

MUSIC WEEK

Europe's Leading Music Businesspaper

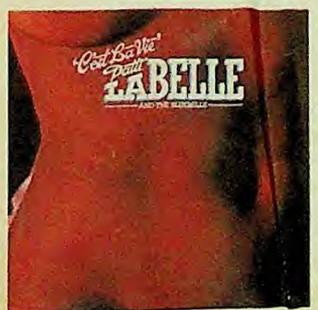
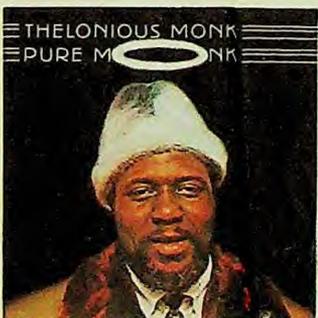
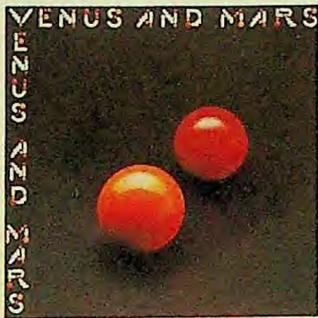
A Billboard Group publication

January 24, 1976

60p

Design Awards

THE WINNING entries in the Music Week sleeve design competition. For full details see page 10.



Pickwick takes over Contour

MUSICAL RENEZVOUS, the company which markets the Polygram group's Contour budget label is being closed down and the catalogue transferred to Pickwick International. The changeover was effective from January 19 and about 40 London staff and salesmen have been made redundant, but some may be offered work either with the Polygram companies or at Pickwick.

The decision brings to an end a five-year run in the budget market by the Polygram companies, Phonogram and Polydor, and means that Pickwick now controls,

Montgomery leaves Chappell

BOB MONTGOMERY has resigned from his post as managing director of Chappell, effective immediately.

He has been invited by the president (Dick James) and council of the Music Publishers' Association, acting unanimously, to become involved in their plans for the collection of mechanical royalties.

Montgomery has, for a year or so, been part of a working party set up by the MPA to consider the whole future of the collection of mechanical royalties, and whatever decisions are finally made he will be involved.

Steve Gottlieb, chairman of Polygram Leisure, in addition to his other duties, has been appointed executive vice-chairman of Chappell and Co.

according to managing director Monty Lewis, about 60 percent of the UK market for records retailing in the £1.00-£1.25 bracket.

Polygram's exit from the budget market has been on the cards for the better part of the last year as increasing costs of production bit deeper into the company's slim profit margins which could not be underwritten by sufficiently powerful back-catalogue. Steve Gottlieb, chairman of Polygram Leisure, told Music Week. "This has not been an easy decision to make, but the label has not been viable for some time and in the present economic climate we cannot go on carrying a label which is not

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PRS repeats dealers should pay for play

RETAILERS WHO are not paying the PRS royalty for the use of records and music for demonstration purposes are already infringing copyright law, the PRS pointed out this week. Shop owners should already be paying 1.2p per square foot of shop space to the society.

Last week a meeting was held between the PRS and representatives of the MTA, at the PRS invitation, to exchange views. The GRRC has already advised its members against paying the royalty which the PRS decided to implement on January 1. The meeting ended with the PRS agreeing to come back to the MTA

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130 UK firms at Midem

BIGGEST REPRESENTATION at MIDEM this year - the 10th anniversary of the event - is clearly from the United Kingdom. More than 130 companies are participating, 64 of them attending but without booking stand space, with a minimum air-lift attendance of 700 music-business personalities.

Business represented on stands in the Palais des Festivals include record manufacturing, music publishing, recording studios, insurance brokerage (a company, Eckersley Hicks, specialising in the music industry) promotion, television merchandising, artist management and import and export.

The UK contingent accounts for more than 30 percent of the

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COLLECTING THEIR silver discs for sales of *The Last Goon Show Of All*, are Peter Sellers and Spike Milligan. BPI director Geoffrey Bridge presented the discs at a BBC Records reception last week at the Martini Terrace. Harry Secombe was ill and did not attend.

WEA sets first LPs on Asylum

THE ELEKTRA and Asylum labels will begin functioning from within WEA on February 14 when the top-selling 30 albums in the two label's catalogues will become available through the CBS/WEA distribution set-up. EMI has sole rights to the distribution of product up to the end of January but then enjoys a six-month sell-off period. It is understood that sufficient copies will have been pressed so that dealers will

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Oldham rejoins Immediate

ANDREW OLDHAM has renewed his association with Tony Calder - together they formed the Immediate label five years ago - and has joined the Nems Group as director of special projects. The Nems organisation, of which Calder is a director, has rights to the Immediate label and is scoring in the charts with the reissued Small Faces hit, *Itchycoo Park*.

Oldham's role within Nems has not been precisely defined, but is described as that of an "executive catalyst" involving the company's activities in Europe, America and Canada. Plans for the opening of bases in Los Angeles and New York will be announced shortly.

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All Platinum Gold

SHAME, SHAME, SHAME - Shirley & Co.

GIRLS - The Moments

(SENDING OUT AN) SOS - Electric Young

DOLLY MY LOVE - The Moments

NEW ALBUM - Featuring 16 of the finest tracks from THE HIT LABEL OUT NOW - ALBUM 2299 767 CASSETTE 7208 404

NEWS

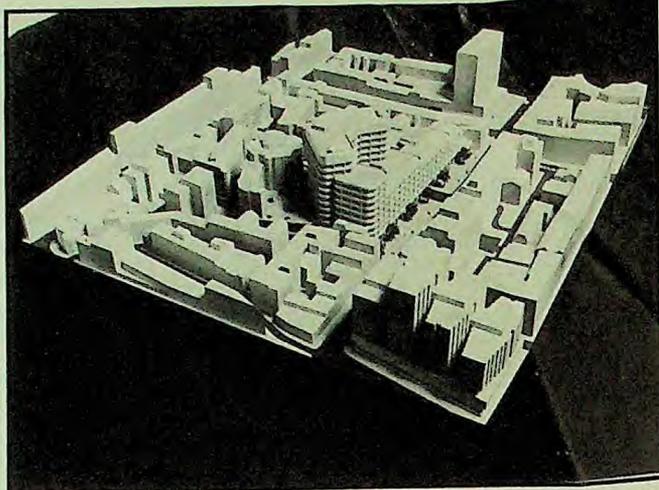
International names at MIDEM galas

TWO INTERNATIONAL galas are being staged at MIDEM this year - Sunday, January 25 and Wednesday (28) - in a huge ten-masted marquee with armchair seating.

Artists include Esther Phillips, Silver Convention, Morris Albert, the Fania All-Stars, Claude Dubois, Henry Mancini, Nicole Croisille and Joan Baez, though the exact programming has not yet been finalised.

One show is to open with an accordion spectacular, featuring nine leading French players, including Aimable and Maurice Larcange.

The Fania All-Stars, Latin-American musicians, with a UK album Salsa Live out on Island, also give a concert at the Lyceum in London this week (Thursday, 24).



MODEL OF the proposed new central London headquarters for EMI viewed from the top of Centrepoint looking up Tottenham Court Road. EMI is now hoping to receive detailed planning permission from Camden, Westminster and the Greater London Councils soon. It is hoped the building will house all EMI's activities, at present scattered in 22 different offices throughout London. The remainder of the development will provide residential accommodation and shops, restaurants, studios, public houses, car parking, cinemas and the Open Space Theatre. The development, presently estimated to cost over £20 million, is hoped to be started next year and completed in 1980.

MUSICAL CHAIRS

Byworth to chair CMA

TONY BYWORTH, of Acuff-Rose Music and Music Week's country music contributing editor, has been elected chairman of the Country Music Association (Great Britain), replacing Andy Gray.

Mervyn Conn was again elected vice-chairman. One new position is that of membership secretary (Sandy Crosthwaite, of Radio Essex), to cope with the increasing number of members and mailings.

Other appointments: secretary, Ann Dex, of the Dex Agency; treasurer, Jeff Forrest, of Malkin, Cullis and Sumption; committee, Roger Bell (Burlington); Tom Butler (Ponderosa Club); Gordon Davies (Westwood Recordings); Tommy Loftus (RCA); Bob Powell (Radio London and Country Music People); Pat Sherlock (Flair Records); David Sandison (CBS); Bernard Simmons (Cavilvette)

Byworth said 1975 was the most successful year to date for country music in Britain.

AUSTIN BENNETT, marketing director of World Records, has been appointed marketing administrator in EMI's international classical division, reporting to general manager Peter Andre. Bennett has been with World Records for six years, the last two as marketing director. Marketing manager Michael Kennedy will take over Bennett's responsibilities and Bryan Tyrrell has joined WR from EMI's tape department as assistant marketing manager.

PETER HULM has been appointed EMI Records marketing services manager, reporting directly to Bob Mercer, marketing and repertoire director. Responsible for the regional promotion team, he joins EMI from Radio City (Liverpool) where he had been marketing manager since its start of transmission. Commenting on Hulm's appointment, Bob Mercer said that he had experience in marketing and commercial radio and this reflected the significant growth and importance of local broadcasting.

ANDREA RODELL has been appointed press officer at Charisma. She formerly worked in the press office at CBS.

MARTIN NELSON has been appointed EMI's regional promotions manager, based in London. He previously managed EMI's northern promotions office in Manchester. Succeeding him is Martyn Cox, who joins EMIR from the regional promotions team at Chrysalis. Before that he had been a member of Warner Brothers promotion team.

BARRY CAWSON, formerly marketing operation co-ordinator at Phonogram, has been appointed assistant marketing projects manager, taking up his new role in Chris Dedman's department. Bob Nolan, formerly marketing operations assistance, takes over Cawson's previous position.

AUDLEY LOUGHEED has joined the Trojan/B&C promotion department with special responsibility for press. He will report directly to Bernie Cochrane, head of the department. He comes to the company from UK where he was on promotions for six months and prior to that Dip Records.

LETTERS

Dealer gets big response

WITH REFERENCE to my letter in Music Week (Jan. 10), urging retailers to band together and agree not to order a certain new release or to order no records at all for one week.

I was amazed at the enormous response I received. I had large and small concerns telephoning me about how to execute the idea. I have been in touch with Mr. Laurie Krieger of Harlequin Records who has expressed sympathy with our campaign. A plan of attack is now being worked out and I would be pleased to pass on further details on receipt of a stamped addressed envelope. Save Our Shops and Stop Ordering Stock. - TONY CLIFFORD, Hearsay Records, 23 Market Square, Hemel Hempstead, Herts.

YESTERDAYS

10 YEARS AGO

(January 20, 1966)

ROLAND RENNIE discloses Polydor discussing UK distribution through Philips also agreement to handle new Robert Stigwood Reaction label.....Decca to market 17s6d classical Turnabout label.....Shel Talmy and Jim Economides sign production deal with CBS.....industry welcomes EMI move to cut down on singles releases.....Janie Jones makes personal appearance at Berkley Record Store, London, to promote her 'Witches' Brew single.....Spencer Davis Group at Number One with Keep On Running.....RR reviewer says Stevie Wonder's Uptight will "miss out here - despite being more commercial than previous releases".....Barbra Streisand's Second Hand Rose enters chart at 43.....Jack Winstanley of Ryemuse plans new Spot label for pop, jazz and Latin-American music.

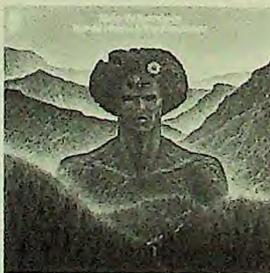
5 YEARS AGO

(January 23, 1971)

MONTY LEWIS reveals Pickwick's intention of introducing a full-price racking service "in the not too distant future".....plans for a joint-company distribution link between Kinney and Island fall through as the American company probes future arrangements five months ahead of end of Warner-Reprise contract with Pye.....general manager Dave Allwood concludes deal with Family Tree Productions for material for forthcoming Polygram budget label.....70 people depart in staff cutback at Pye.....Ivor Raymonde leaves Decca to start own production company.....meeting of Major Minor creditors set for February 8.....Sunday People newspaper alleges attempts being made to bribe BBC djs and producers.....Saga readying a 99p label.

Exciting new Phillyfreebie promotion

...Free to your customers when they buy one of these four great new Philly albums. The Phillyfreebie includes one track from all four albums. That means your customers can try all four new Philly albums for the price of one!



- | | | |
|-------------------------------|------------------------|-----------|
| M.F.S.B. | 'Philadelphia Freedom' | PIR 69208 |
| O'Jays | 'Family Reunion' | PIR 69196 |
| Billy Paul | 'When Love Is New' | PIR 69207 |
| Harold Melvin & The Bluenotes | 'Wake Up Everybody' | PIR 69193 |
- Also on tape

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- 2 Substantial Radio Commercials.
- 3 Shopper-stopping Point of Sale. Hanging sleeves. Window Displays: Posters.
- 4 Competitions.
- 5 Disco competitions and promotions.
- 6 Regional radio, TV and press coverage.
- 7 Magazine reviews.
- 8 Special Phillyfreebie sleeve.
- 9 Informative album sticker.



ORDER NOW. CBS Order Desk. Tel. 01-960 2155. CBS WEA A & M Distribution Centre Barby Road W10

Enterprise distributes Power Exchange label

by ADAM WHITE

POWER EXCHANGE is switching its UK distribution from EMI to Enterprise. Stocks of the label's current releases, including J. J. Barrie's *Where's The Reason* (PX 112) and Kristine's *You're My Honey* (PX 113), are available from the new source immediately.

The change coincides with Power Exchange's decision to broaden the musical base of its operations to take in m-o-r and light classical material. The company started out with a black music orientation - initial releases featured the O'Jays and H. B. Barnum - but is now planning projects with the Radio Clyde Pop Orchestra and onetime pianist with the New York Philharmonic Orchestra, Leonid Hambro.

Masterminding Power Exchange's new initiatives are joint managing directors Paul Robinson and Barry Authours. Robinson founded the label with Steve Rowland in November of 1974; Authours, after long experience in the agency and management fields in Canada and Britain, joined Robinson towards the end of last year. Both men had their own separate publishing outfits prior to that, Chappell/Robinson and Chappell/Sparkle, and these have now been merged to form Chappell/Robinson/Sparkle. Power Exchange has also just appointed Derek White, formerly with United Artists and Pye, to handle national promotion.

The Radio Clyde Pop Orchestra project, a joint venture with the Glasgow-based commercial station, is expected to yield an album of contemporary hits played à la America's Boston Pops Orchestra, according to Robinson. Conductor will be Ian Sutherland, and the LP - with production handled by Radio Clyde's Andy Parks - is due out at the end of February. The orchestra is expected to undertake a series of concert dates throughout England and Scotland to coincide with the record's release.

The Leonid Hambro venture, in which Chappells is heavily involved, centres on the pianist's expertise with the music of Gershwin. The U.S. composer's *Porgy & Bess* has been chosen by the American government to celebrate the country's bicentennial this year, and Hambro will be

Spencer pays £500 costs

RECORD DEALER, Cyril Spencer, trading in Shaftesbury Road, Edmonton, London, is to pay £500 agreed costs to EMI and RCA as part of terms disposing of a copyright action. Mr Justice Fox was told in the High Court last week. Spencer had been sued by the two companies over pirate albums - three of Glenn Miller music and one of Nat King Cole - produced on the Joker label.

The defendant company undertook not to infringe the plaintiff companies' copyright or sell recordings known to infringe copyright, and consented to an order that infringing recordings were handed over.

In a separate action involving cassettes of Indian music, record dealers Khaled Mahmood and Tariq Mahmood of Clapham, London, gave similar perpetual undertakings to EMI and Polydor.

recording this for Power Exchange for album release on both sides of the Atlantic. A major orchestra and conductor are being lined up to support the pianist, says Robinson. Hambro will also make a television show, intended as a pilot programme for a proposed series.

Power Exchange is recording a number of other artists, including keyboards man Mike Moran and Canadian vocalist Bill Amesbury. Moran has completed an instrumental LP of standards performed in contemporary style, supported by onetime members of the Blue Mink band. This should be available later this month, together with Amesbury's *Can You Feel It?* album (PXL 001). Another future LP release will be Kristine's *I'm A Song*.

Paul Robinson is not deserting Power Exchange's original black music interests, however, and a special compilation album entitled *Hunk Of Funk* will be available in the near future. Artists featured will include the O'Jays, Ann Byers, Billy Cole and H. B. Barnum.

Although Power Exchange has switched its distribution from EMI in the UK, it will remain with the major in various foreign territories.

Selectadisc expands wholesale

NOTTINGHAM'S SELECTADISC has extended its wholesale operation to London and the Home Counties. Two vans are covering the region, one North of the Thames and the other South of the river.

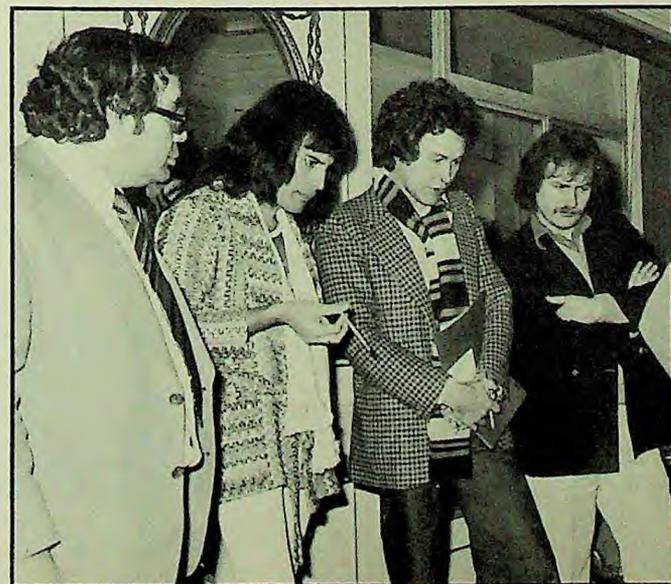
This is an extension of the company's existing service which to date has covered the North West, Tyneside, Yorkshire and the East and West Midlands. Selectadisc's van fleet now totals eight.

Retailers who specialise in the sale of disco singles are offered a regular weekly call. Selectadisc sells the product at wholesale prices, along with chart records (singles and albums) from CBS, WEA, Pye, Contempo, Phonogram, Island, DJM, Polydor, RCA, Magnet and Black Magic - the last-named being Selectadisc's own disco-orientated label. The company also imports records from the U.S. and Europe, embracing both current and back catalogue items, plus some cut-outs.

Selectadisc marketing manager Phil Holmes has been in London recently finalising plans for the van service extension. Reaction to the idea has been very good from retailers, he claims, and a firm basis for it established.



JUDGING THE Music Week advertising design competition are (left-right), David Hutton of Hutton Advertising, Andre de Vekey, Billboard regional publishing director, Laurie Kreiger, managing director Harlequin Records, Bryan Whitman of Realhealth display company and record dealer John Hardman of Musicase. Pictured below are four of the judges deliberating on the album sleeve design entries. They are (left-right), record retailer Derek Fox, Queen's lead singer Freddy Mercury, Derek Aslett of Seabrook-Graves-Aslett design agency and marketing consultant Ian Walker of Results. Also on the panel was Lionel Rose, sales manager of Shorewood Packaging.



DOOLEY

DESPITE CONTINUING hints in national press about a new MAM-Decca deal, a pending link with EMI in South Africa could be a pointer towards future developments in the UK.....after Fred Marks expect Clive Selwood to be recruited to Pye's management team.....transfer of Polygram budget label Contour to Pickwick a coup for Monty Lewis - but with two ex-MFP men, Tony Morris and Tom Parkinson, plus former overseas director Steve Gottlieb on the label's board, EMI must have been disappointed not to have had the deal.....from Cream Creative Marketing, Phonogram switched advertising account to Grant Advertising, but tv remains with McCann-Erikson.....also Ronco moved its business from Time Buying Services to Grays Advertising.

VIRGIN PLANNING to concentrate on more commercial single releases.....Mel Bush planning another major promotion - could it be Bob Dylan?.....Philip Gould, son of former industry exec Leslie Gould, signed cast-album deal with Decca for *Happy As A Sandbag* show which he's producing.....contracts manager Malcolm Brown and general manager UK repertoire division Brian Jeffrey at Manchester Square in line for overseas promotions.....John Fruin a powerful new recruit to GRRC committee.....we boobed - working as a dj at Jimmy Savile's Le Cardinale club is runner David Bedford - not David Hemery - also, due to a typographical error, cost of home recording licence from MCPS was not correctly stated to be £1.62 in last week's issue.

SONGWRITER NICKY Chinn ill with stomach trouble in Wellington Hospital.....Maurice and Bernice Kinn will celebrate silver wedding on February 1 with seven-week world tour.....much excitement at Bronze over current success of Osibisa's *Sunshine Day* single - the first hit from the Roundhouse Studio.....this week Rosko and Roskettes debut on MCA with Clive Crawley-produced *Hey Sah-Lo-Ney*.....a son Luke for Mike and Penny Leander.....Albert Hammond recording at Morgan Studios under Ron Richard's direction.

DISC VISIBLE on Decca's *Cameo-Parkway Story* double album sleeve is an old Pye Cameo single.....third annual Chrysalis Darts Tournament being held in style this year - at Lord's Tavern Banqueting Suite on February 5.....on recent Morocco holiday, Charisma's Tony Stratton Smith bumped into Bruce Millard and Alan Bell of the BBC and Dave Howson from Phonogram.....wedding bells last week for UA's Alan Warner and p.r. consultant Sandie Kay.....this week Spark taking first tv advertising to promote *Scotch On Rocks* album in Tyne Tees area.

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NEWS

Interpar scheme to help artists' overseas payments

by PETER JONES
ADRIAN STERLING, director of Interpar, has completed preparatory work on a system which will ease international administration of royalties for artists and musicians in respect of broadcasts or public performances of their recordings.

Sterling, who set up Interpar - International Performing Artists' Recordings Ltd. - in March, 1974, is to reveal full details of the scheme at the 6th International Music Industry Conference, IMIC, in Honolulu, May 6-10.

The basic principle of paying an artist or musician a fee for broadcast performances of his records is in Article 12 of the Rome Convention of 1961. At present 16 countries have ratified the Convention and most recognise Article 12. But the international administration of neighbouring rights royalties from those countries which do recognise Article 12 has long been a problem.

It is Sterling's hope that Interpar will provide a solution.

One of the most advanced countries in logging and collecting broadcast performance rights is Denmark, whose Gramex organisation collects not only for Danish artists but also for artists in those countries which grant a

First Asylum releases set

FROM PAGE 1

not fall short during the changeover period.

This particularly applies to Joni Mitchell's *Hissing Of Summer Lawns* album which belatedly appears at 22 in the Music Week chart this week following pressing and stock-flow problems at EMI before Christmas. This and *The Best of Carly Simon*, will be among the first titles available from CBS/WEA.

The first release, under the new deal, will be *The Best Of The Eagles*, scheduled for February 20 release. Another 30 titles will then become available and finally it will be possible to order a group of about 60 further titles from CBS/WEA by March when WEA is planning a marketing campaign.

STOP PRESS-BREAKERS

RODRIGO'S GUITAR CONCERTO D'ARANJUEZ, Manuel & The Music Of The Mountains, EMI 2383
SOMETHING'S BEEN MAKING ME BLUE, Smokie, RAK 227
I LOVE MUSIC O'Jays, Philadelphia PIR 3879
18 WITH A BULLET, Derek Harriot, Trojan TR 7973
JUST ONE LOOK, Faith Hope & Charity, RCA 2632
HURRICANE, Bob Dylan, CBS 3878
DECEMBER '63, Four Seasons Warner Brothers K 16688
GROW SOME FUNK OF YOUR OWN, Elton John, DJM DJS 629
LADY, Supertramp, A&M AMS 7201
ONCE A FOOL, Kiki Dee, Rocket ROKN 501

right to performers under Article 12.

But Gramex has difficulty in distributing royalties to British artists and musicians because of being unable to find an organization to administer the royalties on an individual basis.

Said Sterling: "In Britain, a unique system is used for implementing the Rome Convention. It is also designed to secure control over record use by broadcasters and other users. Discussions between Interpar, the MU and Equity have been going on for some months to explore the best way to deal with the UK situation."

But Interpar will not, as a general policy, collect royalties - "but where an artist registered with us has a right under the Rome Convention, we will endeavour to get that right recognised."

Countries principally involved at the outset will be Denmark, Sweden, West Germany, Italy, Austria, Mexico and Brazil. But Sterling expects to see more and more countries ratify the Rome Convention, including Article 12.

Pickwick takes over Contour marketing

FROM PAGE 1

profitable. In times of inflation the public changes towards higher-priced product and if there are too many £1.00 labels on the market somebody will suffer." Gottlieb added that tv promotion of records had affected sales of budget records and that the likelihood of price restrictions would make it even more difficult to make a profit. "We made a certain impact, but not the major one we were hoping for," he added.

One of the principal failings of Contour was less than total penetration at retail level. The company's official announcement states that marketing responsibility is being transferred to Pickwick with the aim of giving the catalogue improved retail availability. Through the Contour sales force, the label was available in some 4,000 outlets, about 2,500 less than Pickwick has access to via its van-selling operation at present 52-strong, but possibly due to be increased.

The deal only affects Contour past and present catalogue and no commitment has been made in respect of further product or regarding manufacture. Stocks were being transferred to Pickwick's warehouse yesterday (January 20) and it is expected that a comprehensive stock will be available on the Pickwick vans within four weeks. Lewis added that some streamlining of the catalogue as well as repackaging would take place. Prices of £1.00 for LPs and £1.75 will be unchanged.

A letter was mailed to the trade last week outlining new arrangements for ordering, to be handled by the Pickwick sales force from January 26. Any enquiries will be dealt with by the Pickwick Sales Order Desk from January 19.

in the years to come. He said that already some broadcasting organizations in countries which have not signed the convention give recognition to it by making payments to the record companies for the use of commercial recordings.

The Interpar system will enable performers to register a list of their recordings and will cover any recording made from 1877 onwards. Just how retrospective the payments will be will depend on the respective national laws and the methods of operation of the various collecting agencies.

Interpar registration will be around £2.50. Next step is for the performer to complete a declaration covering his commercial records and this involves a fee of £5 per declaration.

Enquiries about the Interpar system to: Interpar, BCM-Interpar, London WC1V 6XX.

Freeman will not re-sign with BBC

DISC-JOCKEY Alan Freeman has no "exclusive" deal with the BBC now because it is regarded as "an unnecessary reassurance" in view of his long-time association with the Corporation.

His manager, John Stanley, said "Alan Freeman's exclusive contract came up in the normal run of things and was offered to him afresh."

"He has no intention of working for any other radio station in the UK and as such, the exclusivity clause, after 19 years with the BBC, appears to be an unnecessary reassurance."

"Freeman continues to be contracted to the BBC by the customary quarterly means."

And Freeman said "As far as I am concerned I consider myself to be a Radio One disc-jockey, have always been one, and want to continue to be one."

UK Midem turnout

FROM PAGE 1

total attendance. Next in order come France, the U.S., Germany, with attendance from Australia and Canada also strong, the Quebec record producers united in a large stand put at their disposal by the Minister of Cultural Affairs.

Several new companies are being launched at MIDEM. One is Panache Music, set up by Malcolm Forrester, Tony Prior and Bob Newby, which already has a number of important deals set up. Tony Macaulay and Roger Greenaway have taken stand space for their new Target Records.

Champagne Entertainments, with Harold-Shampan as managing director, is launching its artist and songwriting roster at MIDEM.

To cope with the huge British contingent, a veritable "invasion" according to the organizers, eight extra aircraft, including a Tristar have been added to the scheduled flights from Heathrow.

Dave Toff, secretary of the Music Publishers' Association, said: "There is no argument that MIDEM is of the most enormous benefit to British publishers."

208 rests Giants

RADIO LUXEMBOURG is launching a series of programme changes, which include the resting of the highly successful *Battle Of The Giants* series, and the starting of a *Superstar 76* series.

Luxembourg's director of promotions, Rodney Collins explained that the *Battle Of The Giants* series is being rested, probably until after the *Superstar* programmes. Collins stressed that all programme changes are in effect experimental, though it is hoped that all new ideas will be durable. *Superstar 76* will be broadcast every night of the week at 7.00 p.m. for an hour.

Luxembourg is also to broadcast a series of 'specials' from 10.00-11.00 p.m., starting on February 5 with a feature on the World Record Club story of Cliff Richard. On February 7 will be Simon and Garfunkel, and on February 12 Tony Prince will feature music from the individual members of the Beatles.

Another weekly feature is *Great*

Albums, where an album will be featured in its entirety along with back catalogue material from the artist. This programme is to be broadcast on Wednesdays for one hour at 9.30 p.m.

The other programme change is that from last Sunday, January 18, Barry Alldis will present a three-hour competition show from midnight to 3.00 a.m. where the listeners will have to guess the names of three presenters who have worked on Luxembourg in the past. The series will last for 12 weeks.

Collins says that Alldis has been an outstanding success with the station, being well received by the listeners. As a result, he will become more involved in the programming, being on air five or six nights a week. He and Chris Carey will now run the office in Luxembourg together, sharing responsibilities for programming.

Luxembourg is also likely to announce that Stuart Henry is to be part of a major tour in Britain during March and April.

Distribution changes start RCA sales surge

RCA'S SWITCH from van-selling to direct distribution last July has paid off in terms of album and singles sales, according to company marketing manager Lionel Burdge - and the indications are that 1976 will be even brighter still for the company.

RCA's decision to drop the vans and switch to a car-based salesforce brought it into line with the practice of other major companies. Now the company is poised for single success with R & J Stone's *We Can Make It*, which jumped from 43 to 17 in last week's MW chart, and the *Tymes' God's Gonna Punish You*, while the debut album by keyboard-player Vangelis is a breaker in the LP chart. Claimed Burdge, "This chart success is the combination of several factors but certainly the switch to direct-selling has had a lot to do with it."

