

MUSIC WEEK

Europe's Leading Music Businesspaper

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Free singles—companies, trade face prosecution

by DAVID LONGMAN

RECORD COMPANY executives risk heavy fines and imprisonment if they continue to sanction the distribution of free singles to retailers. The warning was issued this week by BPI director general Geoffrey Bridge following discussions with H.M. Customs and Excise regarding VAT regulations.

In a Music Week survey of 50 retailers, all confirmed that they have received free records in varying quantities. Six said that 25 percent of their weekly stock intake came in the form of free records. They said that the practice was generally restricted to singles, but some companies also sent albums. The VAT Guide,

revised in September 1975, clearly states the conditions under which industrial samples may be supplied by manufacturers. Companies are breaking the law if they send out free records that are not clearly marked: "Promotional copy—not for resale".

Further, if a VAT invoice is not sent with singles that are then sold, Customs and Excise officials take the view that the companies are encouraging and inviting the dealer not to declare VAT, for which they are also liable for prosecution. Should the dealer not declare VAT on such records sold, he too is breaking the law.

The Customs and Excise department has been investigating the supply of free records and has already gathered some information although it is understood that no action has yet been taken.

Few dealers have any real complaint about the situation, though retailers that receive bulk

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Harrison leaves EMI stable for Dark Horse

from PETER JONES in Cannes.

GEORGE HARRISON has become the first of the ex-Beatles to formally break a 13 year association with EMI. He announced at Midem, celebrating its tenth anniversary in Cannes this week, that his personal recording future would be on his own Dark Horse Label which he formed 18 months ago in partnership with

A&M.

His own commitment will be for three to five years with the first album due to be released in early Summer. Of the other former Beatles, Paul McCartney has concluded a new worldwide deal with EMI, while John Lennon and Ringo Starr have still to confirm their future plans.

Harrison admitted that there had been no shortage of big money offers from major companies but when asked why he had rejected them he joked: "I'm a kamikazi pop star". He went on to explain that he sees Dark Horse as the continuation of the original ideal of Apple which he and Ringo Starr had been interested in buying at one point.

The deciding factor in making him choose in favour of Dark Horse had been the relationship developed with A&M. "I like the idea of an independent group—big companies always seem to be

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Phonogram campaign for Scotland

A £12,000 sales campaign, Scottish Sound Spectacular, is being launched north of the border by Phonogram next month. It features product from a variety of sources, from Rod Stewart, Alex Harvey, Robin Hall and Jimmy McGregor, through Moira Anderson and Anne Lorne Gillies, to a special Spotlight On Scotland release.

The campaign, nicknamed Scotpak, is to be backed by an extensive radio and press advertising promotion and the aim is to sell 50,000 total units.

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MU—Equity fight clubs over tapes

THE MUSICIAN'S Union and members of Equity are in dispute with the management of two London West End night clubs, the Celebrete Restaurant and the Blue Angel following the sacking of musicians in favour of pre-recorded tapes.

The cabaret which performed at both venues consisted of singers, dancers and musicians but when the musicians were sacked last week the MU called for their reinstatement and the Equity artists have given full support by

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CBS dealer discount plan for Top Ten LPs

IN THESE times of discounting by multiple stores which are not record specialists, dealers who are specialists will welcome the current campaign that CBS has launched to help move sales of the company's ten top selling albums.

CBS has aimed the campaign at the independent dealer and is offering discounts of between 2½ and 7½ percent depending on the quantity ordered. The albums involved in the offer include Desire by Bob Dylan, Paul Simon's Still Crazy After All These Years,

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KEN DODD feeling tickled at receiving a silver award from Music For Pleasure sales and marketing director Desmond Lewis, to mark £75,000 sales of his album *Somewhere My Love*.

Hits compilations dominate LP market

by ADAM WHITE

GREATEST HITS mean great business. Albums of recording artists' past successes, which made up almost one-third of last year's 50 biggest-selling LPs in Britain, are continuing to flourish. More than two dozen full-price greatest hits packages have been released in the past two months or so, and there will be at least another dozen in the next two. This week's album charts, meanwhile,

feature 15 such records, including seven in the Top 20.

Television is only partly responsible for this state of affairs. Advertising via the medium has certainly boosted hit compilations by the Drifters, Roy Orbison, Perry Como and Jim Reeves, but those by Barry White, the Rolling Stones, John Lennon, the Carpenters, Simon & Garfunkel,

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ADVERTISEMENT

La Booga Rooga
Andy Fairweather Low

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The new album from
Andy Fairweather Low
La Booga Rooga
On A&M Records and Tapes
AMLH 68328 CAM 68328 YAM 68328



NEWS**Virgin signs Jamaican artists**

VIRGIN HAS signed a clutch of reggae stars following a visit by managing director, Richard Branson, to Jamaica. The artists include ex-Wailers guitarist, Peter Tosh who is completing an album for release in the Spring, and U. Roy whose first album on the label, *Dread In A Babylon*, will be released on February 13. The other new signings are The Mighty Diamonds, who have enjoyed hits on the Black charts in the UK and are preparing a spring album, and Keith Hudson who was formerly with the Atra label in Britain.

However, Atra has initiated action to serve a writ on Virgin, claiming that Hudson is still signed to his former label. Virgin distributed Atra up to December last year when the contract was terminated after what Atra describes as "continuing conflicts. An injunction is being sought to prevent any possible releases on Virgin by Hudson. Atra will shortly announce a major company as new distributor.

MUSIC DEALS

TROJAN HAS signed a worldwide agreement to licence the Harry J label from Jamaica producer, Harry Johnson. First releases scheduled for March include albums by the Heptones, Zap Pow and Rudolph Mowatt and a new single by Lorna Bennett. Harry Johnson is probably best remembered for his production of the Bob and Marcia hit, *Young Gifted and Black*. The deal was signed by Clive Stanhope who recently joined Trojan as general manager. Trojan is phasing out the Action label to make way for the new label.

CLARK TERRY, U.S. jazz trumpet player, has signed his Etoile label to Big Bear on a five

year lease tape deal. First release will be *Live On 57th Street* by Clark Terry's Big Bad Band (Bear 13) in February. Big Bear is to be manufactured and distributed in Germany and Austria by CBS.

BIRDS NEST is to be released in Germany, Austria, Switzerland and Scandinavia by RCA. Birds Nest has been distributed in England by Southern through Pye, however it is now hoped that a direct distribution deal through Pye will be concluded shortly. Following this the company will trade solely from 33 Nottingham Place, London W1X and will be employing both permanent promotion staff and staff to exploit the publishing catalogue.

IN ADDITION to its deal with Enterprise (Music Week, January 24), Power Exchange is being distributed by Lugtons, H.R. Taylor (Birmingham), Clyde Factors and Benwig, Scotland. The label is manufactured, marketed and distributed by President.



A CHAMPAGNE breakfast was held last week to celebrate the release of Uriah Heep lead singer, David Byron's first solo album on Bronze, *Take No Prisoners*. Pictured (l to r) are Gail Clark, Bronze production co-ordinator, Gaby Byron, David Byron, Judy Vaughn, Bronze special projects manager, John Cokell, Bronze general manager.

