ

ALTHOUGH ON the face of it, Transatlantic shouldn't be all that successful, more than any other record company in Britain it has proved that selling jazz records CAN be a commercial proposition. For instance when it took over Blue Note record distribution from United Artists it increased sales by over 400 per cent.

How does Transatlantic do it? Apart from living the music, the company claims it tries harder.

Company boss Nat Joseph outlined the company's jazz involvement. "Back in '63 the seventh record we released was Annie Ross and the Tony Kinsey quintet. We represented Prestige and handled 60 albums over three years at the end of the Sixties.

"And on our Xtra label we licensed masters from individual sources. And more recently we've been handling Blue Note, Milestone and Black Lion Records.

"We have always acted as an umbrella for specialist tastes. It's a neglected market. The big companies handle it in an Orphan Annie way - but we always find a good enough market.

"We can't spend £100,000 marketing a jazz album, but we treat the market seriously."

Don Mousseau, press officer explained the executives spend time with the sales reps and make sure that they know what they're selling. One of their techniques is to have Alan Bates of Black Lion or jazz critic Charles Fox make up cassette tapes with snatches of the new albums, and background of the music for the reps to play in their cars while they're out selling on the road.

Mousseau said: "We try to give them an ear for the music so that they themselves can reckon what

How to sell jazz

4: TRANSATLANTIC by Ken Hyder

would sell. We're prepared to admit that jazz is as capable of producing bad records as well as good ones. Bob Johnson, our rep in London's West End knows about jazz and he's educated the other reps."

Transatlantic also puts a lot of energy into press coverage and is quick to summarise press reviews and pass on the results to the reps.

"Press coverage is important because jazz audiences are literate in that they read about jazz in jazz magazines say. We make sure our product is available to reviewers," said Mousseau.

As a record reviewer, the writer can vouch for Transatlantic's co-operation. Blue Note albums used to be very difficult to obtain for review before Transatlantic took over. United Artists previously didn't seem to take much interest in the label.

The jazz public were relatively starved of what is arguably the most important label in the history of jazz.

In fact when in my review column in Hi Fi News I happened to mention that Transatlantic had taken over the label and its catalogue of previous issues, they were swamped with inquiries.

The jazz audience is a peculiar one, in Mousseau's view. Their attitudes to the music aren't the same as in other areas. For instance, jazz fans aren't so nearly up-to-the-minute fashion conscious as other music fans.

The newest album isn't necessarily the best, and in some

ways jazz record collectors are like librarians filling up their shelves with material which represents a complete spectrum of the music. That of course means that records in this field have a longer life.

Don added, "The jazz audience is bigger than people suspect. We don't get many returns. These records sell. And if you sell 3,000 copies of an album and you haven't got a profit you're in the wrong business.

"Jazz records aren't fashionable for short periods of time. An early Sonny Rollins can turn over 3,000 or 4,000 every eight months or so. There's a continual expansion of the audience."

One of the reasons is that jazz fans who like Weather Report, say also get into Wayne Shorter who's with the band and wonder what he's done before.

"They'll check him out with Miles Davis and go all the way back to Art Blakey's Jazz Messengers."

With modern fans wanting to check out the old as well as the new, there are two markets. Reissues account for over 35 to 40 percent of Transatlantic's jazz output. People, according to Mousseau, go back to these old records and find something new, and that jazz has a common thread running through it.

"And that's why I say that

these records will go on selling for years and years."

On the new side of the market artists like McCoy Tyner and Sonny Rollins are watched with eagle eyes by jazz fans. Their records - are important issues in the history and continuity of jazz. They effect the quality of the music as a whole because everybody listens to them and will be influenced by them.

Their press handling is based on making the albums available and they feel that if a reviewer gets half a dozen albums and reviews a few of them, they'll keep on sending the records he wants to review.

"It's just as important - and it doesn't cost any more - to look after press outside London as well as in the city. Half the market is outside London. And people read these columns on provincial papers.

"And for radio stations - and nearly every commercial and local radio station has a jazz programme - we find that the guy who does it usually writes too. So if we cover the press well, we catch the local radio as well."

Transatlantic advertises in Jazz Journal - a whole page with 6 to 8 sleeves - and in Melody Maker and Black Music. It never advertises a single album but occasionally concentrates on series.

"In the shops we only do window displays of covers in the specialist shops. When one of the artists comes across to play at Ronnie Scott's for instance, we

take the press along. So in a review of Elvin Jones, Sonny Rollins or Art Blakey, you'll not see a discography without Blue Note or Milestone being there.

Dealers have the benefit of the reps' advice on what will sell. And it means, said Mousseau, that the reps have got to know what they're selling and give sound advice.

But after all the techniques have been explored, improved and implemented, you still have the impression that the Transatlantic team put most of the stress on confidence in the music.

Mousseau explained, "We are into what's in the groove on the record in both the folk and jazz areas."

People are talking about a jazz comeback, but with remarkable honesty for a man promoting jazz, he doesn't think it will happen.

"Jazz isn't going to come back until people can dance to it.

"Because it is grabbing a significant enough portion of the market, and influencing popular music in a significant way by making worthwhile music, it will go on gaining an increasing portion.

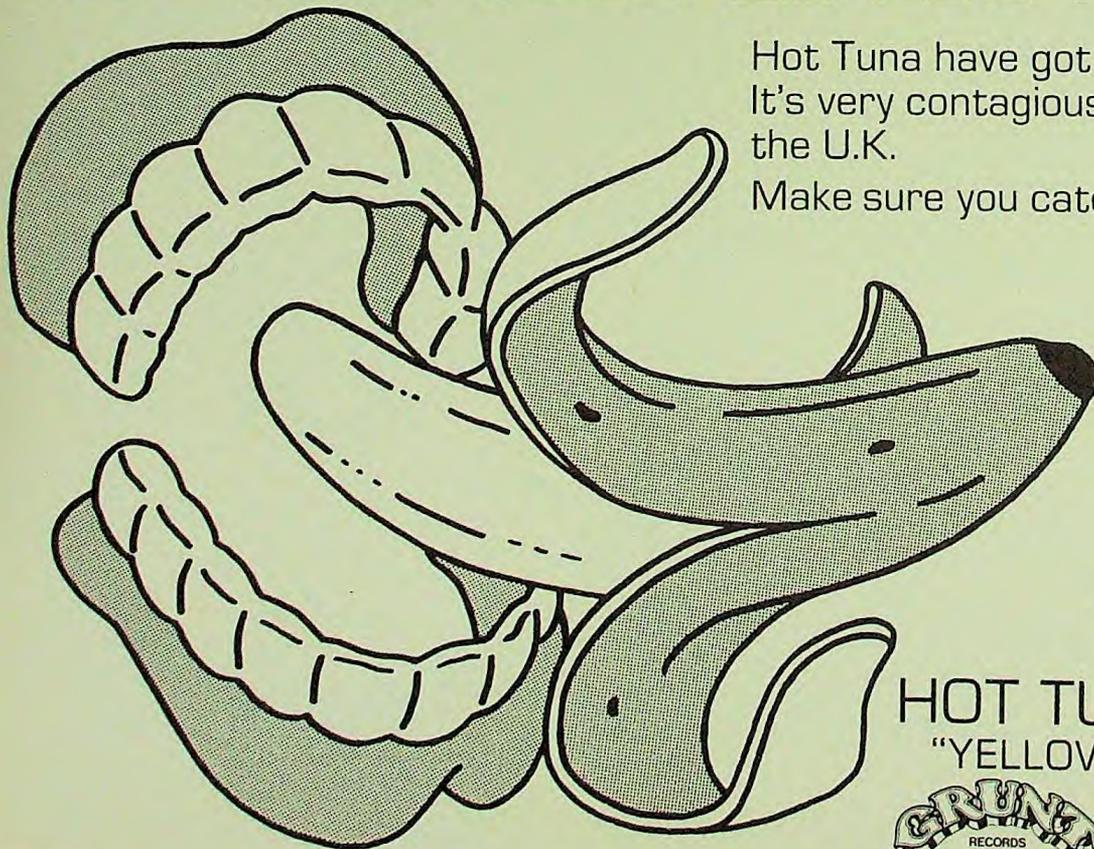
"All our records make a profit - no jazz records are being subsidised. It's not a bandwagon to jump on, but it is steadily increasing."

And Transatlantic last week put its money where its mouth is. Most of the artists on their jazz labels are American, and Transatlantic's function is distribution.

But a few days ago the company signed British bandleader Mike Westbrook.

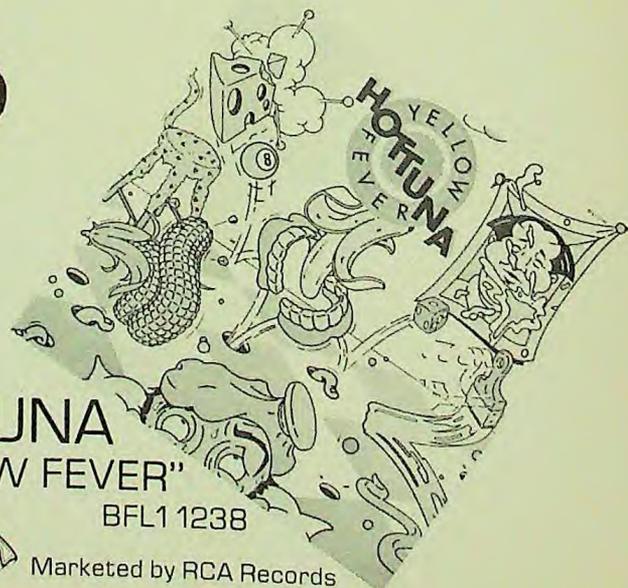
Maybe Don Mousseau is right, and jazz isn't coming back in a big way, but the current activities of this and other companies are more than just encouraging.

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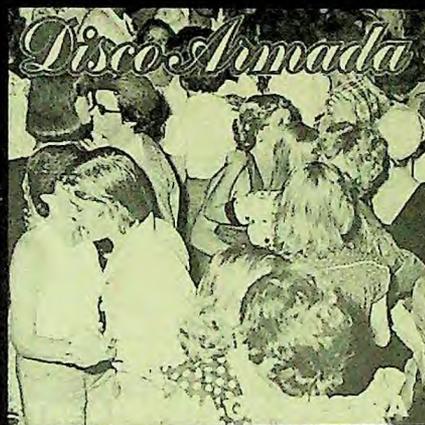
ULTRAFUNK



ULTRAFUNK : CLP 509

Includes: Sting Your Jaws; Kung Fu Man; Use Me and 6 others

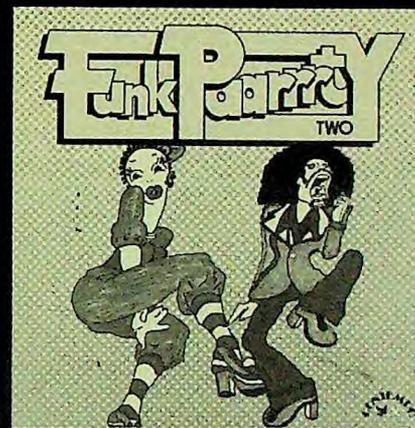
ARMADA ORCH



DISCO ARMADA : CLP 528

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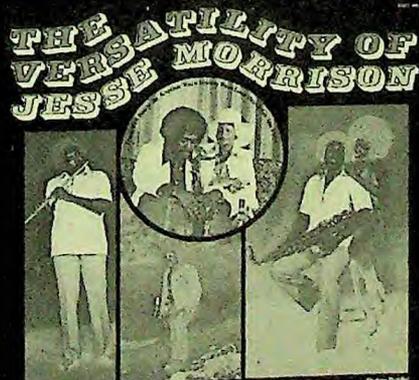
FUNK PAARRTY 2



FUNK PAARRTY 2 : CLP 534

Includes: Oliver Sain; Ultra Funk; Madeira; Funkees

JESSE MORRISON



VERSATILITY : CLP 533

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JAZZ

ALBUM REVIEWS

MC COY TYNER

Live At Newport. Impulse IMPL 8010. Producer: Bob Thiele. A superb album recorded at the 1963 Newport Jazz Festival, this LP showcases the articulate and inventive piano of Mc Coy Tyner at a time when he was still playing conventional modern jazz piano. Impeccable rhythm backing from Bob Cranshaw and Mickey Roker and eloquent support from Clark Terry and Charlie Mariano on three of the five tracks.

