

MUSIC WEEK

Europe's Leading Music Businesspaper

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Yule boom late say retailers

by ADAM WHITE
NO CLEAR picture of Christmas business, good or bad, has emerged from a survey of record retailers conducted by Music Week in the New Year's opening days. Tales from dealers of last-minute buying bonanzas and increases in overall business have been matched by stories of depressed sales and downturns in consumer traffic. But nearly everyone agrees that there were too many records advertised on television over the holiday period, diluting the effectiveness of the medium as a sales aid.

Trade was no better than last year for the Harlequin retail chain, according to owner Laurie Krieger, with lacklustre December business only gaining some sparkle during Christmas week itself. Singles sales were bright but unspectacular, while tape continued its grip on between 12½ and 15 percent of Harlequin's turnover.

"Everything that's been on television has sold, of course," continued Krieger, "but the action has been spread over too many titles. Nothing we've handled this year, for example, has touched the business generated last year by the Presley package - and that includes the Perry Como set."

Roger Gray, with stores in East Grinstead and Canterbury, reported best-ever business for the latter location, but a sales drop at the former. "The singles market has gone very well this year," he went on, "helped by an excellent chart just before Christmas, featuring a good variety of material and eight good seasonal titles." Gray was pleased, too, with the performance of tape, back catalogue and specialist material. "But the budget market is finished as far as I'm concerned. With prices for albums rising over

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MfP goes to £1.25, drop Sounds Superb

by CHRIS WHITE
MUSIC FOR Pleasure is combining its two pop and m-o-r music labels, MfP and Sounds Superb, with all future product retailing at £1.25. However managing director Richard Baldwin denied this week that the merger heralded the end of the budget record.

From this month all Music For Pleasure product will go out under the MfP banner, although Sounds Superb will be incorporated into the logo. Present Sounds Superb material will be unaffected by all known-name material in the MfP catalogue (which retails at £1) like Smash Hits Presley-Style, The Sound of Music, and Music From the Greek Mountains, is being deleted.

Baldwin told Music Week, "It was inevitable that something like this would have to happen but I certainly would not say that it is the end of the budget market. For a long time we have had the same artists appearing on both the MfP and Sounds Superb labels, and in some cases they have actually sold more on the higher-priced one."

"What has happened is that MfP will now be an all-star label and we shall be selling only the best possible budget material. Our success with Sounds Superb, which we launched at 99p two and a half years ago and which has been £1.25 for more than 18 months, has taught us a lot."

Baldwin predicted that £1.25 would become the new budget price although he also admitted that there would still be a market for good, quality music retailing at

under £1.00. "It is too early to say anything yet, but there are plans and we, will be revealing our intentions fairly soon."

He added: "However if people want to hear good artists on budget they must pay more. Things are getting tighter nowadays and it's impossible to get good names without paying higher royalties. For instance we

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IN LONDON to collect their Polydor Dealer's Choice prizes were (l-r) John Oliver of Redruth in Cornwall awarded a portable colour tv; Polydor managing director Freddy Haayen; winner of the star prize of the Sony videocassette player/recorder, Guy Norris of Barking in Essex; and G. Smith of Goldberg & Son in Glasgow, who collected a Sonny Music Centre.

Ten per cent limit on record prices?

FURTHER RISES in the prices of records and tapes may be limited this year as part of the Government's anti-inflation policy, if present talks between the CBI and the Retail Consortium result in a selective price restraint scheme. Along with audio equipment (Music Week, December 6) and other popular consumer products, price rises for records would be restricted to 10 percent annually.

A Department of Industry spokesman said this week: "The whole thing is in the melting pot at the moment and no firm decisions can be expected for at least a week. However, records along with so many other products, have all been included in

the talks."

The present talks follow a consultation document issued by the Department of Prices and Consumer Protection. It suggests that certain goods of special importance to family expenditure have price increases pegged to five percent in the six months following the scheme's introduction - a 10 percent annual rate. A suggested starting date for the plan was February.

There will however be an escape clause for cases where unavoidable increases in the cost

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Dealers say no to in-store plays fee

CONFUSION HAS arisen concerning the amount the Performing Right Society was demanding from retailers for the licensing of performances of copyright music in stores. The confusion was caused by inaccurate press and BBC radio reports that retailers were being asked to pay 20p per square foot on the sales floor area per year - a figure which would have presented most retailers with an annual bill of several hundred pounds.

The PRS confirmed this week that the amount required was correctly reported in this paper (Music Week December 27). It is 13p per square metre or 1.2p per square foot with a minimum annual charge of £10.

PRS general manager, Michael Freegard, said that the reports, apart from that in Music Week has been very misleading. One paper had suggested that the PRS would realise as much as £2 million as a result of the royalty. However, Freegard pointed out that the total royalty gathered from all public performances is only £4 million and assuming that as many as 50,000 shops would pay the

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ADVERTISEMENT

Louis Hazan kidnapped

PARIS: LOUIS HAZAN, 53-year old President of Phonogram France, was snatched by a kidnap gang under the noses of his fellow directors on New Year's Eve while he was presiding over a morning meeting. The ransom demand is well over a million pounds.

For five days the kidnapping was kept secret at the requests of police who thought publicity might endanger Hazan's life. Finally, AFP, the French press agency, was allowed to release a statement as police hoped this might provoke some reaction from the kidnapers.

The gang who wore blue jeans, false noses and moustaches and carried a large wicker basket burst into the conference room and Hazan and his co-ordinators were tied up at gunpoint. Then Hazan was bundled into the basket.

Later the gang sent telephone instructions. Various meetings were arranged with Phonogram Director-General Jacques Gaillard, but at press time, no-one representing the kidnapers had appeared.

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Andy Fairweather Low

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La Booga Rooga
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NEWS

Discussion on film fees

by DAVID LONGMAN
THE MUSICIANS' Union and the BPI Copyright Association have been meeting during the past year to draw up a formal agreement between both organisations regarding the use of video promotion films produced by record companies.

Stan Hibbert of the MU told Music Week that his concern was that the musicians should receive the appropriate fees for making the films. "In essence, we want the musician to receive a payment each time a film is used by any company." He was commenting on the situation whereby at present a company can sell a video film to an organisation such as Rank, which then makes copies of the film and uses them in discotheques and clubs.

Hibbert also told MW that some of his members had contemplated setting up monitoring organisations to keep tabs on the different commercial radio stations to make sure they do not abuse the

needletime agreements.

Geoffrey Bridge, Director general of the BPI, declined to comment on the use of promotional audio tapes being supplied to the commercial radio stations. Bridge also declined to disclose the aims of the BPI discussions with the MU, although said he was concerned over the present usage of the video cassette film. "Basically the music industry has been a sound recording medium for over 100 years. Suddenly we are branching out into new areas, and we have to be sure the ground work is safe," he said.

Record companies are at present making substantial use of video films, for example, Bell director of promotions David Bridger said that his company had produced nearly 40 such films during the last year. He commented that he too was concerned over the far reaching ways in which the films are being exploited.

Les Cocks joins ATV

LES COCKS, producer of the ATV talent show, New Faces, is leaving the series to become personal assistant to Louis Benjamin, joint managing director of the ATV Group. Cocks was previously associated with Benjamin during a 14-year stay at Pye Records when Benjamin was the company's managing director. However, in his new role, Cocks will not be specifically involved with Pye but will have general responsibilities as Benjamin's aide. He plans to switch to his new job at the end of January.

O'Connor picks £1.00 label for new album

NEW ALBUM for Pye artist Des O'Connor has been released on budget record company Pickwick's Marble Arch label - at the express wish of the singer himself, and with Pye's approval.

The LP, *Feelings*, was recorded by O'Connor recently and features a selection of standards and more contemporary material. However instead of retailing at full-price, it sells for only £1.

Pye managing director, Walter Woyda, commented: "The Marble Arch album was released in consultation with Des O'Connor

but it doesn't mean that a precedent is being set for normal full-price retailing artists to record specifically for budget. Even so far as O'Connor is concerned, his future LP releases may be on full-price."

Woyda added that O'Connor had been keen to see *Feelings* on Marble Arch, following the great success of one of his reissued albums on Music for Pleasure. "In addition, he thought that as all the tracks had been made famous by other artists, the £1 price would be better for his particular public."

TV show to use IBA radio album chart

THE TYNE Tees Television production *Geordie Scene* returns

to the screens this month, hosted by former Radio 1 disc jockey Dave Eager. The first guest is Alan Price, and top groups and artists will appear in the other 12 programmes in the series.

A new feature of this series will be the involvement of the IBA commercial radio stations in supplying information that will make up a national album chart. Although not confirmed at the time of going to press, seven stations will supply their album chart information, and throughout the series, *Geordie Scene* will carry small features on each of the stations.

This is the first time that the commercial radio stations have clubbed together in such an exercise.

Super single to promote Kinks RCA Schoolboys LP

PROMOTION FOR the new RCA album by the Kinks includes a special single featuring three tracks from the LP. In addition there will be extensive magazine promotion and dealers will be supplied with back-up promotional material.

The album, *The Kinks Present Schoolboys In Disgrace* (RCA RS 1028) is released on January 23 and the same day the single containing three tracks, *No More Looking Back*, *The Hard Way* and *Jack The Duncie*, will be released under the special prefix, RCM1. It will be packaged in its own special sleeve and merchandised in boxes of ten.

And RCA spokesman said: "There will be back-up promotion including full-colour posters for dealers and Ray Davies will be undertaking a tour of local radio stations."

In addition the Kinks will be starting a nationwide tour in February and RCA is arranging local promotions including special venue foyer displays. Dealers are being supplied with leaflets outlining the various activities.

Footnote: Disco demand has resulted in the reissue of three Glenn Miller titles on an RCA "Maxi-Million" single - more than 30 years after their original release. The recordings, *Moonlight Serenade*, *Little Brown Jug* and *In The Mood*, have been reactivated because of feedback from nationwide discotheques.



Alan Freeman leaves Spark

ALAN A. FREEMAN has resigned as general manager of Spark Records after a two-and-one-half year association with the label. Freeman has formed a new production company, *Spiral Records*, with writer Harold Spiro and his business manager Eddie Grossman. At this stage the company has been registered but is not in a position to name artists involved.

Said Freeman, "I will still be closely associated with the label. Bob Kingston and I have been friends for years so it was an amicable separation." He will still be producing Frank Ifield and Joe Henderson for Spark.

Freeman gave pressure of work and increasing outside commitment as his main reasons for leaving. He has been independently producing artists including Miki and Griff, Kenny Ball and Marti Caine, whose first album will be cut this month, as well as the *Dad's Army* cast album for Warner Brothers. He is also a *New Faces* judge.

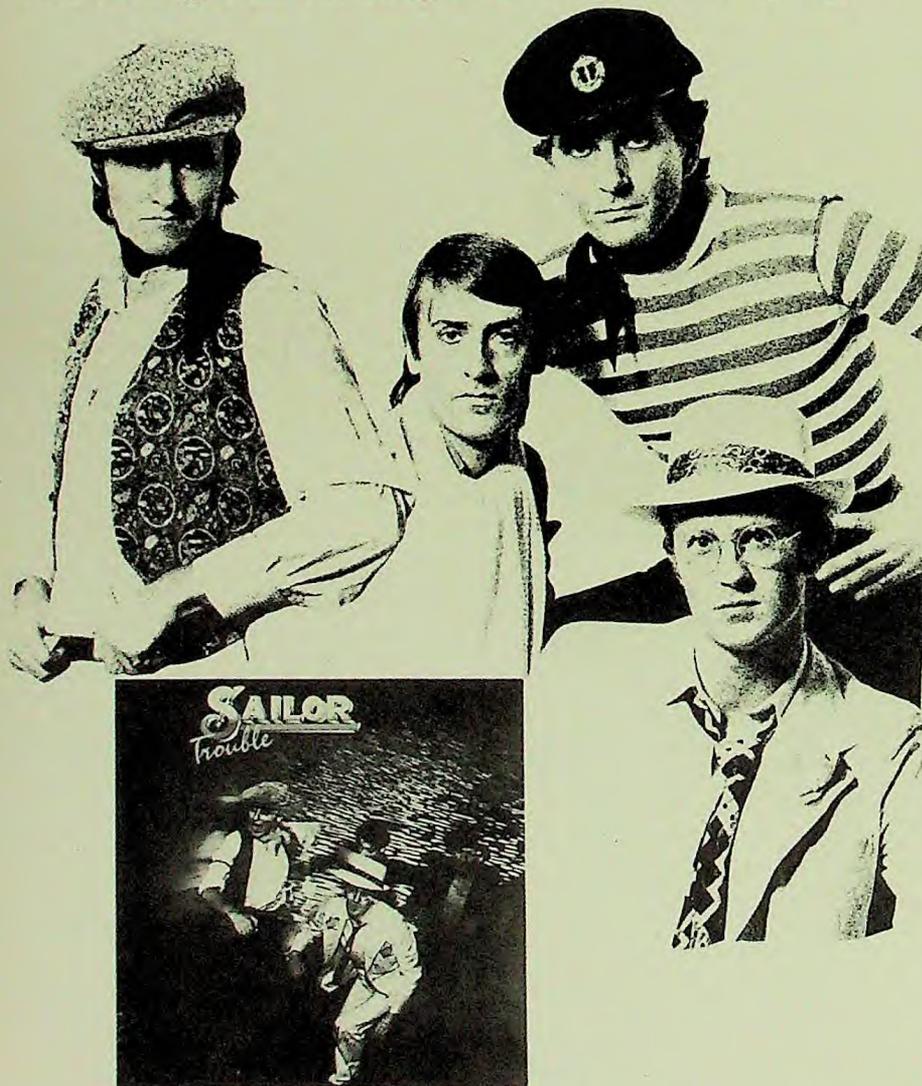
"I want to concentrate now on production rather than the day-to-day running of a label," he told *Music Week*. "The new company will be pop leaning towards m-o-r and will be open to product from other producers. There are no plans for a label but obviously that is in the back of our minds if the time is right." The company is actively looking for top-line new talent.

Freeman's move leaves Spark in the hands of Bob Kingston with Veronica Jones as PA, Mike Lovatt (label manager) Jon Smith (Southern promotions manager) and Mike Walker (Northern promotions manager).

COLIN FORSY has joined the management-production company *Utopia* as director of promotion, handling all marketing activities. Forsy spent six years with CBS and at the time of his resignation was marketing-broadcast manager. Acts with which *Utopia* is associated include Sweet, Mud, Bay City Rollers, Lawrence Andrew and Zero, Mr. and Mrs. Brown, Pearly Gates and *Son Of A Gun*.

MARTIN NOQUET has been appointed sales representative on *Black Music*, the IPC soul magazine. He was previously with *Melody Maker*.

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DOOLEY

New Year's Honours Awards

TONY MORRIS and Ken Maliphant, the big wheels who were helped by more anonymous but equally important staffers towards making Phonogram the 1975 success story of the UK industry via 10cc, Peters and Lee, the Stylistics, Demis Roussos, Alex Harvey, et al.....Bob Barratt who provided EMI with its least costly and possibly most profitable deal with Max Boyce.....Bill Martin who did likewise for Polydor with Billy Connolly, and with partner Phil Coulter finished a glorious tenth year in partnership with a Number One in America with BCR's Saturday Night.....and while on the subject, the BCRs, plus mentors Tam Payton and Barry Perkins, who cracked the American market despite the odds. MAURICE OBERSTEIN, whose loyal service to CBS was finally and belatedly rewarded with the managing directorship.....Ian Ralfini who spent the year learning his ABC and may be expected to profit from it in 1976.....Stuart Slater for asking "Why Not Bradleys?" after the earlier hype and making the label tick.....also Alan A. Freeman plus producer Barry Kingston and hustling Jon Smith, who struck some useful Sparks via Northern Soul.....Tony Roberts for succeeding in the industry's toughest job - following Dick Leahy at Bell - and having the good sense to collaborate with Atlantic's Phil Carson on the Drifters double album. JOHN REID the King-maker now looking after Queen as well and entrusted with the future fortunes of Britain's brightest hope.....George Lukan - the industry's least photographed managing director.....Gerry Oord and Roy Featherstone, a formidable twosome

for keeping EMI on top and luring Elton John into the fold.....Chris Blackwell for choosing to keep Island independent despite WEA's overtures.....Ken East and John McCreedy who so nearly achieved what they set out to do at Decca.....outgoing Bronze press officer Bill McAllister for staying the course longer than most.....Phil Solomon for signing Mr and Mrs Zavaroni to his Galaxy label.....Radio London's David Carter for the bright idea of inviting industry chiefs to talk on his programme.

MIKE MANSFIELD for putting excitement back into televised pop with Supersonic and making the commercial channel aware of the music's existence.....Andy Park for contributions towards making Radio Clyde the most successful commercial station.....Bill Hood, who should remain nameless, but deserves to be honourably mentioned for his efforts on behalf of the BPI to stamp out piracy - and his gunner Geoffrey Bridge, who tackles the industry's problems with courteous knowhow.....all the unfortunates who found themselves out in the cold when Motown decided not to go independent after all.....Cliff Busby whose presence at UA has been reflected in the company's improved performance - and Mr. Nostalgia Alan Warner for keeping the past alive via Bing Crosby, Fred Astaire and Laurel and Hardy - the latter the first posthumous winners of a Silver Disc.

NAT JOSEPH who reaped his reward for years of grafting when Granada bought Transatlantic.....Stephen James for speaking up at the Broadcasting Forum and remarking at

DJM's annual sales conference, "Well, we've lost Elton John but gained Jasper Carrott".....Sue Dunkley, a pressgal whose sparkle will be missed, and Chris Poole, providing Decca with its best press service in years.....Rodney Burbeck for "fathering" RCA's present a&r department.....Vic Lanza the go-go head of EMI's m-o-r division which produced some notable 1976 winners - and the daddy of 'em all, Walter Ridley, who produced one of them, Don Estelle and Windsor Davies' Whispering Grass.....Mel Bush for services to British pop and the country's Number One promoter.....Mike Ledgerwood - ever-helpful at A&M.

MARGARET DAVIS, who continues to run the MTA Training Centre, despite problems and setbacks which would have defeated a less-determined person.....and Harry Tipple a doughty fighter in the GRRC's cause.....Mickie and Dave Most - the industry's most formidable and successful partnership.....Steve Merike of Pennine Radio who coped with Yorkshire TV Pop Quest series, and its producer Ian Bolt for an offbeat but successful pop format.....Monty Lewis and Alan Friedlander, for sustained expertise in the budget business, the well-handled RCA Camden classical reissues, who will make Pickwick's repertoire strength even better in 1976.....David Essex and Jeff Wayne for the All The Fun Of The Fair stage presentation.

WALTER WOYDA for taking Pye back into the classical business.....Capital Radio's Peter James for persuading commercial radio listeners to listen to classical music.....EMI producer John Mordler

for surpassing his Verdi Aida recording with the stunning Wagner Rhinegold.....Peter Goodchild for outstanding Decca classical campaigns.....Ian Groves for the excellent Vine reissues on Capitol.....Jeffrey Kruger whose boldness in trying to bring international cabaret back to London couldn't prevent the Queen Mary from becoming the Titanic.....Billy Walker for proving that what we all needed was another music paper.....Lillian Bron, who in International Women's Year became the first UK record company female m.d.....Tony Stratton Smith, who lived to fight another day.

DEREK TAYLOR for trying to broaden WB's trendy image.....Mac McIntyre of Phonogram for press office efficiency and courage in face of ill health.....Tony Cummings for the informative Sound Of Philadelphia book.....Creole's Tony Cousins and Bruce White for finding a way into the charts without BBC support.....the magnetic Michael Levy who continues to amaze.....Bee Gees, the comeback of the year.....Larry Page for never giving up.....Ian Miles head of Multiple Sound Distributors, a good little 'un giving the big tv-merchandisers a run for their money.....Ron White, under whose guidance, EMI Music likely to be 1975's top publishing company John Franz for a glittering 21-year association with Phonogram John Woods, Mr. Recordbusiness of Ireland, whose Polydor Ireland company at last a full-fledged member of Polydor International family Howard Marks for being the only person to nominate himself to the Honours List four times.

I HAVE watched the Letters column with interest over the past few years and have digested the suggestions and grouses from my fellow High Street record dealers relating to the 'price war'. There is no doubt that in 1976, hundreds of hard-working small shopkeepers will sell out or go 'bust', a tragedy indeed.

My thoughts go out to those gallants, who, over the past years have had to cope with all the headaches of this profession, ordering the right artist, VAT returns, faulty returns from customers, faulty returns to the companies, and of course the multiple stores' tv-backed price-cutting. It is bad enough to have all these headaches behind the counter but also having to sell and demonstrate the rubbish on record and tape and keep a straight face while doing so is the prime test.

Anyway gentleman of the small shops, I salute you. Do not despair, have one more hit back at the multiples before it is too late (but NOT Harlequin please, they're a great team). My message is this: Get out in force with those stupid bits of cardboard called a Record Token and invade the 60p 'off' shops, let them have them to sort out, take the LPs back to your own shop and re-sell them. I've done it £10,000 times...

LETTERS

Fight to the end - JOHN CLERY, The Slipped Disc, 262 Lavender Hill, London SW11.

IF WE are to survive the grim future ahead of us, then I feel militant action is needed. The only way to combat the murderous price war between the large multiples may be for private retailers to act as a union. I am sure that all retailers combined order far more records than W. H. Smith, Boots etc. and that by publicity and advertising we could force the record companies to reintroduce some form of resale price maintenance.

If for instance, all the record shops throughout the country refused to order a certain new release or ordered nothing for one week, I am sure that the companies would then be forced to exercise their power over the situation. Unless we work together, to combat these massive discounts, soon very few retailers will exist and the companies will experience the same loss of profits that we are now experiencing, but on a larger scale. I foresee a general decline in the whole industry and therefore a loss of interest by the public.

The real buyers are not the large chain stores, but the small man in the High Street. At the moment the manufacturers only sympathise with us as they have the best of both worlds - the chain stores and the private retailers. If we were to act, then I am sure the slow death we are facing would be altered. - TONY CLIFFORD, Hearsay Records, 23 Market Square, Hemel Hempstead, Herts.

(See Comment page 6)

Mama Cass on MFP

MATERIAL FROM Anchor Records is to be released on Music For Pleasure in the New Year, following a deal between the two companies. Main source of the product is the ABC/Dunhill catalogue.

MFP sales and marketing director, Desmond Lewis, said that the tie-up between the budget company and Anchor was long-term, and would result in a steady series of releases. "We are launching the series with some top-name acts and I'm confident that the deal will pay off well for both us and Anchor," Lewis added.

First titles include Mama's Big Ones by Cass Elliot and featuring her solo hits.