MUSICAL CHAIRS

MALCOLM EADE has been appointed International a&r development manager at CBS reporting directly to Paul Atkinson. He joins the company from Anchor where he was head of a&r. Before this he was with Pye for ten years where he was responsible for the Golden Hour series of compilations.

GLYN EVANS has joined EMI as repertoire manager of the international division. He will report to Peter Jameson, general manager of EMI International. Evans was formerly at Phonogram where he was UK representative. Evans headed up the international department at CBS where he worked for seven years. At EMI he will be responsible for a flow of repertoire both in and out of the UK for the benefit of all the company's overseas associates.

CHRIS HUTCHINS has quit CHI, his public relations operation which controlled world wide publicity for MAM artists, Tom Jones, Engelbert Humperdinck and their manager Gordon Mills for the last ten years and Gilbert O'Sullivan for the last six. He is now taking full-time charge of Thunderbird Records with his partner Mick Green.

KENNETH FLOWER has been appointed managing director of Record Manufacturers of Nigeria. Flowers joined the EMI group in 1948 and was formerly quality assurance manager with EMI's radar and equipment division.

ADRIAN WILLIAMS has been appointed managing director of EMI (Nigeria). Williams joined EMI's Music for Pleasure as southern region sales manager in 1971 and was recently promoted national sales manager.

ADAM KINN has joined MAM as producer.

JUDY TOTTEN, publicity manager for the Greenwood Theatre at London Bridge and the Tramshed Company at Woolwich, has become the new press officer at Magnet replacing Sue Dunkley who has emigrated to Australia. Totten has handled publicity for a number of theatre companies and last year was awarded an MA by the Royal College of Art for her thesis on stage design.

DAVID BICKERS has been appointed director of promotions at Radio Luxembourg with immediate effect. Rodney Collins remains as director of communications. Bickers has been with Luxembourg since mid-1974 and has been working in association with the sales office. Last summer Bickers handled the Radio Luxembourg Summer Tour, and will co-ordinate the organisation of this year's tour.

YESTERDAYS**5 YEARS AGO**

(January 30, 1971)

POSTAL STRIKE enters its second week - deliveries not affected, but mail order companies and concert agencies admit to problems.....EMI refuses to distribute Eric Burdon's Liberty album Blackman's Burdon because one track, P.C.3 contains sexual references to a queen - new pressings to have 90-second track removed, but unexaggerated copies will be distributed independently.....Manchester's Strawberry Productions signs three-year label deal with Atlantic.....ASCAP planning to open a London office.....EMI buys 44-store Danish retail chain Fona A/S.....George Harrison's My Sweet Lord takes over at Number One from Clive Dunn's Grandad.....Perry Como begins chart comeback with It's Impossible, in at 34.

10 YEARS AGO

(January 27, 1966)

AFTER A three-month decline, sales figures for October up by 20 per cent on previous year to £2.5 million.....Walter Woyda to leave Keith Prowse after 23 years to take up a senior marketing post at Philips - Lionel Rose becomes wholesale manager at KP.....Witches' Brew by Janie Jones enters charts at 47 and Overlanders' Michelle on Pye replaces Roger Miller's King Of The Road at number one.....with Miller, My Ship Is Coming In by the Walker Brothers, Let's Hang On by the Four Seasons in Top 10 and six more titles in the Top 50. Philips the UK's hottest singles company.....Peter Prince rejoins EMI as exploitation manager.....Pye acquires rights to Johnny Nash Joda label, also King r&b label.....CBS names David Howells as pop a&r admin manager.



'I LOVE TO LOVE'
BUT MY BABY LOVES TO DANCE

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ORDER FROM CBS ORDER DESK Tel 01 980 2155 CBS/WEA/A&M Distribution Centre Barby Road London W10

NEWS

Alan Freeman supergroup LP test-marketed

by PETER JONES

ALAN FREEMAN, with his manager John Stanley, has set up a new label, Pick Of The Pops, to produce compilation albums and the first, released through Atlantic, features tracks from the Rolling Stones, Led Zeppelin, Yes and Emerson, Lake and Palmer.

Said Stanely: "This is the album they said couldn't be made. But it took three years to get everything sorted out. Certainly it is the first time that four such super-groups have been on the same album."

Planning for the new label started in November, 1972, and the double-album end-product, retailing at £3.49, is being test-marketed on television in the Tyne-Tees area this week. Said John Stanley: "In a sense, we are following the pattern set for the Drifters' 24 Original Hits album, a big hit, and also started in the Tyne-Tees area."

The first Pick Of The Pops album is for UK sale only. A running order of the tracks involved: Whole Lotta Love (Led Zeppelin); It's Only Rock 'N' Roll (Rolling Stones); Love The One You're With (Stephen Stills); Pick Up The Pieces (Average White Band); Expecting To Fly (Buffalo Springfield); The World Became The World (PFM).

Rock 'n' Roll Man (Heavy Metal Kids); Yours Is No Disgrace (Yes); Nez Perce (Wally); The First Time Ever I Saw Your Face (Roberta Flack).

Karn Evil 9 1st. Impression (Emerson Lake and Palmer); Sound Chaser (Yes); Immigrant Song (Led Zeppelin); Angie (Rolling Stones); Only You And I Know (Delaney And Bonnie); Is It Only Love (Pretty Things); Somewhere (Aretha Franklin).

Catalogue number is K 60112 and the album title is By Invitation Only.

Freeman said: "I've been through the disc-jockey stages for years, but I wondered if one day I might be 100 per cent involved in the record business. What we've tried to do is achieve something worthwhile, and it has been put together on what I call magic moments in pop."

"People may ask why Wally on such a big-name album, or why Heavy Metal Kids. I say simply that for me the tracks picked out are those real moments. If ever a track has turned me on, wherever I've been, it is the Heavy Metal Kids number. And I happen to love Wally and why they haven't broken big is a mystery to me."

John Stanley said: "With Alan Freeman's ear for what is right in pop, and once the tracks were decided we had to reassure the participating companies that there was no rip-off. The public has confidence in Alan Freeman as a pop-picker, and we simply had to convince the trade as well."

As for Alan Freeman's future as a disc-jockey, contrary to the headline in Music Week (Jan. 24) he has re-signed with the BBC, and will continue to do so on a quarterly basis. The only clause omitted is that of exclusivity, that simply because he feels that after 19 years with the corporation it is "an unnecessary reassurance."

Freeman said he is a Radio One disc-jockey now as he always has been and has no intention of working for any other radio outlet in the UK.

GRRC '76 conference programme finalised

THE PROGRAMME for the Music Trades' Association's 1976 GRRC Record and Tape Conference, to be held at London's Europa Hotel from March 2-4, has now been finalised. Speakers from various quarters of the industry are due to tackle topics such as current competition in the retail field, recent legislation affecting the retailer and the changing face of distribution. Overseeing the conference will be GRRC chairman, Laurie Krieger.