According to Burdge, car-selling had resulted in the sales-force being able to spend more time with the dealers, outlining new releases and promotion campaigns. "Before, with van-selling, the reps

tended to be almost just delivery boys and they just didn't have the time to properly promote new product," he said. "Now we can get better feed-back, the system is more professional and we have received very few complaints about distribution."

Burdge added that the success was also due to an improvement in the RCA promotion team. "During the last four months of 1975 they really seem to have come together and the promotion work on the R & J Stone has been going on for at least three months. Apart from the *Sweet*, it is the first UK-oriented release from RCA to be a hit in a couple of years; there has also been quite lengthy promotion behind the *Tymes' single*."

For the future, Burdge said that he was confident 1976 would be a good year for RCA, particularly from the album point of view. "We're getting some excellent product from the States and in addition there are a number of very good British acts waiting in the wings. Combined with the direct selling and the promotions team, we should do very well."

PRS repeats pay call

FROM PAGE 1

as soon as it has been decided whether there was to be any change in policy.

The MTA was hoping that some change in policy would be put forward in time for it to be discussed at the MTA meeting this week. However, on Monday, Marshall Lees, PRS licensing manager, told Music Week that the matter was still under consideration.

MTA secretary, Margaret Davis, reported that the PRS was "taken aback at the extent of the PRS has always had the right by law to levy a royalty on records and music, but has waived it in the past. Now, however, the society makes no distinction between entertainment and demonstration.

However, the PRS did apologise to the MTA representatives for not consulting them before announcing the decision.

Among the arguments put to the PRS was that when a painter has one of his works reproduced or a writer has a book published, shops that display them do not need a licence to do so.

One suggestion put forward was that if the PRS needed to raise more money than the tariff paid by stores which play records as background music should be increased.

Lees said: "We listened sympathetically to some of their arguments and less sympathetically to others. We are just thinking about it at the moment, but in the meantime, retailers who continue to play records or music are infringing the law if they do not pay the royalty."

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EUROPE

Melodiya ships 200 million units

MOSCOW - Melodiya, the Russian record company, moves into 1976 with an estimated yearly output for 1975 of 190 million units, with exports sales of some four million, mainly from eastern European countries.

Melodiya operates through distributing its product inside Russia through 17 record distribution centres and two branch offices.

Catalogues of current releases and re-issues are sent to wholesalers and retailers four times a year and the distribution centres collect orders from them. The Melodiya catalogue for current releases in the Jan.-March period of 1976 includes some 190 titles, half in stereo, of which 80 are

albums.

Fifty titles are the so-called "estrada," a term which embraces pop, easy listening in stereo. Folk material takes up 34 titles, and the rest are concerned with literature, children's records, drama and historical recordings.

However the statistics do not include the considerable output of flexible singles, all of pop material, and which are sometimes admitted to be 25 per cent of the overall output.

There are 36 titles in cassette format, and 21 are stereo. National talent dominates the a&r repertoire. Currently Melodiya offers new product from 34 national pop acts and only five records from foreign sources.

95 per cent of Greek tapes 'are illegal'

ATHENS - According to a report published in the leading Greek daily newspaper Vradyni, of every 100 cassettes or cartridges sold in the country, 95 are illegal.

While a legal tape, cassette or 8-track, costs almost pirated pre-recorded tapes are sold at around the 50p mark.

There are certain record shops, especially in the suburbs of Athens, which tape blank cassettes or cartridges with any songs from any label, according to customer requests.

Nikos Antipas, Phonogram managing director, says: "Those guilty of the illegal taping simply pick the hits of each company and make a special compilation."

Italy

- (Courtesy Germano Ruscitto)
- 1 PROFONDO ROSSO, I Goblin, Cinevox-Fonit/Cetra
 - 2 THE HUSTLE, Van McCoy and Soul City Symphony, Avco-Ariston/Ricordi
 - 3 LILLY, Antonello Venditti, RCA
 - 4 UN'ALTRA VOLTA CHIUDI LA PORTA, Adriano Calentano, Clan-MM
 - 5 LA TARTARUGA, Bruna Lauzi, RCA
 - 6 BELLA DENTRO, Paolo Frescura, RCA
 - 7 FOOTSTOMPIN' MUSIC, Hamilton Bohannon, Brunswick-MM
 - 10 PRIGIONIERO, Sandro Giacobbe, CBS-MM
 - 9 IL MAESTRO DI VIOLINO, Domenico Modugno, Carosello-Ricordi
 - 10 FEELINGS, Morris Albert, P.A.-Ricordi
 - 11 WHAT A DIFFERENCE, Esther Phillips, Kudu-MM
 - 12 PALOMA BLANCA, George Baker Selection, WEA-MM
 - 12 LE TRE CAMPANE, Schola Cantorum, RCA
 - 14 PAGLIACCIO, Alunni Del Sole, P.A.-Ricordi
 - 15 NINNIA NANNA, I Pooh, CBS-MM

W. Germany

- (courtesy Musikmarkt)
- 1 DOLANNES-MELODIE, Jean-Claude Borelly - Telefunken
 - 2 LADY BUMP, Penny McLean - Jupiter/Ariola
 - 3 I'M ON FIRE, 5000 Volts - CBS
 - 4 WENN DU DENKST, DU

- DENKEST etc, Juliane Werding - Ariola
- 5 MOVIESTAR, Harpo - EMI Electrola
- 6 MORNING SKY, George Baker Selection - Warners
- 7 SAILING, Rod Stewart - Warners
- 8 TORNERO, I Santo California - Ariola
- 9 NEW YORK GROOVE, Hello - Bell/EMI Electrola
- 10 DON'T PLAY YOUR ROCK AND ROLL TO ME, Smokie - RAK/Electrola
- 11 JOSIE, Peter Maffey - Telefunken
- 12 MAMMA MIA, Abba - Polydor/DGG
- 13 FLY ROBIN FLY, Silver Convention - Jupiter/Ariola
- 14 STAN THE GUNMAN, Hank The Knife and The Jets - EMI Electrola
- 15 WART AUF MICH, Michael Holm - Ariola

Spain

- (Courtesy of El Gran Musical)
- 1 AMOR, AMOR, Lolita, CBS
 - 2 PARA QUE NO ME OLVIDES, Lorenzo Santamaria, EMI
 - 3 THE HUSTLE, Van McCoy, Columbia
 - 4 JAMAS, Camilo Sesto, Ariola
 - 5 HOY TENGO GANAS DE TI, Miguel Gallardo, EMI
 - 6 TORNERO, I Santo California, Ariola
 - 7 FELIZ CUMPLEANOS, QERIDA, Nelson Ned, Columbia
 - 8 FEMMES, Nathalie et Christine, EMI
 - 9 ED SOLITARIO, Nubes Grises, Ariola
 - 10 SE QUE ME ENGANASTE UN DIA, Danny Daniel, Polydor

Prague books U.S. and UK acts

PRAGUE - U.S. country artist George Hamilton IV, who has already made one successful concert appearance in Czechoslovakia, is likely to visit Prague again this year.

This was announced by the Czech concert agency Pragokonzert, already preparing a new series of concerts with Gilbert Beaud, UK act Mac and Katie Kissoon, U.S. singer Betty Dorsey (who was at the Sopot Festival last year) and Dean Read, a U.S. singer already much in demand in East European countries.

Negotiations are also in progress

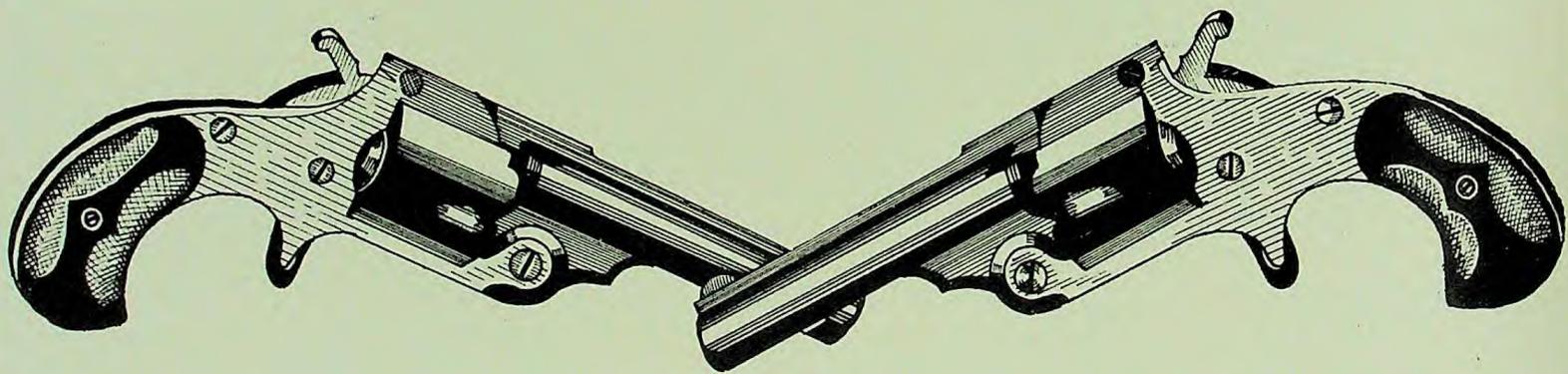
for Eric Clapton and Mireille Mathieu; for Cliff Richard, who took part in the Bratislavsky Lyra Festival in 1975 and may be returning to Prague in 1976.

In December 1975 Pragokonzert brought French chanson star Juliette Greco to Prague. The agency also contacted Frank Sinatra, who replied through a personal letter that after his last tour in Germany he does not intend considering new European offers for the time being.

But Pragokonzert's main problems, as with most European

concert managements, are in the shortage of appropriate concert halls. Prague's biggest concert hall, Lucerna, holds only 3,000 when fully filled and this is just not sufficient to cover the fees demanded by the big-name pop stars.

There is a possibility of using the Prague Sports Hall, normally used for ice-hockey tournaments and similar events, with a capacity fully-extended of 14,000. But attempts to solve the acoustic problems of this site have not been really successful until now and the hall is not popular.



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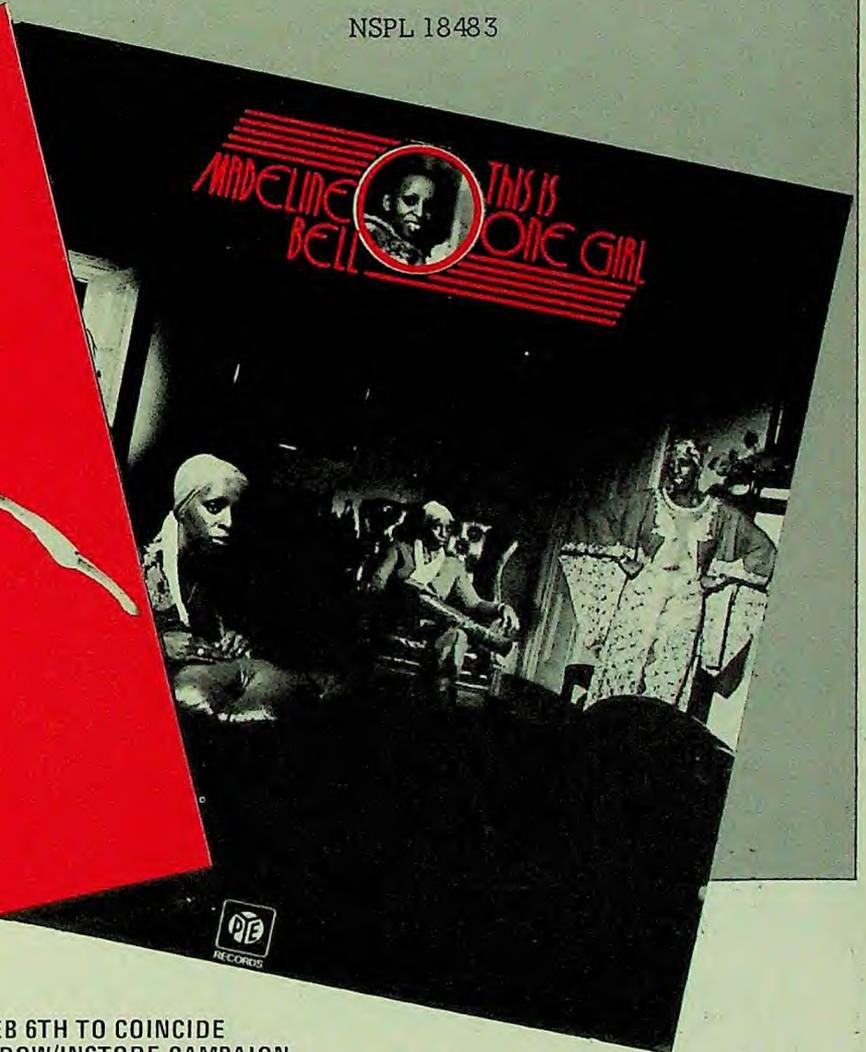
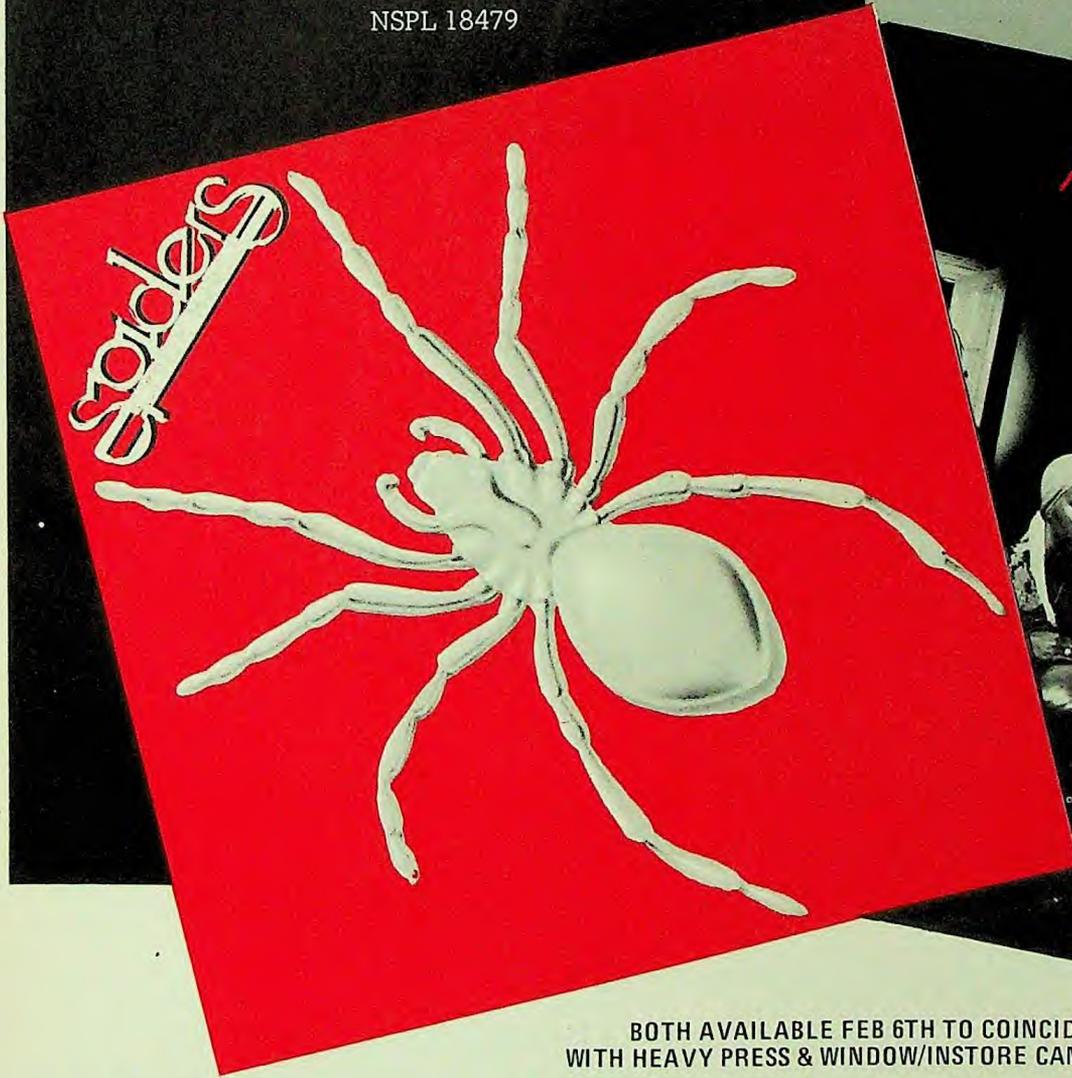


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AMERICAN SCENE

Leffler leads Sweet's assault on the U.S.

by NICK ROBERTSHAW

ED LEFFLER, currently masterminding the career of the British band Sweet, is definitely in the first rank of pop managers internationally, despite a genuine aversion to publicity that has kept his name out of the headlines and himself quietly in the background. Over the last decade and more he has been associated with a number of highly successful but totally dissimilar acts, ranging from Petula Clarke and the Carpenters to Randy Newman and the Osmonds.

A softly-spoken, conservatively-dressed man in his early 40s, Leffler nevertheless holds very definite views on the strategies of management in world markets, and is aware his reputation ensures they command respect. On the subject of his own history he is more diffident, but it transpires pop management was a second career, entered after a period of lucrative stockbroking which he says he hated. His first connections were with Sid Bernstein's agency in 1964, at a time when the new British bands like the Beatles and the Rolling Stones were taking their first, triumphant steps in America, and one of his first assignments was the Beatles' legendary Shea Stadium gig.

Then came a partnership with Petula Clarke that was to endure ten years, an involvement with NRB management through which he handled Randy Newman and the Carpenters, and his own management of the Osmonds. He

is enthusiastic about the talents of these acts, as well he might be, and says: "I've never been involved with anyone who was untalented, and I never would be. Of course, the people I have worked with didn't always come through in terms of popular success, they haven't all been superstars like the Osmonds and so on". On the Osmonds' success in this country he offers an interesting sidelight: "The first U.S. hits for the Osmonds flopped in Britain, which was galling because I knew that if they were seen they would be a success. So we waited for something really prestigious - the Royal Gala - and that did it. There is nothing like that in America, nothing that has such a powerful national influence." Leffler's involvement with the Osmonds eventually ended as the result of business disagreements with the group's family.

Apart from peripheral interests, Leffler is now devoting all his energies to the career of Sweet. He first saw them two and a half years ago, says their earthiness appealed to him even before he had watched them perform live, and remains a staunch fan. "I'm always open to new ideas, and I was looking particularly for new blood at the time I met them. Once you become committed to an act, it takes a full-time involvement, of course, to do the job properly. Success in anything comes down to a matter of power: Mick Jagger has power, any top

band has. Managers are motivated in the same way, though they don't get up and perform. My ego drives me to prove I am right about an act, through the medium of their talent."

Despite this apparently aggressive approach, Leffler believes in the value of patience. "You cannot do everything at once; you have to think in the long-term. With Sweet I am looking for ten years, not just a couple of tours." This long-term dedication to the interests of an act was well illustrated by Leffler's first move when he became Sweet's manager in October 1973, which was to tell them to make no more records until they were free to record with another company. As a result the band released no material for well over a year.

His present aim is to break the band in America, and Sweet's previous chart successes in that country he sees as preliminary skirmishes in a long campaign. The main assault comes with a major headlining tour scheduled to start at the end of this month, which will take in around 40 dates at venues of an average 3-5,000-seat capacity, and be accompanied by RCA's release this month of a new single, The Lies in Your Eyes, and a new album, Give Us A Wink. "This tour is crucial certainly. If you forget about the dollars involved, records are simply a means to exposure; an act has to be seen by the public in performance. I think Sweet's act is something that American kids haven't seen before, and if the band works like it can, then I think Sweet will explode in America."

Leffler is reluctant to comment specifically on the way some British pop acts have failed to make an impression in America, but does offer general advice. "I don't presume to know European markets as well as local people do, and equally, I don't think they can know the U.S. market as well as Americans in the business. In America, for instance, TV has little influence, and there is nothing that has the same role that the national pop papers do in this country. Radio is all important, and singles break by being played on a couple of stations in one area and word gradually spreading around. It's like ripples on a pond, and it can mean a slow process. Sweet's Ballroom Blitz was 20 weeks in the Bill board charts going up. Once the band has a name it is easier. Fox on the Run only took three weeks going up.

"I think for success in any territory that first, you have to be there physically - you can't conduct your business on the telephone, you have to be on the spot. That is true in any business. So, secondly, English managers with interests in America should get U.S. representation. It is worth giving away a piece of your income for the betterment of the band you are handling."

On the subject of Sweet's currently poor reputation in Britain Leffler is forthright. "The notion that bands have to make it in Britain because Britain is somehow the centre of pop is a myth; it is bizarre. Worldwide, Sweet is a very big band; I don't care whether they work here or not. They care, of course; they like Britain, they have their homes

here, and it hurts them to be discounted. I think the reason is that no band in Britain for the last seven years has been allowed to grow up with its audience, and I blame the pop press. There is no doubt that in this country the pop press makes and breaks many artists, and though I don't suggest there is some kind of collusion, I do think the grapevine of the press produces situations where one band is having a hard time from everybody. It may be because in America I am used to a press which exerts much less influence,

but I really have little respect for the British pop journalists.

"It may be that Sweet suffered a reaction to the idea that they were manipulated. The public impression is that something that is manipulated cannot be good. That is why, incidentally, I think that managers or songwriters or whatever who seek publicity are wrong to do so. It's ridiculous anyway. People like myself cannot perform; we are not public figures, we are behind the scenes. Whoever heard of a manager going out and filling a hall?"

U.S. Top 30

ALBUMS

- 1 (1) GRATITUDE, Earth, Wind And Fire
- 2 (2) CHICAGO'S GREATEST HITS, Chicago 1X
- 3 (3) HISTORY-AMERICA'S GREATEST HITS, America
- 4 (6) STILL CRAZY AFTER ALL THESE YEARS, Paul Simon
- 5 (5) HELEN REDDY'S GREATEST HITS, Helen Reddy
- 6 (12) TRYIN' TO GET THE FEELIN', Barry Manilow
- 7 (8) FAMILY REUNION, O'Jays
- 8 (4) THE HISSING OF SUMMER LAWN, Joni Mitchell
- 9 (11) ALIVE, Kiss
- 10 (10) BREAKAWAY, Art Garfunkel
- 11 (7) WINDSONG, John Denver
- 12 (9) KC AND THE SUNSHINE BAND, KC & The Sunshine Band
- 13 (14) NUMBERS, Cat Stevens
- 14 (15) FACE THE MUSIC, Electric Light Orchestra
- 15 (16) REFUS FEATURING CHAKA KHAN, Rufus Featuring Chaka Khan
- 16 (18) LOVE TO LOVE YOU BABY, Donna Summer
- 17 (17) THE BEST OF CARLY SIMON, Carly Simon
- 18 (19) BLACK BEAR ROAD, C. W. McCall
- 19 (20) MAHOGANY/ORIGINAL SOUNDTRACK, Diana Ross
- 20 (21) BAY CITY ROLLERS, Bay City Rollers
- 21 (22) WAKE UP EVERYBODY, Harold Melvin & The Blue Notes
- 22 (13) RED OCTOPUS, Jefferson Starship
- 23 (-) DESIRE, Bob Dylan
- 24 (24) HONEY, Ohio Players
- 25 (27) GREATEST HITS, Seals & Crofts
- 26 (26) THE WHO BY NUMBERS, Who
- 27 (29) NORTHERN LIGHTS SOUTHERN CROSS, The Band
- 28 (35) FLEETWOOD MAC, Fleetwood Mac
- 29 (32) MAIN COURSE, Bee Gees
- 30 (30) BLAST FROM YOUR PAST, Ringo Starr

SINGLES

- 1 (2) THEME FROM MAHAGONY (Do You Know Where You're Going To), Diana Ross
- 2 (1) I WRITE THE SONGS, Barry Manilow
- 3 (4) LOVE ROLLERCOASTER, Ohio Players
- 4 (7) LOVE TO LOVE YOU BABY, Donna Summer
- 5 (6) I LOVE MUSIC (PART 1), O'Jays
- 6 (8) YOU SEXY THING, Hot Chocolate
- 7 (3) CONVOY, C. W. McCall
- 8 (9) TIMES OF YOUR LIFE, Paul Anka
- 9 (10) WALK AWAY FROM LOVE, David Ruffin
- 10 (12) SING A SONG, Earth, Wind & Fire
- 11 (11) COUNTRY BOY (You Got Your Feet in L.A.), Glen Campbell
- 12 (13) ROCK AND ROLL ALL NIGHT (Live Version), Kiss
- 13 (14) FLY AWAY, John Denver
- 14 (15) 50 WAYS TO LEAVE YOUR LOVER, Paul Simon
- 15 (16) EVIL WOMAN, Electric Light Orchestra
- 16 (18) LOVE MACHINE pt 1, Miracles
- 17 (19) BREAKING UP IS HARD TO DO, Neil Sedaka
- 18 (5) FOX ON THE RUN, Ohio Players
- 19 (21) LOVE HURTS, Jim Capaldi
- 20 (27) THEME FROM S.W.A.T., Rhythm Heritage
- 21 (22) WINNERS AND LOSER, Hamilton Joe Frank & Reynolds
- 22 (23) WAKE UP EVERYBODY (Part 1), Harold Melvin & The Blue Notes
- 23 (25) BABY FACE, The Wing And Prayer Fife & Drum Corps
- 24 (26) SOMEWHERE IN THE NIGHT, Helen Reddy
- 25 (17) SATURDAY NIGHT, Bay City Rollers
- 26 (28) SQUEEZE BOX, The Who
- 27 (29) PALOMA BLANCA, George Baker Selection
- 28 (32) TAKE IT TO THE LIMIT, Eagles
- 29 (20) OVER MY HEAD, Fleetwood Mac
- 30 (30) LET IT SHINE/HE AIN'T HEAVY ... HE'S MY BROTHER, Olivia Newton-John



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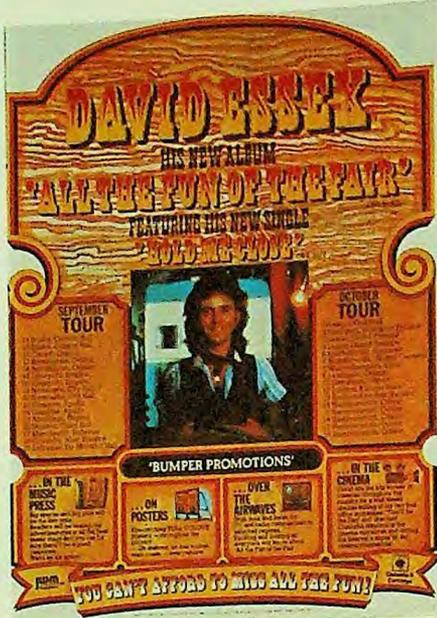
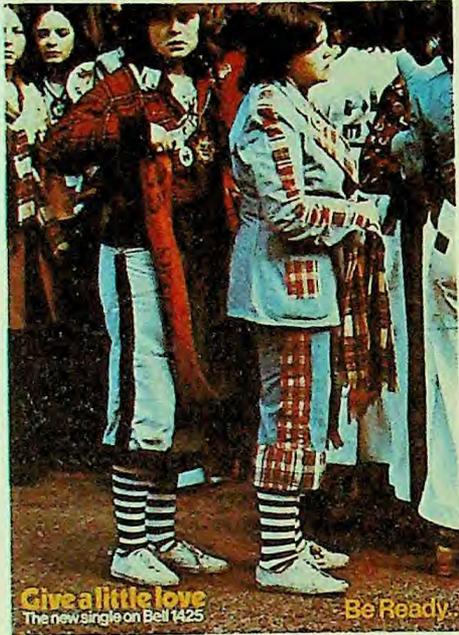
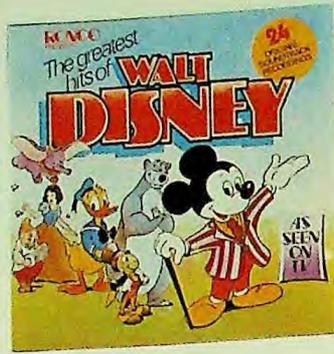
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WINNING SLEEVES:
Page 1 (top to bottom):
Venus and Mars (Wings), Capital - 2nd (tied) Full price
Commoner's Crown (Steeleye Span), Chrysalis - 2nd (tied) Full price
The Greatest Hits (Box Set) CBS - 1st, classical
Pure Monk (Thelonius Monk), DJM - 1st, midprice
C'est La Vie (Patti Labelle and the Bluebells), DJM - 1st, Budget

This page (top row, left to right):
Captain Fantastic and the Brown Dirt Cowboy (Elton John), DJM - 1st, Full price
The Greatest Hits of Walt Disney, Ronco - 2nd, (tied) TV LP
Stewart's Pop Party, Warwick - 2nd (tied) TV LP

Beethoven: The Ninn Symphonies (Chicago Symphony Orchestra), Decca - Runner-up, classical.

WINNING ADVERTISEMENTS:
Give A Little Love (Bay City Rollers) - (Tied) 1st, colour section
All The Fun Of The Fair (David Essex) - (Tied) 1st, colour section
Pound for Pound (Pickwick International) - 2nd, colour section
An Evening with John Denver - 1st, black and white section
American Gypsy - 2nd, black and white section
CRD moce - 3rd, black and white section
Securette self-serve - Special award for use of spot colour

AWARDS

Clean sweep for DJM in sleeve awards

THE DJM label made a clean sweep of all categories except classical in the Annual Music Week album sleeve design competition.

The company was placed first, along with printers Shorewood Packaging, in the Full-Price Pop, Mid-Price and TV and Budget sections, and in the latter took both first and second places.

The winning full-price sleeve was difficult to choose from among a glittering display of creativity in which the constructive use of photography frequently attracted favourable comments from the judging panel. However in the end the choice was made in favour of Alan Aldridge's brilliant and complex interpretative illustration for Elton John's Captain Fantastic and the Brown dirt Cowboy. Aldridge was assisted by Harry Willock and Geoff Halpin (Bloomsbury Group). "It is almost too good to be an album sleeve" remarked one of the judges.