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NEWS

Wilde Rock plans in-store pop video films

PLANS ARE going ahead for record promotion company Wilde Rock to put pop video films into retail outlets, in addition to the weekly syndicated tapes featuring new releases. However director Bruce Higham pointed out that while the idea had been agreed in principle, negotiations were still in an early stage.

Higham told MW: "We recently showed a prototype of the proposed films and got a great reaction but obviously there is still a lot of talking to be done with organisations like the BPI and the Musicians' Union. Once final negotiations are completed, hopefully within a couple of months' time, we will be in a

position to provide video promotion on a monthly basis to selective record shops."

Higham said that it was too early to go into details of the films but he commented that they would probably each be of 30-45 minutes' duration. "There is a lot of interest in the idea and it has been agreed in principle," he said. "Now we are trying to get into operation as quickly as possible."

Footnote: Wilde Rock has had an enthusiastic response from Woolworth stores throughout the UK, since the first Woolworth special tapes went into 390 outlets in November. It is planned to have 900 branches in the scheme by the end of 1976.



EMI STAFF presented their own pantomime before Christmas entitled *O Little Town of Bedlam* (for Dear Sir, Is This A Record Company). Sales of programmes raised £55 towards care for the mentally handicapped. Among the sketches was one called *The Seven Dwarves* (for a short management meeting). Pictured in the *Char-Women* sketch which opened the second half are Karen Spreadbury, Lynn Bartlett, Caro Hinman and Sandy Philpott.

1975 big year for independent labels

by REX ANDERSON

IN THE past 12 months, dealers have had to cope with remembering something like 25 new record label names. Of these, around 20 are entirely new, independent labels with licensing or distribution deals through major companies and two, Pinnacle and Supersonic, are totally independent with their own distribution.

Pinnacle is the record arm of an electrical firm, Pinnacle Electronics whose sales force is used to distribute product. Supersonic is the record off-shoot of the Mike Mansfield-produced tv pop-show and has already charted with its first and only album, a compilation of hits.

By far the most successful new label this year, however, has been State, launched by Polydor's departing managing director John Fruin and his a&r chief Wayne Bickerton. Distributed by Polydor, it has already had hits through Gary Benson, Mac and Katie Kissoon and the Rubettes.

The majority of the new labels have been formed by production companies who find more success in signing acts if they have label identity than by merely having a production deal with a major company. Management companies too have seized on the concept of their own label for their acts.

Prominent examples are NEMS, which has enjoyed success with Chris Farlowe's version of *Out Of Time*, and BTM which has released *Curved Air* and the Climax Blues Band through a licence deal with RCA.

Rubber, a small label operating in the Midlands, has really made a name for itself and licensee Transatlantic with the success of album and single from Mike Harding. Other labels that have already had chart success include Riva with Rod Stewart, Route with Harold Melvin and the Blue Notes and Black Magic with Dobby Gray and the Shanonettes.

Pye has inherited four new licensed labels including Route, Right On releasing mainly U.S. originated product, Word Of Mouth and Birds Nest. CBS has gained three including NEMS, distributed as a result of the licence deal with Anchor, Thunderbird and Black Magic.

Polydor, Enterprise and RCA have gained two each, EMI, WEA and Phonogram one each. Decca has not taken on any new label deals during the year. In addition, a number of new labels have been started by record companies including the Capitol mid-price Vine label, Anchor's Hanky label, President's Seville label, Purple's Oyster label and the Phil Spector International label on Polydor.

GRRRC fights retailer PRS fees

FROM PAGE 1

license it would only realise around £500,000.

He admitted that the expansion of the Wilde Rock in-store promotion tapes had influenced the society's decision to exercise its right under copyright law to license shops were performances were limited to the demonstration of records, musical instruments, and other sound reproducing equipment.

However, despite the clarification of the cost to retailers, Harry Tipple, GRRRC secretary has said that he is recommending members not to pay and is taking legal advice on the matter.

He said: "For an average shop of 1800 sq ft this would mean an annual royalty of £22 and for the larger stores it could be as much as £1000 a year." Worst hit, of course, would be the multiples, like Smiths, Boots and Woolworths which have a large floor area throughout which the demonstration records can be heard.

Tipple felt there would be nothing to stop the PRS putting up the royalty in future years once it was established that it should be paid. Even though for many the payment might be nominal at present it is seen as the thin-end-of-the-wedge that it has been introduced at all.

Tipple added: "They cannot expect to make their money up out of the retailers. There are too many anomalies like classical specialists where most of the music played is out of copyright. Most stores only play a one-50th part of an album for demonstration purposes or to ensure that it is not faulty. It is unreasonable to assume that shop owners who cannot afford the royalty must stop playing records because sales will suffer."

However, following an approach by MTA secretary, Margaret Davis, a meeting is being organised at the PRS invitation in the hope that some amicable solution can be rapidly found.

Disc price rise limit

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of materials make it possible to hold a price within the limit.

The inclusion of records among the items covered by the Department's document came as a surprise to the industry, for they had not been specified in the same way as audio goods at the time of publication. However, there were a number of "etes" following certain listed leisure goods, such as audio

MfP merge

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have just picked up the rights to the Anchor catalogue and future MfP releases will include artists like Louis Armstrong, Richard Harris, Mama Cass's, The Four Tops and Frankie Laine (see story page 3) - but it would have been impossible to get these if the label didn't retail for £1.25."

Baldwin claimed that reaction to Music For Pleasure's plans had been favourable, and he added that the company was intent on achieving comparable turnover to the old MfP label. "I do not see why our decision to break the £1.00 barrier and go to £1.25 should affect the market."

Deleted albums from the MfP catalogue are being offered to the public in an 87p promotion. However Classics For Pleasure remains unaffected by the plans and will still retail at £1.25. The Surprise!-Surprise! children's series and Musicway tapes are also unaffected.

Granada head knighted

CAPITAL RADIO'S chairman Richard Attenborough, along with Granada Television's chairman Denis Forman, CBE, received knighthoods in the New Year's Honour's list. Huw Weldon, formerly managing director of BBC Television was also knighted.

CBE's were awarded to Arthur Clifford, programme director of Tyne Tees Television and Bill Cotton, head of light entertainment for BBC Television.

Yule trading figures varied

FROM PAGE 1

£1, they're no longer cheap and I'm certainly discouraged from stocking them now."

David Smith of Tudor Records in London's Muswell Hill expressed similar concern about the budget area, blaming the fall-off in trade on the multiples - which, he said, were discounting budget LPs as much as chart material. Smith was another who noted a slow start to the sales season: "It didn't really pick up until the last ten days before Christmas." But trade hasn't tailed off at the end of the holiday as quickly as usual, despite the strange way that trading days and public holidays have occurred this year.

For John Corbett of Easy Listening in Birmingham's Acocks Green, the late start prefaced two weeks of the best sales the outlet has experienced. "The price increases of the past 12 months may have given us a false sense of security - in that the till read-outs are a lot higher - but generally business is still good." Although a

critic of the high number of TV-promoted albums which have appeared on the market this year, Corbett admitted that they brought in "a lot of trade" for other product. "They stimulate people's interest in records; those who buy a TV album are more than likely to return and buy something else."

Also critical of TV records, Dennis Baxter of Manchester's Avgarde Gallery directed his remarks towards the "abysmally ineffective" efforts in this area by the mainstream record companies. "Companies to the TV merchandisers, their budgets are pitifully small," he commented, "and because they're just creeping into small-screen promotion, the result is a waste of money." Baxter has good cause to be critical, for he reports that Christmas trade for Avgarde has been something like 20 per cent down on 1974. "The drop of right across-the-board," he said, adding that the budget market seemed impotent currently and record

token sales down.

Underlining the variety of answers evoked by Music Week's survey, Martin the Newsagent - a retail chain with 70 record departments out of 412 branches - had an "exceptional" year for tokens, selling almost twice as many as last year. The company's product manager (leisure goods) noted that, of the TV-boostered record available, the Jim Reeves, Perry Como and Nigel Brooks Singers releases shaped up as the Christmas heavyweights. "But there were far too many of them being promoted. I counted some 23 being pushed in the holiday build-up and public was just getting bewildered by them. Only the very best survived."

Matthew Watkinson, record buyer for one of Scarborough's main stores, claimed that the TV merchandisers almost wrecked the seasonal market and didn't know the first steps about record retailing. "They've included some right duff releases, for which there has been no excuse at all. Yet we

are expected to buy them in bulk and then sell them - and generally at the expenses of the better releases, too."

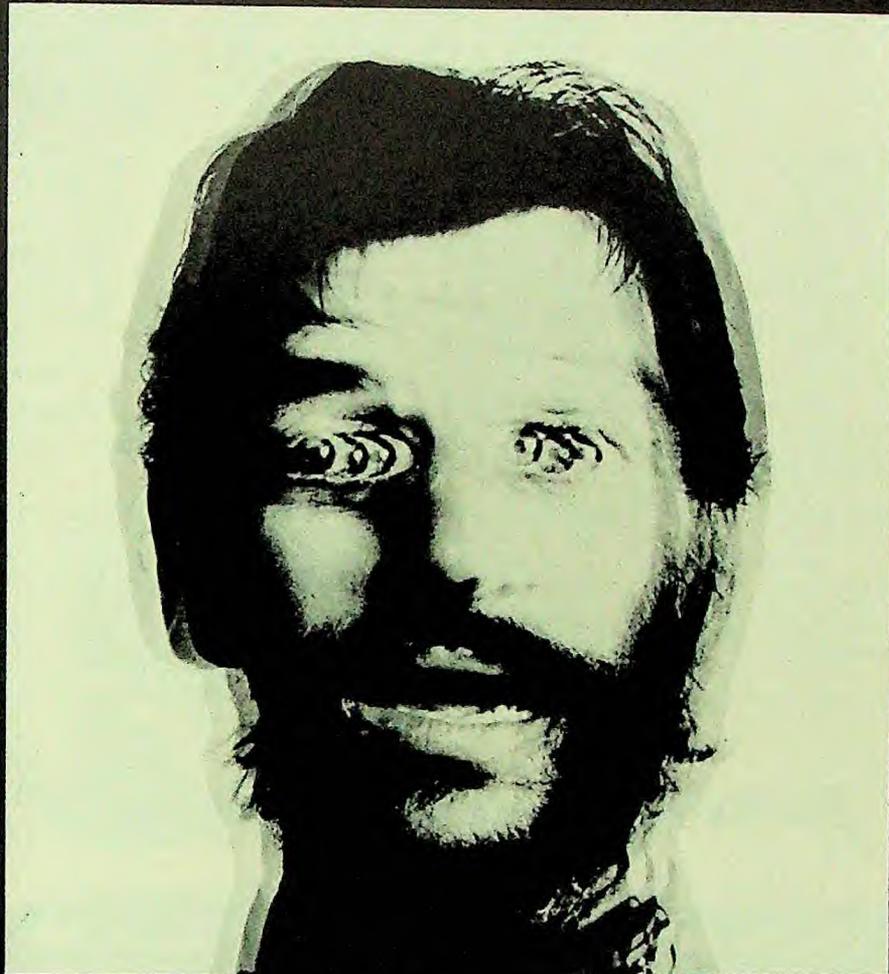
He did add, however, that festive trading has generally been good, with singles, budget albums and tape all enjoying a resurgence in sales. Product deliveries were good, too, a sentiment echoed by almost every retailer contacted.

As for the future, there is some sort of consensus that Britain's record companies will have to put in a lot of hard work during 1976 to push customers in the shops. "Hard work" includes strong product, more intelligent use of promotion budgets - particularly where it comes to television advertising - and a steady stream of point-of-sale material. Harlequin's Laurie Fieger voiced the thoughts of many, too, when he said the disc firms should take a fresh look at margins, particularly on tape. "Inflation is a wicked thing, and a 30 per cent markup is just not enough to cover the sort of overheads which dealers in today's high streets have to face. Even an adjustment of 2½ percent would help. Something has to be done."

STOP PRESS-BREAKERS

GOD'S GONNA PUNISH YOU, Tony Christie, RCA 2626
LUMBERJACK SONG, Monty Python, Charisma CB 268
NO REGRETS, Walker Brothers, GTO GT 42
TWISTING THE NIGHT A WAY/CUPID/ONLY SIXTEEN, Sam Cooke, RCA 2093
DRIVE SAFELY DARLING, Tony Christie, MCA 219
ANSWER ME, Barbara Dickson, RSO 2090 174
WALK AWAY FROM LOVE, David Ruffin, Tamla Motown TMG 1017
LOVE TO LOVE YOU BABY, Donna Summer, GTO GT 17
SUNSHINE DAY, Osibisa, Bronze BRO 20
IT SHOULD HAVE BEEN ME, Yvonne Fair, Tamla Motown TMG 1013

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COMMENT

Where do we go from here?

QUESTION: Name a commodity which costs less today than it did two years ago?

ANSWER: A long-playing record of chart status.

In these times of rampant inflation, it is difficult to believe, but this is what has happened as a result of the 60p discounts being offered by the multiples. The cost to the consumer patronising their stores has actually gone down.

The continuing fight for retailing dominance in the record market now being conducted on the High Street can offer little by way of encouragement to the independent retailer contemplating his trade prospects for the year ahead. But it will be as well for the trade as a whole to recognise that discounting in one form or another will be a vital factor in retailing from now on. The trend having been established, there is not the slightest possibility that it will be reversed, although the present scope of price-cutting may well in due course be replaced by a more realistic tactic of price-leading on specific albums or artists for a limited period.

In learning to live with the situation, concerning which he may have reasonable suspicions that some manufacturers are adopting an ambivalent posture by condemning widespread discounting in public while discreetly giving away a few extra points in return for bulk business, the independent must in the next 12 months closely examine his own strengths - and trade more

actively on them. While the industry may have no choice but to subscribe to the need to ensure that survival of the biggest, it must also for its own future wellbeing equally underwrite the survival of the fittest. Those in the latter category are the dealers who take pride in their skills, their knowledge and love of music, their in-depth catalogue, their reputation for service and civility, and are simultaneously ready to display an aggressive eagerness to stimulate business, rather than to adopt a passive attitude and wait for it to come through the door. In passing, it might also be appropriate to mention here that independent dealers could well recognise the benefits of a strong, united voice and more enthusiastically encourage the GRRC. The trade association sadly lacks the full support of the dealers in whose name it fights with determination and no little success when it senses that the manufacturers are giving less than a fair deal. How else would the controversial decision by CBS and WEA over the handling of faulties have been resolved in a manner satisfactory to the trade?

It is the fashion, and the fashion may never change, for dealers to focus in their complaints to this paper on the inefficiency and inadequacies of the manufacturers. Poor deliveries, warped records, wrong records - the laments for the insoluble in an industry which could not provide the service it does without slipping

up from time to time - come in with monotonous regularity, the final expression of frustration as often as not. Since complimentary letters are so rare an event, it might be thought that little was being done to service the retail trade in the proper manner. Well, that would be as inaccurate as an assumption that all manufacturers are incompetent. No news, as they say, is good news.

Indeed, is there a dealer in the country, having shown himself over a period to be an energetic and successful tradesman capable of stimulating a worthwhile volume of sales who can say that he has not seen his efforts reciprocated in terms of support from the record companies? It may not always seem like that, of course, to the man on the spot wondering, for instance, why his supply of EMI classical albums is so poor. But there have been positive gestures like the Music Centre and Sound Seller schemes, the promotional support of professionally-installed window displays, phone-out services, fail-safe stocking via judicious use of sale-or-return schemes.

How many of these and other services were freely available five years ago? Of course, they are not available now to all dealers, only to those who have shown themselves to be worthy of preferential treatment. However, it would be fair to say that the record companies would wish to see more dealers rating extra attention. Any shop producing a

worthwhile sales volume can expect to be given every encouragement to do even better.

What has declined over the past five years, and is a matter for concern, is the continuing and growing estrangement between the industry and the trade in the basic matter of good public relations. In a more peaceful time, the implications of changes in trading policies always seemed to be taken with due regard to the reaction of dealers, particularly where the changes might have been expected to cause misgivings within the trade. Now, at a time when the distrust which many dealers feel regarding the motives of the majors is particularly evident, less care is taken in educating the trade over the thinking behind important decisions than might seem prudent to the impartial observer.

There have been two examples in the last year or so where a properly planned campaign of dealer-education might have prevented misunderstanding and the consequent anger of the retailers. Specifically, recalled is the insensitive announcement of the CBS/WEA headline on faulties, on which the company had ultimately to back down in face of a unanimous howl of protest, and this year Phonogram's decision to reduce the dealer mark-up to 25 per cent to help pay for the tv promotion on the Best Of The Stylistics LP. In the event, the trade's opposition here proved ill-founded, for the reduced

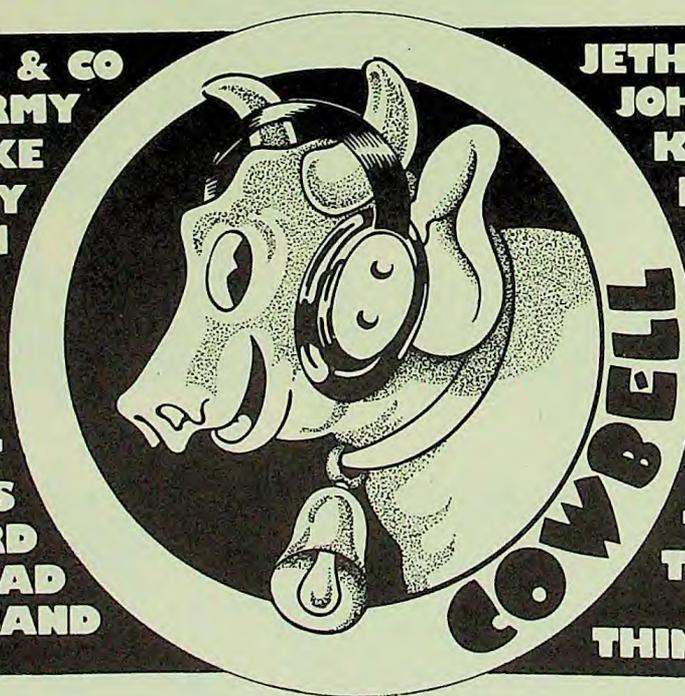
mark-up made the album unattractive to the multiples and as a result one million units were sold virtually exclusively through record shops. Phonogram's carefully thought-out promotion campaign was an outstanding success and brought a lot of extra traffic into the independent shops. At the end of the day, everybody was well pleased - but at the beginning the picture looked entirely different, simply because of a failure by the record company to thoroughly explain its tactics.

There have been other instances - separate price cards distributed by Pickwick to multiples and private shops; an A&M advertisement in Music Week announcing that a Nils Lofgren album was available through Virgin during November at a special price and later staring in the TV Times that its Hamlet range of low-price LPs was available through Woolworths; even Decca's announcement in the Guardian that a nine-LP set of Beethoven symphonies was available through W. H. Smith and Boots at £2.00 off - but telling the public that a list of record dealers offering the same deal would be supplied on request. Promotion of this nature can hardly be conducive to a furtherance of better relations with the trade.

The manufacturer's aggression and enthusiasm is to be commended, but it would do no harm for it to be tempered with a degree of consideration for the sensitivities of the independent dealer who remains the backbone of an industry which survives largely on its continuing ability to break and nurture new talent. *The Editor.*

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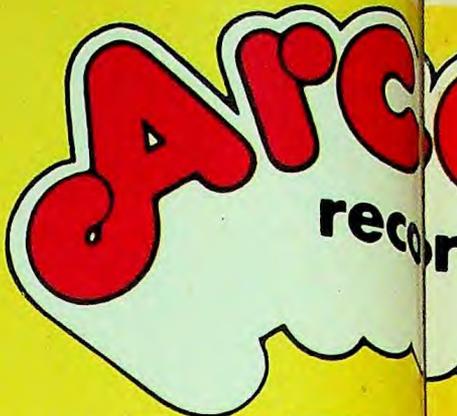
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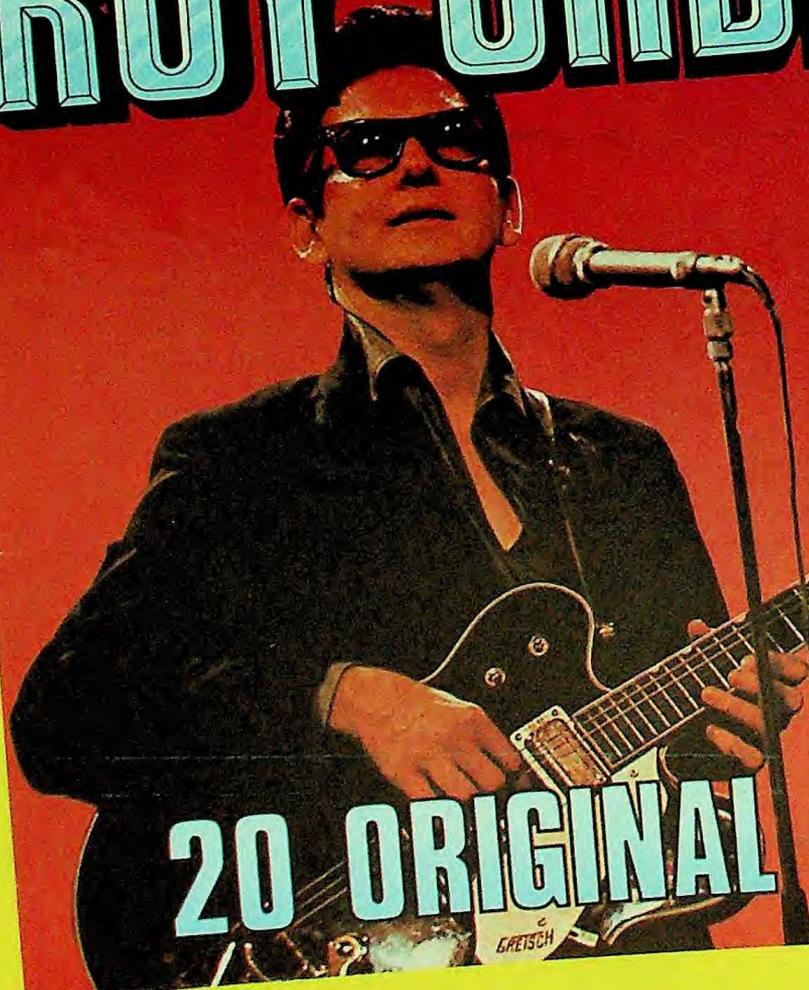
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EUROPE

CBS Germany's best year

FRANKFURT CBS Germany is looking back on its best year in the company's 12-year history. So reports managing director Rudolf Wolpert at the end of budget year 1975, which ended October 31.

He says: "We have increased turnover and profits by 25 per cent over the previous year and October itself has been the greatest sales month ever."

Though the German economy is undergoing a major recession with more than one million unemployed, the German record industry has not been badly affected. Says Wolpert: "But the industry still faces considerable difficulties."