KEITH JARRETT

The Koln Concert ECM 1064/5 ST. Producer: Manfred Eicher. A brilliant double album from ECM mainstay Keith Jarrett, providing an illustrious start on Virgin Records' new licensing deal with this specialist German label. Already in the Billboard Jazz LP chart, this LP showcases the sustained melodic and harmonic invention of Jarrett as a solo pianist and is beautifully recorded. Recommended unreservedly.

VARIOUS ARTISTS

Black Giants CBS 88151. Producer: Teo Macero. A magnificent compilation this, including many hitherto unreleased tracks by jazz greats like Armstrong, Miles Davis, Basie, Ellington, the Jazz Messengers, Thelonious Monk, Charlie Mingus, Bud Powell, Coleman Hawkins, Art Tatum, Erroll Garner, Horace Silver and Quincy Jones. Worth the price for the previously unissued Love For Sale by the 1958 Miles Davis Sextet (with Coltrane, Cannonball Adderley and Bill Evans). Has to be a major jazz seller.

STAN GETZ

The Special Magic Of Stan Getz & Burt Bacharach. Producer: Esmond Edwards. Easy listening jazz from the tenor saxophone master recorded in 1967 with pianist Chick Corea in the rhythm section and an assortment of strings and brass. The 11 tracks include some of the great Bacharach songs such as What The World Needs Now, Wives And Lovers, In Times Like These and A House Is Not A Home.

CHARLIE MINGUS

Changes Vol 1 & 2. Atlantic SD 1677/8. Producers: Ilhan Mimarioglu, Nesuhi Ertegun. Lively, piquant and distinctive music from a Mingus quintet with George Adams on tenor, Jack Walrath on trumpet, Don Pullen on piano and the obligatory Dannie Richmond on drums. Recorded in New York in December 1974, the albums feature mostly Mingus originals, including a fascinating version of Orange Was The Color Of Her Dress Then Silk Blue. (This Mingus work was on the Liberty album Mingus At Monterey released here in 1969). Another highlight is the dramatic Sue's Changes. A typical Mingus mixture of moods, tempos and textures - and one of his best sets to date.

STANLEY CLARKE

Journey To Love. Nemperor NE 433. Producers: Stanley Clarke, Ken Scott. A beautifully conceived album by virtuoso bassist Clarke with excellent support from some high calibre musicians such as George Duke, Chick Corea, John McLaughlin & Steve Gadd. This LP has made the Billboard jazz

● CHART CERTAINTY
Sales potential within
respective market

*** Good
** Fair
* Poor

charts and must have good UK sales potential. Highlight is Song To John, a two-part tribute to John Coltrane.

CHARLIE BARNET

Charlie Barnet & His Orchestra. DJM DJML 061. This LP in DJM's Jazz Inheritance series features 12 tracks from the 1940/41 period - not the vintage era for Barnet but interesting nevertheless. Tracks include The Duke's Idea, Uptown Blues and Song Of The Volga Boatman and there is an intriguing vocal on one track from a young Lena Horne. Plenty surface noise but good nostalgia appeal.

**

LEE MORGAN

All That Jazz. DJM DJLMD 8007. By 1970 when this double album was made, Gillespie protegee Lee Morgan had established himself as one of the great jazz trumpet players. These are extended performances from a Los Angeles club date with fiery tenorist Benny Maupin and a high grade rhythm section in Harold Mabern, Jymie Merritt and Mickey Roker. Tracks include the crackling Morgan original, Speedball.

**

MOACIR SANTOS

Carnival Of The Spirits. Blue Note. BN-LA 463-G. Producer: Dale Oehler. One claim to fame of this album by saxophonist/vocalist Moacir Santos is that the sleeve lists a total of 79 credits to

various people - including the music contractor and the copyists. Hardly in the Blue Note jazz - sorry - street music tradition, the LP contains much that is musically satisfying spiced with a strong latin flavour. There is a handsome trumpet solo on Kamba by Oscar Brashear, sounding like the Donald Byrd of the mid-sixties, and some fetching vocals by Lynda Lawrence on numbers which have more than a touch of the Sergio Mendes. Good, Colourful, atmospheric music.

**

JELLY ROLL MORTON

Jelly Roll Morton. DJML 052. These are piano rolls from 1924 and, as such, of considerable historic interest. Ten of the 12 compositions are by Morton himself, including Jelly Roll Blues, Mr Jelly Lord, King Porter Stomp and London Blues. A very worthwhile addition to DJM's low-price Jazz Inheritance series.

**

GALACTIC LIGHT ORCHESTRA

Galaxis. Polydor 2310 364. Producer: Jummy Pratt. This is a remarkable album of big band jazz rock arrangements of popular classics like Grieg's Anitra's Dance, Schubert's Ave Maria, Chopin's Prelude in C minor and Tchaikovsky's Poem. Arrangements, enterprising and imaginative, are by Peter Herbolzheimer, leader of the Rhythm Combination & Brass, and the ensemble includes some of Europe's top musicians.

**

EARL HINES

Once Upon A Time. Impulse IMPL 8011. Producer: Bob Thiele. This is one of Bob Thiele's great mainstream records, uniting the irrepressible Earl Hines with such giants from the Ellington band as

Paul Gonslaves, Russell Procope, Ray Nance, Clarke Terry, Johnny Hodges and Jimmy Hamilton. Elvin Jones is on four of the tracks and Pee Wee Russell puts in an appearance on Black & Tan Fantasy. Recorded in 1966, the album includes Ellington's Cottontail and Hines's own You Can Depend On Me.

**

CHARLIE PARKER

Bird & Miles. DJM DJML 062. The ten tracks on this album come from Dial sessions of 1946 and 1947 which have already appeared here on Tony Williams Parker series on Spotlite (Vols. 1, 4 & 5) and on the Saga Charlie Parker set (Vol. 9). This clearly limits sales potential, even though tracks like Bird Of Paradise and Embraceable You represent some of Parker's best recorded work. The recording quality is somewhat inferior to that on the spotlite records.

*

ALICE COLTRANE

Lords Of Lords. Impulse IMPL 8009. Producer: Ed Michel. This is very intense, introverted music by the widow of John Coltrane but it hardly qualifies as jazz - even with the assistance, noted in the liner, of John C.'s "astral globule". Alice Coltrane is an impressive musician but this album is for determined initiates only.

*

BILLY COBHAM

A Funky Thide Of Sings. Atlantic SD 18149. Producers: Billy Cobham, Mark Meyerson. This is a typical, highly efficient crossover album with the usual insistent funk-soul rhythm boogaloo percussion and elaborate electronics. Cobham is a fine drummer but the album as a whole doesn't impress.

*

OLIVIA NEWTON-JOHN



CLEARLY LOVE EMA 774

Olivia's new album including her latest single 'Something Better To Do' EMI 2356



MUSIC WEEK

STUDIOSCENE

covering the professional recording studio world

Radio Edinburgh goes 16-track

A REFIT at Radio Edinburgh studios has brought it up to 16-track capabilities.

The desk, which was incidentally the first ever made by Tweed Audio of Kelsoe, has been installed again after alterations, and a new Ampex 16-track machine brought in.

Radio Edinburgh has been in existence for about three years, but with its previous four-track facilities was used mainly for demos. The staff there, including Neil Ross, manager and engineer, and Chris Giles, engineer, described themselves as "amazed" by the difference in sound and the possibilities made available to them by the refit. The general feeling is that the studio has now moved into the really professional end of the business, and first customers for masters rather than demos are arriving in the diary.

Work has just finished on a double album by John Cairney - a narrative, with music and effects, called The Burns Story, dealing with the poet Robbie Burns.

Demo work continues, a recent customer being Gordon Haskell, formerly of King Crimson, and the studio offers a cassette service in that direction. High quality stereo cassettes made from either the finished mixdown, or, if wanted in a hurry, at rough mix stage offer artists an alternative to demo discs.

Radio Edinburgh is associated with Dave McGowan Hill's Choral Music, which does jingles for local radio stations, and much of the studio's work is for Choral Music. There is also a link with Radio Forth in that the studio often does mobile recording for the station.

• See Buzzes page 33

New Sonaplan timer

SONAPLAN HAS issued information of the new series 79 real time digital tape timer, which has been designed specifically for the complete range of 3M professional audio tape recorders. Sonaplan claims extreme accuracy for this timer because it derives its drive pulses from two sensors mounted below the large diameter idler at the front of the 3M tape transport, affording 180 degree tape wraparound.

Features include plus or minus

0.5 second accuracy over 30 minutes, automatic freeze on tape runout, real time count on either Hi or Low speed, socket provided to plug in remote LED display readout, power derived from machine, eliminating bulky power supplies and voltage compatibility problems.

The electronics are mounted on the side of the machine rear cavity, and the display is designed to fit on top of the VU penthouse.

Lost—one conga player

A DJM studio entry in the not-so-regular Studioscene Lost and Found column reads: Lost - one conga player. He went out "for a minute" while the Bill Roberts Band (a four piece group, now) were doing a session. That was over three weeks ago, and the rest of the band would welcome hearing from him again. Rivendell, Opportunity Knocks winners who have signed with DJM, have been working at the studio, as have Bees Make Honey, singing Luxembourg dj Mark Wesley, Kaplan Kaye, Redwood, Alan Blakley, Arbore, and John Conteh, mixing his The Boxer single. Work has also been done on combining the last two Amazing Blondel albums into one (have elastic records arrived at last?) for release in the U.S.

JOHN WILLIAMS has been keeping the classical flag flying at CBS studios against all comers, who last month included Sailor, Sutherland Brothers and Quiver, Jeremy Newson, Jonathan King,

STUDIO BUZZES

Gary Glitter, making a recording for the ATV Saturday Scene awards programme, and Tammy Jones and the Vernon Girls, who have been working on Eurovision Song Contest entries. The CBS mobile had an outing to the Bruce Springsteen concert in Hammersmith on November 18.

HAVING MENTIONED the opening of Bill Foster's new studio Studioscene received several enquiries, and hereby makes up for past omissions by stating that for past omissions by stating that the studio is called Tape One, and the telephone number is 388 7762.

SOLO TUBA was recorded this month at Eden Studios - an event comparable with the taping of the cry of the rare Great Bustard by

EDITED
by
TERRI ANDERSON

Vitavox Thunderbird system now available

AFTER EXHAUSTIVE field trials by big sound group Blackfoot Sue the new Vitavox loudspeaker system, named Thunderbolt, is on the market this month, and was shown as the centrepiece of the Vitavox stand at the PA 75 Exhibition in Leeds. It had already been shown at the APRS exhibition in London.

During months of using the Thunderbolt system which represents the first stage in pursuing the manufacturer's declared aim of getting closer to the technical needs of groups - on stage in many different kinds of venue Blackfoot Sue produced a detailed report on the equipment, and many of their suggestions have been acted upon.

