

MUSIC WEEK

Europe's Leading Music Businesspaper

A Billboard Group publication

December 20, 1975

55p

COMMENT

THE TRADING figures published last week by W.H. Smith & Son showing vastly increased turnover, but pitifully small profit growth, suggest that the company has more than fulfilled the government's requirement to reduce its gross profit margin. This obligation led, it will be recalled, to the company embarking upon the price-cutting of records, the consequence of which was a confrontation with other multiples and a High Street war which has made the majority of best-selling albums cheaper than two years ago.

Cheaper than that is in multiple outlets, where loss of profit on records can be traded off against increased business in other departments. But what has happened in the case of W.H. Smith? The company's report for the first eight months of trading complained that first the long hot summer kept customers out of the shops and that deteriorating economic conditions then didn't bring them back. During this period, W.H. Smith had been actively engaged in using discounting of up to 60p on albums and publicising the fact via television and newspaper advertising - to stimulate business in its stores. On the evidence of the trading figures, the policy does not seem to have paid the anticipated dividends.

But even with an obvious need to improve profitability, and its two chief High Street competitors apparently as anxious as all independent retailers to see an end to indiscriminate price-cutting, W.H. Smith still shows no signs of wanting to move back towards normal-price trading.

For the public the prospect of LPs getting cheaper all the time is an inviting one. For the independent dealer, now facing increasingly price-conscious customers, the future looks less rosy. And what of the record manufacturers? Despite aggressive price-cutting on the High Street, the level of their business has not in general reflected the lower prices with a comparable increase in volume. According to some managing directors, they are now in the position of being pressured by the multiples to give better trading terms. How ludicrous that the industry should be called upon to subsidise price-leading activities on the very albums on which it relies for the bulk of profits, by firms which have no real interest in helping to develop new talent.

W.H. Smith has stated that it is not part of its policy to "drive independents out of business" but that it cannot contemplate a change of attitude towards discounting while the other multiples continue to compete. However, no matter how

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National press, radio figure prominently in '76 promotion plans

by DAVID LONGMAN
IN A bid to improve the un-committed record buyers' awareness of their product, many record companies will be utilising mass-audience media to promote their products in 1976.

In particular, many of the majors are planning greater emphasis on national press advertising, while commercial radio

is expected to become much more widely used during the year. The possibility is envisaged of a reduced involvement with the music press, for years the traditional outlet for most of the industry's advertising campaigns.

Polydor's pop marketing manager Dave Chapman predicted that Polydor will be swinging away from the consumer press, and instead looking towards the mass circulation daily papers. This view is backed up by John Cooper marketing manager of EMI's US pop division. "The consumer papers are going to have a tough

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ADVERTISERS PLEASE NOTE

The last issue of Music Week this year will be dated December 27, published on Tuesday December 23. Because of Christmas working hours and therefore earlier deadlines, would advertisers please note that the final deadline for artwork and advertising copy is

WEDNESDAY
DECEMBER 17
at 5.30 p.m.

Music Week will not be published on January 3. The first issue for 1976 will be dated January 10. Advertisement artwork deadline (B/W) is Thursday January 2. Bookings close at noon on Tuesday, December 31.

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THIS MONTH, the Bee Gees, Maurice, Robin and Barry Gibb, are celebrating 20 years in the music business. Polydor International marked the event with the presentation of an antique cylinder phonograph to each along with nine cylinders on to which some of their most successful songs have been transferred. The presentation took place in Hamburg. Pictured are: (l to r) Maurice Gibb, Silke Zinkeisen and Graham Haysom of Polydor International's Pop Music Management, Roland Kommerell the Polydor vice president, Pop Music Management chief, Mike Hale and Robin and Barry Gibb.

Industry LP cutback revealed

A STARTLING slump in UK production of records is revealed in statistics for the first six months of this year published by the BPI.

Overall, production of singles and albums was down on the same period for last year by no less than 17.6 million copies, to 78.2 million copies, of which 2.9 million were imported against 1974's 13 million. The main brunt of the production cutback was born by LPs. In 1974, 58.7 million copies were turned out (8.9 million imports). In 1975 the figure was down to 42.4 million

(2.3 million imports). There were 35.9 million singles manufactured during the first half compared to 37.2 million last year.

However, viewed in their correct perspective, the figures do not indicate that the bottom has dropped out of the UK market. The first half of the year is a time when most manufacturing companies use a breathing space to stockpile catalogue material designed for autumn release. This year rather than have millions of unsold records on their books, majors like

EMI for instance, held back on such high-volume business as MFP autumn releases until later in the year.

In considering the implications of the production cutback, it should also be taken into consideration that the BPI recently published manufacturers' sales figures for the same period which revealed that nearly four million more albums than last year were delivered to the trade during the

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Peter Knight new NEMS md

PETER KNIGHT jnr., who resigned as managing director of Private Stock in October, has been appointed managing director of the Nems label, recently reactivated by Patrick Meehan and Tony Calder.

Knight takes up his position this

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Reactions to price cuts

THE ANNOUNCEMENT that W. H. Smith is to continue to cut-price records (Music Week Dec. 13) prompted strong views from the industry this week. In letters to this paper (see page two) both Phonogram managing director, Tony Morris, and GRRC chairman and owner of the Harlequin chain, Laurie Krieger assert that contrary to comments made by Smith's chief executive, David Ackland, the other multiples would be glad to see and end to the price war.

The letters draw attention to the fact that the retail trade in general and the record industry itself would also like to see an end to price-cutting in depth.

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NEWS

The High Street price battle

ON THE eve of my tenth year in the industry, I am writing to Music Week for the first time. I am prompted to do this as a result of last week's front page article headed 'Smith's cuts to stay despite profits slump'.

Let me start by saying that, like any other manufacturer, multiple retail customers and strong independent dealers are equally important to us. Good retail distributors of whatever type are essential for the public, recording artists, factory workers and to every other person who is involved in the industry; an industry which is critically important to the country's economy as a whole, especially as Britain is a key repertoire source.

Price promotion is one important aspect of a complete range of marketing techniques and now that price cutting has commenced in this country, my opinions is that it will never

totally cease. There will even by enterprising individual dealers who, because of their flexibility, will choose to beat the multiples at their own game.

Some price reduction can even be a good thing for the industry as a whole, in that it stimulates consumer awareness, but, again in my opinion, the current rash of deep price cutting is suicidal.

Deep price cutting which gives away 50 per cent or more of the gross margin on the "Top 100" albums can only lead to the demise of the independent who relies solely on the sale of sound carriers. Furthermore, it is almost always these 100 per cent music stores that offer the most service to the consumer and who help the industry as a whole by featuring the range, promoting new talent and carrying out such "chores" as completing chart returns.

May I tell Mr. Ackland, through your columns, that, contrary to what he is reported to have said, I have personal reason to believe that two of the major multiples

LETTERS

welcomed by Mr. Ackland would welcome a reduction in the deep price war!

The next thing will be that manufacturers are asked by retailers to subsidise the reduction in retail profits by increasing the gross profit margin reference level! And this at a time when Government recommendations have been put to manufacturers to limit price increases and absorb cost inflation. A. J. MORRIS, Managing Director, Phonogram, London W2.

I FEEL bound to take issue with David Ackland of W.H. Smith both in my personal capacity as managing director of Harlequin Record Shops and as chairman of the G.R.C. over his comments published in last week's issue of Music Week.

It is hypocritical of him to say that he cannot consider stopping his price-cutting policy, because his competitors are still cutting heavily. I have it on very good authority that both his main

competitors would cease price-cutting tomorrow if Smiths, which instigated the policy, was to return to regular prices.

To me, it is tragic that a great company like W.H. Smith should stoop to such shabby big business tactics which display a ruthless disregard for the well-being of a complete industry by callously price-leading the very bread and butter of the specialist record dealer. This policy, which has forced similar multi-product companies to join them, appears to me to be a calculated, cold-blooded attempt to eliminate the competition with a view to dominating the market at a reconstituted higher price in the future.

Mr. Ackland denies that there is no evidence that his policy has affected specialist record dealers. He would do better to make no comment at all, than to come out with so palpably blatant a wrong estimate of the true picture. I can provide him with incontrovertible evidence that the very opposite is the case, both from my own company, where 280 jobs are at stake, and also from the record manufacturers.

The inevitable consequence of continued price-cutting will be severe unemployment in the record trade, a contraction in the variety of product available, and in due time a rebound of lower profits for companies like W.H. Smith, resulting from our own impoverished record industry. The American market is a glaring example of profitless business.

There is a great responsibility for the consequences of this policy resting on the consciences of the board of directors of W.H. Smith. If not stopped now, it will greatly lower them in the esteem of the public and shareholders. KRIEGER, Harlequin Record Shops, London W.1.

HERE FOR the fourth year running is our written tribute to promotion departments. First - Garrell Redfearn and his MIF Promotion. He mails high standard records from various companies. His information is excellent and his own reviews accurate and well-informed. Mike Beaton at Chelsea provided a fine service and has been well rewarded with hits. Jon Smith at Spark has kept in close touch and by developing real two-way communication has turned this into big hits for his company. Yvonne at Phonogram is well up to the high standards of her predecessor, Nigel Grainge, and her persistent promotion has led to several records making it which might otherwise have fallen by the

wayside. She is also one of the few people actually to visit us. Magnet's team are as cheery and helpful as ever, Island are more together than ever, particularly Graham Lee, their Northern promotion man. A special mention to Anchor for consistently good product, but what a pity that Pye's service these days seems limited just to sending us the records and nothing else. DAVID KAY, National DJ Service, PO Box 18, Southport.

MAY I take this opportunity to wish a Merry Christmas and a Happy New Year to all record salesmen who call on us and thank them for the help given during the year. I would also like to thank all the telephone sales girls, especially those at RCA, CBS and Phonodisc.

A special thank-you to Selecta for terrific service - once again - and congratulations to EMI for managing to sort out some of its problems. All in all it's been a good year, so to everybody in this peculiar industry (not including discounisers) I send compliments of the season and best wishes for a prosperous 1976. John and Jean Munro, Pop-In Music Shop, Felling and Hebburn, Tyne-and-Wear.

IN YOUR article "Van Kooten - Holland's Mr. Musicbusiness" on page 40 of Music Week of November 22, 1975, you state that Una Paloma Blanca is "an original copyright of Dayglow, the Red Bullet publishing firm." This is not correct: Witch Music, a subsidiary form of Veronica Music Editions C.V., is the original publisher.

The same paragraph suggests that Mr. Terry Noon obtained the sub-publishing rights to Paloma Blanca due to his good relationship with Mr. van Kooten who had never forgotten Mr. Noon's help in exploiting Venus in the UK. We can inform you that the relationship between Mr. Noon and our firm has existed for years and years, that we have sub-published in Holland most of the copyrights of Noon Music and Page Full Of Hits (during the time Mr. Noon was general manager of this firm) and that it is because of our faith in Mr. Noon's capacities that Noon Music obtained the UK-rights to Paloma Blanca.

We should be very much obliged if you would express our gratitude to Mr. Noon and his staff for the excellent job done on our song!

CHARLES RITTON, Veronica Music, Hilversum, Holland.

When Earth Wind & Fire were on tour with Santana... "The crowd went wild!" Sounds

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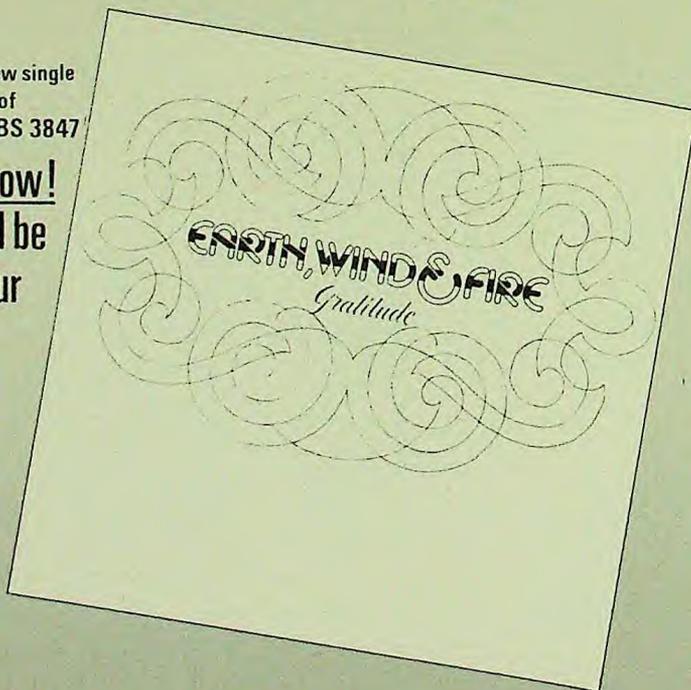
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YESTERDAYS

10 YEARS AGO

(December 16, 1965)

LARRY PAGE, former co-manager of Kinks, joins Dick James to form Page One label.....Pickwick releases first 10s Roulette albums by Louis Armstrong, Tony Bennett and Count Basie, Sarah Vaughan and Pearl Bailey.....Kenny Everett and Keith Skues to handle CBS 208 programmes.....Mark White appointed BBC's assistant head of days after completing recording with producer Reg Warburton, CBS releases Charlie Girl cast LP.....EMI occupy top three positions in RR singles chart with Beatles' Day Tripper, Seekers' Carnival Is Over and Cliff Richard's Wind Me Up.

5 YEARS AGO

(December 19, 1970)

TEN DAYS of powercuts causes havoc to industry's production arrangements.....Richard Robinson appointed managing director of CBS.....Polydor to introduce £1.99 easy-listening Select label to capture adult audience.....Gallup Poll survey reveals average of 3.6 million people tune in nightly to Radio Luxembourg.....Les Reed negotiating with FDH to increase his shareholding in Donna Music and appoint Jack Baverstock to administer Chapter One label.....Dick James Organisation to phase out Page One label.....Earnings of Tom Jones and Engelbert Humperdinck account for 80 percent of MAM's £2.7 million profits.

EMI—50 per cent profit leap forecast

A PROFIT improvement of 50 per cent was forecast for the first half of the EMI financial year by chairman John Read addressing the group's annual meeting last week. The general healthy state of the company has led to share prices of 240p compared to 70p at the beginning of the year.

However, much of the company's current success is due

to sales of a brain and body x-ray scanner which former chairman, Sir Joseph Lockwood, described to a national newspaper as a bigger profit earner for EMI than the Beatles records ever were. The company has orders worth £70 million for the scanners.

Read said that at the end of the financial year in June the company had made nearly £35 million profit of which 62 per cent was realised from exports. He also indicated some of the ways in which this profit was to be spent.

First, EMI has purchased The Talk Of The Town from Trust House Forte. The Talk was launched in 1958 by Sir Charles Forte and Sir Bernard Delfont and it will continue to be supervised by Delfont who is the EMI group's entertainment director.

Secondly, Read announced that a change in attitude by the Camden Borough Council has meant that plans are now going ahead once again for the development of the Gort Estate where EMI has been hoping for the past four years to establish new headquarters with room for all divisions of the company.

Read said that detailed development proposals were being submitted.

A&M's new promotion vehicle

THE GROWING link between motor-racing events and music promotion has resulted in A&M Records sponsoring four races at Brands Hatch over the Christmas holiday, including the A&M Records International Trophy race which will be seen by an estimated 15 million viewers on BBC TV.

The races are being held on Saturday, December 27, and A&M is also giving sponsorship to the Dark Horse Records Challenge Cup event and the Firefly Records' Hustler Trophy race. Bill Sydenham, who has been sponsored by the company for the last two years and was the winner of the 1974 Britax saloon car championship, will be participating in the races along with 120 other cars.

All A&M cars will carry company logo stickers and individual race winners will be escorted round the track by an official A&M car. In addition the single-deck A&M bus, recently used for promotion during Supertramp's UK tour, will be present. Commented marketing manager, Mike Deane: "We have believed for some time now that motor-racing has become a useful vehicle through which to promote and publicise the growing number of musicians signed to A&M."

DOOLEY

A SWITCH of distribution anticipated when MAM contract with Decca expires at the end of the month.....changes within one music publishing company may be announced in January.....at recent annual dinner Roger Greenaway elected King SOD for 1976 and retiring King Bill Martin presented fellow songwriters with SODS car badges.....intriguing — appointment of David Geffen as vice-chairman of WB Pictures and transfer of Joe Smith to become chairman of Elektra/Asylum.....will the transfer of power have an affect on the American label's UK distribution, still to be finalised on a longterm basis?

IN ADDITION to its UK platinum status, Rod Stewart's Atlantic Crossing has gone gold in Holland, Germany, Australia, New Zealand, South Africa, Sweden, Switzerland and Austria.....Tony Morris and Ken Maliphant to U.S. to extend Phonogram's All Platinum contract.....Pickwick's Top Of The Pops series featured on BBC's Nationwide newsmag show last week.....Ed Thacker, co-producer of Supertramp's Crisis LP is the son-in-law of ex-NME chief Maurice Kinn.....MW classical editor Evan Senior wondered whether a feature on Leontyne Price was envisaged when asked if he would like to contribute to new Black Echoes music paper.

IN UK, Phonogram's Best Of The Stylistics tv-promoted LP has sold one million copies — without price-cutting due to reduced mark-up.....Nickleby and Me, new Caryl Brahms-Ned Sherrin musical, opening this week at Theatre Royal, Stratford East, is produced by Deke Arlon, boss of Gurusama group of companies.....wedding bells in late January for Polygram Leisure chairman Steve Gottlieb and Rocky Wilkinson.....also at end of December for Deep Purple manager Ron Cooksey and Mary Calairo, following last week's wedding of Purple organisation's joint m.d. John Coletta and Cherie Hibbot.

RUMOURED THAT American Record Shack rack-jobbing firm may soon open in this country.....following EMI Talk Of Town takeover, acts to follow Rolf Harris will be Dukes and Lee and Diane Solomon, both EMI acts.....former Radio City programme controller Gillian Reynolds now co-hosting Radio 4 Today programme.....CBS m.d. Maurice Oberstein holidaying in Yucatan, Mexico.....a daughter, Fleur for Tony and Melanie Defries.....for her next single, Gloria Gaynor revives How High The Moon, a hit for Les Paul 28 years ago.....influential American High Fidelity magazine lists Queen's Sheer Heart Attack listed as one of year's 11 best pop albums.....major 1976 project for Mike Leander and Tony Roberts — restoring sparkle to Gary Glitter's tarnished singles image.

MUSIC DEALS

WARNER BROTHERS has signed Rupert The Bear, the famous Daily Express cartoon character. A single, Rupert's Song, has been released. It was produced by Andrew Pryce Jackman who has just completed work on Chris Squire's solo album. The single is released through an arrangement with Tommy Roberts and Stephen Nardelli, directors of Fresh Records, working in liaison with Beaverbrook Newspaper. Nardelli co-wrote the song with Jackman. Rupert will be performing the single on several local tv programmes. A 13 week series of Rupert's own tv show is set to commence on ATV nationwide in early January. The Daily Express, in which the cartoon series appears, is running a colouring competition in conjunction with the release.

A NEW promotion company, GMG Entertainments, has been set up by former Danny O'Donovan assistant, Pat Murphey. First tours to be promoted will be Alan Stivell who appears at the Albert Hall on January 22 and Buck Owens, who also includes an Albert Hall date on January 13. Plans are also going ahead for a Black Oak Arkansas tour.

FORMER DJM artist, Phillip Goodhand-Tait has signed a recording and publishing deal with Chrysalis. Chrysalis Music will administer Goodhand-Tait's own company, Spaniel Music, on a worldwide basis. He starts work on his first album for the label in January.

MUSICAL CHAIRS

GLEN SIMMONS has been appointed financial director of A&M Records. He joins the company from Tamla Motown where he was general manager of Motown Records and Jobete (London) Music. Previously he had been company secretary for Music For Pleasure for 3½ years. Another new A&M appointment is Alan Firth as consultant in the area of singles. Firth has considerable experience in sales and promotion of singles with both B&C and the Musicland retail chain. At A&M he will be responsible for liaison between retail outlets and the company's sales and promotion departments. BARRY BETHEL has set up a new management company, the Thompson Bethel Organisation with Fred Thompson a film commercial producer. The first artist the company will be



SIX CBS secretaries together with Sailor and CBS artist relations manager, Derek Witt in Gendarme costume at a reception at Dingwalls last week to launch the new Sailor album, Trouble.

handling is Mel Dean, a singer/songwriter who is presently Tony Christie's lead guitarist. Dean has been signed worldwide for publishing and recording to DJM. Bethel was formerly general manager of Cube and before that worked with Mainman, assisting in the management of David Bowie, and RCA.

JUDD LANDER is leaving his position in Charisma's radio and TV promotion department to take up a post at Epic. He has been with the company for four years. RIGHT ANGLE Productions — which makes video pop films — has moved into new offices at 36 Wardour Street. New telephone numbers are 437-3962 and 437-3723.

GEOFF LAVEY, account executive at Shorewood Packaging, has been appointed Warner Brothers production controller at WEA. He assumes the position on January 5 and will report to production manager, Derek Claydon.

UNITY MACLEAN joins the promotion department as product manager, singles, and reports to Jeff Gilbert.

GRAHAM HAUGHTON is the new head of regional promotion succeeding Gilbert. For two years he has been working on field promotion in the Midlands and has spent a year as Epic label manager.

JEFF GILBERT has been promoted to national and regional promotion co-ordinator at CBS reporting to marketing director, Clive Selwood. He will be responsible for co-ordinating and administering national and regional promotion of CBS and affiliated labels. Reporting to him will be the label promotion managers and the head of regional promotion.

JOHN ASTON has regioned CBS as area sales manager for the Midlands. Aston worked for CBS between 1968 and 1974 as a sales rep and then left to work for Decca for a year. He will report to sales manager, Bob Lewis.

CHRIS BECKWITH has joined Dick James Music as professional manager, not promotion manager as previously reported; he reports to general manager Roland Rogers. Promotions manager is Peter Golding, assisted by Diana Warren.

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NEWS

Home Office 'permit' to seize Mi Amigo

SOUTHEND MAGISTRATES last week granted a Home Office request for power to confiscate the Radio Caroline ship, Mi Amigo, if it strays within British Territorial limits. The request came at the end of a hearing when disc jockeys Simon Barrett and Glenn Schiller were fined £200 and £50 respectively, with costs of £50 and £25. The disc jockeys, engineer Peter Chicago and captain Werner de Zwart were arrested on November 8 when Home Office and Police officials raided the ship while broadcasting in British waters.

Barrett and Schiller pleaded guilty to taking part in illegal broadcasts and Zwart pleaded guilty to permitting the broadcasts. All claimed that they would not have broadcast if they had known they were within

British legal limits. Barrett had already been questioned following an earlier raid by the Home Office, though explained that he had to return to the ship to make demo tapes as the Home Office officials had confiscated his other tapes. The magistrates agreed to an appeal by Barrett that the Home Office should return one of his tapes.

Also charged under the Marine Offences Act was Peter Chicago who pleaded not guilty to maintaining the broadcasting equipment. The prosecution asked for the case to be adjourned, though Chicago objected as his passport had been confiscated. The case was adjourned until February 23, though the magistrate agreed that Chicago's passport should be returned to him. He was released on bail of £1,000.

EMI pitches for monster hit

EMI IS pitching for a monster hit with *Nessie*, a rush-release single by two members of Edinburgh-based pop group Bright Red Tandem. The disc (EMI 2387) is the first recorded spin-off from recent speculation that a prehistoric creature does exist in the famous Scottish lake.

Pye was ready to get its teeth into the monster market after being offered the Tandem tape by producer Pete Kerr, himself responsible for the Royal Scots Dragoon Guards Band's 1972 chart-topper, *Amazing Grace*. Scottish sources claim that the decision by the Universities of

Edinburgh and Heriot Watt to pull out of the symposium planned to thrash out the question of *Nessie*'s existence influenced Pye and caused it to reject the record, but a company spokesman said that the decision was governed by its current promotion commitments. "It was a good record, but we felt that we simply wouldn't have the time to devote our full attention to it at this time of year," he added.

Kerr then approached EMI, who liked the idea and set about rush-releasing the single. It should be available end of this week.

Nessie will be competing for disc sales with another underwater creature. Bruce - the mechanical shark hero of movie *monster Jaws*, whose theme music was issued by MCA on a single last week.

Knight to NEMS

FROM PAGE 1
week at a time when Nems is winning its first chart action with the reissued *Small Faces* hit, *Itchycoo Park* on the Immediate label. He also joins the board of Nems Enterprises.

Knight, formerly with Polydor International in London, told Music Week that the re-working of the Immediate catalogue will continue in January with the release of *Best Of* albums by the *Nice* and *Amen Corner*. For release later in the year will be a comeback LP by Marianne Faithful, now part-completed and due to be finished in America, and a black music label, *Opal*, is also being developed.

A further broadening of Nems' repertoire base will take place with the inclusion of *Black Sabbath*'s four available albums the rights to which are about to revert to Nems from Phonogram. These will be reissued as soon as possible.

This is the smallest ad ever taken in Music Week to tell you a small thing - that "Why Can't We Be Friends" by 53rd & 3rd (UK 114) is a smash! Hear it now on 01-247 6956

ORDER FROM CBS ORDER DE

Promotion plans for 1976

FROM PAGE 1
year, and I know that EMI is looking closely at national press advertising, although it is very expensive. However, campaigns we held this year, especially with the *Capitol* Vine series, paid off."

EMI's UK pop division marketing manager Paul Watts agreed, but added that national press campaigns would have to be concentrated on artists with a wider appeal than is general with the consumer press advertising.

Bell's director of promotions, David Bridger explained that he is looking closely at the teen magazines. He is about to sign a contract with one of the major teenage glossy weeklies, where readers will be able to buy certain albums at a discount price through the magazine. "I have already cut down on the consumer press advertising," he stated.

RCA has already announced intentions to spend £100,000 in commercial radio, and the other companies look set to follow suit. For Polydor, Chapman agreed that commercial radio had become a more automatic choice on a local basis. EMI has just taken on Radio City's marketing manager Peter Hulm to bring his radio experience to bear at the company. "I've joined the company to look at the possibilities in radio advertising," he said. "I think that EMI is ready

Industry LP cutback

FROM PAGE 1
first six months. The value of these albums was £44 million against a previous £35.4 million.

In a footnote to the survey, BPI director Geoffrey Bridge points out that data for the two years is not comparable since information was not obtained from Rediffusion, President, Arrowtabs and Centredisc.

The production statistics also disclose that just under 10 million pre-recorded tapes were manufactured, of which 8.1 million were cassettes. Export sales accounted for £1.1 million.

Elton Yule disc re-issued

DJM HAS re-activated Elton John's two-year-old seasonal single, *Step Into Christmas*, at the suggestion of BBC Radio One producer Ron Belchier. The disc (DJS 290), which reached the UK top 30 in December of 1973 during a six-week chart run, has never been deleted.

Belchier made the suggestion to DJM some three weeks ago, and the company - with stocks of the single in hand from its previous availability - decided on re-activation soon afterwards. Airplay since then has been regular, with the Belchier-produced *Johnnie Walker* show among the programmes which have featured the disc.

Step Into Christmas is one of the many seasonal offerings currently on the market. Other late contenders for Yule sales include Gladys Knight and the Pips' *Silent Night*, rush-released on Buddah last week after swift pressing by Pye, and Norman Wisdom's *Do You Believe In Christmas* on the Pye-distributed Genie label.

for a certain amount of expansion in a very competitive market."

Island's promotions manager Clive Banks said he would be using radio to a greater extent next year, though only for certain artists. Bell's Bridger is also looking more at radio for advertising, though intends to be more adventurous than most more adventurous than most companies. "It isn't just the kids we must aim at, but also the mums and dads. That's why with our campaign behind the Bay City Rollers latest album, we made one commercial telling the parents that their children would like the record, and another telling the kids they wanted it," he said.

Another area of promotion due for further emphasis by Bell is the production of video films for television. Bridger has been in charge of the production of nearly 40 such films this year, all produced and directed by London Weekend's Mike Mansfield. Says Bridger, "they cost an average £500 each, and are used primarily by shows like *Pop Quest*, *Saturday Scene* and *Supersonic*."

"The life of the video films extends overseas where we can sell them to our foreign licensees for television use when the artists are not available. In that way we can recoup some of the production costs. The Rank organisation also buys some of the films for use in its discotheques up and down the country."

Brian Baird, advertising manager for Phonogram has just ended the practice of buying paid plays with Radio Luxembourg, and will

instead be spending his money with the IBA commercial radio stations.