"Constantly rising costs are linked with a breathtaking deterioration of the retail price structure for albums due to direct parallel imports. One has to realise that due to these imports albums are discounted up to 30 per cent over the regular recommended retail prices. And this just has to lead to enormous pressures on profit."

Asked about the basic reasons for the company's impressive performance in 1975, Wolpert quotes: "Tight management controls, cost savings and low inventory levels. With accounts receivable in good shape, we're showing a picture of good economic health."

But in the a&r area, he points out the difficulties of a subsidiary of a U.S. record company to establish itself in the repertoire market "particularly in such traditional markets as ethnic music, children's product and the sophisticated market for German classical recordings which here account for a considerable share of the total market."

"In view of these difficulties, I'm happy that CBS Germany has made considerable progress in local product. Since 1970 we have broken stars like Costa Cordalis, Ivan Rebroff, Tina York, Roberto Blanco, Mary Roos, Birth Control, Paola and the East German artist Wolf Biermann, who was named

'Artist of the Year' for 1975.

"But that's not enough to face up to future difficulties. In the present fiscal we are prepared to invest almost £1 million in recording and promoting artists and in recent months have signed a number of talented new local artists for recording."

"However it is still hard finding new talent, since the structure of the German show-business scene does not encourage new artists to prove themselves in clubs, small concert halls or on campus. It's essentially a superstar business in Germany."

A breakdown of the top 50 singles and album chart of German trade paper Der Musikmarkt shows CBS at number five out of 15 listed records companies, and fourth in the analysis for local-product singles.

Says Wolpert: "We had chart hits with singles by Neil Diamond, the Three Degrees, Albert Hammond, Costa Cordalis, Tina York, Joe Dassin, Leonard Cohen, Labelle, Mary Roos, Johanna von Koczian, Johnny Nash, David Essex, Tammy Wynette, Santana, Henry Valentino and Billy Swan, whose 'I Can Help' went to number one."

"More recently we have had a number one with the UK group 5000 Volts and have signed the team to CBS for Germany, Austria and Switzerland."

Wolpert draws attention to an impressive number of best-selling albums. Diamond's *Serenade* topped the charts, and Santana's *Abraxas*, Simon and Garfunkel's *Greatest Hits*, and the special *Philly-Sound* compilation for the German market were all certified gold, and there were regular LP successes by Cohen, Cash, Janis Joplin, Albert Hammond, the Three Degrees, Swan and Dylan.

About international artists visiting Germany, Wolpert says: "We always try to give them the best possible treatment and get the most mileage out of their promotional trips or concerts. Neil Diamond's visit was highlighted by

an appearance on top television show *Starparade* and by a reception by the President of the Federal Republic."

And promotion on the Santana/Earth, Wind and Fire, Johnny Cash, Weather Report, Melanie and Blue Oyster Cult tours turned concert events into sell-out successes. "The massive promotional effort we put into Albert Hammond's debut concert tour in September paid off by establishing him here as an album act."

Wolpert adds pride at getting chart hits with German language recordings of international artists such as Italy's Gigliola Cinquetti and France's Joe Dassin.

CBS promotion over the year centred round three areas - "The Fantastic Sound of Philadelphia," which broke such artists as MFSB and the Three Degrees; the "Nashville Sound" campaign for CBS/Epic and Monument, which highlights Mac Davis, Billy Swan, Kris Kristofferson, Charlie Rich and Tammy Wynette; the currently presented "Rockwork" centering round a compilation album featuring 36 rock acts.

"We are pleased with the success of German rock group Birth Control who, in terms of album sales, now rank second only to Santana. The group has done well in Spain and France, has appeared in the UK and the U.S. market will be tackled when the group's first album comes out there on Epic, early 1976."

Wolpert refers to the growing importance of classical music in Germany, with promotional campaigns for chamber music and for double albums and multi-record sets. "Highlights have been the Pierre Boulez concert tour with the New York Philharmonic and the appearance of Leonard Bernstein in Vienna."

MORE EUROPEAN NEWS PAGE 12

EUROPEAN VIEWPOINT

From HENRY KAHN in Paris
DOES HI-FI record-playing equipment show up faults in discs? Or is it the other way round, that records show up weaknesses in the equipment?

At any rate, this question was posed recently in the morning newspaper *Le Figaro* and it had found its roots in complaints made by readers, following the organisation of a questionnaire to find out what record-buyers most strongly complained about.

All good controversial stuff on which newspapers thrive. But it had an air of "give a dog a bad name and then hang him" about it. For a start, many readers made it clear from their replies that they were confused.

First, 99 per cent said they were not interested in quadraphonic sound. That was not surprising in itself, because most enthusiasts are only just getting round to stereo, and anyhow there is not a lot of quadraphonic product around.

Then 90 per cent found that records warped. This is surprising considering the care taken in manufacture. Warping is not, after all, a fault in the pressing of the disc itself, unless the press develops some quirk, or the sleeve is badly fitted or the discs are badly stacked.

It is evident that if the 90 per cent are right, then a lot of presses must be faulty and a lot of sleeves badly made. That charge simply does not stand up.

Others complained of scratching sounds: that is, faulty and imperfect reproduction. The main question here is whether the fault is in the disc or in the record-player. It's a hard point to settle because many of the answers to questions showed confusion and a confused critic should not be taken seriously.

For example, some pointed out that Erato discs were of better quality than Philips. It so happens that Philips presses Erato which could be further evidence that some public critics do not listen to what they have paid for.

It was nice of some to point out that their complaints did not mean that manufacturers were using old-fashioned or obsolete equipment, more that those responsible for actual production were negligent or inattentive.

A serious charge, but possible to check through a visit to Pathe-EMI. Particularly impressive there is M. Boussuge, chief engineer, who said that a faulty record might indeed be found from the 150,000 produced daily.

The first disc produced is always examined. After that, one out of every 100 classical discs are tested by a group of listeners, wearing earphones. They are trained to listen not for the music but only for faults in the disc. It is an arduous and tiring operation, calling for 100 per cent attention 100 per cent of the time.

Even then there is a super-control. That means that each 500th disc is submitted to random control by experts who, not listening for hours at a time, can concentrate that much more deeply.

Pop discs undergo much the same tests, except that the initial ratio is one out of every 200. Though classical music requires the highest degree of perfection, the pop precautions are as severe, if less frequent.

But the percentage of faults is so minute that such a method would produce more problems than it would solve. Obviously the search for even greater perfection must go on, but it can never completely succeed.

The charge therefore that hi-fi players are able to pick out faults in records may stand up, but it is more likely that discs pinpoint faults in the players.

CHARTS

West Germany

(Courtesy Musikmarkt)

- LADY BUMP, Penny McLean, Jupiter/Ariola
- DOLANNES-MELODIE, Jean-Claude Borelly, Telefunken
- I'M ON FIRE, 5000 Volts, Epic
- TORNERO, I Santo California, Ariola
- SAILING, Rod Stewart, Warner
- MORNING SKY, George Baker Selection, Warner
- WENN DU DENKST, DU DENKST, ETC., Juliane Werding, Hansa/Ariola
- TU T'EN VAS, Alain Barriere, Noelle Cordier, Ariola
- DER ZAR UND DAS MAEDCHEN, Mireille Mathieu, Ariola
- S.O.S., Abba, Polydor
- DON'T PLAY YOUR ROCK 'N' ROLL TO ME, Smokie, RAK/EMI
- WART AUF MICH, Michael Holm, Ariola
- MOVIESTAR, Harpo, EMI
- NEW YORK GROOVE, Hello, Bell/EMI
- STAN THE GUNMAN, Hank The Knife & The Jets, EMI

Yugoslavia

(Courtesy Radio TV Revue and Studio)

- ZVONE STARA ZVONA (Old Bells Are Ringing), Dusko Lokin, RTB
- OSTALA SI UVIJEK ISTA (You Always Remained The Same), Miso Kovac, Suzy
- STA CU NANO DRAGI MI JE LJUT (Mother What Can I Do), Biserka Veletanlic, RTB
- PALOMA BLANCA, George Baker Selection, CBS-Suzy
- KAZU MI DA SI JOS UVEK SAMA (They Tell Me That You're Still Alone), Boba Stefanovic, RTB
- MOJA ANE BROJI DANE (My Anne Is Counting The Days), Libertas, Jugoton
- ZABORAVI AKO MOZES (Forget If You Can), Tereza, Jugoton
- ZASTO ZIVIS SAMA (Why You're Living Alone), Misa Markovica, RTB
- SAMA (Alone), Miki Jevremovic, Jugoton
- LJUTIT CE SE MOJA MAMA (My Mother Will Be Angry), Ljupka Dimitrovska, Jugoton

Italy

(Courtesy Germano Ruscitto)

- WISH YOU WERE HERE, Pink Floyd, Harvest-EMI
- PROFONDO ROSSO, I Goblin, Cinevox-Fonit/Cetra
- RIMMEL, Francesco De Gregori, RCA
- SABATO POMERIGGIO, Claudio Baglioni, RCA
- CHOCOLATE KINGS, Premiata Fonderia Marconi, Numero Uno-RCA
- EXPERIENCE, Gloria Gaynor, MGM-Phonogram
- DISCO BABY, Van McCoy & Soul, Avco-Ariston/Ricordi
- LILLY, Antonello Venditti, RCA
- L'ALBA, Riccardo Cocciante, RCA
- UOMO MIO BAMBINO MIO, Ornella Vanoni, Vanilla-Fonit/Cetra
- XXa RACCOLTA, Fausto Papetti, Durium
- BELLA DENTRO, Paolo Frescura, RCA
- GREATEST HITS, Barry White, Phonogram
- LA VALLE DEI TEMPLI, Perigeo, RCA
- CANTO DE PUEBLOS ANDINOS, Inti Illimani, Vedette

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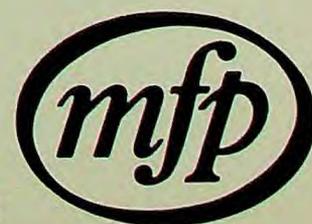
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 NRO, GEORGIE FAME, AL MARTINO,
 YLLA BLACK, BUDDY HOLLY, CLIFF
 RICHARD, WENDY CRAIG, JACK PAI
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EUROPE

Teldec expands distribution service

HAMBURG - Teldec has set up an extension to its distribution division: Teldec Import Service, or TIS. Main job for the new department is to import and distribute albums and cassettes from all Teldec and RCA licences whose product is not taken into the main German catalog.

There are, therefore, two main ideas behind the development of this department: one, the creation of an essential complement to Teldec and RCA German catalogues, and two, to import and distribute major international releases before they can be taken into the regular programme, to get them faster to the retailers.

The import programme will be listed in a separate catalogue and directly available from TIS stocks. As a start, there will be about 2,000 different titles available, with 30 more added every month. Labels are: Decca, RCA, London, MCA, Mainstream, Contempo, Arion, Contemporary, Numero Uno, Discos Columbia, Saga and all their subsidiaries.

The repertoire consists of 40 percent classics, 35 percent jazz, 20 percent popular and five percent folk. Among the artists: top Italian stars Patty Prvo, Claudio Baglioni, Gianni Morandi; from the U.S., Al Green, ZZ Top, Elvis Presley, Firehouse Five, Conway Twitty, Loretta Lynn, Charlie Rich.

And the classical repertoire reaches from Gregorian music to

contemporary, including well-known artists like Rubinstein, Heifetz, Rostropowitsch, Bohm, Mehta, Maazel and Stokowski. Another feature from TIS is the fact that most important complete operas are being held on stock.

Programme exhibitions have already been held in Hamburg, Munich and Frankfurt and have proved very successful.

Teldec Import Service is headed by Rolf Bahnk, who has a staff of 8. The address: Hamburg 62, Max Nonne Strasse 45. Telephone 040-5311075-78. Telex: 02-174537.

Citterio new EMI head

MILAN - Dr Roberto Citterio has been appointed artistic and promotion manager for the EMI publishing group in Milan - La Voce del Padrone-Belriver and Francis Day & Hunter. The appointment was announced by general manager Dr Alexis Rotelli.

Citterio joined EMI in 1970 as a promotion man and was made head of the press and promotion office in 1973. With EMI's acquisition of the Francis Day & Hunter catalogue the restructuring of the publishing group, said Dr Rotelli, required a special person to co-ordinate the activities of the artistic and promotion divisions.

Polydor pressing deal with Russia

HAMBURG - Polydor International has concluded a second major exploitation deal with the Soviet Union, under which the Soviet culture agency Mezhniga is allowed to press a total of 135,000 albums of Polydor International repertoire.

The agreement pushes further commercial ties with the Socialist countries of Eastern Europe.

This deal is similar to a 265,000 album deal concluded in February, 1975, and allows Mezhniga to release four different album titles, covering pop, jazz and classical repertoire. They will appear in Russia on the Melodiya label.

Pop albums in the deal are Donny Osmond's "Alone Together" and German bandleader Max Greger, with "Dixieland a la Carte." Jazz choice is the Verve title "Communications," with Stan Getz and Michel Legrand, while the Russians' classical selection is the three-LP set of Bizet's opera "Carmen," conducted by Leonard Bernstein and featuring Marilyn Horne and James McCracken, with the New York Metropolitan Opera Orchestra. The opera was recorded in New York by Deutsche Grammophon.

For Polydor International the deal is yet another in a series of agreements with Eastern European countries within the past year. Apart from continued co-operation with Yugoslavia, Czechoslovakia and the GDR.

EMI - Electrola tops Musikmarkt charts

HAMBURG - The most successful record company in Germany is EMI Electrola, of Cologne, according to a breakdown and analysis of the Musikmarkt charts of 1975.

The company had 76 single titles in the charts, giving a 25.4 percent performance. In 1974, it had only 59 titles, giving 19 percent.

Second place in the singles "hit Parade" is Ariola, with 57 titles and 19 percent, two percent down on the previous year. Third is Deutsche Grammophon Gesellschaft, with 47 titles, also two percent down in 1974.

Other singles placings: 4, Phonogram, 35 titles, 11.7 percent (1974: 32 and 10.2 percent); 5, CBS, 30 titles, 10 percent (1974: 32 and 10.2 percent); 6, RCA, 14 titles, 4.7 percent (1974: 12 and 3.9 percent); Teldec, 13 titles, 4.3 percent (1974: 18 and 5.8 percent); 8, WEA, 11 titles, 3.7 percent.

9, Metronome, 8 titles, 2.7 percent (1974: 6 and 2 percent); 10, Bellaphon, 6 titles, 2 percent (1974: 14 and 4.5 percent); 11, BASI, 4 titles, 1.3 percent (1974: 8 titles, 2.6 percent); 12, United Artists: 2 titles, 0.6 percent (1974: 5 and 1.6 percent); 13, Intercord, 1 title, 0.3 percent (1974: 2 titles and 0.6 percent).

In the album chart breakdown, Ariola beats EMI Electrola by just a fraction.

1, Ariola Eurodisc, 31 titles, 17.8 percent (1974: 27 and 16.7 percent); 2, EMI Electrola, 31 titles, 17.8 percent (1974: 24 and 14.8 percent); 3, Deutsche Grammophon, 27 titles, 15.5 percent (1974: 25 and 17.9 percent); 4, Phonogram, 26 titles, 14.9 percent (1974: 26 and 16 percent); 5, CBS, 14 titles and 8 percent (1974: 8 and 4.9 percent); 6, K-Tel, 9 titles, 5.2 percent (1974: 6, 3.7 percent); and Teldec, 9 titles, 5.2 percent (1974: 18 titles, 11.1 percent).

8, WEA, 8 titles, 4.6 percent (1974: 8 and 4.9 percent); 9, RCA, 6 titles, 3.4 percent (1974: 4 and 2.5 percent); and Arcade, 6 titles, 3.4 percent (1974: 2 and 1.2 percent); 11, Intercord, 3 titles, 1.7 percent (1974: 3 and 1.9 percent); 12, Metronome, 2 titles, 1.1 percent (1974: no score); 13, Bellaphon, 1 title, 0.6 percent (1974: 2 and 1.2 percent); and BASI, 1 title, 0.6 percent (1974: 3 titles, 1.9 percent).

The ten most successful songs in the German charts in 1975: Paloma Blanca, George Baker Selection; Griechischer Wein, Udo Juergens; Fox On The Run, The Sweet; Only You Can, Fox; I Can Help, Billy Swan; Deine Spuren Im Sand, Howard Carpendale; You Ain't Seen Nothin' Yet, Bachman-Turner Overdrive; Longfellow Serenade, Neil Diamond; Es War Einmal Ein Jager, Katja Ebstein.

Best-selling albums: The Beatles 1962-66; The Beatles 1967-70; Serenade, Neil Diamond; Super 20, Ariola; Meine Lieder, Udo Juergens; Ball Pompos, Udo Lindenberg; Santana's Greatest Hits; Oh Otto, Otto; Rock Your Baby, George McCrae; Can't Get Enough Of Your Love, Babe, Barry White.

Best-selling German single was Griechischer Wein, by Udo Juergens, composed by Juergens, with lyrics by Michael Kunze, who is also writer and producer of

Silver Convention. Montana's Hans R. Beierlein published the song in ten countries.

Top publishers, worked out from chart entries: 1, Melodie der Welt (43 titles in charts); 2, Edition Intro (40); 3, Gerig Musikverlage (31); 4, Intersong (23); 5, Siegel Musikverlage (22); 6, Edition Accord (16); 7, Budde (12); and Edition Montana (12); 9, Global (11); 10, Peer Musikverlage (9); and Schmolzi and Slezak (9); 11, April Musikverlage (7).

The record industry in West Germany released 2,256 singles and 3,263 albums. More than 60 percent were international productions. A total of 13.25 of the singles and 5.33 percent of the albums were in the charts. Ariola had the most single releases, with 466, and Phonogram topped the album section with 364 LPs.

Musikmarkt's research with record retailers showed the most popular girl singers to be Vicky Leandros, Gloria Gaynor, Suzi Quatro, Nana Mouskouri and Katja Ebstein.

Most popular male singers' Udo Juergens, Neil Diamond, Heino, George McCrae and Udo Lindenberg; and the top groups: Beatles, Sweet, Bachman-Turner Overdrive, Abba and the Rubettes.

James Last is still the most successful orchestra leader in Germany, with 12 cassettes and nine albums in the charts in 1975.

Many of the biggest companies rated 1975 as one of the best years in recent history. The TV-merchandisers helped make records more popular in the shops. Wholesaler Johann Michael in Duisberg says: "We have had bad sales in some branches, but records have generally been on the up-and-up in recent months. That is the reaction to television promotion by K-Tel and Arcade." Metronome director Gerhard Weber reported a 15 percent increase in business during the year. And the general mood among the 8,000 German retailers is of optimism for 1975.

Finns control sales figures

HELSINKI - Aanilevytuottajat, or the Finnish Group of IFPI companies, is taking a more active role in controlling sales figures from member companies.

Until now, the organization has been given sales at three-monthly intervals, the figures added up and then available for all interested parties.

Now the organization has extended its power to various sales awards as well. No gold or diamond discs can be awarded in Finland without the seal of approval from the organization.

Executive Arto Alaspaa says: "This was a necessity because of various minor irregularities in the past. Our procedure now equals the one used in other countries, such as the U.S. and Sweden."

One of the first awards made was a gold disc to Hurriganes (Love Records) whose album Crazy Days sold 26,000 copies on the day of release.

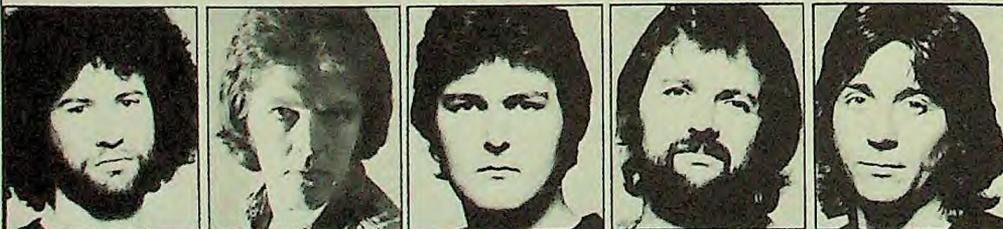
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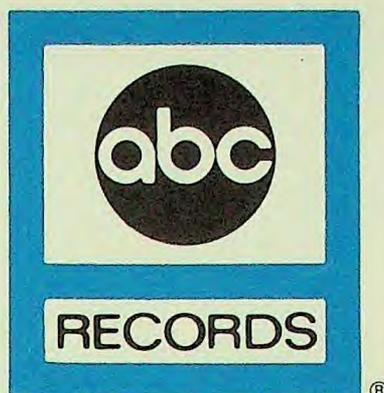


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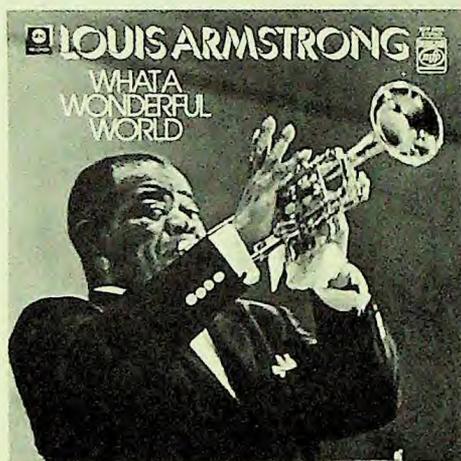
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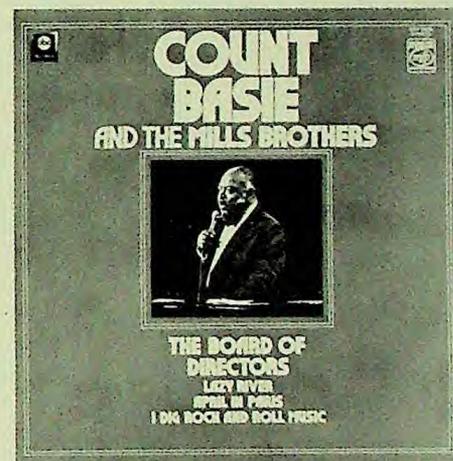
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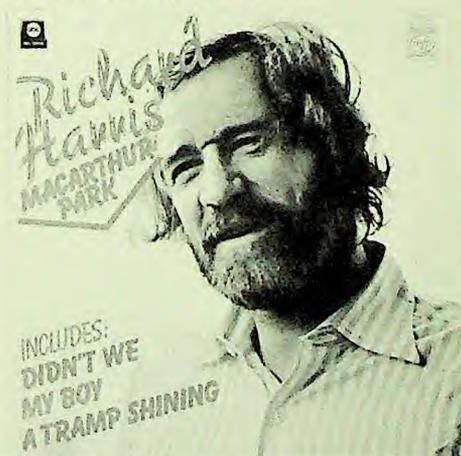
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IRELAND

Supersonic LP to EMI

EMI IRELAND has acquired the rights to the first Supersonic compilation album, which is being promoted on television and radio in the UK. The company launched the album in the Irish Republic with radio advertising and is optimistic that, with the spill-over UK publicity and local promotional efforts, Supersonic will be in heavy demand.