Companies lined up for the conference's concurrent exhibition include Ateka, A&M, BBC Records, CBS, CRD, Decca, DJM, EMI, Linguaphone, Phonogram, Precision Tapes, Pye Records and Tandberg (UK). This will be open to all retailers, whether or not they are MTA members, from midday to 6pm on Tuesday, March 2. On March 3 and 4, it will be open to conference delegates only.

After the formal conference opening by Laurie Krieger on March 3, the day's sessions will feature John Morton, general secretary of the Musicians' Union, discussing the musician and the record industry; John Fruin, managing director of SP&S Records spotlighting the changing face of distribution; and solicitor W. H. Thomas covering recent legislation affecting the retailer.

The social programme includes a BPI cocktail party on the Tuesday evening, while on Wednesday there will be the Conference dinner-dance and presentation of the MTA Record Awards by Association president, Raymond Fox.



BILLY DAVIS, who had hits with *Tell Him* and *Angel Of The Morning*, has signed a worldwide recording contract with United Artists. Her first single under the deal, released on February 13 is *I've Been Lovin' Someone Else* written by Pierre Tubbs and produced by Alan David. Pictured (l to r) are her manager, Derek Sheldon, Billie Davis, UA business affairs manager Jeremy Pierce and Tubbs, who is also UA a&r manager.

Free CBS EP features Philadelphia cream

CBS IS mounting its first major merchandising campaign of 1976 on behalf of the Philadelphia International label and four new albums from that source: Billy Paul's When Love Is New, the O'Jays' Family Reunion, MPSB's Philadelphia Freedom and Harold Melvin and the Bluenotes' Wake Up Everybody.

Centrepiece of the promotion is a special 'Philly freebie' EP, which will be given away free with the first 5,000 copies of each LP. Other components of the campaign include posters and hanging sleeve displays for use by retailers, press advertising (plus a competition tie-up with new music weekly, Black Echoes) and radio commercials on six local stations and Radio Luxembourg.

The free EP is a four-track item, containing one cut from each of the new Philadelphia albums; it comes in its own special sleeve, which details all the discs available. The LPs with which it is given away will carry stickers plugging the EP.

(including the Consumer Credit Act, Sales of Goods (Implied Terms) Act, Sex Discrimination & Equal Pay Act).

In the afternoon, Gordon Collins, general manager of EMI Distribution, will offer a talk on the scheduling of new releases and their delivery on time; Phonogram managing director Tony Morris will discuss current competition in the retail field; and Transatlantic managing director Nat Joseph will analyse the role of the presentative.

The following day will see the screening of a video arts film, Handling Awkward Customers, and a talk from DITB southern region manager, Charles Lucking. There will also be an industry talk-in with John Deacon (A&M), Maurice Oberstein (CBS), Gerry Oord (EMI) and Walter Woyda (Pye/Precision) representing the manufacturers, and Dave Allwood (Kevin Music House) David Burrows (City Electronics), Jean Gold (Tudor Records) and Richard Morling (Morlings of Lowestoft) representing the retailers.

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DOOLEY

IN RECENT Daily Mail feature, Laurie Krieger revealed that Pye lent him £250,000 to buy the Soho chain - and he's just paid back last instalment; also that Harlequin sales to January 31 will top £5 million, with likely pre-tax profits of £400,000.....December advertising revenue for the 16 commercial radio stations was £1.1 million, bringing the year's total of £8.5 million.....Immediate claims all future Black Sabbath recordings will appear on that label - but does the band have different ideas?.....Caroline Exports director Chris Stylianou also a director of smart Kensington Park Road restaurant Duveen - at which Virgin staff don't qualify for a discount.....Coming soon from Polydor: James Last triple album and new promotions deal involving retailers and radio stations.

ALTHOUGH CURRENT contract with EMI doesn't expire until the end of 1976, MCA already giving thought to its future UK arrangements.....despite Queen's nine weeks at number one, Slim Whitman's Rose Marie still holds the record - 12 weeks in 1955.....WB chairman Mo Ostin in London last week - to pour some oil on troubled waters?.....Thunderbird, Penny Farthing, Spark and Bradley's among the labels with artists aiming for the British entry for next month's Eurovision at Albert Hall.....inscribed on the plastic of the RCA Vangelis album, Heaven And Hell, by the cutting engineer: "And it was".....staging of next year's Knebworth Festival has been approved by North Hertfordshire District Council with an attendance limit, set at 100,000, twice 1974 limit.

THE MIRACLES' Love Machine progressing towards position as Motown's biggest UK seller to date; previous all-time biggie was Diana Ross' I'm Still Waiting.....Alan Freeman claimed by manager John Stanley to be highest paid disc jockey in advertising world.....producer Mike Appleton and OGWT team on location in Bristol recently visited Concorde factory courtesy Anchor artist Aj Webber.....Musexpo chief Roddy Shashoua confirms that the 1976 event will take place at New Orleans Fairmont Hotel from September 8-11.....Robert Stigwood named as international producer of 1975 by ABC Interstate Theatres of America for Tommy; previous winners include Sam Goldwyn; Frank Capra and David O. Selznick.....sale of exclusive rights by owner Irving Michanik of original Del Shannon masters to Sire, represented here by Phonogram, may mean Contempo having to withdraw its Very Best Of double-album....a daughter Annabelle for Satril contract and accounts manager Sam Hadaway and wife Erika.

**What's everybody
humming?**

**What's everybody
asking for?**

**Everybody's on to
something...**

**It's...
on Page 35**

NEWS**Greatest hits mean great business**

FROM PAGE 1

Glen Campbell and Neil Diamond are doing very well without benefit of the small screen.

Other acts whose greatest hits have recently been gathered together on one LP include Helen Reddy, Carly Simon, Chicago, Hamilton Bohannon, Ringo Starr, Jethro Tull and America. Similar packages are also due soon from Gladys Knight and the Pips, the Isley Brothers, Frankie Valli and the Four Seasons (separate albums), the Faces, Curved Air, the Eagles, Mott The Hoople and Humble Pie.

It is cheaper to compile a hits LP than one of brand new material, because there are no recording costs, but this does not appear to be a major consideration in record companies' thinking. The two main reasons for issuing 'greatest hits' albums, according to Phonogram marketing director Ken Maliphant, are to "re-amortise the original repertoire investment," and/or to "bring an artist back into public focus relatively sharply, and use that as a platform for future promotion and marketing ideas." He points to Phonogram's astonishingly-successful Best Of The Stylistics - the biggest-selling LP in Britain last year, at 1,200,000 units and still going - as a perfect example of the second reason, although it has more than met the purpose of the first.

Harrison moves to Dark Horse

FROM PAGE 1

owned by somebody else", he commented. Of the current state of Dark Horse, which has only developed one UK hit so far - Splinter's "Costa Fine Town" - Harrison said: "It is very active. I am convinced there is enough going on for it to be valid without my being there. But I have no intention of trying to develop it as a huge label."

Another early Midem development was a call to European Performing Rights Societies to block European jukebox royalties due to American publishers, authors and composers, made by Felix Faecq, President of World Music, Belgium, during an informal public discussion session on international copyright matters. Faecq argued that such a course of action was the only way to stop the U.S. from continuing to

"The impact of television advertising has pulled a new audience in the stores," Decca pop marketing manager, Alan Fitter, observes, "and as buying records may be generally unfamiliar to them, greatest hits packages are ideal."