Second place was shared between Commoners Crown by Steeleye Span (Chrysalis) and Venus and Mars by Wings (Capitol). The Commoners Crown sleeve with its intricate "golden" crown made up of hundreds of model figures, was executed by a couple new to record sleeve design, the husband-and wife team of Malcolm Fowler and Nancy Fout who run the Shirtsleeves Studio. The printer was Shorewood Packaging. Venus and Mars was jointly designed by Linda McCartney, Po of Hipgnosis and George Hardie (NRA) and printed by Garrod and Lofthouse.

There were two Highly Commended awards. One went to Aslett-Graves, designers of the stylish box-set, Frank Sinatra: The Reprise Years (Reprise) and printers, Gothic Press. The other was for The American Dream: The Cameo-Parkway Story 1957-62 double album on London, designed by Brian Leaman and printed by Robert Stace.

In the Mid-Price section, the judges felt that the packaging of tv-promoted compilations of ex-chart singles had run out of creative steam and sleeves were being designed to a formula. The winning sleeve was a jazz album, Pure Monk by Thelomious Monk (DJM), designed by two members of the company's in-house team, Harry Wilson and Garry Nichols and printed by Shorewood. In a tie for second place was Gerry Jones' colourful doublefold sleeve for Stewpot's Pop Party, released by Multiple Sound Distributors on the Warwick label and printed by Robor, and Ronco's The Greatest Hits of Walt Disney, the work of Bob Searles of Art Direction and printers Garrod and Lofthouse.

The DJM house designers also triumphed in the Budget category. David Scutt, Rick Irvine and Harry Wilson were jointly responsible for the provocative cover of C'est La Vie by Patti Labelle and the Bluebells and the Mona Lisa caricature used for Art Farmer's Work Of Art album. Shorewood printed both sleeves.

The classical section was won for the second year running by a CBS box-set - The Greatest Hits Box, originated by Mike Farrell and Roslav Szaybo and printed by

Delga Press. Runner-up among what the judges regarded as a selection of unimaginatively designed sleeves was Decca's box-set, Beethoven: The Nine Symphonies by the Chicago Symphony Orchestra conducted by Sir Georg Solti. The design was produced in-house by Heather Johnston and the printing was by Gros Monti. A Highly Commended citation went to Pye for its Collector Series of classical albums for which staffman Paul Chave was design co-ordinator and printing was shared between Tinsley Robor and Garrod and Lofthouse.

The judging panel, under the chairmanship of Mort Nasatir, managing director of Music Week, comprised Ian Walker of Results, Derek Aslett of Aslett-Graves, Lionel Rose, sales director Shorewood Packaging, record dealer Derek Fox of Derek's Records and Queen's lead singer Freddy Mercury, who holds a diploma in graphic design.

In the competition for the Best-designed Advertisements printed in Music Week the black and white section was dominated by the T. Richard Johnson agency with work done on behalf of RCA, a company whose account it no longer handles. First prize went to the advertisement designed to promote the double album An Evening With John Denver and second prize for the American Gypsy album tour advertisement. In third place was CRD, with a change of address advertisement designed by Bob Fell.

There was a tie for first place in the colour section between John Tebbutt of David Pilton Advertising for his work on behalf of CBS for the David Essex album, All The Fun Of The Fair, and Bell's creative services manager John Dyer for his Bay City Rollers Give A Little Love advertisement. Second was Andrew Christian's house-designed advertisement for Pickwick's December LP releases.

A special award for the use of spot colour went to Cream Creative Marketing for an advertisement for a Securette self-serve tape rack. The advertisement was designed by Robert Claxton for Cream Creative Marketing Ltd.

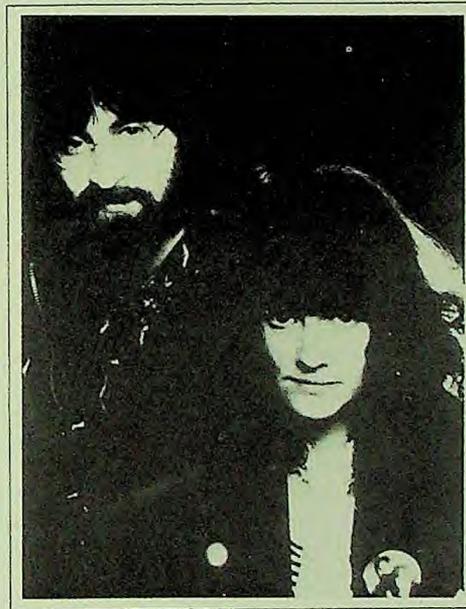
The judging panel consisted of Laurie Kreiger, managing director Harlequin Records, John Hardman of Musicase record store Chiswick, David Hutton of Hutton Advertising and Bryan Whitman of Realhealth Display and Design. Billboard's UK's regional publishing director Andre de Vekey was chairman.



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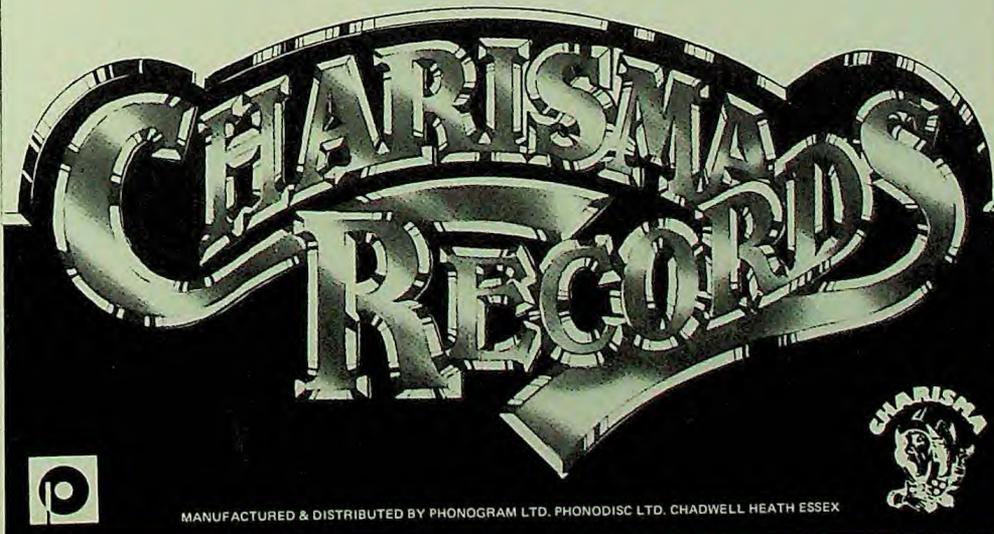
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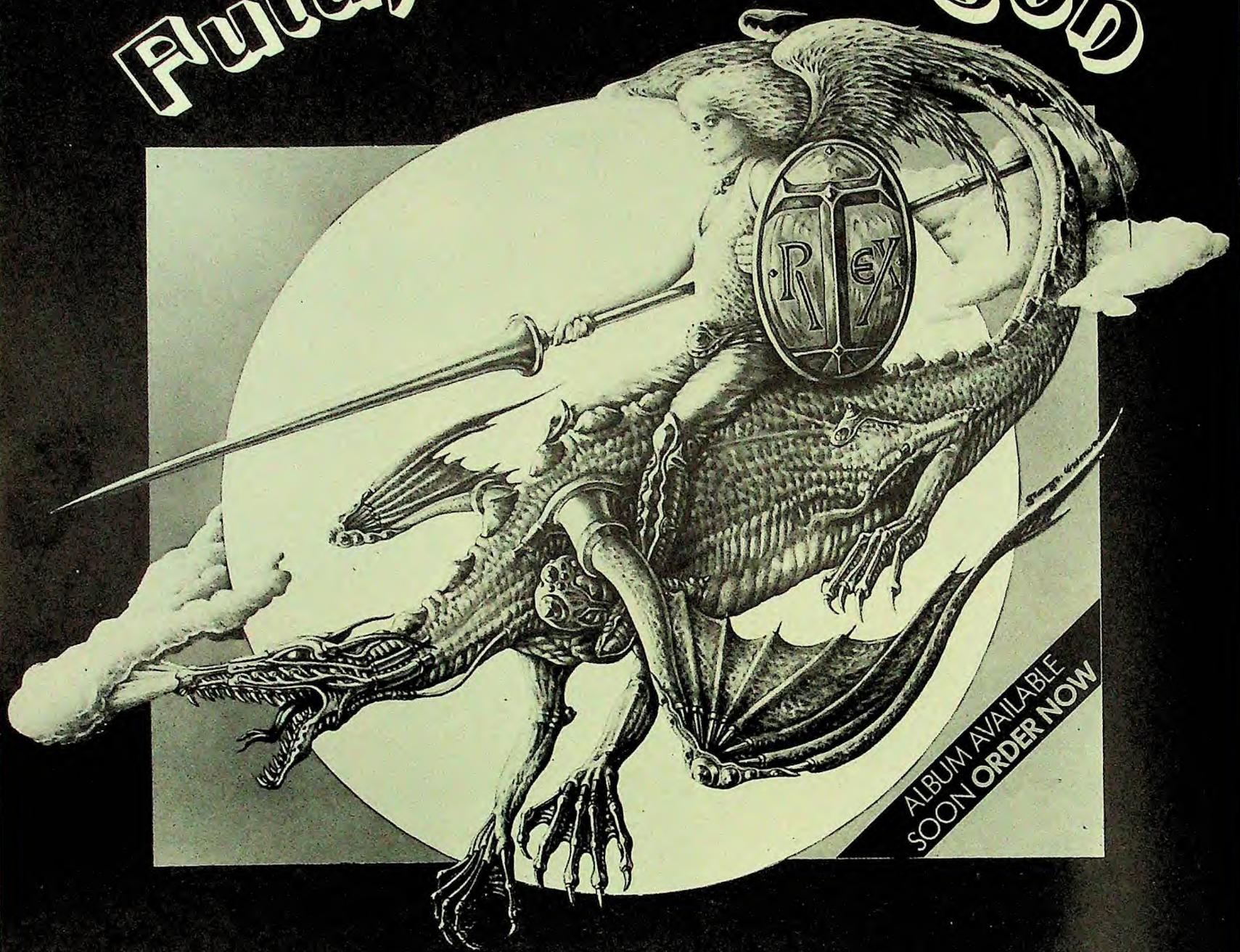


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FEBRUARY 8th
CLIFFS PAVILION **SOUTHEND-ON-SEA**
FEBRUARY 12th
FLORAL HALL **SOUTHPORT**
FEBRUARY 13th
PALACE THEATRE **NEWARK**
FEBRUARY 14th
GRAND PAVILION **WITHERNSEA**
FEBRUARY 15th
EMPIRE THEATRE **SUNDERLAND**



FEBRUARY 18th
LYCEUM **LONDON**
FEBRUARY 19th
QUEENSWAY **DUNSTABLE**
FEBRUARY 23rd
TOWN HALL **BIRMINGHAM**
FEBRUARY 24th
FREE TRADE HALL **MANCHESTER**
FEBRUARY 28th
WINTER GARDENS **NEW BRIGHTON**
MARCH 1st
APOLLO THEATRE **GLASGOW**
MARCH 3rd
LARGE MUNICIPAL HALL **FALKIRK**
MARCH 6th
GRAND HALL **KILMARNOCK**



IRELAND

Industry heads
look at 1976

by KEN STEWART

THE IRISH recording industry faces a tough year, what with unemployment, inflation and the Minister for Finance warning of a grim budget.

But, in the midst of such difficulties, the music business continues to develop and prosper and there is good reason for hope.

Asked to make predictions for 1976, Irish record company chiefs talked in terms that included apprehension, cautious optimism, a total enlargement of the market, a cutback in local material and much stronger reliance on already-proven international names, full-price LPs at over £4 and the best-ever year for the industry.

Michael Geoghegan, Irish Record Factors: "The first part of 1976 is going to be a very critical period in the record business. It will be at least into the tourist season before we know when the revival will come. Any company will be lucky to get over that period.

"It will be worse in the city than in the country. The reason the country will be better is because of the participation in the EEC agricultural policy.

"The revival could come with an improvement in the tourist business this year. This will be brought about mainly by good business from America. Ireland will be a very good prospect for Americans for holidays this year.

"I'd be quite apprehensive about this year and I think it would be a brave man who would be otherwise."

Guy Robinson, EMI Ireland "Forecasting the coming year is always difficult and 1976 is certainly not going to be any easier. The conflicting factors likely to prevail make the task of deciding on a course of action most difficult.

"Bearing in mind the high unemployment among the young and high interest rates on borrowing, the dealer is likely to remain cautious and will not carry high stocks until an upturn in the economy takes place.

"On the other hand, the Irish record industry, to a greater extent than ever before, is looking outwards - record companies are showing a confidence in Irish composers, artists and studios never before seen and it cannot be long before a success story bursts upon the international scene.

"The Irish recording industry and the Music Publishers Association, with help from the Irish Export Board and MCPS, are going to MIDEM 1976 prepared to take full advantage of the opportunities offered.

"As far as EMI is concerned 1976 is tremendously exciting - half way through this year we shall move to new premises in Dublin. Our new office, factory and warehouse complex will enable us to improve our overall service to the retail trade here."

David Duke, CBS Ireland: "I don't see any definite trends. I just see a total enlargement of the market.

"A slight comparison is sales volume from October 1974 to October 1975 showed an increase of 65 per cent.

"It's our belief that this expansion in business is general

and from discussions with retailers it appears to be a general expansion throughout the trade. This, notwithstanding the very expensive nature of records and tapes at this point in time.

"CBS Records is now offering a very personalised and efficient service to the dealers and this may be a prime reason in the expansion of sales.

"New release product is now being made available at the same time as in the UK and this fact has stopped a lot of mail order and illegal importing, thus keeping the money circulating in the Irish economy.

"It is up to the retailers as much as the record companies to adopt an adventurous approach to their business.

"The days of a dealer identifying himself in one segment of the music business should be over and his repertoire must be increased to cover a wider spectrum of the available product on the market and which is regularly offered to him by way of direct selling and promotional mailings from the record companies.

"CBS Records carries a most comprehensive selection at its new warehouse and no order, no matter how small, for any item in the catalogue, will be handled with the minimum delay.

"Surely if CBS is willing to invest its money in stock, the dealers should act likewise.

"Up to this point in time, CBS has not been identified in the Irish market with local product. It is our intention, when the opportunity presents itself, to pursue an active course to change this situation.

"CBS as part of a worldwide group has now firmly entrenched itself in the Irish market and has a duty to itself and the music of this country to discover and promote throughout the world.

"It is our intention to make and break Irish acts on a worldwide basis and establish CBS in Ireland as a base that will appeal to artists and songwriters."

John Woods, Polydor Ireland: "Our forecast is one of guarded optimism, mainly on two fronts, the economy and the political situation.

"Although the U.S. may have slightly turned the corner, it's going to take probably 12-18 months before that effect starts to filter through to us, as we're so tightly tied to the UK economy.

"Equally the political situation is still very fluid and could even become more disastrous for us in the next year.

"This is something over which we have absolutely no control, but relates very directly to our economy and tourist trade.

"However, the signs are already slightly improved on an international basis and as we've spent a lot of effort streamlining our own organisation we will be in a position to get a somewhat better share of whatever market is available.

"As we seem to be one of the highest inflationary countries in Europe, we are forced to think in increased unit sales rather than turnover - and all our efforts this year must be based accordingly.

"The Irish market has become

CHARISMA
The NEW singles
labelPaul
&
AvisEVERYTIME YOU
TOUCH MY HAND

CB273



"Everytime You Touch My Hand" was written for Paul and Avis by Daniel Boone.

Already larger clubs - like the Top Rank circuits - have started booking them and at the respective ages of 12 and 15 Paul and Avis's biggest problem is how to further their musical careers without neglecting their schoolwork.

But it's easy to see where their real loyalty lies - when they're not writing essays they're writing songs and when you ask them about their respective hobbies, they sum them up in just one word - music!

RELEASED JAN. 23rd



MANUFACTURED & DISTRIBUTED BY PHONOGRAM LTD, PHONODISC LTD, CHADWELL HEATH, ESSEX



MUSIC, ROMANCE & BERT KAEMPFERT



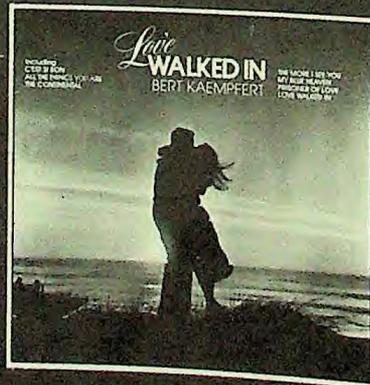
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Daily Mirror
THE OBSERVER

IRELAND

Industry's cautious optimism for new year

FROM PAGE 13

highly competitive, which in itself is a good sign, but it is now very much a buyer's market and it is up to us to find varying ways of adapting our marketing and promotion resources to achieve success.

"And probably the simplest way of increasing unit sales is by releasing home-based product with general appeal, but unfortunately increased overheads force us to be extremely careful in this area, which means we can foresee a cutback in local material and a much stronger reliance on already-proven international names.

"Having said all that, the record business remains very intriguing and even by the end of January we could be meeting with unprecedented success on some presently unknown name."

Michael Clerkin, Release Records: "I think one of the things I'm looking forward to most is the tie-up with Hawk.

"In March, Hawk will be taking up offices at 5/6 Lombard Street and retaining its own identity as Hawk Records.

"Both of us will continue to record and promote present and, hopefully, new talent.

"We have been working pretty closely in the past couple of years. We were doing Hawk distribution,

of course, so we hope that we'll be able to pool talent and resources even more in the future.

"We are setting up Independent Music Sales, taking over from Release Distribution."

Mervyn Solomon, Solomon & Peres: "My opinion of the record business this year is that it will be the biggest year ever experienced.

"Money doesn't mean as much today as it did three, four years ago, although the records will go this year, in my opinion, over £4 for a full-price LP.

"I think without a doubt it must happen. I think even with that the record industry will be bigger than it ever has been.

"I believe that next year is going to be the top year particularly with cassette and particularly in Eire, more than in Northern Ireland, where 8-track has the edge on cassette. Cassette sales are growing in Eire."

Jack Walsh, Demesne Records: "Although most businesses forecast nothing but gloom for 1976, record sales will maintain the high levels attained in 1975, particularly in the field of budget sales and the better products on high-priced labels.

"People will always make an effort to brighten their spirits and create a warm atmosphere in the home and what better way to do this than listen to good music."

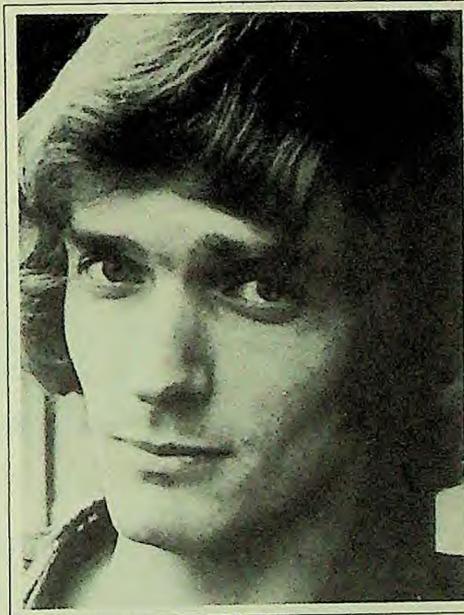
CHARISMA

The NEW singles label



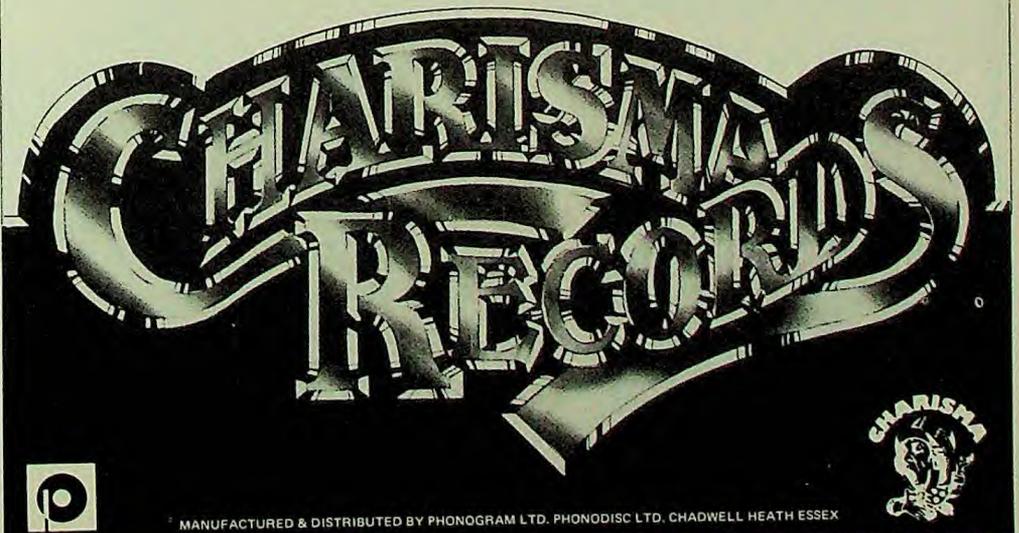
SPANISH WINE

CB 272



Chris White is something special. He wrote, arranged and sung all the harmony parts on this song which is straight out of the Beach Boys' bag. Its sentimental appeal and catchy chorus make it one of the slower paced certs from an artist who is set to make a huge impact in 1976.

RELEASED JAN. 16th



MANUFACTURED & DISTRIBUTED BY PHONOGRAM LTD. PHONODISC LTD. CHADWELL HEATH ESSEX

TAPE

TAPE TOPICS

by ALEC CAMPBELL-GIFFORD
NO ONE can deny that under the ebullient and dynamic Walter Woyda, Precision has made greater strides than most other companies involved in the tape industry. Its position today is a far cry from the start five years ago with the old GRT duplicators and early repertoire, but of those who started with him in 1970 quite a few still remain within the organisation. It says much for wise and adroit management, and good labour relations.

Under Woyda, Precision was not only the first tape marketing company, but also the first to issue cassettes and cartridges simultaneously with record releases, introduced the 99p budget tape and £1.50 low-price tape. In addition there was the introduction of the Motoring Melodies theme, the first quadraphonic tapes and the first tapes incorporating Dolby. As if that was not enough, Precision was also the first company to open a tape-only shop in London's West End and of course Woyda — along with EMI's Barry Green — was instrumental in starting the BRDTC.

Now the move is to greater things and the company has recently added to its galaxy of labels and recordings two tapes of classical music conducted by Leopold Stokowski. It has also signed John Lubbock and the Orchestra of St. John's Smith Square, and Bobby Richards was actually signed as a Precision recording artist, as opposed to a Pye artist. Precision can be justly proud of its achievements.

NOT QUITE

In the October Audioscene/Tape Retailer, Arrowtabs — the North London budget tape company started five years ago by Maurice Mindell — claimed to be the first low-price budget producer to use the Dolby system. That's not strictly correct however. Coronet had a line of budget classics leased from Beatt International and featuring Dolby on the market in September 1974.

CHRISTMAS DELIVERIES

By now we shall all know whether my recent forecast, that Christmas deliveries in 1975 would be even more chaotic than before, has been proved correct or otherwise. Perhaps next year the industry as a whole will learn the need to stockpile a little during July and August on regular stock lines, and to actually get the proposed Christmas releases going through the factories a little earlier. Only recently a dealer friend showed me dozens of items that he had re-ordered again and again since early October.

It will be interesting to see how long business holds up after Christmas and how right or wrong the dismal Johnnies are. Right now we seem to be taking two paces forward and one pace back. More and more outlets are being opened yet more are selling proportionately less, which seems to indicate that demand is static.

Perhaps if hardware gained a lift in sales during the Christmas period then matters might hold up a little longer. I think that there is no doubt that tape will drop off before discs and my forecast is that once again trade duplicators will be in the doldrums again by Easter. Those with record pressing plants should be able to weather the storm rather better than those without.

FEATURE

'The audience is my priority'

by REX ANDERSON

WITH HIS pudding-basin haircut and boyish grin, Jeff Kruger looks rather like an overgrown schoolkid who has just successfully carried out a midnight raid on the tuck shop and not been caught. In fact, the raid has been carried out on behalf of major international artists and everybody is aware of how successful it has been. But nobody minds too much because he manages to combine ruthless business acumen with a very pleasant and even magnetic personality.

His fellow promoters regard him with respect tinged with just a little awe. In 25 years, Kruger has built up a formidable reputation. Other promoters know that occasionally a concert or tour will turn sour on them. It is part of the game. But Kruger has capitalised on his major success and has always managed to extricate himself from failure, turning his flops into minor successes.

An excellent example is his recent involvement with the ill-fated Queen Mary Suite at the Cunard Hotel. The attempt to establish a Las Vegas style venue in West London failed largely perhaps because the British public has been weaned on British acts, like Tom Jones, Max Bygraves and Ken Dodd. Good as they were, many of the artists booked for the Cunard had little following in the UK. Admittedly, the venue itself had considerable drawbacks, most of which were overcome by the time the decision was made to close down. Another promoter might well have been unable to bear this disaster, but thanks to Kruger the venture will probably be

THE IMPRESARIOS

Part 2: JEFFREY KRUGER

remembered as a gallant attempt to expand the British cabaret scene that brought no dishonour in its failure.

Kruger was an East End kid with an interest in music and films. He worked as a salesman for Columbia Pictures and in his spare time played piano at nights in dingy clubs. Obviously a natural insomniac he developed both careers simultaneously. Dissatisfied with the clubs he had to play in he went in search of a decent environment to present modern jazz. He booked Johnny Dankworth and Kenny Graham into a Coventry Street basement and the Flamingo Club was born.

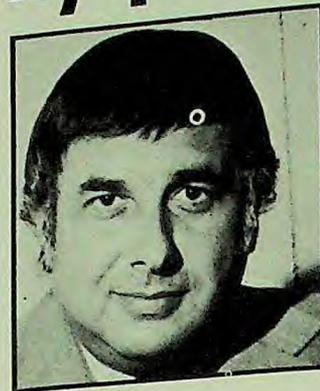
He moved to Eros Films, opened the Florida Club and formed Kruger Enterprises as a booking agency with Harold Pendleton of the National Jazz Federation in 1953. He began to bring in Foreign artists and booked them into the provinces as well as his own clubs. Artists of the calibre of Sarah Vaughan and Billie Holiday came over and he resigned his film job to concentrate on jazz. He began to book dates in Europe and succeeded in interesting the BBC in jazz. It was during some of

these radio broadcasts, when the producer asked for publishing details of some of the originals to be used and received blank looks, that Kruger founded Florida Music.

By 1959 he had visited America, been responsible for introducing rock 'n' roll to the UK and had persuaded Al Silver, president of American Ember, to set up Ember Records in London with Kruger who already looked after his publishing interests.

Kruger is now 44 and has established what can only be described as an entertainment empire with the addition to his agency, publishing, club and record interests of Ember Film Distributors and the Ember Concert Division which has presented concerts in Britain and Europe by such artists as Glen Campbell, Anne Murray, Gladys Knight, Faron Young, Diana Trask, Jack Benny, Helen Reddy, Charley Pride, Wayne Newton, Dionne Warwick, The Stylistics and Jerry Lewis.

Kruger's success in this area is due largely to the fact that he rarely loses an artist. In fact, most of the artists he presents will only work in Europe if Kruger is



Jeffrey Kruger

involved. The secret is keeping the artists perfectly happy, says Kruger.

"I thoroughly research the likes of artists before they come over so that everything is preplanned. Every detail imaginable is thought of. They are allowed to see the gross figures from concerts so they don't think I'm making a fortune."

Everything is done to ensure that the artist can have no complaints. They are met from the airport with work permits and a schedule and they are then taken to the hotel and allowed to rest. After that, Kruger takes them out for a meal and explains British publicity and TV and radio limitations. "When they open the Evening News and see no advertisements they know that it is not through neglect but because the paper is sold out weeks in advance and it costs £2,500 a page. They see all the financial statistics so they can appreciate that we are working to a fair margin. We don't hide anything."

As to their comfort, an artist's likes and dislikes are painstakingly researched. If they bring their wives they are well looked after. Food they like is brought to the hotel room. If they are alone, people are found to keep them company. Even tiny details, like whether they prefer to sit on the left or right hand side of the car, are known.

Kruger uses Maxwell Car Hire, which he says is the most expensive but the best. Every car has a bar in it and the drivers will do more than just drive. The cars are also provided with a back-up service so that if they should be a breakdown another Rolls will be on the spot within minutes to continue the journey.

On the subject of venues, Kruger does not believe that for his artists the lack of really large halls in London is critical. He has only ever used the Albert Hall once, for example. "Since I put Sarah Vaughan on there 25 years ago, which was my first concert, I've never put another artist on there. I've never handled the kind of artist who can create an atmosphere in that venue. The same number of people can be catered for by putting on two shows at the Palladium. The artists are used to doing two shows a night in Las Vegas so it doesn't hurt them to do two shows at the Palladium."

Kruger's promotion of the Stylistics in the UK serves to demonstrate his system for the rest of the country. "We checked with Phonogram which were the best-selling areas for the records and set up six dates round the country. Six of the seven venues sold out but Newcastle was only half-full. There was no rhyme or reason for this because it was one

of the biggest selling areas.

"There are very few good venues in this country for top class artists - I don't handle rock groups. The Bellevue Manchester is the biggest indoor hall, but it's uncomfortable with all wooden seats and the sound is atrocious. At the Empire Pool you freeze. How could I put Charley Rich or Glen Campbell on there? There are 200 seats at the Palladium and 1,900 at Drury Lane. That leaves the Odeon Hammersmith where the rent is so enormous you can't make a return. Rank insist on 30 per cent of gross which means that if I put a top artist on with a top ticket price of £4, to gross £7,000, Rank penalises me by taking £2,100 and I still have to pay VAT, tickets, staff, programmes, publicity and so forth. There is a shortage of 2-3000 seats."

Kruger makes up for the lack of concert possibilities for touring artists with TV appearances. He was responsible for 18 TV specials on the BBC last year. Invariably, Kruger and the artist will end up owning the rights to the TV specials which are made using the Ember Film company. They can then be sold throughout the world.