He says that he has adopted a 'wait and see' attitude towards the Wilde Rock tapes, as have many other company advertising managers. "The company hasn't tied up the outlets yet that I am really interested in."

As far as the consumer press is concerned, Baird said "I'll be drastically cutting back on consumer press advertising. Instead, I'll be concentrating the advertising in the music press on certain artists. Instead of putting in one full page in each paper per release, there will in future be properly structured campaigns."

Baird's use of the national press will be slanted heavily towards classical and established artists. As far as television is concerned, he commented that the *Best Of The Stylistics* campaign showed how successful television could be. "Before the television campaign, no Stylistics album had sold more than 60,000 units, and the *Best Of* album has now sold over one million units.

To conclude the survey, Music Week contacted one of the major time buying consultancies in London to enquire how they are advising clients to spend budgets next year. The answer was that consumer press and poster advertising must be regarded as a long term promotional tools and that for immediate results which record companies want, radio and television are the only two areas to be recommended.

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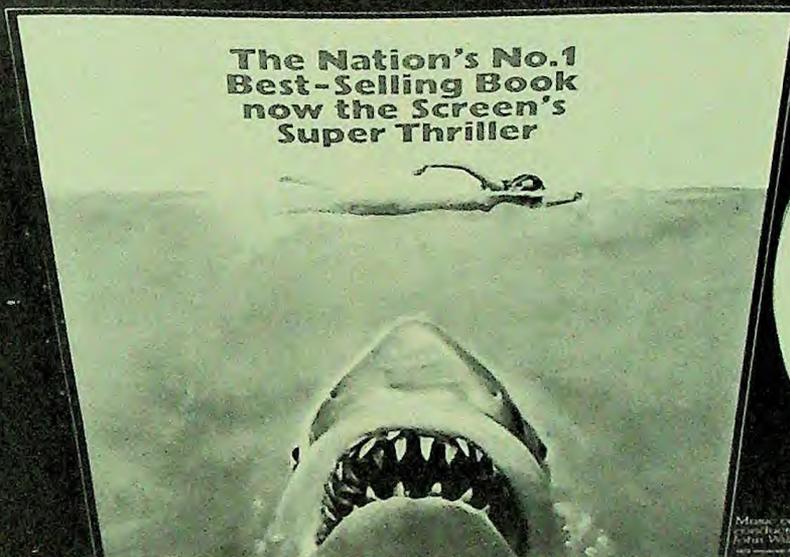


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EUROPE

French hit by new profit margin controls

PARIS — The French government has introduced a profit margin control system and once again the music-producing industry is a prime target.

This time the controls do not affect discs but hit hi-fi equipment, 70 per cent of which is imported. Additionally, French-manufactured equipment also uses imported parts and so is also affected.

The importers and the whole trade in general have pointed out that this equipment is the only precision product to be burdened with a profit co-efficient of around 33 per cent.

Generally importers work on a wide margin range, from 20 per cent to 50 per cent and they maintain that the rigid controls proposed will make it difficult to operate smoothly.

One point is that the importers are responsible for virtually all the advertising involved. Only now is stereophonic equipment here really making an impression and finding a wide market. If, however, the trade is not permitted to find the profit depth necessary to meet

costs, expansion in future will be out of the question.

A first move will be to pull out of the Festival du Son. This is one of the most important exhibitions of musical, electronic and other equipment and if the decision is adhered to, then the Festival might not be held.

Further if the importers carry out their threats, quadrasonic sound will be pushed back years and France will indeed find itself in a technical backward, instead of being up with the front-runners.

Finally the government has been told that this "shortsighted attitude" could cost between 800 and 1,000 people their jobs.

The basic reason for the new policy is the effect of inflation but it seems strange that the Ministry of Finance so often reacts by picking on the music industry in one form or another. Records carry a very high tax, and this hoids up sales expansion.

However, as long as there is some expansion, the Minister feels he is entitled to impose all kinds of taxes and controls. The result could be serious.



CBS RECORDS Norway recently moved into new premises in Oslo, which additionally house Disco A/S and a jointly-owned distribution company Plate-Sentralen A/S. The headquarters were inaugurated by a meeting of Scandinavian controllers and managers and pictured (left to right) are Kristian Lindeman (a&r manager, Norway), Ingmar Ostberg (controller, Sweden), Per Jenssen (managing director, Norway), Jorgen Larsen (director, Scandinavian operations), Anti Holma (managing director, Finland), Lauge Nielsen (controller, Denmark), Rune Hagberg (controller, Norway).

Holland

- (Courtesy Stichting Nederlandse)
- 1 MISSISSIPPI, Pussycat, Bovema
 - 2 THAT'S THE WAY, KC and the Sunshine Band, PPBO
 - 3 CALYPSO, John Denver, RCA
 - 4 SPACE ODDITY, David Bowie, Victor
 - 5 LADY BUMP, Penny McLean, Jupiter
 - 6 SAUSALITO, Rosie en Andres, CNR
 - 7 I'M ON FIRE, 5000 Volts, Philips
 - 8 WHEN YOU'RE GONE, Maggie MacNeal, Warners
 - 9 DO IT ANYWAY YOU WANNA, People's Choice, PIR
 - 10 NIGHTS ON BROADWAY, Bee Gees, RSO

Italy

- (Courtesy Germano Ruscitto)
- 1 WISH YOU WERE HERE, Pink Floyd, Harvest-EMI
 - 2 PROFONDO ROSSO, I Goblin, Cinevox-Fonit/Cetra
 - 3 SABATO POMERIGGIO, Claudio Baglioni, RCA
 - 4 L'ALBA, Riccardo Cocciante, RCA
 - 5 EXPERIENCE, Gloria Gaynor, MGM-Phonogram
 - 6 RIMMEL, Francesco De Gregori, RCA
 - 7 CHOCOLATE KINGS, Premiata Fonderia Marconi, RCA
 - 8 XXa RACCOLTA, Fausto Papetti, Durium
 - 9 BELLA DENTRO, Paolo Frescura, RCA
 - 10 UOMO MIO BAMBINO MIO, Ornella Vanoni, Vanilla-Fonit/Cetra
 - 10 NEVER CAN SAY GOODBYE, Gloria Gaynor, MGM-Phonogram
 - 10 DISCO BABY, Van McCoy & Soul, Avco-Ariston/Ricordi

Belgium

- (Courtesy Humo)
- 1 I'M ON FIRE, 5000 Volts, Philips
 - 2 THAT'S THE WAY, K.C. & The Sunshine Band, RCA
 - 3 DANSEZ MAINTENANT, Dave, CBS
 - 4 MORNING SKY, George Baker Selection, Cardinal
 - 5 LADY BUMP, Penny McLean, Jupiter
 - 6 BAD TIMES, Barry & Eileen, Omega
 - 7 LITTLE DARLING, Rubettes, State
 - 8 DO IT ANY WAY, People's Choice, CBS
 - 9 SJAKIE VAN DEN HOEK, Conny Vandebos, Park
 - 10 LONELY WITHOUT YOU, Cynthia Clay, Decca (LPs)

Spain

- (Courtesy El Gran Musical)
- 1 THE HUSTLE, Van McCoy, Columbia
 - 2 FEMMES, Nathalie et Christine, EMI
 - 3 AMOR AMOR, Lolita, CBS
 - 4 SE QUE ME ENGANASTE UN DIA, Danny Daniel, Polydor
 - 5 UNA PALOMA BLANCA, George Baker Selection, Hispavox
 - 6 FEELINGS, Morris Albert, Columbia
 - 7 SECRETARIA, Mecedades, Zafiro
 - 8 BELLA SIN ALMA, Richard Cocciante, EMI
 - 9 QUE HE DE HACER PARA OLVIDARTE?, Manolo Otero, CBS
 - 10 FELIZ CUMPLEANOS, QUERIDA, Nelson Ned, Columbia

EUROPEAN VIEWPOINT

Czech swing to instrumentals

From LUDOMIR DORUZKA in PRAGUE
 VETERAN LEADERS of big bands from the swing era, some of whom still play a major part in today's Czechoslovakian pop scene as studio conductors, still cherish memories of the times when outstanding instrumentalists were as popular with the fans as the singers.

Today, if a band strikes out into an instrumental title, audiences usually take it as a kind of necessary evil — a boring interruption between two hits projected by a favourite singer.

But there are signs of a possible change in this situation. It all started with a single cover version of Popcorn, which Supraphon released on licence from Bagatelle, following an offer by Ivan Mogull.

Somewhat surprisingly, this single was high-placed in the charts. After many years, it became the first instrumental to penetrate a field dominated almost exclusively by local pop singers. Occasionally, an instrumental by the most popular Czech country act The Country Beat made it among the singles, but such recordings were more frequently used on albums, as a sort of complementary addition to the usual vocal tracks.

1974 started a spectacular career for Felix Slovacek, a soprano saxophone and clarinet player, and perhaps marked the start of a new era in pop instrumentals. Slovacek, like many other pop musicians, started his career in jazz. In 1968 he won a contest for young jazz musicians, organised by the Prague International Jazz Festival.

Slovacek—Scott duet

At the same time American jazz clarinetist Tony Scott heard Slovacek in a Prague jazz club and invited him to play at his festival concert. With no rehearsal, Slovacek jumped on stage and, with Scott, stopped the show with a unique clarinet duet. At that time, the new wave of jazz interest was still years away and Slovacek later joined the Ladia Staidl pop group, which accompanied Czech number one singer Karel Gott.

Slovacek was entrusted with the instrumental solos. And, step by step, he developed a highly individual pop style mixing jazz and rock, and in time his instrumental solos received as much applause as some of Gott's vocals.

A few of his instrumental singles sold reasonably well, but the biggest surprise was in 1974 when his first album, all instrumental, came out and sold 60,000 copies inside four months — an unprecedented success in the Czech instrumental field. Now his album is to be released on a licensing basis in Germany (Ariola) and the UK (Rediffusion) and a second one, consisting of hits from older Czech musical films, is ready for release here. Felix Slovacek is the first pop instrumentalist over the past 20 years to achieve the star status comparable to pop singers.

But now he is sharing the limelight. His trumpeting playing colleague from Ladia Saidl group, Vaclav Tyfa, has always had respect from musicians as a first-class section leader. In 1975, the conductor of the Radio Prague Pop Orchestra, Josef Vobruba, together with composer/arranger Vladimir Popelka, had an idea to produce with Tyfa alone and just rhythm section an album of material arranged for a band of up to ten trumpets.

Tyfa recorded all the brass parts by playback technique and created the unique sound of a trumpet big band with perfectly matched tone, vibrato, phrasing and breathing. One side contained rock arrangements of themes by a Czech baroque master, Adam Michna of Otradovice; the other side had versions of the hits of Blood, Sweat and Tears. The album was released through the Supraphon Record Club and 15,000 members ordered it — again a decisive success for instrumental product.

Quadraphonic pop

And almost the same sales were reached by the first Czech quadraphonic pop production, Variations, recorded by a studio all-star band conducted by Josef Vobruba and produced by top composer Bob Ondracek.

This album contains pop adaptations of the most famous classical items, such as Handel's Largo, Mozart's Little Night Music and Tchaikovsky's Piano Concerto in B flat minor. Some tell their own stories. In Rimsky-Korsakov's Flight Of The Bumble Bee, for instance, the bumble bee, flying round the full circle of the quadraphonic system, is mistaken for a UFO and a jet fighter is sent to pursue it. Sounds of machine guns blend with dialogue between pilot and airport control.

Pure gimmicks, yes. But they still mark a promising return of the pop instrumental which need not rely on those gimmicks. Panton released a fairly successful album called The Romantic Piano on which pianist Jiri Malasek, plus a big orchestra, plays international and local material in easy-listening arrangements. And Ronald Binge's album Summer Rain, released by Supraphon on licence from Rediffusion in the UK, has more than 40,000 copies pressed.

Instrumentals will only rarely outsell the Top Ten hits, but for record companies and publishers it is good to know they do have something else on which to rely if their pop singles do not sell so well.

And with soloists like Felix Slovacek and Vaclav Tyfa, conductors like Josef Vobruba and producers like Vladimir Popelka or Bob Ondracek, the Czech pop market has a promising avenue to explore.



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SCOTLAND Sound & Visual adds to stereo

SOUND AND Visual Products Ltd. based at Cockensie in East Lothian have been producing cassettes for the educational market since 1968. Early next year the installation of new machinery will mean that as well as producing 10,000 mono cassettes a week for education that company will be doubling its music stereo capability.

An associated printing company, Port Seton Offset Printers produces colour cassette inlay cards, and cassette and box labels as well as complementary printed material.

Sound and Visual market blank cassettes which are also sold to other companies and wholesale through Company Multi Media (AV) Services. Managing Director James Lawson sees their wholesaling operation growing as new Scottish material becomes available.

"We market audio material abroad for the Open University, and we also see that as a growth area. We are also involved in the distribution of Audio Visual equipment to schools, universities, training departments where this type of material is used throughout Scotland, providing a very comprehensive range of equipment from the many agencies that we currently hold. This operation is carried out by Audio Visual Distributors Ltd.

Edited by
IAN McFADDEN
SCOTTISH NEWS
appears fortnightly
in
MUSICWEEK
Readers with items of interest
should contact IAN McFADDEN
at 530 Great Western Road,
Glasgow G12 8EL or phone (041)
339 7517.

He added, "The latest addition to our group is a retail record shop trading as Soundtrack, 257 Morningside Road, Edinburgh. The range of records and stock have been considerably expanded and the shop interior has been completely altered for customer convenience".

Mr. Lawson hopes to introduce an educational centre in the shop early in 1976 and also hopes to have talks with publishers about commercial distribution of some of their educational products.

News in brief.

GREMLINS in the pipeline changed the name of Emblem Records subsidiary mentioned in the last Scottish section from Loudon to London. Houston Fyfe of Emblem says that the company's slogan is Loudon clear, which wouldn't work with London.....Ayrshire country group



Mr and Mrs Stan Tosh (centre) with Tom Johnstone of Phonogram (left) and Charlie Anderson of Decca at the presentation for Tosh, who retired from EMI last month.

Stan Tosh retires

STANLEY TOSH, the EMI Classical Manager for Scotland, retired recently after 26 years with the Company. He joined EMI in 1949 as a rep on the East Coast of Scotland up to the Orkneys, in 1954 he moved to Middlesbrough

and in 1961 back to the Glasgow depot, he became Classical Manager in 1966.

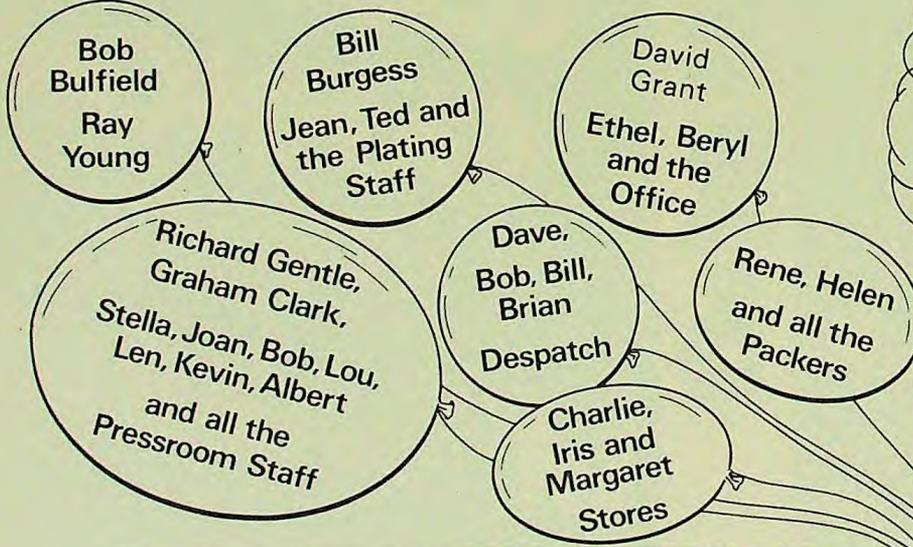
Although Stan has left the company there are ties between the family and EMI, his son Graeme is now on Stan's old territory, while son and daughter Alistair and Evelyn both have worked for the company for some time. His other son Stuart is in Pilot who record for EMI, and it is a family joke that his wife, May, also works for the company but doesn't get paid for it. Stan intends to devote his retirement to golf and the occasional recital for Dunfermline Gramophone Society.

Scotland's dipstick Top 20

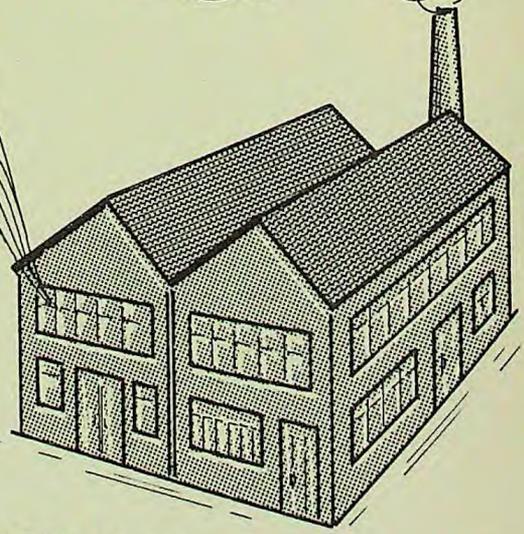
- 1 40 GREATEST HITS, Perry Como
- 2 A NIGHT AT THE OPERA, Queen
- 3 GET RIGHT IN TAE HIM, Billy Connolly
- 4 40 GOLDEN GREATS, Jim Reeves
- 5 WOULDN'T YOU LIKE IT, Bay City Rollers
- 6 ROLLED GOLD, Rolling Stones
- 7 FAVOURITES, Peters & Lee
- 8 CRISIS, WHAT CRISIS?, Supertramp
- 9 ALL AROUND MY HAT, Steeleye Span
- 10 ONE OF THOSE NIGHTS, Eagles
- 11 NAZARETH'S GREATEST HITS
- 12 ATLANTIC CROSSING, Rod Stewart
- 13 OMMADAWN, Mike Oldfield
- 14 SHAVED FISH, John Lennon
- 15 MAKE THE PARTY LAST, James Last
- 16 BEST OF THE STYLISTICS
- 17 ALL THE FUN OF THE FAIR, David Essex
- 18 CAT STEVENS GREATEST HITS
- 19 DISCO HITS '75
- 20 ROCK OF THE WESTIES, Elton John

Dipstick chart is intended only as an indication of one shop's best sellers. Our thanks to Mr. Whaley of Chalmers & Joy, 63 Seagate, Dundee, who very kindly supplied it.

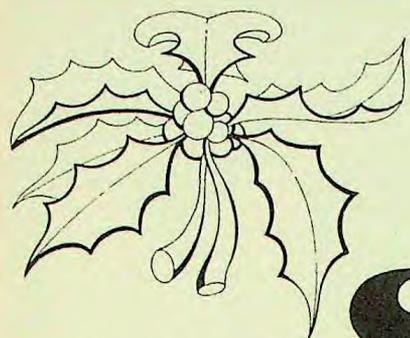
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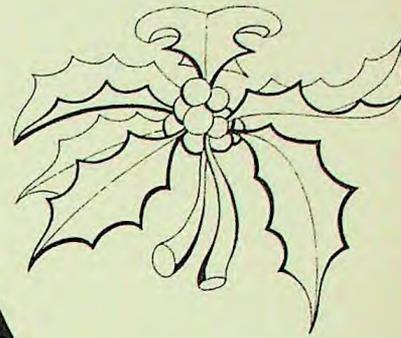
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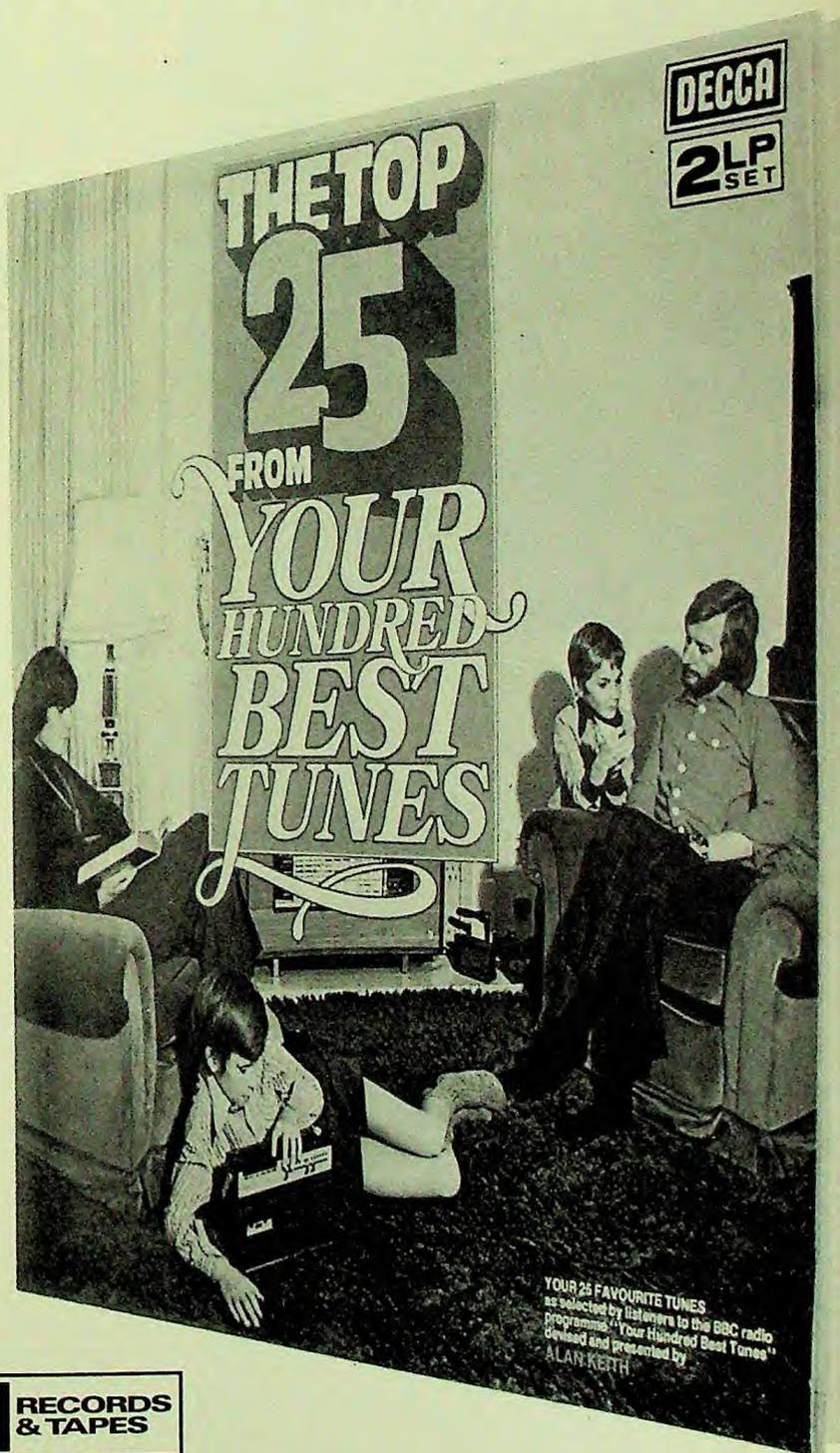
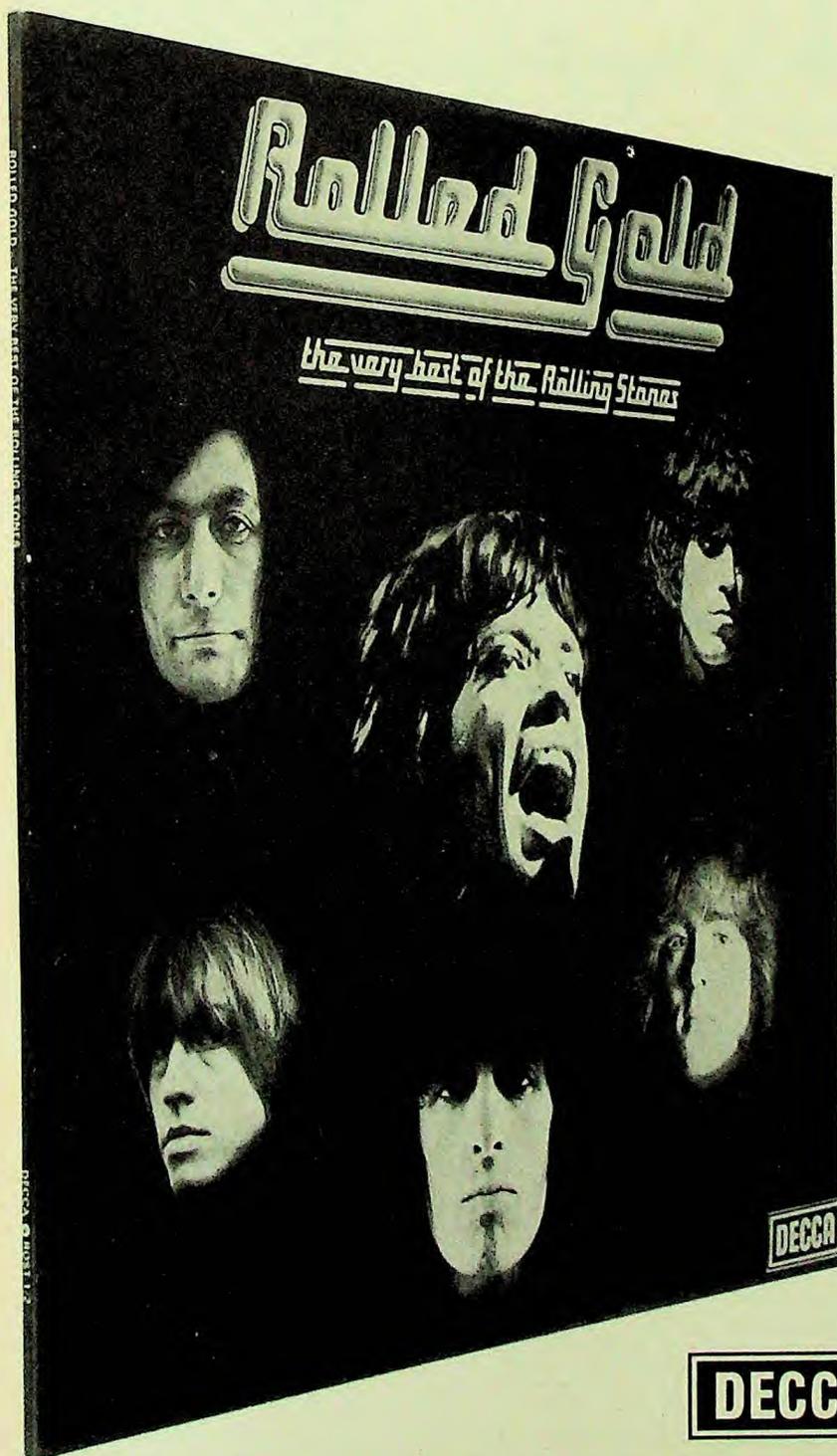


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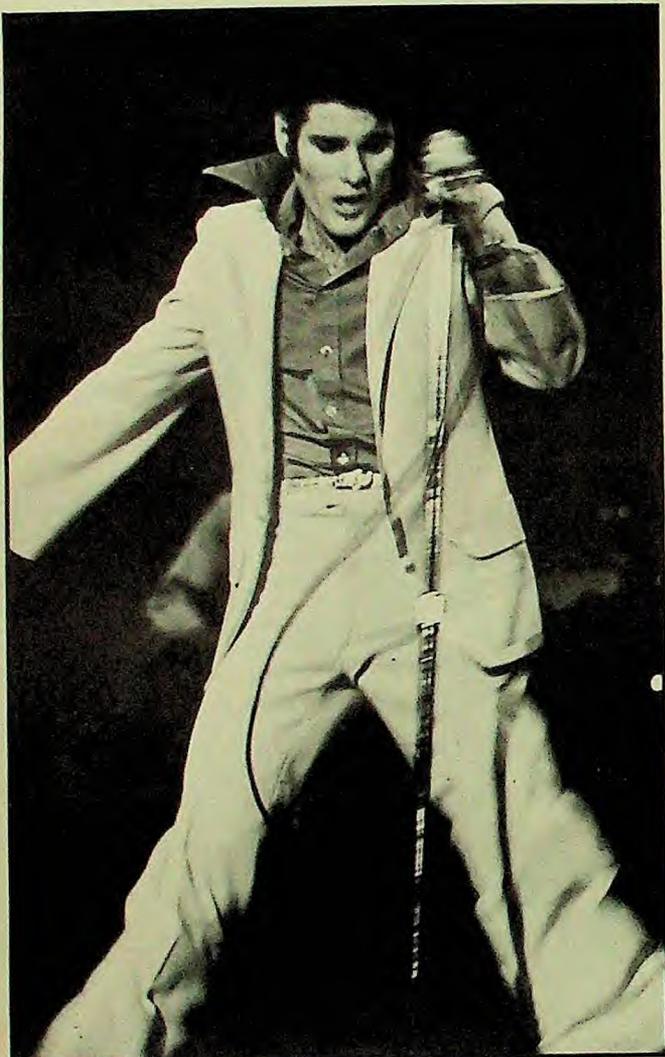


DECCA RECORDS & TAPES

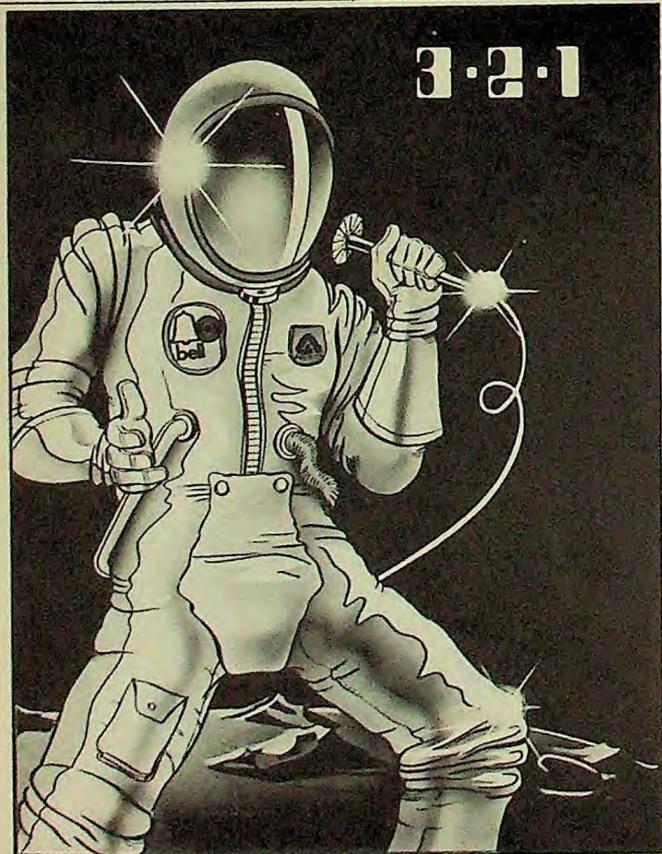
AMERICAN SCENE

Seeing double Elvis in Las Vegas

LAS VEGAS is probably the only place in the world where it could happen. Right now in cabaret at the swanky Hilton Hotel is the legendary Elvis Presley. About one mile away, at the rather more modest Thunderbird the star is Alan, Presley's lookalike, soundalike double, on his second Vegas season. Earlier this year, Brian Mulligan saw his remarkable act at the Thunderbird and talked to the man who is prospering in the shadow of the King.