EMI Ireland promoted the new Motown Gold album with heavy advertising support in the four weeks prior to Christmas. Two separate radio commercials, each featuring five different hit tracks from the album, were aired on a rotation basis over this period. The promotion also included press ads and point of sale displays.

EMI has also seen plenty of sales activity on the Tanya Tucker single, Travelling Salesman. It went into the Irish Top 20 at Number 16 three weeks after her appearance on RTE Television's Late, Late Show.

Derry O'Brien, marketing manager of EMI Ireland, arranged

the promotional visit in conjunction with Peter Robinson of MCA Records, London.

Said O'Brien: "The impact that her television appearance made, as evidenced subsequently by her very quick chart placing, has been quite remarkable.

"We think that it is almost unprecedented that such a relatively unknown American artist should have generated so much interest in this country through a single tv appearance of this nature.

"One of the people who suggested initially that we arrange for Tanya to come over for television was Paschal Mooney and he is particularly pleased with her current success. Paschal was, to the best of our knowledge, the first person in Ireland to give Tanya's records radio exposure through the Country Music Time programme, which he co-presents with Noel Andrews, for RTE Radio." EMI Ireland intends to capitalise on the interest in Tanya Tucker by releasing her follow-up single early this year.



RECORDED MUSIC Industries of Ireland gave a celebration dinner at Sardi's club for the 19 artists and media people who helped promote the RMI compilation album, Ireland's Best 20 Hits.

A silver disc was presented by John Woods, RMI chairman, to Paddy Malone, secretary of the Irish Federation of Musicians, who received it on behalf of the artists.

Left to right: Tina, Sandia Jones, Glen Curtin, Paddy Malone, John Woods, Roly Daniels, Jamie Stone.

Polydor phone number

SINCE POLYDOR Ireland moved to new premises at the John F. Kennedy Industrial Estate on September 19, the company's phone numbers have been changed three times by the Post Office.

Although Polydor notified the trade and placed notices in the

national press, people are being frustrated by wrong numbers.

The correct numbers are: Dublin 508256 (six lines), Telex Dublin 30434.

The address is Polydor Ltd., John F. Kennedy Estate, Nass Rd., Dublin 12.

EDITED
by
KEN STEWART

Peace Corps disc for Children's Day

FR. MICHAEL Cleary and members of the Ballyfermot Peace Corps sing Bless The Little Children on Polydor 2078 063.

Fr. Cleary is chairman of National Children's Day and the proceeds of the record will be donated to children's charities.

Bless The Little Children, by Eilish McCourtney-Baldwin, and I See His Blood Upon The Rose, by Gerard Manley Hopkins, are on a single that is issued in a pictorial sleeve.

They were arranged and produced by Bill Whelan and recorded at Trend Studios.

U.S. Top 30

ALBUMS

- 1 (1) CHICAGO'S GREATEST HITS, Chicago IX
- 2 (2) GRATITUDE, Earth, Wind & Fire
- 3 (3) HISTORY-AMERICA'S GREATEST HITS, America
- 4 (4) THE HISSING OF SUMMER LAWN, Joni Mitchell
- 5 (6) WINDSONG, John Denver
- 6 (7) KC & THE SUNSHINE BAND, KC & The Sunshine Band
- 7 (8) HELEN REDDY'S GREATEST HITS, Helen Reddy
- 8 (9) HONEY, Ohio Players
- 9 (10) FAMILY REUNION, O'Jays
- 10 (5) STILL CRAZY AFTER ALL THESE YEARS, Paul Simon
- 11 (11) GREATEST HITS, Seals & Crofts
- 12 (13) BREAKAWAY, Art Garfunkel
- 13 (15) ALIVE, Kiss
- 14 (12) RED OCTOPUS, Jefferson Starship
- 15 (19) TRYIN' TO GET THE FEELIN', Barry Manilow
- 16 (18) NUMBERS, Cat Stevens
- 17 (17) FACE THE MUSIC, Electric Light Orchestra
- 18 (22) REFUS FEATURING CHAKA KHAN, Refus Featuring Chaka Khan
- 19 (21) THE BEST OF CARLY SIMON, Carly Simon
- 20 (20) LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK, Staple Singers/Curtis Mayfie
- 21 (23) LOVE TO LOVE YOU BABY, Donna Summer
- 22 (24) MAHOGANY/ORIGINAL SOUNDTRACK, Diana Ross
- 23 (27) ONE OF THESE NIGHTS, The Eagles
- 24 (26) BAY CITY ROLLERS, Bay City Rollers
- 25 (28) ZUMA, Neil Young With Crazy Horse
- 26 (32) WAKE UP EVERYBODY, Harold Melvin & The Blue Notes
- 27 (14) ROCKY MOUNTAIN CHRISTMAS, John Denver
- 28 (31) THE WHO BY NUMBERS, Who
- 29 (16) THE HUNGRY YEARS, Neil Sedaka
- 30 (41) BLACK BEAR ROAD, C.W. McCall

SINGLES

- 1 (6) CONVOY, C.W. McCall
- 2 (2) I WRITE THE SONGS, Barry Manilow
- 3 (3) THEME FROM 'MAHOGANY' (Do You Know Where You're Going To), Diana Ross
- 4 (4) LOVE ROLLERCOASTER, Ohio Players
- 5 (1) SATURDAY NIGHT, Bay City Rollers
- 6 (7) FOX ON THE RUN, Sweet
- 7 (9) I LOVE MUSIC (Part 1), O'Jays
- 8 (8) THAT'S THE WAY (I LIKE IT), KC & The Sunshine Band
- 9 (11) LOVE TO LOVE YOU BABY, Donna Summer
- 10 (12) TIMES OF YOUR LIFE, Paul Anka
- 11 (13) WALK AWAY FROM LOVE, David Ruffin
- 12 (14) COUNTRY BOY (You Got You're Feet In LA), Glen Campbell
- 13 (15) SING A SONG, Earth, Wind & Fire
- 14 (16) YOU SEXY THING, Hot Chocolate
- 15 (17) ROCK AND ROLL ALL NIGHT (Live Version), Kiss
- 16 (18) FLY AWAY, John Denver
- 17 (34) 50 WAYS TO LEAVE YOUR LOVER, Paul Simon
- 18 (20) EVIL WOMAN, Electric Light Orchestra
- 19 (5) LET'S DO IT AGAIN, Staple Singers
- 20 (22) LOVE MACHINE Pt. 1, Miracles
- 21 (23) OVER MY HEAD, Fleetwood Mac
- 22 (28) BREAKING UP IS HARD TO DO, Neil Sedaka
- 23 (25) LOVE HURTS, Jim Capaldi
- 24 (26) WINNERS AND LOSERS, Hamilton Joe Frank & Reynolds
- 25 (27) WAKE UP EVERYBODY (Part 1), Harold Melvin & The Blue Notes
- 26 (24) FOR THE LOVE OF YOU (Part 1 & 2), Isley Brothers
- 27 (29) BABY FACE, The Wing & A Prayer Fife & Drum Corps
- 28 (30) SOMEWHERE IN THE NIGHT, Helen Reddy
- 29 (10) FLY, ROBIN, FLY, Silver Convention
- 30 (19) SKY HIGH, Jigsaw

Courtesy of Billboard, week ending January 10, 1976

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CLASSICAL

Honours: now it's Dame Janet

TWO WOMEN recording artists figured high in the New Year honours lists. Top is contralto Janet Baker, recording nowadays for most major companies, who becomes a Dame of the Order of the British Empire. One of the most recorded of contemporary British singers, she has made operas, cantatas and many recital records which have won international prizes. From EMI during this year will come her new recordings in a disc of Bach arias with Neville Marriner and the Academy of St. Martin-in-the-Fields, and the complete and first recording of Bellini's opera *I Capuletti ed I Montecchi*, based on Shakespeare's *Romeo and Juliet*, in which Baker sings the 'trousers'

role of Romeo, with Beverly Sills as Juliet.

Jacqueline Du Pre, the young cellist wife of pianist-conductor Daniel Barenboim, receives an OBE. Suffering from a crippling illness, she has not made new recordings for some time, but many are still best-sellers. In February EMI are to issue a three-LP set (SLS 5042) with Du Pre and Barenboim playing all the Beethoven cello sonatas, the performances taken from BBC tapes made at the 1970 Edinburgh Festival.

Other classical music honours go to music broadcaster Antony Hopkins (CBF) and Arts Council deputy music director Eric Thompson (OBE).

Menuhin music guides published next week

FIRST TWO music books in a new series, the Yehudi Menuhin Music Guides, are to be published next week (January 15) with Menuhin's own book, *The Violin*, and one on the Piano by his brother-in-law, pianist Louis Kentner (each married one of the former dancers the Gould sisters). The series is published by Macdonald and Jane's and is to be launched at a reception next week in music centre, St. John's, Smith Square, preceded by a concert recital by the two authors.

CLASSICAL NEWS
EVERY WEEK IN
MUSIC WEEK

New date for LSO press meet

CONTRARY TO rumours in London's musical world, there is no political motive behind sudden cancellation of London Symphony Orchestra's planned press conference originally called for December 31. "It was to have been our ordinary annual press conference to announce programme details for the coming year", said LSO administrator Mrs. June Hall. "But we found that many people who should have been there would be away, and we shall be touring in Spain between January 7 and 13, giving two concerts each in Madrid, Barcelona and Alicante, and in March we set off on our bicentennial tour of America. We are now trying to arrange the press conference

between the two tours, probably towards the end of February."

It is understood that a possible new LSO recording deal is in the process of being negotiated, giving the orchestra access to a prominent budget label with new sponsored original recordings which could bring the orchestra royalties, a system strongly advocated by former general manager John Boyden when he joined the LSO last April. It could be similar to the London Philharmonic Orchestra Wills-sponsored Classics for Pleasure Master Series initiated by Boyden during his years as recording director for Music for Pleasure.

Third of Ring series taped

THIRD OF the current series of recordings of Wagner's Ring cycle, sung in English by the English National Opera, has been recorded by EMI, once again from live performances at the London Coliseum. The first two to be recorded, Siegfried (SLS 875) and the opening opera *The Rhinegold* (SLS 5032), have already been issued. Now the third of the series, *The Valkyrie*, has been taped from two special performances given in

the theatre on December 20 and 23, in advance of this week's start of the complete cycle on stage, this time all conducted by Charles Mackerras.

Conducted, as were the two previous recordings, by Reginald Goodall, cast includes tenor Alberto Remedios as Siegmund, soprano Margaret Curphey as Sieglinde, bass Clifford Grant as Hunding, baritone Norman Bailey as Wotan, soprano Rita Hunter as

Brunnhilde, and Ann Howard, replacing an indisposed Katherine Pring, as Fricka. John Mordler, who produced the recently issued *Rhinegold* following Ronald Kinloch Anderson's recorded production of the initial Siegfried, was in charge of production. EMI have not yet fixed a date for issue, but it will probably appear some time later in the year. All the recordings are sponsored by the Peter Moores Foundation.

Death of Bernard Herrmann

IN CHRISTMAS week, composer and conductor Bernard Herrmann, in recent years a familiar figure in the UK music world, died suddenly in Hollywood, where he had gone to work on the score for a new film, *Taxi Driver*. Many recordings of his famous film scores, including those for *Citizen Kane*, *The Magnificent Ambersons*, Hitchcock's horror-thriller *The Birds* and Oscar-winning score for *All That Money Can Buy*, have been recorded, by both Unicorn and RCA.

Herrmann, who was 64 and had

been for some time in ill-health, is also on records with his opera *Wuthering Heights*, recorded by Unicorn in 1967 (UNB 400) and the cantata *Moby Dick* (UNS 255), and Pye has the suites from his *The Devil and Daniel Webster* and *Welles Raises Kane* on TPLS 13010. Most recent issue, from Unicorn, is the complete film score for the Alfred Hitchcock thriller *Psycho* (RHS 336) which Herrmann celebrated by autographing copies at London's Henry Stave retail store last month (Music Week, Dec.13).

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 It's Been So Long **GEORGE McCRAE**
 Fly Robin Fly **SILVER CONVENTION**
 Best Thing That Ever Happened **GLADYS KNIGHT**
 Hold Back The Night **TRAMMPS**

side two

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 Motor Bikin' **CHRIS SPEDDING**
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 O What A Shame **ROY WOOD**
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SOUL

Right On reaches out

FROM ROSEMARY Clooney to Northern soul is the most improbable of musical journeys, but America's Bill Downs has travelled the road with considerable ease during his 20-plus years in the record business. Now a director of a UK soul label, Right On, Downs was in London last month for meetings with Pye executives about its present and future prospects. The company handles Right On in Britain and internationally, and is hoping for worldwide acceptance of the label's output in 1976.

"This year is going to be very strong for soul music," contends Downs. "As well as its continuing strength in the U.S. and British markets, it's beginning to happen in a big way in important territories such as Brazil, Italy and Spain."

Right On was founded last autumn primarily to capitalise upon the demand which existed in the UK - specifically, in the North of England - for vintage soul sounds. 'Vintage' in this context generally (but not exclusively) means long-lost or obscure discs, made in the mid-Sixties by small, independent and frequently ephemeral U.S. record labels - and often in the musical mould of classic Motown.

The phenomenon has even translated into chart terms, with Pye's Disco Demand series the most conspicuously-successful operation in the field in the early days.

(Exploiting the North is not without its pitfalls. By the time

**EDITED
by
ADAM WHITE**

British record companies with rights to the sort of product in demand actually got round to releasing it, sales had often been creamed off by importers. The UK availability of many of the discs also undermined their obscurity value, and consequently their sales potential).

To keep track of the Northern market's twists and turns for Right On was co-founder and director Dave Godin, a writer long active in the UK soul scene and blessed with a vast knowledge of the music of black America. Godin ran the Tamla Motown Appreciation Society in the early Sixties, and later opened one of the country's first specialist soul retail stores, Soul City. That spawned a record label of its own, too, which - although ill-fated financially - was ahead of its time as far as product was concerned. An early single on Soul City, for example, came from New Jersey's All Platinum operation, then very much a fledgling. Godin also released a number of classic r&b originals, such as Bessie Banks' Go Now and the Valentinos' It's All Over Now.

It was in those Soul City days that Godin met Bill Downs. Downs came into the music business in the early fifties, working for U.S. Columbia with Rosemary Clooney, Johnnie Ray

and Guy Mitchell, among others. He subsequently decided to go into artist management, initially with a male vocal group called the Temples. They recorded for Columbia's then new r&b label, Date. Downs' later charges included a couple of girl groups, the Orchids and the Surfer Girls.

By 1964, Downs' love for soul music was showing through in the artists he was managing. There were the Spellbinders, a Van McCoy-produced act whose recordings are still highly thought of in Northern circles, and two groups signed to Jerry Leiber and Mike Stoller's Red Bird/Blue Cat outfit, the Ad Libs and the Jelly Beans. He also handled Chris Bartley, the singer who broke through in America via McCoy's own Vando label and whose material was issued in Britain ... on Soul City.

When rock music became the dominating force in the U.S. record market in the late Sixties, Downs managed a couple of the idiom's groups and then, feeling his heart was not entirely in it, quit the business completely.

He made the decision to return in 1973, and through a series of remarkable coincidences, was able to renew his professional and personal acquaintances with a number of people, including Chris Bartley and Dave Godin. It was then that he became involved with Right On.

He is completely dedicated to the label, meshing his own management and publishing interests, Big Mike Management



RIGHT ON director Bill Downs (right) with the label's manager at Pye, Don Dive.

and Big Mike Music, in with it. The latter company carries about 100 titles in its catalogue - including several songs written by John Taylor, composer of the Ad Libs' Boy From New York City (recently re-issued in Britain by Contempo) - and it is handled in Britain by Panache Music under the aegis of Tony Prior.

One of the most curious aspects of Downs' return to the music business, he says, has been the number of artists who have expressed an interest in joining up with him and Right On. He puts it down to his reputation for straight dealing, for he is a firm believer in doing everything possible for his artists, especially in the matter of recording and publishing royalties. In American soul circles, that is highly valued.

The interest shown in Right On in America for that and other reasons has enabled the label to expand beyond its original aim of merely servicing the UK Northern soul market with the sounds of the past, and work towards establishing artists who are very much a part of today's music scene.

Downs places a lot of faith in Gregory Carmichael, Jamaican-born and educated at Oxford, who is now based in the U.S. Carmichael is multi-talented as a writer, arranger and producer, according to Downs. He even had his own record label in New York, New Moon, for whom another Right On act, the Fantastic Puzzles, previously recorded.

Carmichael co-wrote and produced the first Right On single by another of the operation's family of artists, Sam Nesbit. Both Nesbit and Chris Bartley were to have come over to Britain last month for the Inter-City Soul Convention in Blackpool, but the event was cancelled. It is now likely that they will make the trip early this year, for both are anxious to come and Bill Downs and Dave Godin are aware of the value of personal appearances by U.S. artists to boost their records in Britain.

Right On also picks up master recordings from various American sources, such as the Crow's Your Autumn Of Tomorrow, acquired from Inner Ear Records. Another source is Downs' own stockpile of tapes, gathered over the years - an early Right On release was the Jelly Beans' You Don't Mean Me No Good, cut after the trio left Red Bird and were recording for New York's Eskee label, for which Downs was talent director.

None of the company's records have charted yet in Britain, but Downs has no complaints. "The first year is always tough," he comments, "and we were hoping for that freak hit which would have launched the label with a splash, but we weren't expecting it. Everything's going according to plan at present. If nothing has happened after a year, then obviously we'll have to re-evaluate things. But we don't expect it to come to that."

Martha Reeves

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Soul Chart

- 1 (11) DO THE BUS STOP, Fatback Band, Polydor 2066 637
- 2 (1) FIRST IMPRESSIONS, Impressions, Curtom 16638
- 3 (3) NA NA IS THE SADDEST WORD, Stylistics, Avco 6105 041
- 4 (13) LET'S TWIST AGAIN, Chubby Checker, London 10512
- 5 (2) FLY ROBIN FLY, Silver Convention, Magnet 431
- 6 (5) RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale, United Artists UP 36015
- 7 (25) CAN I TAKE YOU HOME LITTLE GIRL, Drifters, Bell 1462
- 8 (8) PART TIME LOVE, Gladys Knight & The Pips, Buddah BDS 438
- 9 (-) LOVE MACHINE, Miracles, Tamla Motown TMG 1015
- 10 (27) GOD'S GONNA PUNISH YOU, Tymes RCA 2626
- 11 (36) HOOKED FOR LIFE, Trammps, Atlantic K 10664
- 12 (10) JOHANNESBURG, Gil Scott-Heron, Arista 23
- 13 (12) LOVE ROLLERCOASTER, Ohio Players, Mercury 6167 225
- 14 (9) I'M SO CRAZY 'BOUT YOU, K.C. & The Sunshine Band, Jay Boy 101
- 15 (14) ARE YOU READY FOR THIS, The Brothers, RCA 2618
- 16 (16) FULL OF FIRE, Al Green, London 10511
- 17 (73) I'M SPELLBOUND, Tamiko Jones, Contempo 2079
- 18 (37) LET'S DO IT AGAIN, Staple Singers, Curtom K 16657
- 19 (4) HOLD BACK THE NIGHT, Trammps, Buddah 437
- 20 (26) STING YOUR JAWS, Ultra Funk, Contempo 2071

Chart from sales returns supplied by 27 specialist shops and compiled by Blues & Soul International Music Review.