Conscious that inflation is affecting the purchasing requirements of customers Vitavox is introducing a market research programme, the first stage of which will be the mailing of a questionnaire to selected firms and potential customers. Possibilities to be considered include the effect of rising fuel costs, which may mean that groups require smaller pieces of equipment to transport more cheaply; also regulations such as the Leeds Noise Exposure Act will make it necessary for some groups to amend their high sound level requirements.

an ornithologist. Although the backing tracks for the Norman Wisdom Christmas single were laid down at Eden, and the single was later mixed there, the studio never got to see the man himself; because of prior bookings he put the vocal on elsewhere. Other people in during the month were Pierre Tubbs, producing Scottie, Cirkus, produced by John Etchells, and the Praetorius Consort, adding a touch of class, working with Philip Love, co-owner of Eden, as producer. Love would like it to be known that he is a bit hurt by the mention he gets on the sleeve of the new Tim Rose album, which was produced at Eden by Jonathan Rowland. He gets a credit "for keeping out of the way", and he wishes the world to know that he was in fact essential to the success of the recording, because on him fell the task of playing tambourine when it was discovered that Rowland couldn't keep time on the said instrument.

TO PAGE 33

Leader studio boost for folk

THE BRITISH folk music scene has been pronounced moribund at regular intervals for decades past, but this week the opening of Bill Leader's new studio in Yorkshire again frustrates the obituarists.

Leader's two labels - Leader for archive material, and Trailer for artists currently working in the clubs - are generally recognised by enthusiasts as being the foremost specialising in folk music.

The new studio, Leader Sound, has been constructed in Leader's house in the small village of Greetland, Halifax. The house is built into the side of a hill, and the top floor, which might be described as a garden flat, has been converted into offices and studio.

It is at the moment modestly equipped for two-track recording, but Leader works to very high standards within these limitations.



Bill Leader

The first session was booked by Nic Jones, a singer well-known on the folk circuit and for his two previous albums. He has been waiting for the studio to open because he particularly wants to record his next album there, rather than in a bigger commercial studio.

The small size, the atmosphere, and the situation of Leader Sound are things which will appeal, Leader thinks, to many artists in that particular field.

The studio is likely to have more than the usual number of artists recording for the first time, and at Leader Sound they will be able to work in a relaxed atmosphere, without pressure.

The equipment includes a Raindirk ten-in, four-out Mini Mixer, made by a Downham Market firm whose personnel have previous connections with Sound Techniques, the Music Centre and Apple Studios. Channels can be routed to any or all of the four groups - more than is offered by most mixers of this size - and when the eight track tape machine is installed, eight track sessions will be possible. At the moment there are three two-track machines, Revox, Bias and Nagra, and the monitoring is Lockweed Major.

The studio was built by Leader and friends, and should prove to be a healthy step forward for Leader. Leader also has a tape lease deal with Transatlantic.

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STUDIOSCENE

Rockfield—there's a welcome in the stables

THERE IS a rather tortuous pun somewhere in the fact that Rockfield Studio near Monmouth, occupies the stableyard which once housed shire horses bred for the farm belonging to the family of Henry Rolls, that doyen of motor mechanics.

Charles Ward, joint owner of Rockfield with his brother Kingsley, has not yet quite worked it out, but explains "ROCKfield, and Roll-s, you see". He will get round to the finer points of it all, some time.

Although Dr Beeching's axe severed Monmouth's rail connections with the world, the motorway from Newport offers easy access to Rockfield, which even has its own signposted exit from the main road.

The road was in a way a major factor in the decision to site a recording studio in this part of Wales. "This is a huge catchment area for talent in Wales, and here we are, right on the A40. Saves 'em going to London to record."

The studio grew out of the Ward brothers' involvement in music as performers. They formed a group in the early sixties, which was sometimes called the Kingsley Ward Combo. "Actually, we changed our name every time we did a bad gig."

They met Joe Meek and brought out some records here and in America, but "suffered from a lack of promotion."

They also suffered in other ways. Before going up to London to make recordings, there was always the small matter of getting the cows milked, because at that time the Ward parents' farm had a fair-sized herd. On returning from a session, there were the same selfish animals, demanding to be

milked again.

As interest in music and recording grew, the attractions of farm life diminished, and the herd dwindled to one cow, providing milk for the family, but the family stills farms, owning about 100 acres.

The studio which started in 1965 with an eight-track machine, the help of a humane bank manager and a fair helping of luck, really found itself in business when flower power hit the music scene around 1967.

This is not to say that Monmouth and district became a Celtic Haight Ashbury, but Charles Ward is quite serious when he points out that the effects of that whole philosophy went wider and deeper than is always appreciated.

Out of it all grew an awareness of a need for peace, a feeling for the pastoral, and a turning away—especially where musicians were concerned—from the stresses and overcrowding of big cities.

One result was that there was a demand for studios outside London and the other major cities. Artists looking for a chance to commune with nature while working found the smaller, out-of-the-way, studios suddenly very attractive, and Rockfield gradually gained reputation.

This reputation does not rest only on the fact that it is in a



PAT MORAN, Rockfield engineer (with pencil) at the console in Studio One control room, watched by Sean Tyla (left) — at the studio with his band The Tyla Gang — and (right) the studio's maintenance engineering wizard, Otto.

lovely part of the county, created from solid, aesthetically pleasing buildings, and offering accommodation and good food.

Charles Ward, with Dave Charles and Pat Moran — studio engineers and often producers as well — and Otto, one of those quiet geniuses who raise maintenance engineering almost to an art form, offer two well-equipped studios, and a great

deal of expertise.

Only an incurable romantic would describe the decor as plush, and the desks (24-track in studio one and 16-track in its smaller counterpart across the cobbled yard) bear the marks of having been affectionately used and abused by many band's technical entourage.

The consoles are by Ross Electronics of Swansea, and the monitoring — Cadac in studio one and Lockwood in two, with Tannoy also on offer — is excellent.

The acoustic design of the studios, is a matter of practical good sense, and was worked out partly by Ross and partly by the Wards, with the work being carried out most efficiently by local builders.

There is a feeling that almost any particular need of a visiting artist or band could be catered for in that direction, with chunks of soundproof material, curtaining, screens and portable booths all to hand at any given time.

Permanent residents are a rather beautiful Bozendorfer grand, and a Hammond C3, considered by so many to be an aristocrat among organs.

The Welsh, as had occasionally been remarked before, are a musical race. A country which, especially in its industrialized areas, has a place of entertainment

in almost every street, and a musician or singer in almost every household, stands a good chance of producing its fair share of recording artists, but Rockfield does not especially look to working with "local talent."

However, although recent visitors have included Queen, Starry Eyed and Laughing, Hawkwind, Stackridge, and Dr Feelgood, work has also been done there by Mann, and by Canticle, a boy and girl singing duo, who often appear with that very specially Welsh artist, Max Boyce.

Canticle has just signed to the Rockfield label which has until recently been used almost exclusively for records by Dave Edmunds (an artist associated with Rockfield since those flower power days).

Studio One will happily accommodate a large-ish band, but the games room next door, which was given a parquet floor in anticipation of its being pressed into service as a studio, is regularly used for recording.

The desk in studio two looks like the studio world's answer to a tinker's caravan, being described with a polite grin, by Charles Ward as "much modified". However, it is a very good piece of equipment, and the Prelude After The Goldrush hit was one of the recordings mixed on it.

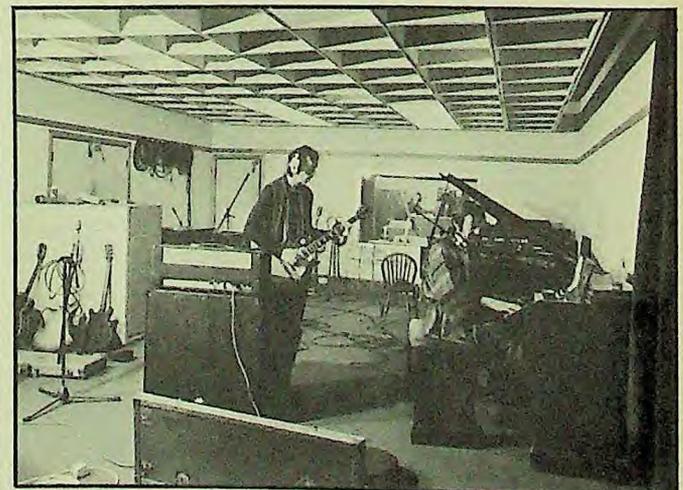
Part of the large stable block which surrounds the courtyard where the shire plough horses once ponderously exercised is still awaiting renovation and conversion, and there are very definite plans to expand Rockfield interests.

The Wards expect soon to buy a 35mm camera for film work, and they intend to do more work on jingles, plus working other ideas which have all been thought out and are regarded as viable propositions.

Rockfield charges are another attraction, being £24 an hour in studio one and £20 in two, plus tape.

Apart from getting their moneysworth in the studio, Rockfield customers find a relaxed atmosphere in which to work, and all the benefits of being in the country, Lionel Morton, of BBC TV Playschool fame among other things, combines a fishing trip with a recording session there, and for every visitor there is the locally renowned hostelry, The Rising Sun. The Menu there includes what they modestly call a steak sandwich, which arrives in the shape of half a french loaf, split and filled with a succulent grilled steak, and a mound of onions.

Bands are advised to make sure that everyone has one, so that the aroma in the studio afterwards is consistent.



ROCKFIELD STUDIO One, with Stan Webb, left, formerly with Chicken Shack and now with Broken Glass during a session. Seated at the organ is producer Tony Ashton.

CRAIGHALL STUDIOS

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The 48-hour album

FROM PAGE 31

Love is also the man whose handclaps are heard on certain Bay City Rollers tracks. So there.

RICHARD VERNON of Chipping Norton is to form an independent record company, Chipping Norton Records, and will welcome enquiries from artists and management.

IS THIS a record? The Craighall, Edinburgh, mobile has been recording at the British Berlin Tattoo in the Deutschland Hall, Berlin. Before the official opening of the tattoo, studio manager Bryce Laing and chief engineer Stuart Jeffrey spent a day recording 700 bandsmen. This took until about 8 p.m. By 3 a.m. next morning all mixing and editing had been completed, and Jeffrey caught the 9 a.m. flight to Heathrow with the tapes. The masters were cut in the Master Room in London, and the first 500 albums were pressed and sleeved the same day at Sound Manufacturing in High Wycombe. Jeffrey then flew back to Berlin the following morning, and the albums were on sale in the hall when the Tattoo began with the next batch of 1000 pressings arriving next day. One was presented to Prince Charles when he attended. Contenders for the fastest record in the world title should contact Studioscene. There is already an unconfirmed report of a 24-hour single produced in the mid-Sixties.

The Craighall mobile is proving to be just that, regularly booked

STUDIO BUZZES

six or seven weeks ahead, and mostly for sessions well south of Scotland, or on the Continent. This is partly due to an upsurge in interest in recordings of military bands (with which the mobile often works) and a future assignment will be the recording of an album by the combined bands of the Royal Marines and the Black Watch, for release in the US to coincide with a tour there by these bands.

AIR LONDON Studios has been playing host to artists of such widely differing styles as Doctors of Madness and Dankworth and Laine, Supertramp and Sandie Shaw, with Steve Harley, Steeleye Span, Robin Trower, Sweet, Gallagher and Lyle, Carl Groszman, the Walker Brothers, Marc Bolan, Sassafra.

THE QUEEN single Bohemian Rhapsody presented Sarm engineer Mike Stone and producer Roy Baker with some very interesting problems, requiring as it did many crucial sub-mixes before the final mix, due to the enormous quantity of overdubbed vocal material in the song. The band was working feverishly during last month at Sarm to finish their forthcoming A Night At The Opera album. The working hours

nearly finished everyone involved. Sarm's Gary Lyons and John Sinclair collaborated on mixing the sound for the David Essex tv spectacular All The Fun Of The Fair for LWT, and, as they were still on speaking terms when they finished that, went on to work together on remixing a new single for Paul Da Vinci. Other visitors to the studio have been Nicky Rolfe produced by Fox keyboard man Pete Solley; Patches, produced by Barry Blue; Leroi Wiggins and his new band Next, working on a single, produced by Sinclair; ex-Medicine Head Roger Saunders and Scott English, working on debut tracks as the newly-formed Fire Brothers.