Alan



FROM THE back of the Thunderbird Lounge, the spotlight figure on the stage could be Elvis Presley with the years stripped away. The outward trappings are easy — the powder pink suit and the neatly coiffed black hair, a few strands carefully escaping to hang carelessly over the forehead, and the sideboards. But there is more to it than just a passing likeness. The darkly handsome face has an acceptable resemblance to the original and the upper lip curls effortlessly in a caricature of the Presley sneer. And as the voice snarls out of an echo chamber and into Blue Suede Shoes, the figure stands legs astride, body twitching and the illusion takes on a further dimension.

By the time he's four numbers into his act, songs introduced with all the sincerity of a drawing Tupelo truck driver trying to make the grade, and dancing like a dervish complete with those trademarked pelvic thrusts, you could almost believe it was the real thing up there on stage. Except for the name — Alan, a prosaic, ordinary, feet-of-clay, unkinglike name, the name of a pretender from Seattle, whose surname is Meyer and who was training as an electronics technician and impersonating his idol for fun before the professionals took over.

But does it matter that it is not the real thing? As Alan switches from draped suit to motorbiking leathers and finally to rhinestone jump suit, the audience responds with enthusiasm as he storms through a particularly virile Burning Love and girls dutifully cluster around the stage for Falling In Love, hoping for a kiss or a chiffon scarf keepsake. Nobody leaves the room feeling that Alan has given less than value for money.

Backstage in the dressing room, Alan looks no more like Elvis Presley than any young hopeful who ever graced Larry Parnes' rock 'n' roll stable. But what he does on stage isn't quickly forgotten once he's out of the spotlight. The real Alan Meyer doesn't instantly stand up. What emerges is Presley's most devoted fan who speaks of the King as would any loyal subject, and defends his right to publicly show his admiration.

"What I do is not a rip-off, but a tribute," he murmurs. "I don't talk to the audience as Elvis, but I talk to them about Elvis. I hate Elvis Presley imitators, they just bring shame to him and don't try to bring out his great vocal quality. But there is nothing I do which he would be ashamed of. I make him look good and I can show him as he was and as he is today. Not even he can do that. I don't mean to boast, but I am the only person in the world, including Elvis Presley, who can do the complete Elvis Presley Story. I am an Elvis fan and I know what his fans want. So long as people want to keep on hearing Elvis' songs, I'm happy to go on singing them."

Alan claims that he knew long before he created his stage act that he was able to sing like Presley. But his soundalike skills were restricted to his immediate circle of friends until somebody persuaded him to enter a talent contest at Silver Lake, a Seattle suburb. "I had to be pushed into it. I'd never sung with a guitar behind me before, let alone a band, but as soon as I opened up

on Blue Suede Shoes I saw people's mouths open in awe."

From then on Alan began working regularly in clubs, showrooms at hotels, but not too often for young people, and his ability to absorb and recommunicate some of the magic of the original stood him in good stead wherever he went. Eventually the trait led to Dick Clark of Bandstand fame who took an interest in Alan and agreed to lend his name to the singer's Las Vegas debut. There was more than a degree of scepticism that an impersonator would make it in a town where Presley reigns supreme, and the Thunderbird management had the opportunity to terminate Alan's engagement after two weeks. Not

only did that prove unnecessary, but Alan was invited back for his current three-week stint and has further bookings over a period of ten weeks next year.

Whether Alan can ever develop an identity of his own is debatable, but with the continuing doubts about the health of Presley himself, it may well be that as a natural substitute Alan may not be called upon to make that decision. As a recording artist, the chances seem limited and the fact that at the time of his September appearance he had no contract could indicate a certain scepticism on the part of the American companies. On the other hand, on record there may be the best chance for the real Alan to stand up, for he could sing in his own right, not as a Presley soundalike, and win a following which has never been exposed to his stage act. Alan is certainly anxious to have the opportunity to try.

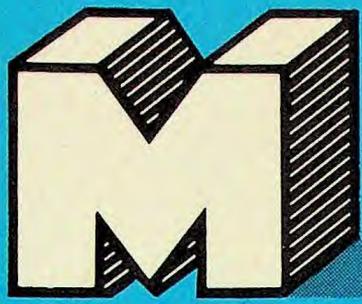
U.S. Top 30 ALBUMS

- 1 (1) CHICAGO'S GREATEST HITS, Chicago
- 2 (7) GRATITUDE, Earth, Wind & Fire
- 3 (8) HISTORY-AMERICA'S GREATEST HITS, America
- 4 (5) KC & THE SUNSHINE BAND, KC & The Sunshine Band
- 5 (2) RED OCTOPUS, Jefferson Starship
- 6 (6) STILL CRAZY AFTER ALL THESE YEARS, Paul Simon
- 7 (3) ROCK OF THE WESTIES, Elton John
- 8 (4) WINDSONG, John Denver
- 9 (26) THE HISSING OF SUMMER LAWN, Joni Mitchell
- 10 (11) FEELS SO GOOD, Grover Washington JR
- 11 (13) HONEY, Ohio Players
- 12 (15) LAZY AFTERNOON, Barbra Streisand
- 13 (14) BREAKAWAY, Art Garfunkel
- 14 (16) FAMILY REUNION, O'Jays
- 15 (17) GREATEST Hits, Seals & Crofts
- 16 (44) HELEN REDDY'S GREATEST HITS, Helen Reddy
- 17 (19) THE HUNGRY YEARS, Neil Sedaka
- 18 (10) SAVE ME, Silver Convention
- 19 (9) ALIVE, Kiss
- 20 (20) FACE THE MUSIC, Electric Light Orchestra
- 21 (21) WISH YOU WERE HERE, Pink Floyd
- 22 (35) ROCKY MOUNTAIN CHRISTMAS, John Denver
- 23 (23) GREATEST HITS, Barry White
- 24 (27) LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK, Staple Singers With Curtis Mayfield
- 25 (29) NUMBERS, Cat Stevens
- 26 (28) RUFUS FEATURING CHAKA KHAN, Rufus Featuring Chaka Khan
- 27 (51) THE BEST OF CARLY SIMON, Carly Simon
- 28 (30) TRYIN' TO GET THE FEELIN', Barry Manilow
- 29 (12) SHAVED FISH, John Lennon
- 30 (33) MOVIN' ON, Commodores

SINGLES

- 1 (4) THAT'S THE WAY I LIKE IT, KC & The Sunshine Band
- 2 (2) LET'S DO IT AGAIN, Staple Singers
- 3 (1) FLY, ROBIN, FLY, Silver Convention
- 4 (5) SATURDAY NIGHT, Bay City Rollers
- 5 (6) LOVE ROLLERCOASTER, Ohio Players
- 6 (8) THEME FROM 'MAHOGANY' (Do You Know Where You're Going To), Diana Ross
- 7 (3) SKY HIGH, Jigsaw
- 8 (11) I WRITE THE SONGS, Barry Manilow
- 9 (10) FOX ON THE RUN, Sweet
- 10 (7) NIGHTS ON BROADWAY, Bee Gees
- 11 (13) OUR DAY WILL COME, Frankie Valli
- 12 (14) I LOVE MUSIC (Part 1), O'Jays
- 13 (9) MY LITTLE TOWN, Simon & Garfunkel
- 14 (29) CONVOY, C. W. McCall
- 15 (15) I WANT A DO SOMETHING FREAKY TO YOU, Leon Hayward
- 16 (16) ISLAND GIRL, Elton John
- 17 (21) TIMES OF YOUR LIFE, Paul Anka
- 18 (22) THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS), David Geddes
- 19 (17) THE WAY I WANT TO TOUCH YOU, Captain & Tennille
- 20 (24) COUNTRY BOY (You Got Your Feet In L.A.), Glen Campbell
- 21 (25) WALK AWAY FROM LOVE, David Ruffin
- 22 (23) FOR THE LOVE OF YOU (Part 1 & 2), Isley Brothers
- 23 (27) PART TIME LOVE, Gladys Knight & The Pips
- 24 (32) YOU SEXY THING, Hot Chocolate
- 25 (30) ROCK AND ROLL ALL NIGHT (Live Version), Kiss
- 26 (33) SING A SONG, Earth, Wind & Fire
- 27 (45) LOVE TO LOVE YOU BABY, Donna Summer
- 28 (40) EVIL WOMAN, Electric Light Orchestra
- 29 (37) FLY AWAY, John Denver
- 30 (31) FULL OF FIRE,

Courtesy Billboard, week-ending December 20



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PERFORMANCE

Supertramp

IT HAS taken five years and numerous changes of personnel, but 1975 will go down as the year in which Supertramp finally made the breakthrough and repaid the patient confidence of A&M in their ultimate potential. The year began with Crime Of The Century making its mark, proceeded via the Dreamer hit single and concluded with Crisis - What Crisis? hitting the charts coincidentally with a tour which brought them to Hammersmith for two sell-out concerts at the weekend.

Consistent with the carefully constructed shadings of their music, Supertramp put on a show which owed nothing to a diffident stage presence, but much to impeccable lighting and the simple, but rarely used expedient, of keeping the stage clear of the usual jumble of equipment. But Supertramp does not attract an audience on the basis of extrovert behaviour, rather for the quality of the music. Given that the Odeon did its usual job of successfully muffling the vocals of Rick Davies and Roger Hodgson, the evening progressed on a level of higher musical appreciation, in which the work of John Heliwell, with his dexterity on the full range of the saxophone family from clarinet to baritone sax, constantly demanded attention, not just for its solo strength, but often for its meticulous punctuations. In fact, meticulous is possibly the most apposite description of a band which seeks to reproduce as accurately as possible on stage the complex nature of their recorded work. They succeeded triumphantly on

Saturday night. Highlights included Sister Moonshine, with Hodgson's splendid wailing lead vocal, Bloody Well Right, which settled into a splendid strutting tempo after Davies' bluesy keyboard opening, and The Meaning, laconically introduced by Heliwell as being in seven/five and one-half time and beyond the rhythmic comprehension of any intending idiot dancers (not that they seemed in evidence anyway).

The opening set was delivered by Joan Armatrading and The Movies. As ever, the strength and depth of her soulful voice were impressive, but her stage presence remains lacking in authority, and one song Back To The Night was barely rescued from being a cohesive disaster. Of the Movies, more will certainly be heard, for they showed themselves to be a well-integrated unit, giving useful vocal backups and storming impressively through a lengthy instrumental break on Cool Blue Stone My Heart.

BRIAN MULLIGAN

Martha Reeves

IT WAS over 11 years ago that Martha Reeves first performed Quicksand, the second of a trilogy of clipped-titled songs (Heat Wave and Live Wire were the others) with which Motown's Holland/Dozier/Holland team launched her career afront the Vandellas.

Much has happened since then - she left those, and numerous other, Vandellas; Holland/Dozier/Holland left, and returned to Motown; Motown left, and may yet return to Detroit - but when Martha Reeves made her stage entrance at London's Dingwall's

club last Monday (1) night with Quicksand, she sounded as if she were singing it for the very first time.

Such enthusiasm says much for her talent, while acting as a reminder of how supreme at music-making Motown was in those days. But it also demonstrates, when comparing Quicksand and her other classics with her more recent material, how few creative miles Martha has travelled since the Sixties. She is probably pleased with the progress, but her Dingwalls set - during which she was ably backed by her own five-piece band (only the drummer, a heavy-handed fellow, failed to please) - showed how the new simply fails to match the old. In the former category was Joe Simon's Power Of Love, Gladys Knight's I've Got To Use My Imagination and Jackie Wilson's Higher And Higher, each outpaced by latter contenders such as Nowhere To Run, Jimmy Mack and Dancing In The Street.

She is singing as well as ever; her voice is still strong and distinctive, and it certainly seems to have more flexibility than before. She appears to enjoy 'live' work, too, despite a series of UK dates which, on this tour, must rate rather below what she is used to.

Now with Arista, she needs to tread warily if she is to regain her past status on record. Her first U.S. single for the label, Love Blind, was a move in the right direction, but her second, Higher And Higher, was not. A producer like Greg Perry or Ed Townsend, might well help Arista to capitalise upon the talent which it clearly has in Martha Reeves.

ADAM WHITE

Weather Report

THIS CONCERT was magic; two and a half solid hours of superlative, uplifting music in a performance of almost unbelievable energy, full of light and joy. It began with scenes of near riot outside, as hundreds of fans competed for the last few tickets and the tout's trade, and it ended with a huge ovation, everybody high on sound, full to the ears with music. An affirmative experience in every way.

Weather Report are the band every musician looks up to. There is a pecking order among musicians as elsewhere; players get promoted or relegated according to their talents. When you get to Weather Report that is it; there is nowhere left to go. Its members are all jazz musicians who have opted for the commercial sound. It is not a sell-out; they have not restricted their creative freedom or their technical virtuosity; when listening to them the question whether they are jazz or rock becomes meaningless, they are simply the best band playing to large audiences anywhere in the world.

Keyboard player Josef Zawinul is first among equals. He achieves a thicker, richer sound than any competitor and demonstrates conclusively that it is not the range of available electronic sounds that makes the music, but the imagination brought to bear. His own is massive, by turns majestic, then quirky and humorous, grinning as he flicks in little stabs of sound over his partners' solos. Wayne Shorter on horns matches him, never reaching

the end of his invention. The bassist and two percussionists take no back seats; instead they add virtuoso patterns of incredible complexity and subtlety. When all five are going full-blast the effect is stunning.

The sound system was immaculate, every element coming through clearly at the highest volumes. The lighting was perfect, intermittently sombre, then bursting into a blaze of light as the music soared. The material was drawn mainly from the band's albums, tightly structured, intricately knit, but with lots of room for improvisation. The pacing was intelligent, solos for everybody spread among ensemble pieces and kept to a decent length. The result was a concert to make other musicians weep. Abandon hope, all ye who enter here.

NICK ROBERTSHAW

Sadista Sisters

THE ODDBALL review developed over the last year by the Sadista Sisters is currently on view for a five-week mid-evening season at Ronnie Scott's, a club better known for jazz. The Sisters have enjoyed welcome publicity from the accident of Sister Teresa d'Abreu's connection with the Queen, balanced out by the unwelcome suggestion that they are dilettantes, rich girls at play.

Their show mixes sketches with songs in time-honoured format. The sketches are rather elusive on first hearing, bizarre rather than funny, presumably representing a coherent critique of woman's role in our society. Sex is the major topic, and there are numerous attempts to shock. Sadly,

TO PAGE 14

MOTOWN CRESTING THE WAVES



YVONNE FAIR
IT SHOULD
HAVE BEEN ME

TMG 1013

Johnny Walker's



Record of the Week

MARTHA REEVES
& THE VANDELLAS
JIMMY MACK

TMG 599

National Radio Breakout

DAVID RUFFIN
WALK AWAY
FROM LOVE

TMG 1017

National
Radio Breakout



Re-creating the original Twenties Sound

from REX ANDERSON in Hamburg THINKING BACK over the years, there has always been one band dedicated to keeping alive the happy music of the Twenties and Thirties. Following on from the Trad revival at the beginning of the Sixties there was the Temperance Seven and later there was the Bonzo Dog Doo Dah Band. Doing the same job today is the Pasadena Roof Orchestra which is unique in that it sticks rigidly to music between 1925-35 and only plays the original arrangements.

Pasadena was started by John Arthy, the orchestra's bass and sousaphone player. His early attempts to recreate the original sounds of the old dance bands were thwarted when he discovered that he could only obtain a handful of the original arrangements. However, undaunted, he advertised and one reply, from a lady in the Midlands, uncovered a positive wealth of material.

Now the orchestra has a repertoire of over a thousand original arrangements and is continually adding to it as a result of contacts Arthy has built up in America. The result is a highly entertaining live band comprising a group of top class musicians all with an opportunity to put their individual personalities across to the audience and infect them with fun conveyed in the music and the presentation.

On record, however, this does not necessarily succeed. For one thing, although the music is important, the fun is largely



The Pasadena Roof Orchestra at Onkel Po's club in Hamburg.

visual. It is conveyed in the incongruity, in a modern musical climate, of a group of musicians dressed in dinner jackets; in the tongue-in-cheek announcements of the numbers by Arthy; in the stylised way that John Pas-Parry delivers the vocals and in the obvious fun that they are all having from playing.

Another reason it does not succeed on record is that most of the music, or at least music very like it, is already available in recordings by the original

orchestras; Paul Whiteman, Duke Ellington, Louis Armstrong and so forth. It's true, of course, that these recordings were not made in stereo and do not have the reproduction quality made available through modern recording techniques, however, somehow the recordings do not have the electricity of the live performances.

In an attempt to overcome this, Transatlantic producer, Richie Gold, spent time in Hamburg recently attempting to capture

some of that live atmosphere in recording made during a series of performances at Onkel Po's, a drinking and music club that is something like a cross between the 100 Club and Ronnie Scotts. The hope is that the enthusiasm of the audience and the introductions by Arthy, combined with the effect that playing in front of a live audience always has on musicians, will come across on record.

The band has now had its present line up for something over six months. Until then

Pasadena was not totally professional and when it was decided to attempt to make a living as an orchestra many of the members of the original line-up dropped out and the current line-up is made up of session musicians and former members of the Bonzo Dog Doo Dah Band and the Temperance Seven.

The line-up, of piano, trombone, two trumpets, three woodwind, bass/sousaphone, violin and drums may seem unusual, but Arthy claims this was a fairly typical line-up during the period. As a ten piece it just about qualifies as a big band. Does Arthy believe in the return of the big-band?

He says not, or at least not in the traditional sense. If there is a big-band revival it will be with an entirely new sound. However, he confirms that financially it is now more viable to take a ten piece orchestra of musicians playing acoustic instruments on the road than to tour with a four piece rock band and several thousand pounds worth of equipment. The members of the band are in fact drawing a reasonable wage, especially from appearances in Germany where they are becoming increasingly popular and in fact their appearance on the German New Years Eve tv show is almost guaranteed to establish them very firmly on the market there. As it is the Metronome sales force comments that although they are not yet big sellers they can shift 300,000 copies of an album in Germany.

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TALENT

GTO 'flop' re-issue now bubbling under

by ADAM WHITE

A SINGLE which flopped in Britain after its release by GTO nine months ago has been re-recorded - and is on the verge of being a hit. The disc in question is Love To Love You Baby (GT 17), made in Germany by American-born Donna Summer.

GTO managing director Dick Leahy told Music Week that he first heard Love To Love You Baby at this year's MIDEM, via German music publisher Trudi Meisel and the song's co-writer, Giorgio Moroder (who also owns the Munich studio where it was recorded). Leahy acquired UK rights, and the record was duly issued by GTO in March. It flopped.

The disc met a similar fate in the U.S. when handled there by Neil Bogart's Casablanca company. Bogart, however, continued to believe in its potential, and according to Leahy suggested to producer Pete Bellotte that Love To Love You Baby be recut with a discotheque orientation. The track was expanded to 16-minutes-plus, allowing what Leahy calls greater development of the arrangement. The result was promoted extensively by Casablanca in American discos and clubs, and this generated fresh interest in the version available on single.

The tactic has yielded a U.S. chart placing for Summer, Leahy

**EDITED
by
REX ANDERSON**

says, pointing to the record's debut on the Billboard charts last week. GTO is hoping for a repeat performance on this side of the Atlantic, and claims national and local radio play for Love To Love You Baby in the wake of discotheque action. Leahy remarks that some stations have even broadcast the full 16-minute version of the song which is commercially available in Britain on Donna Summer's album, just released by GTO and titled after the 45.

Love To Love You Baby is the second German-made disc to have an impact in America in recent months, the first being Silver Convention's Fly Robin Fly (number one there this week, according to Billboard). Although Boston-born, Donna Summer is currently working from Germany; she had a hit on the Continent in 1974 with The Hostage, released in the UK last October on the People label.

GTO's rights to Summer extend to future recordings. Leahy comments, adding that the deal "is the only one I've ever done at MIDEM."

Pennyfarthing's Top 50 newcomer

ALTHOUGH KING of the Cops is a first-time hit for the club musician-cum-impressionist-comedian Billy Howard, the actual work on the single - adapted from the Roger Miller 1965 hit, King of the Road - took six studio sessions to complete and the record was released by Penny Farthing three months ago.

In his stage act Howard specialises in impersonations of well-known American TV cops like Kojak and Columbo, as well as the more predictable ones of Dean Martin, Jerry Lewis and Sammy Davis, and they were the inspiration behind the song. "I wanted to do a song in which I could use the cop impressions and it was while driving South down the M1 that the idea came to use Roger Miller's old hit," he says. "I wrote the lyrics with Ray Peters, a singer - although we had to work them out over the long-distance phone."

Howard, from North London, started playing the ukelele at the age of five, graduated to the guitar and later the trumpet. He worked in a trad. band and also did session work before turning to the clubs and theatres, and working out a 45-minute music comedy act for himself. He also did cabaret work on ocean-going liners, including the QE II between Southampton and New York ("We were each allowed 12 minutes for our act - and only 3½ minutes some evenings, which was hardly time to develop the act") and voyages to Canada and South Africa.



More recently Howard has appeared on TV's Who Do You Do? and done cabaret on the Northern club circuit, as well as performing in theatres and at private functions in the South. King of the Pops was recorded in three London studios and after taking the tapes to several major record companies, Howard and his manager Richard Goss approached Larry Page of Penny Farthing who said that he would release it.

The record was issued in September and finally broke after occasional plays on Radio 1 which have now been extended to Radio 2 and the commercial stations. Howard has recently been touring commercial radio stations in the UK, promoting the disc, and has done PAs for Capital, Clyde, Forth, BRMB, Hallam and Metro. He has already recorded a follow-up and is hoping to start work soon on an LP.

MOTOWN CRESTINA



PERFORMANCE

FROM PAGE 12

audiences these days are pretty nearly unshockable, so some of the sting was lost. Apparently the performers are keen to establish dialogue with members of the audience. To succeed they need to adopt more of the approach of the stand-up comic addressing his audience directly. If you perform set-pieces, as they do, the audience just sits back and enjoys being a passive audience.

The music was marred by inept singing and redeemed by the excellent lyrics and melodies written by Sister Jackie Taylor. She looked angelic, sang beautifully alone and played piano and guitar at the head of one of those nightclub backing bands that

always look as if they read comics during 16 bars rest but are actually effortlessly efficient. Best songs were Earth Mother, a nice rocker called Intellectual Mania, and Black, White. The album currently in preparation is apparently rather special.

One can only describe the show as interesting and gently funny. Committed feminists would probably consider it nowhere near violent enough, and restricted in its range of topics. The motivation of the Sisters remains somewhat mysterious. One did mention in an aside that they had thought of calling themselves the Masochista Sisters, which seems more appropriate.

NICK ROBERTSHAW

YVONNE FAIR
**IT SHOULD
HAVE BEEN ME**

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Johnny Walker's



Record of the Week

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& THE VANDELL**
JIMMY MACK

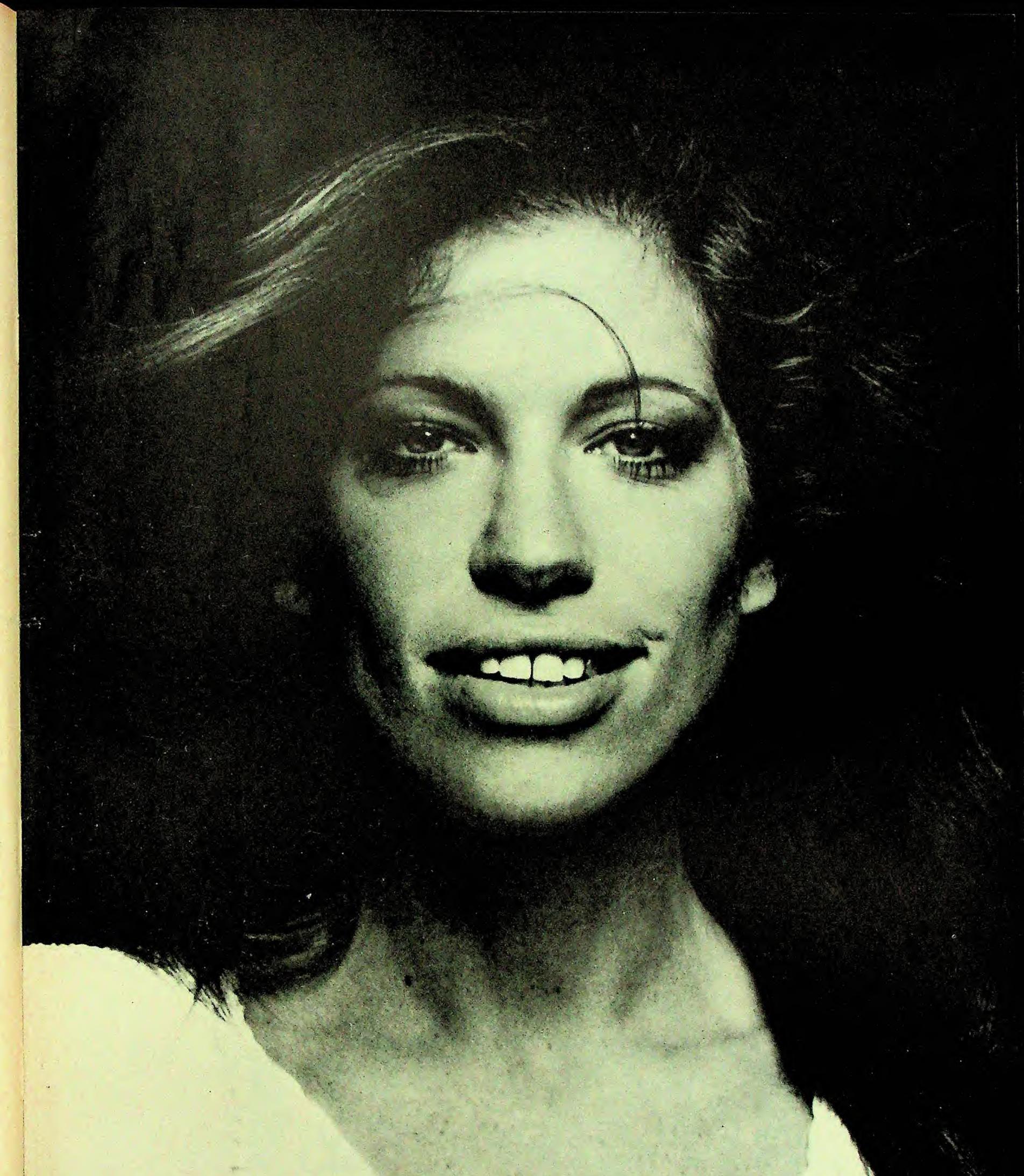
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PUBLISHING

Chappell-Charisma long-term venture

CHAPPELL HAS entered into a long-term deal with Charisma, through which Chappell represents all works from Charisma, Mooncrest, Love Music and Esdra, plus other subsidiary and affiliated companies.