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HOCKRIDGE MEETS HAMMOND
Edmund Hockridge/Bryan Rodwell
ARPS-1026
ON THE HAMMOND WAVE
LENGTH
Tony Back ARPS-1025
THE HAMMOND 40th
ANNIVERSARY ALBUM
1935-1975
Various/Raymond Baxter
ARPS-1027
29 HAMMOND HITS OF THE
20's-70's
Stanley King ARPS 1023
QUIET NIGHTS AND QUIET
STARS
Harold Smart ADOR-7
2 ALL PLATINUM (Phonogram)
ALL PLATINUM GOLD VOL. 1
Various 9299 767
3 A&M
GONE CRAZY
Grin AMLH 64415
ORDINARY FALL
Paul Williams AMLH 64550
4 ATLANTIC (WEA)
AGORA K 50171
BY INVITATION ONLY
Alan Freeman Pop Pickers
K 60112
GENE PAGE K 50221
HUSTLE TO SURVIVE
Les Macaan K 50188
JEALOUSY
Major Harris K 50219
J. GEILS BAND K 60061
LIVE ALBUM - MUTHA
Black Oak Arkansas K 50220
LIVE ALBUM
Stephen Stills K 50214
MAMA'S PRIDE K 50197
MICHELLE POLNAREFF K 50195
RAICES K 50209
SONGS FOR THE DEPRESSION
Bette Midler K 50212
5 BBC (Polydor)
THE MAGIC FLUTE REK 223
6 BEARVILLE (WEA)
ANOTHER LIVE
Todd Rundgren's Utopia
K 55508
LEARN TO LOVE
Jesse Winchester K 55506
PUT IT IN YOUR EAR
Paul Butterfield K 55509
7 BIRDSNEST (Spark)
STRANGE FLAVOUR
Agnes Strange BRL 9000
7A BUDDAH (Pye)
PAPA JOHN CREACH
BDLP 40399
8 CAPRICORN (Polydor)
NEW RAY OF SUNSHINE
Dobie Gray 2429 134 (3129 109)
9 CHARISMA (Phonogram)
BO HANSON CAS 1113
KEEP YOUR HANDS ON IT
String Driven Thing CAS 1112
10 CURTOM (WEA)
NOW
Ed Townsend K 56180
10A DAWN (Pye)
SAHARA SUNRISE DNLS 3068
STU MARTIN & JOHN SURMAN
DNLS 3072
11 DJM
A COMPENDIUM OF RODGERS
AND HAMMERSTEIN
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11A EMBER (Pye)
JAMES P. JOHNSON CJS 853
12 HALLMARK (Pickwick)
A LIBERACE CHRISTMAS
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BAWDY BARRACK ROOM
BALLADS
Granddad's Army SHM 886
CHRISTMAS CAROLS FROM
WINCHESTER CATHEDRAL
Choir of Winchester Cathedral
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Bert Kaempfert
LOVE WALKED IN
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Dobie Gray
NEW RAY OF SUNSHINE
 2429 134 · M/C 3129 109



Hollies
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POP

CHRISTMAS PARTY SING ALONG (20 All Time Favourites) Musicmakers SHM 811 (HSC-/H8 217)
 I FORGOT TO REMEMBER TO FORGET Johnny Cash SHM 883
 LET'S ALL SING (35 All Time Sing-A-Long Greats) Musicmakers SHM 847 (HSC-/H8 222)
 TOP OF THE TOTS POP PARTY SHM 882
 PARTY SING-ALONG (20 All Time Greats)

Musicmakers SHM 812 (HSC-/H8 198)
 SOMETHING'S GOTTEN HOLD OF MY HEART Gene Pitney SHM 879
 THE ANDY WILLIAMS CHRISTMAS ALBUM SHM 888 (HSC-/H8 242)
 THE FASTEST GUN AROUND Marty Robbins SHM 878
 THE GREATEST HITS OF DIONNE WARWICKE VOL. 4 Dionne Warwick SHM 883
 TOP OF THE POPS SHM 925
 THE BEST OF TOP OF THE POPS '75 SHM 930
 13 HALLMARK/MARBLE ARCH (Pickwick)

SO CLOSE Des O'Connor HMA 255
 YOUR FAVOUR MUSIC VOL. 1 Various HMA 254
 14 INDIGO THE STREETS OF LONDON David Hamilton GOLP 7006
 15 ISLAND MARCUS GARVEY Burning Spear ILPS 9377
 THIRD WORLD Third World ILPS 9369
 16 JET (Polydor) GRASSHOPPER David Carradine JETLP 10
 THE OL' BLUES SINGER Lowell Fulson JETLP 09

17 MANTICORE (WEA) CHOCOLATE KING PFM K 53508
 18 MERCURY (Phonogram) HOW DARE YOU 10cc 9102 501
 SON OF SPIRIT 9100 019
 19 NEMS (Phonogram) WE SOLD OUR SOUL FOR ROCK 'N' ROLL Black Sabbath 6641 335

20 PHILIPS MORECOMBE AND WISE SING FLANAGAN AND ALLAN 6382 095
 FLAMENCO GUITAR Paco Pena 6382 123
 SONGS OF BRITISH ISLES Nana Mouskouri 9101 024
 SOULVILLE SAMBA Oscar Peterson 6336 270

21 POLYDOR DREAMING A DREAM Crown Heights Affair 2310 424 (3100 282)
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 HUSTLE WITH SPEED The J.B.'s 2391 194 (3177 203/3827/203)
 LOVE WALKED IN Bert Kaempfert & His Orchestra 2310 430 (3100 287/3801 187)
 PASS THE FEELIN' ON Creative Source 2391 196 (3177 206)

SCOTTISH DANCE MUSIC Gordon McCullough & His Scottish Dance Band 2460 260 (3170 260)
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22 PRESIDENT TOGETHER George & Gwen McCrae PTLs 1070

22A PYE ART FARMER NSPL 18465
 HAMILTON, JOE FRANK & REYNOLDS NSPL 28217
 KAY STARR NSPL 28215
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23 RCA BEST OF George Jones LSA 3251
 CONEY ISLAND BABY Lou Reed RS 1035
 DOLLY Dolly Parton LSA 3260
 EL GATO Gato Barbieri SF 8455
 FAMOUS COUNTRY MUSIC MAKERS Chet Atkins DPS 2063
 JILIE TIPPETTS UTS 601
 LEGENDARY PERFORMER Glenn Miller DPM 2065
 LEGENDARY PERFORMER VOL. 2 Elvis Presley DL 2001
 LIMEY SF 8463
 MARCHING Royal Tank Regiment LSA 3249
 MOBIUS Cedar Walton APL1 1009
 N.Y.J.O. SF 8464
 RETURN OF THE PINK PANTHER Henry Mancini RS 1010
 SANDMAN Nilsson RS 1015
 SCHOOLBOYS IN DISGRACE Kinks RS 1028
 STATION TO STATION David Bowie APL1 1327
 STRAVINSKY, FIREBIRD SUITE Tomita ARL1 1312
 SYMPHONIC SOUL Henry Mancini APL1 1025
 SWEET RS 1036
 TYMES UP Tymes RS 1027
 VISIONS Lonnie Liston Smith SF 8461

24 RCA CAMDEN (Pickwick) CHRISTMAS HYMNS & CAROLS Mario Lanza CDS 1036 (CAM-/CAM8 430)

CHRISTMAS GREETINGS FROM PERRY COMO CDS 1113 (CAM-/CAM8 440)
 ELVIS CHRISTMAS ALBUM CDS 1155

I GOT LUCKY Elvis Presley CDS 1154
 12 SONGS OF CHRISTMAS Jim Reeves CDS 1160

25 REPRISE (WEA) ELITE HOTEL Emmylou Harris K 54060
 MARIA MULDAUR K 54059

26 RSO (Polydor) REVELATION 2394 161

27 SAFARI KING OF DUB ROCK Lloyd Coxon SFLA 100

28 SIRE (Phonogram) REALIZATION FOR A ROCK ORCHESTRA Synergy 9299 752
 ROCKA BOX Chilliwack 9103 250

28A SONET (Pye) AL COHN - ZOOT SIMS SNTF 684
 BARRY CASTLE SNTF 685
 LEO KONITZ TRIO SNTF 690

28B SPARK (Pye) BAND OF THE BLACK WATCH SRLM 503

28C STAX (Pye) JEAN KNIGHT STX 1044
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 SOUL CHILDREN STX 1039

29 SWAN SONG (WEA) SAVAGE EYE Pretty Things SSK 59401

30 TRANSATLANTIC THE SADISTA SISTERS TRA 313

30A 20TH CENTURY (Pye) LOVE UNLIMITED ORCHESTRA BT 480
 RONNIE CHARLES BT 491

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 Slim Whitman

32 VERVE (Polydor) ELLA FITZGERALD SINGS THE HAROLD ARLEN SONGBOOK Ella Fitzgerald 2683 064 (3112 023)
 OSCAR PETERSON - IN CONCERT Oscar Peterson 2683 063 (3112 025)
 THE JAZZ GUITAR ALBUM Collection 2683 065 (3507 018)

32A VOGUE (Pye) ALAN LOMAX VJD 515
 SAX MASTERS VJD 512

33 WARNER BROTHERS (WEA) ASHFORD & SIMPSON K 56159
 BEST OF... Faces K 56172
 DR. DEMENTO'S DELIGHTS Dr. Demento K 56195
 FIRST STEP/LONG PLAYER Faces K 66027
 FUSED Mike Post Coalition K 56163

FILHARMONIC '74 Various K 56177
 HEY GOOD LOOKIN' Dan Hicks K 56157
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 SWEET BABY JAMES/MUD James Taylor K 66029
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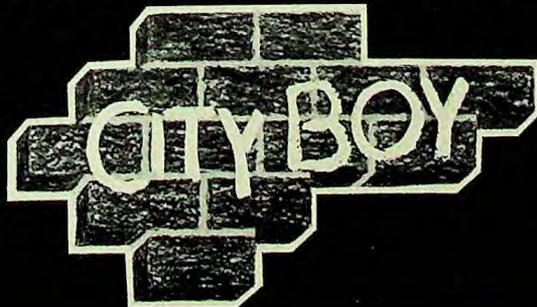
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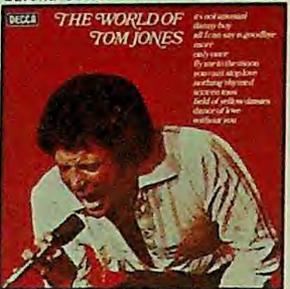


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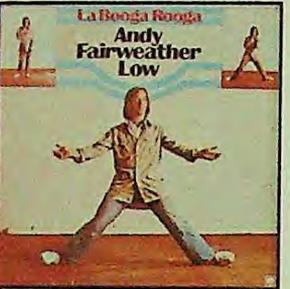
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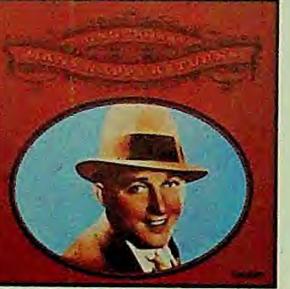
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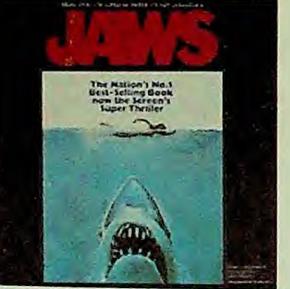
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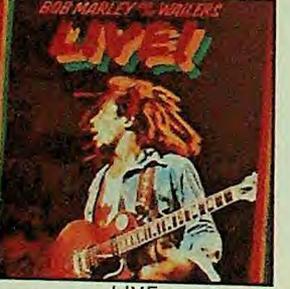
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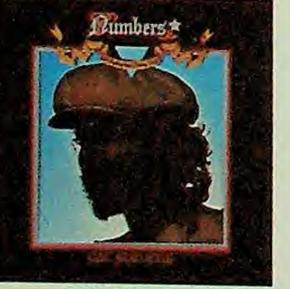
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Walter Kraft KTVC 34084
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Frederik Prausnitz/New Philharmonia Orchestra/Henry Datyner/Colin Bradbury/David Mason/Charles Tunnel/Michael Jeffries/Katharina Wolpe/Prausnitz ZRG 757
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Vladimir Ashkenazy SXL 6710
CROSSE: Concerto da Camera
WOOD: 3 piano pieces, Op. 5
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Melos Ensemble/Edward Downes/Susan McGaw/Lawrence Foster ZRG 759

- DEBUSSY: Preludes Book 11 Nos. 1-12
Sviatoslav Richter KTVC 34360
DVORAK & SIBELIUS: Violin Concertos
Ruggiero Ricci/London Symphony Orchestra KSCP 398
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ORLANDO GIBBONS: Keyboard Music
Christopher Hogwood DSLO 515
ORLANDO GIBBONS: Madrigals & Motets 1612
Anthony Rooley/Consorte of Musicke DSLO 512
RAVEL: Piano Concerto in G Major; Concerto in D for left hand Major; Concerto in D for right hand Major; Concerto in D for left hand Major; Concerto in D for right hand Major; Concerto in D for left hand Major; Concerto in D for right hand Major
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THE WORLD OF THE CLARINET SPA 395 (KCSP 395)
THE WORLD OF THE FLUTE SPA 394
THE MAGIC OF LEHAR SXL 6711 (KSXC 6711)
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Douglas Gamley/National Philharmonic Orchestra SXL 6704 (KSXC 6704)
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Eugen Jochum/Nathan Milstein/Vienna Philharmonic Orchestra 2530 592 (3300 592)
CHOPIN: 24 Preludes, Op. 28
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PROKOFIEV: Peter & The Wolf
SAINT-SAENS: Carnival of the Animals
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STRAVINSKY: The Soldier's Tale
John Gielgud/Ron Moody/Tom Courtenay/Boston Symphony Chamber Players 2530 609 (3300 609)
WEBER: Der Freischutz - Highlights
Carlos Kleiber/Gundula Janowitz/Edith Mathis/Peter Schreier/Theo Adam/Leipzig Radio Chorus/Staatskapelle Dresden 2530 661

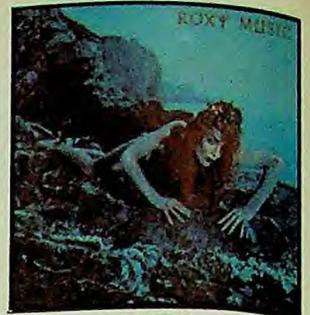
- 3 LYRITA
SIR LENNOX BERKELEY: Divertimento in B flat Op. 18
Sir Lennox Berkeley/London Philharmonic Orchestra SRCS 74
ARNOLD COOKE: Symphony No. 3 in D
Nicholas Braithwaite/London Symphony Orchestra SRCS 78
BAX: Symphony No. 7
Raymond Leppard/London Philharmonic Orchestra SRCS 83
CYRIL SCOTT: Piano Concerto No. 1 in C
Bernard Herrmann/John Ogdon/London Philharmonic Orchestra SRCS 81

- BUTTERWORTH
Sir Adrian Boult/London Philharmonic Orchestra SRCS 69
ELGAR: Falstaff, Symphonic Study Op. 68
Andrew Davis/New Philharmonia Orchestra SRCS 77
HERBERT HOWELLS: Piano Quartet in A minor Op. 21
Richards Piano Quartet/Richards Ensemble/Thea King SRCS 68
JOHN IRELAND: Decorations, Preludes
Eric Parkin SRCS 87
WILLIAM ALWYN: Symphony No. 2
William Alwyn/London Philharmonic Orchestra SRCS 85

TOTAL ISSUED

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

EMI	(25)	(-)
Decca	(7)	34 (-)
Pye	21	(25) (-)
CBS	(-)	(-)
RCA	21	(-)
Polydor	15	(-)
Phonogram	12	(-)
WEA	31	(6)
Others	37	(47)
Total	137	(110)
Month: 197	(127)	
Year: 3236	(3177)	



SIREN
Roxy Music ILPS 9344



ANOTHER GREEN WORLD
Eno ILPS 9351



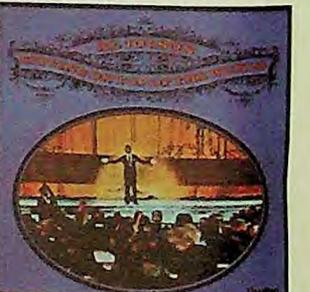
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AMLH 63405



PLACES AND SPACES
Donald Byrd UAG 20001



SITTING ON TOP OF THE
WORLD
Al Jolson VLP 3

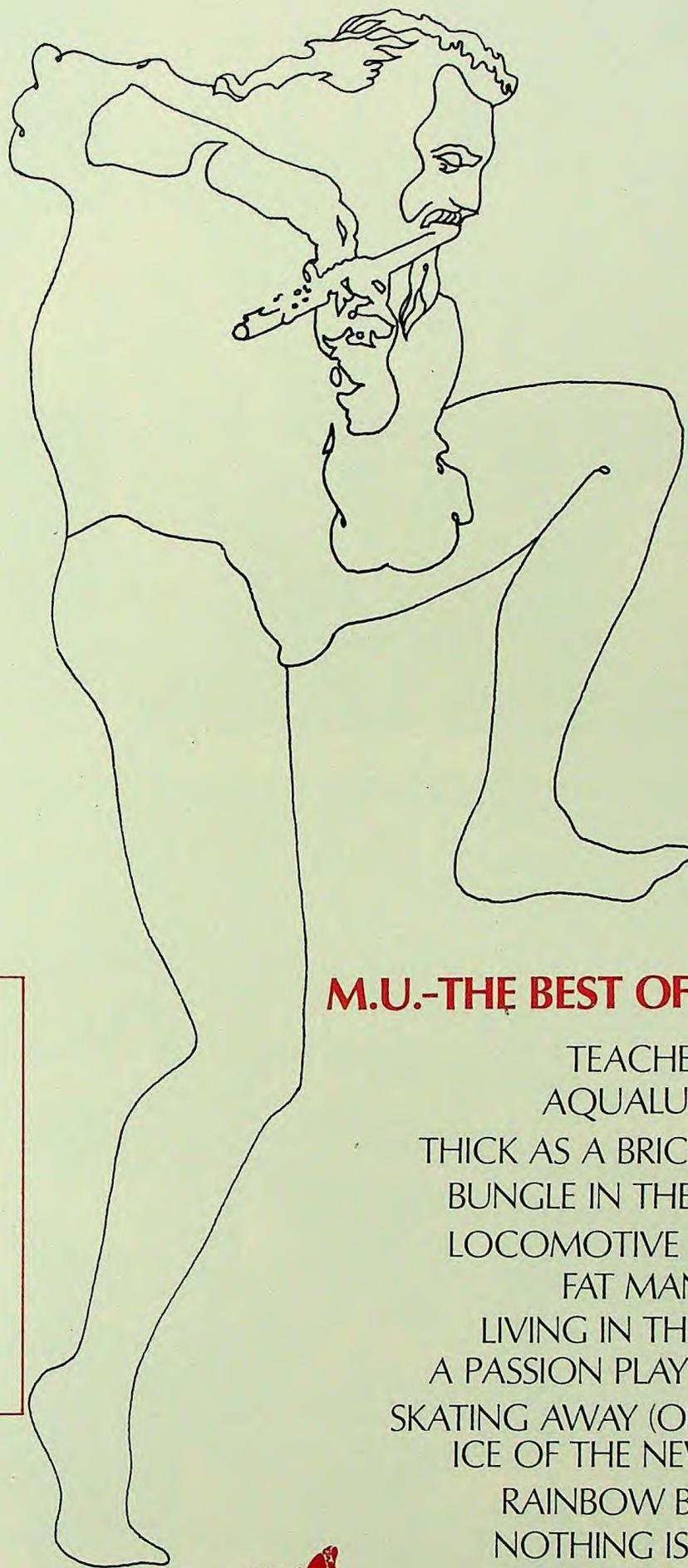


CRISIS? WHAT CRISIS?
Supertramp AMLH 68347

CLASSICAL LISTING

- 1 CAMDEN CLASSICS
BERLIOZ: Symphonie Fantastique, Op. 14
Georges Pretre/Boston Symphony Orchestra CCV 5048
BRAHMS: Piano Concerto No. 2 in B flat Major, Op. 83
Fritz Reiner/Emil Gieles/Chicago Symphony Orchestra CCV 5042
DEBUSSY: La Mer
RAVEL: Rapsodie Espagnole
Charles Munch/Boston Symphony Orchestra CCV 5039
J. S. BACH: Violin Concerto No. 1 in A Minor
MOZART: Violin Concerto No. 3 in G, K.216

AT THEIR BEST



M.U.-THE BEST OF JETHRO TULL

- TEACHER
- AQUALUNG
- THICK AS A BRICK EDIT # 1
- BUNGLE IN THE JUNGLE
- LOCOMOTIVE BREATH
- FAT MAN
- LIVING IN THE PAST
- A PASSION PLAY EDIT # 8
- SKATING AWAY (ON THE THIN ICE OF THE NEW DAY)
- RAINBOW BLUES
- NOTHING IS EASY



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RADIO/T.V.



BRYAN FERRY recently visited Piccadilly Radio for an interview with station disc jockey Roger Finnigan. Also in the photo (right) is Piccadilly man Tony Emerson.

REVENUE FOR the ILR commercial radio stations hit a new high in November, with the monthly total of £1,128,562 bringing the 11 month total to £7,400,063. With the December figure nearly ready, the amount spent in 1975 looks to be in the region of £9 million.

SLADE WERE guesting on the Hullabaloo programme from Capital Radio recently, and pictured with them are presenters Maggie Norden and David Briggs (seated). (See photo right)

K-TEL CHOSE Radio Trent's studios as the location for filming

the television commercial for its 40 Supergreats album. The commercial featured Trent's disc jockey Kid Jensen. Trent and Jensen have been hired by RCA for producing all the company's radio commercials in 1976. (See photo bottom right)

PICCADILLY RADIO has started a song competition in the Greater



WAVES

by
DAVID LONGMAN

Manchester area, which is aimed at encouraging local song writers. Station publicity manager Tony Ingham is expecting 500 entries, which will be judged in January or February, with the winning three entries being recorded, possibly by top artists. The competition is being organised with Magnum Recording Studios in Hyde, a suburb of Manchester.

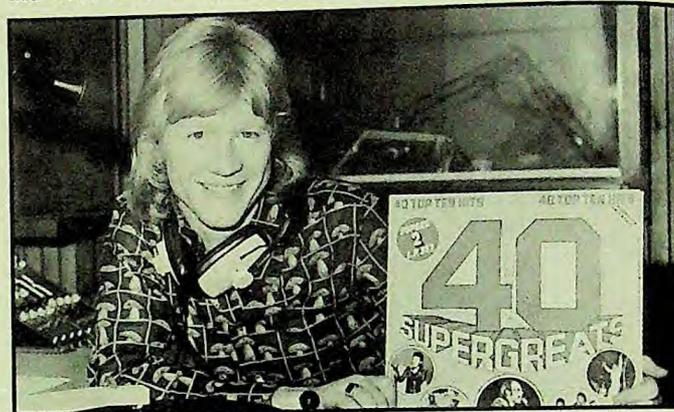
Contestants are asked to submit an original song, preferably both in a written and recorded form, and the best entries will be published by the station's own publishing company. At the time of going to press, full details were not available about the publishing company. Ingham stresses that one



of the main reasons for holding the contest, which he hopes will become an annual event, is to diversify the station's interests.

RALPH McTELL was presented with a caricature of himself before Christmas by Radio Clyde after he had stood in for disc jockey Steve

Jones for a week. While Jones was on holiday, McTell hosted the three hour morning show, and pictured at the presentation are Annie Wood, Dave Marshall, Brian Ford, Bill Smith, Richard Park, secretary Judith Landless, Colin MacDonald, John MacCalman and (seated) Tom Ferrie.



Is QUEEN on Quad?

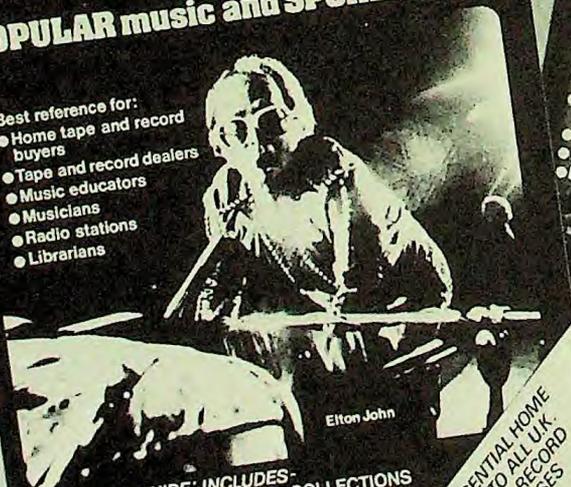
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TALENTS SCENE

spotlighting the music makers and management

GLC tightens up safety

by REX ANDERSON

ALTHOUGH THE GLC code for safety and noise regulations at pop concerts is not expected to become law until later this year, promoters in the London area report a tightening up by the council which some feel is threatening the future of live pop performances in the capital.

The GLC is able to exercise greater control over pop concert presentation as a result of emergency measures instituted after the death of a young girl at a David Cassidy concert at the White City early last year. Now, apart from applying for an annual music and dancing licence, venue managers are also required to apply for an occasional licence for each pop performance.

The GLC can refuse to grant that licence unless certain conditions are met. These mainly concern safety. The GLC can insist on as many as one security man for every 30 people present and may also demand that a crush barrier be erected ten feet in front of the stage.

However, as there are at present no statutory guidelines for promoters or concert hall managers, each concert has to be judged according to the band or artist appearing and is entirely at the mercy of GLC officials. In an effort to clarify the position, promoter Harvey Goldsmith is writing to the managers of all halls in London and to the GLC requesting united action and a meeting to discuss the situation.

He said: "Since the circulation of the GLC recommendations for their code of practice there has been no full consultation with halls or promoters. Rank has 50 cinemas in the area whose managers just don't know what is happening."