Kruger himself has been largely responsible for building many of the artists he represents through the various divisions of Ember. This is inevitable since they are mainly not the type of artists who will attract publicity in the music press and rely on concerts and TV exposure. Says Kruger, "There is a grapevine in this country that ignores the critics. If the public want to go to see something they go to see it. If it is good then the grapevine will eventually communicate this and press will not be essential."

Surprisingly, perhaps, Kruger says that it is not pop artists who are the biggest draws in this country. This seems difficult to substantiate. Surely no cabaret artist could pack a football ground like Elton John? Maybe not, says Kruger, but how many nights could John survive at the Palladium? "Do you want to know who are the biggest draws in this country? They are Ken Dodd and Max Bygraves." However, there are no rules to the promotion game: "like with the Cunard. I thought Jerry Lewis was a draw but I was proved wrong."

On the subject of picking a winner, which Kruger has done now a number of times, his sixth sense is well known. "If it has that magic you have to back it," he says. How does he know it has "that magic"? "I go cold right down my back and I know."

And how does he view the record companies?

"Record companies think I'm a tough son-of-a-bitch to work with because I won't let them tread all over me. For example, with the Stylistics Phonogram wanted to arrange everything, - TV, press - and expected the group to be available at a moment's notice. I had to tell them that my first priority is to the audience and my second to the artist."

"EMI gives you a budget and tries to work with you. They really help. We give the kids a 24-page programme with full colour and we think record companies should help sponsor that by paying for advertising. We try to strike a happy medium between us, the group and the record company."

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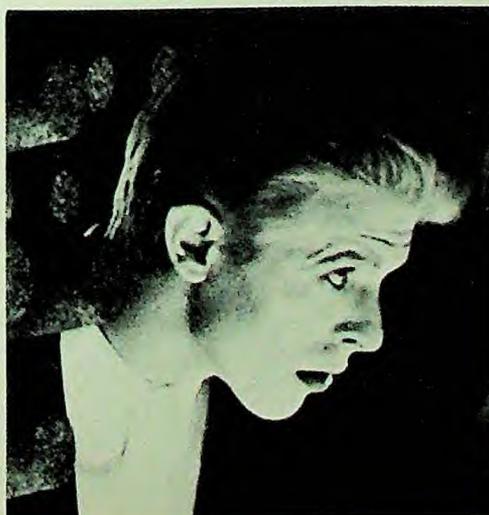
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PLAYBACK

A bullish first year on the Private Stock market

BELL, DURING your time as President, had a reputation for being a singles-orientated label, a policy which you appear to be continuing at Private Stock. Is this a deliberate preference for making and selling singles as opposed to albums?

It's true that I did have that reputation. There was a time at Bell when I made an overt effort at least to try to develop an album image through publicity, advertising and p.r. and I was selling lots of LPs by artists like the Fifth Dimension, Mountain, Tony Orlando etc. But as it was coming about I had the good fortune to have positions one, two and three with singles in the U.S. and one, two and four in the UK — and that blew the LP range.

Albums are important, although I have learned to make money on singles, albums are really where the profits are. But the way the economy is and business is and costs are so astronomical that the single is a development tool for the artists and a promotional tool for the album as well as being something which can be profitable in its own right. For the cost of trying to break say five albums, I could promote 25-30 singles and thus stand a better chance of breaking hits and developing artists. Anyway, hit singles create the excitement of a label and its charisma, because they are in and out of the charts fast.

Attitudes towards the single are changing. I find so many producers who only wanted to make albums five years ago, now want hit singles because they know that can bring them a hit album. In the UK, for instance, the Bay City Rollers and Gary Glitter started with hit singles before the hit albums came along. Our chart entry with Mud's Use Your Imagination just before Christmas — our first hit LP in Britain, by the way — came after two chart singles and without them things would have been more difficult for the album.

Do you then sign artists with a view to their long-term potential or in the light of what is currently being offered by way of product? When I sign an artist, I think of the longterm potential. When I just sign a record, not necessarily. If a master is brought in to me which turns me on, I will evaluate the artist but I am not so concerned about seeing him perform just because I feel I have a hit record.

We signed the Bay City Rollers as artists because they were able to empathise with an audience and made the audience react. I signed the Fifth Dimension and David Cassidy and Tony Orlando and Dawn as artists. But the Johnny Reggae single and Dickie Goodman's Mr. Jaws were strictly one-record situations. I should also mention that I have acquired the old Four Seasons catalogue which is an album situation. We have a double album of Four Seasons' hits and one LP of Frankie Valli's gold records and we expect to sell 500,000 copies in the States.

Another attitude you professed while at Bell was that you preferred to contract producers rather than artists and leave the producers to bring in the talent. Is this a policy you have continued to follow?

Not totally. I think that many of the top producers no longer have enough time to ferret out new talent. They do from time to time, of course, but they are extremely sought after to produce already successful acts. Nevertheless, it is a

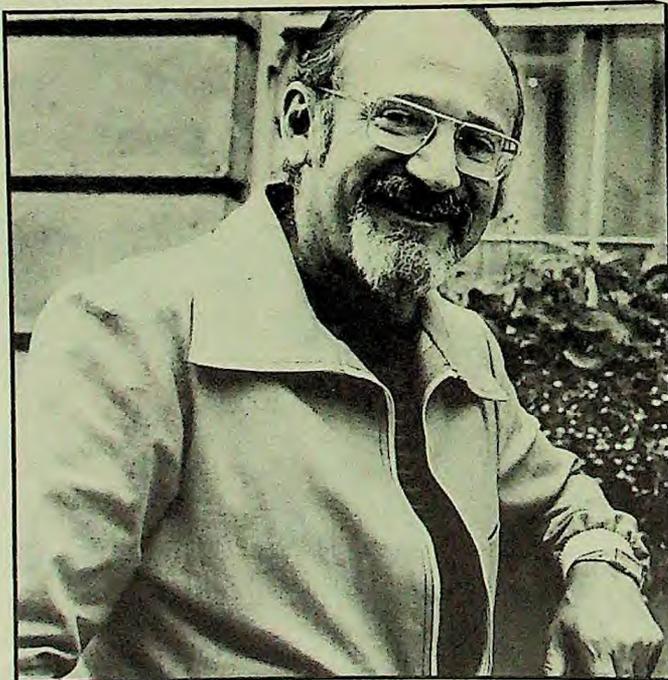
JUST OVER 18 months ago, Larry Uttal, former president of Bell Records, formed his new company, Private Stock, with financial backing from EMI. It was the first time that EMI had staked an American company, but the support for Private Stock was a gesture of faith in the ability of Uttal to maintain his track record as an entrepreneur of hit records, based on a 10-year association. In the event, EMI's faith was not misplaced and after a quiet start, the modestly-staffed label — it employs 20 people in America — had scored an impressive 17 chart entries out of 38 releases, at the end of the first year. In this interview with Brian Mulligan, Uttal discusses his attitudes to talent, his relationship with EMI and the progress of Private Stock to date.

business of outside record producers and so I will go after artists from time to time and then seek a suitable producer to record him. But I will still go to producers and have them find new talent for me. It is a 50-50 situation, I suppose. But I will not have any house a&r men. I don't want to compete with my producers and once somebody in the company started making successful records then my outside producers would feel their home was being invaded.

When you formed Private Stock you spoke with enthusiasm about the prospect of going back on the road. From your grassroots observations, did you draw any conclusion about the vitality of the American record business? Nothing more than has always been apparent. Playlists are tight, but airplay is really where it is at and it is a tough fight to get it. You must have great product not just good product — the squeaky wheel gets the grease, but it needs

promote it.

We have certain important secondary stations which we go to first. I wouldn't for instance, think of going to WABC New York and KHJ in Los Angeles or WLS in Chicago. The chances are that they would not go with a new record unless it were by somebody like Elton John. I wouldn't want them too, anyway. It takes four to six weeks to break a record after you release it. The big stations would drop it after two weeks if nothing seemed to be happening and that would be the end of it. So we go to the smaller stations when we believe we have a possible hit. Once we get a reaction, then we make sure the record is in the stores. For instance, we got an incredible phone response to Scotch On The Rocks at secondary station level. Other stations will hear about this and will back it up. We have to be on the phone to our promotional people and distributors to relay the information from one to another. It is a mammoth job, and every new record is new business.



Larry Uttal

a lot of hard work.

I keep a record rack in the office and in it are the Top 100 singles. I am constantly listening to what is making it. I don't want to copy, but I think everybody should be aware of what is happening where.

Radio is still the prime way of breaking records and there is no question that it is much more difficult, but record promotion has become much more scientific. You can't hype trade papers anymore — they know what records are being added to station playlists before the record companies. It is a straight legitimate business without hype — just a lot of hard work. It is up to the product and the credibility of the people who

Are you satisfied with the progress of Private Stock? What has been your ratio of hits compared to releases?

Really, I am delighted. Obviously I would like to have achieved in one month what I have done in one year, but I am thrilled both financially as regards the profit and loss picture and also as regards the reputation of the company. We have developed a good reputation in the United States and we are doing the same in the UK now. In October at the end of our first year we had 17 chart records out of 38 releases and maybe four or five more since then. In November, we did over one million dollars worth of business for the first time.

In New York we have a staff of 19 people, on the West Coast one promotion man — and soon one or two more — and in London ten people. We have four promotion men in America on the staff and otherwise rely on independents and the distributors promotion company this will be the area I look at first. There are two things which are vital in this business — one is product, the second is promotion. Sales are a follow-up.

Mud was a significant signing to your company, but the group still awaits its first American single hit. Has its lack of success been due to the wrong type of records? How do you see the situation being rectified?

Their first record came out in the last days of my term at Bell when things were topsy turvy and they may have been affected by this limbo period. I shall make every effort to break them in America, and this must be done via the records. I don't subscribe to the idea that to make an American hit they should record in America. I don't necessarily think a hit in the UK has to be a hit in the U.S. or vice-versa. Very often a record can be a hit in Canada, but not in America — and the two countries are very much closer in musical tastes.

There has been evidence recently of European records making more of an impact in America. Do you feel that the time is right for greater acceptance of European product than has previously been the case?

There has always been the occasional "song record" from Europe which has been a hit in the U.S., but what has helped records like Silver Convention's Fly Robin Fly and George Baker's Una Paloma Blanca is the advent of discotheques. The European companies started making strictly disco records before we did and have pretty well perfected the style now. The American discotheques enjoy importing certain records and they get a strong reaction to some of them. We keep our ears open for this kind of a reaction and there are two records I am going after now.

I think the language barrier will prevent a great abundance of European records from making it in America, but I like to keep an open ear to anything recorded anywhere in the world.

As a regular London visitor, do you see any signs of a decline in the creative vitality of British pop now that most of the top acts are living in America?

I don't think so. I don't think the creative vibes will ever leave. People will leave or drop out or retire, but new talent will always be developed so long as the successful professional people

remain. There are still a lot of people who opt to stay irrespective of the tax situation. I am talking about the likes of Mike Leander, Tony Macaulay and Roger Greenaway. Artists don't leave the country until they have made it. Then they have the charisma and their records continue to sell and act as a motivation for new artists. John Lennon, David Bowie and Elton John are still British artists and are considered as such and give the UK a strong feeling of creativity as though the records were made here. I certainly wouldn't relegate English to second best.

Apart from Mud, presumably, you have not become involved in chequebook signings. Have you purposely kept Private Stock out of that particular ballgame?

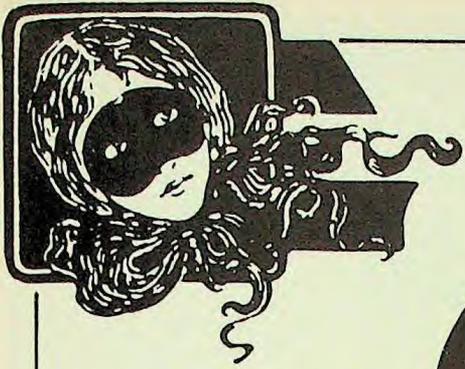
No — I just have not found a huge artist who required a chequebook signing. If I did I wouldn't hesitate. I have had a couple of semi-chequebook signings already and I wouldn't be faint-hearted if a really big one came along. As a matter of fact, I am constantly on the lookout for a deal of that sort and in the event that one became available I wouldn't hesitate to go to EMI for financial assistance to make the deal. I look forward to the time in the very near future when I will be sufficiently independent financially to make any viable commitments that are available. After all, EMI has been extremely generous in its participation in the company up to now.

So far as Private Stock's relationship with EMI is concerned, does the British company which backed your label require anything from you other than that a profit is delivered at the end of each financial year?

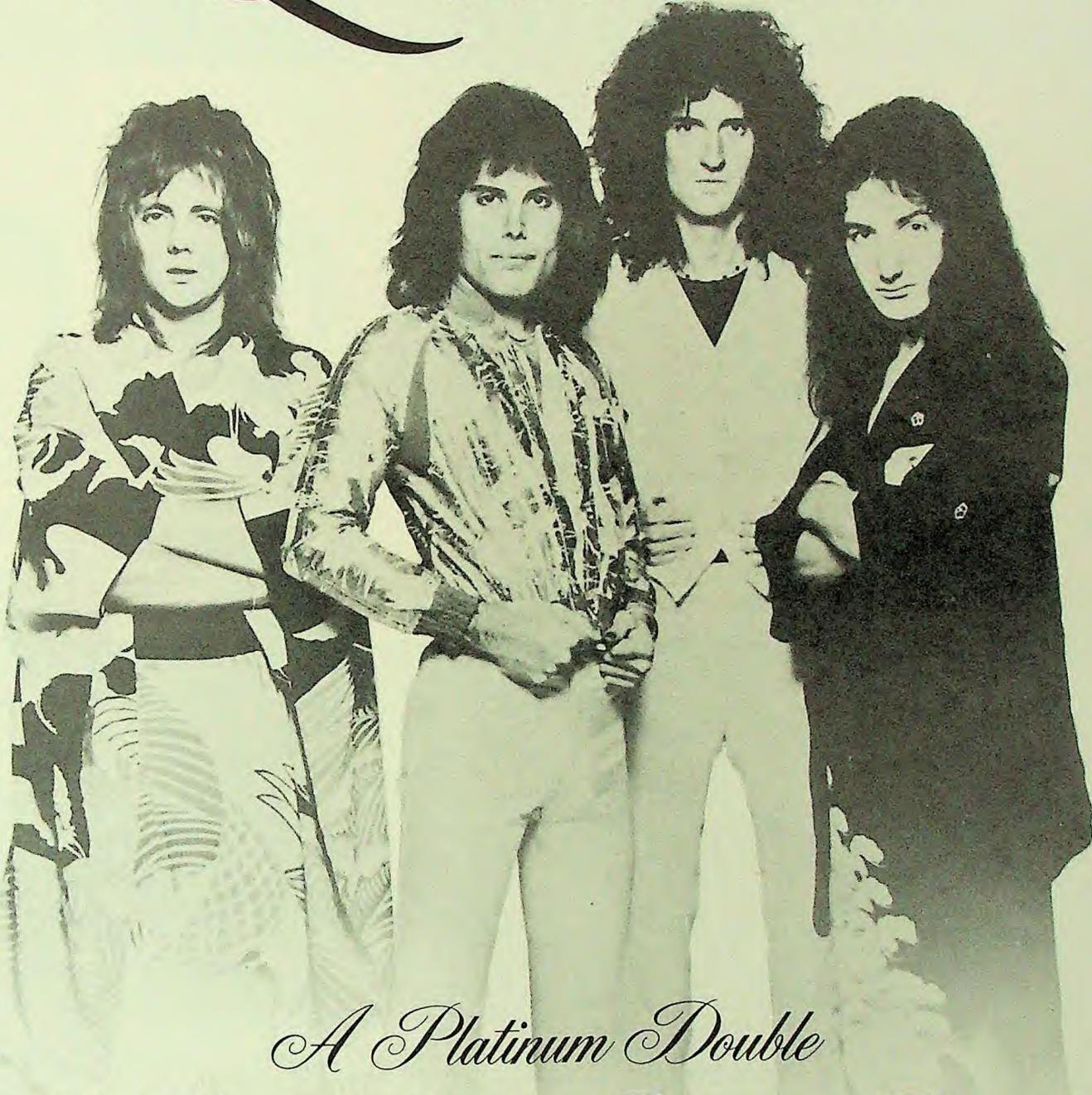
EMI hasn't even specifically required that for the first year or so. That is what I specifically require. Of course, they want to know the condition of the company because they have a stake in it, but they have put their faith in me and permit me to run an autonomous company. My relationship with Len Wood and John Read is such that I would prefer to discuss major moves with them.

So far, Dickie Goodman's Mr Jaws has been your biggest American seller. How did you acquire this particular record and overcome its peculiar copyright problems?

I have known Dickie Goodman for many years and he has always come to see me when he has a new record, but since Flying Saucer I haven't found them very funny — until Mr Jaws, which I thought was hilarious. I couldn't wait to clear all the copyrights and master cuts, so I put the record out intending to get the clearances afterwards. It was a mammoth job and wasn't done without a great deal of difficulty. Because of the number of other voices he uses on the record, we had to get approval on 13 copyrights and 13 mastercuts. The only one which beat us was Please Mr. Please by Olivia Newton John — it's on the British version by the way, thanks to EMI's help — so we used a soundalike. But the really big job was on the Mr. Jaws and Other Fables album, which had a total of 98 master cuts and copyrights to be cleared. About 12 required too much money, so we cut them out. We are paying one-quarter cent for each mastercut and one-quarter cent for each copyright, so our profits have been reduced substantially. But I'm not complaining, Mr Jaws has sold 1.5 million copies.



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RADIO/T.V.

Radio 'should be more commercial'

WITHIN THE space of five years, Michael Lindsay has worked his way up from being a disc jockey with Radio Northsea International, an announcer with the BBC in Birmingham, via Purple Records as promotions manager, to be a disc jockey, production manager and assistant chief engineer at Radio Hallam.

His journey to Hallam started when he submitted a tape after lunching with Keith Skues.

He convinced the station of the need for a commercial production manager, and until it went on the air helped with fitting out the studios, meanwhile gaining a broad technical knowledge.

His main concern is the commercials for the station, although he rarely writes the script, concentrating on giving the client the sound and presentation required.

To advertise a record, he feels there are only two main alternatives - either the artist should do the voice track, or a recognised dj.

He claims that a Hallam-produced in-house commercial, using local voices, could undercut any London production house. The reason for this is that the radio station makes money by selling air time, so doesn't have to make a substantial profit for actually producing the commercial.

Lindsay stresses that his studio has the same facilities as any studio in London, and can send the commercials to any station in the country by GPO land line.

DAVID LONGMAN
talks to
Radio Hallam's
MICHAEL LINDSAY

"Realistically speaking, it will cost a company about 30 or 40 percent more to produce a commercial in London than it would here."

The choice between retaining his radio show, his production manager's job and his responsibilities as assistant chief engineer should he have to give any up, would be a hard one for Lindsay. "I do the radio show to keep me sane more than anything else. I'm sure I'd get very bored if I only recorded commercials. The show from 7.00-9.00 p.m. on Saturday evenings is something to look forward to. It isn't a conventional show, because the majority of the tracks are either American chart hits or British releases that wouldn't usually be given an airing otherwise."

Lindsay began his broadcasting career with the RNI pirate station and feels that the standards achieved on the technical side would probably have been passed by the IBA. "The pirates used a technique known as compression of signal which kept the output from the transmitter at a constant level. The IBA does allow us to compress the signal, but only to a very limited extent. Hallam and all the stations have to conform to the IBA code of practice which is

fair enough, however I do know of at least two stations that have naughty little 'black boxes' about which the IBA know nothing. The pirates used signal compression to give a better sound on medium wave, and it helped them fight through the night time interference from the other stations."

IBA rules and regulations are costly to conform to. Lindsay estimates that it costs Hallam £4,000 a year to complete music returns. "The radio stations in America don't have all these difficulties. Personally I think the needtime regulations are a load of rubbish. If we had any less needtime we wouldn't employ musicians any more than we do now, and vice-versa."

"I believe that when we play a new record, it is in some way an advertisement. If I had my way, needtime would be abolished, and I think the IBA would be surprised that stations wouldn't all rush to play records all day. I think the IBA looks upon the ILR stations as children, and thinks as parents, it should wave the big stick from time to time. I feel that each ILR station knows more about its area than the IBA. We are commercial stations after all, and as such have to make money, and in turn have to appeal to as many listeners as possible."

"I don't see what is wrong with a sponsored programme. If the stations want to put one out, I don't see why not. It makes a mockery of the rulings when organisations like the Meat



Michael Lindsay

Marketing Board and Walls Sausages take advertisements lasting three minutes recommending that you buy meat. An advertisement, as in the case of the recipe given by the Meat Marketing Board, is a piece of sponsored air time.

"If sponsorship was allowed, stations would be able to put out so many other shows which at present they don't have the resources to. For instance, it is a very costly business to hire an 80-piece orchestra to give a concert, but if an instrument manufacturer was prepared to pay all the costs, then besides 'employing' more musicians, we would be able to broadcast concerts on a regular basis, not involving us in great expense. The promoter of the concert could have the credit at the end of the show, and I ask you, what is wrong with that?"

Lindsay is quick to point out

that he feels that the IBA looks upon ILR as independent local radio, whereas the radio stations regard themselves as commercial radio stations. "There seems to be a subtle difference," he says. "Any IBA document you read, the word commercial is nearly always omitted. The nearest they get is when they say that the prime means of financing ILR is by advertising revenue. Despite any axes I have to grind with the IBA, I feel that the best thing they have ever done is to introduce the IBA Code of Advertising Standards and Practice."

Commercial radio has faced a difficult year, with a record number of UK businesses being wound up because of bankruptcy, though no radio companies have fallen. Says Lindsay. "I don't think the BBC should be operating a mass entertainment service such as Radio 1, although it is the cheapest service to run. The BBC has lost a lot of money this year. We in commercial radio haven't the resources of the BBC behind us, and everything we do has to either make a profit or break even."

With many of the commercial stations fighting off the creditors during the last year, the commercial aspect has obviously hardened. Record companies realise that a record played in full by the disc jockey will have a far greater effect than a commercial.

"I believe that the practice of buying plays on the IBA stations has happened, though if any company tried it here they would be given a strong reply. Paid plays don't make good radio, unless you are able to pick and choose the good records, though I say again, if you are honest and open about it, what is wrong with sponsorship?"

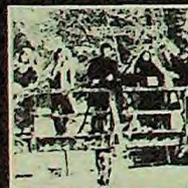
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TALENT

Tropical groups meet demand

by REX ANDERSON
TROPICAL IS a label that has been in existence for some years in the UK feeding the growing black market with ethnic Jamaican music. However, in September last year it was taken over by an expanding Jamaican company, Soundtrack which is opening offices in different parts of the world in search of a wider international market for Jamaican artists as well as scouting for talent.

A pressing and distribution deal for the UK was set up with Enterprise. General manager of the UK company is Rupert Cunningham who was one of the founder directors of Ashanti here. Cunningham is still looking for offices in London although he has now gathered the personnel around him to run the company. For the time being the label is being run from the Enterprise President offices.

Paul Davidson's chart success



Rupert Cunningham

with the Greg Allman song, Midnight Rider, rather took Tropical by surprise. The track was the result of his first studio session and although he is a songwriter himself he does not yet have an act together to take on tour. Davidson recorded the track in his native Jamaica but following the success of the single arrangements are being made to bring him to the UK this week to make some personal appearances and to meet the press.

Tropical has signed a number of Jamaican recording personalities including Bob and Marcia, who are Bob Andy and Marcia Griffiths. Midnight Rider was produced by Pluto Shervington, an artist in his own right who claimed most of the musical awards in Jamaica last year.

Sound Tracs was founded by Pat Cooper in December 1973 but did not begin full scale operations until February last year. Cooper runs an advertising agency in Jamaica, Communicating Now, and leads a strongly political life being public relations director of the People's National Party there and a member of Jamaica's delegation to the 35th session of the United Nations.

Bob Andy, is best known for his hits as Bob and Marcia with Young Gifted and Black and Pied Piper. He joined Sound Tracs in 1975 and is responsible for artist relations and production. He is also president of the Jamaica Song Writers Guild and chairman of the Caribbean Copyright Organisation.

Artist and repertoire director



Paul Davidson

for Sound Tracs is Geoffrey Chung who came to England in 1973 and produced an album for Ashanti by Sharon Forrester which received acclaim and awards from the black-music press here in 1974.

One of the reasons for the formation of Sound Tracs was the success of Jamaican artists in the UK who continued to be unknown since British record companies who had purchased lease tape deals were unable to gather any information on the performers. The company has already set up offices in Los Angeles and Toronto and has 18 acts so far which have gained popularity on the ethnic markets in the UK, acts like the Abyssinians and the Ethiopians.

However, the company is searching for more commercial disco-orientated product and has signed Henry Buckley here.

Cunningham estimates that there are over 250 specialist black music shops in the UK.

RADIO

WAVES

THE CAST of the Decca album Butterfly Ball came together again recently to record a radio interview with Radio Victory presenter Sarah Ward. In the photo (left is Judi Dench, Alan Aldridge, Sarah Ward, Rod Edwards, Michael Hordern, and Roger Hand. Edwards and Hand wrote and sang the music for the album.



CHAPPELL'S IN New Bond Street held a reception for DJM artist John Inman. Pictured with Inman is Radio 1 disc jockey Ed Stewart.



GEORDIE SCENE uses information from Radio Clyde, Metro, Hallam, Tees, Piccadilly, Swansea and Plymouth each week to form a national album chart. The chart is based on listener reaction around the country, and programme host Dave Eager hopes that it will in some way anticipate the record sales of the future weeks.



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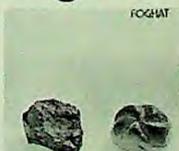
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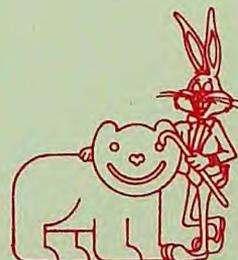
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TALENT

Ralph McTell to tour small British venues

RALPH MCTELL has embarked on an unusual UK tour which has been mainly restricted to small venues in towns he has not played before. The tour began on January 17 at the Leas Cliff Hall, Folkestone and the Fairfield Hall, Croydon is the only major venue in the 15 dates so far confirmed.

McTell returned to London from America for Christmas and was persuaded by Warner Brothers to authorise the release of *Dreams For You*, which he had recorded as a demo in November. He is now intending to stay in Europe for some months and apart from the

tour is to record a half-hour special for BBC 1, a 35 minute documentary for Danish television and make guest appearances on t.v. shows in Germany and Holland.

However, there are no plans at present for a new album or even further singles other than that he has announced his intention to go into the studio any time that he finds or writes a song that he fancies. Manager Bruce May told *Music Week*: "He refuses, so far, to allow me or Warner Brothers to guess or schedule a likely release date for the next album."

Greenslade split

FOLLOWING FINANCIAL problems involving their former management, Greenslade has been forced to break up despite tours of England, France and Germany set for the Spring and a new album partly completed.

Greenslade extracted themselves from a management contract with Gaff Management early last year following what was described as financial and artistic strain. The band was released from the contract in October for an unnamed release fee which no other managers who have come forward to take over the band have been able to raise.

The band had recently found a

new keyboard player, following the departure of Dave Lawson, and for the first time had taken on a lead singer. Their last two records for Warner Brothers reached the bottom of the *Music Week* LP charts. So far none of the members of the band have any plans for the future other than session work.

Leader Dave Greenslade said he would like to join another band but at the moment he is concentrating on composing and is hoping to write some more film music. He added: "I should certainly think twice before forming another band, although a solo album appeals to me."

RSO breaks first new artist

BARBARA DICKSON ANSWER ME was released by RSO in November but was lost in the annual pre-Christmas chart battle. However, in the first week of the New Year it began to receive radio plays and was already a breaker with steadily increasing sales even before Barbara Dickson appeared on *Top Of The Pops* two weeks ago. This is also the first time that RSO has broken a single with an entirely new artist.

Barbara Dickson was extensively examined in these columns (*Music Week* December 6) shortly after the release of the single. She is a folk artist who gained recognition through her appearance in the West End box office success, *John, George, Paul, Ringo and Bert*.

After the musical she decided to embark on her own career and began songwriting. The Junior Campbell-produced version of the 1953 Frankie Laine hit was a launch pad and the next thing to come from the songstress will be an album of largely her own material which is scheduled for release in March. Hopefully too, after then, she will begin to make concert appearances. Presently she is assembling a backing band with that intention.

SLIK AT THE end of 1975 Bell made a remarkably accurate prediction that the hit band for 1976 would be a new Martin-Coulter discovery from Glasgow. Slik, Bell could offer no explanation for the rapid success of *Forever And Ever* other than that it was considered to be a

Top 50 newcomers

good single and the band had been fortunate enough to appear on *Top Of The Pops*, *Saturday Scene* and *Supersonic* in the space of a week.

Everything seems to have happened rather too quickly. There are as yet no plans for any UK concert dates nor an album nor even a follow-up single. Slik was formed four years ago as *Salvation* and changed its name and image a year ago. They have modelled their appearance on the clean-cut American college look of the Fifties. They have played frequently on their home territory and around Scotland but have played very few dates in the rest of the UK where, until the recent tv appearances, they have only been seen in the GTO film, *Never Too Young To Rock*.



Slik

The band comprises Midge Ure, on guitar, Jim McGinlay on bass, Billy McIsaac on keyboards and Kenny Hyslop on drums. *Forever And Ever* was written and produced by the highly successful team of Bill Martin and Phil Coulter.

R & J STONE THE SUCCESS of *We Do It*, by two relatively unknown artists on a label that has not recently been renowned for breaking such singles, is an indication of the improved distribution set-up at RCA. In fact the single leapt from 43 to 17 on slightly lower increased sales figures than the company felt should warrant such a leap, an indication that it is selling where it matters and that RCA is now thoroughly on the ball where distribution is concerned.