Sarm will be closing for two weeks around Christmas while work goes on to enlarge the control room and move copying facilities to the West End.

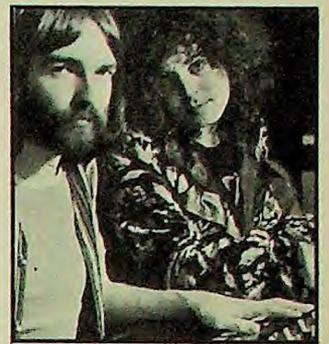
RADIO EDINBURGH is looking for a new name. Agreeing that the name is a little confusing for a recording studio, engineer Chris Giles explains that the studio was named at a time when it was intended that it would become a local commercial radio station. This did not happen, but the name stuck, and became well known locally - which makes changing it, and possibly losing a good identity, rather difficult. Several fairly excruciating puns, including "Macrophone" have been thrown into the ring, and rejected. Any suggestions which combine catchiness with good sense would be welcome.

EMISON, WHICH was privileged to produce the identification jingle for the Music Week Radio Forum, has produced the new ID jingle for Cinedisc. It will be heard during dj links on the Cinedisc show, introducing the record being promoted, and will be played during the intervals at over 700 cinemas around the country, reaching an estimated 1.5 million people, from November 23. The triumvirate production company - Jon Miller, Roger Hand and Rod Edwards - composed and performed it, making the recording at Emison's own 16-track studio. DURING WORK on expanding facilities at Indigo Studio to 16-track an over-enthusiastic maintenance engineer managed to sever all existing G.P.O. lines, causing several days disruption of communications. Necessity led to the installation of a new switchboard, and, in all, the problems with the telephones caused more operational confusion than any of the new installation work in the control room.

As a result of the refit Indigo engineering staff has been increased to five. They have been recording Thin Lizzy, T. Rex, Jimmy Helms, Gene Pitney, Barclay James Harvest, Sarabande and Therapy.

During last month Chrysalis commissioned sound and video recordings of their recent signing Mandalaband, for promotion of a first album. Indigo can now offer colour video with stereo sound at live performances or in the studio.

Recent work for Granada tv included sessions for Stephanie De Sykes programme Look Alive; for Cliff Richard, with Bruce Welch producing, and for Paul Curtis, produced by Pip Williams; also



theme music for The Nearly Man and The Cuckoo Waltz.

The Indigo mobile facility was used for an LSO recording of Nielson's violin concerto for the Cameo Classics label, and for live work with Therapy and Dobeross Brass Band.

In the studio albums were completed for the Trumpets of London, and the London Youth Brass Consort.

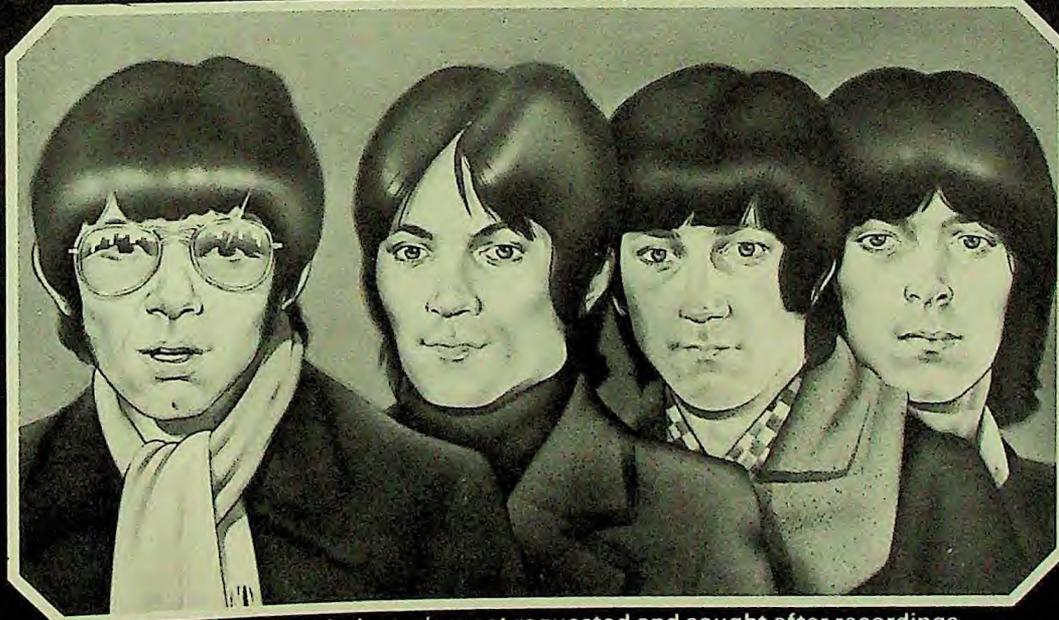
The picture shows Marc Bolan mixing with Indigo engineer Dave Rohl. (Indigo's choice of words, honestly!)

THE TAPE machine on show and in use at the special recording studio set up under the direction of Karl Dallas at the Audio Fair last month were a trio of 3M Mincom M79 recorders - a 24-track rigged for 16-track operation, a four-track and a two-track. They varied in retail price from £2,500 to well over £10,000, and all featured the 3M Isoloop transportsystem. Mastering tapes used were Scotch 206 and 250. There was space for 400 visitors at a time to watch each day's "work" in the studio, and as many as were interested could watch on closed circuit television.

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ALBUM REVIEWS

POPULAR

THE STYLISTICS

You Are Beautiful. Avco 9109 006. Producers: Hugh & Luigi. Simple-minded songs, simple-minded arrangements, simple-minded vocal performances — yes, it's the new and sure-to-go-gold Stylistics album. Record dealers throughout Britain have cause to be very grateful to the Avco quintet from a business point of view, but even they must be close to drowning in Russell Thompkins' relentless falsetto tones. For fatuous lyrics, sample Funky Weekend; for empty sentimentality, sample Na-Na Is The Saddest Word, the group's new single; for arch silliness, sample To Save My Rock 'N' Roll Soul (Hernando's Hideaway lives!). But for giant sales, sample this album by the boxful.

PERRY COMO

Just Out Of Reach. RCA APL1-0863. Producer: Chet Atkins. Como at the age of 62 remains a superlative m-o-r singer and still has the knack of making everything seem so effortless. His latest album has a country feel throughout (as one would expect with Atkins producing) and must be a timely release for the Christmas market. Tracks include a Jackie Trent-Tony Hatch number, Let's Do It Again, the Beatles' Here There and Everywhere and Kris Kristofferson's Loving Her Was Easier (Than Anything I'll Ever Do Again). Perhaps not the best album he has made, following some of his recent excursions into pop with And I Love You So and The Way We Were, but a massive seller no doubt.

THE EVERLY BROTHERS

20 Golden Hits. Warner Brothers K 56168. The Everly Brothers' back catalogue has been well-worked — by Warner itself as well as Phonogram — in years past, but this generous 20-tracker will still find plenty of buyers. No comment needed about such classics as Cathy's Clown, Ebony Eyes, Love Hurts, Bye Bye Love, Temptation etc., but worth a

mention are several underrated cuts such as The Ferris Wheel, Love Is Strange, No One Can Make My Sunshine Smile and the Brothers' 1965 UK giant, The Price Of Love (but no Gone, Gone, Gone?) Walk right back to your oldies racks, dealers, and give this gold prominence.

WALKER BROTHERS

No Regrets. GTO GTLP 007. Producer: Scott Walker — If the pre-release hysteria about this release is any guide, it will surely be a major album this Christmas. Much of the early success will depend on the title track entering the singles chart, and some of the advance publicity for the album has been thrown out of gear by the late release due to packaging problems. The material is of all of a stunning quality, and includes a version of the Emmylou Harris song Boulder to Birmingham, and Kris Kristofferson's Got To Have You. With radio support for the album, including Radio 1 album of the week, it could be a good proposition for Christmas, if the fans have long memories.

JOHNNY MATHIS

Sings the Music of Bert Kaempfert. Embassy EMB 31209. Producer: Robert Mersey. Recorded in Hamburg four years ago, this album has made a rapid return onto the budget market and should benefit from Mathis' recent chart success. Material is in the standard vein and includes Danke Schon, Strangers in the Night, Spanish Eyes and L-O-V-E. Mathis has progressed in musical tastes since then, but there is still a market for his earlier recordings.

JACK JONES

Special Collection. RCA Starcall HY 1008. Various problems have held-up release of this midprice album for those who don't have a particular representative selection of Jones' RCA recordings, it is a good introduction to his work. The tracks are naturally culled from his earlier albums and include his expressive reading of David Gates' If. For good measure there are also Jones' interpretations of What Are You Doing The Rest Of Your Life, A

CHART CERTAINTY

Sales potential within respective market

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

Song For You, Windmills Of Your Mind and For All We Know. He's just completed a British tour, and is a good album seller anyway, so stock up well on this.

THE TEMPTATIONS

Houseparty. Tamla Motown STML 12006. The Motown quintet's recent whistle-stop tour of Britain will have heightened interest in their recordings, so the release of this album is perfectly timed. Perfectly made, too, with every cut of a high standard — crisp, punchy orchestrations, fine vocal workouts and solid songs. Listen to (or, better still, air in-store) You Can't Stop A Man In Love, Darling Stand By Me, Ways Of A Grown Up Man and more. Best-ever Temptations' sleeve as a bonus. Customers will be turning up for this party.

ROY ORBISON

The Monumental Roy Orbison Vol. 2. Producer: Fred Foster. The best-selling classics were disposed of in Vol. 1 and this follow-up is more for collectors than for casual Orbison admirers. Nevertheless it has its quota of good quality material of an evergreen nature like Dream, My Prayer, Cry and Bye Bye Love among 26 tracks.

CATERINA VALENTE

Now. Pye NSPL 18470. Producer: Roy Budd. An undoubted world star so far as her stage appearances are concerned, Miss Valente is unfortunately one of those artists who have to be caught in live performance before the full extent of her talents can be digested. On record Miss Valente is good, but somehow that extra sparkle is missing and you would never guess her true status by just listening to her. Her second Pye album features the singer backed by three massive orchestras (one featuring 50 musicians) and of course husband Roy Budd on piano. It's a mixed programme of songs,

ranging from Cole Porter's True Love to contemporary material like Neil Sedaka's Laughter in the Rain, Paul Williams' I Won't Last A Day, and some relatively unknown songs. Very good listening, but perhaps an LP for the Valente devotees and it will sell better when she does some UK concert appearances in the New Year.

JACK JONES

With Love. MCA Coral CDL 8043. Without ever achieving significant chart action, Jones appears to enjoy good album sales judging by the constant stream of his product old and new hitting the market. This MCA 16-track collection reactivates recordings from the 1960-67 period, including six which have never been issued in the UK before. A timely inclusion is I Only Have Eyes For You, which opens the programme of songs, and other standards featured include There Will Never Be Another You, From Russia With Love, True Love and Van McCoy's Baby I'm Yours.

CHER

The Golden Hits Of Cher. Sunset SLS 50378. Producer: Sonny Bono. A re-issue here, featuring the dark-voiced singer's Sixties hits from U.S. Imperial, and a reminder of those days when long hair was synonymous with the revolution kind. Cher's solo material has always been listenable — especially items like Bang Bang, I Feel Something In The Air, You Better Sit Down Kids and All I Really Want To Do (all included) — and it retains that quality today. UA can't have too ambitious a sales target for the album this time around, but it should tick over.