Drury dies

ARTHUR DRURY, one of the sales representatives of the sheet music publishing sales division of EMI Music has died, following a series of heart attacks, aged 61.

He originally joined Francis Day and Hunter in 1970, prior to the change of Affiliated Music Publishers to form the present-day EMI Music Publishing Group. He had previously spent many years with Bron Orchestral Services.

He leaves a wife and two sons, one of whom, Graham, is distribution manager of EMI Music.

Noon ski tune snowballing

A FEW weeks ago, a composer named Stuart Willis called in on the office of Noon Music, totting the demo of an instrumental tune which had no title.

Noon boss Terry Noon decided it sounded as if it would fit a winter sports scene, and suggested calling it Ski-Spree. Talking on the copyright, he put the number with Sonet Records, and now there is a

Negotiated by Roland Rennie, Chappell creative director, and Tony Stratton-Smith, Charisma boss, this publishing venture is to be known as Chappell/Charisma.

Major writers involved include Van der Graaf Generator, String-Driven Thing, Howard Werth, Refugee and Swedish keyboard player Bo Hansson.

Also from Chappell is a worldwide publishing deal between Sandy Linzer and his Featherbed Music. Linzer, with a track record of production and writing success, has had over 50 chart hits with such acts as Frankie Valli and the Four Seasons and Tony Orland and Dawn.

His songs are included in Valli's new Closeup album and Valli's new one. He had a number one hit in the UK with You Can Do Magic, by Limmie the Family Cookin', now to be known just as Family Cookin'.

January 16 release, from a group called Freestyle.

But Noon also figured that it was the kind of material which could be tied in with the Winter Olympics. He forwarded a demo to the National Ski Federation of Great Britain and the result is that it will be featured on the Olympic opening and finishing ceremonies



Dave Most (left) with Henry Hadaway of Sava

Rak signs Sava

SAVA MUSIC, a new publishing company owned by Henry Hadaway, of the Hadaway Organisation, has signed a three-year administration deal with Rak Publishing, whereby Rak will manage and promote the Sava catalogue worldwide.

for the Games, starting mid-February.

There is also a good chance that it will be used on BBC-TV coverage of the winter Olympics. The record is built round synthesiser and remains completely instrumental.

As Noon says: "The whole thing seems to be snowballing."

The deal comes from talks between Rak's Mickie and Dave Most and Hadaway on a proposed publishing deal on songs written by Sonny Blake, who is produced by Hadaway for the Rak label. And it built as a result of Rak's interest in Hadaway's productions for his own Satril label.

Apart from the benefits to Hadaway on the management and promotion for the publishing side, the deal is aimed at giving promotional back-up for Satril records.

First copyrights under the new deal are Sonny Blake's What We Need Is Love, 'B' side of Blake's Christmas single My Special Angel, produced by Hadaway and out on Rak; and Besides You, top side of the debut single by rock group White Soles, released January 2, on Satril.

Best selling sheet music

- 1 RHINESTONE COWBOY, KPM
- 2 IMAGINE, Northern
- 3 SPACE ODDITY, Essex
- 4 LOVE HURTS, Acuff Rose
- 5 D-I-V-O-R-C-E, London Tree
- 6 UNA PALOMA BLANCA, Noon
- 7 LOVE IS THE DRUG, E. G. Music
- 8 HOLD ME CLOSE, April
- 9 I ONLY HAVE EYES FOR YOU, Feldman
SKY HIGH, Leeds
- 11 BOHEMIAN RHAPSODY, Feldman
FEELINGS, KPM
- 13 WHAT A DIFFERENCE A DAY MAKES, Peter Maurice/KPM
- 14 YOU SEXY THINK, Rak
- 15 HOLD BACK THE NIGHT, Carlin
- 16 THE LAST FAREWELL, Ashley-Fields/Tembo
- 17 LYIN' EYES, Warner Bros
SAILING, Island
THERE GOES MY FIRST LOVE, Cookaway
- 20 BLUE GUITAR, Justunes

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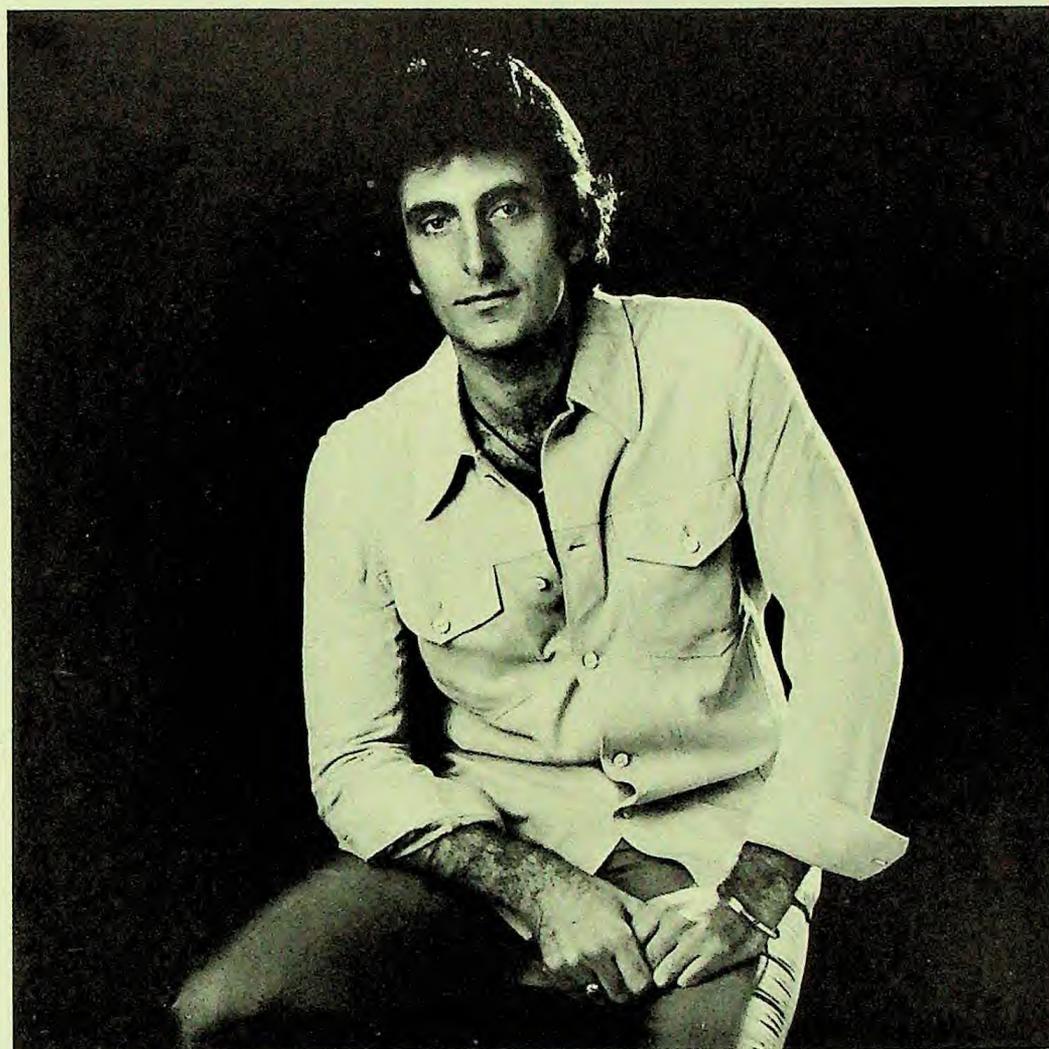
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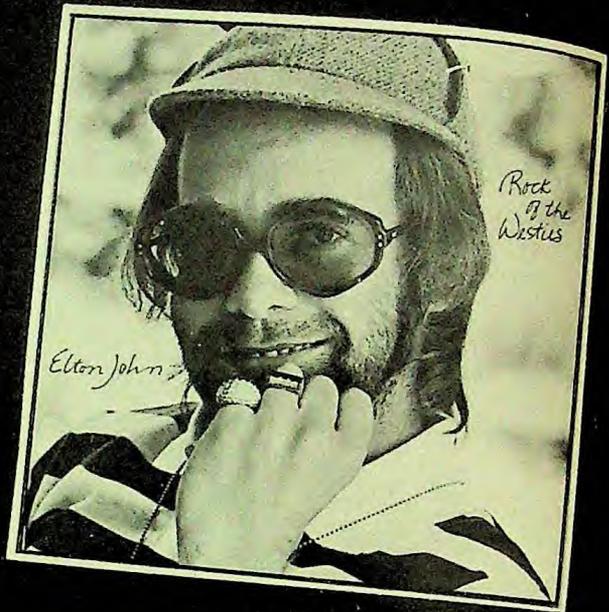
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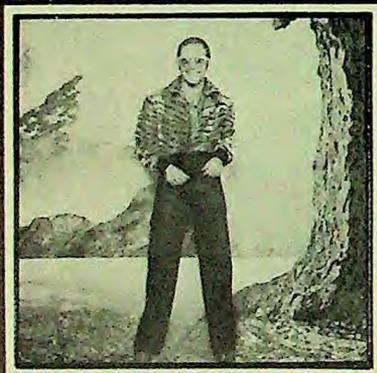
ELTON JOHN 'Elton John's Greatest Hits'
DJI PH 442 (E3.15)



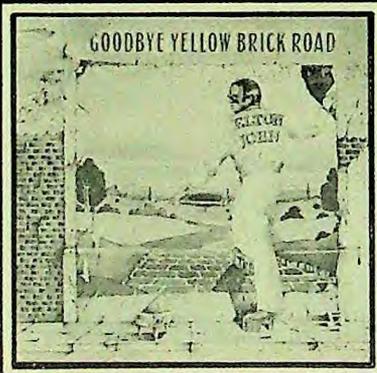
ELTON JOHN
'Captain Fantastic & The Brown Dirt Cowboy'
DJI PX 1 (E3.25)



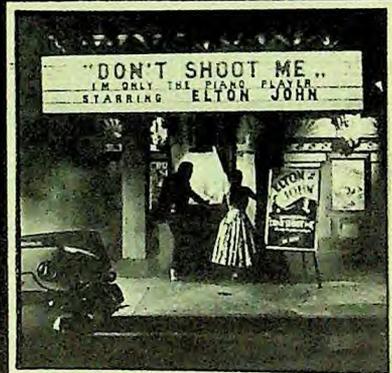
ELTON JOHN
'Rock Of The Westies'
DJI PH 464
(E3.15)



ELTON JOHN 'Caribou'
DJI PH 439 (E3.15)



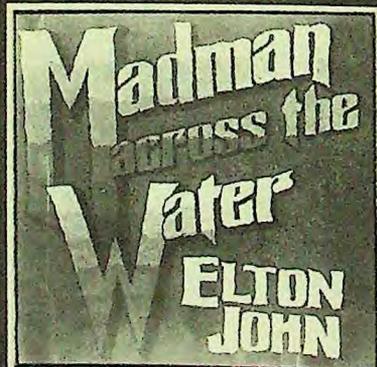
ELTON JOHN 'Goodbye Yellow Brick Road'
DJI PD 1001 (Double Album) (E4.99)



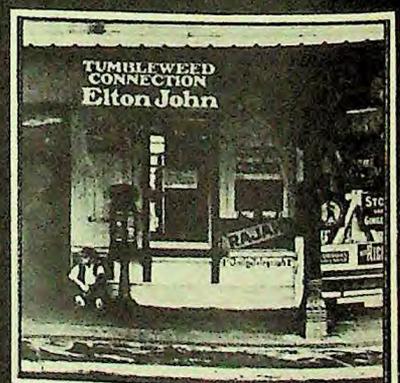
ELTON JOHN 'Don't Shoot Me
I'm Only The Piano Player'
DJI PH 427 (E3.15)



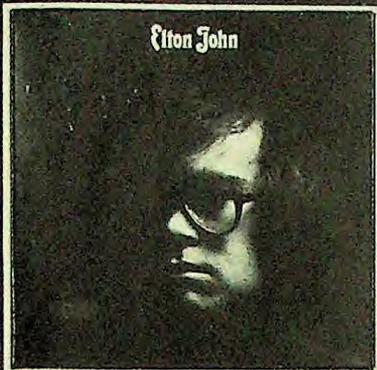
ELTON JOHN 'Honky Chateau'
DJI PH 423 (E3.15)



ELTON JOHN 'Madman Across The Water'
DJI PH 420 (E3.15)



ELTON JOHN 'Tumbleweed Connection'
DJI PS 410 (Full Price) (E2.75)



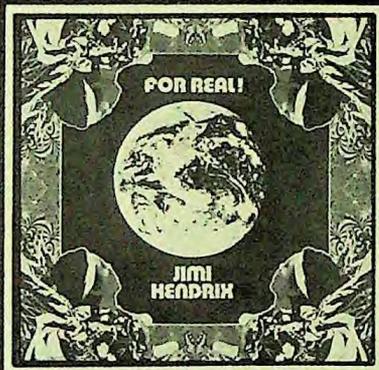
ELTON JOHN 'Elton John'
DJL PS 406 (Full Price £2.75)



ELTON JOHN 'Empty Sky'
DJL PS 403 (Full Price £2.75)



JOHN INMAN 'Are You Being Served Sir?'
DJL PS 468 (Full Price £2.75)



JIMI HENDRIX 'For Real'
DJL MD 8011 (Double Album £2.99)



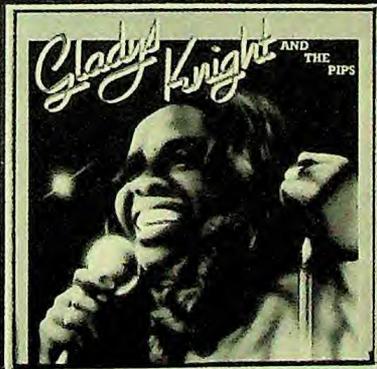
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FROM DJM RECORDS

FEATURE

The re-born Charisma: new names for 1976

by CHRIS WHITE
WHEN THE new album by Genesis guitarist Steve Hackett, *Voyage of the Acolyte*, recently entered the Music Week LP chart, it was more than just a first-time solo hit for Hackett — but a rebirth for Charisma, the record company which nearly disappeared from sight at the collapse of the B&C operation.

For Charisma, the intervening months since the B&C crash had seen the loss of a lot of identity and direction and although the company immediately signed a pressing and distribution deal with Phonogram, it has taken a lot of planning and sheer hard graft to restore it to anywhere near its original position. Now the company has its first big album seller, another which has been in the breakers (Lindisfarne's *Finest Hour*) — and a whole roster of varied artists waiting in the wings with product to be served to the public. "I think the main problem was that because B&C had gone down, people thought Charisma had sunk too — and we just weren't helped by the fact that during the summer months we had no catalogue available, resulting in the loss of many sales," admits Charisma marketing manager, Frank Sansom. "The public thought B&C and Charisma was one big group, but in fact it was only an umbrella for a

number of very individual companies — and Charisma's identity was very different from the others."

Since Charisma signed its pressing and distribution deal with Phonogram in June, the company has been streamlined, particularly on the marketing side. Sansom, as well as being head of marketing, also works on TV and radio promotion, and Jerry Gilbert who is in charge of a&r, doubles on press. Then there's Colin Richardson, the international promotions manager, Pete Dyos and Steve Wood who do regional



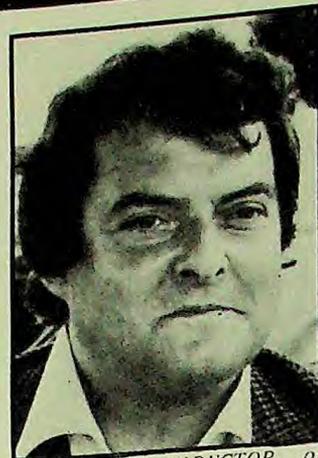
FRANK SANSOM, Charisma's marketing manager, who has been instrumental in the new policy which gears the company towards commercial single releases more than ever before.

radio, and Judd Lander, with charge of promotion in the London area.

The staff is small and compact — the company's even moved back to its former premises in Old Compton Street, W.1. — and roles often overlap, on occasions, but the result is that there is much more awareness on everyone's part about the task in hand.

One major change of policy at the 'new' Charisma has been towards singles; previously the company had become largely known for its album product but there is now steady progression towards the idea that a hit single can make a hit album. "We have been putting out feelers in the grass roots like the discotheques, and the radio promotion men have already started getting feedback," Sansom says. "It's important to know just what the trends are, because then you can go back to the dealer and tell him. Single records have to be treated as importantly as albums and our policy is certainly geared more than ever towards them."

Charisma is already making a couple of stabs at the Christmas singles market with a comedy single by Charlie Drake, *You Never Know*, and the Lumberjack Song from Monty Python. In addition the latest Bert Jansch single has actually got onto the BBC playlist — a fact looked on



MANAGING DIRECTOR of Charisma, Tony Stratton-Smith — "Now we can move the emphasis from fighting for survival to taking a few deep breaths and planning for the future."

with pride by the company because Jansch had never before been thought of as a singles artist.

Jerry Gilbert admits too that the company has moved more from the soft-sell approach to hard-selling, as underlined by a recent merchandising campaign for Godbluff, the new album from reformed rock band, Van Der Graff Generator. "I think now that at Charisma we are a much tighter organisation," he says.

"When we did finally get back onto the market, it was like being in a vacuum, but fortunately we had some pretty strong album releases lined up — and we did learn by B&C's mistakes. I think by the New Year we will have started charting singles, and of course there is the continuous search for new talent. 1976 will see us increasing our roster of acts

considerably, building up more singles names."

New Charisma names for 1976 include the Montanas, who have a disco-oriented single out at the moment, *Love Machine*, Eddie Phillips, a guitarist formerly of Creation, newcomer Chris White whose first single is issued in the New Year, Chris and Pauline Adams and Robert McCleod.

Sansom feels that Charisma has a distinct advantage in having quite a heavy back-catalogue of recordings which can be used as a launching pad for stamping the name Charisma in the public's mind, as with the success of the Lindisfarne compilation album, *Finest Hour*.

Charisma product enjoys good sales abroad. The Monty Python material is charting in the States (distributed through Arista) and, according to Sansom, some records actually sell three times as much abroad than they do in England. For instance Van Der Graff Generator particularly enjoy high sales in Italy and France.

Gail Colson, the general manager, has recently returned from New York where she has been surveying the potential market for Charisma product.

Says Sansom: "I think the best thing to come out of the B&C/Charisma split was the fact that Charisma had to finally stand on its own two feet. We had to become more efficient and organised, and be able to make targets — and reach them too. Our first priority was to get the product, and our second is to strengthen our promotion."

He added: "In terms of success I think that the last few weeks have begun to prove our point, that we are around to stay."

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MUSIC WEEK

STUDIO SCENE

covering the professional recording studio world

Neve mixing desk
sold to Pakistan

THE FIRST 16-track mixing desk ever sold in Pakistan was purchased from Rupert Neve Co by the Shalimar Recording Company for the new studio being set up near Lahore. Until now Pakistan had no studios with consoles of greater capability than four-track. The desk bought by Shalimar, which is partly owned by the Pakistan Government, is the Neve 8034.

The 8030 console, exhibited at the International Fair in Plovdiv, Bulgaria, in September, found favour with RTV Bulgaria. An 8030 was bought by Electroimpex,

on behalf of the radio and television company, for installation in the Hall Bulgaria Sofia, to be used for 16-track recording and broadcasting.

Another Neve sale to a broadcasting company was made last month when NBC of America ordered a 36-channel television console equipped for 16-track music recording, to be installed in one of NBC's New York City studios. This is the second console of this type to be bought by NBC — the first being now in use at the Rockefeller Centre Studios.

Dolby U.S. executives announced

A NEW head office and laboratory is to be opened by Dolby Laboratories Inc. in San Francisco, to combine some of the activities now carried out in London with those of the present Dolby office in New York. This will be closed shortly after the new office opens at 731 Sansome Street, San Francisco, next month.

The company's policy of specialization in noise reduction technology will remain unchanged, and the new office will have the functions of research and development, new market development, licensing and US sales of Dolby equipment in

London.

San Francisco executives will be Dr Ray Dolby, President; David Robinson, vice-president, engineering; Joan Allen, vice-president marketing; Ian Harcastle, vice-president; licensing, and John Gladysiewicz, vice-president, finance and administration.

Executives at the London offices and factory, which will be responsible for manufacturing and international sales, of Dolby systems, will be Gary Holt, Bob Tallon, Elmar Stetter, and John Lewis-Crosby.

Pebble Beach transformed

ANDY COWAN-Martin predicts that anyone who knew the old Saturn Studios in Worthing will not recognise the new Pebble Beach Sound Recorders premises, although the address is the same — 12A South Farm Road; (Tel: Worthing 201767). "All that remains of Saturn, with which the new studio has absolutely no connection, is the outer shell of the premises, and me", states Cowan-Martin. Chief engineer at Pebble Beach — which has been booked prior to opening, by Alexis Korner and Tim Hardin — is Tony Platt, formerly of Island studios.

WESTLAKE AUDIO designer Tom Hidley was given carte-practically-blanche when designing the new Mountain studio in Montreux. He was so delighted with the results he achieved that he now regards the Mountain as the best example of his work, and shows potential customers for his future services around the studio. He also took up permanent residence in Montreux, and lives just along the road from his masterpiece.

SCI-FI for toddlers — Spiders From Mars Meet Peter And The Wolf. Good U certificate stuff, set

STUDIO
BUZZES

in the lush scenery of Trident Studios. Spiders From Mars were in finishing the album they started there some time ago, after a break occasioned by management difficulties. It was released on Pye last week. Earlier Jack Lancaster was at Trident, recording his version of Peter And The Wolf. Changes of staff at different times recently have resulted in an engineers' line-up of Peter Kelsey, Gerry Smith and Nick Bradford, who have singly and severally been involved with recording Genesis, mixing the Elton John Westies album, and LPs by Tommy Boland and Manhavishnu, also recording Brand X, Eve Graham, and Cockney Rebel, who have nearly finished a new album. Also, several French artists have been recording at Trident, (plans for expansion into Europe?).

Some re-building and re-vamping of the studio has been going on, with the link-up arrangements which have been doing service since Trident went

New names
at Vitarox

TWO NEW administrative appointments have been made by Vitarox Limited at their Westmoreland Road headquarters. William P. Keenlside has joined the company as production office manager, responsible for production control and purchasing administration. He has held administrative posts in Banking and Government, serving with the Ministry of Supply and the War Department, and joins Vitarox from a development company concerned with the building of factories, hotels and residential property.

Claude Venet has joined Vitarox as a marketing consultant, to assist in a marketing research programme being introduced by the Company. A Member of the Audio Engineering Society (U.S.A.) and the Association of Public Address Engineers (G.B.) Mr. Venet has worked with many leading international audio companies. He is a graduate from Synergetic Audio Concepts (U.S.A.) for whom he is the European Representative.

24-track being replaced by purpose-built 24-track Triad consoles. This work follows the total re-building of the cutting room, which now houses their favourite baby — a console custom-built by the studio engineers for themselves, incorporating a special facility for EQing different tracks during cutting, without the necessity for re-mastering, if an artist wants an entirely different sound on different tracks.

GROSVENOR STUDIOS in Birmingham has been earning its bread and butter in a variety of ways, from recording the Brighouse and Rostrick Band, winners of this year's National Brass Band Championships, through a good number of commercials, to recording a play for the West Midlands Examination Board. The play was put on disc and distributed to schools in the area for use in an English exam. Hurricane Smith has been recording an album, and possible bookings for the next few weeks include Force, and Jasper Carrott — who was well-known to Grosvenor Studios, and to Birmingham, long before his current record successes.

EDITED

by

TERRI ANDERSON

The studio in
a schoolhouse

FOUR YEARS ago Mike and Richard Vernon, owners of Blue Horizon Records decided to save on recording costs by having their own studio. The search for suitable, reasonably priced, premises took them far afield, and, returning from a forage in Wales one day, they passed through Chipping Norton, Oxfordshire.

They saw an old, stone-built schoolhouse sporting a "for Sale" sign. The sign had been up for six years, and the owners were relieved and delighted to conclude a sale on the spot.

The Vernons began to turn it into a studio, and, although Blue Horizon had ceased to exist by the time it was complete a year later, the studio had proved a successful venture.

The enormously thick walls were the starting point for major interior alterations (outside, it is still a schoolhouse, with BOYS carved in the lintel of one door). An inner shell was built to make soundproofing perfect, and the control room is over the natural sound insulation of the cellar.

Dave Grinstead, manager and chief engineer, worked with the Vernons on all the construction



David Grinstead, manager and chief engineer

and sound engineering work, and moved to live in a house next door. Later engineer Barry Hammond joined, and also lives in a neighbouring house. Soon the studio, which owns these, will own a complete block of buildings, leaving themselves with no neighbours to be annoyed by 3 a.m. recording sessions breaking up.

The studio is spacious, and supplied with Yamaha grand, Hammond C3, clavinet, mini-Moog and percussion, while the large and comfortably luxurious control room has a Triad desk, MCI 24-track tape machine, JBL monitoring, two stereo machines and impressive array of Dolby's.

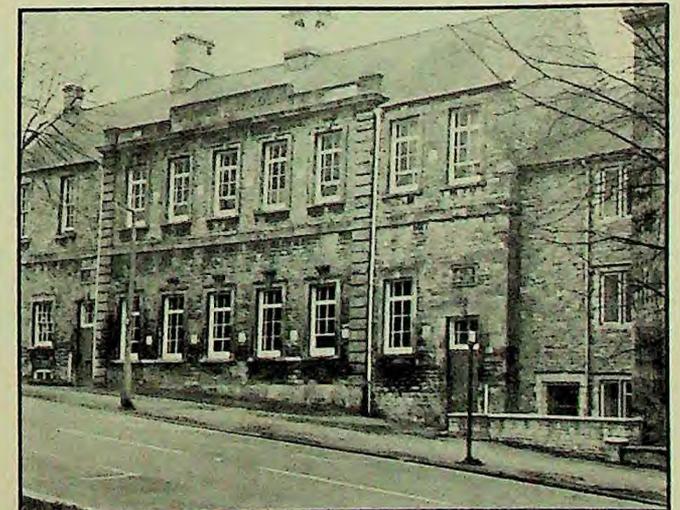
Grinstead has flair for more than engineering, and proved to be an expert carpenter, electrician, designer and interior decorator. His eyes regularly glaze over as he thinks of another refinement, improvement, or rearrangement he can enhance the studio's facilities with.

The lovely old building, well renovated, retains a feeling of home which it becomes temporarily for visiting artists. The upper floor has five bedrooms, huge kitchen/living room, and twin shower units.

Transatlantic Records producer Richie Gold heads a list of customers who consider the rates of £1,500 per week, including accommodation, and no overtime, as money well spent.

INSIDE...

The other Swiss Mountain .22
New on the market23



The Chipping Norton school house, now a studio.

STUDIOSCENE

The sound of music from a Swiss Mountain

THE MONTREUX jazz festival proved to be the baptism of fire for the Mountain Studio. Barely has the last cable connection been made and all electronics checked when the new studio found itself in use practically round the clock, recording and mixing the festival concerts and sessions.