Despite the fact that Decca's Rolled Gold compilation offers the cream of the Rolling Stones' hit singles and LP tracks, Fitter does not believe that it will damage their back catalogue. "All the Stones' albums ticked over nicely after the release of High Tide And Green Grass, a previous hits package, in the Sixties. I believe they'll continue to do that in the wake of Rolled Gold. The same applies to the Moody Blues. If the catalogue's been hurt, it's too slight to tell."

Greatest hits albums can open up whole new avenues for people who are just discovering a particular artist's work, according to Don Dive, Stax label manager at Pye. He cites Isaac Hayes' Shaft - which is still aired regularly on radio and in discotheques - as stimulating sales of The Best Of Isaac Hayes albums," Dive continued. "Look at the Staple Singers too.

"Their current American hit, Let's Do It Again, will generate interest in The Best Of The Staple Singers, even though the two discs appear on different labels." Dive is planning a Best Of Rufus Thomas LP in March, as well.

In some cases, artists have little catalogue to boost - or damage. Private Stock next month releases a double album, The Four Seasons Story, featuring all the group's past hits, and company general manager Mike Beaton is optimistic about its prospects. "For a start, it's going to build on their contemporary hits, reaching people for whom Who Loves You was their first experience of the Four Seasons. Then it's going to capitalise on the extensive use of the group's repertoire recently by other artists, such as the Bay City Rollers, Adrian Baker and the Osmonds. Finally, it's going to make available again all their hits from the Sixties, which have been off the UK market in LP form for a couple of years."

Private Stock is embarking upon a big merchandising campaign for The Four Seasons Story, spread over nine months and utilising a "seasonal theme," according to Beaton. The company does not have the rights to advertise the set on UK television or radio - although it is currently negotiating for these - so it is placing considerable emphasis on promotion at retail level.

The popularity of hits compilations in the UK echoes a similar state of affairs in the United States, where there are three such LPs in the top ten alone - and Elton John's Greatest Hits was the country's biggest-selling album in 1975.

Prosecution threat over free singles

FROM PAGE 1

Quantities complain that it is difficult to find room to store the records. Dealers who don't receive large quantities also complain because they feel that they are being left out.

The retailers claim that the increased activity in the free records campaign has come during the last six months, and at a time when the companies have been cutting back on SOR. However,

CBS dealer discount plan

FROM PAGE 1

Art Garfunkel's Breakaway and Abba, all chart albums.

Also discounted are current albums by the Wombles, Sailor, Johnny Mathis, Vince Hill, Johnny Nash and the Sutherland Brothers and Quiver.

CBS is also re-activating the Hall Of Fame series of double a-side singles with a release of 25 singles which includes hits by Bob Dylan, Santana, Charlie Rich and Andy Williams. A discount offer on the series of 10 percent on orders of 100 singles is being made.

CBS sales manager, Bob Lewis, said the discount campaign had been launched by the company because it was aware of the particular problems being faced by the independent dealers trying to survive in the High Street.

MU dispute

FROM PAGE 1

refusing to perform to the recorded music.

Both Unions have established a joint picket line at each establishment which many West End musicians, singers, dancers and other performers have already promised to attend. Complete companies of West End musicals have picketed on different nights at the conclusion of their own performances.

Saga/Trojan

WHILE AT MIDEM, Saga will be looking for deals to market, license and sell repertoire in the recently acquired Trojan Records catalogue. Trojan Records itself is not for sale, the impression that may have been given from the Saga entry in last week's Who's Where At Midem guide in Music Week.

EMI token sales up 25 per cent

FROM PAGE 1

concentrated on persuading the consumer that it is cheaper to send a token through the post than a record.

"The system with dealers," says Mew, "is that they order a set of tokens, and after three months they send back a stock report. We don't charge for sending the tokens, but work on a credit system. When they send back their stock reports and exchanged tokens, they are credited on their account."

The other company producing tokens is Record Tokens Limited, which produces the National Tape & Record Token, and the National Music Token. General manager Bill Burch works on a different system to that of EMI, and claims that the EMI system was the one his company was using until three years ago.

the Baby Face single from Wing & A Prayer Fife & Drum Corps is a recent example of an SOR campaign which has paid off for the record company.

Dealers told MW that it is normally the small independent labels which give away large quantities of free singles, though it is now apparent that the majors are jumping on the bandwagon.

Dealers claim that they are declaring the required amount of VAT, something that automatically happens every time the till is rung up. They also confirm that the records are not sent with VAT forms.

Ten dealers in the survey claim that with one record before Christmas they didn't have to buy a single copy, because the company had sent out so many free. A dealer in York claims he receives about 60 singles a week, and up to a dozen albums. His way of dealing with the free records is to give them away to the local discotheque operators. Other dealers give away the records in the street on a Saturday morning, and others collect them for the local hospitals.

The retailers also claim that only about 10 percent of the records are ever sold.

Phonogram campaign for Scotland

FROM PAGE 1

including cassettes and cartridges.

Scotpac is linked to a consumer competition, extensive point-of-sale material and a special discount scheme. The consumer contest has as first prizes 10 Philips audio systems, with 50 £5 record tokens as second prizes and 25 £2 tokens as third prizes.

Entry forms for the competition will be supplied when product is bought. And the discount structure could bring 10 percent additional discounts for orders of 100 mixed units.

Phonogram marketing director Ken Maliphant said the campaign was primarily aimed at drawing attention to Phonogram as a company and its Scottish repertoire. "I've felt recently that we were not capitalising on the variety and quality of our Scottish product."

STOP PRESS-BREAKERS

HURRICANE, Bob Dylan, CBS 3879
18 WITH A BULLET, Derek Harriot, Trojan TR 7973
LADY, Supertramp, A&M AMS 7201
ONCE A FOOL, Kiki Dee, Rocket ROKN 501
YOU DON'T HAVE TO SAY YOU LOVE ME, Guys & Dolls, Magnet MAG 50
MISS YOU NIGHTS, Cliff Richard, EMI 2376
EXTRA EXTRA, Ralph Carter, Mercury 6167 286
BREAKAWAY, Art Garfunkel, CBS 3888
TUXEDO JUNCTION, Manhattan Transfer, Atlantic K 10670
GROW SOME FUNK OF YOUR OWN, Elton John, DJM DJS 629

Newspaper launches LP discount scheme

by DAVID LONGMAN

THE DAILY MIRROR has launched a pop club, of which membership is free to Mirror readers, that offers discounts on albums and cassettes, as well as record players and radios. There will also be competitions and concert tickets at reduced prices.

Promotions director at the Daily Mirror, Felicity Green, explained that although the opening of the club was formally announced in the paper this week, that full details will not be available until next week.

The Mirror has been negotiating with retail outlets up and down the country for special discounts

to be given to club members. The scheme is not intended to put the smaller dealer out of business, and if possible, will include all record dealers.

Miss Green would not say at the time of going to press exactly how much the discounts would be, or from which stores they may be obtained.