PAUL WILLIAMS

The Best Of Paul Williams. A&M AM 64543. In three short years Williams has written several numbers which must become contenders for the standards of tomorrow. Thankfully A&M has seen fit not to call this album 'greatest hits', as Williams has never had a major UK hit, but what the listener does get are songs which have been major hits for other people, including the Carpenters,

Andy Williams and the New Seekers. The material includes I Won't Last A Day Without You, We've Only Just Begun, Rainy Days and Mondays, Old Fashioned Love Song, and You And Me Against The World. Very good listening which should find sufficient sales to warrant its release.

PETER SHELLEY

Girls And Places. Magnet MAG 5008. Producer: Peter Shelley. Peter Shelley makes very pleasant listening and his appeal must extend beyond the usual teenage record buyers, to grown-up. His second album features Love Me Love My Dog (which was also included on his first LP, Gee Baby), his latest single Wisconsin, John Denver's Leaving On A Jetplane and Jim Webb's By The Time I Get To Phoenix. In addition there is a selection of very attractive Shelley songs which indicate his prowess as a writer. Sales should be quite good.

GLADYS KNIGHT & THE PIPS

Gladys Knight & The Pips. DJM DJLMD 8010. It would be no exaggeration to call this double-album set the definitive history on disc of Gladys Knight's early hit-making days, before she went to Maxx and Motown. Everything important the group cup between 1960 and 1962 is here, with the exception of Letter Full Of Tears (and that's to come from DJM in another form). Top titles include Every Beat Of My Heart, Room In Your Heart, Guess Who, I Had A Dream Last Night and Come See About Me. With 22 tracks in all and a price tag of £2.99, it's Knight time!

THE UNDISPUTED TRUTH

Higher Than High. Tamla Motown STML 12009. Producer: Norman Whitfield. What is Truth? Much less self-conscious now, in fact, as the 'space-soul' team deliver (under the aegis of Motown's very own star-child, Norman Whitfield) their sixth album. Their vocals now mesh perfectly with Whitfield's imaginative and always-fascinating arrangements, instead of sitting atop them as

TO PAGE 36

Carlo Krahmer: still doing his bit for jazz

FROM PAGE 26

Thompson, Diamond and Butcher to handle our records and gradually wore down the resistance. Of course, moving into the record shops meant that we had to switch pressing from British Homophone and fortunately by now Pye-Nixa was on the scene so they pressed for us for a year."

In 1951 Krahmer was able to switch pressing to Decca where Esquire remained for seven years. By this time the company was releasing the superb Prestige jazz product in the UK, obtaining the masters from Metronome in Sweden.

Krahmer explains: "At that time the exchange control regulations made it impossible for us to deal with the States direct. But we could get Swedish krona and French francs — so I did deals with Metronome for the Prestige repertoire and with Nicole Barclay of Barclay Records in Paris for Dial and Blue Star material."

One of the epic releases on Esquire here in January 1949 was the 78 rpm single of Charlie Parker's Cool Blues from the Dial

master. It was the first Parker recording to be released in Britain, preceding Stupendous on the Parlophone label."

And from Metronome came a treasure trove of modern jazz recordings from the Prestige catalogue — mixed with a somewhat daunting amount of Swedish jazz which was, apparently, an inescapable part of the deal.

In 1953 the exchange control regulations eased and Krahmer began dealing direct with Prestige in the States. "We issued practically everything in the catalogue on 10-inch or 12-inch LPs," says Krahmer. And he reflects somewhat ruefully that while the first Modern Jazz Quartet 10-inch album sold 5,000 during its life span on Esquire, he lost his shirt on Miles Davis, Monk, Rollins, Coltrane, Roland Kirk and Shirley Scott.

"If we sold a thousand of any releases we'd turn somersaults. Some titles sold less than 100 — but we had to guarantee to release a lot of material in order to get the recordings we really did want."

The microgroove revolution hit



Carlo Krahmer, in his Bedford Mansions studio, plays drums of a vintage compatible with the 7,000 78rpm records that line the studio walls.

Esquire pretty hard. Almost overnight Krahmer had to delete 520 jazz singles and 180 others from the catalogue. The stock was reduced to scrap value only.

"But at least my pressing problems were solved and I was getting increasingly good

distribution," Krahmer says.

While pioneering the Prestige catalogue in the UK, Krahmer also maintained his staunch support of British jazz musicians. Between 1947 and 1956, he says, Esquire recorded as many British jazzmen as he could shake a microphone at — Ronnie Scott, Victor Feldman, Alan Clare, Chris Barber, Acker Bilk, the Crane River Jazz Band (with Ken Colyer and Monty Sunshine), Ronnie Ross, Don Rendell, Bobby Mickleburgh, Eric Silk, Tommy Whittle, Dizzy Reece, Jimmy Deuchar, Kenny Graham, Cy Laurie and Geoff Taylor. For five successive years from 1951 Esquire recorded the winners of the Melody Maker's annual British jazz poll.

During its active lifespan, Esquire released 520 10-inch 78rpm singles, 13 12-inch 78s, 97 10-inch LPs, 197 12-inch LPs and 250 EPs. About 175 of the albums were Prestige recordings and it was a tough blow for Krahmer when he lost the Prestige licence in 1964.

"EMI had started the Stateside label, was looking for jazz product and outbid me," he says.

The Esquire label is currently in

suspension but Krahmer is still hopeful of finding something to fill the Prestige gap and is also thinking seriously of reissuing Esquire's British jazz repertoire. "I have had quite a few approaches for the material," he says, "but they are mostly from people who just want to cream off the best of the catalogue."

Meanwhile Krahmer is handling the Delmark label in the UK — a deal he made after losing the Prestige repertoire. The Delmark line covers a wide range of jazz and blues — from George Lewis to Sun Ra, from Arthur Crudup and Sleepy John Estes to Sonny Stitt, Anthony Braxton and Roscoe Mitchell.

So Krahmer is still doing his bit for jazz — even though, by now, the bandwagon is getting a little overcrowded. And when you meet him, sitting in that 1940s style studio, surrounded by 7,000 jazz 78s and fading autographed pictures of some of the giant names in jazz, you know instantly that you are still in the presence of a man who does what he does primarily out of a love for the music.

For Carlo Krahmer it's been a slow buck.

Bowie's "Golden Years"

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David Bowie.
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"Golden Years"
RCA 2640

RCA
Records and Tapes

ALBUM REVIEWS

FROM PAGE 34

before. Check out the amusing Poontang, the percussive Ma and the pounding I'm In The Red Zone. The Truth will out, especially with in-store airing.

CHRIS FARLOWE BAND

Live! Polydor 2460 259. Producer: Jean Roussel - Three years have elapsed since Chris Farlowe last recorded and his capture by Polydor is being treated as a major signing of a bluesrocking British legend. That's maybe elevating his status rather higher than it deserves, for stardom remained elusive for Farlowe in his heyday and may continue to do so. But there's no doubting the robust honesty of his voice and to hear him storming with all stops out through tracks like We're Gonna Make It and Peace of Mind accompanied by an excellent band triggers a powerful gut reaction which is rare enough these days.

SPLINTER

Harder To Live. Dark Horse SP-22006. Producer: Tom Scott. Following the single Costafine Town, Splinter hasn't seen chart action, although this album should remedy that situation. Under the director of Tom Scott, the duo have produced a musical blend that is just as appealing as the first album, The Place I Love, though the last year has obviously widened the band's writing ability. The songs are fresh and exciting, all of them being prospective single material. It is difficult to imagine what sort of market the album will appeal to, as Splinter can be regarded neither as heavy nor teenybop.

HOLLIES

History Of The Hollies. EMI EMSP 650. Producers: Hollies and Ron Richards. This double album set contains 24 genuine hits from the group, covering the period from 1963-74. The double set, attractively packaged makes compelling listening, and stands as an agreeable reminder for a band that has gone on to a heavier style of music. Jennifer Eccles, Stop Stop Stop, Look Through Any Window, Sorry Suzanne and He Ain't Heavy are just a small sample of the instant pop sounds that made the Hollies one of Britain's top outfits during the Sixties.

COUNTRY

MIKI AND GRIFF

Two's Company. PYE PKL 5530. Producer: Alan A. Freeman. During 1975 this evergreen country duo celebrated 25 years of marriage, and this LP reflects as many years in song, with titles from Have I Told You Lately That I Love You and When I Grow Too Old To Dream to You've Got A Friend and Streets Of London. Should do well with M&G fans, who aren't as numerous as they used to be. The package is smooth and professional but unexciting; however, dramatics or cunning musical tricks would not suit this pair, whose biggest selling point is the ability to star but still appeal to the man in the street. This lasting appeal is still there.

DAVID HOUSTON

Greatest Hits. Epic EPC 69190. Producer: Billy Sherrill. A top Nashville name, Houston is still

awaiting the greatest hit in this country, but to country music connoisseurs the collection will have instant appeal. To them such titles as Almost Persuaded (a potential UK single seller), My Elusive Dreams (with Tammy Wynette), Livin' In A House Full Of Love and Losers Cathedral will make the collection an essential purchase.

MISCELLANEOUS

VARIOUS ARTISTS

A Christmas Gift. Ronco P12430. Seeking seasonal sales, Ronco milks the cream of CBS' Christmas catalogue and comes up with this 20-track collection. It mixes traditional Yule favourites such as O Come All Ye Faithful, Jingle Bells and Silent Night with more modern items like White World Of Winter, Santa Claus Is Coming To Town and Little Drummer Boy; artists include Tony Bennett, Barbra Streisand, Bing Crosby (no, not White Christmas), Julie Andrews, Vikki Carr, even Tanya Tucker. TV promotion, with emphasis on the package's fold-out, pop-up manager scene, is obviously going to set the pace here.

JACK PARNELL

Jack Parnell's Big Band. Sounds Superb SPR 90082. Following a Palladium appearance with Catherine Valente, in which Parnell and his orchestra played musical tributes to the giants of the big band era, a TV special ensued (to be followed by a series in the New Year) and this SS album release. Among the names whose famous music is included are Miller, Ellington, Kenton, Goodman and

Dorsey which gives a good idea of the musical content.

BLACK DYKE MILLS BAND

The Concert Sound. RCA LSA 3254. Producer: Brian Culverhouse. One of the North's top brass bands, Yorkshire's Black Dyke Mills Band have won

accolade for their particular brand of music and this LP will find acceptance particularly in the areas where the sound of brass is part of everyday life. The music includes Rule Britannia, Cossack Patrol and Marche Militaire. Stock accordingly.

The Pop Pundits

FROM PAGE 24

the notion of "newsworthiness" as their criterion for selection. It is a rather vague concept, even in the world of straight reporting, but it does mean, for instance, that you do not write features on bands simply because they exist or as the mood takes you.

Judith Simons follows the orthodoxy in this respect. "The amount of space I have in the Daily Express does vary, but obviously you have to choose your material. I would say news is the dictating force. Even with record reviews I try to choose newsworthy records. I do get pestered by the record companies, of course. In the old days you used to get agents coming round all the time saying what good acts they had got, but that doesn't happen so much now, the record companies do it instead. I'm not interested anyhow, unless the act is newsworthy."

What other considerations are there in choosing what to write about? "Well, a Daily Express reader, generally speaking, is not an expert on pop. That has to be borne in mind. I try not to use space knocking people - that's another consideration. I do give space to features on people like songwriters. I've always liked the

creative people in the industry, the producers and writers and so on. I remember doing a piece on Mitch Murray back when he was writing for Gerry and the Pacemakers. Of course, songwriting is the most lucrative of all the professions in the business."