Russell Stone met American-born Joanne when they were both hired as backing vocalists on a James Last tour two years ago. Joanne is a cousin to Madeline Bell and having been singing with gospel groups in America she came to England to stay with her. Through Madeline Bell's contacts she began to find session singing work which led to the James Last tour.

A romantic success story this with Russell and Joanne falling in love and then making a demo tape of one of his songs, *We Do It* which came to the ears of producer Phil Swern who so liked the sound of the young couple that he agreed to produce the single for RCA.

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In a letter, we have advised dealers of our agreement with Pickwick International and we have given full operational details of ordering arrangements, supply, invoicing etc.

Every effort is being made to prevent disruption to the service for dealers, and we ask for their co-operation during the changeover period.

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MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

Louise revived after 40 years

OPERA NOT seen on the professional stage in London for 40 years is being recorded by CBS in eight sessions starting this week. Work is Gustave Charpentier's tuneful and once popular Louise, last performed at Covent Garden in 1936 with Sir Malcolm Sargent conducting. It was once the favourite opera of the great sopranos of the early part of the century, including Melba and Mary Garden. Students of the London Opera Centre staged it at their Stepney headquarters four years ago. Best-known aria from the opera, *Depuis le jour*, has long been a favourite of sopranos - Callas sings it on HMV SXLP 30166. Pilar Lorengar on Decca SXL 6267 and Joan Sutherland on Decca SET 454-5.

New recording, the first complete one, will be produced by CBS International Masterworks director Paul Myers at EMI's Abbey Road studio. Conductor will be Frenchman Georges Pretre. Cast includes Romanian soprano Ileana Cotrubas as Louise, Plácido Domingo as her lover Julien,

EDITED
by
EVAN SENIOR

French singers Jane Berbie as the Mother and Gabriel Bacquier as the Father, with the New Philharmonia Orchestra and the Ambrosian Opera Chorus.

Composer Charpentier, who died in 1956 aged 96, conducted a celebration performance at the Paris Opera-Comique in 1950 on his 90th birthday.

In the past week CBS has recorded more French music, a special recital disc by mezzo Frederica von Stade, American singer who made her London debut last year in Rossini's *The Barber of Seville* at Covent Garden. In the Henry Wood Rehearsal Hall, again with Paul Myers producing, she recorded French opera arias from works by Berlioz, Gounod and Massenet.

Woodward records Liszt Eroica for RCA

YOUNG PIANIST Roger Woodward, now recording exclusively for RCA, resurrected for his Queen Elizabeth Hall recital last week the astonishing piano transcription made by Liszt of Beethoven's famous *Eroica* Symphony, the *Symphony No. 3*. And this week he has made for RCA what is believed to be the first recording of this complex feat of piano writing.

Liszt, one of the internationally famed pianists of his day, made a number of piano transcriptions of music of other composers to play at his own concerts. In this way

he made concert audiences aware of many operas and symphonies that they would otherwise not hear in centres where there were no symphony orchestras or opera houses. Among them were all the great Beethoven symphonies, in versions which Liszt wrote, bristling with difficulties, for his own outstanding technique, and which still make enormous demands on a pianist. Producer of the recording was Ralph Mace, who was directed Woodward's previous RCA recordings including the Shostakovich Preludes and Fugues, Op. 87, recently released (LRL2 5100).



RECORDING SIBELIUS music for a new EMI February release, of the *Symphony No. 6*, the soprano-and-orchestra symphonic poem *Luonnontar* and the popular *Pohjola's Daughter* (ASD 3155) are Finnish soprano Taru Valjakka, producer David Mottley (centre) and conductor Paavo Berglund who directs his Bournemouth Symphony Orchestra.

Australian Opera faces huge deficit despite grant

MASSIVE DEFICIT for this year is faced by the infant Australian Opera Company unless its planned performances play to almost capacity audiences. Budget for 1976 expenditure totals nearly £3 million, only about half of this expected to be recouped from box-office ticket sales. The company is aided by Federal Government grants amounting to some 35 per cent of total expenditure and the deficit could be as high as £450,000. A total of 250 performances have been planned for this year in a number of Australian centres including the capital cities, but unless the difficulties can be overcome, some activities may have to be drastically curtailed.

Major ENO Spring tour

RETAILERS IN England and Scotland will have chances to prepare for increased opera-set sales ahead of the coming tours by the English National Opera starting in April and continuing until early June, when opera performances in a number of principal cities and towns will increase interest in recordings of the works being given.

The ENO is taking its complete English-language cycle of Wagner's *The Ring* to Leeds (April 12), Birmingham (April 26), Manchester (May 10) and to Scottish Opera's new Glasgow home, the Theatre Royal (May 24). There are, of course, complete cycles recorded in German from EMI, Decca, Phonogram (Philips) and DGG. So far the HMV ENO performances, sung in English, mostly with casts which will be singing on tour, of the opening opera *The Rheingold* (SLS 5032) and the third, *Siegfried* (SLS 875) have been issued.

The *Ring* will be given in the first week of a fortnight's stay in each of these cities, the second week seeing performances of Puccini's *Tosca*, Mozart's *The Magic Flute* and Strauss's *Der Rosenkavalier*, complete recordings of which are readily available on a number of labels.

Simultaneously, a second ENO company will be giving single-week performances in eight other centres, playing performances of *Carmen*, *La Bohème* and Offenbach's operetta *La Belle Helène*. These will be at Bournemouth (April 12-17), Eastbourne (19-24), Norwich (26 - May 1), Hull (3-8), Sunderland (10-15), Liverpool (17-22), Wolverhampton (24-29) and Cardiff (31 - June 5). All these operas, in various complete performances as well as many discs of excerpts, are available on record and early promotion through store and window displays could result in worthwhile sales.

Two outstanding RCA artists on TV in February

ARTUR RUBINSTEIN



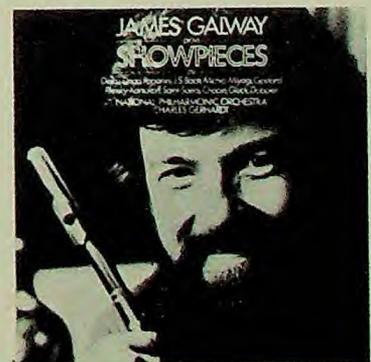
honoured by ITV's "Aquarius" Programme in late January and early February, at 89 sells more than ever! His recordings of the concertos he plays for "Aquarius" are
Grieg: Concerto in A Minor (DPS 2014)
Saint-Saëns: Concerto No 2 in G Minor (SB 6841)
Chopin: Concerto No 2 in E Minor (DPS 2034)

JAMES GALWAY



on the "Nana Mouskouri Show" on BBC-TV, plays

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CLASSICSCENE

What the musicians would like on record

FIRST ASKED was a British soprano, now retired but still at the age of 84 teaching and keenly interested in all aspects of music, particularly the world of opera in which she was one of the great stars between the wars. Dame Eva Turner, who made her farewell to the stage at Covent Garden in 1947, when she sang for the last time in Puccini's Turandot, inevitably chose two operas she wanted to have recorded.

"This is the centenary year of the Italian composer Ermanno Wolf-Ferrari," she recalled, "and his operas are sadly neglected on records, mostly represented by isolated single items, overtures and other excerpts. I would like to see, for a start, a complete recording of his delightful opera The Jewels of the Madonna. I have never sung in this, but I have heard it many times in Italy. Another opera that ought to be recorded is Karl Goldmark's The Queen of Sheba, which contains some magnificent music."

AT THE turn of the year, even though major recording companies have their classical working schedules completed for 1976 and indeed far beyond, Music Week asked a number of prominent musical personalities the question "What would you like most for the classical departments of record companies to put on record in 1976?" Here are their replies and their suggestions for additions to the classical catalogue that they would most like to see.

Naturally enough, another British opera singer, baritone Sir Geraint Evans, also chose an opera. But in his case he is likely



Dame Eva Turner

to be pleased much sooner than he had thought. He chose Charpentier's opera Louise. "It is a lovely opera, one that would prove immensely popular if it were more widely known, and it really does deserve a complete recording." In fact, only a few days after Sir Geraint expressed his wish, CBS announced the start of a London-made recording, the first complete one, with stars Illeana Cotrubas and Placido Domingo, conducted by Georges Pretre.

First choice of London Symphony Orchestra principal conductor Andre Previn is a work that he conducted last year in a Festival Hall concert, the Turangalila Symphony by French composer Olivier Messiaen, who is

strongly represented in the catalogues of U.K. labels. But no complete recording of this giant work has yet been made, and Previn would like to see one. Would he want to conduct it? "That's perhaps in the future." But Previn had one more thought. "Yes," he said. "I'd add to that anything, yes, anything, to be sung by Janet Baker, whatever she wants to record."

Retiring Festival Hall director John Denison has had, throughout his musical life, a deep interest in French music and French culture, and plans to spend much of his retirement in the house that he and his French-born wife own in the Dordogne. His vote went to a French composer, Albert Roussel and Denison particularly wanted a new recording of the composer's ballet Aeneas. This already exists on an Erato French-made issue (STU 70578) available here, but Denison would like one of the British companies to make its own version.



John Denison

available for them, many more should be recorded complete. I would like to see one or another of the companies undertake complete recordings of works like Ariodante and Orlando, both of which Janet Baker sings."

English National Opera musical director, conductor Charles Mackerras, has already had experience of the success of recorded opera in English, with the EMI issues of the ENO recordings of two sections of Wagner's The Ring. He wants to see more English-language opera recordings. "I'm sure that a recording in English of Wagner's The Mastersingers of Nuremberg would be a great success," he emphasised. "The large audiences our company has had for performances of it in the theatre, in London and in the regions, prove that. And I'm equally sure that there would be a large sale



Sir Geraint Evans

Recently retired EMI Records general manager John Whittle has been a lifetime lover of the music of Elgar, and was to a large extent responsible for the expansion of EMI's recorded Elgar repertoire. He was also for some time a member of the Elgar Trust committee that administers the composer's birthplace museum. With so much of Elgar's major work already recorded, Whittle



Sir Anthony Lewis

for an English-language version in America."

Mackerras, a regular conductor of orchestral recordings for major companies and whose two Handel Messiah recordings are in the catalogue (HMV SLS 774 and the DGG Mozart-arranged version, 2723 019), is also an enthusiast for the music of Mozart and the Czech composer Leos Janacek. "The early operas of Mozart ought to be more recorded," he suggested. Another work of the



Andre Previn

would like to see the addition of the cantata Caractacus, excerpts from which are recorded. But there is no complete performance available.

Sir Anthony Lewis, principal of the Royal Academy of Music, is also a recording conductor and an enthusiastic expert on the operas of Handel, many of which he has conducted at public performances, his L'Oiseau-Lyre recordings of Handel's Sosarme (OLS 124-6) and Semele (OLS 1113) being outstanding Handel interpretations. "The operas of Handel, not nearly as well represented in the catalogues as they ought to be, are one of the most fertile fields available for the classical recording industry," he declared. "And nowadays, when we have a singer of the quality of Janet Baker



Charles Mackerras

same period I'd like to be able to hear on records in J. C. Bach's Temistocle, and of course more of the operas of Janacek, particularly Katya Kabanova in its original orchestration.

TO PAGE 30

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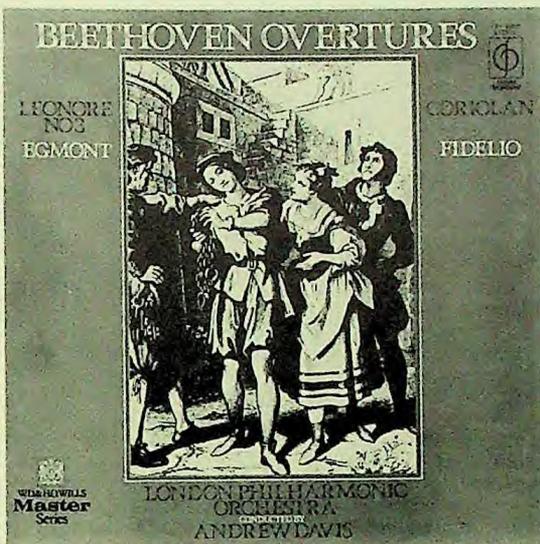
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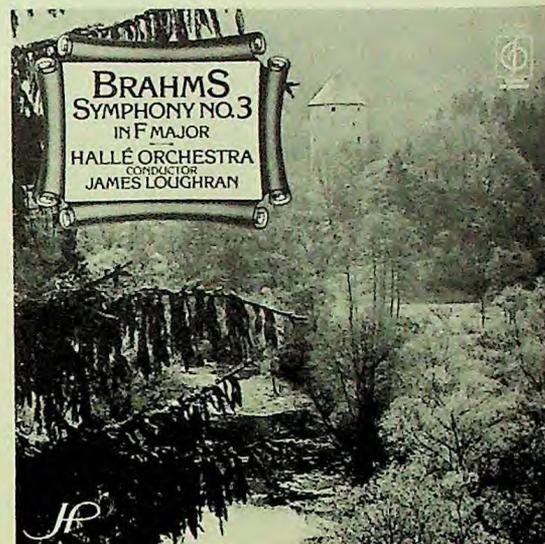
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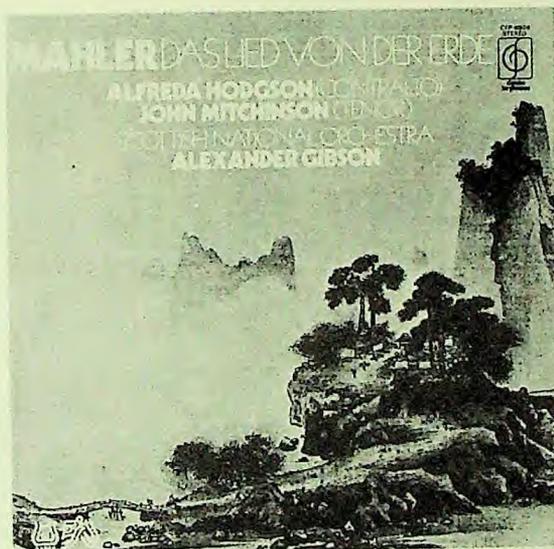
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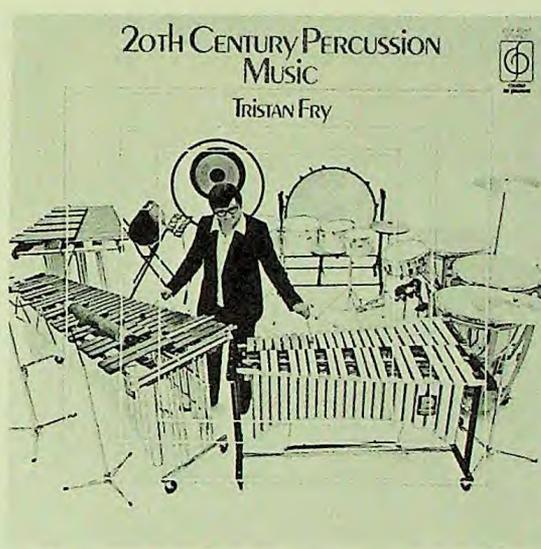
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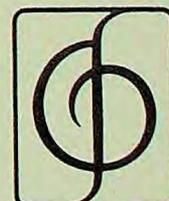
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CLASSICSCENE

What the musicians would like on record

FROM PAGE 28

Two who plump for contemporary music are the BBC's controller of music, Robert Ponsonby, and Royal Liverpool Philharmonic Orchestra conductor Sir Charles Groves. Ponsonby declares "The biggest holes in the classical record catalogue are in the field of contemporary music. In particular there are four operas I'd like to see put on record: Richard Strauss's *Dafne*, Sir William Walton's *Troilus* and *Cressida*, Sir Michael Tippett's *King Priam* and Britten's relatively unknown *Paul Bunyan* which was done in America during the war and has been performed at the Aldeburgh Festival. I want to see more recordings of music of British composers - Britten, Tippett's *Symphony No. 1*, Maxwell Davies, Harrison Birtwhistle, Alexander Goehr, High Wood, Iain Hamilton. Nor are there enough commercial recordings available of the music of Hans Werner Henze - his great opera *The Bassarids*, for example - and of Luciano Berio. All these gaps should be filled as soon as possible".

David Willcocks, conductor of many recordings made by the King's College Choir at Cambridge, where he was director of music before coming to London to become head of the Royal College of Music, wants to see more older English music recorded, and more contemporary works such as Sir Arthur Bliss's last work, *The Shield* and the *Faith*, Herbert



David Willcocks

Howells' *Stabat Mater* and Walton's *Gloria*. "Among the younger British composers," he added, "there is Philip Cannon, whose works *The Temple*, *The Son of Man* and *Te Deum* ought to be recorded. And in older music I'd like to have more of the Gabrieli's, both Giovanni and Andrea."

King's singers tour

CURRENT TOUR by the young artists known at The King's Singers, former members of the choir of King's College, Cambridge, should provide a stimulus to demand for their records, a new one coming this month from EMI containing 22 of their popular concert pieces ranging from a song written by King Henry VIII through French and English songs to the pop tune *Puppet on a String*. Recording, titled *Concert Collection* (HMV CSD 3766) us also issued

Baker dies

BRITISH SINGER whose world-wide fame rested largely on his recordings as baritone George Baker, who died this month aged 90. Baker, though known in Britain as a regular concert and oratorio singer, and half a century ago as opera singer with the Carl Rosa and British National Opera, made his name abroad through recordings of music he never sang on the stage the Gilbert & Sullivan operas, in which his unusually clear diction made him ideal for the important comedy roles, which he was still recording when in his seventies.

Still available on HMV Concert Classics reissues are his performances as the Judge in *Trial By Jury* and Sir Joseph Porter in *HMS Pinafore* (coupled on SXLP 30088-9), the Lord Chancellor in *Iolanthe* (SXLP 30112-3), the Major-General in *The Pirates of Penzance* (SXLP 30131-2). Until a few years ago he was active in administration of musical affairs.

simultaneously on cassette TC-CSD 3766), and includes the Singers' popular encore piece, *The Mermaid*.

They appear in Chelmsford (January 27) and in London's Queen Elizabeth Hall (January 31); and next month in Nottingham (February 10), St. Helens (11), Goldsmiths College, London (14) and Leatherhead (15). Then they move to Scotland at Stirling (18), Elgin (19), Aberdeen (20), Kircaldy (21), Paisley (23), Dumfries (24) and Edinburgh (25).

BOOK REVIEWS

ANYTHING BUT QUIET

The Quiet Showman - Sir David Webster and the Royal Opera House, by Montague Haltrecht (Collins, £6). - When the real story of David Webster and the re-birth of Covent Garden as one of the world's major opera houses comes to be written, if ever it is, it will be seen how much this giant project was the work of one man. Helped, it is true, by many, not least the Boosey & Hawkes directors Ralph Hawkes and Leslie Boosey who in the beginning not only chose Webster for the job but shouldered the financial responsibility until Government and Arts Council came to its aid. But Covent Garden, at the end of the war, was Webster's 'baby', and it remained so until his own end. He was the man for the job, knowledgeable without being expert in music, shrewd, devious enough to cope with the innumerable boardroom and backstage intrigues that beset every opera house in the world, gently ruthless, selectively loyal. Those who knew him well will recognise a good deal of him in this biography; but perhaps it will be some time before a real story can be told, since many who may not come well out of it are still alive. In the meantime, facts and dates are here, and something of the complex personality and great diplomat-manque in David Webster. His memorial is the Royal Opera House as it is today, still loyally served by those who carry on David Webster's dream and fulfillment.

NAME-DROPPING

The International Who's Who in Music and Musicians' Directory, edited by Ernest Kay (Melrose Press, Cambridge, £15). - Successor to the well-known Who's Who in Music, and counting itself as the seventh edition of that smaller reference work, this gigantic volume weighing just under five pounds has covered a wider range, extending into almost every country in the world. In a total of more than 12,000 entries it covers almost everybody who is anybody, and some who are not, in the world of music. There are some notable and inexplicable omissions, not carried over from its predecessor. Lord Harewood, as head of the English National Opera, is in; John Tooley, general administrator of Covent Garden, is not. Marie Goossens is in; her harpist sister Sidonie and even more famous oboist brother Leon are out. No mention of BBC controller of music Robert Ponsonby. Among writers the more junior Times critics are in; chief critic William Mann is out. So are the respected critics of the Sunday Times (Desmond Shawe-Taylor and Felix Aprahamian) and of the Observer (Peter Heyworth), not to mention the classical side of this publication. There are none of the musical heads of the major recording companies. Useful additions are lists of world orchestras, opera houses, concert halls, music schools, competitions and concert organisations, with addresses. Perhaps too highly priced for the general musical reader, it is nevertheless a must for libraries and for professionals.

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FORMIDABLE PLAYING

Liszt: Transcendental Studies Nos. 1-12; Hungarian Rhapsody No. 3; Rhapsodie Espagnole. Lazar Berman (piano). Two LPs in double-fold sleeve. HMV-Melodiya SLS 5040. — Lazar Berman as a concert pianist is unknown here, though he has played on the Continent and this month makes his American debut. This reviewer first heard him in Moscow 22 years ago when he already had a brilliant technique that has now, when he is 45, grown to a formidable one, obviously able to tackle with ease and exciting facility all the tremendous difficulties in this music. But more than that, he has an insight into it which (no pun intended) transcends the sheer notation on the page. Here and there he ignores some markings, but no matter: the result is stunning, not only in performance but in recording. No name of producer is given; but the Russian technicians and engineers deserve as much praise as this outstanding pianist for a record that will make listeners sit up and marvel. Liszt wrote this music primarily to show off his own prowess at the keyboard. He has a worthy successor, able to bring out the musical depths as well as the scintillating technical effects.

VERY LIVE CITY

Korngold: Die Tote Stadt (The Dead City). Rene Kollo (Paul), Carol Neblett (Marietta-Marie), Benjamin Luxon (Paul), Rose Wagemann (Brigitta), Hermann Prey (Fritz), Munich Radio Orchestra, Bavarian Radio Chorus, conducted by Erich Leinsdorf.

Produced by Charles Gerhardt. Three LPs, boxed with libretto and notes. RCA ARL3 1199. — Everyone old enough to remember the sensation of 56 years ago, when an already famous 'wonder-child' of 23 produced an opera that caught world-wide imagination, will welcome this first recording of Korngold's *The Dead City*. And anyone who still believes that an opera ought to have great tunes that fit the voices of great singers should listen to it and will find great joy in it. A tense drama, containing the supernatural, a powerful and fast-running story, and music that swells and flows with echoes of Giordano, Puccini and Richard Strauss, has at last been put on record in an excellent performance. The story is easy to follow from the German libretto and an English translation. Rene Kollo is the young man obsessed by memories of his dead wife, singing roundly and clearly. Carol Neblett tackles well the high soprano writing in the doubled role of Marie (the dead wife) and the apparent reincarnation in the dancer Marietta, but sometimes allows orchestration to smother her words. Retail stores should keep playing Side 2 — it should sell the set at once to opera-lovers.

MOZART FROM FILM

Mozart: The Magic Flute (sound-track from the Ingmar Bergman film). Josef Kostlinger (Tamino), Irma Urrila (Pamina), Hakan Hagegard (Papageno), Ulrik Cold (Sarastro), Birgit Nordin (Queen of Night), Ragnar Ulfung (Monostatos), Erik Saeden (Speaker). Swedish Radio

CHART CERTAINTY

Sales potential within respective market

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

Symphony Orchestra and chorus, conducted by Eric Ericson. Produced by Ingmar Bergman and Helmut Muhle. Three LPs. BBC Records REK 223. — With the delightful film version of Mozart's opera now out in general release, there should be a good but not enormous market for this (nearly) equally delightful version on stereo discs. Nearly, because there are one or two snags: some few cuts, some alterations in running order for which Bergman gives his reasons in commentaries interspersed through the English-language libretto; and because too many stage noises and 'action pauses' have not been removed. But on the whole the version in Swedish is beautifully sung and (vocally) acted, clearly recorded with voices forward, and has a lightness of touch that gives point to the fairytale aspect of the story without destroying its seriousness. Hagegard's Papageno, unfeathered in the film, is sheer delight in sound alone. Dealers should watch for local showings of the excellent film and act accordingly. The set is attractively boxed with a complete libretto in English.

DISPLAY PIECES

Rachmaninov: The 24 Preludes (complete). Vladimir Ashkenazy (piano). Produced by James

Walker. Two LPs in double-fold sleeve. Decca 5BB 221-2. — Written primarily to display his own powerful piano technique, these 24 Preludes, in all the major and minor keys, are quite different from the earlier Chopin set, naturally, because of the different temperaments of the composers. Rachmaninov's were written in two separate sets, Op. 23 and the later Op. 32, with the addition at the beginning of the even earlier and once-ubiquitous C Sharp Minor prelude to which romantically-minded concert-goers used to attach a ridiculous 'programme-story' of a man buried alive trying desperately to break out from the grave! Ashkenazy plays the set powerfully but sensitively except perhaps in the well-known Op. 23 No. 5 where he adopts a rather fast and irritating tempo. Decca also have Moura Lympany's 25-year-old set reissued (ECS 599), and Peter Katin's fine performances on Unicorn UNS 230-1 can still be found. The new Decca has clean and clear recording.

LIGHTER BEETHOVEN

Beethoven: Bagatelles, Op. 33, Op. 119 and Op. 126. Stephen Bishop — Kovacevich (piano). Produced by Volker Straus. Philips 6500 930. — Another set of 24 piano pieces, this time Beethoven's three sets of (relatively) light-weight little pieces, dating from three different periods of his life. Many of them are widely known from their constant use as encore pieces by concert pianists. And there are many recordings of them, though only one other of all 24: Brendel's reissue on Turnabout TV 34077 S.

This new recording, apparently planned and the sleeve produced before Bishop added his Yugoslav name to his American one, brings some lovely playing, sealed to the nature of the pieces, unpretentious, and a fine piano recording, warm and affectionate. It is splendid value for money, in both performance and recording, and ought to be a best-seller among piano-music addicts.

INFLATED ELGAR

Elgar: Elgar Miniatures — Chanson de Nuit; Chanson de Matin; Elegy; Serenade for Strings; Salut d'Amour; Romance for Bassoon and Orchestra (soloist Martin Gatt); Rosemary; Carissima; Sospiri. English Chamber Orchestra conducted by Daniel Barenboim. Produced by Paul Myers. CBS 76423. — Since Barenboim has 'adopted' Elgar, this is probably the reason for a new recording of these relatively smaller pieces, all of which have been recorded over and over again, most of them still available in reissues directed by Elgar himself. Barenboim has succeeded in many of the larger works, and seems to need the expansive textures of these for the exercise of his undoubted talents. But here, in the smaller works, he tends to inflate them beyond their scope or their need. There is indeed some lovely phrasing here and there; but there are, too, disasters such as the grossly over-emphasised Salut d'Amour and the sentimentalised Rosemary. The Serenade has been worse done, but not often. Nevertheless, the performances are magnificently recorded and the orchestra is at its best for balance and sound.

*

PERFORMANCE

RHINE GILT

WITH THE English National Opera's productions of *The Ring* gradually coming on to disc, and due to tour complete in April and May, the current revivals at the London Coliseum take on added interest, particularly as all these London performances are now under musical director Charles Mackerras. The opening Rhinegold did not come off, in production, as well as some of the others, though the orchestral playing was the outstanding feature. But the Wotan of Norman Bailey, the Loge of Emile Belcourt and the impressive Alberich of Derek Hammond-Stroud carried the performance.

Mackerras takes both *The Rhine gold* and *The Valkyrie* at a somewhat faster and more apt tempo than Goodall usually does, but maintaining flow and giving breathing space to singers. Jon Andrew in *The Valkyrie* sang a sturdy Siegmund to Margaret Curphey's Sieglinde, a little shrill at the start but steadying to a softly-grained end, and Clifford Grant diluted his richly-sung Hunding to a figure commanding sympathy rather than hate. But it was Rita Hunter's soaring Brunnhilde that made this *Valkyrie* memorable and sharpened appetites for the now-completed EMI recording due later in the year.

VEILED SALOME

THE COMPLEX score of Strauss's once-horrifying one-act opera *Salome* needs simplicity in both production and setting. The English National Opera's new English-language production has neither. The Rudolf Heinrich sets are too elaborate, the production

has too much fussy movement drawing away from important principals, the famous solo dance becomes almost a full-scale ballet, and the dramatic ending is wilfully distorted. As Herod screams hysterically to his soldiers "Kill that woman", Salome drops dead (heart-attack?) before any soldiers appear.

SWEETNESS AND LIGHT

OPERA IS not all bloody murder and exaggerated histrionics. Sometimes it is all lightness and melting melody. And this, matched with a pink candy-floss setting, is what Covent Garden's new staging of Donizetti's light comedy *L'Elisir d'Amore* (The Elixir of Love) sets out to be and succeeds in an explosion of melody, light and colour, one of the most successful additions to the repertoire for a long time. The repertoire for a long time. John Copley's production had movement that grew naturally out of the lilting music, and Beni Montresor's floating sets, changing the scenes in full view with translucent pastel-shaded drops, paralleled both music and action. John Pritchard kept the orchestra floating, too. Jose Carreras, already known on recording, sang a touching Nemorino, deservedly bringing the house down with his singing of *Una furtiva lagrima*, and Geraint Evans polished his characterisation of Dulcamara to a gem-like brilliance. But the new soprano, Yasuko Hayashi, though looking lovely and singing sweetly, kept the same vocal colouring throughout so that her Adina was a figure of cardboard rather than a scheming flirt planning a deception to ensure what she really wanted. When the production returns to the stage, it is something all opera-lovers should see and hear.

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ALBUM REVIEWS

POPULAR

BOB DYLAN

Desire - CBS 86003. Production: Don DeVito. This is a musically perfect album with a plus in the shape of some fine fiddle from Scarlet Rivera. Melodically it is a return to the early electric Dylan, not immediately captivating a familiar Dylan phenomenon, but becoming better with listening. It has already been hailed in some quarters as his best album ever, but it doubtful whether this accolade is justified. At times it seems a little too monotonous and perhaps the Dylan dirge is now a dated musical form but the harmonica breaks are welcome as is the harmony singing from Emmylou Harris. Whatever is said about it however will not alter the fact that it is a certain seller and a certain chart entry.