After such a hectic start, bookings by Deep Purple and the Rolling Stones seemed oases of calm and relaxation.

The Mountain Studio was a conception of mixed parentage.

First, Anita Kerr, of The Anita Kerr singers, and her husband and business manager, Alex Grob, decided that they no longer wanted to live in America. They wanted a home which was safer, cleaner, more politically and financially settled, more beautiful, and less pressured.

Grob is a Swiss national, and Switzerland, he says, had all the aforesaid qualities, so they decided to move themselves and much of their business capital there.

Secondly, Miss Kerr wanted a studio to work in, and Grob, whose efficiency is exceeded only by his unruffled and humorous calm, wanted an investment.

Thirdly, Montreux was a place long associated with music through the jazz festival and the annual season of classical concerts by the best and most famous soloists and

orchestras in that field.

Lastly, Grob was aware that many big name groups were looking for ways to cut their tax bills, and recording abroad was one good way to do so.

The inevitable offspring was a top class, 24-track, studio, offering a luxurious working place, in a town offering accommodation of the same quality, amid scenery guaranteed to uplift and inspire the artist.

Planning and financing took nine months, appropriately, and in April work began on constructing the studio on the first floor of the Montreux Casino, which had itself been completely re-built after a disastrous fire. By June it was ready for use just.

Acoustic design and decor were by Tom Hidley, for Westlake Audio. The first impression on entering is one of a room which is lovely to look at, but the mellow hardwood panelling and natural stone wall sections, the pale blue-grey rough slate flooring, and the velvet curtaining are all as functional as they are decorative, each intended either to absorb or reflect sound within the overall acoustic plan.

Chief Engineer John Timperley, formerly of Chappells, Olympic and other British studios of note, is delighted with the room, particularly with the different

acoustic traps in the ceiling, which even to the inexperienced visitor give entirely different sound quality to various parts of the room, without any need for screens - the area immediately around the drum podium is almost an auditory black hole, sucking in sound vibration, while other areas for bass, organ, piano and voice, offer steadily less absorption.

At present the studio owns a Hammond B3 organ and a Yamaha grand piano - the one played by Oscar Peterson at the jazz festival but will arrange hire of other instruments. Hopefully, its own collection of instruments will grow soon.

Conspicuous by its absence is a control room window. The control room, another instantly recognisable Westlake design, is on the floor above the studio, and communicates with it by microphone and closed circuit tv.

Personally, Timperley finds the lack of direct visual contact between studio and control room no hindrance. "I don't particularly want them to see me, and there are even some groups who don't want the engineer to watch them. For them we can turn the camera off".

When the Stones used the studio - coming initially for days, staying six weeks and then re-booking they, however,



John Timperley, chief engineer

insisted both on seeing and being seen, so the tv, which normally only works one way to give vision to the control room, was set up with a special monitor in the studio.

The Patch room just off the studio is the nerve centre for the 54 mike lines from the Casino concert hall, all of which can be patched into the studio console. The compact patching unit was custom built by Mercury Electronics, and from it trail about 13 Kilometers of cable to the hall - or halls, because the vast main hall can be turned effectively into two or three smaller ones, all or any of which can be booked by the studio for recording sessions (which is why the purpose-built studio needs only to be small).

Anita Kerr is resigned to the possibility that, although she has used the studio once to record LP tracks, she - despite being part owner of the place - may not be able to use it as often as she wants, if bookings continue to be as healthy as they initially have been.

Tastefully disposed about the control room are two two-inch Studer tape machines, used for 16 or 24-track, which can be run in parallel to allow for continuous recording of a concert. One of them converts to 8-track, and there are, besides, a four-track and two two-tracks, also Studer. Thirty-two Dolbys occupy another recess in the walls, while a Neve 32-channel 24-track console, incorporating a number of custom requirements, is the centrepiece.

In what Timperley and his assistant, Dave Richards (also ex-Chappells) refer to as the goodies trolley are Keepex units, URI limiters, compressors, Eventide instant flanges and digital relay. These are in a box on wheels which can be moved to the

side of whoever wants to twiddle the knobs at any given time. Studer remote control is also on a trolley, and the joystick controls for quad mixes are in a trailing lead, allowing an assistant using them to remain out of the elbow room of the engineer at the desk.

Timperley and Richards are more than happy with their decision to move to Montreux. Timperley had worked with Miss Kerr and Grob since 1968 whenever they came to Chappells, and accepted their invitation to be chief engineer. After he had been through the mill of engineering the jazz festival recordings single-handed, Timperley was joined by Richards, who was supposed to stay for a week and decided to stay permanently. Andre Gauchet, technical expert, completes the control room team.

Grob, who manages when discussing it to make the massive task of organising the financing and physical construction of a potential premier studio like recreation, says that the studio will be looking mainly to Britain and America for bookings, from artists who have the personal and recording budgets to take advantage of what the Mountain offers.

"They can have a little bit of paradise by the lake here," says Grob, adding on a more prosaic level "and they can have the tax advantages." For accommodation there are hotels of the high quality, and price, of the Eden du Lac, or the Palace; or there are chalets to be rented in the mountains.

Montreux offers bands accustomed to being mobbed when they turn up to record in city studios at home a fair chance of anonymity. The studio is discreetly hidden in the Casino, with no indication of its whereabouts except to the initiated, and, especially in the autumn and winter, the town itself is a sleepy place full of people who accept the presence of such as Mick Jagger with polite lack of comment.

The Mountain studio has an initial outlay of around £300,000 to recoup, but the charges of about £40 (\$100 U.S. precisely) per hour, with no overtime charges, compare favourably with premier studios elsewhere, particularly when the distinct possibility that studio charges everywhere will be going up soon is considered.

An official opening is planned for January 21, and there might well be a few new customers among the artists, managers, producers and A&R men who will make up the majority of the guest list.



The Mountain Studio interior with hardwood panelling and rough slate flooring.

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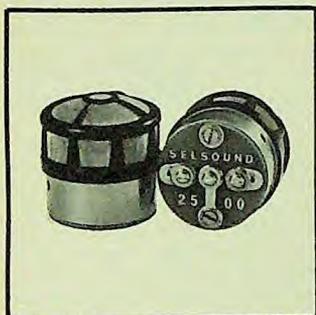
New products



The Bauch Feedback Suppressor

A NOISE cancelling microphone which the manufacturers state has exceptional qualities of discrimination between the voice and random noise is now in production at the Eastleigh, Hampshire works of Selsound Limited.

The microphone design is based on an internationally accepted patent and Selsound engineers, using their own expertise, have substantially improved the design to provide a highly efficient moving coil, low impedance instrument. The microphone is specially built to withstand the more difficult environments and rigorous conditions of service and



The noise cancelling microphone from Selsound

industrial use, and Selsound engineers have demonstrated that the microphone is able to eliminate extraneous noise to a high degree. Exhaustive laboratory development resulted in a high level of response within that band of frequencies most important for clarity of speech, a marked diminution on each side of this band and a steep gradient to the sensitivity/proximity curve.

Selsound microphones are available in the form of a microphone insert, styled "Type 2500", but the company can provide special housings to suit specific requirements and installations.

A PROBLEM often encountered when recording singers, especially pop-singers, is over emphasis of the "S" consonants. Equipment designed to counteract this problem are known as "de-essers".

The new EMT 260 De-Esser, available from F.W.O. Bauch, is a fast reacting filter. Its frequency response is normally flat until a high level "S" transient occurs, whereupon the unit turns into a Baxandall type filter with a -3dB point at approximately 3kHz. Attenuation is up to 12dB at 15kHz, depending on the control settings and input level.

The main advantage of this new equipment is that it does not affect the fundamental tone, as a normal limiter with treble equalization control does.

Another Bauch development is the Universal Audio 560 Feedback Suppressor, an inexpensive and compact device for increasing gain before howlback and improving intelligibility in a typical single-microphone sound reinforcement system by centring a narrow band-reject filter on three or four of the most prominent system resonant frequencies. Microphone preamplification is built in, allowing the 560 to be used at either microphone or line level.

SCENIC SOUNDS Equipment U.K. agents for Mic-Mix report that the new Studio B series of single channel variable decay time reverb is now available in the U.K. This follows the success in the U.K. and European recording field of the Mic-Mix Inc. Master-Room series of fixed decay time reverberation units.

The Studio B series incorporates the Mic-Mix company's unique mechanism contained in the fixed decay time series which blends both decay and delay so that the reverberant field accurately synthesizes natural room or auditorium reverberation.

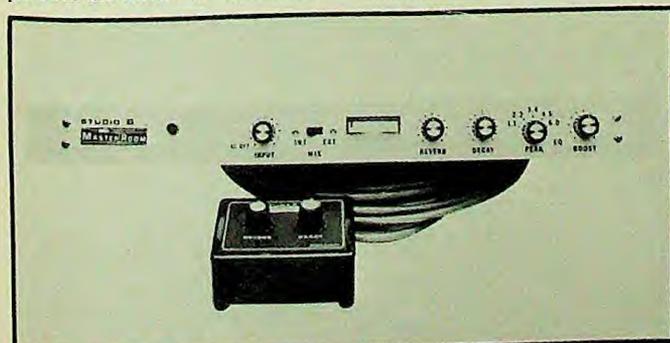
Scenic Sounds claim that the unit does not produce any characteristic 'spring' sound or suffer from rumble or flutter echo.

Two Studio B models are available. MRB-2 has decay variable between one and three seconds and is priced at £805. MRB-3 at £858 is variable between two and four seconds. The units are aimed at the music recording, film dubbing, broadcast and public address fields.



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Mic-Mix Studio B reverb unit.

RADIO/T.V.



The state of the stations

RADIO VICTORY is a playlisted station, with Dave Symonds having direct control over the musical output. Before each show, the presenter is supposed to have his running order checked over by Symonds, though how often this actually happens is hard to say.

Without being autocratic, he seems to have built up a strong team of presenters, a balance of ex-BBC and Capital and local talent. Radio Luxembourg's Dave Christian is probably the biggest name, though Eugene Fraser, Sarah Ward and Jack McLaughlin all have vast experience.

The team behind the scenes includes engineer Russ Tollerfield, who in the past has achieved results with the pirate radio stations and Capital Radio. Kevin Ward, also ex-Capital, is in charge of the sales team.

The station is unique in having the managing director Guy Paine and programme director Symonds all in the same room with the presenters. Although 14 people share the room, the noise isn't unbearable as rarely are there more than six of them in the room at any one time. With everyone sharing the room, there

LAST WEEK, Music Week's radio and television editor David Longman toured the country to find out exactly what stage the development of commercial radio has now reached. Of the total of 19 stations, only the Wolverhampton, Belfast and Reading stations are not yet on-air, and this report covers Radio Victory in Portsmouth, Plymouth Sound in Plymouth, Swansea Sound in Swansea, Beacon Radio in Wolverhampton, Radio City in Liverpool, Radio Tees in Stockton, Radio Hallam in Sheffield, and Radio Orwell in Ipswich. Interviews from these stations will appear during the next few weeks in Music Week.

is little chance to ever throw a tantrum about the md without being noticed, but "Studio 5" in the pub next door to the Victory building obviously offers a more convivial alternative.

The complicated playlist (to be explained in a future issue) is backed up by a record library that is evolving as a fine example to other ILR stations to come. Each record is hung from Speed-Frame racks in individual plastic bags. The racking takes up no more space than other more conventional systems, but has the advantages of being cheaper and easier to operate. When the library has been extended with the help of the record companies, a direct line to the studio will be completed, and for telephone

request programmes, the presenter can ask the library to look out the disc, cue it up in the library, and the presenter will start it playing from the studio.

Further along the South Coast, is Plymouth Sound. The station is different in virtually every way from the other ILR stations, being perhaps a blend of LBC and Capital. The station has a staff of 26, and relies heavily on phone-in programmes, and if they received a percentage from the GPO for inspiring the greater use of the phone, Plymouth Sound would be a rich station.

Situated in a small converted 'factory' on the outskirts of Plymouth, there is an atmosphere of friendliness and tranquility. Only one presenter could really be

regarded as being a disc jockey, the others being what programme controller David Bassett regards as air personalities.

There is no music policy at Plymouth Sound. The presenters are simply given a brief of the audience to be catered for, and the rest is up to the individual. Record companies have been slow to supply product by and large, this being partly due to Bassett's resistance to plugging. The station is over-burdened by music returns paper work, using over 1,000 different pieces of music a week, and this wide variety gives record company promotion men little to chance to win heavy exposure on any one record.

Of the nine hours a day of commercial gramophone records that each of the IBA stations can use, Plymouth only uses about six and a half hours, being heavily news and talk-orientated. There is a very high percentage of the population over 50, and very low between 15 and 24.

What ever anyone might say about the station, a recent audience research survey credited 72 percent of the radio audience listening to the station throughout the week.

Both Victory and Plymouth are new stations, Victory coming on-air in October this year, and Plymouth in May. Swansea Sound however has been broadcasting for 15 months. Contrary to the belief of commentators in London, the BBC is very active in Wales, and it is a credit to Swansea Sound that an audience of over 60 percent tune in over the week.

The Swansea Sound studios aren't actually in Swansea, but out of town near the small village of Gorseinon. You aren't actually surrounded by fields of sheep, though the highlights on the horizon include a boat builders yard, two pubs and a cemetery.

As with the majority of the commercial stations, Swansea runs with a small staff. The facilities provided however are excellent. Besides the usual studio configuration, there is also a 16-track recording studio which is used by local record companies and by the station for recording sessions.

The custom-built studios are not large enough now, and there are plans to extend the building perhaps next year. There is a large car park and grassy area behind the building. Managing director Charles Braham says he can't afford to employ a general odd-job man to keep the grass cut and the grounds tidy, though there are a few plans that are laughed at of keeping livestock behind the building, and opening a shop on the road side to sell the produce.

Beacon in Wolverhampton is due to come on-air in March next year, and the staff will be moving in to their permanent building on the Tettenhall Road this month. Managing director Jay Oliver and programme director Allan McKenzie are fast and to the point with their radio station. Although both refuse to talk about the

station's programming plans, it looks fairly certain that the station output will be tight with the presenters keeping talk to a minimum.

The company is using jingles from an American company, JAM, which sound very similar to the PAMS jingles used by Radio 1. Hardly surprising you may say, when you realise that JAM is headed by two former PAMS employees. While Music Week was at Beacon, Oliver had started running a series of commercials advertising for staff on the nearby Birmingham station, BRMB.

Oliver claims that the station will be completely different from any radio station in Britain, using new formats for music and news. Other commercial stations however appear to be slightly sceptical about Beacon's chances in this direction. Most programmers feel there isn't any radically new way of presenting radio to the British audience that will be accepted in terms of competition. Beacon will have to win many people over from BRMB which covers much of the same area, and it will be interesting to see how both stations fair.

On Merseyside at Radio City, managing director Terry Smith says that his station isn't aiming at the majority audience which might surprise some people. The playlisted station appears to be broadening its musical outlook, though it is still difficult to get some material on the playlist. Last week, singles from the Wombles, Mud, Bay City Rollers and the Goodies were not included as Radio City Singles, although offerings from Laurel & Hardy, Cliff Richard and company director Ken Dodd were.

The station is being successful, though Terry Smith admits that his own children don't like listening. Head of music at City, Clive Burrows is quite adamant about his decisions, and luckily for him, he seems to have brought his point home that the audience doesn't always want to be treated to the national chart hits.

In the North-East, Radio Tees is only six months old, but is coming on well. A recent trade newspaper feature credited the breakfast show disc jockey Leslie Ross as being a local. He is flattered considering that he comes from Birmingham!

Several of the commercial stations have made overtures towards Ross, who arrived at Radio Tees from BBC Radio Birmingham, that none attracted him, and two in particular he says, actively annoyed him with their music policies. He feels strongly that any music that the listener wants, should be played, within reason.

Studio 5 is a feature that Tees has in common with Victory, and the presenters mix socially with their listeners. Managing director John Bradford feels that his staff should be available to the public to an extent, and following this

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MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

Belgian critics' disc awards

A NEW series of record prizes has been established by Belgian music critics and first awards, including a special award for the best Belgian production, were made this month, presented by Belgian Music Critics Union president Albert De Sutter. The prizes are titled the Caecilia Prizes, named for St. Cecilia, patron saint of music. A total of 19 recording companies submitted 132 classical recordings for consideration, and 13 categories of prizes were awarded.

EDITED
by
EVAN SENIOR

The largest number of prizes went to DGG. In the Concerto section it was won by the set of six Paganini violin concertos by soloist Salvatore Accardo with the London Philharmonic Orchestra conducted by Charles Dutoit (2711 014). The award in the symphonic section also went to DGG for Karajan's performance with the Berlin Philharmonic of music of Schoenberg, Berg and Webern (2740 121) and the chamber music section was also won by DGG with the string quartets of Schubert played by the Melos String Quartet of Stuttgart (2740 123). Daniel Barenboim's playing of Mendelssohn's piano Songs Without Words (2740 104) took the instrumental prize, and DGG's Archive recording of Monteverdi's Orfeo gained the opera award.

EMI's issue of the Strauss Four Last Songs, by soprano Anneliese Rothenberger with the London Symphony Orchestra conducted by Andre Previn (ASD 3082) took the song-recital prize.

Two Erato issues won awards, one being Raymond Leppard's conducting with the English Chamber Orchestra of Handel's Messiah (STU 70921-3), to be issued here through RCA next month, and the Solisti Veneti recording of Vivaldi's 12 concertos Op.9 (STU 70897), not yet available here but possibly to come in 1976. In the 'historic recordings' section, the old Karajan EMI recording of Mozart's opera The Magic Flute, made in 1950 and no longer available here, was given the award.

RCA sales double

CLASSICAL RECORD sales for the financial year ended in October, reports RCA classical marketing manager Robert Walker, mark "the best year in classics we have ever had". Unit sales for the year were, he said 110 per cent above the previously estimated budget, more than double what had been expected. This figure, added Walker, did not include sales of the RCA Camden classical reissues licensed through Pickwick.

Pickwick, too, reports success with the licensed Camden Classics. "Since the initial launch in April", Pickwick chief Monty Lewis told Music Week, "we have sold 1.1 million units, not counting the coming December supplement of 12 new issues for which we have initial orders of more than 200,000 already, representing an average of about 17,000 on each title. Our whole Camden Classics operation has been a gratifying experience. I'm only sorry we didn't go into it a year or so earlier. We're now looking forward to supplementing our classical operation from some other sources, of which we may have something to say in the near future".

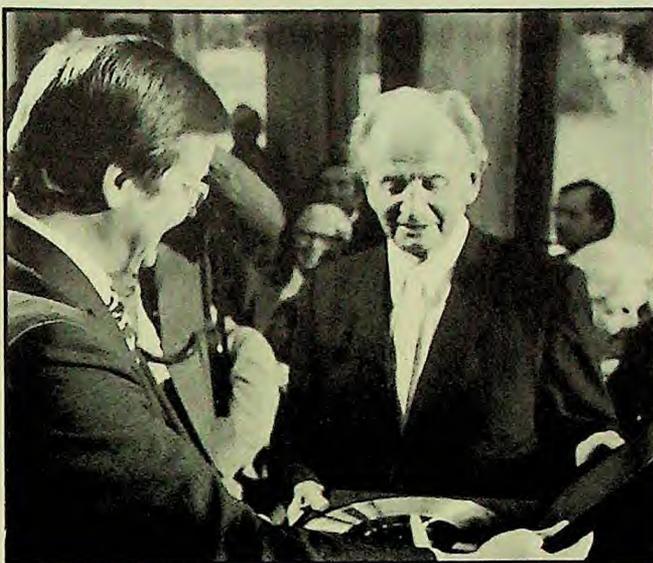
LPO U.S. tour 'rescued'

A LAST-MINUTE rescue by sponsors Commercial Union Assurance has saved from cancellation the London Philharmonic Orchestra's planned bicentennial tour of America in November next year. A final costing for hotel accommodation and internal air flights put estimated expenses far above original figures and almost determined abandonment of the tour.

However, the insurance company, which has been sponsoring the LPO's current Inter-City tour of British cities,

came up with an increased sponsorship allocation of £30,000 to add to the British Council's promised help, and the tour, the most extensive the orchestra has undertaken, will go ahead.

Commercial Union has also commissioned composer Malcolm Arnold, former principal trumpeter in the orchestra, to write a new Concerto for the London Philharmonic, which will be included in the American tour programmes. LPO managing director Eric Bravington said "Industrial and commercial sponsorship is now vital to the



IN MUNICH, 80-years-old recording pianist Wilhelm Kempff (right) receives a Gold Disc from Polydor International senior vice-president Dieter Bliersbach for a quarter-million sales of his DGG recording of Beethoven's Emperor Concerto.

DGG Gold Disc for Kempff Beethoven

GERMAN PIANIST Wilhelm Kempff, 80 this year, earned an honour rare in the classical recording world when Deutsche Grammophon presented him with a gold disc marking sales of 250,000 of one record, his performance of Beethoven's Piano Concerto No. 5, the 'Emperor' Concerto, with the Berlin Philharmonic Orchestra conducted by Ferdinand Leitner first issued in 1962 (138 777). Kempff has already been honoured in his 80th birthday year with DGG release of four box sets holding 30 LPs, titled Homage to Wilhelm Kempff.

Kempff has been recording for DGG for the past 53 years, and in his speech of thanks after the disc presentation he recalled that his first recording, made in the days of wax before tape made editing possible, had to be scrapped when he made a mistake in playing and responded with a German swear-word. As well as recording and playing a tight concert schedule, Kempff spends much

time training young pianists. He has been made an honorary citizen of the Italian city of Positano, where since 1957 he has held regular courses in piano technique for young pupils.

New title for Minshull

THE NEW title for Decca classical recording manager Ray Minshull, who heads the company's classical repertoire operations and himself produces a number of Decca large-scale productions, is Director of Classical Recordings. The title Director does not include a board seat. Minshull, who in the past worked closely with Decca board director Maurice Rosengarten in planning the company's classical recordings, succeeded John Culshaw who left to become BBC head of television music programmes and resigned last year.

Young artists record on CBS

NEW RECORDINGS now 'in the can' for CBS have come from young artists. Recorded at the end of November was a disc of duets for guitar and violin by Paganini and Giuliani, played by John Williams and violinist Itzhak Perlman. Recording was made in CBS's Whitfield Street No. 1 studio. Larger-scale recording session, this time in EMI's Abbey Road No. 1 studio, took place this week, when young conductor Andrew Davis directed the New Philharmonia Orchestra in a new performance of Cesar Franck's popular and tuneful D Minor Symphony.

£2.3m subsidies for arts

HELP WITH the deficits of both Covent Garden (£300,000) and the English National Opera at the Coliseum (£65,200) could come from more money for the Arts Council amounting to an extra £2.3 millions announced last week by Arts Minister Hugh Jenkins. Of this, £300,000 is earmarked for the moving of the National Theatre to its new South Bank headquarters, leaving £2 millions help out deficits on the current year's work of all the Arts Council's clients including music, drama, art and literature. How much the Council's special allocations committee will be able to give to music is not yet determined. The supplementary grant raises the Council's total funds for the current year to £27.3 millions.

Though this is 31 per cent up on last year's total grant, it still does not keep pace with the inflation which has caused deficits in so many areas. "We estimate that in the field of the arts, inflation has been running at a much higher rate than the general one, somewhere in the region of 38 or 39 per cent", said Arts Council deputy secretary-general Angus Stirling this week.

He stressed that the supplementary grant was concerned with the current year only. "We still do not know, and may not know for some time yet, what our grant will be for the coming financial year starting in April.

"For a long time, in view of the need of so many opera companies, concert organisations and festivals to make their plans a long way ahead, we have been pressing for our grant to be on the basis of a 'rolling triennium', which would allow us to know roughly for three years ahead what grants we could make to the organisations we support. But this is really only practicable in a period of financial stability. We used to have such an arrangement, but two years ago it ceased."

It is anticipated that Minister Hugh Jenkins will be announcing the coming financial year's Arts Council grant somewhere near the end of January. In the meantime, programmes and artists for the whole year have already had to be announced by both major London opera companies and those in the regions, by orchestral bodies and by the hundreds of grant-assisted festivals throughout the country. None yet know what their grants will be to enable them to meet the already committed costs. Arts Council funds come from Government sources channelled through the Department of Education and Science. All such grants must pass through Parliament for approval.

CLASSICSCENE

TV boost for opera sales

A NEW TV production of Puccini's most popular opera, *La Boheme*, recorded by Southern Television at a special Sunday night performance at the Royal Opera House, Covent Garden, in October, is to be networked on ITV on Sunday, December 28 at 9.45 p.m. The television staging used Covent Garden's new production first seen last February, in John Copley's presentation but with a somewhat different cast. The full Covent Garden orchestra has been used, conducted by Royal Opera chorus-master Robin Stapleton, with Humphrey Burton former LWT *Aquarius* producer, and now BBC head of TV arts department as television producer.

The broadcast should spark off a country-wide demand for the many complete recordings of the opera currently available. EMI has recently reissued the much-admired Beecham recording of 1957 (SLS 896) with Jussi Bjorling and Victoria de los Angeles, and also has the 1964 version with Nicolai Gedda and Mirella Freni conducted by Thomas Schippers (SLS 907). Last year RCA reissued Toscanini's 1953 recording (AT 203) and has the 1974 recording by Sir Georg Solti with Montserrat Caballe and Placido Domingo (ARL2 0371).

Decca has two recordings, Tullio Serafin's from 1959 with Carlo Bergonzi and Renata Tebaldi (SXL 2170-1) and the more recent SET 565-6 with Karajan conducting the Berlin Philharmonic and soloists Luciano Pavarotti and Mirella Freni. DGG



CHRISTMAS EVE celebration in Act 2 of Puccini's popular opera *La Boheme*, recorded at Covent Garden and to be networked on ITV on Sunday, December 28. From left are Marcello (Benjamin Luxon), Rodolfo (Veriano Luchetti), Mimi (Helena Doese), Schaunard (Thomas Allen) and Colline (Richard Van Allan).

have the Scotto-Poggi-Gobbi recording (2706 038), and CBS has the re-mastered Metropolitan Opera recording (78243) dating from 1947 with Richard Tucker and Bidu Sayao, reissued last year.

Cast in the TV broadcast will be Helena Doese from the Gothenberg Opera (Mimi), Veriano Luchetti (Rodolfo), Benjamin Luxon (Marcello), Thomas Allen (Schaunard), Richard Van Allan (Colline), Cristina Carlin (Musetta) Derek Hammond-Stroud (Benoit) and Eric Garrett (Alcindoro).

Another TV opera, this time Ingmar Bergman's new film of Mozart's *The Magic Flute*, comes on the air from BBC 2 on Boxing Day (December 26), the day

before the film goes on general release. Simultaneously with the TV screening, Radio 3 will be broadcasting the sound-track.

As well, BBC Records has acquired the right to issue the sound-track on a boxed set of three LPs (REF 223) retailing at £6.95, the label's first complete opera recording. Performance has Eric Ericson conducting the Swedish Radio Symphony Orchestra with soloists Josef Kostlinger (Tamino), Irma Vurila (Pamina), Hakan Hagegard (Papageno), Birgit Nordin (Queen of Night), tenor Ragnar Ulfung, well-known at Covent Garden (Monostatos), Ulnk Cold (Sarastro) and Elisabeth Erikson (Papagena).

Pye signs prize-winning conductor

A NEW name on records soon to come through Pye is young Dutch conductor Hubert Soudant, recently signed by Pye to make recordings in the company's expanding classical scene. During 1976 he will make a number of new Pye classical recordings with orchestras and repertoire still to be finalised.

Now 29, Soudant has come to the fore in Continental broadcasts and concerts, and in international conducting competitions, since in 1967 he won a conducting course organised by Netherlands Radio and was given a three-year

assistant conductorship with Holland's four radio orchestras.

A first prize at the Besancon (France) international conducting competition brought him more engagements. In 1973 he came second in the Herbert von Karajan Conducting Competition in Berlin and last summer another first in the Guido Cantelli competition in Milan. In the coming season he is to conduct a concert for the Royal Liverpool Philharmonic Orchestra, and in Ulster, Cologne, Stuttgart and Antwerp, and in Japan.

Stolz special

A SPECIAL production mirroring the life and work of composer-conductor Robert Stolz is to be mounted in 1976 by the Opera in Graz, Austria, where Stolz, who died this year just before his 95th birthday, was born. The announcement was made by Munich-based recording firm Ariola-Eurodisc director Egmont Lueftner.