Matters came to a head for Goldsmith over the staging of Cat Stevens at the Hammersmith Odeon. The GLC classified Stevens as a pop act likely to attract screaming teenyboppers and asked for a barrier ten feet from the stage. "I just put my foot down and refused," he admitted. "Eventually they agreed but I had to allow a number of restrictions on the stage area which meant we could not stage the show we intended."

Goldsmith says that the GLC attitude has made it impossible to stage anything but the simplest shows. He felt that lavishly produced shows like those normally staged by Yes, The Who, The Rolling Stones and ELP would soon be out of the question.

"They ask us to give three months notice of what we plan to do which in this business is impossible," he added.

John Curd, of Straight Music, is another promoter worried about the GLC attitude. He said, "They don't know what they are talking about and they go overboard. They want to apply the regulations that are necessary for acts like The Bay City Rollers and the Osmonds, which attract

hysterical girls, to artists like Emmylou Harris at the New Victoria."

However, New Victoria owner, promoter Danny O'Donovan, is not so concerned. He said that though it was true that the GLC decided which acts were classified as attracting teenybop fans, most of the safety recommendations were reasonable and involved wiring, lighting and scaffolding apart from crowd control.

Mr. John Brannigan, vice-chairman of the public services committee of the GLC said that pop concerts had been treated differently from other concerts ever since the incident at the White City. "To me they are extraordinary things where by the use of modern electrical equipment it is possible to whip young people into a state of hysteria and emotionalism where all they want to do is rush the stage."

He agreed that the code of practice had mainly been drawn up for outside venues, but said that it still had to be agreed by the London Boroughs Association and would probably not reach a final form until later this year. Meanwhile, individual concert regulations were determined by the type of band. Indoor concerts, like those at Hammersmith, he felt were probably even more dangerous. "There you have an enclosed hall and the impact of the noise is much greater because there is no outlet for it," he said.

New reading for Garland fans

Book Reviews

SINCE JUDY Garland's death in London six years ago, at the relatively young age of 47, the legend of the American singing star - far from diminishing - has increased only in stature and recent weeks have seen a flood of biographies on to the book market, all recording the triumphs, trials and tribulations of one of the great entertainers of this century.

Of all the Garland books that have been published however, Gerald Frank's JUDY (W. H. Allen, £5.00) must rank as the definitive biography and it is worth pointing out is the only one written with the 'blessing' of the singer's family. That said, it must also be mentioned that Frank, while having an obvious respect and affection for Judy, has pulled no punches and presents probably the closest picture of her as seen by her family, friends and numerous showbusiness colleagues. The singer's constant tantrums all take their due prominence of course, but Frank does paint the picture of a woman, desperately insecure who craved affection - and frequently put friends' allegiance to the test.

Frank's 637-page book traces the career of little Frances Gumm

from her first stage appearance at the age of three (singing several choruses of Jingle Bells at her parents' movie house) and including her vaudeville days with the Gumm Sisters, the MGM movie years and after her film career fell through, the triumphant (and perhaps not always so triumphant) concert appearances, which started at the London Palladium in April 1951. More than any of the rival books, JUDY goes a long way to explain the Garland enigma.

Christopher Finch's RAINBOW (Michael Joseph - £4.25) must also be an essential possession for Garland fans on account of its treasure-trove of photograph illustrations, many of them from private sources and published for the first time. The book's 248 pages are well decorated pictorially and if some of Finch's notes of the Garland career are sketchy, the photographs more than compensate.

Finch lacks the basic sympathy of Frank's biography but does turn up some interesting facts. He claims that the cult-following stemmed from a 1950 suicide bid, and explains: "Nothing would be the same again between Judy and her public - that little scratch on her throat was as important as

Over the Rainbow. The fans still saw Dorothy but a changed Dorothy who had been pushed to the point of attempting suicide... they wanted her to believe that they would always be there from now on... She didn't know it at the time but this was another albatross for her considerable collection. For the rest of her life she would have to bear the weight of being a living legend."

Finally Lorna Smith's JUDY WITH LOVE (Robert Hale and Company, £3.80) lacks real substance but is obviously intended as a sincere tribute on the part of the authoress towards the singer she dubs Miss Showbusiness. Miss Smith was responsible for the running of one of Judy's British fan-clubs and as such much of her narrative is based on her own observations and meetings with the singer during UK visits in the Fifties and Sixties.

She dismisses the crucial early years (ie. the vaudeville and MGM movie days) in the first 14 pages and much of the remainder of the book is devoted to Judy's London visits. However the writer does present some interesting insights and goes to great pains to give a fuller explanation of the fiasco behind Garland's 1969 Talk of the Town season.

Chris White

'Soul musical' soundtrack LP

Edited
by
Rex Anderson

BBC-TV screened what was described as a "soul musical" on Sunday, December 28, and the company with which it co-produced the programme, United Artists, has released the soundtrack music in LP form. The show, Demolition Man, which features onetime Cube hitmaker Jimmy Helms (currently signed to Pye) and Kellee Patterson, was directed by John King, with music and lyrics by Eve King and Billy Livsey. The album (UAG 29901) was produced by Steve Rowland and John King.

Demolition Man was conceived some two years ago by King, a BBC director - he worked on the Paul Simon TV special transmitted on December 27, among a great many other projects - and he approached John Velasco, general manager of United Artists Music, to help with the implementation. Velasco knew composer Billy Livsey and Eve King, and they set about putting the musical together for the BBC. During the production, the Corporation and United Artists agreed to share costs.

The show actually took three weeks to make, and it was largely completed by mid-October of this year. Most of the filming was done on location in Bristol.

After the TV screening, Demolition Man is quite likely to develop into a stage show with a UK tour planned. If that, and overseas broadcast of the TV film, is successful, a feature film is envisaged.

United Artists is likely to release a single from the soundtrack album some time in the New Year; the track will probably be Keepsakes, which features both Jimmy Helms and Kellee Patterson on vocals.

Apart from Demolition Man, UA had several of its artists featured on television over the Christmas holiday. Shirley Bassey had her own small-screen special transmitted on December 27, while Fred Astaire and Bing Crosby's American-recorded spectacular, "Merry Christmas 'Fred, from The Crosbys," went out on Christmas Eve via the ITV network. Crosby also had his own radio special beaming out on BBC Radio Two on December 25, and was featured guest on the channel's Desert Island Discs on December 27.

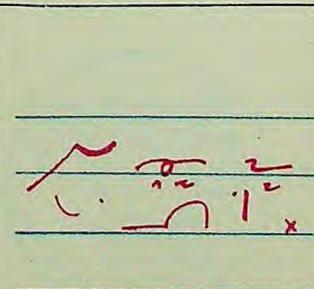
Finally, a total of seven Laurel

& Hardy films were screened by the BBC between December 22 and New Year's Eve - although none of them was Way Out West, the movie in which their Trail Of The Lonesome Pine hit is featured.

QUICK SPINS

THUNDERBIRD IS releasing a revival of Shakin' All Over by Shanghai. The track was a hit for Johnny Kidd and the Pirates in 1960. Thunderbird director, Mick Green, was once a member of the Pirates. The single is a track from Fallen Heroes, by Shanghai with is Thunderbird's first album due out on February 13. Thunderbird, which enjoyed its first chart entry just before Christmas with comedian Freddie Starr's version of White Christmas, has now been functioning for 10 weeks. It is distributed in the UK by CBS and is discussing a European offer from Polydor. It is also understood that CBS has made a substantial bid for Shanghai. The label's other recent signing, Champagne, is to sing a Wayne Bickerton song, Song For All Seasons in the British heats of Eurovision. The group has released its first Thunderbird single, Vahevala.

SLIK IS the name of the Bell act for 1976. The group comes from Glasgow and their first single, Forever and Ever, is already available. Slik is managed by Unicorn Artistes, which also manages Billy Connolly, and produced by Bill Martin and Phil Coulter who, having produced the Bay City Rollers and Kenny, are now concentrating their efforts on the new band. The band comprises Midge Ure, on guitar, Jim McGinlay on bass, Billy McIsaac on keyboards and Kenny Hyslop on drums. They appeared in the GTO film, Never Too Young To Rock.



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TALENT SCENE

Hirschman's Big band for 1976

by REX ANDERSON

QUEEN FIRST appeared before the concert-going public as a support band on a Mott The Hoople tour. Supporting Queen on their end of the year tour, was a new band, Mr Big, managed by the man who saw Mott The Hoople to the top, Bob Hirschman. When Ian Hunter quit Mott and the original line-up broke up, Hirschman stopped managing the band and transferred his attentions to Mr Big which at that time had a recording deal with CBS.

CBS saw Mr Big, an unusual four-piece as a cockney-rock singles group. Unfortunately for CBS, the leader of the group, Dicken, did not see his band as either singles-orientated or cockney. For one thing their music would mostly sound more in place on an album. For another they all came from Oxford.

Mr Big is an impressive, working-class band. The line-up of two drummers, bass and lead singer/guitarist, is an odd one which gives them plenty of rhythmic drive on stage but leaves them vocally and even melodically rather weak. In fact, there is a reverse parallel between Mr Big now and Queen when they were supporting Mott. Queen then had good stage presentation but fell down badly on their musical ability. Mr Big are fine on musical ability, but stage presentation could certainly use some polish.

Dicken is rather an unlikely

character for the leader of a potential supergroup. At a little over five feet and slightly built he is puckish rather than dominating. His high pitched voice adds to the comic effect during the announcements with which he punctuates the songs. Although melodically weak on stage, the band is very strong both instrumentally and musically and on record they have greater impact at present than on stage. The melodies are immediate and memorable. The task that faces EMI, to which Hirschman signed the band after it left CBS, is to get the product heard.

The company will of course be aided by Hirschman, a shrewd operator who always makes it part of his job as a manager to remain in contact with the media and promote as well as manage. EMI director of repertoire and marketing, Bob Mercer, says that no-one at EMI "discovered" the group. "If anybody discovered them it was Hirschman. He brought them to us and we believed in them enough to sign them."

EMI in fact signed a good manager/artist combination. Says Mercer: "Their progress will follow a fairly predictable pattern. With someone like Hirschman as manager you can look ahead a year or so and talk about concert appearances and overseas exploitation knowing that he will deliver."

However, Mercer admitted that



BOB HIRSCHMAN (left) with Dicken of Mr Big, Freddie Mercury of Queen and Queen's manager John Reid during the end-of-year tour.

EMI had begun to see the group as a more immediate success than is likely as a result of their brilliance on record. "When we actually saw them on stage it brought us back to the stage of development they are at. Their musical ability at the moment is further developed than their presentation."

Many of the presentation problems were ironed out on the Queen tour. By the time Mr Big reached Glasgow, Dicken had stopped turning his back on the audience and he and bass player, Pete Crowther, were beginning to work out a routine for the front of the stage. Obviously the two drummers, John Burnip and Vince Chaulker provide a powerful spectacle but there is need for work here both on arrangements that are as visually spectacular as

they are aurally and on just the appearance of the two kits and their drivers.

What the band is crying out for is an image. CBS had the right idea with cockney-rock although it would not stand up in print. The distinctive thing about Dicken's vocals is his strong British working class accent. It is the accent of the East End which has now spread throughout London and the home counties. Most successful singers to date have attempted to drop their dialect and adopt a more American vocal approach. However, how this distinguishing feature can be also conveyed visually is a problem that the band, Hirschman and EMI have still to resolve.

Says Mercer: "I don't think we will see the full potential of the

band until after quite a number of performances. They are used to playing in small clubs and they went on stage with that experience behind them and with no knowledge of concert audiences."

Any immediate success for the band in 1976 therefore must rely on records. How will EMI attempt to put them across to the public on record alone? Says Mercer: "A single is the tried and tested method."

To help, EMI label manager John Bagnall has taken sole charge of the group within EMI. He is acting as a liaison man between group and record company. He will be responsible for explaining the company's point of view to the artists and the band's point of view to the company. Bagnall also sees them as a long-term project, although it may be some months yet before they start making hits.

Offstage, some of this optimism is explained by Dicken's own very forceful personality and the reverence shown to him by the rest of the band. By all accounts he works them very hard at rehearsals. He is responsible for most of the music and the arrangements and is a perfectionist as far as musical performance is concerned, which explains their onstage playing ability. The only thing he lacks at present is professionalism; something which has to be earned rather than bequeathed.

'DON'T LET LIFE GET YOU DOWN'

By

(BEEB 011)

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Building up at Firefly

by ADAM WHITE

BOOKING AGENCIES with their own record labels are relatively rare creatures, but John Sherry's Firefly operation is now well into its third year of existence — and exhibiting all the signs of excellent health. The second LP from label act Hustler, released in late November, has already exceeded sales of their first, while new A&M group Movies is enjoying solid sales for their debut Firefly album in the wake of their recent tour with Supertramp and Joan Armatrading.

Apart from Firefly, John Sherry has his own London-based agency, Sherry Copeland Associates, representing acts like Wishbone Ash, Camel, Curved Air, Supertramp and Caravan. In fact, the label was born over two years ago out of his experience in the agency world — and his frustration then with the record industry's failure to exploit fully and properly the link between live work and disc sales.

"Much has changed in the past couple of years," admits Sherry, "and more people in the record business understand the live situation. But then it was very different. At one stage, we as agents were constantly in conflict with record companies, label managers, promotion people. Take advertising; we would want to use the name of the agency in an advertisement for an act's new album, but this caused no end of trouble. We were told that it had nothing to do with the record, etc. But if a promoter sees that advertisement and wants to book the group, the agency name there — however minute — can be a positive advantage. You wouldn't believe the problems we had.

"I know how the attitude grew, of course. Record companies' business is selling records, and because in the past they were always sold by airplay and by advertising, it was difficult for people to see that another way was developing, i.e. getting an act to appear live in front of as many audiences as possible as quickly as possible.

"Firefly was created to give us a greater element of control over all the things that go together to make a successful act, concert work as well as records," Sherry says. There was another reason, however. "The business of securing a record deal for an act, even one in which there is a lot of interest, is a very lengthy process," he explains. "Say you approach ten record companies to come along and see a group live; eight, say, come to the gig, and perhaps six of them like it. Then there have to be another six meetings to discuss terms, after which perhaps another two contenders drop out. Four more meetings still, and so it goes on — adding up to a tremendously time-consuming procedure for managers and everyone concerned with the act."

The existence of Firefly, according to Sherry, provides a situation where "if we find a group that is absolutely right to build up on the road, we have ready and waiting a record label to put them on, allied to a record company we have faith in, without having to go through long,

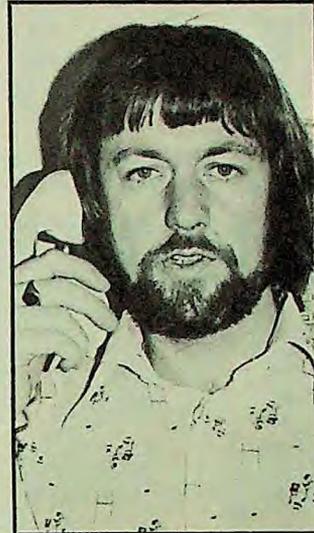
drawn-out negotiations."

The "record company we have faith in" is, in Firefly's case, A&M. "We saw a few people," concedes Sherry, "but we felt A&M was the right outfit to deal with. Managing director Derek Green liked the idea, and he's interested in acts which go the live work route."

Firefly's first two acts, Hustler and Movies, are at different stages in what Sherry terms the "building" process. Hustler's debut album was an example of how Sherry's concert-orientated approach to selling records works. "When we released it, the band was on tour with Queen, and during that time, they played to approximately 40,000 people. That sort of exposure obviously has an effect on their chances in the record marketplace, and remember that it's all in addition to what goes on in the normal promotion channels of radio and the press."

Movies, meanwhile, recently made their first LP, and it was released during the group's extensive tour with Supertramp and Joan Armatrading. "A concentrated set of dates like that will help them get across to the public," remarks Sherry, "as well as giving the group itself a lot of experience."

Sherry's own experience has a lot to do with the success and progress of Firefly. A working musician before he became an agent, he finds the lessons he learned on the road then



John Sherry

particularly valuable now. Although the group he was a member of had a manager, he found himself handling their day-to-day affairs and, when the act split up, it seemed a natural extension for him to move into agency work. "I joined the agent who was booking us out," he recalls.

After a year, he decided to start his own company. "I had an office in Kennington, and I remember that it was just as contemporary rock was beginning to shape up as a major force." The first group Sherry says he had any

success with was Wishbone Ash, in 1970. Since then, the agency has expanded considerably, to the point where it now represents some 30 acts (including all those managed by Miles Copeland, who has a major interest in the company; hence, its name).

Sherry doesn't actually like the description 'agent'. He would rather be called a live representative. "In the old days, an agent would do nothing but secure engagements. He was a booking agent, in other words; you can be a booking agent without representing anyone. But as contemporary rock increased its influence, it became obvious that gigs were going to become a lot more complicated — in the matter of P.A. equipment, for example. You needed to be much more, and know much more, than a mere booking agent.

"I view agents today as management representatives in the field of live entertainment. To me, a manager's job is to look after his artist, to bear responsibility for recording deals, publishing deals, tax, everything. An agent manages live engagements; he has to make sure the venue is big enough, the stage is big enough, and to see that the artist gets the right engagements to build his career in the most suitable way. Once it was sufficient to get the best terms for the artist, the most money. Now it's as important to advance the artist's career as quickly as possible so they become major headliners. Although the bills still have to be paid, it's obvious that the right type of gig counts as much as the right type of money. That's quite a change in priorities from the way agents used to work."

ALBUM REVIEWS

MISCELLANEOUS

Oddity. Stock according to experience.

**

VIC LEWIS

My Life My Way. DJM Spec B 103 — Now a top agent/manager, Lewis still finds time to return to his bandleading days of yore. This special four-album box set traces his musical career. He was playing guitar with such luminaries as George Shearing and George Chisholm in pre-war days. For a while he had the Vic Lewis-Jack Parnell Jazzmen. Then he fronted a variety of big bands, including one lengthy spell as Britain's keenest disciple of Stan Kenton. And nowadays he takes time out to conduct the Royal Philharmonic Orchestra for album sessions. On this set, he has a supporting cast of dozens, including some of the top jazz names, from Eddie Condon to John Williams.

BUTTERFLY BALL

Argo ZSW 557/8. A two-LP set which is still not the soundtrack from the film of the same name from the book by Alan Aldridge which was from the book by William Plomer. That is to come. Not to be confused with Roger Glover's version either. This one features Judi Dench and Michael Hordern (interesting how this story has aroused interest in so many celebrities) with music by Ron Edwards and Roger Hand. It's not the greatest, and isn't getting very much promotion, though the film will no doubt arouse interest. The music is easy-listening pop with some nice instrumentation but it's hard to see this version moving very fast.

*

CHART CERTAINTY

Sales potential within respective market

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

POPULAR

10CC
How Dare You! Mercury 9102 501. Productions: 10CC — This is a good way for Mercury to start 1976 with a certain chart album. As usual it is impeccably produced and arranged and features a variety of different and original approaches to popular music with the very recognisable 10CC stamp. There is an unedited version of Art For Art's Sake but little single potential in the other material, which is disappointing. The album begins with an excellent instrumental, the title track but though it is an excellent album it somehow never quite achieves the promise that has been evident in all 10CC albums to date. There is nothing here, for example, that is anything like as good as I'm Not In Love.

SHIRLEY BASSEY

The Second Album of the Very Best Of. Columbia SCX 6584. Compilers: Vic Lanza and David Lale — A 20-track collection strongly complimenting Vol. 1 which went 'silver' — and this should sell strongly too. The tracks are of course taken from Bassey's "middle" years with EMI, after the formative period with Philips and prior to the contract

with United Artists which has seen her develop into a world-class artist. Complete with lush orchestrations and heavenly choirs, Miss Bassey tackles Climb Every Mountain, I'll Get By, Till, You'll Never Know and Once In A Lifetime, with her usual gusto and proves her vocal power with He Loves Me and A Lot of Living To Do. You can almost smell the greasepaint on these recordings.

DIONNE WARWICKE

Greatest Hits, Volume 4. Hallmark SHM 883 — The four budget albums together offer a valuable insight to the early recorded works of Miss Warwicke (now minus the final 'e' again) particularly the many fine recordings she made with the Bacharach-David partnership. The timeless music here includes Do You Know the Way to San Jose?, Here I Am, I Say a Little Prayer, Windows of the World, Valley of the Dolls and Alfie. Superb value.

GENE PITNEY

Something's Gotten Hold of My Heart. Hallmark SHM 879 — Despite the lack of hits in recent years, Pitney is still a SRO performer wherever he appears and there is a lot of affection for his early records. The third volume in early records. The third volume includes Pickwick's Pitney series includes his best-ever record, Something's Gotten Hold of My Heart, Yours Until Tomorrow, Maria Elena, That Girl Belongs To Yesterday and one of his first hits, The Man Who Shot Liberty Valance. He's had a lot of TV exposure recently so anticipate strong demand here.

BING CROSBY

A Southern Memoir. London SHU 8489. Producer: Paul Smith — Further newly-recorded commemorative tracks to celebrate Crosby's 50 years in the business. This set, recorded early 1975 in Los Angeles, comprises real oldies, like Carolina In The Morning, Georgia On My Mind, Sleepy Time Down South, all set in modern arrangements which lean strongly towards jazz. The idea works, the contemporary settings generally enhancing the old songs. Just one or two, notably Chesapeake Bay, remain with a 1930s-style arrangement. Crosby makes the whole song-selling business seem so easy and effortless and his voice has stood up to half-a-century of action remarkably well.

**

THE BLACKBYRDS

City Life. Fantasy 1TA 3003. Producer: Donald Byrd — This new album from the American jazz-soul quintet finds them in finer form than ever, and ready to capitalise on the reputation which their recent hit, Walking In Rhythm, established for them in Britain. Each Blackbyrd has contributed compositions to the LP, and the result is a programme which mixes group effort with individuality. Best tracks are probably Happy Music and Rock Creek Park, while Flying High shows off their m-o-r abilities and Hash And Eggs their funky side. Another cut, All I Ask, even offers some Larry Adler-style harmonica! Good prospects in the jazz, m-o-r and soul browsers and their imminent tour will help.

**

The new single from

Superb Simon

**"Fifty Ways
To Leave Your Lover."**

CBS 3887



on  Records & Tapes

and of course it's from Paul Simon's new album
Still Crazy After All These Years CBS 86001

FEATURE

Twenty years of pop music journalism

by PETER JONES

DICK TATHAM was probably the first journalist in the UK to headline the early American activities of Elvis Presley. He described him as the new sensation "with the platinum-plated palate".

He celebrated his perspicacity with what he now readily admits was an appalling pun. Referring to the setting up of Elvis Presley Inc. to handle the affairs of the new star, he added: "And scarcely was the ink on the contract dry when ..."