DAVID BOWIE

Station To Station - RCA APLI 1327. Production: David Bowie and Harry Mastin. A truly superb album. Presumably if Elvis Presley retires this year it will be left to Bowie to become the Frank Sinatra of the Nineties. Certainly his voice is maturing to a promising high standard. There are only six tracks on this album including the single, Golden Years and one contribution that is not Bowie-written, Wild Is The Wind by Dimitri Tiomkin and Ned Washington. The artist's strong vocals are enhanced on this excellently produced and engineered album by a high standard of instrumental accompaniment.

VARIOUS ARTISTS

All Platinum Gold. All Platinum 9299 767. This 16-track collection from the successful New Jersey company was originally intended for release to coincide with a UK visit by many of its artists. Now that the tour is off, there'll be less publicity for the album - but it's still assured of heavy sales. There are hits here like the Moments' Dolly My Love and Girls, the Rimshots' 7-6-5-4-3-2-1, Shirley's Shame, Shame and Retta Young's Sending Out An SOS, plus a fine selection of All Platinum's lesser-known items, like Timothy Wilson's Wedding Ring, Elenore Mills' Singing The Blues and the Whatnauts' I Dig Your Act (the old O'Jays number). Some names from the past are in evidence, too, like Chuck Jackson, Derek Martin and Hank Ballard - sounding good in their All Platinum guise - plus Brook Benton, whose Bartender is by far the LP's best track.

STRING DRIVEN THING

Keep Yer 'And On It. Charisma CAS 112. Producer: Andy Johns. Probably the most commercial LP release yet from SDT and the one that could perhaps establish them finally in the eyes of record buyers. String Driven Thing are constantly in demand for appearances on the college and pub circuits, as well as gigs at places like the Marquee, and as such they have developed quite a loyal following. The opening track here, Starving In The Tropics, is probably strong enough for single release, and the band bring their usual gutsy approach to other numbers including Call Out For

CHART CERTAINTY

Sales potential within respective market

*** Good

** Fair

* Poor

Mercy, Ways Of A Woman and the Beatles' Things We Said Today.

RONNIE LANE'S SLIM CHANCE

One For The Road. Island ILPS 9366. Producer: Ronnie Lane. There's an unpretentious quality about Ronnie Lane's music which makes it impossible not to warm to, even if it never makes the pulse beat with excitement and anticipation. In Slim Chance he has a band which weaves homespun country (but not western) sounds which fit perfectly to his Dylanish vocals to give an overall sound the likes of which is not to be found elsewhere in these isles. The album is nicely varied, switching from the personal philosophical statement if 32nd Street, through the rural Burnin' Summer to the gently rockin' Steppin' And Reelin'. The band is out on tour into February, concentrating on university and college dates, and its infectious homely music should win plenty of fans.

TOM WAITS

Nighthawks At The Diner, Asylum SYSP 903. 2 LP set. Production: Bones Howe. Tom Waits is a man with deceptively relaxed style, a cheeky face and a voice like a Johnny Cash take-off. The albums were recorded in front of an audience (in a studio) which perfectly suits Wait's raunchy

style, heavy with cigarette smoke and cheap whisky fumes. Instant Lenny Bruce recall is inevitable, and Waits is destined for reputation as a rock poet with a chilling sense of humour and an uncanny ability to hit where it hurts. This set will sell on word of mouth but obviously a live appearance or two in this country is the only hope for establishing him here as an artist with any meaning for the average clean-living Briton. The street-rock cult hasn't really caught on here because we don't have the same sort of streets as they do in New York, but inevitably Waits will get rock press reviews and a sort of underground following.

**

2 ORIGINALS OF SERIES

A neat set of packages on various WEA-distributed labels, and mostly old stock in new sleeves, but no less worthwhile for that.

THE FACES

(K 66027) is a timely reissue of The First Step (1970) and Long Player (1971). The strain of the individual styles is very apparent, especially in Long Player, but nevertheless Faces managed to survive the tensions and produce good LPs in their time, and of these two are exceptionally good. Both are mixtures of chunky, wholesome British rock and goodtime, with Rod Stewart on vocals, a few simple but classic guitar breaks from Ron Wood and plenty of the Ronnie Lane branch of cheerfulness. Good sales potential.

THE SPARKS

(K85505). This is another timely one in view of the Mael brothers'

split from the rest, consists of Sparks (1974) and A Woofer In Tweeter's Clothing (1973) complete with illustrated booklet. The band's style never changed, only improved, and these earlier LPs well demonstrate the wacky combination of West Coast rock, Thirties Berlin cabaret and Kurt Weill's rambling musical forms. Oddly enough it never sounds contrived. A unique band which has undoubtedly given many ideas to today's current favourites. No doubt the Mael lads will keep it coming.

**

LITTLE FEAT

(K66038) is Dixie Chicken (1973) and Little Feat (1970). It doesn't work so well. Little Feat has sprung to prominence here only in the past 18 months or so and their recent chart LP is an indication of their popularity. But the band's style has broadened and tightened up a great deal since their early material was released and though this set will sell on name, buyers may be a bit disappointed if they expect to find the same quality has been recently demonstrated.

**

GORDON LIGHTFOOT

(K64022) is two mid-career LPs, Summer Side Of Life and Don Quixote, both amiable in the unchanging Lightfoot style, which packs concert halls but disappointingly doesn't sell vast amounts of albums. If you Could Read My Mind, probably his best-known song, is not featured on either album though there are plenty of good songs such as Alberta Bound. Mainly for aficionados.

**

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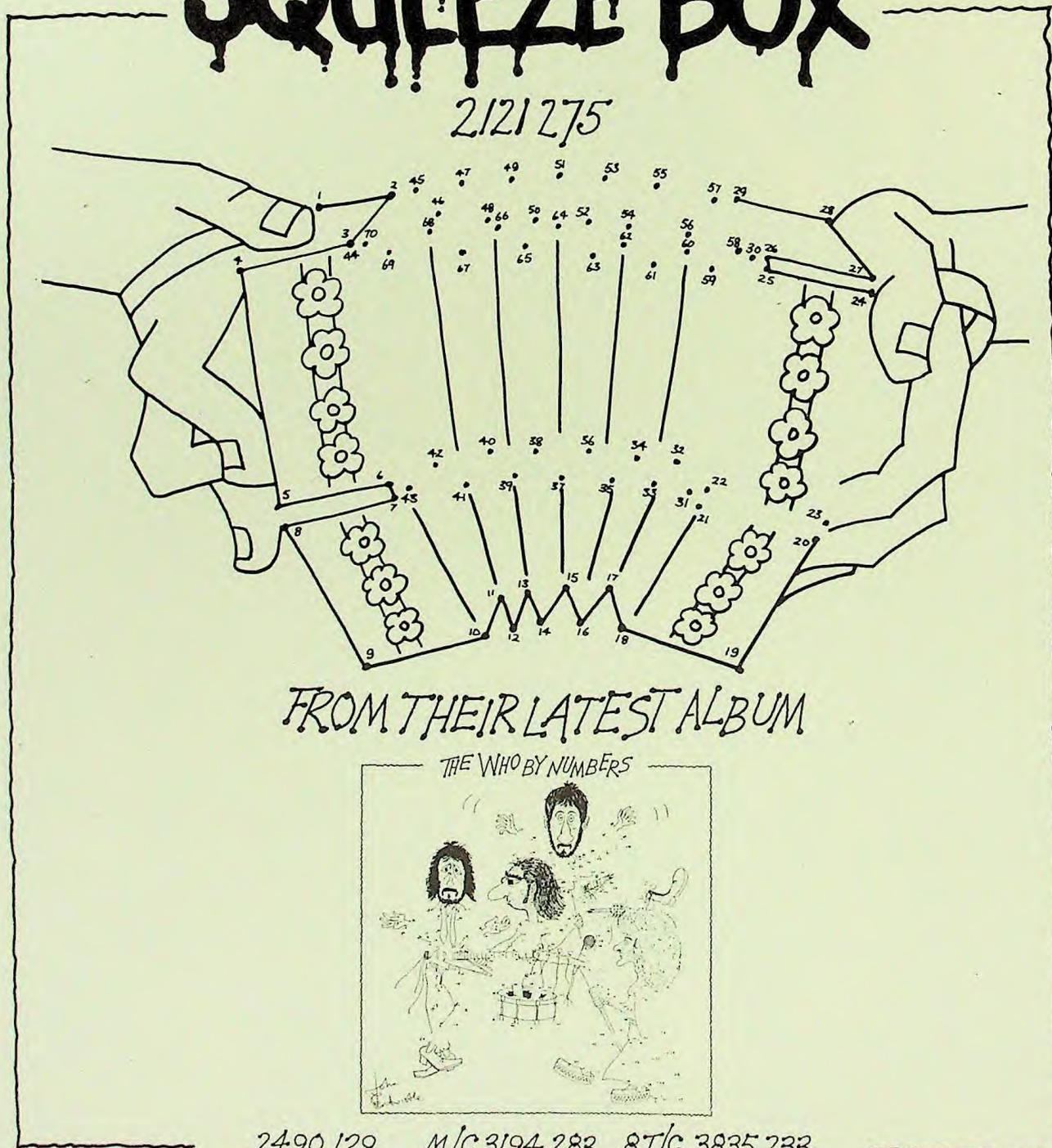
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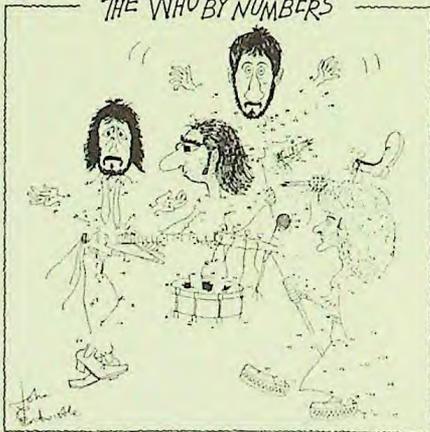
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PUBLISHING

ARROWTABS (producers of cassette, cartridge and licence material), Humber Road, London NW2 6EP. Attending: M. D. Mindel, managing director; Dennis Power, export manager; Martin Moritz, product manager; Martinez Hotel. Stand No: S 043. Seeking to expand distribution of finished product world-wide as well as further potential licencees and to expand operations to fullest capacity.

ATV MUSIC (music publisher), 26 Regency Square, Brighton, Sussex. Attending: Geoffrey Heath, managing director; Len Beadle, general manager; Brighton; Eddie Levy, general manager; London; Stuart Slater, general manager; Bradleys Records, Grand Hotel. Stand No.: P 119. Seeking to exploit the catalogues in the ATV group to the fullest extent and to obtain the rights to new catalogues and songs.

BBC RECORDS (record company) The Langham, Portland Place, London W1A 1AA. Attending: Roy Tempest, commercial manager; Richard Robson, press and marketing manager; Christine Massey, Grand Hotel. Stand No: A 233. Seeking marketing outside the UK and to establish catalogue in new territories.

BELL-ARISTA (record company), 49 Upper Brook Street London W1V 2BT. Attending: Tony Roberts managing director; Nicola Joff; Mafalda Hall, export manager; Aaron Sixx, David Bridger, Carlton Hotel.

BELSIZE MUSIC (music publisher), 38 Hertford Street, London W1Y 8BA. Attending: Chas Peate, Iris Giebler, Des Dyer, Jacky Moini. Stand No: C 454.

BRONZE RECORDS and BRON ASSOCIATED (record company and music publisher) 100 Chalk Farm Road, London NW1 8HE. Attending: Gerry and Lillian Bron, directors; John Cokell, label manager; Sidney Bron, publishing director. Martinez Hotel.

BURLINGTON MUSIC (music publisher), 18 Great Marlborough Street, London W1V 2BL. Attending: Leslie Lowe, general manager; Majestic Hotel. Stand No.: B 191.

BUS STOP (record company and music publisher), 10/11 Lower John Street, London W1R 3PE. Attending: Mitch Murray, Peter Callander, directors; Ron Cole, general manager; Carlton Hotel. Seeking to tie up territories still free for publishing and find a deal for Peter Noone, recently signed in the UK, for the States.

CARLIN MUSIC (music publisher), 17 Savile Row, London W1X 1AE. Attending: Freddy Bienstock, president; Paul Rich, vice president. Majestic Hotel. Stand No: B 269.

CAROLINE RECORDS (export company), 9/11 Woodfield Road, London W9. Attending: Christopher Stylianou, managing director; Roger Ellman, projects manager; Clarice Hotel. Seeking to meet international importers interested in British products of the music industry: E.g. records, pre-recorded cassettes and cartridges, record and tape accessories, books and posters on music topics.

CHAPPELL AZNAVOUR (music publisher), 114 New Bond Street, London W1. Attending: Tony Macarthur, managing director;

Patrick Shart, catalogue manager; Carolyne Wyper.

CHAPPELL & CO (music publisher), 50 New Bond Street, London W1A 2BR. Attending: Roland Rennie, creative director; Edward Holmes, director; Emil Zoghby, pop production manager. Martinez Hotel. Stand No: 385.

CHAPPELL INTERNATIONAL (music publisher), 50 New Bond Street, London W1A 2BR. Attending: Nicholas Firth, general manager; Mike Batory, repertoire manager. Grand Hotel. Stand No: 385.

DECCA RECORDS (record company), Decca House, 9 Albert Embankment, London SE1 7SW. Attending: Marcel Stellman, International Promotion Manager,

HENSLEY MUSIC (music publisher and production company), 82 Oakwood Court, London W14. Attending: Tony Eyers, Gray Jones, Martinez Hotel. Stand No: B 470. Seeking the sale and licencing of productions and new publishing deals.

INTERSONG MUSIC (music publisher), 50 New Bond Street, London W1. Attending: Adrian Rudge, Eric Holland, Martinez Hotel. Stand No: A 329. Seeking to place own masters, find publishing deals for UK and renew existing deals.

MARTIN COULTER (record producers, songwriters and music publishers), 33 Knox Street, London W1H 1FS. Attending: Bill Martin, Phil Coulter, Directors: Carlton, Bernard Brown Majestic.

present licencees regarding artists and productions.

JOHN REID ENTERPRISES, 49 South Audley Street, London W1. Attending: John Reid, Managing Director, David Evans, General Manager. Stand Number: P 315-P 2321.

ROCKET RECORDS (record company), 49 South Audley Street, London W1. Attending: David Croker, Label Manager; Tony King, Vice President of Rocket Records in Los Angeles, USA. Stand Number P 315-P 321. Main reasons for attending: Because of the Elton John special at Midem, the company feel they should be well represented.

RONCO (Consumer Products Marketing Company), 111

with new licencees in unrepresented territories, to make contact with overseas publishers, to negotiate representation of copyrights.

CYRIL SHANE MUSIC (music publisher), 69 Harley House, Marylebone Road, London NW1 5HN. Attending: Cyril Shane, Carlton Hotel. Stephen Shane, Miramar Hotel. Stand No: B 285.

SONET PRODUCTIONS (record company and music publisher), 12 Needham Road, London W11. Attending: Rod Buckle, managing director; Sandy Sneddon, export manager. Stand No: 440. Seeking to attract more business for the record company.

STATE RECORDS (record company and music publisher), Speen House, Porter Street, Baker Street, London W1M 1HY. Attending: Wayne Bickerton, Managing Director-Record Division; Ronnie Beck, Director-Publishing Division; Tony Waddington, Director-Record Division. Majestic Hotel. To negotiate a new publishing deal for Wayne Bickerton and Ronnie Beck now that their deal with ATV has concluded.

ROBERT STIGWOOD ORGANISATION (record company and music publisher), 67 Brook Street, London W1. Attending: Patrick Fairley, Publishing Manager, staying at the Cannes Palace, Chris Youle, European Manager-Record Division, staying at the Carlton; Helen Walters, press manager, staying at the Martinez. Stand Number P 116. Main reason for attending. To meet his publishers and sub-publishers and other contacts in Europe.

SUMMIT MUSIC (music publisher), 38 Hertford Street, London W1Y 8BA. Attending: Chas Peate, Clive Scott. Stand No: C 454.

SOUNDS EXPRESS INTERNATIONAL (record and tape exporters), 115 Gunnersbury Lane, Acton Town, London W3 8HQ. Attending: Michael Stearn, Michael How, Peter Riley. Stand

TO PAGE 36

Who's where at MIDEM

David Stak, International Press Liaison Officer. Majestic. Stand No. B 191.

DICK JAMES ORGANISATION (record company and music publisher), 71/75 New Oxford Street, London WC1A 1DP. Attending: Dick James, Stephen James, Roland Rogers, Arthur Braun, Colin Taylor, Sue Partridge, Anne-Marie Walsh, Paul Spinetti, Geoffrey Morrow, David Martin, Christian Arnold. Savoy Hotel. Stand No.: A 426. Seeking to contact and liaise with overseas subsidiaries and licencees in an effort to expand publishing and recording activities world-wide.

EMI MUSIC (music publisher), 138/140 Charing Cross Road, London WC2H 0LD. Attending: Ron White, Peter Phillips, Lawrie Lawrence, Kay O'Dwyer, Terry Slater, Lawrie Hall, Fred Marks, Ellis Rich. Majestic and Carlton Hotels. Stand No: A 431.

EUROBEAT (music publisher and record producer), 36 John Dalton Street, Manchester M2 6LE. Attending: Irving Wilson, managing director; Franco de Gemeni, director; Luciana Morello, international manager. Majestic Hotel. Stand No: B 477. Seeking to arrange licencees for recordings and offer sub-publishing on music. Also to acquire new recordings and music for publishing.

FAMOUS CHAPPELL (music publisher), 52 Maddox Street, London W1. Attending: Kenny Barker, general manager. Martinez Hotel. Stand No: 385.

GULL RECORDS (record company), 56 South Molton Street, London W1Y 1HF. Attending: Derek Everett, Managing Director; David Howells. Mediterranean. To meet with licencee and make new contacts.

HEATHSIDE GROUP OF COMPANIES - Heathside Music Ltd., 86 Marylebone High Street, London W1M 4AY. Attending: Graham Churchill, Publishing Manager; Alan Paramor, International Manager. Canberra. To meet existing foreign licencees, to discuss problems arisen in the past which Heathside Music hope to put right in the future. The company also wishes to make known that it is in the market for acquiring overseas territories and would like to be contacted in this connection by as many people as possible.

Richard Gillinson and Louise Arthurworry.

MAGNET RECORDS AND MAGNET MUSIC (record company and music publisher), Magnet House, 22 York Street, London W1H 1FD. Attending: Michael Levy, chairman and managing director; Brian Reza, sales director; Grant Goodchild, general manager; Barry Johnstone, head of promotion; Pete Waterman, assistant head of a&r; Sarah Jones, international manager. Stand No: B 368. Seeking to promote Magnet Records internationally and to maintain close liaison with international licencees.

MECHANICAL COPYRIGHT PROTECTION SOCIETY (copyright agency), Elgar House, 380 Streatham High Road, London SW16 6HR. Attending: Leslie Abbott, chairman; B. W. Pratt, managing director; Roy Berry, director; John Edwards, general manager; Ray Ellis, deputy general manager; B. Campbell, overseas representative. Carlton, Canberra and Victoria Hotels. Stand No.: B 369.

NOEL GAY MUSIC (music publisher), 24 Denmark Street, London WC2H 8NJ. Attending: Ron McCreight, Mondial Hotel. Stand No: B 480. Seeking to place songs and masters.

PENNY FARTHING (record company), 4 Tilney Street, Park Lane, London W1Y 5LE. Attending: Larry Page staying at the Carlton, Carolyn Lloyd, Terry Fenn, Phil Waller, Rod McQueen staying at The Mediterranean. Stand Number: B 178.

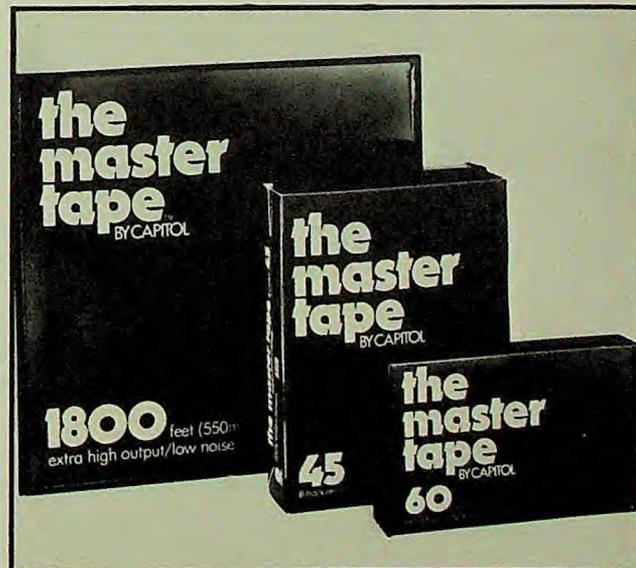
PICKWICK INTERNATIONAL (budget record and tape merchandiser), Hyde Industrial Estate, The Hyde, London NW9 6JU. Attending: Montague Lewis, managing director; Fred Jackson, export manager; Alan Freedlander, sales manager. Stand No: A 141/145. Seeking to hold business conferences with associates and to open new markets.

RED BUS (music publisher, record company and production company), 33/37 Wardour Street, London W1A 4PW. Attending: Eliot Cohen, Ellis Elias, Roberta Danova, Century Hotel. Stand No: A 449. Seeking to secure sub-publishing agreements with overseas territories and to have meetings and discussions with

Mortlake Road, Kew, Richmond, Surrey. Attending: Barry Collier, Managing Director; Gordon Smith, record producer. Cannes Palace. To look for new product ideas and to introduce some new products that they already have.

SAGA RECORDS (record company), 326 Kensal Road, London W10 5BL. Attending: Marcel Rodd, Managing Director; Eddie Royce, Export Manager. Martinez. Stand Number: C 158. To market, license and sell product, particularly interested in selling recently acquired Trojan Records. Also looking for companies to handle all successful products in the Saga line, particularly classical range.

SATRIL MUSIC and SATRIL RECORDS (music publisher and record company), Satril House, Little Newport Street, London WC2H 7JF. Attending: Henry Hadaway, Alan Melina, Sam Hadaway, H. Avedissian, Chris Baker. Martinez Hotel. Stand No: A 253. Seeking to meet and confer with existing overseas licencees to make contact with and negotiate



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Capitol

PUBLISHING

Purple share in British Lion

JOHN CRAIG, managing director of British Lion Music, has joined the Purple Group of companies as managing director of the music publishing interests - and Purple has acquired a half share in British Lion Music.

Anthony Edwards, chairman of the Purple Group, said that British Lion will continue to publish British Lion film scores, with the added access of writers of the calibre of Jon Lord, Roger Glover and other Purple Group artists.

Additionally a new company has been formed in the UK, Arabella Music, as an outlet for the Purple Group's new talent and publishing acquisitions. And a first deal for Arabella is with Eddie Hardin and Ray Fenwick's E.R. Music, worldwide, as of immediate effect.

First copyright here is Music

Maker, by Ray Fenwick and Fancy, in which Arabella has part publishing. There is also an album of Hardin and York material currently in production through Bellaphon.

Jon Lord's fourth major composition for electric and orchestral performance, Sarabande, recorded by Lord and other rock stars with the Philharmonia Hungarica, conducted by Eberhard Schoener, is for release on Purple this spring.

Roger Glover is to continue expanding the scope of The Butterfly Ball, with the album of the show doing well in the U.S., and the film of the Butterfly Ball concert at the Albert Hall in London in the final stages of editing prior to world sales distribution. And a project for the initial series of 13 10-minute

animated cartoon films, with music, is also being planned.

Other writers, such as Harry Chapin (through Story Songs), sub-published by British Lion Music, will be further promoted. Craig said: "We also intend major promotion on Starliners, a dynamic young Liverpool group, recording for Purple's Oyster label - and the main writer, lead singer John Bryan, is signed to Arabella."

And a wholly-owned publishing subsidiary has been set up in Germany, Maredo Musikverlag. First copyrights to go to Maredo are the whole of Ritchie Blackmore's Rainbow album, including Man On A Silver Mountain, currently showing in the German charts.

Anthony Edwards said: "The aim for Purple now is to expand. At MIDEM we're interested in acquiring sub-publishing rights. Our own international publishing contracts also reach expiry this year, so we must explore possibilities there."

Craig has been with British Lion Music for two years and before that was international representative for ASCAP. He has also worked with ATV Music and his initial publishing experience was with a 10-year spell with Mills Music.

He is to be based at Purple's Newman Street offices in London, and the Purple/British Lion team will be based aboard the yacht Conquest, in Cannes Old Harbour during MIDEM.

Who's at MIDEM

FROM PAGE 35

No: C 356. Seeking to export current new releases on both LP and tape as well as major company deletions and overstock records. To look for new source of similar product for import into UK.

SPLASH RECORDS (record company), 38 Hertford Street, London W1Y 8BA. Attending: Chas Peate, Iris Giebler, Des Dyer, Clive Scott, Jacky Moini. Stand No: C 454.

SYDNEY THOMPSON RECORDS (record manufacturers), Pinner, Middx. HA5 2AL. Attending: Mr and Mrs Sydney Thompson. Carlton Hotel. Stand No: B 469.

TRANSATLANTIC RECORDS (record company), 86 Marylebone High Street, London W1M 4AY. Attending: Michael Watts, International Sales Manager: Lee Mendell, U.S. representative. Canberra. Since Transatlantic joined with Granada there is a much bigger interest overseas, and actually sales overseas have increased by 20 percent. A lot more new products are to be released worldwide.

UNITED ARTISTS (record company), 237/41 Mortimer Street, London W1. Attending: Martin Davis, Carole Pini-Majestic: Tim Read, Kick Van Hengel, Ronnie Bell Negresco, Pierre Tubbs Cannes Palace. Stand Number: A 111. To combine the visit with a full international licence meeting which this year

will probably be one of the biggest. The meeting will be held just prior to the commencement of the festival in Nice and will be attended by licencees from all over the world.

UNITED ARTISTS MUSIC (music publishers), 371 Mortimer Street, London W1. Attending: John Velasco, Mr. and Mrs. Roger Welch Carlton. John Spalding Majestic. Stand Number: A 111. To present new product to the foreign companies to enhance foreign earnings.

VALENTINE MUSIC (music publisher), 152/156 Shaftesbury Avenue, London WC2H 8JH. Attending: John Nice, Martin Grinham, Pat Seward, Barry O'Keef, Patrick Boyle, Brian Charter, Peter Sams, Philip Love, Piers Ford-Crush, David Redston. Stand No: A 453. Seeking to licence record productions abroad and to acquire and licence musical compositions.

VIRGIN RECORDS (record company), 2/4 Vernon Yard, 119 Portobello Road, London W11. Attending: Richard Branson, Managing Director Martinez, Simon Draper, A&R Director, Milanka Comfort, Head of International Department, Ken Berry, Assistant to Managing Director and Kinikolas Powell. Director Clarice. Stand Number A 132. To renew contacts.

VIRGIN MUSIC (above address). Attending: Carol Wilson, manager, Clarice. Stand number A 132.

Metz, Singer visit

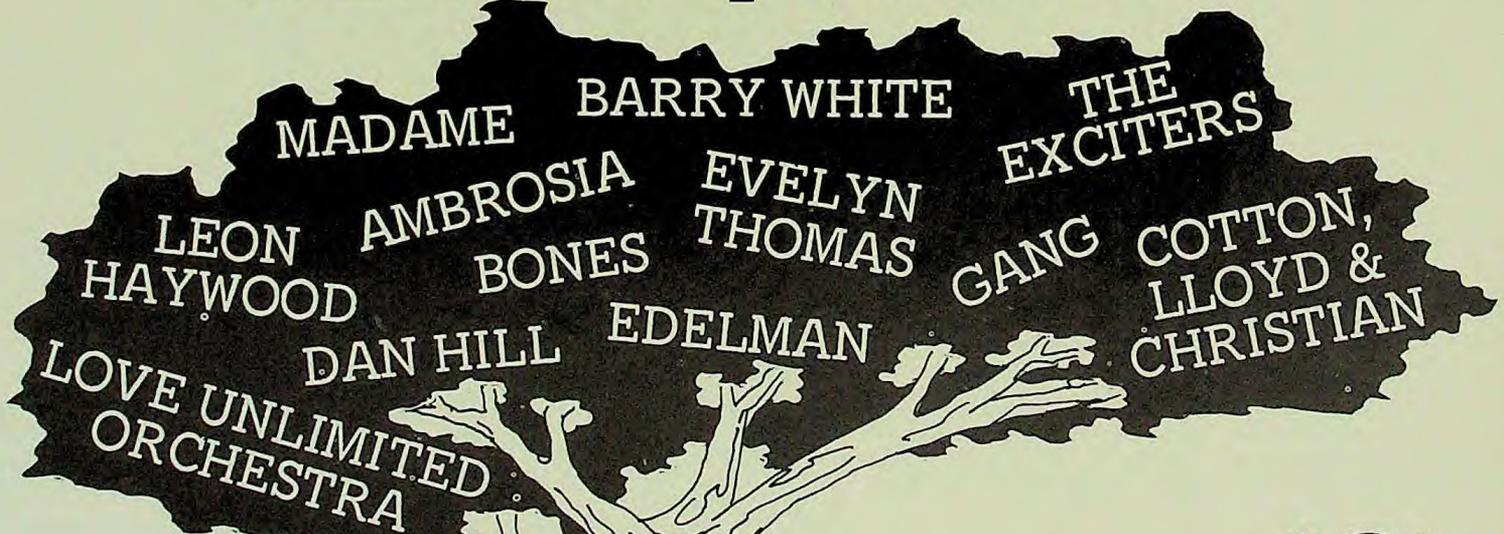
MAKING THEIR first visit to Midem as part of a large American contingent participating in the tenth anniversary event, will be Steve Metz and Steve Singer, well known to a host of top British names as owners of New York's Beacon Theatre, a major talent showcase.

Metz and Singer are the president and vice-president of Vidicom System Inc., and the reason for their attendance is to further the activities of their recently-formed label, MAI (Music America International) Records.