Lueftner came to Graz to present to the United Graz Theatres and soprano Anneliese Rothenberger the Robert Stolz prizes, 10,000 German marks and a silver bowl each.

The Robert Stolz Foundation was set up in 1970 when Stolz was 90, on the initiative of Ariola-Eurodisc and the Bertelsman book and record clubs, to sponsor projects in various fields of the arts and propagation of Stolz's music.

New radio career for Bing

FORMER EDINBURGH Festival and Glyndebourne Opera chief Sir Rudolf Bing, until two years ago artistic director of New York's Metropolitan Opera, has started a new career in America and has become a classical chat-show front-man for a new radio programme on New York's station WQXR. Show, titled Artists Can Also Talk, will have conversation and music with guest-artists from all areas of the performing arts. Early guests are expected to include recording stars conductors Rafael Kubelik and James Levine, mezzo Frederica von Stade who made her Covent Garden debut this year, and tenor Jon Vickers. The broadcast is sponsored by Columbia Artists Management, one of America's largest artist representation groups.



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CLASSICAL SALES

FULL-PRICE

- 1 ANDRE PREVIN'S MUSIC NIGHT. HMV ASD 3131
- 2 BACH: Lute Music, John Williams. CBS 79203
- 3 BEETHOVEN: Symphony No. 6, Bohm/Vienna Philharmonic Orchestra. DGG 2530 142
- 4 HANDEL: Messiah, Kings College Choir. HMV SLS 845
- 5 JAMES GALWAY: Lollipops. RCA LRL1 5094.
- 6 KORNGOLD: Die Todt Stadt, Erich Leinsdorf. RCA ARL1 1199
- 7 MOZART: Horn Concertos, Denis Brain. HMV ASD 1140
- 8 ORFF: Carmina Burana, Previn/London Symphony Orchestra. HMV ASD 3117
- 9 SHOSTAKOVICH: Complete Symphonies, Various. HMV SLS 5025
- 10 WAGNER: Das Rheingold, Goodall/English National Opera. HMV SLS 5032

MID-PRICE

- 1 ALBINONI: Adagio. CBS 658001
- 2 BEETHOVEN: Piano Concerto No. 1, John Lill/A. Gibson. CFP 40232
- 3 BRUCKNER: 7th Symphony, Jochum/Bavarian Radio Orch. DGG 2726 054
- 4 CLASSICAL MOODS VOL. 2. Philips 6747 199
- 5 GRAND OPERA GALA. Pye GOSC 666-8
- 6 HOLST: The Planets, Sargent/LSO. Decca ECS 600
- 7 KATHLEEN FERRIER & BRUNO WALTER. Decca 6BB 197/8
- 8 LISZT: Faust Symphony, Beecham/Royal Philharmonic Orchestra. EMI SXDW 3022
- 9 VIVALDI: The Four Seasons, Kuentz/Chamber Orchestra. DGG 2548 005
- 10 SCHUBERT: Trout Quintet, Schubert Quartet. DGG 2548 122

The above charts list in alphabetical order best selling albums in full price and mid-price ranges, based on information supplied by the undermentioned shops covering sales during the month of October. Contributing shops were HMV, London, Record Specialities/Henry Stave, London, Vincent's, Birmingham, Messrs. J. G. Windows, Newcastle-Upon-Tyne, Chappell Music Centre, London, Francis Records, Southampton, Rare Records, Manchester, Richmond Records, Surrey, Rae Macintosh Music, Edinburgh, Symphony One, Glasgow.

ALBUM REVIEWS

CLASSICSCENE

GOLD IN THE RHINE

Wagner: The Ringgold - English National Opera. Norman Bailey (Wotan), Emile Belcourt (Loge), Derek Hammond-Stroud (Alberich), Robert Lloyd (Fasolt), Clifford Grant (Fafner), Lois McDonall (Freja), Katherine Pring (Fricka). Gregory Dempsey (Nime). English National Opera Orchestra conducted by Reginald Goodall. Produced by John Mordler, engineered by Robert Gooch. HMV SLS 5032, three LPs boxed with libretto. - More than a worthy successor to the initial Ring recording of Siegfried (SLS 875) that last year started off the EMI English Ring from the Coliseum. Everything about this set is good: recording is clean and clear, balance is superb, and the playing and singing are at a much higher standard than in the Siegfried. And considering that it is the result of 'takes' from four separate live performances, these have been so skilfully knitted together that joins are imperceptible, as are, except for a second or two, audience and stage noises-off. Goodall, of course, is Goodall - his tempi are slower than usual (the performance is on three discs instead of the usual two), but somehow, and unlike the Siegfried, it does not actually sound slow. There is space for vocal and orchestral sound to expand and balance. If the Siegfried achieved unexpected success in overseas English-speaking countries as well as here, this latest Ring section should do twice as well. The three LPs are appropriately boxed in gold, with booklet containing the Andrew Porter translation used in the Coliseum performances and well-produced notes. ***

OLDER VIENNA

Johann Strauss I & II: Robert Stolz Conducts Johann Strauss, Vienna Symphony Orchestra. Saga SAGA 5408. - There must be hundreds of recordings of most of the works on this disc, and a great number on other labels by Stolz, who had the inestimable advantage of having Strauss II teach him many of them. He uses the older and faster tempi for most, and phrases everything musically rather than emotionally as so many modern conductors do. The usual Blue Danube, Fledermaus Overture, Gypsy Baron Overture, Emperor Waltz (a beautifully sensitive performance), and the polkas are included. But the gem of the record, and the work that in itself is worth the price of the whole, is the exquisite performance of the lilted Intermezzo waltz from The 1001 Nights, of which there seems to be only one other recording available, Boskovsky's on EMI's recent SLS 5017 box set. **

AS BACH HEARD IT

Bach: Christmas Oratorio, BWV 248. Hans Buehler (male soprano), Andreas Stein (counter-tenor), Theo Altmeyer (tenor), Barry McDaniel (baritone), boys' choir, Collegium Aureum orchestra conducted by Gerhard Schmidt-Gaden. Produced by Dr. Thomas Gallia. BASF 59 21749, three LPs boxed with text and notes. - Coming aptly at this time of year, the Christmas Oratorio is one of Bach's best-loved, not least because of the familiarity of much of its music - Bach did indeed borrow from himself nearly all the way through it, taking music from his earlier-written secular cantatas. One of the advantages of

this new Harmonia Mundi all-male recording; however, is that it does its best to go back to original sounds, using mostly 18th-century instruments or copies of them, and working on an altogether smaller and more historically correct basis. And yet the sound manages to be sumptuous without being overpowering, condensed without being as dry as so many 'reproductions' of earlier music contrive to be. Would-be collectors will be able to hear the performance broadcast by Radio 3 on Christmas Day at 8.10 p.m. **

CHILD OF ALL TIME TIME

Tippett: A Child Of Our Time. Jessye Norman (soprano), Janet Baker (contralto), Richard Cassilly (tenor), John Shirley-Quirk (bass). BBC Singers and Choral Society, BBC Symphony Orchestra conducted by Colin Davis. Produced by Erik Smith. Philips 6500 985. - Masterpieces in all the arts can be sparked off by an isolated incident but, because they are masterpieces, remain valid for all time. So it is with Tippett's great choral work, a protest against man's inhumanity to man. John Pritchard's earlier (1958) Argo recording (ZDA 19-20) on two LPs is still available, but it is no denigration of it to say that this new performance, using American soprano and tenor for the truly American-style sections in Negro-spiritual format called 'soul music' by some people, and the vastly improved technical resources of modern recording, brings the music and the words into today's focus with much more telling effect. Colin Davis opens the score so that separate strands continue audible while

merging.

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PERFORMANCE

Sparkling Debuts

FOR THE second time within a year, EMI staged a Gala Concert in the Festival Hall to help raise funds for the Henry Wood Rehearsal Hall, on this occasion taking the opportunity of introducing two of the coming generation of recording stars, Cuban-born pianist Horacio Gutierrez and Russian violinist Gidon Kremer, both names soon to be seen on record labels. It was, from the soloists, a night of virtuoso performances, Gutierrez playing excitingly in one of the most exciting of piano concertos, Liszt's No. 1, and Kramer investing the Brahms Violin Concerto with warmth and classical convention allied to a brilliant technique.

His dazzling solo encore, Heinrich Ernst's set of variations on the Last Rose of Summer aria from Flotow's Marta, drew the audience to its feet in applause. Though Andre Previn and the London Symphony Orchestra rushed headlong through the Berlioz Roman Carnival Overture and provided vivid musical pictures in Dukas's programmatic Sorcerer's Apprentice, in the more closely constructed concertos neither conductor nor orchestra provided the kind of collaboration the two soloists needed, allowing tension to sag far too often and meeting climaxes where they did not exist, though making some ravishing sound all the time. Limelight cannot properly cover too many stars at the same time. E.S.

Opera Pantomime

IF EVER the English National Opera at the Coliseum ran out of ideas for Christmas crowd-attracting shows, it could well transfer its effervescent production of Rossini's The Italian Girl in Algiers to the end of December and run it for the delectation of thousands of kids, not to mention parents. For in brilliance of stage sets, jolly music and exaggerated hilarity of performance, it can knock most fairy-tale pantomimes into a cocked hat. The almost credible tale of a doddering Pasha outwitted by a sophisticated captive European woman slave is alive with laughs, both at the situations and at the bubbling music. Wendy Toye's production keeps its actor-singers on their toes, the dazzling array of bright costumes makes a stage picture always worth looking at, and in the November revival John Barker's conducting emphasised both the joy and the technical perfection of Rossini's music. But as usual, it was the 'old-timers' who had the edge, projecting their performances in perfect articulation of words - Patricia Kern making a welcome return as Isabella, Harold Blackburn squeezing every ounce of comedy from the pompous Pasha and Eric Shilling fooling delightfully as Taddeo. John Brecknock's solid tenor found a little strain in the tessitura of his role, Maurine London was a little too modest as Karima and Delia Jones was almost inaudible as Zulma. The orchestra obviously enjoyed the performance as much as the audience did. E.S.

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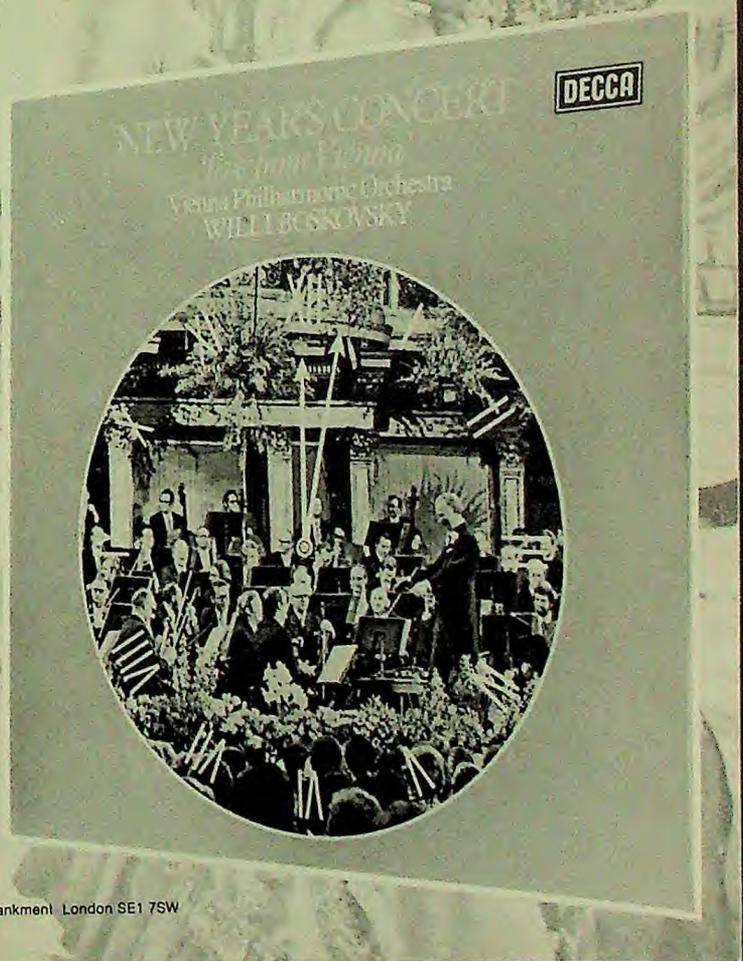
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COUNTRY

Precision push Country tapes

Country music has played an important role in the release schedules of Precision tapes during the past year and will continue to be equally prominent during 1976, comments A&R manager David MacDougald.

"Country is a good proposition," says MacDougald, "and sales, judged on a long term basis, are most healthy possibly on an even longer term basis than the equivalent album releases although this is usual with most music on tape."

Although Precision has matched many album releases with cassette and cartridge configurations, the company has also collected strong sales with their tape only packages. Among the tape only releases have been Glen Campbell's *More Of Me* and the two mixed artists Country Capital volumes, both 25 track compilations taken from the Ember catalogues: Mickey Gilley's best selling U.S. album *Room Full Of Roses* on Pye; early Chip Taylor and Steve Goodman recordings on Buddah; and a number of releases from the Vanguard catalogue including product by Jerry Jeff Walker, Gary & Randy Scuggs, the Country Gentlemen and various artists compilation releases selected from the Newport Festivals recordings.

Releases scheduled for the early months of next year include the

EDITED
by
TONY BYWORTH

first tape compilations on the Charley label, which feature material from the Sun archives, and a selection of tapes featuring British country music acts.

Explains MacDougald: "It is important that we do not overlook the British artists because many are acclaimed entertainers in the local scene and have healthy followings. With this in mind we shall be releasing the first 25 track compilation album selected from the releases of Westwood Recordings, as well as album releases by the Hillsiders on Stile and Pete Sayers' *Grand Ole Opry Roadshow on Xtra*."

Nutt cuts debut CBS album

CBS RECORDS' first local country artist, Wayne Nutt, is presently completing his debut album at the company's London studios in Whitfield Street. The album, which is produced by Ian Grant, is titled *Oil Field Man* and will be released next month.

Nutt, who is three quarters Cherokee Indian and comes from Texas, is an oil rigger on the Zapata Upland site in the North

Hamilton biography published

GEORGE HAMILTON IV is the subject of a new soft cover book which is edited and published by Bob Powel. The publication is titled *George Hamilton IV* and retails at £1.25. Powel is the editor of the magazine *Country Music People* and presenter of Radio London's weekly *London Country* programme.

The book, which has 60 pages including 12 in full colour, traces Hamilton's career from his earliest recordings and includes chapters on his work in Canada, Britain and behind the Iron Curtain as well as features on Gordon Lightfoot, John D. Loudermilk and Arthur Smith.

Further information may be obtained from the publisher at 23 Broomwood Road, St. Pauls Cray, Nr. Orpington, Kent BR5 2JH.

Top Country albums

TOP UK ALBUMS

- 1 40 GOLDEN GREATS, Jim Reeves, Arcade ADEP 16
- 2 CHARLEY, Charley Pride, RCA LSA 3246
- 3 SAMPLE CHARLEY PRIDE, Charley Pride, RCA SAS 1005
- 4 RHINESTONE COWBOY, Glen Campbell, Capitol E-ST 11430
- 5 LOOK AT THEM BEANS, Johnny Cash, CBS 81012
- 6 INTRODUCING CAL SMITH, Cal Smith, MCA MCF 2714
- 7 DREAMING MY DREAMS, Waylon Jennings, RCA LSA 3247
- 8 BLANKET ON THE GROUND, Billie Jo Spears, United Artists UAS 29866
- 9 DON WILLIAMS' GREATEST HITS Vol. 1, Don Williams ABC ABCL 5147
- 10 STAND BY YOUR MAN, Tammy Wynette, Epic 69141
- 11 BEST OF POLLY PARTON Vol. 2, Dolly Parton, RCA LSA 3236
- 12 MEMORIES OF US, George Jones, Epic EPC 80949
- 13 BEST OF THE STATLER BROTHERS, Statler Brothers, Mercury 6338 582
- 14 THE COLLECTOR'S HANK WILLIAMS Vol. 1, Hank Williams, MGM 2353 118
- 15 SAY FOREVER YOU'LL BE MINE, Porter Wagoner & Dolly Parton, RCA LSA 3253

TOP IMPORT ALBUMS

- 1 RED HEADED STRANGER, Willie Nelson, Columbia KC 33482
- 2 STEEL RIDES, Lloyd Green, Monument KZ 33368.
- 3 STEEL GUITAR, Buddy Emmons, Flying Fish 005
- 4 EVERYTHING LEADS BACK TO YOU, Slim Whitman, United Artists UA-LA 5139
- 5 NEW BEGINNINGS, Larry Jon Wilson, Monument KZ 33382

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

'Country music was born in Britain'

GEORGE HAMILTON IV, as ever the keen champion for the cause of British country music, made that same topic the subject for his speech at the recent Country Music Association (Great Britain) Awards Dinner. He compared the local scene's development to that of a "fragile flower" which was in need of tender, loving care.

Away from the speech tables and the formal surroundings, Hamilton still continues to discuss eagerly the local activities, and is fully aware of the difficulties that surround its growth and its artists.

"There appear to be two fundamental problems," Hamilton points out. "Firstly the growth of the local scene appears to be regularly lagged by a certain proportion of so called fans - usually those in cowboy attire - who are determined that the music should be nothing more than a carbon copy of Nashville and, secondly, that view is endorsed by sections of the trade who believe that country music was made solely for Nashville consumption.

"What many people don't realize is that country music was born here. It was created with such songs as Barbara Ellen and Greensleeves, and then exported with the early settlers to America. Now it's back but people don't even know that the music is theirs.

"Although the situation in the British Isles is rapidly changing with more record releases and a greater number of tours, the activity is still centered upon the American acts. The British scene is still being overlooked and it's kind of ironic that whenever a British band does start performing their kind of British country music,

they're then up for knocks by certain sections of the British fans."

On the surface the British country music scene appears in a state of turmoil but George Hamilton IV's remarks are not merely passing observations. His comments are validated by many of the local performers themselves.

A few weeks back the specialist magazine *Country Music Review* sponsored the first All British Country Music Show to be staged at a major London theatrical venue, the New Victoria. Ireland's Ray Lynam & The Hillbillies topped the bill, supported by a generous amount of British acts destined to spotlight the wide range of country music. Although George Hamilton IV could make it to the show because of his own stage appearance, he sent a congratulatory telegram. Sadly the venue was only attended by around 750 people, and the organisers lost money.

Bryan Chalker, the magazine's editor and a performer in his own right, felt less despondent about the show's outcome.

"We felt that the show wasn't a disaster because subsequent comments have confirmed our belief that British country music has a future," says Chalker. "We had good vibes back from the show by way of the trade and, on its own level, the show was enjoyable and showed what British talent was capable of.

"Sure enough we lost money but we proved that the local artists aren't rubbish. It hasn't deterred us from putting on more shows and we're hoping to stage the next one within the next six

months. We shall, however, hold that one in the North of England where there is more following for the music."

Bryan Chalker is one of the local music's stalwarts and has been performing for around ten years, commencing his career working the folk clubs. He is now to be seen regularly in the country music venues and, in addition, has made more radio and television broadcasts than any of his counterparts. At last month's CMA (GB) Dinner he collected the British Album of the Year Award for the release *From The Waters Of The Medway* on BBC Records.

He believes strongly in the future of country music. "The market is gradually increasing," he comments. "Because many listeners are becoming more and more tired of the excessive noise and violence of pop, they're turning on to the simple music. This country is winning out.

"The basic difficulty at present appears to rest with the fans and



George Hamilton IV

the artists. You've got to make people believe in what they're getting. There's a glut of talent around but only a handful is doing individual things. You've got to gear the public to accept something fresh. Simultaneously, artists have to realize that audiences command respect and put on something worthwhile. What this business needs is some sort of rapport between artist and public."

Similar words are echoed by Brian Golbey, for many years one of the leading members of the British country scene but now carving out a career - along with Allan Taylor and Jon Gillespie - as a member of the newly formed Cajun Moon.

"I believe the scene is stagnant at the moment - a state of apathy with little or no enthusiasm for local acts. The show at the New Victoria was nice but I felt no one really wanted to know.

"The keyword for success is individuality. I really didn't want to leave the scene but I had to and I'm now much more able to form my own identity working with Cajun Moon because we're now working before audiences who are willing to accept fresh ideas."

However a number of British acts have stuck faithfully by the music and, by their own perseverance, are making strides in new directions. Among those acts are the longstanding Jonny Young Band - to be seen recently on the mammoth *George Hamilton IV* tour - who, for many years, sought out a livelihood by playing Nashville's style of country but are now gaining fresh acceptance, and

moving into new venues, by combining their own brand of country and rock music: Liverpool's *The Hillsiders*, certainly among the most well known of all the British groups, have been writing and performing original songs for many years; and Pete Sayers, a resident of Nashville for four years, who returned to these shores to launch England's own *Grand Ole Opry* in Newmarket as well as creating the *Grand Old Opry Roadshow*, a talented five-piece band whose music covers the whole spectrum and is worthy of finding a permanent home in cabaret circuits. Sayers, incidentally, received long overdue recognition when he collected three awards at the CMA (GB) Dinner.

Britain possesses the talent - the list is longer than the few names cited above - but the immediate problem lies in developing the natural resources. Somehow or other both the trade and the fans have got to realize the potential that exists in the local scene.

But the movement for recognition is gaining momentum. It's ironic though that such a cause has gained a leader in George Hamilton IV, an American who has spent many years in building up his own career in Britain and now dedicated in helping the music of the natives!

"I'm now getting on a Pan-Am flight and returning to the States," were Hamilton's parting words, "but what's going to happen to my friends? Are they going back to the clubs and seek out a living by entertaining the cowboys and the Indians?"

The power of transmission

THE VERY premise of commercial radio in Britain as run by the IBA, is that each company operates as an Independent Local Radio station. Bearing this in mind, a dictionary definition of local is, 'confined to a small district'.

There are several stations within the IBA network that are unhappy about the power and effectiveness of their transmitters. The plight of Radio Hallam has been well documented in the past, and talks between the executives at Hallam and at the IBA have reached a peak. In the early IBA pamphlet for Hallam, the MW transmitter was rated as 400 watts. In the new document it appears as 0.3 kw (kilo-watts) which is 300 watts.

When the IBA advertised for applicants for the franchises to operate radio stations in the different localities up and down the country, the power of the transmitter was stipulated, as was the coverage area of the transmitters.

To the layman, the transmitter power is of little interest, but to the radio operator, of paramount importance. Much of the expenditure for each station is geared to the coverage area, including the cost of the rate card, the annual IBA transmitter rental, and the cost of the enormously expensive JICRAR audience

by
DAVID LONGMAN

research surveys. Obviously if a station does not feel the power is strong enough to cover the research survey area, then any audience research conducted in areas not properly covered will tend to down-grade the general survey.

Night time is when reception for the ILR stations deteriorates. Although Radio 1 reduces power after 7.00 p.m. so as not to interfere with continental stations, the argument does not follow with the ILR stations. Radio Forth in the evening caters for 1.25 million people in Edinburgh, though by the positioning of the transmitter, covers areas to the north of the Forth, but barely covers south Edinburgh. The IBA obviously has strong reasons why Radio Clyde should have a VIII transmitter operating on 4 kw, whereas Radio Forth only operates with 500 watts. Clyde's transmitter is eight times more powerful than Forth's.

The two Yorkshire stations, Hallam and Pennine feel hard done by in their situations when compared to the other independent local stations, and their negotiations with the IBA will be watched with interest.

The state of the stations

FROM PAGE 24

policy he has produced a very successful playlisted station.

Tees is in a similar position to that of Beacon, in that the coverage area doesn't include one main town, but half a dozen. It makes life more difficult, but even this can be minimalised by the way the station operates its system of time-checks. The presenter will say, 'the time is 2.57 in ...' substituting the names of different towns and villages in the coverage area on a rotation basis.

At this time of year Tees is almost fully sold throughout the day, which the presenters find makes life more difficult, as they have less time in which to communicate their information without reducing the music content drastically.

Life at Hallam is to be covered in another feature in this radio and television section. Suffice it to say, that programme director Keith Skues is about to unveil a series of programme changes to take effect in the New Year. It is understood however, that the music programming policy will remain very much as it is, inclined towards MOR.

Perhaps the best-situated and most pleasantly decorated station in the network is Radio Orwell in Ipswich. The building occupies the lower floor of Electric House in the centre of Ipswich, and is a prime example of how a station can advertise its existence by its situation in a town.

Much of the window space is



PLANNING THE start of Beacon Radio 303, the new commercial station for the 'Black Country' which opens next March, are programme controller Allen McKenzie and managing director Jay Oliver.

used for record company promotions which are tied in with advertising campaigns on Orwell. Although the reception area at the station is to be changed slightly, there is an air of permanence at the station, and visitors are welcomed. At how many stations would you see the main presenters giving guided tours of the studios to the general public?

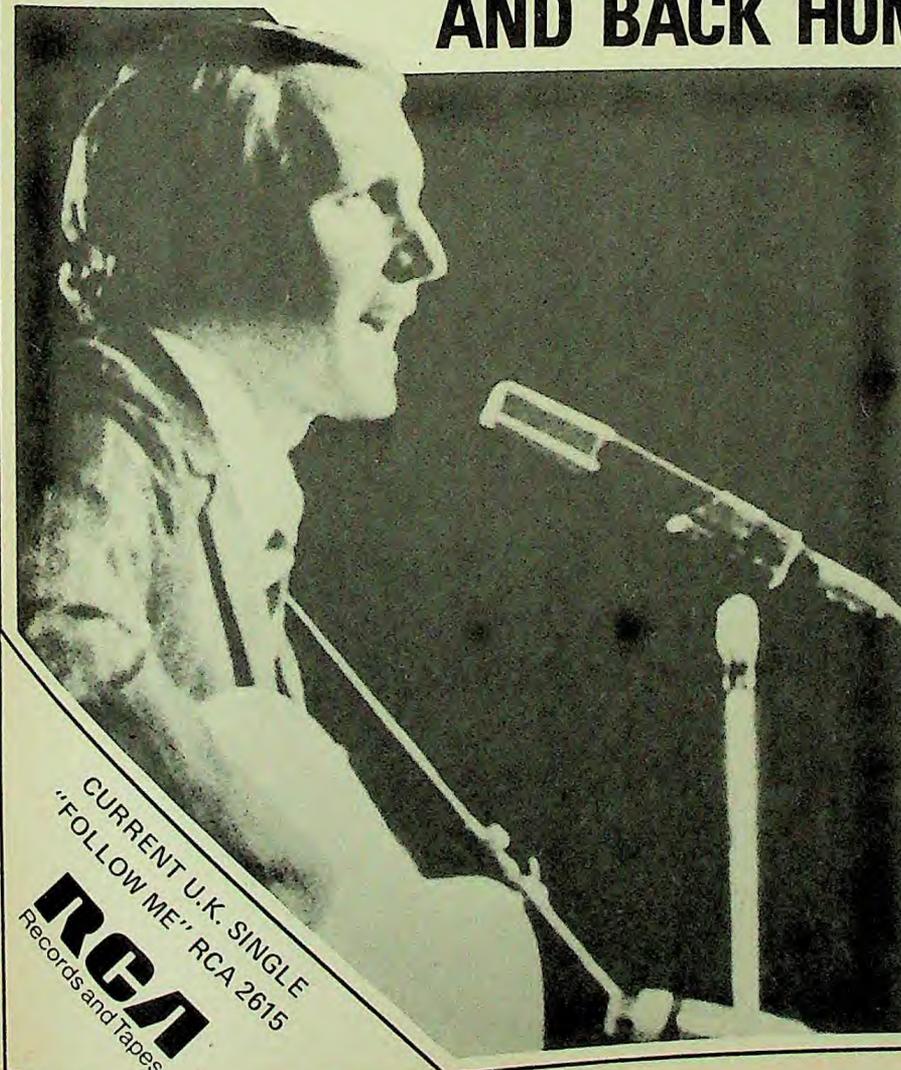
Programme controller John Wellington leaves all talk of music policy and programming to the individual presenters and the librarian, making the station easier to 'plug' by the record companies. Being only a short haul from London, the station is well catered for, and the three main presenters, who all hail from pirate radio, are glad to receive visits.

It is understood that the BBC is keen to open a local station in the neighbouring town of Colchester,

something which the management at Orwell see as flattering. The only real competition that Orwell has that the other stations aren't faced with is Radio Caroline, which broadcasting only a few miles offshore, can be sure of an audience when Orwell goes off the air at 10.00 p.m. each evening.