Record companies have apparently given their blessing to the scheme, though reaction from dealers was not known at press time. The scheme, which is seen as a long term venture, will be finalised next week when the response from the announcement of club membership terms has been assessed.

Burch says that basically there is no difference between his two tokens, though the music token is intended for sheet music and instruments. National tokens are colour coded for the different denominations. This, says Burch, makes life easier for the dealer who doesn't have to bother with sticky labels and the consumer wanting to choose a card design.

Burch has recently taken over at Record Token, and claims that business is expanding well. Since he has been with the company, he has finalised contracts with several of the large multiple chains to sell National tokens.

The exchange system operated by Record Tokens Limited is also different. The dealer buys the cards when he wants to, and can exchange cashed cards at any time and is guaranteed the refund within 28 days.

Sunburst Finish...
no ordinary album,
Be Bop Deluxe...
no band ordinaire!



**NEW
ENTRY
IN AT
NO 35**
 BMRB/MUSIC WEEK
 CHART



SHSP 4053

...they played one track from their forthcoming album "Sunburst Finish" and if the number was anything to go by the album is gonna be a feast of musical meatiness.
 — Record Mirror

...absolutely incredible... No band is more likely to make it over the next year than Be Bop – talent like that just cannot be ignored... Bill Nelson is gonna be a superstar.
 — Zig Zag

Be Bop Deluxe are hot stuff... under the direction of the exceedingly gifted Bill Nelson.
 — John Peel, Sounds

...Be Bop are going to be big. Go to see them now.
 — New Musical Express.

JANUARY
 27 PLYMOUTH
 30 NORWICH
 FEBRUARY
 3 SHREWSBURY
 5 LEEDS
 5 SHEFFIELD
 7 BIRMINGHAM
 8 LONDON
 12 BRADFORD
 13 CAMBRIDGE
 14 MANCHESTER
 15 SWINDON
 16 SWANSEA
 17 HULL
 19 OXFORD
 20 BRISTOL
 21 SOUTHEAST
 22 HEMEL HEMPSTEAD
 23 BRIGHTON
 24 PORTSMOUTH
 25 GUILDFORD
 26 MALVERN
 27 NEWCASTLE
 28 LIVERPOOL

GUILDHALL
 UNIVERSITY OF EAST ANGLIA
 MUSIC HALL
 UNIVERSITY
 CITY HALL
 TOWN HALL
 THEATRE ROYAL, DRURY LANE
 ST GEORGES HALL
 CORN EXCHANGE
 FREE TRADE HALL
 LEISURE CENTRE
 BRANGWYN HALL
 CITY HALL
 POLYTECHNIC
 COLSTON HALL
 KURSAL BALLROOM
 PAVILION
 THE DOME
 GUILDFHALL
 CIVIC HALL
 WINTER GARDENS
 MAYFAIR
 THE STADIUM

"Sunburst Finish" the new album by Be Bop Deluxe.

LETTERS

The PRS has it all wrong

I AM a recording artist registered with the Performing Right Society. I am also a record seller. With effect from 1.1.76, the PRS is exercising an option it has chosen to leave unexercised for a considerable time; namely, it is collecting a levy from record retailers for public performance of records on their premises.

As a recording artist I am presumably supposed to be grateful for the society's efforts on my behalf. I am not. As a record seller with no headphones and/or listening booth whereby I may privately demonstrate records to prospective customers I must either choose to pay public performance rights on such demonstration plays (and presumably pass this on to the customer by making a suitable charge for this performance, or else make a blanket admission charge for all customers entering my shop?) or decline to demonstrate records at all. Needless to say, if I decline to demonstrate my own particular recordings one can hardly expect this to have anything but an adverse effect on their sales, and therefore on my royalties from their sales. Thank you, PRS.

One realizes the PRS has a mandate from parliament to collect rights on behalf of the artists it represents, but one cannot help thinking that this particular levy goes far beyond the original intention of this mandate, especially in its interpretation of 'public performance'.

The record retail industry already assists me as an artist by distributing my work. Now the PRS is asking, on my behalf, for additional assistance in the form of this surcharge. As a record retailer I am angry. As a member of the PRS I am ashamed, and amazed that an organization which purports to protect my interests can get it so wrong.

Perhaps I could appeal, through you, to my fellow artists and record retailers to consider this matter and, whatever their stance, let the PRS know their feelings. — GRAHAM CHARNOCK, Baker St. Book Shop, 33 Baker Street, London W1.

I'm playing but not paying

I FEEL the time has come when I must write to you with a few thoughts on playing gramophone records in record and audio stores.

In my time when I was involved with photographic education, I was very careful regarding the laws relating to the Copyright Act of 1956. We were aware of various anomalies i.e. where a picture could be put on to an epidiascope and shown to an audience of students or in fact any other audience and no copyright was infringed, but to make a lantern slide, show it on the same projector to the same audience was an infringement. I would compare this very closely to

Wilde Rock Promotions and would assume that any royalties etc were paid by Wilde Rock in making copies of recordings. If Wilde Rock are paying no royalties on these recordings then I would see this as a blatant infringement of copyright, but if royalties are being paid then I cannot understand why the Performing Right Society is using this as an excuse for the introduction of licences.

I have looked very carefully into the Copyright Act of 1956 and subsequent acts and can see no reason why a record or audio dealer should not play selections of records to demonstrate the record or audio equipment as Part I, Section 9 (2) of the 1956 Act clearly states "no fair dealing with an artistic work shall constitute an infringement of copyright for the work if it is for the purpose of *criticism* or review, whether of that work or another work, and is accompanied by a sufficient acknowledgement". Also in the Dramatic and Musical Performers Act, 1958, Section 6 (b) defence ... with the inclusion of the performance in question in the record ... to which the proceeding relate was only by way of background or was otherwise incidental to the principle matters comprised or represented in the record.

So from the above, for the time being, without taking any legal advice, shall feel quite justified in continuing to play records and shall also use the additional

argument which most dealers will also be using, namely, that to play a record promotes sales and therefore more royalties for the clients of PRS. I am sure that most dealers would be able to quote numerous examples of customers walking into their showrooms, hearing a record or radio being played, have asked the title and gone straight to the record department and purchased that or a similar recording.

I feel that with all the various government legislation, chain stores cut-pricing and now this, that the independent retailer is finding life more and more difficult. In our case the licence fee for our Record Department, Television and Audio Department, and Music Department would amount to approximately £45.00. R. H. MORLING, Morlings, 149-151, London Rd., North, Lowestoft.

Time for RPM re-thinking

I READ with interest the letter from Tony Clifford published in your issue of 10th Jan. seeking to force "record companies to re-introduce some form of resale price maintenance", as a means of combatting the activities of W. H. Smith, Boots, etc.

Record companies could not however, take any such action as this would require the reversal of the Resale Prices Act. It does, nevertheless, give rise to another line of thought.

W. H. Smith held a position of trust. They have for years been known as The Book People. Book people enjoy a privilege not enjoyed by any retailer outside the book trade. They enjoy Resale Price Maintenance on their books. If they did not enjoy this privilege on their books it is unlikely that they could afford to cut record prices in depth.