They are seeking to sign artists, acquire masters and set up European distribution for artists already signed to the label. It is intended that MAI acts will be showcased at the Beacon Theatre and New York's Academy of Music, which is to be reinstated to present talent after being unused for a time.

Metz has been involved in the music business since he produced records for Beverly Bremers in 1972 and is co-producer with Allen Klein of Limmie and the Family Cooking.

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PUBLISHING

April regains James Taylor songs for UK

APRIL MUSIC has regained the exclusive UK sub-publishing rights to the entire James Taylor catalogue, through the U.S. singer-composer's Country Road Music.

Brian Hutch, April managing director, said this "second time around" deal for the prestigious Taylor product was "particularly pleasing, not only from a business standpoint for April UK, but on a personal basis for me."

"I've been involved with James Taylor for many years as an agent, then as promotion man at Warner Brothers where I put together the very successful James Taylor-Carole King tour and worked on all his material."

"There's no argument that his material has made a huge impact

on the contemporary music scene."

April's involvement with Taylor goes back to his first album for Apple in 1968.

April creative manager Brian Oliver said: "When I joined April three years ago, it was very exciting to work on songs such as Fire And Rain and Don't Let Me Be Lonely Tonight, with cover versions coming in thick and fast from all directions."

"It was very disappointing when our original deal expired a year or so ago, but we still retained rights to all of the Taylor material then under our control. Now we handle all his existing material, and sub-publish all future compositions in the UK."

Tincabell to manage GTO

MUSIC PUBLISHING interests of the Gem Toby Organization are now managed by Tincabell Music, the directors of which are Keith Potger (managing), Laurence Myers, Dick Leahy and Colin Hadley.

The GTO set-up either owns or administers the following catalogues: August, Bew, GTO, Indian Brandee, Larkworth, Sledge, Vaudeville.

Tincabell, which also administers Rosey Music, is to operate from offices in the GTO Records building, 17 Barlow Place, Bruton Street, London W.1.

Helen Shapiro forms Shap Music

HELEN SHAPIRO, one-time consistent hit-maker, has formed her own music publishing company, Shap Music. Initial catalogue includes more than 50 titles, the majority written by her with her brother, Ronnie Shapiro.

Directors of Shap Music are Helen Shapiro, Ronnie Shapiro, Tony Barrow and Bess Coleman. Negotiations for handling Shap material are going on with a major music-publishing group.

Ronnie Shapiro said: "Helen and I have been writing together

for quite a while, but my sister's activity as a performer has overshadowed her composing talents. Now we are concentrating more time on her writing."

"She'll be recording some of the titles herself, of course, but we feel we have potential hits for other artists - as well as strong album-track material."

And Helen Shapiro said: "We'd like to involve other writers in the Shap venture. It won't be just a catalogue of our own songs."

Haines joins Dreyfus in Fuse

A NEW publishing company, Fuse Music, has been set up by former Chrysalis Music general manager Nigel Haines, in partnership with French publisher Francis Dreyfus.

Working with Haines is Martin Kitcat, formerly a label manager at EMI and with Rondor Music prior to working with Haines at Chrysalis.

Object of the partnership is to give each partner a chance to be more successful in a market which normally would be alien to them.

Fuse Music has signed Albion, a catalogue owned by Dai Davies and Derek Savage, managers of London's Nashville Room nightspot. It has also signed Junior Campbell, Genesis, Peter Gabriel, Tom Johnston of the Doobie Brothers, Barry Mason and Seventh Wave.

Other signings include a new

band, Brand X; Cowbell Publishing, an offshoot of the Cowbell Agency run by former Chrysalis agents Richard Cowley and Kenny Bell; Editions Labrador and Editions Francis Dreyfus, the two original catalogues of Dreyfus, represented by Fuse for all English-speaking territories.

Then there is Hi-Man Music, subsidiary managed by Nachum Heiman and specialising in jingles; Lash La Rob, a three-piece band from Memphis; Legover, a seven-piece backing band; and the Groundhogs, now with a completely new line-up though formed by Tony McPhee, who founded the original band.

Other deals already completed are with Lobo Music, which publishes Rob Lumley and Jack Lancaster's version of Peter And The Wolf, recently released

through RSO; Tim Moore, winner of the first U.S. Songwriting Festival in 1974; Nova, an Italian rock band signed by Clive Davis to Arista for the world, excluding France and Italy; Ann Odell, formerly Blue Mink and Chopyn; session man Ruan O'Lochlainn, recently signed to Virgin Records, and currently producing the new Link Wray album; and Ray Russell.

Fuse is to set up new offices shortly but meanwhile works out of Flat D, 4 Oxford and Cambridge Mansions, Old Marylebone Road, London NW1 (402-6536). The company is to be represented in territories other than French and English-speaking countries by Intersong. Fuse hopes to finalise U.S. representation during MIDEM.



HANS KUSTERS, of Hans Kusters Music, Belgium, the ATV Music representative in that territory, was in London to present songwriter Wayne Bickerton and ATV Music with Gold Discs for the Rubettes' Juke Box Jive, which sold more than 100,000 copies in Belgium. Picture shows (left to right): Eddie Levy, general manager, ATV London office; Bickerton; ATV managing director Geoffrey Heath; and Hans Kusters.

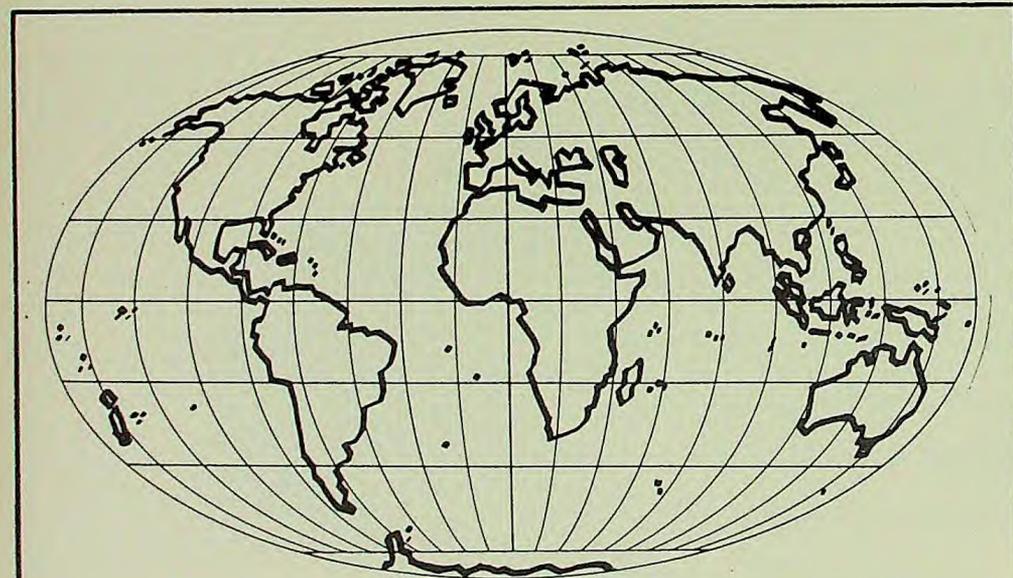
Crewe EMI deal renewed

PETER PHILLIPS, creative director of EMI Music, has re-negotiated the company's contract with writer-producer Bob Crewe who, through his U.S. publishing arms has supplied several major chart hits.

During 1975 EMI published several from the Crewe catalogue including the chart-topper Bye Bye Baby, by the Bay City Rollers; Sherry by Adrian Baker; Skiing In

The Snow, by Wigan's Ovation; and other titles by Disco Tex and the Sex-O-Lettes, Labelle and Frankie Valli.

Under the terms of the new deal, EMI will publish all songs from Crewe's Hearts Delight and Dawson Cove publishing outlets. New songs from the catalogues include So Good, by new group Toby on Rak and titles on a Four Seasons' Private Stock.



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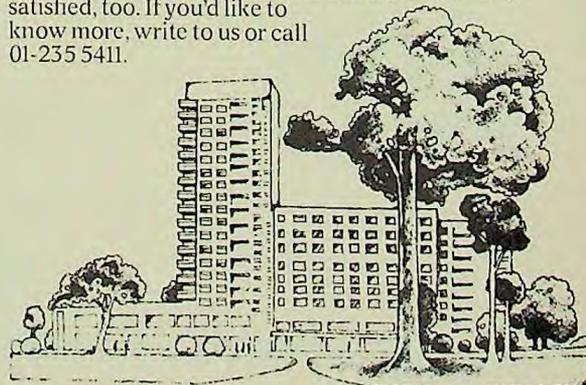
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PUBLISHING

Superstar prediction for Sawada

KENJI SAWADA is a Japanese pop superstar whose singles sell at an average of 400,000 in Japan — with some of his chart-toppers reaching the 700,000 mark.

And if things go according to plan, Sawada will, in 1976, become the first truly international Japanese superstar. Behind him is the massive Watanabe entertainment complex based in Tokyo and it has set up an operation in London, covering the European scene.

The office was opened two years ago, with Akira Nakamura in charge. His initial brief was simply to introduce Japanese music to Europe, then follow up by promoting Watanabe's various interests.

The production side of the company in Japan is run by Shin Watanabe, with his wife Misa presiding over the publishing interests. Additional aspects include Nippon Reflex, for production and sales of videocassette software, and Watanabe Kikaku, which embraces a radio station, television station and advertising agency interests. The company also produces motion pictures.

Said Nakamura: "When it came to promoting Japanese pop music

it soon became apparent that what we needed most was a suitable artist to sing it. Kenji Sawada, a big name in Japan for some seven years, and a good-looking boy with wide appeal, seemed an obvious choice.

"We needed someone with know-how in the European scene, so we got Wayne Bickerton, then at Polydor and now at State, to produce some records for him. He did about a dozen songs for the singer. Sawada sings in French and in English, picking up lyrics phonetically, and he's already started breaking in parts of Europe.

"One hit was Je Viens Du Bout Du Monde, and Bickerton and Tony Waddington penned the 'B' side, Fugitive Kind. So far Sawada is breaking particularly well in the French-speaking countries, like Belgium and the French parts of Switzerland.

"All our efforts are going into him. The policy is one artist at a time. His backing tracks are laid down in France, then he just comes over and adds the voice. We've got 250 artists on the books in Japan, but Sawada is the one getting the big international treatment. He'll be in the UK in February and the aim is to give



Akira Nakamura

him the big launch."

Nakamura said: "We realise the problems. Image is one, of course. Bickerton and Waddington could easily knock out a hit song for the artist, say something on the old kung-fu approach, but we want something fresh and new. The language barrier could be difficult, but he records well in English."

On the general side of the London operation, Nakamura is mostly involved in handling publishing deals, through an arrangement with State Music. "Generally I go for one-shot deals on a specific song.

"But most important is establishing Japanese music. The fact is that the world really is narrowing down. In Japan we used to be a good six months behind the UK or America. Not now.

"The November release of the Queen album Night At The Opera, for instance, was followed by a Japanese release on December 24. Queen are very big in Japan, and Watanabe represents them for tours. They really are remarkably big with Japanese girls.

"At least 70 percent of the singles scene is domestic, but there is more international product on the album side. The Carpenters are easily the biggest international act, but there are others. Pink Floyd for example on the progressive rock side. Olivia Newton-John is popular, as are the Bay City Rollers. The ex-Beatles, of course, notably Paul McCartney and Wings.

"New Japan wants, and needs, to produce international names.

"In Japan, we've had deep respect for the British way of doing business for 150 years now. We'd copy building styles and so on. The 20-year occupation after the war meant that a lot of Western ideas rubbed off.

"Now, with Bickerton and Waddington involved, we look to Kenji Sawada to develop interest in Japanese music generally."

O'Connor joins Shane

A JOINT publishing company has been formed by Cyril Shane and Des O'Connor. The new set-up will be known as Kingsize Songs and the first copyright is a new song by O'Connor himself, So Close, included on his new album With Feelings.

The Cyril Shane Organisation also has action on a series of revivals. One, If Paradise Is Half As Nice, was a chart-topper in 1969 for Amen Corner and is being re-released on NEMS — while the then lead singer of the group, Andy Fairweather Low, is currently in the charts with Wide-Eyed And Legless.

Also on NEMS is Al Wilson's Show And Tell, another Shane copyright in the UK — when first released on Bell it did not make the BBC play list, but was a number one in the U.S.

Shane also has Hey! Mr. Music Man, an English version of a German song, which is the new single for Peters and Lee. Art Farmer and the O.R.F. Big Band has just released a complete album of Shane copyrights on Pye, including the standards He Ain't Heavy ... He's My Brother and Where Is Love, plus seven originals.

Best selling Sheet Music

- 1 BOHEMIAN RHAPSODY, Feldman
- 2 TRAIL OF THE LONESOME PINE, FDH
- 3 ALL AROUND MY HAT, Chrysalis
- 4 LET'S TWIST AGAIN, Carlin
- 5 IMAGINE, Northern
- 6 LOVE HURTS, Acuff Rose
- 7 THIS OLD HEART, (-)
- 8 THINK OF ME WHATEVER YOU ARE, Leeds
- 9 D.I.V.O.R.C.E., London Tree MONEY HONEY, Carlin
- 11 LYIN' EYES, Warner Bros
- 12 RHINESTONE COWBOY, KPM
- 13 UNA PALOMA BLANCA, Noon
- 14 SKY HIGH, Leeds
- 15 FEELINGS, KPM
- 16 YOU SEXY THING, Rak
- 17 IT'S GONNA BE A COLD CHRISTMAS, Tic Toc
- 18 HAPPY TO BE ON AN ISLAND IN THE SUN, EMI
- 19 I ONLY HAVE EYES FOR YOU, Feldman

NA-NA IS THE SADDEST WORD, Cyril Shane
Compiled by Music Publishers' Association

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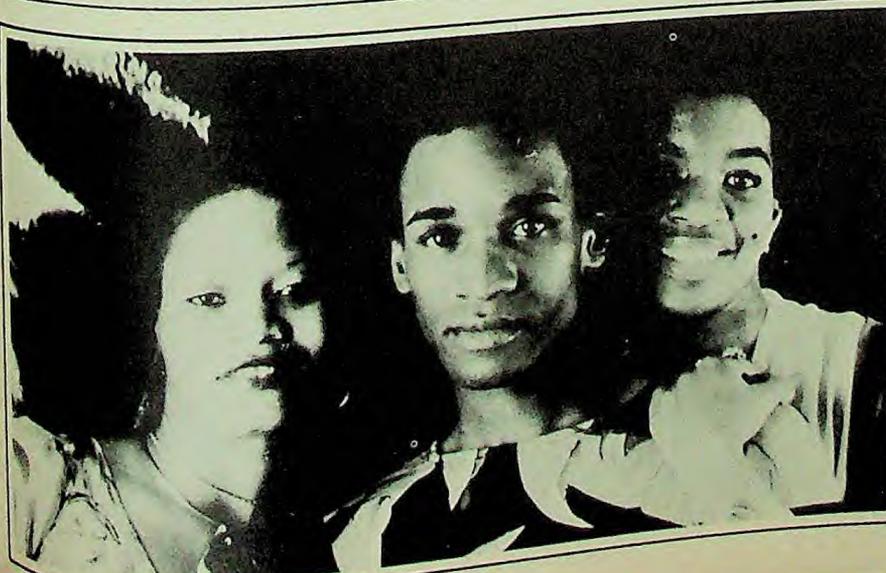
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RELEASES MUSIC WEEK JAN. 24

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 A - Pye, CW - CBS/WEA, E -
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 Taylor, I - Island, L - Lugtons, R
 - RCA, S - Selecta, X - Clyde
 Factors, Z - Enterprise, CR -
 Creole, P - Pinnacle, T - Saga.

LISTINGS

A
 AWAY FROM HOME, Down To
 The Line, BACHMAN TURNER
 OVERDRIVE. Mercury
 6167.320 (F)
 AS STRONG AS SAMSON, The
 Unquiet Zone, PROCOL
 HARUM. Chrysalis CHR 1080
 (I)
 A QUIET STORM, Sleep On My
 Love, SMOKEY ROBINSON.
 Tamla Motown TMG 1019 (E)

B
 BIG BAYOU, Sweet Baby Mine,
 RONNIE WOOD. Warner Bros.
 K 16679 (CW)
 BREAKING UP IS HARD TO DO
 Lonely Night, NEIL SEDAKA.
 Polydor 2058.684 (F)
 BLUE MIST, Missouri Skyline,
 MAMA'S PRIDE. Atlantic
 K10709 (CW)

CD

CHORDS OF FAME, Hey Girls
 Gather Round, EIRI. UK 120
 (F)
 CHILDS PLAY, Get Into A Song,
 DIANE SOLOMON. EMI 2392
 (E)
 DISRESPECT CAN WRECK,
 Bam-A-Lam-A Boogie, THE
 ESCORTS. Alaska ALA 1014
 (Z)

E

EVERY MOTHERS SON, Flying
 Free, COLD SPRING
 HARBOUR. EMI 2384 (E)

F

FOR THE LOVE OF YOU (Pt. 1
 & 2), You Walk Your Way,
 ISLEY BROTHERS. Epic EPC
 3865 (CW)

G

GOOD TIME MUSIC, Brother,
 JACK STACK-A-TRACK.
 Chelsea 2005.055 (F)
 GETTING A LITTLE LONELY,
 Another You, DAVID
 NICHOLSON. Polydor
 2058.680 (F)
 GOT MY EYE ON YOU, Rissold,
 GONZALES. EMI 2392 (E)
 GIVE IT UP, Silence Of Dreams,
 HUSKY. Anchor ANC 1026 (E)
 GODZILLA, Get Down With Us,
 THE SENSATIONAL BAND.
 Pye Popular 7N 45558 (A)

H

HELLO MOTHER HELLO
 FATHER, A Waiste Of Money,
 ALAN SHERMAN. Warner
 Bros. K 16691 (CW)
 HEY SAH-LO-NEY, Twelve Hours
 With You, ROSKO AND THE
 ROSKETTES. MCA 226 (E)
 HOW SAD VENICE CAN BE,
 Between Us, CHARLES
 AZNAVOUR Barclay BAR 35
 (R)
 HEY MISTER MUSIC MAN,
 Stand By My Side, PETERS &
 LEE. Philips 6006.502 (F)

I

I LOVE TO LOVE (BUT MY
 BABY LOVES TO DANCE),
 Disco Fever, TINA CHARLES.
 CBS 3937 (CW)
 IN THE MOOD, A String Of
 Pearls, JOE BOB'S NASHVILLE
 SOUND CO. Capitol CL 150847
 (E)

J

JUST LIKE VELVET, Jesus Help
 Me Sleep, GIZMO. President PT
 443 (Z)

L

LIGHTNIN' BAR BLUES, Minnie
 The Moocher, COMMANDER
 CODY. Warner Bros. K 16700
 (CW)
 LOVE FIRE, Your Lips Are
 Close, JIGSAW. Splash CP 3
 (E)

LOVE FOR HIRE, Islands,
 RICHARD HEWSON
 ORCHESTRA. Splash CP 2 (E)

M

MR JAWS, Irv's Theme, DICKIE
 GOODMAN. Private Stock PVT
 44 (E)
 MOVING LIKE A SUPERSTAR,
 Let Me Be, JACKIE
 ROBINSON. Pye International
 7N 25700 (A)

N

NO MORE LOOKING BACK,
 Jack The Idiot Dance/The Hard
 Way, THE KINKS. RCA RCM 1
 (R)

O

OH, THAT'S MY MAN, You
 Don't Know, FIRE. Jayboy
 BOY 97 (Z)

R

REGGAE MY WAY, Gypsy,
 CHUBBY CHECKER. 20th
 Century BTC 2040 (A)
 RIGHT FROM THE SHARKS
 JAWS (JAWS INTERVIEW),
 Jaws Jam, BYRON
 McNAUGHTON ALL NEWS
 ORCHESTRA. Route RT 23
 (A)

RCA's new single releases

FOR THE 23rd JANUARY
DAVID CASSIDY
 Tomorrow - RCA 2645
KINKS
 No More Looking Back
 RCM1 - Mini LP
LITTLE TONY
 Shakin' all Over
 RCA 2638

S
 SAILING, Cuttie Sung, CUDDLY JUDDLY BAG PIPE BAND. Decca F 13620 (S)
 SHAKIN' ALL OVER, Together, LITTLE TONY. RCA 2638 (R)
 SPANISH WINE, She's Only Dancing, CHRIS WHITE. Charisma CB 272 (F)
 SOUTHERN BELL, Alice Doesn't HARRIOT SCHOCK. 20th Century BTC 2235 (A)
 SURGERY HOURS, Deadly Delicious, CITY BOY. Vertigo 6059.132 (F)

W
 WAKE UP EVERYBODY Pt. 1, Wake Up Everybody Pt. 2, HAROLD MELVIN AND THE BLUE NOTES. CBS PIR 3866 (CW)
 WEEKEND GIRL, Kiss Me Once More, STARLINERS. Oyr 104 (E)
 WHEN WILL THEY UNDERSTAND, For A Lover, NELLIE BOON. Penny Farthing PEN 204 (A)

T
 THE FLOWERS WILL NEVER DIE, The Best Years Of My Life, AYSHEA. DJM DJS 631 (A)
 THE LAUGHING POLICEMAN, Music Music Music, SAM AND SAMANTHA. Alaska ALA 1017 (Z)
 THE BOTTLE (LA BOTELLA), When Your Down (Funky Membo), BATAAN. Epic EPC 3818 (CW)
 THE BLUES, Cloud Nine, PYTHON LEE JACKSON. Young Blood International YB 1077 (CW)
 THE CRUNCH, Hand The Rock On, ADAMS. Charisma CB 271 (F)
 THE SKELETON AND THE ROUNDABOUT, The Morning Sunshine, IDLE RACE. United Artists UP 3060 (E)
 TOGETHER AGAIN, Queenie Rock On, BOB & HONEY BEE. Route RT 25 (A)
 TOMORROW, Half Past Your Bedtime, DAVID CASSIDY. RCA 2645 (R)

Y
 YOUR AFFAIR, No Change, AL MATTHEWS. CBS 3912 (CW)

TOTAL ISSUED

Singles issued by major manufacturers for week ending 23rd January, 1976

	This Week	This Month	This Year
EMI	6 (14) 21	(31) 21	(31)
Decca	2 (3) 6	(8) 6	(8)
Pye	5 (8) 8	(28) 8	(28)
Polydor	4 (6) 7	(16) 7	(16)
CBS	5 (6) 9	(20) 9	(20)
Phonogram	3 (3) 4	(9) 4	(9)
RCA	4 (6) 6	(18) 6	(18)
WEA	3 (5) 7	(10) 7	(10)
Others	12 (19) 30	(69) 30	(69)
Total	42 (70) 98	(209) 98	(209)

NEEDLETIME

RADIO LONDON'S FAVOURED PLAYS
 Carry Me — David Crosby/Graham Nash (Polydor 2001.615)
 Sunday Sunrise — Anne Murray (Capitol CL 15843)
 The Other Side Of Me — Andy Williams (CBS SCBS 3903)
 Cloud 99 (Soleado) — St. Andrew Chorale (Decca F 13617)

ROBBIE VINCENT'S ROCKET
 Bye Love — 5000 Volts (Philips 6006.501)

RADIO ONE RECORDS OF THE WEEK
 Noel Edmunds: Don't Try 'n' Change My Mind — Ronnie Lane Slim Chance (Island WIP 6258)
 Tony Blackburn: Just One Look — Faith, Hope & Charity (RCA 2632)
 Paul Burnett: Tuxedo Junction — Manhattan Transfer (Atlantic 3292)
 David Hamilton: Fanny (Be Tender With My Love) — Bee Gees (RSO 2090.179)

RADIO TEES HIT PICKS
 Leslie Ross: Low Rider — War (Island WIP 6267)
 David Hoare: December 1963 — Four Seasons (Warner Bros. K 16688)
 Dave Gregory: Don't Try And Change My Mind — Ronnie Lane (Island WIP 6258)
 Ian Fisher: Tuxedo Junction — Manhattan Transfer (Atlantic 3292)
 Brian Anderson: The Good Brand Band Song — Brian Protheroe (Chrysalis CHS 2083)
 Astair Pirrie: Spanish Wine — Chris White (Charisma CB 272)

SWANSEA SOUND
 Chris Harper: With Every Beat Of My Heart — Crown Heights Affair (Polydor 2001)
 Dave Hoare: December 1963 — Four Seasons (Warner Bros. K 16688)

Phil Fothergill: Don't Play With The One You Love
 Cotton, Lloyd & Christian (20th Century BTC 1076)
 Adriane Jay: Do The Buster — The Bo'Flyers (Pye 7N 45554)
 Dorren Jenkins: Fanny (Be Tender With My Love) — Bee Gees (RSO 2090 179)

CAPITAL CLIMBERS
 Fanny/Country Lanes — Bee Gees (RSO 2090 179)
 Living In The Past — Jethro Tull (Chrysalis 2081)
 Hurricane — Bob Dylan (CBS 3878)
 The Other Side Of Me — Andy Williams (CBS 3803)
 Something True — Neilson (RCA 2649)

RADIO TWO'S ALBUM OF THE WEEK
 The Very Best Of Slim Whitman — Slim Whitman (United Artists UAS 29898)

PENNINE RADIO PRESENTERS PICS
 Stewart Francis & Peter Milburn — Love Really Hurts Without You — Billy Ocean
 Peter Levy: When Will They Understand — Lelly Boone
 Roger Kirk: December 1963 — Four Seasons (Warner Bros. K 16688)
 Julius K. Scragg: Weak Spot — Evelyn Thomas
 Liz Allan: Hurricane — Bob Dylan (CBS 3878)

PENNINE PIC
 Other Side Of Me — Andy Williams (CBS 3903)
METRO RADIO RECORDS OF THE WEEK
 Bill Steel: Extra Extra — Ralph Carter (Mercury 6167.286)
 Len Groat: Tangled Up Puppet — Harry Chapin (Elektra K 12194)

Steve King: December 1963 — Four Seasons (Warner Bros. K 16688)
 Giles Squires: Once You Hit The Road — Dionne Warwick (Warner Bros. K 16677)
 John Stoker: Pick Up and Go — Glyder (Warner Bros. K 16675)
 Big Phil: I Love Music — O'Jays (Philadelphia 3879)
 James Whales: Don't Try 'n' Change My Mind — Ronnie Lane (Island WIP 6258)
 Mike Taylor — That's Where The Happy People Go — Tramps (Atlantic K 10703)

RADIO FORTH'S ADD ONS
 Desire — Bob Dylan (CBS 86003) Album
 Keep Yer 'And On It — String Driven Thing (Charisma CAS 1112) Album
 Swans Against The Sun — Michael Murphy (Epic EPC 69224) Album
 I Write The Songs — Barry Manilow (Arista 40)
 December 1963 — Four Seasons (Warner Bros. K 16688)
 Carry Me — David Crosby/Graham Nash (Polydor 2001.615)

RADIO CLYDE'S PERSONALITY PICKS
 Dave Marshall: Summer Place — Pearoy Face (CBS 3820)
 Steve Jones: Breakaway — Art Garfunkel (CBS 3888)
 Richard Park: When It Comes To It — Minnie Ripperton (Epic EPC 3796)
 Tom Ferry: Acid Queen — Tina Turner (United Artists UP 36043)
 Brian Ford: The Good Brand Band Song — Brian Protheroe (Chrysalis CHS 2083)
 Bill Smith: Falling Apart At The Seams — Marmalade (Target TGT 105)

RADIO CLYDE'S RECORD OF THE WEEK
 That Rock 'n' Roll — Eric Carmen (Arista 38)

BRMB PERSONALITY PICKS
 Nicky Steele: Sweet Love — Commodores (Tamla Motown TMG 1018)
 Adrian Juste: December 1963 — Four Seasons (Warner Bros. K 16688)
 Dave Jameson: What's Come Over Me — Margie Joseph/Blue Magic (Atlantic K 10649)
 Brian Savin: When Will They Understand — Nellie Boone (Penny Farthing PEN 904)
 Robin Valk: No More Looking Back — The Kinks (RCA RCM 1)
 Brendan Power: The Blind Man In The Bleachers (The Last Game Of The Season) — Kenny Starr (MCA 223)

RADIO LUXEMBOURG HOT SHOTS
 Barry Aldis: Drive Safely Darling — Tony Christie (MCA 219)
 Chris Carey: Something's Been Making Me Blue — Smokey (RAK 227)
 Stuart Henry: Squeeze Box — The Who (Polydor 2121.275)
 Peter Powell: Back Home — Bilbo Baggins (Polydor 2058.667)
 Tony Prince: Love Fire — Jigsaw (Splash CP 3)
 Bob Stewart: Baby Face — Wing & A Prayer Five & Drum Band Corps (Atlantic 10705)
 Mark Wesley: How High The Moon — Gloria Gaynor (MGM 2006.558)

POWER PLAY
 Falling Apart At The Seams — Marmalade (Target TGT 105)

MARKET PLACE

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MORE MARKET PLACE ON PAGE 46