What are her own personal tastes? "I like Alan Price very much. I remember him from way back. I think Jarrow Song was a marvellous single. Dory Previn. Carole King. The Average White Band. I think the Bay City Rollers are underrated. I wouldn't claim the earth for them but I do think it is fashionable to knock them. I was there when they won the Luxembourg Grand Prix two or three years ago. Mind you, the standard was pretty terrible. Jack Jones is one of my pet dislikes. I just don't go for that kind of middle of the road male ballad singer type. I'm not dreadfully fond of Peters and Lee either, though I suppose they've got a good stage act in their own modest way. Generally, I think the pop scene is more varied than it has ever been, simply because there are more people in it; there are lots of good things around. We still dominate the world in pop after all, I think Britain does very well, don't you."

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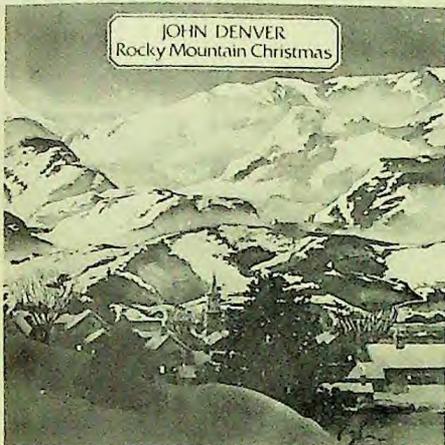
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JOHN DENVER
Rocky Mountain Christmas

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RELEASES

MUSIC WEEK NOV. 29

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ATLANTIC CROSSING
PIPE AND DRUM BANDS
BUNNY SCOTT/AZULC
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COOPER, Lynthia/Rhythm
TracsT
CRUSADERSC
DAVIDD
DAVIDSON, Paul/OrganisationM
DAWKINS, CarlN
DREAD, JudgeC
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ESSEX, DavidI
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& Barry BlueH
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SELBY, TonyB
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STARR, FreddyW
TONICSW
T. T. ROSSL
WESTON, KimG
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Chi-LitesD
WOOD, RoyL
YIN AND YANT

DISTRIBUTORS CODE
A - Pye, CW - CBS/WEA, E -
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- RCA, S - Selecta, X - Clyde
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Creole

BABY BLUE, Baby Blue (Ins),
MICKY MOONSHING. Decca
F13616 (S)
BLACK PEARL, Black Pearl (Ins),
THE CHANTELLS/The Rhythm
Tracs. Tropical AL 053 (Z)

LISTINGS

A
(ARE YOU READY) DO THE BUS
STOP, Gotta Learn How To
Dance, FATBACK BAND.
Polydor 2066.637 (F)

B
BLESS EM ALL, Salute Me (I'm
The Corporal), TONY SELBY.
Pye Popular 7N 45553 (A)

C
CARRY GO, BRING HOME,
Jezebel, JUSTIN HINES & THE
DOMINOES. Island WIP 6261
(I)
CHRISTMAS IN DREADLAND,
Come Outside, JUDGE DREAD.
Cactus CT 80 (CR/E)
COME ON PARTY, Party
(Instrumental), BUNNY
SCOTT/Azul. Tropical SK 3 (Z)
CREOLE, I Felt The Love, THE
CRUSADERS. Anchor ABC
4088 (E)

D
DECEPTION, One Nighter, THE
DYNAMIC SUPERIORS. EMI
TMG 1016 (E)
DON'T BURN NO BRIDGES,
Don't Burn No Bridges (Ins),
JACKIE WILSON & THE
CHI-LITES. Decca BR 28 (S)
DESIDERATA, David's Theme,
DAVID. UK 115 (F)

E
EVIL WOMAN, 10538 Overture,
ELECTRIC LIGHT
ORCHESTRA. JET 764 (F)

F
FOR THE PEACE OF MAN KIND,
It's Better Off This Way,
TERRY SILVESTER. Polydor
2058.482 (F)

G
GOODNESS GRACIOUS, Beautiful
People, KIM WESTON. STAXS
STXS 2036 (A)

H
HAPPY CHRISTMAS FROM ME
TO YOU, Stick To You,
LYNSEY DE PAUL AND
BARRY BLUE. Jet 762 (F)

I
I GET THE FEVER, Cheyenne,
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Magic BM 109 (CW)
IPI TOMBI, Nadia, ORIGINAL
SOUTH AFRICAN CAST.
Galaxy GY 100 (Z)
IF I COULD, Funfair, DAVID
ESSEX. CBS 3776 (CW)
I'M COMING (WAIT FOR ME),
Sure Shot Candidate,
KANDIDATE. Vulcan VUL
1006 (F)

ITCHYCOO PARK, Minds Eye,
SMALL FACES. Immediate IMS
102 (CW)

J
JINGLE BELL FUNK, Rudolf The
Rednosed Reindeer, FUNKY
TURKEY. Bus Stop BUS 1033
(E)

L
LAST DATE, I Am Sorry, T. T.
ROSS. Polydor 2058.605 (F)
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WOOD. Jet 761 (F)

M
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Dance, THE GOODIES.
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MIDNIGHT RIDER Pt. 1,
Organised Version, PAUL
DAVIDSON/The Organisation.
Tropical AL 056 (Z)

N
NO HAPPINESS HERE Pt. 1, No
Happiness Here Pt. 2, CARL
DAWKINS. Tropical TST 102
(Z)
NIRAM, Antique, THE MIKE
GIBBS ORCHESTRA. Island
BRO 21 (I)

OQ
ONCE IS NOT ENOUGH, The
Greatest Gift, HENRY
MANCINI. RCA 2631 (R)
QUESTIONS, Questions (Ins),
MARCIA GRIFFITHS/The
Rhythm Tracs. Tropical TST 103
(Z)

Chartbound singles from A&M with airplay to prove it!

*MAJOR REGIONAL AIRPLAY: CAPITAL, BRMB, PICCADILLY, HALLAM, CITY, FORTH, CLYDE, METRO

SUPERTRAMP "LADY" (AMS 7201)

ANDY FAIRWEATHER LOW "WIDE EYED & LEGLESS" (AMS 7202)

JOAN BAEZ "DIAMONDS & RUST" (AMS 7200)

SPLINTER "WHICH WAY WILL I GET HOME" (AMS 5503)

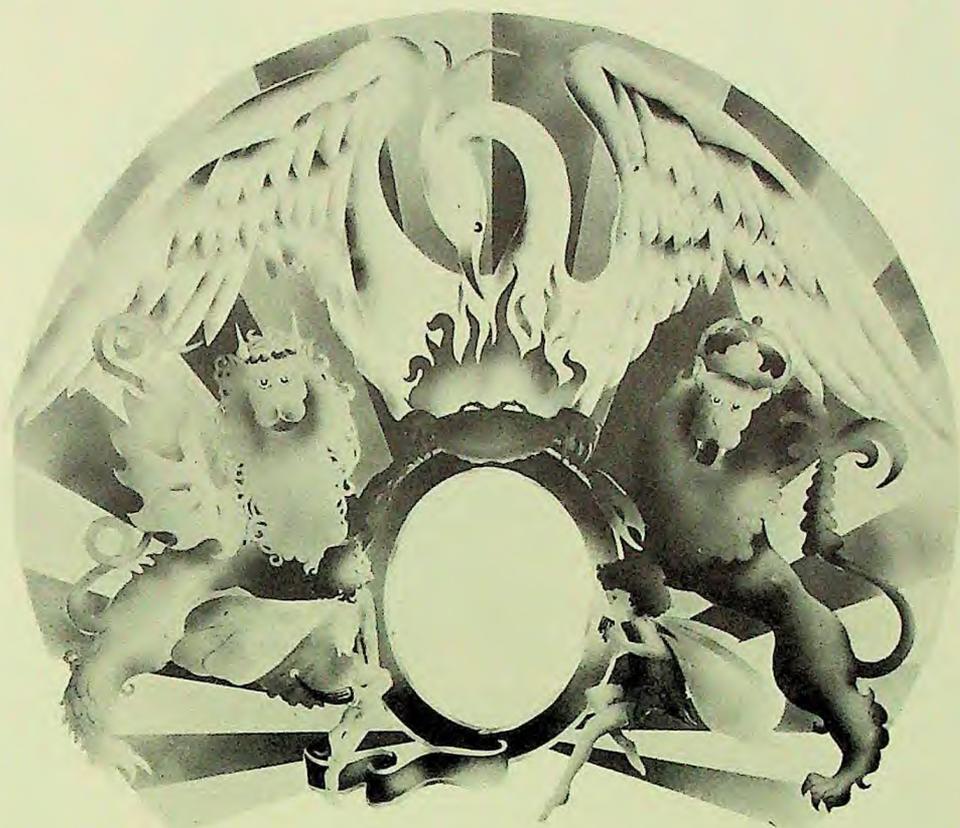
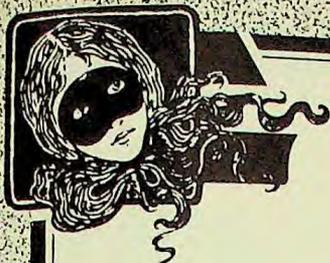
ELKIE BROOKS "WHERE DO WE GO FROM HERE" (AMS 7204)

THE CAPTAIN & TENNILLE "THE WAY I WANT TO TOUCH YOU" (AMS 7203)

plus BBC RADIO ONE



*Exceptions: Capital-Elkie Brooks & Joan Baez; BRMB-Captain & Tennille; City & Forth-Joan Baez



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| December 1st Hammersmith Odeon | 14th Aberdeen Capitol |
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RELEASES NOV. 29

S

ST. ELMO'S FIRE, Intuition, ENO. Island 1DJ6 (I)
SILENT NIGHT, Skyboat Song, ATLANTIC CROSSING AND DRUM BAND, Riva 2 (CW)
STOP TO START, Hey Girl, HEMSLEY MORRIS AND BOB TAYLOR, Tropical TST 101 (Z)
SHINING STAR, Happy Feeling, EARTH, WIND AND FIRE. CBS 3847 (CW)

T

THE LITTLE ORPHAN BOY, She's Leaving Me Again, ROGER JAMES. BBC BEEB 021 (F)
THREE MINUTE MAN, Three Minute Dub, LYNTHIA COOPER/The Rhythm Tracs. Tropical AL 052 (Z)
TWELVE DAYS OF CHRISTMAS, Breakfast Conversation, YIN & YAN. Decca GULS 26 (S)
THE JOKER, Jucie Brucie, THE MILESTONES Featuring Butch Baker, Black Magic BM 111 (CW)

V

VA HEVALA, Windows, CHAMPAGNE. Thunderbird THE 103 (CW).

W

WHITE CHRISTMAS, Leave Me Alone, THE TONICS. Magnet MAG 52 (CW)
WHITE CHRISTMAS, White Christmas (Contd), FREDDY STARR. Thunderbird THE 102 (CW)

Y

YOU, Lost In Love, FRED A PAYNE. Anchor ABC 4087 (E)
(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER, Now That We Found Love, MARTHA REEVES. Arista 36 (E)

TOTAL ISSUED

Singles issued by major manufacturers for week ending November 20th, 1975.

	This Week	This Month	This Year
EMI	1 (7)	51 (45)	463 (613)
Decca	3 (3)	92 (18)	240 (304)
Pye	2 (4)	49 (36)	402 (290)
Polydor	9 (-)	56 (16)	427 (373)
CBS	2 (5)	44 (29)	256 (384)
Phonogram	1 (1)	26 (20)	169 (313)
RCA	1 (-)	21 (10)	212 (287)
WEA	- (3)	24 (15)	267 (315)
Others	20 (29)	190 (121)	1127 (1217)
Total	39 (52)	528 (310)	3451 (4096)

The record company which has announced price rises since the publication of the last RECORD PRICE INDEX is: Decca only.