The Resale Prices Act which abolished price maintenance on other goods stated that, "Where resale price maintenance is against the public interest" it shall be removed, etc. W. H. Smith's action in price-cutting records in depth, has so threatened the record industry to the detriment of in-depth stockists and main catalogue manufacturers that the public interest is being damaged. Perhaps the time is right to campaign for the removal of their privilege in order to limit their scope for further damage to our industry.

If the book trade is faced with a campaign to get its privilege removed, it would not be surprising if it brought pressure on its indiscreet member to withdraw its price-cutting policy. But the book trade might act too late for its own good. Once the ball started rolling it might be impossible to stop. LEN BEAKHURST, Stereo Records, 112 Uxbridge Rd., Hayes.

Why not listen to the radio?

WITH REFERENCE to your Comment (MW, January 17) on the proposed PRS change for playing records in-store. We play records only when requested by the customer, or when a record is returned as faulty. In other words, the testing is for proving the quality of the product, not musical content involving copyright.

Pop record programmes can be played on the radio for which no licence is required. Presumably,

therefore, record shops can play a wireless all day long and switch from programme to programme as necessary. I think the PRS should stop scraping the barrel. R. HOLYOME, Music Shop, 100-101 Commercial Street, Maesteg.

Home tape fees a better bet

FURTHER TO your reports (27 December and 10 January), concerning the PRS proposal to demand a licence from record retailers for in-store performances, this must be one of their more illogical plans. In-store music is a sales aid, and is therefore very much in the interests of artists and writers. If the Society are worried about loss of revenues from previously untapped sources, they should look to cassette and tape machine retailers. Not only is this a potentially larger source of PRS income for artists and writers, due to the increase in home-recorded material, but by levying a fee on the sale of each machine, would be considerably easier to raise, and would not be a burden to record retailers, who are currently having to work in difficult enough conditions as it is. KEITH EVANS, Chartered Accountant, 5 Silsoe House, Park Village East, London N.W.1.

Stand firm on price-cutting

I RUN a small record-tape and accessories shop on the outskirts of Oxford. In the city there are many shops involved in this stupid price-cutting and this results in customers coming into my shop and telling me that they can buy a particular record or cassette 50-65p cheaper in the town. As a result I have resorted to giving Green Shield stamps and a small discount. What I'd like to see is all shops in each town or city coming to some agreement to stabilise prices so that the public gets a fair deal.

If price-cutting doesn't stop, then for a future promotion I am planning to stand outside the multiples and distribute leaflets advertising our business.

Music Week helps us to buy the best records, but it's frightening to read stories about what is in store for us like licences for in-store demonstration of records. Still, that's the way of business now and I suppose we have either to accept or fight. My view is to stand firm and find a way round all the silly things which are happening. DAVE HOLTON, Music Sounds, 67 St. Clements, Oxford.



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who's
coming to
Britain**



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THE BRAND NEW SINGLE BY
Kevin McGinlay
BRAD 7601

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BRADLEY'S RECORDS
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RECORDS

MADELINE BELL – DANCE DANCE DANCE 7N 45576

BROTHERHOOD OF MAN – KISS ME, KISS YOUR BABY 7N 45569

MAX BYGRAVES – WHAT TIME OF DAY 7N 45560

DAVE & JUNE BROOKS – ALL WE NEED IS LOVE 7N 45577

SACHA DISTEL – GIVE ME A CHANCE 7N 45570

JOE DOLAN – CRAZY WOMAN 7N 45562

CARL DOUGLAS – SHANGHAI'D 7N 45556

NEW FOUNDATIONS – SOMETHING ABOUT MY BABY 7N 45533

DES O'CONNOR – I WRITE THE SONGS 7N 45574

STRAY – TAKE IT EASY 7N 45564

SWEET SENSATION – SWEET REGRETS 7N 45571

CATERINA VALENTE – TRUE LOVE 7N 45566

JOHNNY WAKELIN – REGGAE SOUL ROCK 'N' ROLL 7N 45552

A singularly successful start to Seventy Six!

EUROPE**Motown goes to EMI
for Western Europe**

COLOGNE — After long-term, often-tough negotiations between the Motown Record Corporation of Los Angeles and EMI in London, a new licensing deal was signed, giving EMI exclusive distribution of the Motown catalogue in the Federal German Republic, Austria, Switzerland, France, Belgium, the Netherlands, Luxembourg, Scandinavia and several African and Asian countries.

So EMI's German subsidiary continues to distribute Tamla product as it has since 1969. Since that starting date, Tamla Motown's sales have grown continuously in the Federal Republic.

It was a 2.7 million Deutschmark share in EMI Electrola's total sales in 1969/70 (the company's financial year is from July 1 to the following June 30). There was an 89 per cent

increase in the year 1973/74 up to a share of 11 million Deutschmark in the financial figures for 1974/75.

But such success has its price. For the period of the prolonged contract to December 31, 1977, EMI Electrola guarantees Motown a minimum licence income of £1 million.

Among the most successful Motown albums in the German market are the entire Stevie Wonder collection (with 200,000 albums and cassettes sold) and the soul of the Temptations, who have sold 450,000 albums and cassettes in the last three years.

During the group's autumn tour in 1975, the Temptations received a Gold Disc for the first time outside the United States — the album "Masterpiece" sold 150,000 copies in West Germany.

The chart-topper "Dan The Banjo Man," "War" by Edwin Starr, "Superstition" by Stevie Wonder and the Temptations' "Pappa Was A Rollin' Stone" were the best sellers in the singles side of the market.

Apart from these, such popular Motown artists as Diana Ross, Marvin Gaye, Eddie Kendricks and Smokey Robinson, the groups Rare Earth, the Supremes, the Jackson Five, the Miracles, Undisputed Truth and promising newcomers Syreeta and the Commodores won fine reputations in the German market over the years.



Guess who's
going to help
promote his
new single

**German singles
sales increase**

HAMBURG — The singles business in Germany is improving again. According to statistics now available, single sales within the whole German record industry went up by approximately nine per cent in September, 1975, compared with the same month in 1974.

EMI Electrola's single sales improved by an impressive 31.7 per cent. In the first quarter of the financial year 1975/75, from July 1 to September 30, the Cologne-based company showed a 17.4 per cent increase in single sales compared with an increase of a half per cent in the whole German industry.

Metronome shows a singles increase of 10 per cent.

But as usual the most positive sales development was achieved in the album section.

**Royalties
agreement**

PARIS — The French record syndicate SNEPA has signed an agreement with various organizations representing artists and musicians whereby it is hoped to obtain ratification by the French government of the 1961 International Convention protecting their rights. The agreement will limit the use of records by the broadcasting networks and television stations and at the same time establish a system of sharing royalties between the record companies and the artists.