Above all, on a trip around the country, it is easy to realise the vast difference in systems employed by each station. The task of promoting records is on the whole quite difficult, although the actual practice of buying air-time is relatively easy. Radio offers a very cheap medium, which record companies by and large are taking advantage of. Record advertising amounts to between 10 and 20 per cent of the radio station's revenue, so who in radio can honestly say he doesn't need the support of the record industry?

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ALBUM REVIEWS

POPULAR

THE GLITTER BAND

Listen To The Band. Bell BELLS 259. Producer: Mike Leander. Cheerful set of harmless pop-rock in predictable Glitter Band style, the sort of music that's easy to take, comprehensible to all and loved by many. The package is neatly produced and immediately categorised as English Rock, mid-Seventies in other words, no new ground has been broken, though there are one or two nice ballads. Probably do very well.

JONI MITCHELL

The Hissing Of Summer Lawns - Asylum SYLA 8763. Has the lyrical and musical quality of all her albums making it difficult to assess after a couple of hearings although many would regard it as a great album simply because it is the first studio produced product from the artist in a long time. Key tracks are The Jungle Line, the title track and Shadows and Light. It features members of the La Express, but not Tom Scott. In addition, Graham Nash, Dave Crosby and James Taylor appear as background vocalists and Bud Shank, Jeff Baxter and others are also featured. Joni Mitchell's strong fan following will buy it as a matter of course.

SAILOR

Trouble - Epic EPC 69192. Production: Jeffrey Lesser and Rupert Holmes - an improvement in fact on their first album and a good package to follow up the success of the single, Glass of Champagne which is included. The album reveals that the single is a send-up of the Bryan Ferry style of singing and is just one of the many styles the group is capable of aping. Sailor use the image of a group that has travelled on ships to every port in the world as an excuse for indulgence in all these different styles. The music has a strong flavour then of variously: Hong Kong, Jamaica, Holland and Panama. Panama is in fact one of the best tracks with superb use of the Bell Bird as instrumental backing to a new melody. The variety is very refreshing and there is no doubt that Sailor will make a very strong impression in 1976.

SOLID GOLD HITS

The World Of Decca SPA-R 456. A perfect tv-compilation album, except that Decca doesn't get involved in that area, so the tracks will not be found elsewhere. It's a 12-song collection of some of

Decca's most successful singles over the past three years and includes the likes of Hamilton Bohannon's Disco Stomp, Typically Tropical's Barbados, Gilbert Becaud's Love and Understanding and Hold On To Love by Peter Skellern among a proven-popular repertoire. Even without the tv exposure it should be an all in-demand item.

NEIL YOUNG

Zuma. Reprise 54057. Producers: Neil Young, Tim Mulligan, David Briggs. The near-legendary status of Neil Young will assure this of useful sales, even if the individual track-records of the other members of CSN&Y don't seem that hot. No obvious classics here maybe, but the disarming simplicity of Young's almost spartan melody lines to frame his visions of loneliness makes snap judgements liable to later reassessment. Don't Cry No Tears has a near-Beatles riff dominating, while Through My Sails (with CS&N) and Through My Heart are acoustic delights, but there must be reservations elsewhere about the length and heavy-handedness of Crazy Horse's contributions as a suitable foil for Young's anguished voice.

MISCELLANEOUS

Top of the Pops, Vol. 49. Hallmark SHM 925. Coming up to the half century mark - and not out yet! Titles include All Around My Hat, You Sexy Thing, Art For Art's Sake, This Old Heart of Mine, Bohemian Rhapsody and The Trail of the Lonesome Pine. Good cover versions.

THE OSMONDS

Around The World. MGM Super Double 2659 044. Produced by the Osmonds with Mike Curb Productions. 2 LP set which contains most of the weeny-throbs' best known concert sequences, medleys, and solos, plus a generous smattering of their hits - Long Haired Lover From Liverpool, Puppy Love, Love Me For A Reason and The Proud One. Enough to delight the hearts of each and every Osmonds fan and - if its in the shops in good time - a stocking must for many, especially as the concert medleys won't all be on existing LPs.

BARBADOS

Typically Tropical. GULL Gulp 1014. Producer: Jeffrey Calvert and Max West. (For Coconut Airways). Now here's a cheerful set of London calypso if ever there was one. Designed to lift the heart and perk up the circulation. None of the tracks are as good as the No. 1 single (included of

CHART CERTAINTY
Sales potential within
respective market

*** Good
** Fair
* Poor

course) and by side two the sound gets a bit monotonous. The Israelites breaks it up a bit. However, the novelty doesn't quite wear off by the end of the disc. Can't fail to be a big seller.

VARIOUS ARTISTS

Discobumpers. Music For Pleasure MFP 50239. Quite a coup for MFP to get original TK hit material like George McCrae's Rock Your Baby and K.C. and the Sunshine Band's Queen Of Clubs little more than a year after their chart runs. These two titles alone will guarantee solid sales action for the album, but the other tracks - including Miami's Party Freaks, Dooley Silverspoon's Bump Me Baby and Latimore's Keep The Home Fire Burning - are just as fine. Another standout is Gwen McCrae's sultry Move Me Baby. Bringing the package up to ten tracks are disco items by Black Rock, the Equals, Maria Morgan and Cottage. Get bumpin'.

EARTH, WIND AND FIRE

Gratitude. CBS 88160. Production: Maurice White/Joe Wissert/Charles Stepany. Mixed live and studio double LP from one of America's more outstanding jazz/rock/soul combos. The live tracks are from various U.S. gigs; the band's presence here earlier this year will add to sales, though some of the tracks are on their That's The Way Of The World LP. The live cuts work better than the studio ones which sound chilly by comparison. The music gets hotter as the set wears on. A great idea for nippy January nights.

DAN McCAFFERTY

Dan McCafferty - Mountain TOPS 102. Production Manuel Charlton. Nazareth's lead singer in fact comes across far better alone than he ever has with the group on record. Possibly this is because he only sings material that is strong and not self-penned, a rarity in these days. Songs include Bob Dylan's Boots of Spanish Leather, Neil Young's Cinnamon Girl, Buck Ram's Great Pretender and the Jagger/Richard composition, Out Of Time. It is well produced and is in fact more listenable than the Nazareth Greatest Hits album that has just come onto the market.

SMALL FACES

Ogden's Nut Gone Flake. Immediate IML 1001. Production: Steve Marriot/Ronnie Lane. This was a collector's item when first issued in 1968 - then the best of the band's LPs and in the round sleeve, now reproduced in toto. The current chart single - though not on this set - will refocus attention on the Small Faces and the sleeve itself is, of course, a ower-grabber. As there's no indication on the sleeve which tracks are on it, the album could well be an impulse purchase as a novelty for some, as a bit of nostalgia (most likely) for others.

PATTI SMITH

Horses. Arista ARTY 122. Producer: John Cale. The rush-released raved-about (in the rock press) LP from the strange, butch American lady poet of rock who's claimed to be just what the Seventies needs. The offering is at first hearing incomprehensible; the music - off-key often - is raw, the band adequate with sound of

many other bands and little colour. As most of the numbers are written in collaboration with other people it's hard to know which is the real P. Smith - though presumably, the lyrics are hers. There hasn't been anyone since Janis Joplin who sounds as if she's telling it like it is though the styles aren't really comparable - Smith's words are based on imagery and nightmarish fantasy. The opening track, Van Morrison's Gloria, is nursery-rhyme stuff compared to the rest. But the buzz is out and the anti-Musak league will gobble her up. The problem is, can a straight-from-the-shoulder writer like this maintain the style if she becomes successful? Or could popularity give her different nightmares?

THE BEACH BOYS

Good Vibrations. MFP 50234. Twelve tracks and every one a classic, though some will clash with the Capitol Vine re-issue out now. But the Beach Boys can't go wrong and at this price it will suit many Christmas stockings. The sound endures, and the musical dexterity of Good Vibrations still stands up today. Included are Do It Again, I Just Wasn't Made For These Times, and some concert tracks such as, Papa Oom Mow Mow, the Monster Mash, and Surfin U.S.A. Some of the material sound simplified compared to today's sophisti-rock but there's still not been anyone quite like the Beach Boys for exuberance and good clean fun.

GEORGE BAKER SELECTION

Paloma Blanca. Warner Bros K56136 - Previously available as an import, only, the firm surge of activity is triggered by the success of the title track as a single. Whether there will be an equally enthusiastic demand for an LP by a band which still commands its biggest following in Europe is debatable, but there's no doubt that this type of bland Europop is beginning to make its mark in this country, possibly because it fills a void for the undoubted liking by the British for easy-on-the-ear, inoffensive music of strong melodic content. Another hit single, via Morning Sky, may be the key to the album's future potential.

FOUR SEASONS

Who Loves You. Warner Bros K56179. Producer: Bob Gaudio - Devolution seems to be the order of the day for the Four Seasons. In Frankie Valli, the group has one of the alltime great lead singers and distinctive voices of pop, but it now seems as though everybody wants a share of what's happening up front. Since Valli's presence is not the anticipated dominating factor, the result is that Bob Gaudio's splendid songs and production are not given full value. Overall the album suffers from lack of character, something to which recent Four Seasons' admirers may be quite oblivious.

THIJS VAN LEER

Introspection 2 - CBS 65916. Production: Ruud Jacobs - Former Focus leader, keyboard and flute player Thijs Van Leer has produced another album of semi-classical music. These pieces are closer to the Swingle Singers than anything else and as such are very palatable. Among them is Focus III sounding completely different played on woodwind and strings with Letty de Jong's angelic wordless vocal. Pleasant background music but not likely to set the charts on fire.

SLY STONE

High On You. Epic EPC 69165. In the late Sixties, Sly Stone's fusion of rock and soul was one of the most influential forces in black music. It is ironic, then, that his new album seems to borrow much from some of today's major soul acts. Crossword Puzzle, for example, sounds very close to the Ohio Players, while Organize has much of the feel of Stevie Wonder's Living In The City. That's not to say this is a poor LP; it isn't. Every cut (and all are self-composed) brims over with energy, and the title track is vintage high-voltage Sly. Check out Who Do You Love, Green Eyed Monster Girl and Greed, too. The man still has his fans, and High On You should sell in high, if not stratospheric, quantities.

NINA SIMONE

Live At Berkeley. Contempo CLP 530. Nina Simone arguably means less today, saleswise, than in the past, but Contempo is nevertheless assured of worthwhile business with this album, the strongest of four new releases featuring the singer which the company currently has on the market. Her material here is decidedly political - try the cutting Backlash Blues or the assertive To Be Young, Gifted And Black, for example - but that is what she does best. Vocally, Simone is in fine form, although the protracted between-song chat is irritating; this aspect of the concert should have been edited. Best-known title for non-Simone aficionados is Ain't Got No, I Got Life; other cuts are Four Women, The Assignment Song and No Opportunity Necessary.

TOMMY BOLIN

Teaser. Atlantic K 50208. Producers: Tommy Bolin and Lee Kiefer. Guitarist Bolin has a fair pedigree - once with Energy, then the James Gang and currently Deep Purple - so this, his first solo LP, should attract equally fair interest. It finds him alternating between what might loosely be termed hard and soft rock. In the former category falls Grind, Marching Powder and the percussive People, People, while the latter embraces Dreamer, Lotus and the witty Savannah Woman. Bolin's vocals are surprisingly good, and his guitar work well reflects the mood of each song - suggesting a musical discipline not always evident from group players who take a solo path. In-store airplay will boost what should be very respectable sales indeed.

SEALS & CROFTS

Greatest Hits. Warner Bros. K 56176 - Producer: Louie Shelton. Although the title doesn't fit the UK market, as the duo have never registered a hit, this is still a fine collection that makes a good introduction to their style of music. Taken from their last album, I'll Play For You is perhaps the best known track, although Diamond Girl, Castles In The Sand and Summer Breeze are all well worn standards the other side of the Atlantic. Certainly a good sampler for the UK fans.

HARRY CHAPIN

Portrait Gallery. Elektra K 52023. Producer: Paul Leka. While Harry Chapin continues to grow in stature as a contemporary entertainer in America, he remains largely unappreciated on this side of the Atlantic. It may be a situation that will never be rectified, for there is a seriousness

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ALBUM REVIEWS

FROM PAGE 30

about songs like Bummer, a lengthy, gripping account of the fate of a black Vietnam veteran, and the bizarre Babysitter, which doesn't make for easy appreciation. The committed will continue to admire his poetic skills, but unless there is a hit single, possibly Tangled Up Puppet, to be extracted, sales of the album will be no more than modest.

NORTHERN TRACKS

Best Of Spark SRLM 502. Producers: Barry Kingston/John Worsley. Since Spark was responsible for introducing Wigan's Ovation, the sleeve claim for the contents to be "14 Brilliant Northern disco sounds" must be taken with some seriousness. Outside of Wigan's Ovation, represented with four tracks, the other names are not too well known (except to northern discomaniahs, perhaps), but they have a common contagious dancing beat and while some are inevitably heavily Motown-influenced, it's worth noting the driving Sign On The Dotted Line

by Gene Latta and the husky-voiced Tommy Hunt's Crackin' Up. An obvious stock item in Lancashire and other outlets deriving business from local discos.

VINCE HILL

Wish You Were Here. CBS 81023. Producer: David Mackay. Among British singers, Vince Hill is the only one whose recording pattern follows the procedure of regular releases as epitomised by the likes of Andy Williams and Johnny Mathis. But despite his regular tv appearances, undoubted vocal techniques and good looks he doesn't seem able to translate this into really solid sales. He's a versatile performer, and even if he doesn't ring entirely true in his efforts to cope with Love Will Keep Us Together and Sailing, there are signs that under new producer Dave MacKay he's coming closer to a contemporary (rather than timeless) interpreter with particularly good treatments of Don't Throw It All Away, Rhinestone Cowboy and Feelings.

GRAND FUNK RAILROAD

Caught In The Act. Capitol. STSP 15. Produced by Jimmy Ienner - 2LP live set recorded at various locations during the band's '75 tour, this set of sustained heavy rock may be hard for all but the staunchest fan to take. Live albums are becoming monotonously regular; much of the material is on other albums, and better produced, though the live set has, of course, that which a studio album lacks - atmosphere. This powerhouse band pulls out all stops. The impact varies through the set (obviously depending on crowd reaction at

each gig). Heartbreaker works well, with instrumentals reminiscent of the old Vanilla Fudge style, and there are numbers such as Inside Looking Out, Gimme Shelter, The Locomotion, and Some Kind of Wonderful in among the Mark Farner foot-stomping rock. Grand Funk Railroad haven't had a lot of action here lately and serious fans might be better off waiting for the next studio LP than pouncing on this patchy, if exciting package.

KRIS KRISTOFFERSON

Who's To Bless. Monument MNT 69158. Producer: David Anderle - It's probably a reflection of Kris Kristofferson's limited vocal prowess that his songs have won greater public acclaim as interpreted by more accomplished singers. Nevertheless, there's a certain unaffected charm in his singing and there's no arguing about the power of his lyrics and his craftsmanship in general, which allows for a wryly humorous comment on fame, Rocket To Stardom, contrasted with the philosophical anti-war song, The Year 200 Minus 25.

CANNED HEAT

Cookbook. Sunset SLS 50377. A commendable Sunset re-issue, this happy set includes On The Road Again, Going Up The Country, plus Same All Over, Bullfrog Blues and Amphetamine Annie. The numbers are not all greats, neither are they truly the best of the band's material, but the selection is well-matched and makes good listening as it shows the band in various moods. Not a giant but the numbers are recent enough to be fresh in the minds of many, which could add to sales.

CLIMAX BLUES BAND

1969/1973. Harvest Heritage. SHSM 2003. Producers Chris Thomas/Gottelher. This is a set of 11 cuts from four Climax Blues Band albums which somehow manages to sound as if it was all one. The music varied little in the three years or so covered and has moved by leaps and bounds since then. Most of it is basic post-Stones r&b which everyone was doing at the time: the line up is of course different from the current one with Newsome and Wood instead of Cuffley and Jones. The band is now doing better things but this set will arouse interest in all followers plus those firmly entrenched in late Sixties r&b.

BONZO DOG BAND

Keynsham. Sunset SLS 50375. Production: Neil Innes and Viv Stanshall. Another good Sunset re-issue, this contains some of the quickly-forgotten wit of this funny, intelligent outfit. At times the lyrics are way ahead of current spoof favourites, and timeless too. We Were Wrong is the best of croon camp. Look At Me I'm Wonderful, a Viv Stanshall special, and Mr Slater's parrot gets hysterical after the tenth Hallo? The LP will no doubt bring giggles to many fans, and hopefully find some new ones. Lovely stuff.

JOHN INMAN

Are You Being Served Sir? DJM DJLPS 468. Producer: Tony Palmer. The single's surprising drop in the charts, without even having made the Top 30, must mean a subsequent drop in demand for Inman's debut album, recorded and released within three weeks. While this LP is essentially good fun and includes a diverse selection of songs like We All Love Captain Ginger, Teddy Bears' Picnic and Nobody Does It Like Me - performed in the 'Mr.

Humphries' style - the humour does wear rather thin after a couple of listens. It may sell quite well in the pre-Christmas period, but a degree of caution should be shown in stocking this album.

MISCELLANEOUS

MANTOVANI

The Greatest Gift Is Love. Decca SKL 5216. Producer: Tony D'Amato. Always an assured album seller particularly this time of the year, Mantovani adds his own personal touch to melodies like She, What Are You Doing the Rest Of Your Life?, Dance in the Old Fashioned Way and The Greatest Gift Is Love - theme from the new film, Return of the Pink Panther. He adds his own composition, Cool Summer Evening, although the inclusion of Scott Joplin's The Entertainer is somewhat late on the scene and slightly mars what is otherwise an enjoyable easy listening collection.

MISCELLANEOUS

Top of the Tots Pop Party, Vol. 4. Hallmark SHM 882 - Ideal for the Christmas stocking and at only £1 this album will find its way into many this year. Songs include The Bump, Tiger Feet and Waterloo.

JOHN JAMES

Head In The Clouds - Transatlantic TRA 305. Production: Ritchie Gold - An album of James' brilliant blues and ragtime guitar which is particularly well produced. It is rare to find a fingerstyle guitarist who does not feel it is necessary to play everything at breakneck speed in order to show off his skill. James plays ragtime guitar at the classical slow speed which is more demanding upon his abilities. The result is some very lyrical music as well as some dauntingly skillful playing. This is a record that should have a wider appeal than merely the guitar enthusiast market.

JOHNNY MATHIS

Merry Christmas. CBS 69217. There they all are - Winter Wonderland, Sleighride, Have Yourself a Merry Little Christmas, Jingle Bell Rock, White Christmas, and Rudolph The Red Nosed Reindeer; and there they are - those dulcet Mathis tones, that heavenly choir, and Percy Faith and his orchestra as the twinkling frosting on a traditional, predictably and reliably rich cake. All ingredients including production, vocals, orchestration and arrangements are of the best quality. The album looks and sounds like an overlarge Christmas card, and Mathis appreciators will love it.

FILM SOUNDTRACK

Jaws. MCA MCF 2716. If ever there was a soundtrack album sure of its bite of the sales action, this is it. It simply isn't possible for the cinema boxoffice action which Jaws will generate in Britain from Boxing Day onwards not to spill over into record business.

Lead item here, of course, is the Main Title theme, a menacingly-dramatic piece of music which features in the film whenever the shark has lunch. The rest of the material by composer John Williams is archetypal movie fare, heavily string-laden and brass-loaded, reminiscent of Dimitri Tiomkin's score for The Guns Of Navarone (especially in the sea sequences) but, as Jaws director Steven Spielberg says on the sleeve, just as exciting. Play this in-store next year and watch your customers jump!

THE ENGLISH CHORALE

Countdown To Christmas. Unicorn UNS 247. Production: Robert Howes and Paul Lewis. There is an enjoyable selection of carols, and ancient and modern Christmas airs lurking beneath this rather vulgar sleeve and slightly crass album title. The addition of a rhythm section to the choral voices, and contributions by the Sound of Horns, the London Saxophone Quartet and Michael Laird on piccolo-trumpet, offset the somewhat saccharine quality of some of the vocal arrangements. These is at times a vaguely uncomfortable blend of Ray Conniff and the Westminster Cathedral boys choir, with a hint of the Swingles. However, the album is a nice, smooth, seasonal offering which will be just what a lot of people are looking for.

VARIOUS ARTISTS

Funk Party Two. Contempo CLP 534. A second volume of party music from Contempo, this album features a generally fine collection of 14 funky tracks, ranging from the percussive Too-Lay by the Funkees, the catchy Chinese Kung Fu by Banzai and the forceful Mighty O.J. by Patti Drew to the string-filled Tell Me What You Want from the Armada Orchestra, the saxy (sic) London Express by Oliver Sain and the brass-driven Sting Your Jaws from Ultrafunk. Other artists are Shirley Brown, the Tom Tom '84 Orchestra, Oscar Toney Jr., Madeira, the Seeds Of The Earth, Con-Funk-Shun and the Dynamic Corvettes. Get dancin'.

THE BOSTON CAMERATA

A Medieval Christmas. Nonesuch H-71315. This small ensemble of musicians and singers, under their director Joel Cohen, was formed in 1954 as the performing section of the collection of musical instruments at the Museum of Fine Arts in Boston. All the instruments used in presenting this collection of music, poetry, chants and songs surviving from the Middle Ages are those which would have been used in contemporaneous performance. The result is a seasonal album of great beauty and quality.

COUNTRY

JOHNNY CASH

I Forgot To Remember To Forget. Hallmark SHM 883. Cash has proved to be one of the most popular artists on the budget-selling label and this latest re-issue must have good sales. The titles include I Love You Because, Thanks a Lot, Train of Love and I Forgot To Remember To Forget which gives a good indication of the contents. A popular choice surely amongst his vast following.

TAMMY WYNETTE

Christmas With Tammy. Epic EPC 69214. Production: Billy Sherrill. Side one presents the sublime. Side Two is the other side. On the former, Miss Wynette tunefully emotes her way through traditional carols, with strings and pedal steel guitar. On side two Christmas is updated a trifle, and goes from Blue, through White, to Lonely, then Happy. This LP makes no pretence at being anything other than a gooey C&W confection in the best of that tradition. The artist is one of the most popular in country music at present, and the album should sell accordingly.



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TIMOTHY ALLEN &
DAVID STEVENSON**

Hope that the coming year
will bring
PEACE and PROSPERITY to all.

PRELUS

MUSIC WEEK DEC. 20

INDEX

ANDERSON, Gladstone.....R
 CAPALDI, Jim.....G
 DAFFODIL SAMUELS.....N
 DAVIS, Maureen.....S
 KNIGHT, Gladys & The Pips.....S
 MARCELS/Big Dee Irwin.....B
 MARLEY, Bob & The Wailers.....J
 MANNING, Bernard.....R
 MAUDIE'S ALL STARS.....C
 MONOPOLY, Tony.....I
 PRINCE ALLABA/Tradition All Stars.....B
 ROXY MUSIC.....B
 STEEL, Guy.....S
 WALKS, Dennis/Mudie's All Stars.....L
 WHITE, Barry.....L

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

LISTINGS

B
 BOTH ENDS BURNING, For Your Pleasure, ROXY MUSIC. ISLAND WIP 6262 (I).
 BORN A FIGHTER, Born A Fighter (Dub), PRINCE ALLABA Tradition All Stars, CACTUS CT 79 (ECR).
 BLUE MOON, Swinging On A Star, THE MARCELS, Big Dee Irwin, PYE POPULAR 7N 45559 (A).

C
 CAUGHT YOU IN A LIE, Caught You In A Lie (Version), MUDIE'S ALL STARS. CACTUS CT 81 (ECR).

G
 GOODBYE LOVE, It's All Right, JIM CAPALDI, ISLAND WIP 6269 (I).

I
 I BELIEVE, One More Mile (And Darling I'll Be Home), TONY MONOPOLY. BUK BU 3023 (S).

J
 JAH LIVE, Concrete, BOB MARLEY & THE WAILERS. Island 1DJH (H).

L
 LET THE MUSIC PLAY, Let The Music Play (Ins), BARRY WHITE, 20th CENTURY BTC 2265 (A).

M
 MISTY, Misty Dub, DENNIS WALKS, Mudie's All Stars, CACTUS CT 82 (ECR).

N
 NO OTHER LOVE, No Other Love (Ins), DAFFODIL SAMUELS. CACTUS CT 83 (ECR).

R
 ROCKERS, Pye Pye, GLADSTONE ANDERSON. CACTUS CT 85 (ECR).
 ROSE MARIE, I Give To You, BERNARD MANNING. Ruby RSS 202 (A).

S
 SILENT NIGHT, Do You Hear What I Hear, GLADYS KNIGHT AND THE PIPS. BUDDAH BDS 441 (A).
 SINCE I MET YOU BABY, Own True Love, MAUREEN DAVIS. CACTUS CT 87 (ECR).
 STOP THE WEDDING, Nothing, GUY STEEL. RUBY RSS 201 (A).

TOTAL ISSUED

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

	This Week	This Month	This Year
EMI	58	2	470 (615)
Decca	1	95	243 (203)
Pye	3	56	2
Polydor	56	2	409 (292)
CBS	44	1	256 (385)
Phonogram	27	1	170 (314)
RCA	21	3	212 (125)
WEA	28	3	271 (318)
Others	8(6)	222(27)	1159(1244)
Total	12(6)	582(39)	3505(3869)

IGLES

PUBLISHER PRODUCER

J. Feldman	Queen/Roy Thomas Baker
Francis, Day & Hunter	-
Manticore	Greg Lake/Pete Sinfield
Chocolate/RAK	Mickie Most
EMI Music	Georges Patsilas
Carlin	-
Aryl Shane	Hugo/Luigi
Lewley/EMI/Chrysalis/Mainman	D. Bowie
Teelleye Span/Chrysalis	Mike Batt
Utopia/DJM	Phil Wainman
Chappells	Chris Hill/John Staines
Lay City Music/Carlin	Phil Wainman
Lookaway/Barry Mason	Roger Greenaway
Obete London	Tom Dowd
London	Glyn Johns
Varner Brothers	Ed Townsend
Alted/Warner Bros./Southern	Alted Prod.
ic Toc/Cookaway	Geoff Stephens
t. Annes	10cc
happell/Morris	J. Lesser
April/Rock On	Jeff Wayne
eds	Chas Peate
arn (Slade) Ltd.	Chas Chandler
eds Music	Nick Ingman
Fleetwood Music	Hot Wax Prod.
uff Rose	Steve Smith
ddsocks/ATV	Miki Antony
United Artists	Steve Marriott/Ronnie Lane

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Dance of the Cuckoos	37A
D.I.V.O.R.C.E.	35F
Do The Bus Stop	29F
Dreams Of You	48CW
First Impressions	16CW
Fly Robin Fly	34CW
Gamblin' Bar Room Blues	44F
Glass Of Champagne	20CW
Golden Years	8R
Green Green Grass Of Home	30R
Happy To Be On An Island In The Sun	5F
Heavenly	46E
I Believe I'm Gonna Love You	47CW
In Believe In Father Christmas	3CW
If I Could	21CW
Imagine	31E
In Dulce Jubilo/On Horseback	42I
In For A Penny	23F
Kings Of The Cops	33A
Itchycoo Park	28CW
It's Gonna Be A Cold Cold Christmas	18F
Let's Twist Again	38ECR
Let's Twist Again	65
Let's Womble To The Party Tonight	41CW
Little Darling	40F
Love Hurts	26I
Mama Mia	32CW
Make A Daft Noise for Christmas	27A
Money Honey	12E
Na Na Is The Saddest Word	7F
Milkyway	43A
Renta Santa	11F
Rhinestone Cowboy	39E
Right Back Where We Started From	36E
Santa Claus Is Comin' To Town	50CW
Show Me You're A Woman	10E
Sky High	22E
The Trail Of The Lonesome Pine	2E
Think Of Me Wherever You	24E

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 prosperous New Year

ALBUM REVIEWS

FROM PAGE 30

about songs like Bummer, a lengthy, gripping account of the fate of a black Vietnam veteran, and the bizarre Babysitter, which doesn't make for easy appreciation. The committed will continue to admire his poetic skills, but unless there is a hit single, possibly Tangled Up Puppet, to be extracted, sales of the album will be no more than modest.