Tatham has been involved in writing about pop music for 20 years. He is noted for his remarkable memory for show-biz facts, dates, names and trivia - but modestly avers this is due to his remarkable library of cuttings, pictures and old hand-outs.

Though he writes for a wide variety of newspapers and magazines, from women's glossies to teeny-pop pamphlets, he insists he is not a freelance writer. "That implies that I write a piece and then go around trying to sell it. I don't write anything unless it has been specifically ordered from a publication. In fact, I'm a commissioned writer.

"And though I write about pop, it is only part of my journalistic activity. I am a general writer on show-business. For example at one time I had a three-part history of the London Palladium, published in My Weekly, and a Story Of Pop special on the Bay City Rollers out at the same time.

"On another occasion I interviewed singer Truly Smith, but earlier had interviewed Alan Whicker, the Andersons of Thunderbirds' fame, Patrick Wymark and Ian Hendry."

His early background, he said, involved "jobs of all sorts including local press work. Then I met an insurance man from Romford, in Essex, who was getting into scriptwriting. He took me along to Associated London Scripts, then run from offices over a greengrocer's shop in Shepherd's Bush. I decided I couldn't write scripts, but the insurance man wrote on. His name is Johnny Speight.

"I decided to try for a career in journalism and was asked to write a test piece for Record Mirror, then edited by the magnificent Isidore Green. I wrote about an opera singer named Oreste Kirkop signing a Hollywood movie deal. Issy Green told me it was fine. Next day he rang me to say he'd lost my story."

Tatham started a series Vocal Views in Record Mirror in October 1955, reviewing the work of top pop singers of the day - a column which was opinionated, critical and informative. "I left Record Mirror because I had a row with Isidore Green and he fired me. He'd fired me many times before but it was different on this occasion because he actually remembered he'd fired me."

From there he lived for a while on a tenner a week for a weekly column for Valentine before Gerald Marks, then managing

**THE POP
PUNDITS**
No. 7:
DICK TATHAM

editor of Disc, gave him work.

"One series was called 'Fancy Meeting You' - about pop idols meeting their own idols. I remember we got Cliff Richard together with England and Spurs centreforward Bobby Smith, Anthony Newley with Sir John Betjeman, Adam Faith with Sir Gordon Richards."

From there, through IPC executive Pat Lamburn, he wrote for Mirabelle, Marty, Valentine, Roxy - magazines which in some cases sold more than all the pop weeklies put together. In 1963, he started working for D. C. Thomson, stockpiling features for Jackie. Occasional foreign trips, such as to the Canary Islands for Cliff Richard filming Wonderful Life, produced more work.

And into My Weekly, which now has reached the million circulation mark. Tatham has interviewed, in depth, hundreds of big names - Jack Benny, Alec Guinness, Perry Como, Raymond Burr, Debbie Reynolds, Max Bygraves.

He said that one vital development was setting up that library at home. "It started when I did a series called Fans' Star Library, each one selling for a shilling. It featured artists like Connie Francis, the Everly Brothers and Paul Anka. I had to write 10,000 words on each. And get childhood pictures of the artists from their homes - that was an integral part of the commission.

"It seemed to me just common sense as a commissioned writer working from home to hold on to the material and store it away for future reference.

"Now I live in a detached house in Ashford, Middlesex, and my basic library is in the third bedroom. But it spills over into fuel bunkers, the garage, sometimes the bath. I have newspaper cuttings, properly filed, piles of music papers, thousands of film and television magazines. Where most journalists chuck out handouts, I keep them.

"It's all specially handy when it comes to artists' ages. When the Who became the High Numbers and recorded Zoot Suit, they later reverted to being the Who again - and promptly took a year of each of their ages.

Said Tatham: "Fellow hacks say I've a good memory for showbiz; But I can't at the drop of a hat, rattle off facts and figures about an artist. I can do my homework, though, and use my library to check every relevant subject before going to an interview.

"But my basic interest isn't in pop music itself. I do like the music, and a lot of it, but I'm basically a journalist and am more interested in the human stories involved. Take the group Queen. I like their music. But I'm much

more interested in the little business that Freddie Mercury and Roger Taylor set up in second-hand clothes.

"Taylor bought 100 overcoats for 30 pence each from a dealer and flogged them off for four quid a-piece. Or John Deacon interests me particularly because at the age of nine he was given an electrical set and built himself a crystal radio set.

"That kind of human and personal material is one of the main bases of journalism."

Tatham first got interested in journalism through an uncle, Maurice Willson Disher, Fleet Street drama critic (for the Sunday Empire News and the Daily Mail) and author of many books on show-business history.

Tatham said: "I think of myself as historian, too, because I think the history of the pop-rock world is now of interest to the general public.

He has never written for Melody Maker. "I did once suggest a feature on Peter Green to Jack Hutton, then managing editor, but he said no - though he did say it very nicely. And I wrote just one piece, on Jack Jackson, for New Musical Express back in 1965.

As a home-based journalist, Tatham relies a great deal on record company press departments. He said: "It is hard to complain about these publicists generally, because if they are sometimes amateurish then so are a lot of journalists amateurish.

"But the main problems do exist. One is unreliability. A publicist may say he will send on some material, or arrange an interview, and nothing gets done. Even worse, though, is the tendency to give out a lot of guff when all the journalist really wants is some hard facts.

"There is, I think, a general failure to understand that journalists really do need facts, not reams and reams of the personal opinions of publicists about this artist or that.

"Still I have no doubt that the record company press departments have improved a great deal in recent years. Most of them are fine, but five years ago most of them were terrible. One does remember good examples.

"I don't want to pick out examples of the good and the bad, but one special case of a good publicist, and he's not head of a department, is Norman Divall of the Tony Barrow Organisation. He is both reliable and informative.

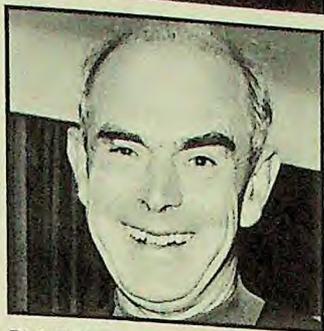
"At the same time it is important to try and understand the problems of the publicist. If he has a choice of getting a feature next week in a music-paper selling 150,000 copies or into a magazine which sells 500,000 copies or even a million, but in six or seven weeks time, then which does he take?

"Basically he'll probably go for the quick return for his money. Pop music moves fast and if a record is out then he'll want to see something in print about it as quickly as possible.

"So the tendency is to go to the music papers first, not only because the publicist is after favours - but because music papers can get tough. A music weekly can run a line in one of the gossip columns and really bitch up a publicist. That can't be done in the kind of magazines I contribute to."

With his library, Tatham reckons he could do 30,000 words on anyone of consequence - Sean Connery, Keith Moon, Liberace, Petula Clark, or whoever or whatever. And produce the copy inside a week.

He is disappointed that some of



Dick Tatham

the words he has expended on certain artists did not pay off in terms of stardom for those concerned. "Tony Dalli - now he should have made it really big. A fine tenor. But now he is running a restaurant. And Mark Murphy. I really believed he was going to be a big, big star, right from the start when I first heard his American records.

"One girl - Terry Burton, who had a small hit way back with Letter To A Soldier."

But generally as a pop pundit, and starting with Elvis Aaron Presley, Tatham has had consistent success.

His personal tastes in pop are spread wide - from Neil Diamond and Rita Coolidge, to Camel, and Demis Roussos. But he stresses the really big-stardom chances in 1976 for Dan McCafferty - "a very moving singer".

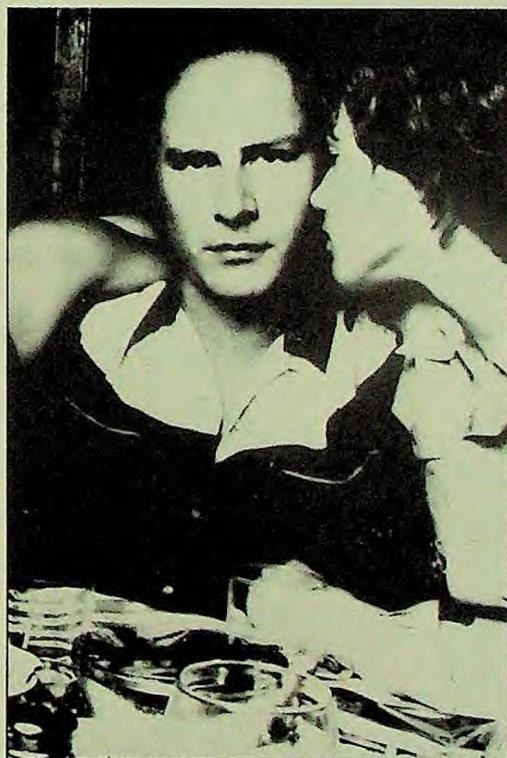
But once a McCafferty performance or record is over, Tatham starts digging for the background information, the personal data. For that is the main ingredient of his long and productive career in the field of popular music.

The new single from

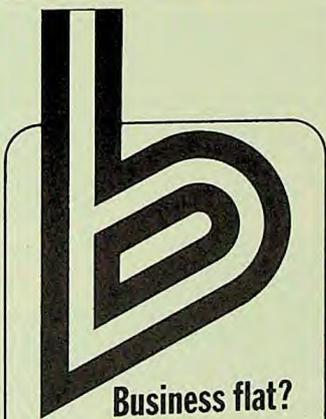
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RELEASES

MUSIC WEEK JAN. 10

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 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, T - Saga.

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 BACK HOME, What's Going On, BILBO BAGGINS. POLYDOR 2058.667 (F).
 BABY HANG UP THE PHONE, Be Your Man, LLOYD PARKS. TROJAN TR 7974 (T).
 BLUE EYES CRYING IN THE RAIN, Bandera, WILLIE NELSON. CBS 3675 (CW).
 BESIDE YOU, Never Say Die, WHITE SOLES. SATRIL SAT 104 (A).

C
 COLD I UP (Vocal), Cold I Up (Ins), JOHNNIE CLARK. ATTACK ATT 8118 (T).
 COUNTRY BOY (You Got Your Feet In L.A.), Record Collectors Dream, GLEN CAMPBELL. CAPITOL CL 15845 (E).
 COULDN'T I JUST, Carry On, CATHY JOYCE. DJM DJS 630 (A).
 CHANGE (Makes You Want To Hustle) Part 1, Change (Makes You Want To Hustle) Part 2 DONALD BYRD. BLUE NOTE BNXW 7003 (E).
 CANNON, Streets Of San Francisco, JOHN GREGORY ORCHESTRA. PHILIPS 6006.495 (F).
 CLOUD 99, Moonlight Butterfly, THE ANDREW CHORALE. DECCA F 13617 (S).

D
 DEEP PURPLE, Take Me Back Again, DONNY & THE OSMONDS. POLYDOR 2006.561 (F).

E
 EVERYDAY I HAVE TO CRY SOME, Everybody Needs Somebody To Love, ARTHUR ALEXANDER. BUDDAH BDS 439 (A).

F
 FLAMBOYANT FREAK, Don't Hang Around Like That. GRAEME GRACE. RCA 2632 (R).

FALLING APART AT THE SEAMS, Fly, Fly, Fly, MARMALADE. TARGET TGT 105 (E).
 FROM THE TEACHER TO THE PREACHER, Little Green Apples. JEAN CHANDLER & BARBARA ACKLIN. BRUNSWICK BR 38 (S).
 FREE UP JAH JAH CHILDREN (Vocal), Free Up Jah Jah Children (Ins), OWEN GREY. HORSE HOSS 119 (T).
 50 WAYS TO LEAVE YOUR LOVER, Some Folks Lives Roll Easy, PAUL SIMON. CBS 3887 (CW).

G
 GOING DOWN SLOWLY, Sleeping Along, POINTER SISTERS. ANCHOR ABC 4089 (CW).

H
 HONEY, TOAST AND SUNSHINE, Only A Good Love Last Forever, SUSAN RAYE. CAPITOL 15849 (E).
 HONEY TRIPPIN', Midnight Snack, THE MYSTIC MOODS. MINT CHEW 3 (S).
 HOW HIGH THE MOON, My Man's Gone, GLORIA GAYNOR. MGM 2006.558 (F).
 HERE COMES OUR LOVE SONG, All You Do, ROGER COOK. POLYDOR 2058.677 (F).
 HOT (I NEED TO BE LOVED), Superbad Superstick, JAMES BROWN. POLYDOR 2066.642 (F).

RCA's new single releases

FOR THE 2nd JAN

FAITH HOPE AND CHARITY
 Just One Look
 RCA 2632

GRAEME GRACE
 Flamboyant Freak
 RCA 2633

PRELIVES

MUSIC WEEK JAN. 10

I M GOING BY THE STARS IN YOUR EYES, Me, Myself and I, THE DRAMATICS. ANCHOR ABC 4090 (CW).

I WON'T BRAND YOU, When I Wanna, SPANKY & OUR GANG. EPIC EPC 3850 (CW).

I BELIEVE, One More Mile (And Darling I'll Be Home), TONY MONOPOLY. BUK BU 3027 (S).

I CAN'T FORGET YOU NOW, I Can't Give It Up, BRIAN JOHNSON. EMI 2373 (E).

J 'ATTENDRAI, Pour Ne Pas Vicre Seul, DALIDA. DECCA FR 13618 (S).

JUST ONE LOOK, Disco Dan, FAITH, HOPE AND CHARITY. RCA 2632 (R).

L LOVE TO LOVE YOU BABY, Need A Man Blues, DONNA SUMMER. GTO GT 17 (F).

LOOK AT THE BOY, Back To You, JEAN PLUMB. LONDON HLU 10514 (S).

M IDNIGHT MOVIE, Carry On, WATERLOO AND ROBINSON. CUBE BUG 63 (S).

MOONLIGHT SERENADE, Little Brown Jug/In The Mood, GLEN MILLER ORCHESTRA. RCA 2644 (R).

NEW GIRL IN THE NEIGHBOURHOOD, Running Round, CHRIS SPEDDING. RAK 228 (E).

NICE AND SLOW, Easy, JESSE GREEN. EMI 2386 (E).

O H MY MY, No No Song, RINGO STARR. EMI R6011 (E).

P OLICE STORY (THEME FROM TV SERIES), The Magician (Theme From TV Series), PAT WILLIAMS. CAPITOL CL 15844 (E).

PEACE PIPE, Whatcha' Think About That, B.T. EXPRESS. EMI INT 518 (E).

RAINBOW (Vocal), Rainbow (Ins), MICHAEL DYKE. ATTACK ATT 8119 (T).

REGGAE - SOUL - ROCK N ROLL, Sleep On Baby, JOHNNIE WAKELIN. PYE POPULAR 7N 45552 (A).

ROCK CREAK PARK, Flying High, THE BLACK BYRDS. FANTASY FTC 122 (E).

RUNNING IN ANOTHER DIRECTION, Running Away, BARBARA PENNINGTON. ISLAND UAS 2012 (I).

SQUEEZE BOX, Success Story, THE WHO. POLYDOR 2121.275 (F).

SOMETHING TRUE, Pretty Soon There'll Be Nothing Left For Everybody, NELSSON. RCA 2647 (R).

SIMPLY LOVE YOU, What Do We Really Know, MIKE McGEAR. WARNER BROS. K 16658 (CW).

SHANGHAI'D, Girl Your So Fine, CARL DOUGLAS. PYE POPULAR 7N 45556 (A).

SHAKIN' ALL OVER, Nobody's Fool, SHANGHAI THUNDERBIRD THE 104 (CW).

SHIPS IN THE NIGHT, Crying To The Sky, BE-BOP DELUXE, HARVEST HAR 5104 (E).

THE BLIND MAN IN THE BLEACHERS (The Last Game Of The Season), Texas Crowd, KENNY STARR. MCA 223 (E).

TANGLED UP PUPPET (A SONG FOR MY DAUGHTER), Dirt Get Under The Fingernail, HARRY CHAPIN. EMI K 121 94 (E).

THAT'S WHY I LOVE YOU, A Note From You, ANDREW GOLD. ASYLUM AYM 552 (E).

THE HORSE, Love Is Alright, CLIFF NOBLES & CO. CBS 3518 (CW).

TRADITION (Vocal), Rock Away (Ins), RONNIE DAVIS. HORSE HOSS 117 (T).

WEAK SPOT, Dancing Is My Weak Spot, EVELYN THOMAS. 20th CENTURY BTC 1014 (A).

WELL WELL WELL, Finite Time, STEVE ASHLEY, GUL GULS 27 (S).

YOUR CHEATING HEART, News For My Baby, WINSTON GROOVEY. HORSE HOSS 116 (T).

TOTAL ISSUED

Singles issued by major manufacturers for week ending 10th January 1976.

	This Week	This Month	This Year
EMI	15 (7)	73 (9)	485 (9)
Decca	4 (2)	99 (2)	342 (2)
Pye	5 (5)	61 (11)	470 (11)
Polydor	6 (4)	62 (4)	489 (4)
CBS	4 (6)	49 (8)	304 (8)
Phono-			
gram	1 (2)	28 (4)	171 (4)
RCA	4 (4)	21 (7)	212 (*)
WEA	1 (0)	29 (0)	27 (0)
Others	19 (13)	230 (26)	1167 (26)
Total	59 (43)	643 (71)	3607 (71)

RECORD PRICE INDEX
The record company which has announced price rises since the publication of the last RECORD PRICE INDEX is WEA TAPES & FULL PRICE LP. The full index is therefore as follows:

	Nov	(Oct)	Movement
Medium	0.63	0.63	0
Singles	2.85	2.89	-4
LP's	3.12	3.10	+2
Cassettes	3.14	3.14	0

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

SOURCE: John Humphries.

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POLYDOR 2066 642

Roger Cook "Here Comes Our Love Song"

POLYDOR 2058 677

Donny & Marie Osmond "Deep Purple"

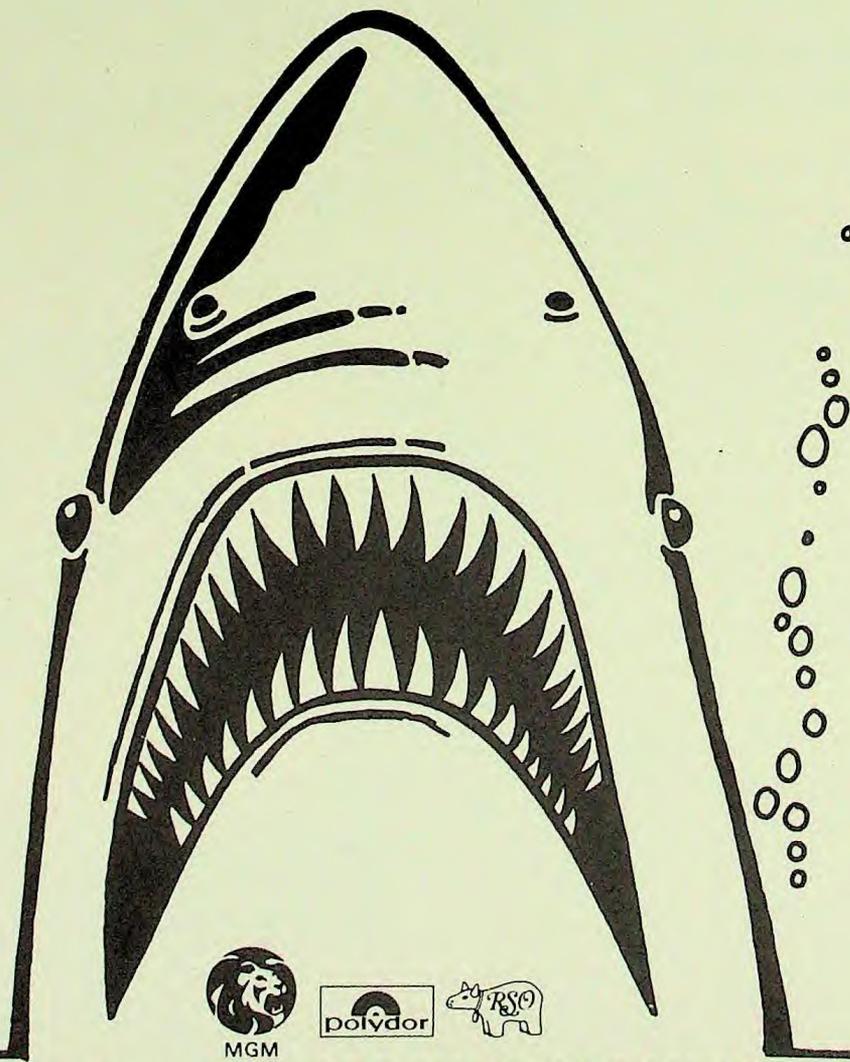
MGM 2006 561

Gloria Gaynor "How High The Moon"

MGM 2006 558

The Who "Squeeze Box"

POLYDOR 2121 275



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MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Chart covers LPs retailing at £1.49 and upwards.