WILDE ROCK THIS WEEK'S PLAYLIST

INTRODUCED BY KENNY EVERETT

- Lazy Sunday IMMEDIATE/— Track from the album "Ogdens Nut Gone Flake"/JML 1001
- SMALL FACES
- Ain't Too Proud CBS S. 3769
- Single from the album "Reach For The Sky" /S. 69191
- SUTHERLAND AND BROTHERS + QUIVER CBS S 3878
- Hurricane (Pt. 1.)
- Single from the new album "Desire" /CBS 86003
- BOB DYLAN
- What Do You Want From Life A&MAMS 7209
- Single from the album "The Tubes"/AMLH 64534
- THE TUBES
- Champagne Melody A&M/—
- Track from the album "La Booga Rooga"/AMLH 68328
- ANDY FAIRWEATHER LOW
- After Glow IMMEDIATE/—
- Track from the album "Ogdens Nut Gone Flake"/JML 1001
- SMALL FACES
- Love Of The Common People RCA VICTOR/—
- Track from the album "The Best Of Waylon Jennings"/ISA 3000
- WAYLON JENNINGS
- Shaking All Over THUNDERBIRD/
- Single from the album "Fallen Heroes"/THR 2000THE 104
- SHANGHAI
- Walk Away From Love TAMLA MOTOWN/
- Single from forthcoming album "Who Am I"/STML 12012
- DAVID RUFFIN TMG 1017
- You Don't Have To Say You Love Me MAGNET MAG 50
- GUYS AND DOLLS
- No More Rock'n'Roll PHILLIPS/—
- Track from the album "No More Rock'n'Roll"/9109 500
- CLIFFORD T. WARD
- Peace Pipe EMI INTERNATIONAL/
- Single from the album "Non-Stop"/INA 1501 INT 518
- B. T. EXPRESS
- Theme From Jaws MCA 220
- Single from the album "Jaws Soundtrack"/MCF 2716
- JOHN WILLIAMS
- It Should Have Been Me TAMLA MOTOWN/
- Single from the album "The Bitch Is Black"/STML 12008
- YVONNE FAIR TMG 1013
- Southern Cross A&M/—
- Track from the album "The Car Over The Lake"/AMLH 64549
- THE OZACK MOUNTAIN DARE-DEVILS
- Captured Angel EPIC/—
- Track from the album "Captured Angel"/S. EPC 69189
- DAN FOGELBERG
- Ommadawn VIRGIN/—
- Track from the album "Ommadawn"/V. 2043
- MIKE OLDFIELD
- Hurricane (Pt. 1.) CBS S. 3878
- BOB DYLAN

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LET'S CALL IT QUILTS
 YOU KEEP ME STRAIGHT
 I'LL KEEP YOU NARROW
 YOU GOT THE MAGIC THAT CAN
 CHILL ME TO THE MARROW
 BUT I GOT SOMETHING HERE THAT'S
 BIG ENOUGH FOR 2

YOU WANT ME SWEET, I WANT
 YOU PRETTY. YOU GOT SOME TUNNY LINES
 THAT MAKE YOU SOUND SO WILLY
 BUT I GOT SOMETHING HERE
 THAT'S BIG ENOUGH FOR TWO



LET'S CALL IT QUILTS
 BEFORE WE BREAK ONE ANOTHER INTO BITS
 LET'S CALL A TIE LET'S CALL A TIE
 BEFORE WE MAKE ONE ANOTHER
 CRY

CHORUS

I GOT THE WAY YOU GOT THE WAY
 TRAPPED, THEREFORE, YOU GOT ME
 THEREFORE, HOOK LINE + SINKER + SO
 THEREFORE
 I STILL GOT SOMETHING HERE
 THAT'S BIG ENOUGH FOR 2

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CHART FOR WEEK ENDING
JANUARY 10

TOP ALBUMS

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	1	6	A NIGHT AT THE OPERA	Queen	Roy Thomas Baker/Queen	EMI EMT 103
2	4	7	24 ORIGINAL HITS	Drifters		Atlantic K 60106
3	47	2	THE BEST OF ROY ORBISON	Roy Orbison		Arcade ADEP 19
4	2	12	40 GREATEST HITS	Perry Como		K-Tel NE 700
5	10	10	OMMADAWN	Mike Oldfield	Mike Oldfield	Virgin V 2043
6	11	4	STILL CRAZY AFTER ALL THESE YEARS	Paul Simon	P. Simon/P. Ramone	CBS 86001
7	12	21	ATLANTIC CROSSING	Rod Stewart	Tom Dowd	Warner Bros. K 56151
8	3	6	WOULDN'T YOU LIKE IT	Bay City Rollers	Phil Wainman	Bell SYBEL 8002
9	8	42	THE BEST OF	The Stylistics		Avco 9109.003
10	6	9	MAKE THE PARTY LAST	James Last	James Last	Polydor 2371.612
11	27	9	GREATEST HITS	Barry White	Barry White	20th Century BTH 8000
12	30	2	SHEER HEART ATTACK	Queen	Roy Thomas Baker/Queen	EMI EMC 3061
13	18	114	TUBULAR BELLS	Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
14	29	19	THE VERY BEST OF ROGER WHITTAKER	Roger Whittaker	Denis Preston	Columbia SCX 6560
15	25	102	THE SINGLES 1969-1973	Carpenters	J. Daugherty/R&K	A&M AMLH 63601
16	13	17	ALL THE FUN OF THE FAIR	David Essex	Jeff Wayne	CBS 69160
17	19	179	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	S&G	CBS 69003
18	15	17	WISH YOU WERE HERE	Pink Floyd	Pink Floyd	Harvest SHVL 814
19	16	7	GET RIGHT INTAE HIM	Billy Connolly	Phil Coulter	Polydor 2383.368
20	28	7	ROLLED GOLD	Rolling Stones		Decca ROST 1/2
21	5	8	40 GOLDEN GREATS	Jim Reeves		Arcade ADEP 16
22	-	-	THE HISSING OF SUMMER LAWNES	Joni Mitchell	Joni Mitchell/Henry Leny	Asylum SYLA 8763
23	21	8	20 SONGS OF JOY	Nigel Brooks Singers		K-Tel NE 706
24	-	-	STAR TRACKING '76	Various		Ronco RTL 2014
25	7	16	FAVOURITES	Peters & Lee	John Franz	Philips 9109 205
26	32	12	MOTOWN GOLD	Various		Tamla Motown STML 12003
27	38	2	DARK SIDE OF THE MOON	Pink Floyd	Pink Floyd	Harvest SHVL 804
28	31	28	ONE OF THESE NIGHTS	Eagles	Bill Szymczyk	Asylum SYLA 8759
29	20	10	SHAVED FISH	John Lennon/Plastic Ono Band		Apple PCS 7173
30	23	13	ALL AROUND MY HAT	Judge Dread	Alted Productions	Cactus CTLP 113
31	34	7	BEDTIME STORIES	Art Garfunkel	Richard Perry	CBS 86002
32	40	4	BREAKAWAY	Queen	Roy Thomas Baker/Queen	EMI EMC 3006
33	35	2	QUEEN	Queen	Roy Thomas Baker/Queen	EMI EMC 3006
34	17	14	ELVIS PRESLEY'S GREATEST HITS	Elvis Presley		Arcade ADEP 12
35	42	7	CRISIS? WHAT CRISIS?	Supertramp	Ken Scott/Supertramp	A&M AMLH 68347
36	39	11	SIREN	Roxy Music	Chris Thomas	Island ILPS 9344
37	24	12	WE ALL HAD DOCTORS PAPERS	Max Boyce	Bob Barratt	EMI MB 101
38	9	6	40 SUPER GREATS	Various		K-Tel NE 708
39	41	7	YOU ARE BEAUTIFUL	Stylistics	Hugo/Luigi	Avco 9109.006
40	26	3	ELTON JOHN'S GREATEST HITS	Elton John	Gus Dudgeon	DJM DJLPH 442
41	45	2	THE ORIGINAL SOUNDTRACK	10cc	10cc	Mercury 9102.500
42	-	-	DESPERADO	The Eagles	Glyn Johns	Asylum SYL 9011
43	46	4	HORIZON	Carpenters	Richard & Karen	A&M AMLK 64530
44	48	2	BAND ON THE RUN	Paul McCartney/Wings	Paul McCartney	Apple PAS 10007
45	37	3	ONCE UPON A STAR	Bay City Rollers	Phil Wainman	Bell SYBEL 8001
46	36	2	VENUS AND MARS	Wings	Paul McCartney	Capitol PCTC 254
47	44	3	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	R.Halee/S&G	CBS 63699
48	50	2	QUEEN 2	Queen	Roy Thomas Baker/Queen	EMI EMA 767
49	14	10	DISCO HIT '75	Various		Arcade ADEP 18
50	-	1	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell		Capitol ST 21885

- 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

NEXT TEN

- 51 SING LOFTY, Don Estelle & Windsor Davies, EMI EMC 3102
- 52 GREATEST HITS OF WALT DISNEY, Various, Ronco RTD 2013
- 53 FOREVER AND EVER, Demis Roussos, Philips 6325.021
- 54 ROLLIN', Bay City Rollers, Bell BELLS 244
- 55 ROCK OF THE WESTIES, Elton John, DJM DJLPH 464
- 56 HIS 12 GREATEST HITS, Neil Diamond, MCA MCF 2550
- 57 FISH OUT OF WATER, Chris Squire, Atlantic K 50203
- 58 USE YOUR IMAGINATION, Mud, Private Stock PVL 1003
- 59 CRIME OF THE CENTURY, Supertramp, A&M AMLS 68258
- 60 HEAVEN AND HELL, Vangelis, RCA Victor RS 1025

ARTISTS 'A-Z

- BAY CITY ROLLERS..... 8,45E
- BOYCE, Max..... 37E
- CARPENTERS..... 14,43CW
- CAMPBELL, Glen..... 50E
- COMO, Perry..... 4K
- CONNOLLY, Billy..... 19F
- DISCO HIT '75..... 49D
- DRIFTERS..... 2CW
- EAGLES..... 28,42E
- ESSEX, David..... 16CW
- 40 SUPER GREATS..... 48K
- GARFUNKEL, Art..... 32CW
- JUDGE DREAD..... 31E
- JOHN, Elton..... 40A
- LAST, James..... 10F
- LENNON John/Plastic Ono Band..... 29E
- MITCHELL, Joni..... 22E
- MCCARTNEY, Paul/Wings 44,46E
- MOTOWN GOLD..... 26E
- NIGEL BROOKS SINGERS..... 23K
- OLDFIELD, Mike..... 5,13I
- ORBISON, Mike..... 3D
- PETERS & LEE..... 25F
- PINK FLOYD..... 18,27E
- PRESLEY, Elvis..... 34D
- QUEEN..... 1,12,33,48E
- ROXY MUSIC..... 36I
- REEVES, Jim..... 21D
- ROLLING STONES..... 20S
- SIMON & GARFUNKEL 17,47CW
- SIMON, Paul..... 6CW
- STAR TRACKING '76..... 24B
- STEELEYE SPAN..... 30I
- STEWART, Rod..... 7CW
- STYLISTICS..... 9,39F
- SUPERTRAMP..... 35CW
- 10cc..... 41F
- WHITE, Barry..... 11A
- WHITTAKER, Roger..... 14E

DISTRIBUTORS CODE
 A - Pye, CW - CBS/AWEA, 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.



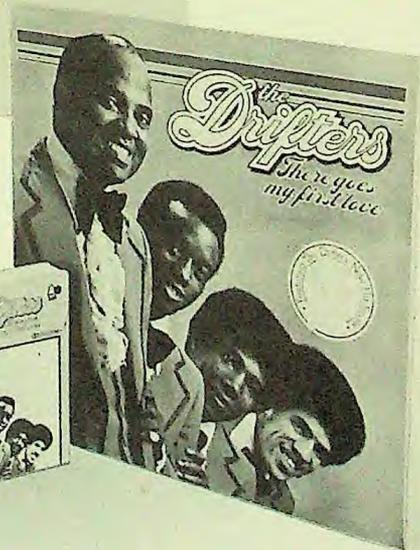
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 OVER LAST WEEK
 MUSIC WEEK, JAN. 24

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	11	BOHEMIAN RHAPSODY	Queen	EMI 2375	B. Feldman	Queen/Roy Thomas Baker
2	2	7	GLASS OF CHAMPAGNE	Sailor	Epic EPC 3770	Chappell/Morris	J. Lesser
3	3	6	MAMA MIA	Abba	Epic EPC 3790	Bocu Music	-
4	4	5	IN DULCE JUBILO/ON HORSEBACK	Mike Oldfield	Virgin VS 131	Virgin	Mike Oldfield
5	16	3	LOVE MACHINE	Miracles	Tamla Motown TMG 1015	Jobete London	Freddie Perren
6	8	6	KING OF THE COPS	Billy Howard	Penny Farthing PEN 892	Burlington	Billy Howard
7	17	3	WE DO IT R. & J. Stone		RCA 2616	Rondor/Tin Lid	Phil Swern
8	7	6	WIDE EYED AND LEGLESS	Andy Fairweather Low	A&M AMS 7202	Rondor	Glyn Johns
9	15	4	LET THE MUSIC PLAY	Barry White	20th Century BTC 2265	A. Schroeder	Barry White
10	25	4	MIDNIGHT RIDER	Paul Davidson	Tropical ALO 56	Shapiro Bernstein	T. Shervington
11	5	8	ART FOR ART'S SAKE	10cc	Mercury 6008.017	St. Annes	10cc
12	39	2	FOREVER AND EVER	Slik	Bell 1464	Martin/Coulter	Bill Martin/Phil Coulter
13	9	6	ITCHYCOO PARK	Small Faces	Immediate IMS 102	United Artists	Steve Marriott/Ronnie Lane
14	27	3	EVIL WOMAN	Electric Light Orchestra	Jet 764	Jet/United Artists	Jeff Lynne
15	19	8	CAN I TAKE YOU HOME LITTLE GIRL	Drifters	Bell 1462	Cookaway/Barry Mason	Roger Greenaway
16	37	2	LOVE TO LOVE YOU BABY	Donna Summer	GTO GT 17	Louvigny Marquee	Pete Bellotte
17	6	8	LET'S TWIST AGAIN/THE TWIST	Chubby Checker	London HL 10512	Carlin	-
18	20	7	DO THE BUS STOP	Fatback Band	Polydor 2066 637	Clita Music	Fatback Band
19	12	8	GOLDEN YEARS	David Bowie	RCA Victor 2640	Bewley/EMI/Chrysalis/Mainman	D. Bowie
20	22	5	MILKYWAY	Sheer Elegance	Pye 7N 25697	Grade & Lynton/ATV	Grade & Lynton
21	21	5	GET IT TOGETHER	Crispy & Co	Creole CR 114	Creole	I.H.P. Prod.
22	41	2	ANSWER ME	Barbara Dickson	RSO 2090 174	Bourne Music	Jnr. Campbell
23	46	2	SUNSHINE DAY	Osibisa	Bronze BRO 20	Osibi Sounds	Gerry Bron
24	11	7	THE TRAIL OF THE LONESOME PINE	Laurel & Hardy	United Artists UP 36026	Francis, Day & Hunter	-
25	28	4	BOTH ENDS BURNING	Roxy Music	Island WIP 6262	E.G. Music	Chris Thomas/Roxy Music
26	33	2	NO REGRETS	Walker Brothers	GTO GT 42	Essex	Scott Walker
27	13	7	IF I COULD	David Essex	CBS 3776	April/Rock On	Jeff Wayne
28	38	3	50 WAYS TO LEAVE YOUR LOVER	Paul Simon	CBS 3887	De Shufflin	-
29	42	2	WALK AWAY FROM LOVE	David Ruffin	Tamla Motown TMG 1017	KPM	Van McCoy
30	NEW ENTRY		BABY FACE	Wing & A Prayer Fife & Drum Corps.	Atlantic K 10705	Francis Day & Hunter	-
31	10	9	HAPPY TO BE ON AN ISLAND IN THE SUN	Demis Roussos	Philips 6042 033	EMI Music	Georges Patsilas
32	40	2	DEEP PURPLE	Donny & Marie Osmond	MGM 2006 561	Big Three Music	Mike Curb
33	47	4	THE OLD RUGGED CROSS	Ethna Campbell	Philips 6006 475	High-Fye	Frewin Prod.
34	50	2	HOW HIGH THE MOON	Gloria Gaynor	MGM 2006 558	Chappell	Monardo/Bongiovi
35	44	2	DRIVE SAFELY DARLIN'	Tony Christie	MCA 219	Tic Toc (UK)	Geoff Stephens
36	24	21	YOU SEXY THING	Hot Chocolate	RAK 221	Chocolate/RAK	Mickie Most
37	26	9	FIRST IMPRESSIONS	Impressions	Curton K 16638	Warner Brothers	Ed Townsend
38	NEW ENTRY		LOW RIDER	War	Island WIP 6267	Scott/Far Out Prod.	J. Goldstein
39	NEW ENTRY		LIES IN YOUR EYES SWEET		RCA 2641	Sweet/Carlin	Sweet
40	35	3	TEARS ON THE TELEPHONE	Claude Francois	Bradley's BRAD 7528	Leeds	Roger Greenaway
41	48	2	GOD'S GONNA PUNISH YOU	Tymes	RCA 2626	Chappell	Billy Jackson
42	NEW ENTRY		THE WAY I WANT TO TOUCH YOU	Captain & Tennille	A&M AMS 7203	Rondor	Morgan Cavett
43	43	5	DREAMS OF YOU	Ralph McTell	Warner Brothers K 16648	Misty River/Essex	S. Allen
44	NEW ENTRY		SQUEEZE BOX	Who	Polydor 2121 275	Eel Pie	Glyn Johns
45	NEW ENTRY		MOONLIGHT SERENADE/LITTLE BROWN JUG/IN THE MOOD	Glenn Miller	RCA 2644	United Artists	-
46	45	5	I BELIEVE I'M GONNA LOVE YOU	Frank Sinatra	Reprise K 14400	Campbell Connelly	Snuff Garrett
47	NEW ENTRY		IT SHOULD HAVE BEEN ME	Yvonne Fair	Tamla Motown TMG 1013	Jobete London	Norman Whitfield
48	NEW ENTRY		WEAK SPOT	Evelyn Thomas	20th Century BTC 1014	Levitathian/Horse	I. Levine/D. Leake
49	NEW ENTRY		HONEY I	George McCrae	Jayboy BOY 107	Sunbury	H. W. Casey/R. Finch
50	49	6	DANCE OF THE CUCKOOS	Band of the Black Watch	Spark SRL 1135	Liber-Southern	Barry Kingston

DISTRIBUTORS A-Z

Art For Art's Sake	11F
Answer Me	22F
Baby Face	30CW
Bohemian Rhapsody	1E
Both Ends Burning	25I
Can I Take You Home Little Girl	15E
Dance of the Cuckoos	50A
Deep Purple	32F
Do The Bus Stop	18F
Dreams Of You	43CW
Drive Safely Darlin'	35E
Evil Woman	14F
40 Ways To Leave Your Lover	28CW
First Impressions	37CW
Forever and Ever	12E
Get It Together	21E/CR
Glass Of Champagne	2CW
God's Gonna Punish You	41R
Golden Years	19R
Happy To Be On An Island In The Sun	31F
Honey I	49ZL
How High The Moon	34F
I Believe I'm Gonna Love You	46CW
If I Could	27CW
In Dulce Jubilo/On Horseback	41
Itchycoo Park	13CW
It Should Have Been Me	47E
King Of The Cops	6A
Let The Music Play	9A
Let's Twist Again	17S
Lies In Your Eyes	39R
Love Machine	5E
Love To Love You Babe	16F
Low Rider	38J
Mama Mia	3CW
Midnight Rider	10ZL
Moonlight Serenade/Little Brown Jug/In The Mood	45R
No Regret	26F
Milkyway	20A
Sunshine Day	23I
Squeeze Box	44F
Tears On The Telephone	40A
The Old Rugged Cross	33F
The Trail Of The Lonesome Pine	24E
The Way I Want To Touch You	42CW
Walk Away From Love	29E
Weak Spot	48A
We Do It	7R
Wide Eyed and Legless	8CW
You Sexy Thing	36E

TOP 50 WRITERS

1 Freddy Mercury, 2 G. Kajanos, 3 B. Anderson/S. Anderson, 4 Pearsall/Murray/Oldfield, 5 Moore/Griffin, 6 R. Miller, 7 R. Stone, 8 Andy Fairweather Low, 9 Barry White, 10 Greg Allman, 11 Stewart/Gouldman, 12 Bill Martin/Phil Coulter, 13 Marriott/Lane, 14 Jeff Lynne, 15 Roger Greenaway/Barry Mason, 16 Moroder/Bellotte/Summer, 17 Mann/Appell/Ballard, 18 Bill Curtis/J. Flippin, 19 David Bowie, 20 H. Watkins, 21 Richard Edwyn, 22 Winkler/Rush/Sigman, 23 T. Osei/M. Tontoh/S. Amarifo, 24 Macdonald/Carroll, 25 Bryan Ferry, 26 Tom Rush, 27 David Essex, 28 Paul Simon, 29 Charles Kipps, 30 B. Davis/H. Akst, 31 Lewis, 32 F. Thomas/H. L. R. Barnes/Francois/Bourtyard, 33 Trad/Cliff Long, 34 Morgan/Lewis/Hamilton, 35 G. Stephens/B. Mason, 36 Wilson/Brown, 37 Ed Townsend, 38 War/J. Goldstein, 39 Sweet, 40 F. Bourthayre/T. Barnes, 41 B. Jackson/A. Thornton, 42 Tony Tennille, 43 John Lennon, 44 Pete Townshend, 45 Miller/Parish, 46 Skeirov/Lloyd, 47 Whitfield/Stevenson, 48 Levine/Wilson, 49 H. W. Casey/R. Finch, 50 N. Hatley.

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



MARKET PLACE

MW

FROM JANUARY 1, 1976, CLASSIFIED ADVERTISING RATES ARE TO INCREASE. This is unavoidable in view of rising costs in the publishing trade and increases in overheads. We regret the necessity of this rate increase, but it is our first for over a year. The new rates are as follows:
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Cedar Walton

THE FACT that a very small percentage of Music Week readers will react to the name at the top of this column underlines one of the grave injustices of the music business. It is simply this: there are a dozen more celebrated pianists around today who aren't nearly as good.

Walton's quartet, which is doing a two-week spell at the Ronnie Scott Club, is playing superlative modern jazz. But the sad fact is that a bigger name playing lousy music would undoubtedly pull more people.

Cedar Anthony Walton Jr. has paid heavy dues as a sideman with J. J. Johnson, the Farmer-Golson Jazztet, the Jazz Messengers Freddie Hubbard and others and his colleagues have similar backgrounds. Tenorist George Coleman has worked with Miles Davis and Elvin Jones; bassist Sam Jones has been the motive power behind Oscar Peterson and Cannonball Adderley; and drummer Billy Higgins has propelled groups led by Sonny Rollins, Ornette Coleman, Dexter Gordon, Hank Mobley and Jimmy Heath.

The quartet is superbly integrated and the rhythmic structure is beautifully underpinned by the sure,

sensitive bass of Sam Jones and the effortlessly articulate drums of Higgins.

I Didn't Know What Time It Was, with expressive solos by the lusty muscular Coleman and the meticulously eloquent Walton, was a small masterpiece and there were handsome tributes to John Coltrane with a 12/8 version of Blue Trane (as featured on Walton's RCA album, Mobius - APL1-1009) and a haunting Naima.

The Maestro, a tribute to Duke Ellington (which also seemed to be an oblique tribute to Gillespie's Con Alma) was played with fire and conviction and Higgins's drums were superbly attuned to the mood (as indeed they were throughout the two sets.)

In short, the Cedar Walton Quartet offers an exhilarating musical experience which, the RCA album notwithstanding, owes little to such electronic indignities as bi-phase mutrons and multiple echoplex vindicators. It's straight-ahead, eloquent jazz by highly gifted exponents.

Opposite the Walton group is a spectacular quartet of sisters from Blackburn who dress in style of exquisite vulgarity, sing sub-Andrews Sisters gospel with strident and well-pitched conviction and look as if they have a determinedly resourceful

PERFORMANCE

mother behind them who is aiming at the terminal accolade of the Royal Variety Performance. Perhaps the major fascination of the group - and their exuberant backing band - is that they are so extravagantly out of place in the Scott Club. Full marks, though, for vitality and confidence.

MIKE HENNESSEY

Buck Owens

BUCK OWENS' first visit to these shores in five years was heralded with only limited support from his devotees, and his appearance at London's Royal Albert Hall attracted an audience that less than half filled the auditorium. Nevertheless there were still moments of highly positive, enthusiastic reaction from the Owens' followers - although others might have felt the whole affair was nearer to being a slight rip-off.

Owens' act was far from perfect, even though his performance contained the right amount of impressive hit titles. The shortcomings stemmed from his time on stage - a brief 45 minutes which included an encore - and the amount of that time during which his excellent band, The Buckaroos, did their own spots, including three superb fiddle tunes from newcomer Janna Jay; band member Don Lee

coming up with weak impersonations; and Owens' own chat on instructing the audience how to applaud. When he got around to singing, Owens' performance was worthy of his high country standing but, upon later examination, it was discovered that he had only sung two songs in their entirety, the other dozen or so numbers being segments.

Prior to Buck Owens' entrance, show member Susan Raye came up with an attractive selection of pop-country material - including her Stateside successes L.A. International Airport and Pity Pity Patter - which finely displayed the distinctive vocal abilities which have made her one of America's most successful female country entertainers in recent years.

Commencing the evening's proceedings, British country music had its chance with the appearance of recent Opportunity Knocks' Award winners Frank Jennings & Syndicate. Very much an American styled outfit, the band displayed highly competent musicianship while Jennings came up with a set of impressive vocals. Well versed in the art of country, Frank Jennings & Syndicate can well match up to many of their Nashville counterparts.

TONY BYWORTH

ALBUM REVIEWS

JETHRO TULL

M.U. - The Best Of Jethro Tull. Chrystal CHR 1078. Production: Ian Anderson/Terry Ellis. A mix of tracks from seven albums cut from 1972 to last year, this contains several good tracks plus one previously unreleased (Rainbow Blues) and Living In The Past from the album of the same name. It's hard to fault anything from this superbly professional band and all the tracks, though often quite different in character, have merit, an example of borrowed musical styles combined with heavy rock, (though not so much of the heavy) which is always clean, never confused. Following hard on the heels of Minstrel In The Gallery this package can't fail to take off. The reunion photo that comes with it is backed up by illustrations of the aforementioned seven albums plus two more for good measure. A useful sampler.

MICHAEL MURPHY
Swans Against The Sun. Epic EOC 69224. Producer: Bob

Johnston. Another gentle country rocky folksy albums of the sensitive kind that is churned out of America thick and fast. A hit in the States, Murphy has yet to gain a firm reputation in this country, and his recent album Blue Skies. Night Thunder, even more palatable than this one, didn't make a big impact. The lyrics of the earlier songs were more introspective and more interesting. This one feels like a quick follow-up to cash in on U.S. success, but this won't work so well here.

ANDREW GOLD

Andrew Gold. Asylum SYL 9028. Production: Charles Plotkin. Andrew Gold has an impressive pedigree and a pleasant style of gentle pop-rock which has featured on many a sessions with the likes of Carly Simon, Linda Ronstadt, Art Garfunkel, etc. His father wrote movie scores such as Exodus and his mother sang for Natalie Wood in West Side Story. One would expect something out of the ordinary from a man who's spent his life in music and most of his latter life in

studios. But this is merely-pleasant stuff, none of it innovative and certainly not world-shattering. He's basically a singing musician who composes. For a musician he's not a bad singer and for a singer he's not a bad composer. Undoubtedly an all round talent. Gold is good but not great.

BE-BOP DELUXE

Sunburst Finish - Harvest SHSP 4053. Production: John Leckie and Bill Nelson. Splendidly eye-catching naked if rather bony lady holding a blazing guitar on the cover augurs well for visual impact. This is the third album from Bill Nelson and his team and as such it is the one that is normally expected to be the most successful. It is arguable however whether this offering will mark the breaking of what, with the first two albums, seemed a promising band. Musically it is unadventurous and even rather derivative. Nelson's guitar work, though good, is not sufficiently original and apart from one track, Ships In The Night, the material is

weak. However, heavy advertising and a strong promotional push have to be remembered when considering sales potential.

DAVID RUFFIN

Who I Am. Tamla Motown STML 12012. Producer: Van McCoy. The ex-Temptation is now hotter than he's ever been in Britain, thanks to a hypnotic Van McCoy arrangement of Charles Kipps' Walk Away From Love. The hit single is here, along with a mix of excellent and adequate material from Ruffin, whose voice is as soulfully expressive as ever - but who still remains only as good as the songs he tackles. Stand-outs are the furious Wild Honey, the charging Finger Pointers and the dynamic Love Can Be Hazardous To Your Health, while the other tracks display Van McCoy's songwriting weaknesses (no melodies, usually stylised productions). But the overall sound is good, and buyers of the 45 should turn to the album in quantity.

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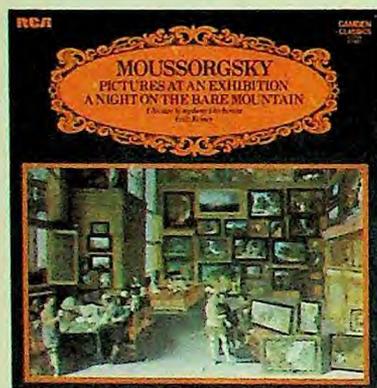
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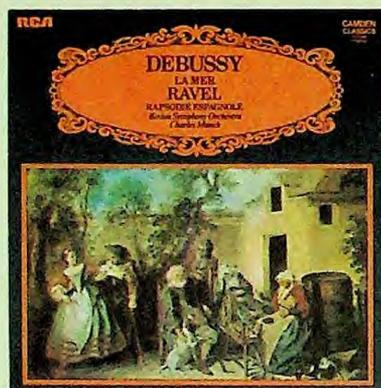
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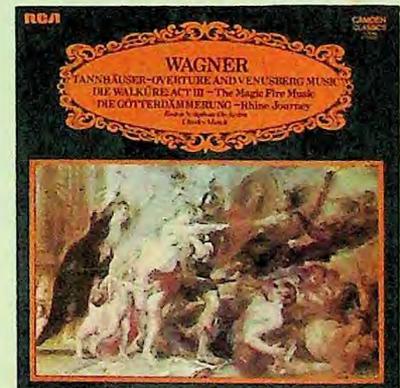
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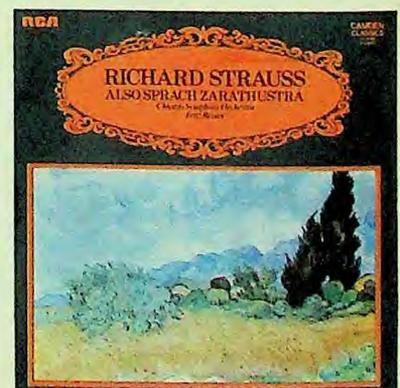
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