NORTHERN TRACKS

Best Of Spark SRLM 502. Producers: Barry Kingston/John Worsley. Since Spark was responsible for introducing Wigan's Ovation, the sleeve claim for the contents to be "14 Brilliant Northern disco sounds" must be taken with some seriousness. Outside of Wigan's Ovation, represented with four tracks, the other names are not too well known (except to northern discomaniaacs, perhaps), but they have a common contagious dancing beat and while some are inevitably heavily Motown-influenced, it's worth noting the driving Sign On The Dotted Line

by Gene Latter and the husky-voiced Tommy Hunt's Crackin' Up. An obvious stock item in Lancashire and other outlets deriving business from local discos.

VINCE HILL

Wish You Were Here. CBS 81023. Producer: David Mackay. Among British singers, Vince Hill is the only one whose recording pattern follows the procedure of regular releases as epitomised by the likes of Andy Williams and Johnny Mathis. But despite his regular tv appearances, undoubted vocal techniques and good looks he doesn't seem able to translate this into really solid sales. He's a versatile performer, and even if he doesn't ring entirely true in his efforts to cope with Love Will Keep Us Together and Sailing, there are signs that under new producer Dave MacKay he's coming closer to a contemporary (rather than timeless) interpreter with particularly good treatments of Don't Throw It All Away, Rhinestone Cowboy and Feelings.

GRAND FUNK RAILROAD

Caught In The Act. Capitol. JSTSP 15. Produced by Jimmy Ienner - 2LP live set recorded at various locations during the band's '75 tour, this set of sustained heavy rock may be hard for all but the staunchest fan to take. Live albums are becoming monotonously regular; much of the material is on other albums, and better produced, though the live set has, of course, that which a studio album lacks - atmosphere. This powerhouse band pulls out all stops. The impact varies through the set (obviously depending on crowd reaction at

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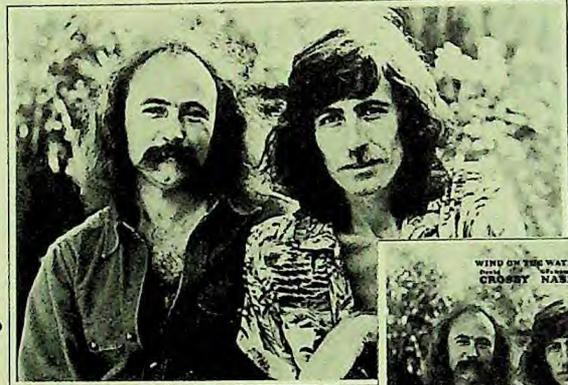
JETLP 11·M/C JETMC 11·8TC JETTC 11
New Single - EVIL WOMAN JET 764



His new single

MCA 219

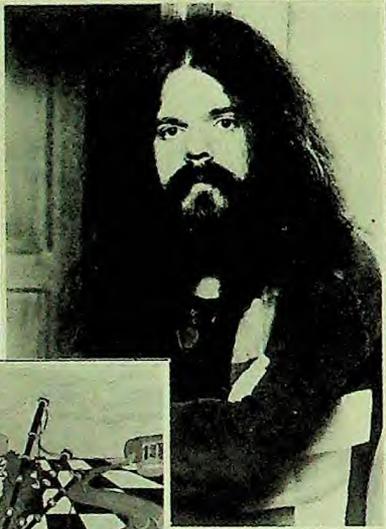
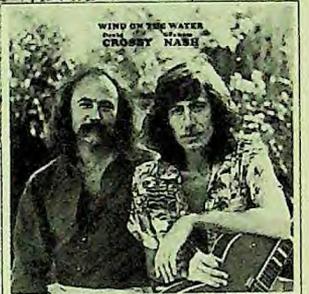
DRIVE SAFELY DARLIN'
Tony Christie



DAVID CROSBY & GRAHAM NASH

New Album 'WIND ON THE WATER'

2310 428·M/C 3100 284·8TC 3801 184

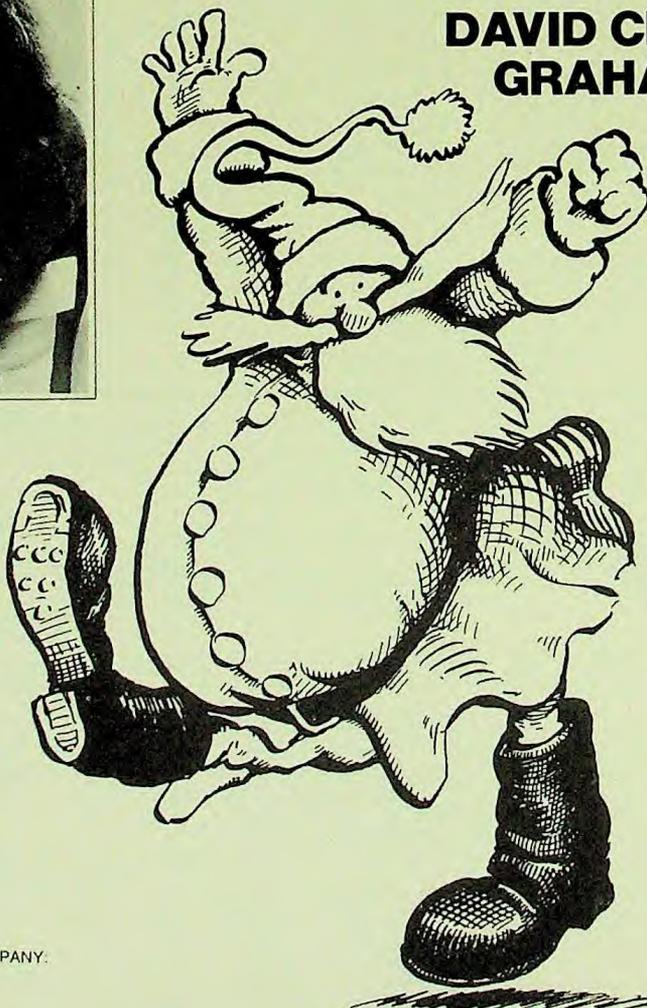


ROY WOOD

New Album 'MUSTARD'

JETLP 12·M/C JETMC 12
8TC JETTC 12

New Single - 'LOOK THRU THE EYES OF A FOOL'
JET 761



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TOP 50 SINGLES

= FORECAST
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, DEC. 20

DISTRIBUTORS CODE
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This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	7	BOHEMIAN RHAPSODY	Queen	EMI 2375	B. Feldman	Queen/Roy Thomas Baker
2	3	17	THE TRAIL OF THE LONESOME PINE	Laurel & Hardy	United Artists UP 36026	Francis, Day & Hunter	-
3	16	3	I BELIEVE IN FATHER CHRISTMAS	Greg Lake	Manticore K 13511	Manticore	Greg Lake/Pete Sinfield
4	2	17	YOU SEXY THING	Hot Chocolate	RAK 221	Chocolate/RAK	Mickie Most
5	13	5	HAPPY TO BE ON AN ISLAND IN THE SUN	Demis Roussos	Philips 6042 033	EMI Music	Georges Patsilas
6	9	4	LET'S TWIST AGAIN/THE TWIST	Chubby Checker	London HL 10512	Carlin	-
7	5	6	NA NA IS THE SADDEST WORD	Stylistics	Avco 6105 041	Cyril Shane	Hugo/Luigi
8	15	4	GOLDEN YEARS	David Bowie	RCA Victor 2640	Bewley/EMI/Chrysalis/Mainman	D. Bowie
9	6	6	ALL AROUND MY HAT	Steeleye Span	Chrysalis CHS 2078	Steeleye Span/Chrysalis	Mike Batt
10	8	4	SHOW ME YOU'RE A WOMAN	Mud	Private Stock PVT 45	Utopia/DJM	Phil Wainman
11	22	3	RENTA SANTA	Chris Hill	Philips 6006 491	Chappells	Chris Hill/John Staines
12	4	5	MONEY HONEY	Bay City Rollers	Bell 1461	Bay City Music/Carlin	Phil Wainman
13	21	4	CAN I TAKE YOU HOME LITTLE GIRL	Drifters	Bell 1462	Cookaway/Barry Mason	Roger Greenaway
14	7	6	THIS OLD HEART OF MINE	Rod Stewart	Riva 1	Jobete London	Tom Dowd
15	26	1	WIDE EYED AND LEGLESS	Andy Fairweather Low	A&M AMS 7202	Rondor	Glyn Johns
16	23	5	FIRST IMPRESSIONS	Impressions	Curton K 16638	Warner Brothers	Ed Townsend
17	24	3	CHRISTMAS IN DREADLAND/COME OUTSIDE	Judge Dread	Cactus CT 80	Alted/Warner Bros./Southern	Alted Prod.
18	48	2	IT'S GONNA BE A COLD COLD CHRISTMAS	Dana	GTO GT 45	Tic Toc/Cookaway	Geoff Stephens
19	27	4	ART FOR ART'S SAKE	10cc	Mercury 6008.017	St. Annes	10cc
20	32	3	GLASS OF CHAMPAGNE	Sailor	Epic EPC 3770	Chappell/Morris	J. Lesser
21	25	3	IF I COULD	David Essex	CBS 3776	April/Rock On	Jeff Wayne
22	11	8	SKY HIGH	Jigsaw	Splash CPI 1	Leeds	Chas Peate
23	16	5	IN FOR A PENNY	Slade	Polydor 2058 663	Barn (Slade) Ltd.	Chas Chandler
24	28	3	(THINK OF ME) WHEREVER YOU ARE	Ken Dodd	EMI 2342	Leeds Music	Nick Ingman
25	19	7	WHY DID YOU DO IT	Stretch	Anchor ANC 1021	Fleetwood Music	Hot Wax Prod.
26	12	9	LOVE HURTS	Jim Capaldi	Island WIP 6246	Acuff Rose	Steve Smith
27	47	2	MAKE A DAFT NOISE FOR CHRISTMAS	Goodies	Bradley's BRAD 7533	Oddsocks/ATV	Miki Antony
28	45	2	ITCHYCOO PARK	Small Faces	Immediate IMS 102	United Artists	Steve Marriott/Ronnie Lane
29	34	3	DO THE BUS STOP	Fatback Band	Polydor 2066 637	Clita Music	Fatback Band
30	29	4	GREEN GREEN GRASS OF HOME	Elvis Presley	RCA Victor 2635	Burlington Music	-
31	10	8	IMAGINE	John Lennon	Apple R 6009	Northern	John Lennon
32	43	2	MAMA MIA	Abba	Epic EPC 3790	Bocu Music	-
33	44	2	KING OF THE COPS	Billy Howard	Penny Farthing PEN 892	Burlington	Billy Howard
34	33	6	FLY ROBIN FLY	Silver Convention	Magnet MAG 43	Butterfly/Meridian/Siegel M. Kunze/Butterfly/Jupiter	-
35	18	13	D.I.V.O.R.C.E.	Billy Connolly	Polydor 2058 652	London Tree	Phil Coulter
36	20	8	RIGHT BACK WHERE WE STARTED FROM	Maxine Nightingale	United Artists UP 36015	ATV/Universal	P. Tubbs/J. V. Edwards
37	49	2	DANCE OF THE CUCKOOS	Band of the Black Watch	Spark SRL 1135	Leber/Southern	Barry Kingston
38	14	6	LET'S TWIST AGAIN	John Asher	Creole CR 112	Carlin	R. W. P. Prod.
39	31	12	RHINESTONE COWBOY	Glen Campbell	Capitol CL 15824	KPM	Dennis Lambert/Brian Potter
40	35	5	LITTLE DARLING	Rubettes	State STAT 13	Pamscene/ATV	Wayne Bickerton
41	50	2	LET'S WOMBLE TO THE PARTY TONIGHT	Wombles	CBS 3794	April/Batt Songs	Mike Batt
42	NEW ENTRY		IN DULCE JUBILO/ON HORSEBACK	Mike Oldfield	Virgin VS 131	Virgin	Mike Oldfield
43	NEW ENTRY		MILKYWAY	Sheer Elegance	Grade & Lynton/ATV	Grade & Lynton	Grade & Lynton
44	41	5	GAMBLIN' BAR ROOM BLUES	Sensational Alex Harvey Band	Vertigo ALEX 002	Southern	D. Batchelor
45	-	1	ALRIGHT BABY	Stevenson's Rocket	Magnet MAG 47	Magnet/Screen Gems Columbia	P.Shelley/P.Waterman
46	42	6	HEAVENLY	Showaddywaddy	Bell 1460	Bailey/DJM	Mike Hurst
47	NEW ENTRY		I BELIEVE I'M GONNA LOVE YOU	Frank Sinatra	Reprise K 14400	Campbell Connelly	Snuff Garrett
48	NEW ENTRY		DREAMS OF YOU	Ralph McTell	Warner Brothers K 16648	Misty River/Essex	S. Allen
49	NEW ENTRY		WHITE CHRISTMAS	Freddie Starr	Thunderbird THE 102	Irving Berlin/Chappells	Mick Green
50	NEW ENTRY		SANTA CLAUS IS COMIN' TO TOWN	Carpenters	A&M AMS 7144	Francis Day & Hunter	Jack Daugherty

DISTRIBUTORS A-Z

Alright Baby	45CW
Art For Art's Sake	19F
All Around My Hat	91
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Green Green Grass Of Home	30R
Happy To Be On An Island In The Sun	5F
Heavenly	46E
I Believe I'm Gonna Love You	47CW
In Believe In Father Christmas	3CW
If I Could	21CW
Imagine	31E
In Dulce Jubilo/On Horseback	421
In For A Penny	23F
Kings Of The Cops	33A
Itchycoo Park	28CW
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Santa Claus Is Comin' To Town	50CW
Show Me You're A Woman	10E
Sky High	22E
The Trail Of The Lonesome Pine	2E
Think Of Me Wherever You Are	24E
This Old Heart Of Mine	14CW
Why Did You Do It	25CW
White Christmas	49CW
Wide Eyed and Legless	15CW
You Sexy Thing	4E

TOP 50 WRITERS

1 Freddy Mercury, 2 Macdonald/Carroll, 3 Greg Lake/Pete Sinfield, 4 Wilson/Brown, 5 Lewis, 6 Mann/Appell/Ballard, 7 Hugo/Luigi/Weiss, 8 D. Bowie, 9 Trad/Steeleye Span, 10 P. Wainman/J. Goodison, 11 Chris Hill/John Staines, 12 Faulkner/Wood, 13 Roger Greenaway/Barry Mason, 14 Holland/Dozier/Holland, 15 Andy Fairweather Low, 16 Ed Townsend, 17 Lemon/Hughes/Blackwell, 18 Greenaway/Stephens, 19 Stewart/Gouldman, 20 G. Kajanos, 21 David Essex, 22 C. Scott/D. Dyer, 23 Holder/Lee, 24 Brian Blackburn, 25 Kirby, 26 Boudleux/Bryant, 27 Bill Oddie, 28 Marriott/Lane, 29 Bill Curtis/J. Flippin, 30 Claude Putman Julla, 31 John Lennon, 32 B. Anderson/S. Anderson, 33 R. Miller, 34 Levey/Frager, 35 Braddock/Putman, 36 P. Tubbs/J. V. Edwards, 37 M. Hatley, 38 Mank/Appell, 39 Weiss, 40 Bickerton/Waddington, 41 Mike Batt, 42 Bach/Murray/Oldfield, 43 H. Watkins, 44 J. Rogers/Shelley Lee, 45 P. Smith, 46 Showaddywaddy, 47 Skeirov/Lloyd, 48 Bach/McTell, 49 Irving Berlin, 50 H. Gillespie/J. Fred Coats.

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



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PERFORMANCE

Paul Simon

STILL AMAZING after all these years, Paul Simon concluded his British tour with a delightful performance at the London Palladium that had all the ingredients; nostalgia, jazz, rock, a string quartet, gospel, simple guitar/vocal arrangements, complex sax-woodwind-guitar-keyboard-strings-percussion settings, jam sessions, top line instrumentalists and beautiful, thought-provoking words. Simon certainly knows how to put on a good show. He could easily please everyone by just singing the new and old songs to a simple guitar accompaniment or a small rhythm section. For that matter, he could easily just sing the new and forget the old songs like Mrs Robinson, The Boxer, Sound of Silence, America. But no, he realises that the old songs lack the harmonies that were achieved when Garfunkel was still with him, but apart from slight re-arrangements he delivers them straight and the audience is sated.

To make up for this weakness, he has invented the all-purpose backing group, complete with David Sanborn on sax, Hugh McCracken on guitar and the Jesse Dixon Singers whom he allowed to take over for two numbers and in fact provided something of a high spot in the evening with Simon himself taking a back seat.

Almost the entire show was sing-along material including some of the more recent songs like My Little Town and 50 Ways To Leave Your Lover. The audience loved it; clapped, stamped, sang along and shouted out requests. It required three encores to get them to go home.

Paul Simon is a superstar. His writing is still good, his records sell for ever and his performances are a joy to behold.

REX ANDERSON

Mud

THE ADDITION to their line-up three months ago of keyboards player Andy Ball may well be a pointer towards a gradual broadening and deepening of Mud's musical base.

Surrounded by a three-sided wall of instruments, both acoustic and electronic, Ball frequently flashed out the group sound at Saturday night's New Victoria show to the point where there might almost have been an orchestra hidden behind the tinsel backdrop. His most telling contribution, however, came as the group featured Use Your Imagination, the title track from their new album. This depends on a more sophisticated, laid-back sound, with Ball well to the fore on synthesizer deftly fashioning his own solo and

complementing an eloquent guitar work from Rob Davies. It was a pleasing, extended instrumental interlude from a band which has always laid more emphasis on whipping up enthusiasm via contagious good spirits allied to an affection for vintage rock 'n' roll, the essence of which has been grafted on to many of their hit records, than on musical excellence.

Saturday's concert got off to a disastrous start with a sound balance of massive volume which from the circle seemed to be emerging from behind a wet blanket. Discernible improvements were made (or perhaps ears became better attuned), but it was a problem never totally conquered. There were a number of empty seats, too, which is surprising for Mud lived up to their reputation for putting on entertaining show, with their neat dance routines and drummer Les Mount's clowning, with particular attention paid to well-organised and effective stage lighting.

There were one or two duff moments, like reggae versions of Diana and Bird Dog, and a heavy-handed treatment of I Wanna Hold Your Hand, which did nothing for the original. Looked at overall, however, it was a good show, attracting an interesting age-group span (a previous Rainbow appearance was like a kindergarten outing) in which vintage classics and newer material were given as much attention as the hits, although it was the likes of Cat Crept In and Dynamite which drew the biggest reactions.

BRIAN MULLIGAN

Osibisa

DESPITE THE arctic conditions outside, there was a warmer-than-usual glow within the Roundhouse on Sunday when the captivating Afro-rock band Osibisa brought their own brand of sunshine to the place. The sheer vitality and infectiousness of their music was guaranteed to bring back memories of warmer days and balmy beaches.

The group, originating from West Africa, are in their seventh year now as professionals and it is five years since their first album. Marking the occasion, their new recording contract with Bronze Records has resulted in an album, Welcome Home - and Sunday's performance was recorded for a live album.

The reason for the

sustained interest in Osibisa's music is not hard to unearth; drawing its roots from early African tribal history, the music remains timeless, fresh and compulsive. It would take a sour man to resist the vitality of it. And Osibisa, who seem to be one of the few practitioners of good Afro-rock, present the music in a style which is not unlike West African tribal performers and yet with a splash of commercialism about it that makes it adaptable to any kind of audience or venue.

Sunday's performance was a typical example with the band working hard on numbers from the new LP, including Seaside Meditation and the single, Sunshine Day. After only a couple of numbers, they had the crowd on its feet dancing to the rhythm of it all. Fortunately they came as the last band on the bill - there was just no other place for them as no one could have followed the music - and they succeeded in sending everyone out into the cold again but at least with this time with inner glows inside of them. There will always be a place for Osibisa on any type of bill, and no doubt they'll sell a few more records too.

CHRIS WHITE

Uriah Heep

One of the coldest nights of the year in London saw a pair of suitably high-pressure performances inside the cauldron of Hammersmith Odeon.

Uriah Heep, winding up their second big tour this year, proved that, bar a few shortcomings, they have developed a really authoritative stage show, one that might surprise their critics of a few years back.

Initially, the evening was warmed up by the surprise and very welcome appearance of America's Tim Rose, composer of Morning Dew and Hey Joe. Rose had with him a nicely together band and although he was at first bothered by the heckling of certain oafs who had grown up (sic) after the golden age of rock he nevertheless stunned the audience with a mind-boggling metal version of Hey Joe. By the time he had finished his act there were few sceptics left in the house.

Uriah Heep arrived in a blinding flash of smoke and the audience was straightaway on its feet and surging stagewards.

Heep's big asset is the charismatic presence of tall

David Byron. Underlining his subtly demonic looks with Lucifer-like red outfit he prances the stage with total authority and does virtually what he wants with his audience. His voice, which is slightly distanced - as on Heep's records, tops off a heavy metal blitzkrieg that is designed to generate total audience involvement. In this case much of the material was, as one might expect, from their summer album Return To Fantasy.

Allowing for the painful excess of 'top' which seems to be almost omnipresent at Hammersmith (at least to those seated in the circle) Heep's balance was very good, and on the musical side it is obvious that they have learned their lessons well, mixing white noise, power chording and short runs with good dynamic sense. The only exception to this appeared to be the climaxing final number in which some thoroughly tedious show-off solos were given full rein. The impact of the act was thereby somewhat reduced.

Heep's obvious talent is for audience empathy. They will never be allowed to become a distant supergroup - Mick Box is too urchin-like and Byron knocks over far too many mikes. But for their own very fanatical following they are heroes indeed and musically there's no doubt that things are 'getting better all the time'.

DAVID REDSHAW

Rolf Harris

EMI ARTIST Rolf Harris must take the prize for this year's novelty act at London's Talk of the Town and his booking at the venue over the Christmas period is destined to keep it as warm as toast during the next few weeks.

Bringing his own brand of musical humour to the proceedings, Harris had the first-night audience convulsed with his Jake the Peg routine - which surprisingly never loses its appeal - played the accordion and didgeridoo, sang his new Christmas single, Harry Birthday Father Christmas, with recorded backing from a children's choir, and paid tribute to his Aborigine friends with Jimmy, My Boy - supported by slide illustrations on the Talk of the Town stage backdrop.

All good entertainment, tailor-made for the Christmas crowds, and for good measure too (as if he dared leave them out of his act), Tie Me Kangaroo Down Sport,

Waltzing Matilda and Side By Side, with Harris' own wickedly-funny lyrics added. The artist remains a good all-rounder who is certainly intent on giving value-for-money, and has the rare ability to appeal to all nationalities and all ages.

CHRIS WHITE

Bryn Haworth

AT A Roundhouse gig, courtesy of Virgin Concerts, who had lined up a bill of three dissimilar acts: the Italian band Banco first, then Mike Heron's Reputation, and topping the bill Island's Bryn Haworth. In fact the evening progressed in the opposite direction; the crowd largest and most vociferous during Banco's set. There are few Italian groups who have a name in Britain, but those that do are always impressively accomplished. Like PFM, Banco play complex pseudo-symphonic rock with great assurance. They had good material and an excellent sound balance in their favour, plus the bonus of a striking lead vocalist, a colossally large and extravagantly bearded figure with a presence it would be hard to deny. They worked hard and well, and excited the audience sufficiently to earn an encore.

There were no encores for Mike Heron and company. Having long considered Heron one of the finest songwriters in Britain, it is sad to see him moving with such energy and determination up what looks so much like a blind alley. Freed from the folkorientation of the defunct Incredible String Band, he is now indulging his ambition to be a rock star, submerging his gift for rhythmic and melodic subtlety under a barrage of would-be heavy metal riffs.

And so to Bryn Haworth, by which time there were holes in the audience that had not been there earlier. Haworth is a nice guy, immaculately white-suited, face scrubbed and friendly, holding a mandoline. A lightweight image for lightweight songs. Several came from his album Sunny Side Of The Street, including the title track and another old standard, though from the folk field, Darlin' Cory. It is hard to see what Haworth thinks he is bringing to these songs that justifies recording and performing them. They are played as well as hundreds of bands up and down the country could play them.

NICK ROBERTSHAW

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7 Carnaby Street London W1V 1PG

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Tel. 212-764-7300.
or 9000 Sunset Blvd., Los Angeles,
California, 90069. Tel. 213-273-7040

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Published by Billboard Limited,
5/7 Carnaby Street, London, W1V 1PG
and printed for the Publishers
by Pensord Press Ltd., Gwent,
Registered at the Post Office as
a newspaper

Member of Periodical Publishers Assoc.
Ltd., Audit Bureau of Circulation and
American Business Press Inc.

Billboard Publications Inc.
International Publications:
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Billboard, Gift & Tableware Reporter,
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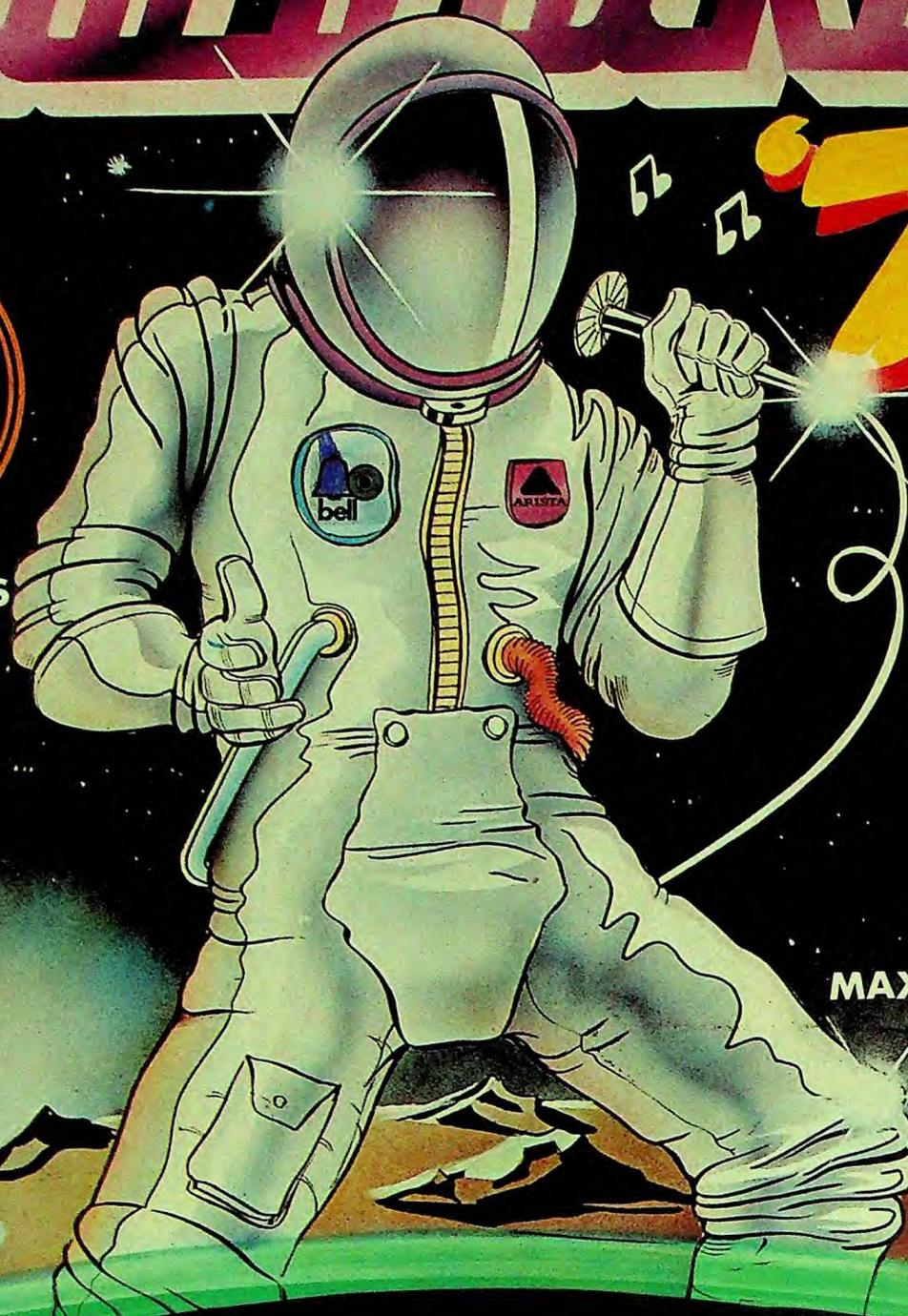
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