Belgium

- Courtesy HUMO
- 1 MISSISSIPPI — Pussycat, Grammophon
 - 2 BOHEMIAN RHAPSODY — Queen, EMI
 - 3 FLY ROBIN FLY — Silver Convention, Philips
 - 4 MAMA MIA — Abba, Vogue
 - 5 NOSTALGIA — Francis Goya, Polydor
 - 6 LADY BUMP — Penny McLean, Jupiter
 - 7 CALYPSO — John Denver, WEA
 - 8 YOU SET MY HEART ON FIRE — Tina Charles, CBS
 - 9 VOLARE — Al Martino, EMI
 - 10 I'M ON FIRE — 5000 Volts, Philips

Finland

- Courtesy INTRO
- 1 EVAKKOREKI — Erkki Liikanen, RCA
 - 2 PALOMA BLANCA — Katri Helena, Scandia
 - 3 PALOMA BLANCA — George Baker Selection, Warners
 - 4 MEIA VEERA — Erkki Liikanen, RCA
 - 5 I WANNA GO — O.M. Guerini, RCA
 - 6 PEPE — Marion, EMI
 - 7 MY ONLY ONE — Hurricane, Love
 - 8 TRAMDRIVER — Wigwam, Love
 - 9 KUKA MITA HAH — Sleepy Sleepers, EMI
 - 10 RAKKAUSLAULU — Fredi, Philips

W. Germany

Courtesy Musikmarkt

- 1 DOLANNES MELODIE — Jean-Claude Borelly, Telefunken
- 2 I'M ON FIRE — 5000 Volts, Epic
- 3 LADY BUMP — Penny McLean, Jupiter/Ariola
- 4 MAMA MIA — ABBA, Polydor
- 5 MORNING SKY — George Baker Selection, Warner
- 6 WENN DU DENKST, DU DENKST ETC. — Julianne Werding, Hansa/Ariola
- 7 FLY, ROBIN, FLY — Silver Convention, Jupiter/Ariola
- 8 SAILING — Rod Stewart, Warner
- 9 MOVIESTAR — Harpo, EMI
- 10 NEW YORK GROOVE, Hello, Bell/EMI

Holland

- Courtesy Stichting Nederlandse
- 1 BOHEMIAN RHAPSODY — Queen, EMI
 - 2 WILLEMPIE — Andre Van Duin, CNR
 - 3 GIRLS GIRLS GIRLS — Sailor, Epic
 - 4 LET'S TWIST AGAIN — Chubby Checker, London
 - 5 NOSTALGIA — Francis Goya, CNR
 - 6 MISSISSIPPI — Pussycat, EMI
 - 7 GOLDEN YEARS — David Bowie, RCA
 - 8 YOU SET MY HEART ON FIRE — Tina Charles, CBS
 - 9 LOVE HURTS — Nazareth, Vertigo
 - 10 PATRICK MON CHERIE — Kiki and Pearly, Philips

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NEW SINGLE

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V.A.T. £

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Total £



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OFFICE STAMP

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To

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To _____
By _____

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SINGLE THE OTHER SIDE OF ME STOP CAMPAIGN SO FAR
NATIONWIDE PRESS PLUS RADIO ADVERTISING AND POINT
OF SALE MATERIAL LOOKS GREAT STOP THANKS SEE YOU ALL
ON 16TH FEBRUARY

ANDY WILLIAMS

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AMERICAN SCENE

TOWER RECORDS now has 12 retail outlets, over on the west coast of the U.S. The store on Sunset Boulevard, Los Angeles, looks like an aircraft hangar - but it does the business. And the business is done on the basis of a series of sales-fetching slogans.

Charlie Shaw in charge of the Sunset Boulevard depot: "We just stack the records high and sell 'em low. It's a competitive chain and though the prices may not be the lowest, you can get whatever record you want. Right away."

Go into Tower Records, any branch, and ask for an album of bird-calls recorded within the precincts of Cornell University and, if it's on a catalogue, then it will be in stock. There's one copy of everything available.

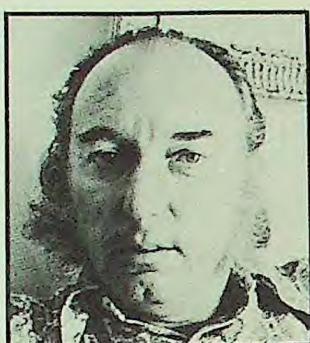
Says Shaw: "We pride ourselves on getting an advance warning of what is going to sell. We'll stock it, accordingly. But you won't catch us out of stock. And anyway we work to a concept of retailing. The concept was born in Sacramento in 1960, and it has developed ever since.

"We don't have high standards of organization, because we simply believe that records are a fun industry to be in. We love records. And it shows.

"Basically we run the business by the seats of our pants. If we were only interested in making money, we'd probably sell bicycles. But instead we enjoy making records available to the widest section of the community possible. That was the original concept and we stick to it today. We have no problems, and that's for sure.

"We're open 368 days a year - and that's a little joke - and we don't have to worry about

One of each



Russ Solomon

security. The guards on the door cope with that side of things. It's a fun industry. Records are fun. Our retailing of them is fun."

Though Shaw makes light of the situation, the Tower Records system is outstanding. The records are placed alphabetically and the big-sellers are in the front. On the occasion of the Music Week call to the Sunset Boulevard, the piles were stacked noticeably high on 'J', for Elton John, and 'R', for Linda Ronstadt.

And right at the back, maybe just one album, was a 'B' presumably for bird calls.

Tower Records, basically, is Russ Solomon. He is one of the fiercest competitors in the world record retail trade. He says: "We do not get involved in penny-pricing. We let our competitors do their own thing, and then zing the hell out of them."

Solomon looks as if he could be at least 50 years old, but he

has boyish enthusiasm which could make him 30.

Except that in 1941 he decided to sell used juke-box records from his father's store in Sacramento. He was into rack-jobbing for a while but says he was not smart enough to go with the big chains.

But now Tower Records has now a turnover in excess of a million dollars per retail unit. In terms of staffing, Solomon recruits from all areas. "We take students, guys with just a week or so to spare. We take people on the staff simply because they show they are interested in records as we are ourselves."

When Solomon started selling records, way back in 1941, there were only three major record companies. Decca, Columbia and Victor. When he joined the Army, his father put in an annexe on the family drug-store, and that was the start of record retailing.

In 1960, the ever-optimistic Russ Solomon was temporarily out of business. He recalls: "The creditors came by with a monstrous truck to pick up the goodies from our store, and I found myself sitting in an empty building. But I went back to my father, and borrowed five grand, and we were back in business again.

"For a time we sold records off the floor, because we had no fixtures. We changed the name from Tower Record Mart, dealing in the old juke records, and became Tower Records. Then we opened a second store. And we realised then, as we realise now,

that the most important thing was to put the consumer, and his thoughts, into our minds. So we were among the first to discount hit product."

A mixture of the Beach Boys, anyway a West Coast act, and the Beatles, set Solomon on the way

to success. He says he did a thousand albums each of the two acts each week, at his Tower discount prices. "Customer retention is the key to our business."