The full index is therefore as follows:

	Sept-ember	(August)	Move-ment
Medium Singles	0.62	(0.62)	0
LP's	2.86	(2.84)	+2
Cassettes	3.08	(3.06)	+2
Cartridges	3.12	(3.10)	+2

The above figures are calculated from the published Trojan price lists of eighteen major UK record companies: A&M, Anchor, B&C, Bell, CBS, Decca, DJM, EMI, Phonogram, Polydor, President, Pye, RCA, Transatlantic, United Artists, Virgin and WEA. The prices used are the recommended retail prices including VAT as used by the previously mentioned companies for their full price product. Copyright: John Humphries.

NEEDLE TIME

RADIO ONE RECORD OF THE WEEK
Noel Edmunds: Once A Fool, Kiki Dee (Rocket ROCKN 501)
Tony Blackburn: If I Could, David Essex (CBS 3776)
Johnnie Walker: Where Do We Go From Here, Elkie Brooks (A&M AMS 7204)
Simon Bates: Now That I Need You, Peter Skellern (Island WIP 6260)

RADIO LONDON'S FAVOURED PLAYS
Green Green Grass Of Home, Elvis Presley (RCA 2635)
The Way I Want To Touch You, Captain & Tennille (A&M AMS 7203) 7203)
Itchycoo Park, The Small Faces (Immediate IMS 102)
Rock It Baby (We've Got A Date), Johnny Nash (CBS SCBS 3825)

ROBBIE VINCENT'S ROCKET
Once A Fool, Kiki Dee (Rocket ROKN 501)

BRMB PERSONALITY PICKS
George Ferguson: Green Green Grass Of Home, Elvis Presley (RCA 2635)
Adrian Juste: The Trail Of The Lonesome Pine, Laurel & Hardy (United Artists UP 36036)
Ed Doolan: Happy Birthday Father Christmas, Rolf Harris (EMI 2380)
Dave Jameson: Now That I Need You, Peter Skellern (Island WIP 6260)
Robin Valk: Fire On The Bayou, Meters (Reprise K 14405)
Brian Savin: It's Gonna Be A Cold Cold Christmas, Dana (GTO GT 45)

RADIO CLYDE'S PERSONALITY PICKS
Dave Marshall: Desiderata, David (UK 115)
Steve Jones: Art For Art's Sake, 10cc (Mercury 6008.017)
Richard Park: Mama Mia, Abba (Epic 3790)
Tom Ferry: Runaway, John Christie (Polydor 2058.657)
Brian Ford: No Future In Your Eyes, Ace (Anchor AMC 1024)
Bill Smith: Hooked For Life, Tramps (Atlantic 10664)

CLYDE'S CURRENT CHOICE
I Believe In Father Christmas, Greg Lake (Manticore K 13511)

RADIO LUXEMBOURG HOT SHOTS
Chris Carey: Wide Eyed And Legless, Andy Fairweather Low (A&M AMS 7202)
Stuart Henry: No Future In Your Eyes, Ace (Anchor AMC 1024)
Peter Powell: Art For Art's Sake, 10cc (Mercury 6008.017)
Tony Price: The Trail Of The Lonesome Pine, Laurel & Hardy (United Artists UP 36036)
Bob Stewart: I'm So Crazy (Bout You), KC And The Sunshine Band (Jayboy BOY 101)
Mark Wesley: God's Gonna Punish You, Tymes (RCA 2226)

THE POWER PLAY
Angel From Hamburger Heaven, Alvin Stardust (Magnet MAG 51)

RADIO TWO ALBUM OF THE WEEK
Brook Benton's Hot Millions Of The 50s & 60s, Brook Benton (Philips 6336.268)

CAPITAL CLIMBERS
Na Na Is The Saddest Word, Stylistics (Avco 041)
Happy To Be On An Island In The Sun, Demis Roussos (Philips 033)
Desiderata, David (UK 115)
If I Could, David Essex (CBS 3776)
Can I Take You Home Little Girl, Drifters (Bell 1462)

MARKET PLACE

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MORE MARKETPLACE ON PAGE 46



WILDE ROCK THIS WEEK'S PLAYLIST

WILDE ROCK TAPE 25a Introduced by Kenny Everett

Programme 1
BACK IN THE NIGHT
Single from the album - 'Malpractice'/UAS 29880
DR. FEELGOOD UNITED ARTISTS/UP 36026
THIS OLD HEART OF MINE
Single from the album - 'Atlantic Crossing'/K 56151 on Warner Bros.
ROD STEWART RIVA/RIVA 1
THEME FROM MAHOGANY (Do You Know Where You're Going To)
Track from the album soundtrack of the film 'Mahogany'/M6 85851
DIANA ROSS TAMLA MOTOWN/-
NO FUTURE IN YOUR EYES ANCHOR/ANC 1024
ACE
ART FOR ART'S SAKE
Single from the album, 'How Dare You'/9102 501
10 C.C. MERCURY/6008 017
Programme 2
HEATWAVE
Single from the album 'Prisoner in Disguise'/SYLA 8761
LINDA RONSTADT ASYLUM/AYM 550
WHICH WAY WILL I GET HOME
Single from the album 'Harder to Live'/AMHL 22006
SPLINTER DARK HORSE/AMS 5503
I'VE HAD IT RINGO/2017103
CARL CROSSMAN
PART TIME LOVE
Single from the album '2nd Anniversary'/BDLP 4038
GLADYS KNIGHT BUDDAH/BDS 438
NEVER NEVER GONNA GIVE YOU UP
Track from the album 'Barrie White's Greatest Hits'/BTH 8000
BARRY WHITE 20th CENTURY/-
Programme 3
I FEEL FINE
Track from the album 'Into a Dream'/MAG 5009
ADRIAN BAKER MAGNET/-
LOVES DREAM
Single from the soundtrack of the film 'Lisztomania'/AMHL 64546
ROGER DALTRY A&M&AMS 7206
WIDE EYED AND LEGLESS
Single from the album 'La Booga Rooga'/AMHL 68328
ANDY FAIRWEATHER-LOW A&M/AMS 7202
THE BOXER
JOHN CONTEH BOXA/KO1
CRAZY CASINO STATE/STAT 14
Programme 4
LADY
Single from the album 'Crisis What Crisis'/AMHL 68347
SUPERTRAMP A&M/AMS 7201
THE TRAIL OF THE LONESOME PINE
Single from the album 'The Golden Age of Hollywood Comedy/Laurel & Hardy'/UAG 29676
LAUREL AND HARDY UNITED ARTISTS/UP 36026
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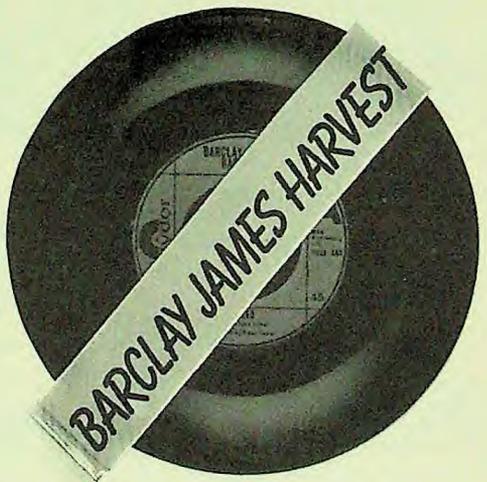
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FORECAST
 - QUARTER MILLION SALES
 - SALES INCREASE OVER LAST WEEK
 MUSIC WEEK NOVEMBER 29

TOP 50 SINGLES

DISTRIBUTORS CODE
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	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£	1	9	4	BOHEMIAN RHAPSODY	Queen	EMI 2375	B. Feldman	Queen/Roy Thomas Baker
£	2	3	14	YOU SEXY THING	Hot Chocolate	RAK 221	Chocolate/RAK	Mickie Most
	3	1	10	D.I.V.O.R.C.E.	Billy Connolly	Polydor 2058 652	London Tree	Phil Coulter
£	4	5	6	LOVE HURTS	Jim Capaldi	Island WIP 6246	Acuff Rose	Steve Smith
£	5	13	2	MONEY HONEY	Bay City Rollers	Bell 1461	Bay City Music/Carlin	Phil Wainman
£	6	6	5	IMAGINE	John Lennon	Apple R 6009	Northern	John Lennon
£	7	8	3	THIS OLD HEART OF MINE	Rod Stewart	Riva 1	Jobete London	Tom Dowd
£	8	14	5	RIGHT BACK WHERE WE STARTED FROM	Maxine Nightingale	United Artists UP 36015	ATV/Universal	P. Tubbs/J. V. Edwards
	9	10	5	SKY HIGH	Jigsaw	Splash CPI 1	Leeds	Chas Peate
	10	2	13	SPACE ODDITY	David Bowie	RCA 2593	Essex Music	Gus Dudgeon
	11	4	8	LOVE IS THE DRUG	Roxy Music	Island WIP 6248	E.G. Music	Chris Thomas/Roxy Music
£	12	17	3	ALL AROUND MY HAT	Steeleye Span	Chrysalis CHS 2078	Steeleye Span/Chrysalis	Mike Batt
	13	7	9	RHINESTONE COWBOY	Glen Campbell	Capitol CL 15824	KPM	Dennis Lambert/Brian Potter
	14	12	7	NEW YORK GROOVE	Hello	Bell 1438	Island	Mike Leander
£	15	25	3	NA NA IS THE SADDEST WORD	Stylistics	Avco 6105 041	Cyril Shane	Hugo/Luigi
£	16	26	3	LET'S TWIST AGAIN	John Asher	Creole CR 112	Carlin	R. W. P. Prod.
	17	11	6	BLUE GUITAR	Justin Hayward/John Lodge	Threshold TH21	Justunes	10cc/Tony Clarke
	18	16	6	DARLIN'	David Cassidy	RCA 2622	Rondor	D. Cassidy/B. Johnston
£	19	27	2	IN FOR A PENNY	Slade	Polydor 2058 663	Barn (Slade) Ltd.	Chas Chandler
	20	19	4	WHY DID YOU DO IT	Stretch	Anchor ANC 1021	Fleetwood Music	Hot Wax Prod.
£	21	48	2	THE TRAIL OF THE LONESOME PINE	Laurel & Hardy	United Artists UP 36026	Francis, Jay & Hunter	-
	22	18	7	I AIN'T LYIN'	George McCrae	Jayboy BOY 105	Sunbury	H.W. Casey/R. Finch
	23	23	5	LYIN' EYES	Eagles	Asylum AYM 548	Warner Brothers	Bill Schymzyck
	24	22	6	ROCKY	Austin Roberts	Private Stock PVT 33	ATV Music	Bob Montgomery
	25	15	8	HOLD BACK THE NIGHT	Trammps	Buddah BDS 437	Carlin Music	R. Baker/N. Harris/E. Young
	26	NEW ENTRY		SHOW ME YOU'RE A WOMAN	Mud	Private Stock PVT 45	Utopia/DJM	P. Wainman
£	27	41	2	HAPPY TO BE ON AN ISLAND IN THE SUN	Demis Roussos	Philips 6042 033	EMI	Georges Patsilas
£	28	31	3	FLY ROBIN FLY	Silver Convention	Magnet MAG 43	Butterfly/Meridian/Siegel M. Kunze/Butterfly/Jupiter	
£	29	43	2	FIRST IMPRESSIONS	Impressions	Curtom K 16638	Warner Brothers	Ed Townsend
£	30	36	3	PART TIME LOVE	Gladys Knight & The Pips	Buddah BDS 438	Screen Gems/Columbia	K. Kerner/R. Wise
	31	28	13	SCOTCH ON THE ROCKS	Band of the Black Watch	Spark SRL 1128	Southern Music Ltd	Barry Kingston
£	32	44	5	I'M STILL GONNA NEED YOU	Osmonds	MGM 2006 551	Chappell	Mike Curb
	33	30	6	SUPERSHIP	George Benson	CTI CTSP 002	Cyril Shane	Creed Taylor
£	34	45	2	I'M SO CRAZY	K. C. & The Sunshine Band	Jayboy BOY 101	Sunbury	K. C./Finch
	35	34	3	HEAVENLY	Showaddywaddy	Bell 1460	Bailey/DJM	Mike Hurst
£	36	40	3	HOLY ROLLER	Nazareth	Mountain TOP 3	Naz Song/Panache	Manny Charlton
	37	20	8	RIDE A WILD HORSE	Dee Clark	Chelsea 2005 037	Intersong	Kenny Nolan
£	38	47	2	LITTLE DARLING	Rubettes	State STAT 13	Pamscene/ATV	Wayne Bickerton
	39	NEW ENTRY		GOLDEN YEARS	David Bowie	RCA Victor 2640	Bewley/EMI/Chrysalis/Mainman	D. Bowie
	40	29	10	FEELINGS	Morris Albert	Decca F 13591	KPM	Morris Albert
	41	NEW ENTRY		SUPER LOVE	Wigans Ovation	Spark SRL 1133	Gamble Huff/Carlin	Barry Kingston
	42	NEW ENTRY		LET'S TWIST AGAIN/THE TWIST	Chubby Checker	London HL 10512	Carlin	-
£	43	50	2	GAMBLIN' BAR ROOM BLUES	Sensational Alex Harvey Band	Vertigo ALEX 002	Southern	D. Satchelor
	44	NEW ENTRY		GREEN GREEN GRASS OF HOME	Elvis Presley	RCA Victor 2635	Burlington Music	-
	45	NEW ENTRY		ALRIGHT BABY	Stevenson's Rocket	Magnet MAG 47	Magnet/Screen Gems Columbia	P. Shelley/P. Waterman
	46	38	4	PAPA OOM MOW MOW	Gary Glitter	Bell 1451	Ardmore/Beechwood/KPM	B. De Coteaux/T. Silvester
	47	NEW ENTRY		(THINK OF ME) WHEREVER YOU ARE	Ken Dodd	EMI 2342	Leeds Music	Nick Ingman
	48	NEW ENTRY		CAN I TAKE YOU HOME LITTLE GIRL	Drifters	Bell 1462	Cookaway/Barry Mason	Roger Greenaway
	49	NEW ENTRY		ART FOR ART'S SAKE	10cc	Mercury 6008.017	St. Annes	10cc
	50	49	6	ARE YOU BEING SERVED SIR	John Inman	DJM DJS 602	New Acme (UK)	H. Murphy/J. Rowlands