CHART FOR WEEK ENDING DECEMBER 20

TOP ALBUMS

* = NEW ENTRY
 ★ = PLATINUM LP (£1 million sales)
 ● = GOLD LP (£250,000 sales LPs released 1st. Sept '74)
 □ = SILVER LP (£100,000 sales as from 1st Jan. 1976)
 -- 1 = RE-ENTRY

This Week	Last Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	2	10	40 GREATEST HITS	Perry Como	- K-Tel NE 700
2	1	4	A NIGHT AT THE OPERA	Queen	Roy Thomas Baker/Queen EMI EMTC 103
3	4	5	24 ORIGINAL HITS	Drifters	- Atlantic K 60106
4	5	6	40 GOLDEN GREATS	Jim Reeves	- Arcade ADEP 16
5	6	4	WOULDN'T YOU LIKE IT	Bay City Rollers	Phil Wainman Bell SYBEL 8002
6	3	7	MAKE THE PARTY LAST	James Last	James Last Polydor 2371.612
7	9	8	OMMADAWN	Mike Oldfield	Mike Oldfield Virgin V 2043
8	7	6	20 SONGS OF JOY	Nigel Brooks Singers	- K-Tel NE 706
9	10	19	ATLANTIC CROSSING	Rod Stewart	Tom Dowd Warner Bros. K 56151
10	8	14	FAVOURITES	Peters & Lee	John Franz Philips 9109.205
11	12	4	GREATEST HITS OF WALT DISNEY	Various	- Ronco RTD 2013
12	16	5	GET RIGHT INTAE HIM	Billy Connolly	Phil Coulter Polydor 2383.368
13	11	11	ALL AROUND MY HAT	Steeleye Span	Mike Batt Chrysalis CHR 1091
14	18	40	THE BEST OF	Stylistics	- Avco 9109.003
15	13	8	SHAVED FISH	John Lennon/Plastic Ono Band	- Apple PCS 7173
16	17	8	DISCO HIT '75	Various	- Arcade ADEP 18
17	23	4	40 SUPER GREATS	Various	- K-Tel NE 708
18	19	7	GREATEST HITS	Barry White	Barry White 20th Century BTH 8000
19	20	12	ELVIS PRESLEY'S GREATEST HITS	Elvis Presley	- Arcade ADEP 12
20	14	15	ALL THE FUN OF THE FAIR	David Essex	Jeff Wayne CBS 69160
21	15	5	ROLLED GOLD	Rolling Stones	- Decca ROST 1/2
22	22	10	MOTOWN GOLD	Various	- Tamla Motown STML 12003
23	40	2	STILL CRAZY AFTER ALL THESE YEARS	Paul Simon	P. Simon/P. Ramone CBS 86001
24	29	100	THE SINGLES 1969-1973	Carpenters	J. Daugherty/R&K A&M AMLH 63601
25	25	2	FISH OUT OF WATER	Chris Squire	Chris Squire Atlantic K 50203
26	41	15	WISH YOU WERE HERE	Pink Floyd	Pink Floyd Harvest SHVL 814
27	28	26	ONE OF THESE NIGHTS	Eagles	Bill Szyczyk Asylum SYLA 8759
28	27	112	TUBULAR BELLS	Mike Oldfield	Oldfield/Newman/Heyworth Virgin V 2001
29	30	177	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	S&G CBS 69003
30	36	5	SUPERSONIC	Various	- Stallion SSM 001
31	24	17	THE VERY BEST OF ROGER WHITTAKER	Roger Whittaker	Denis Preston Columbix SCX 6560
32	39	9	SIREN	Roxy Music	Chris Thomas Island ILPS 9344
33	-	1	ROCK OF THE WESTIES	Elton John	Gus Dudgeon DJM DJLPH 464
34	-	-	STRINGS OF SCOTLAND	Various	- Philips 6382.108
35	32	5	YOU ARE BEAUTIFUL	Stylistics	Hugo/Luigi Avco 9109.006
36	26	6	ALL TIME PARTY HITS	Various	- Warwick WW 5001
37	35	5	BEDTIME STORIES	Judge Dread	Alted Productions Cactus CTLP 113
38	21	4	THE TOP 25 FROM YOUR HUNDRED BEST TUNES	Various	- Decca HBT 1/11/2
39	47	2	HORIZON	Carpenters	Richard & Karen A&M AMLK 64530
40	33	10	WE ALL HAD DOCTORS PAPERS	Max Boyce	Bob Barratt EMI MB 101
41	-	-	AROUND THE WORLD - LIVE IN CONCERT	The Osmonds	- MGM 2659.044
42	-	1	ONCE UPON A STAR	Bay City Rollers	Phil Wainman Bell SYBEL 8001
43	43	3	RICOCHET	Tangerine Dream	Tangerine Dream Virgin V 2044
44	34	5	CRISIS? WHAT CRISIS?	Supertramp	Ken Scott/Supertramp A&M AMLH 68347
45	-	1	RHINESTONE COWBOY	Glen Campbell	Denis Lambert/Brian Potter Capitol E-SW 11430
46	-	1	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Roy Halee/S&G CBS 63699
47	31	2	BREAKAWAY	Art Garfunkel	Richard Perry CBS 86002
48	46	6	THE NEW GOODIES LP	Goodies	Miki Antony Bradley's BRADL 1010
49	-	-	USE YOUR IMAGINATION	Mud	Phil Wainman Private Stock PVLP 1003
50	-	1	ELTON JOHN'S GREATEST HITS	Elton John	Gus Dudgeon DJM DJLPH 442

NEXT TEN

- HOT CHOCOLATE, Hot Chocolate, RAK SRAK 516
- HEAVEN AND HELL, Vangelis, RCA Victor RS 1025
- BAND ON THE RUN, Paul McCartney/Wings, Apple PAS 10007
- FOREVER AND EVER, Demis Roussos, Philips 6325 021
- LIVE, Bob Marley & The Wailers, Island ILPS 9376
- A CHRISTMAS GIFT, Various, Ronco P 12430
- SING LOFTY, Don Estelle & Windsor Davies, EMI EMC 3102
- THE DARK SIDE OF THE MOON, Pink Floyd, Harvest SHVL 804
- SHEER HEART ATTACK, Queen, EMI EMC 3061
- THE HISSING OF SUMMER LAWN, Joni Mitchell, Asylum SYLA 8763

ARTISTS' A-Z

- ALL TIME PARTY HITS ... 36M
 BAY CITY ROLLERS ... 5, 42E
 BOYCE, Max ... 40E
 CARPENTERS ... 24, 39CW
 CAMPBELL, Glen ... 45E
 COMO, Perry ... 1K
 CONNOLLY, Billy ... 12F
 DISCO HIT '75 ... 16D
 DRIFTERS ... 3CW
 EAGLES ... 27E
 ESSEX, David ... 20CW
 40 SUPER GREATS ... 17K
 GARFUNKEL, Art ... 47CW
 GREATEST HITS OF WALT DISNEY ... 11B
 GOODIES ... 48A
 JUDGE DREAD ... 37ECR
 JOHN, Elton ... 33, 50A
 LAST, James ... 6F
 LENNON, John/Plastic Ono Band ... 15E
 MOTOWN GOLD ... 22E
 MUD ... 49E
 NIGEL BROOKS SINGERS ... 8K
 OSMONDS ... 41F
 OLDFIELD, Mike ... 7, 28I
 PINK FLOYD ... 26E
 PRESLEY, Elvis ... 19D
 ROXY MUSIC ... 32I
 REEVES, Jim ... 44D
 ROLLING STONES ... 21S
 SIMON & GARFUNKEL ... 29, 46CW
 STEELEYE SPAN ... 13I
 SIMON, Paul ... 23CW
 STEWART, Rod ... 9CW
 STYLISTICS ... 14, 35F
 STRINGS OF SCOTLAND ... 34F
 SUPERSONIC ... 30C
 SUPERTRAMP ... 44CW
 SQUIRE, Chris ... 25CW
 THE TOP 25 FROM YOUR HUNDRED BEST TUNES ... 38S
 TANGERINE DREAM ... 43I
 WHITE, Barry ... 18A
 WHITTAKER, Roger ... 31E
 QUEEN ... 2E
 PETERS & LEE ... 10F

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, D - Arcade, T - Transatlantic, K - K-Tel, B - Ronco, C - Croxwell, M - Multiple.



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GULP 1013
KGULC 1013

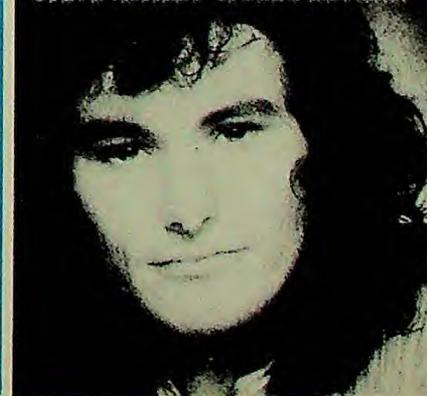
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KGULC 1012

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"Well Well Well"
GULS 27

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ARTY 116

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GIL SCOTT-HERON
'FROM SOUTH AFRICA TO SOUTH CAROLINA' ARTY 121



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 = 1/4 MILLION (SILVER)
 SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, JAN. 10

TOP 50 SINGLES

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

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	9	BOHEMIAN RHAPSODY	Queen	EMI 2375	B. Feldman	Queen/Roy Thomas Baker
2	3	19	THE TRAIL OF THE LONESOME PINE	Laurel & Hardy	United Artists UP 36026	Francis, Day & Hunter	-
3	2	5	I BELIEVE IN FATHER CHRISTMAS	Greg Lake	Manticore K 13511	Manticore	Greg Lake/Pete Sinfield
4	18	5	GLASS OF CHAMPAGNE	Sailor	Epic EPC 3770	Chappell/Morris	J. Lesser
5	5	6	LET'S TWIST AGAIN/THE TWIST	Chubby Checker	London HL 10512	Carlin	-
6	13	4	WIDE EYED AND LEGLESS	Andy Fairweather Low	A&M AMS 7202	Rondor	Glyn Johns
7	17	6	ART FOR ART'S SAKE	10cc	Mercury 6008.017	St. Annes	10cc
8	9	6	GOLDEN YEARS	David Bowie	RCA Victor 2640	Bewley/EMI/Chrysalis/Mainman	D. Bowie
9	4	4	IT'S GONNA BE A COLD COLD CHRISTMAS	Dana	GTO GT 45	Tic Toc/Cookaway	Geoff Stephens
10	12	6	CAN I TAKE YOU HOME LITTLE GIRL	Drifters	Bell 1462	Cookaway/Barry Mason	Roger Greenaway
11	6	7	HAPPY TO BE ON AN ISLAND IN THE SUN	Demis Roussos	Philips 6042 033	EMI Music	Georges Patsilas
12	29	4	MAMA MIA	Abba	Epic EPC 3790	Bocu Music	-
13	13	5	IF I COULD	David Essex	CBS 3776	April/Rock On	Jeff Wayne
14	7	19	YOU SEXY THING	Hot Chocolate	RAK 221	Chocolate/RAK	Mickie Most
15	15	7	MONEY HONEY	Bay City Rollers	Bell 1461	Bay City Music/Carlin	Phil Wainman
16	14	5	CHRISTMAS IN DREADLAND/COME OUTSIDE	Judge Dread	Cactus CT 80	Alted/Warner Bros./Southern	Alted Prod.
17	8	8	NA NA IS THE SADDEST WORD	Stylistics	Avco 6105 041	Cyril Shane	Hugo/Luigi
18	21	4	KING OF THE COPS	Billy Howard	Penny Farthing PEN 892	Burlington	Billy Howard
19	27	7	FIRST IMPRESSIONS	Impressions	Curtom K 16638	Warner Brothers	Ed Townsend
20	11	6	SHOW ME YOU'RE A WOMAN	Mud	Private Stock PVT 45	Utopia/DJM	Phil Wainman
21	22	3	IN DULCE JUBILO/ON HORSEBACK	Mike Oldfield	Virgin VS 131	Virgin	Mike Oldfield
22	10	5	RENTA SANTA	Chris Hill	Philips 6006 491	Chappells/Various	Chris Hill/John Staines
23	23	4	ITCHYCOO PARK	Small Faces	Immediate IMS 102	United Artists	Steve Marriott/Ronnie Lane
24	26	5	DO THE BUS STOP	Fatback Band	Polydor 2066 637	Clita Music	Fatback Band
25	35	2	GET IT TOGETHER	Crispy & Co	Creole CR 114	Creole	I.H.P. Prod.
26	20	4	MAKE A DAFT NOISE FOR CHRISTMAS	Goodies	Bradley's BRAD 7533	Oddsocks/ATV	Miki Antony
27	21	5	(THINK OF ME) WHEREVER YOU ARE	Ken Dodd	EMI 2342	Leeds Music	Nick Ingman
28	43	2	LET THE MUSIC PLAY	Barry White	20th Century BTC 2265	A. Schroeder	Barry White
29	19	8	ALL AROUND MY HAT	Steeleye Span	Chrysalis CHS 2078	Steeleye Span/Chrysalis	Mike Batt
30	46	2	MIDNIGHT RIDER	Paul Davidson	Tropical ALO 56	Shapiro Bernstein	T. Shervington
31	47	3	MILKYWAY	Sheer Elegance	Pye 7N 25697	Grade & Lynton/ATV	Grade & Lynton
32	40	2	BOTH ENDS BURNING	Roxy Music	Island WIP 6262	E.G. Music	Chris Thomas/Roxy Music
33	24	8	THIS OLD HEART OF MINE	Rod Stewart	Riva 1	Jobete London	Tom Dowd
34	36	3	I BELIEVE I'M GONNA LOVE YOU	Frank Sinatra	Reprise K 14400	Campbell Connelly	Snuff Garrett
35	28	10	IMAGINE	John Lennon	Apple R 6009	Northern	John Lennon
36	50	3	DREAMS OF YOU	Ralph McTell	Warner Brothers K 16648	Misty River/Essex	S. Allen
37	34	4	LET'S WOMBLE TO THE PARTY TONIGHT	Wombles	CBS 3794	April/Batt Songs	Mike Batt
38	48	4	DANCE OF THE CUCKOOS	Band of the Black Watch	Spark SRL 1135	Leber/Southern	Barry Kingston
39	49	2	THE OLD RUGGED CROSS	Ethna Campbell	Philips 6006 475	High-Fye	Frewin Prod.
40	31	10	SKY HIGH	Jigsaw	Splash CPI 1	Leeds	Chas Peate
41	32	6	GREEN GREEN GRASS OF HOME	Elvis Presley	RCA Victor 2635	Burlington Music	-
42	25	7	IN FOR A PENNY	Slade	Polydor 2058 663	Barn (Slade) Ltd.	Chas Chandler
43	NEW ENTRY		WE DO IT R. & J. Stone		RCA 2616	Rondor/Tin Lid	Phil Swern
44	44	7	GAMBLIN' BAR ROOM BLUES	Sensational Alex Harvey Band	Vertigo ALEX 002	Southern	D. Batchelor
45	NEW ENTRY		LOVE MACHINE	Miracles	Tamla Motown TMG 1015	Jobete London	Freddie Perren
46	NEW ENTRY		EVIL WOMAN	Electric Light Orchestra	Jet 764	Jet/United Artists	Jeff Lynne
47	NEW ENTRY		50 WAYS TO LEAVE YOUR LOVER	Paul Simon	CBS 3887	De Shufflin	-
48	37	3	SANTA CLAUS IS COMIN' TO TOWN	Carpenters	A&M AMS 7144	Francis Day & Hunter	Jack Daugherty
49	NEW ENTRY		TEARS ON THE TELEPHONE	Claude Francois	Bradley's BRAD 7528	Leeds	Roger Greenaway
50	41	3	WHITE CHRISTMAS	Freddie Starr	Thunderbird THE 102	Irving Berlin/Chappells	Mick Green

DISTRIBUTORS A-Z

Art For Art's Sake.....	7F
All Around My Hat.....	29I
Bohemian Rhapsody.....	1E
Both Ends Burning.....	32I
Can I Take You Home Little Girl.....	10E
Christmas in Dreadland/Come Outside.....	16ECR
Dance of the Cuckoos.....	38A
Do The Bus Stop.....	24F
Dreams Of You.....	36CW
Evil Woman.....	46F
50 Ways To Leave Your Lover.....	47CW
First Impressions.....	19CW
Gamblin' Bar Room Blues.....	44F
Get It Together.....	25E/CR
Glass Of Champagne.....	4CW
Golden Years.....	48R
Green Green Grass Of Home.....	41R
Happy To Be On An Island In The Sun.....	11F
I Believe I'm Gonna Love You.....	34CW
I Believe In Father Christmas.....	3CW
If I Could.....	13CW
Imagine.....	35E
In Dulce Jubilo/On Horseback.....	21I
In For A Penny.....	42F
King Of The Cops.....	18A
Itchycoo Park.....	23CW
It's Gonna Be A Cold Cold Christmas.....	9F
Let The Music Play.....	28A
Let's Twist Again.....	5S
Let's Womble To The Party Tonight.....	37CW
Love Machine.....	45E
Mama Mia.....	12CW
Midnight Rider.....	30ZL
Make A Daft Noise For Christmas.....	26A
Money Honey.....	15E
Na Na Is The Saddest Word.....	17F
Milkyway.....	31A
Renta Santa.....	22F
Santa Claus Is Comin' To Town.....	48CW
Show Me You're A Woman.....	20E
Sky High.....	40E
Tears On The Telephone.....	49A
The Old Rugged Cross.....	39F
The Trail Of The Lonesome Pine.....	2E
Think Of Me Wherever You Are.....	27E
This Old Heart Of Mine.....	33CW
We Do It.....	43R
White Christmas.....	50CW
Wide Eyed and Legless.....	6CW
You Sexy Thing.....	14E

TOP 50 WRITERS

1	Freddie Mercury
2	MacDonald/Carroll
3	Greg Lake/Pete Sinfield
4	G. Kajanos
5	Mann/Appell/Ballard
6	Andy Fairweather Low
7	Stewart/Gouldman
8	David Bowie
9	Greenaway/Stephens
10	Roger Greenaway/Barry Mason
11	Lewis
12	B. Anderson/S. Anderson
13	David Essex
14	Wilson/Brown
15	Faulkner/Wood
16	Lemon/Hughes/Blackwell
17	Hugo/Luigi/Weiss
18	R. Miller
19	Ed Townsend
20	P. Wainman/J. Goodison
21	Bach/Murray/Oldfield
22	Chris Hill/John Staines
23	Marriott/Lane
24	Bill Curtis/J. Flippin
25	Richard Edwyn
26	Bill Oddie
27	Brian Blackburn
28	Barry White
29	Trad/Steeleye Span
30	Greg Allman
31	H. Watkins
32	Bryan Ferry
33	Holland/Dozier/Holland
34	Skeirov/Lloyd
35	John Lennon
36	Bach/McTell
37	Mike Batt
38	N. Hatley
39	Trad/Cliff Long
40	C. Scott/D. Dyer
41	Claude Putman
42	Holder/lee
43	R. Stone
44	J. Rogers/Shelley Lee
45	Moore/Griffin
46	Jeff Lynne
47	Paul Simon
48	H. Gillespie/J. Fred Coats
49	F. Bourtayre/T. Barnes
50	Irving Berlin

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

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Yes It Won't Be Long

2058 661

with two sparkling new singles

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2090 174

MARKET PLACE

MW

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 Box number charge 50p. Minimum order £1.50.
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POSITIONS

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Please write giving details of age and experience to date to Personnel Manager,

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 50 Curzon St.,
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BUSINESS FOR SALE

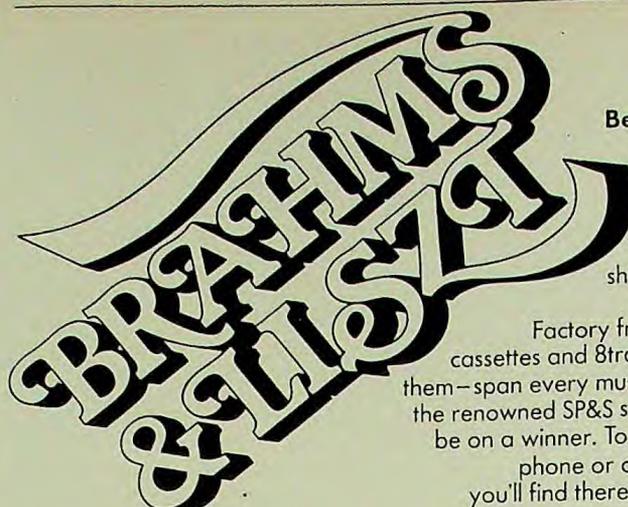
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PERFORMANCE

Great British Music Festival

Alex Harvey

THE GREAT British Music Festival at Olympia which began on New Year's Eve and ended last Saturday, was perhaps the most ambitious and riskiest project promoter Mel Bush has yet undertaken. It involved several dozen hours of music from 18 star-studded and not so star-studded British bands,

culminating in Saturday night's set from Bad Company.

On the credit side the event ran almost unbelievably smoothly, every band appearing exactly to schedule. The sound was excellent, even at the huge volume generated by 60 PA stereo amps, each powering

out a potential 400 watts a channel. The security men were civil and unobtrusive, the outfront facilities comprehensive and the backstage arrangements drawing wondering praise from those enjoying them. A 20-page souvenir magazine was distributed free to all.

On the debit side, there was, at least on Saturday, none of that sense of special excitement, of uplift, that characterises the best rock festivals and characterised, for example, Bush's Crosby, Stills Nash and Young concert at Wembley. This was no fault of the bands or of the promoter's; Olympia is just not the best environment in which to spend the whole day sitting listening to music.

Of the bands appearing early in the day, Bebop Deluxe was best received. Ronnie Lane's attractive style of Cockney goodtime proved as deservedly popular as ever, and Nazareth ran to two encores, though in that respect they were not unique. Bad Company's set, beautifully lit and full of energy, was notably mainly for the songs performed from the band's new album. Earlier favourites like Feel Like Making Love and Paul Rogers' acoustic solo Sleepwalk were also included. Rogers voice remains one of the finest in rock, but otherwise the band's music is really rather thin, as would quickly become apparent if the plugs were pulled and they ever had to play at natural acoustic sound levels.

On New Year's Eve and New Year's Day the venue was only half filled, which was disappointing as many of the bands deserved a greater attendance. The Baker-Gurvitz Army played a fine set with Ginger Baker still managing to excite his audience with some excellent drumming. Procul Harum seem to have lost the commercial success of earlier days but continue to play with a virtuosity that stretches from blues to classical, and Gary Brooker's influence remains supreme.

Barclay James Harvest is another group that has been around for some considerable but has never really achieved the heights of fame that were promised. In some ways they are beginning to sound a little dated, but like Harum and Baker still retain a strong following. Mockingbird remains one of the better hits-that-never-were.

NICK ROBERTSHAW and
CHRIS SURGENOR

THE ALEX Harvey Band's new Victoria Christmas show started late and took a while to build up steam; once it had though, it was irresistible entertainment: part review, part concert, with lots of audience participation and presiding over all Harvey the incomparable M.C., controlling pace and mood to perfection, one moment inciting the crowd, the next lecturing them like a father.

The emphasis was on the visual. One song was even mimed to pre-recorded tapes while the band acted out a period melodrama cunningly lit by flickering lights. Cheek to Cheek featured the three girls first seen in Harvey's Palladium show, wearing dresses backless from top to toe. Zal Cleminson's acoustic guitar solo began with him creeping across the stage, beckoning a single spotlight to follow as he clambered onto a scaffolding wall where a guitar hung suspended. Each time he reached for it, an unseen hand withdrew the instrument, drawing pantomime boos from the audience. The crowd was also invited to judge an Opportunity Knocks-style talent contest in which Cleminson tap-danced and recited Hamlet, bassist Chris Glen parodied Elvis, and an unknown contestant in a crash helmet and Clockwork Orange costume played villain with some deliberately feeble hula-hoop work. Hugh McKenna's accordion won the day.

With the excitement at fever pitch, Harvey called for volunteers and there was an unholy scramble for the stage. Members of the audience in the limelight are always a fascinating spectacle to those still in their seats, and these were no disappointment. Two girls in particular were so overwhelmed they collapsed in a heap on stage, and long after the show was over they could still be seen wandering round the empty auditorium muttering the words to the band's Gang Bang in a bemused fashion.

The music itself was as good as it needed to be, heavy riff-rock with a reliance on the quiet opening leading to the thunderous chorus.

But the Sensational Alex Harvey Band is an experience of which music is only one component, and as an experience it grows more formidable at each outing.

NICK ROBERTSHAW

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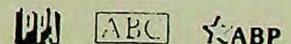
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