DISTRIBUTORS A-Z

Art For Art's Sake 49F
 Alright Baby 45CW
 All Around My Hat 12I
 Are You Being Served Sir 50A
 Blue Guitar 17S
 Bohemian Rhapsody 1E
 Can I Take You Home Little Girl 48E
 Darlin' 18R
 D.I.V.O.R.C.E. 3F
 Feelings 40E
 First Impressions 29CW
 Fly Robin Fly 28CW
 Gamblin' Bar Room Blues 43F
 Golden Years 39R
 Green Green Grass Of Home 44R
 Happy To Be On An Island In The Sun 27F
 Heavenly 35E
 Hold Back The Night 25A
 Holy Roller 36E
 I'm Still Gonna Need You 32F
 I Ain't Lyin' 22ZL
 I'm So Crazy 34ZL
 Imagine 6E
 In For A Penny 19F
 Let's Twist Again 16ECR
 Let's Twist Again 42S
 Little Darling 38F
 Love Hurts 41
 Love Is The Drug 11I
 Lyin' Eyes 23E
 Money Honey 5E
 Na Na Is The Saddest Word 15F
 New York Groove 14E
 Papa Oom Mow Mow 46E
 Part Time Love 30A
 Rhinestone Cowboy 13E
 Ride A Wild Horse 37F
 Right Back Where We Started From 8E
 Rocky 24E
 Scotch On The Rocks 31A
 Show Me You're A Woman 26CW
 Sky High 9E
 Space Oddity 10R
 Supership 33F
 Super Love 41A
 The Trail Of The Lonesome Pine 21E
 Think Of Me Wherever You Are 47E
 This Old Heart Of Mine 7CW
 Why Did You Do It 20CW
 You Sexy Thing 2E

TOP 50 WRITERS

1 Freddy Mercury, 2 Wilson/Brown, 3 Braddock/Putman, 4 Boudleux/Bryant, 5 Faulkner/Wood, 6 John Lennon, 7 Holland/Dozier/Holland, 8 P. Tubbs/J. V. Edwards, 9 C. Scott/D. Dyer, 10 David Bowie, 11 Bryan Ferry/Andy Mackay, 12 Trad/Steeleye Span, 13 Weiss, 14 Russ Ballard, 15 Hugo/Luigi/Weiss, 16 Mann/Appell, 17 Justin Hayward, 18 B. Wilson/M. Love, 19 Holder/Lee, 20 Kirby, 21 MacDonald/Carrall, 22 H. W. Casey/R. Finch, 23 J. Henley/G. Fry, 24 J. Stevens, 25 R. Baker/N. Harris, 26 P. Wainman/J. Goodison, 27 Lewis, 28 Levay/Prager, 29 Ed Townsend, 30 David Gates, 31 Bill Bates, 32 Bullock/Preyer/Ingersol/Solomon, 33 McDonald/Salter, 34 K.C./Finch, 35 Showaddywaddy, 36 Nazareth, 37 Kenny Nolan, 38 Bickerton/Waddington, 39 D. Huff, 40 Morris Albert, 41 D. J. Rodgers/Shelly Lee Adley, 42 Mann/Appell/Ballard, 43 J. Rodgers/Shelly Lee Adley, 44 Claude Putman Julia, 45 P. Smith, 46 Frazier/White/Harris/Wilson, 47 Brian Blackburn, 48 Roger Greenaway/Barry Mason, 49 Stewart/Gouldman, 50 J. Lloyd/P. Croft.

STAR BREAKERS
 SEE PAGE 4

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

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



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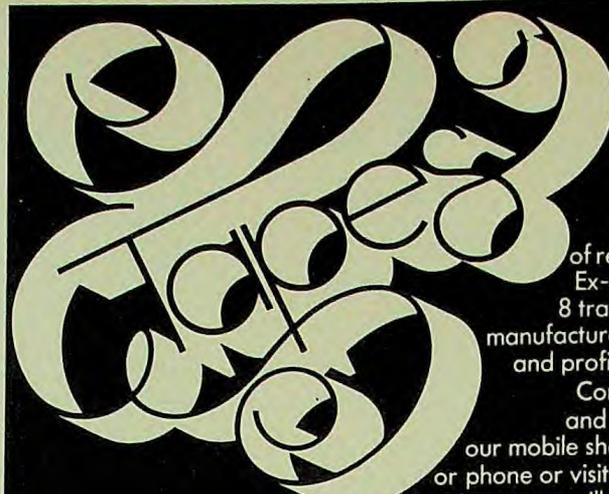
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Bruce
Springsteen

PERHAPS NOT surprisingly, Springsteen almost lived up to his advance publicity when he appeared at the Hammersmith Odeon last week. The band carried him at times, although, to be fair, it may only have been an impression given by his willingness to step back and let them take some of the limelight.

With the exception of Clarence Clemons' tonally rich sax playing and the delightful piano work of Roy Bittan, there was nothing exceptional about the musicianship in the band. However, they did preserve a tightness of musical structure that was alarmingly good and which drove along either because of or despite Springsteen's presence.

The artist himself is steeped in American musical, and indeed conventional, tradition and this makes him a little less palatable to the British public. Comparisons have been made with Bob Dylan and other contemporary folk heroes to whom might be added Van Morrison, Randy Newman and even Joe Cocker in his present state of voice.

Springsteen's voice is in fact surprisingly strong and he uses the blues-inspired techniques of these singers to remarkable effect musically. Unfortunately his lyrics, which are more important than the music, are indistinguishable. Possibly New Yorkers are able to understand him better, but he needs to improve his diction to capture an international audience.

This is not to dismiss him lightly however. He is undoubtedly a talent and to be fair, the Odeon was not supposed to have been a very good example of Springsteen's performance. He has a certain stage magic which did come across. Dressed in baggy trousers with shirt tails trailing, in sharp contrast to the snappy suits of the band, he cuts an almost clownish figure on stage. He uses every part of the stage, dancing on it, sitting on it, lying on it and even crawling off the edge of it. When he puts on his guitar he seems to don a different personality, strutting and strumming with authority and humour.

The Odeon audience received him at first excitedly, then with a little more suspicion until they

PERFORMANCE

were finally won over and insisted on four encores. However, he admitted afterwards that he has been known to do nine and did not find the audience particularly responsive.

There is certainly room in the galaxy of superstars for a Bruce Springsteen, but it is impossible to judge from one concert whether he qualifies for such lofty elevation.

REX ANDERSON

Peter
Shelley

A SELECTION of good, contemporary songs and a massive but excellent orchestra under the baton of Alyn Ainsworth could not quite dispel the feeling that Peter Shelley's debut concert that he was doing it for the sheer fun of it - and not because he is staking a claim as a member of that elite clique of pop stars.

Admittedly it was rather an ambitious venue for anyone making their first concert appearance to choose, and London's Royal Festival Hall is not always kind to pop singers who have often struggled with the acoustics and faced a hall which generally lacks atmosphere. It is only fair to say that Shelley did succeed in nearly filling the place and his initial lukewarm reception from the audience later gave way to a rather more full-hearted endorsement of his singing efforts.

As a singer, Shelley is pleasant if unsensational. He strolled around the stage, and considering it was his first major concert appearance, appeared remarkably relaxed. Musically he was very good and never better than when performing his own songs, such as his hits Love Me Love My Dog and Gee Baby, and a medley of Alvin Stardust songs. My Coo-Ca-Choo and Jealous Mind (in which he uncannily sounded like Stardust himself - any truth in the rumour that Shelley did the original vocals himself?).

Taken overall, Shelley's debut was good entertainment with a pleasant selection of material. He paid his tributes to the Neils, Sedaka and Diamond, with medleys of their hits, and rather moving versions of Leavin' On A Jetplane and Gordon Lightfoot's If You Could Read My Mind, and By The Time I Get To Pheonix. But still there was impression

that it wasn't meant to be taken too seriously.

Which would be perhaps wrong, if it is true, because Shelley has the potential to develop as a first-class concert artist, given a little more originality in his act and if he allowed his personality to come through more.

CHRIS WHITE

Freddie
Starr

WITH SO many comedians dominating the album and singles charts at the present time, it comes as no surprise to find that a record company, the newly formed Mick Green/Chris Hutchins label, Thunderbird, has signed Freddie Starr.

Starr is a former rock singer who has made a name for himself through his appearances on the popular ITV series, Who Do You Do. However, he does not rely upon impersonations alone to extract laughter from his audience, as was proved in an appearance at Purfleet's Circus Tavern.

Starr is a master of bar room humour. He provokes laughter from many, more by embarrassment than by irritation of the chuckle nerves gaining a great deal from his amazing natural timing.

He has a strong but uncharacteristic voice and is more entertaining when he wiggles his hips or turns his cheeky grin on the front row than when he attempts to sing a straight ballad. Thunderbird's first attempt to put Starr in the charts, a version of White Christmas sung by Hitler and Elvis Presley, may prove a little weak for the Christmas market, but nevertheless it seems strange that the company has chosen to put an album of rock songs together for his first LP release.

With the popularity of comedy albums, a live album of Starr's stage act would in fact be an improvement on many of the comedy turns already on record. However, there is perhaps some sense in the decision since Starr has all the appeal of a Jack Jones or Englebert Humperdinck. Nevertheless, it would have been more interesting to exploit his success as a sexy comedian than attempt to make him into a cabaret heart-throb purely on his vocal ability.

REX ANDERSON

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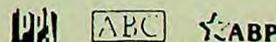
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