His San Francisco store has well

TO PAGE 20

U.S. Top 30

ALBUMS

- 1 (1) GRATITUDE, Earth Wind & Fire
- 2 (23) DESIRE, Bob Dylan
- 3 (4) STILL CRAZY AFTER ALL THESE YEARS, Paul Simon
- 4 (2) CHICAGO IX CHICAGO'S GREATEST HITS
- 5 (5) HELEN REDDY'S GREATEST HITS
- 6 (6) TRYIN' TO GET THE FEELIN', Barry Manilow
- 7 (3) HISTORY - AMERICA'S GREATEST HITS, America
- 8 (7) FAMILY REUNION, O'Jays
- 9 (9) ALIVE! Kiss
- 10 (8) THE HISsing OF SUMMER LAWNS, Joni Mitchell
- 11 (14) FACE THE MUSIC, Electric Light Orchestra
- 12 (15) RUFUS FEATURING CHAKA KHAN
- 13 (13) NUMBERS, Cat Stevens
- 14 (10) BREAKAWAY, Art Garfunkel
- 15 (16) LOVE TO LOVE YOU BABY, Donna Summer
- 16 (18) BLACK BEAR ROAD, C. W. McCall
- 17 (21) WAKE UP EVERYBODY, Harold Melvin & The Blue Notes
- 18 (11) WINDSONG, John Denver
- 19 (19) MAHOGANY/ORIGINAL SOUNDTRACK, Diana Ross
- 20 (20) BAY CITY ROLLERS
- 21 (28) FLEETWOOD MAC, Fleetwood Mac
- 22 (17) THE BEST OF CARLY SIMON, Carly Simon
- 23 (22) RED OCTOPUS, Jefferson Starship
- 24 (98) M. U. THE BEST OF JETHRO TULL
- 25 (25) GREATEST HITS, Seals & Crofts
- 26 (27) NORTHERN LIGHTS - SOUTHERN CROSS, The Band
- 27 (29) MAIN COURSE, Bee Gees
- 28 (32) SPINNERS LIVE!
- 29 (71) AFTERTONES, Janis Ian
- 30 (33) TIMES OF YOUR LIFE, Paul Anka

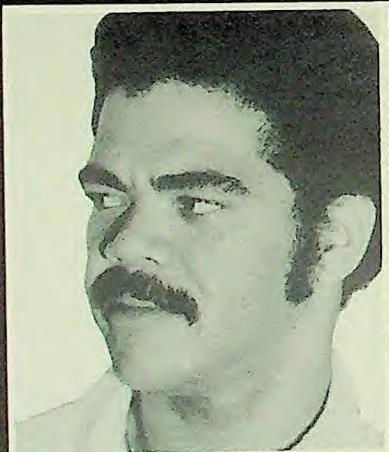
SINGLES

- 1 (3) LOVE ROLLERCOASTER, Ohio Players
- 2 (2) I WRITE THE SONGS, Barry Manilow
- 3 (4) LOVE TO LOVE YOU BABY, Donna Summer
- 4 (6) YOU SEXY THING, Hot Chocolate
- 5 (5) I LOVE MUSIC (Part 1), O'Jays
- 6 (7) CONVOY, C. W. McCall
- 7 (10) SING A SONG, Earth, Wind & Fire
- 8 (8) TIMES OF YOUR LIFE, Paul Anka
- 9 (9) WALK AWAY FROM LOVE, David Ruffin
- 10 (14) 50 WAYS TO LEAVE YOUR LOVER, Paul Simon
- 11 (1) THEME FROM MAHOGANY, Diana Ross
- 12 (12) ROCK AND ROLL ALL NIGHT (Live Version) Kiss
- 13 (13) FLY AWAY, John Denver
- 14 (15) EVIL WOMAN, Electric Light Orchestra
- 15 (16) LOVE MACHINE, Part 1, Miracles
- 16 (17) BREAKING UP IS HARD TO DO, Neil Sedaka
- 17 (20) THEME FROM S.W.A.T., Rhythm Heritage
- *18 (19) LOVE HURTS, Nazareth
- 19 (18) FOX ON THE RUN, Sweet
- 20 (22) WAKE UP EVERYBODY, Harold Melvin & The Blue Notes
- 21 (21) WINNERS AND LOSERS, Hamilton Joe Frank & Reynolds
- 22 (24) SOMEWHERE IN THE NIGHT, Helen Reddy
- 23 (23) BABY FACE, Wing & A Prayer Fife & Drum Corps.
- 24 (28) TAKE IT TO THE LIMIT, Eagles
- 25 (31) ALL BY MYSELF, Eric Carmen
- 26 (27) PALOMA BLANCA, George Baker Selection
- 27 (32) FANNY (Be Tender With My Love), Bee Gees
- 28 (18) FOX ON THE RUN, Sweet
- 29 (11) COUNTRY BOY, Glen Campbell
- 30 (33) GOLDEN YEARS, David Bowie,

* Artist wrongly shown last week

Courtesy Billboard, week-ending January 1976

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PUBLISHING

by MIKE HENNESSEY

CASH FLOW problems have caused some commercial radio stations to fall into arrears with their royalty payments to the Performing Right Society and to Phonographic Performance Ltd. But fears recently expressed in music publishing circles that some stations are "on the verge of bankruptcy" as a result of having to meet their royalty obligations are totally without foundation, according to Cecilia Garnett, secretary of the Association of Independent Radio Contractors.

Both Michael Freegard, general manager of the Performing Right Society, and Herbert Gilbert, general manager of PPL, acknowledge that some commercial stations have fallen behind with their payments but it is not the policy of either organisation to exert undue pressure on the stations concerned and both general managers emphasize that the arrears have not affected distribution of royalties in any way.

The question of royalty payments from the commercial stations has been exercising the new music working party of the Music Publishers Association for some time. Some publishers are under the impression that the PRS agreement with the IBA incorporates too many concessions. But while these publishers are pressuring for an augmentation in performing right payments from the commercial stations, the AIRC is contending that more concessions need to be made by the licensing authorities in order to help the stations through a difficult period in their development. Discussions along these lines have been in progress

Commercial stations hit royalty payment problem

for more than a year.

Says Cecilia Garnett: "In order to help the commercial stations to get off the ground, the PRS and PPL agreed to impose a ceiling on royalty payments which would be progressively raised from year to year. But it looks now as if the stations might well need the greatest assistance in their third and fourth years."

The royalty payments are based on a percentage of net advertising revenue and the problem is that while advertising revenue for the commercial stations is increasing satisfactorily, costs are increasing still faster, with a consequent decline in relative profitability.

Says Cecilia Garnett: "Stations have had to employ more sales to boost advertising revenue and this has inevitably increased operating costs. As a result the ceilings imposed by the PRS and PPL to help the stations through the early years now seem to be less of a concession than was originally the case."

The terms negotiated between the PRS and IBA in 1972 and incorporated into a contract between the PRS and AIRC, are based on a hypothetical rate of 12 per cent of the net advertising revenue - a rate which would apply if a station's total output consisted of PRS-protected music. This means that if the station programmes PRS-protected music for 50 per cent of its total airtime,

then it pays royalties on the basis of six per cent of its net advertising income.*

However, to assist the new stations in their early years, the PRS agreed to impose ceilings of 4½ per cent in the first year, five per cent in the second, six per cent in the third and eight per cent in the fourth year. There were similar concessions in the PPL-IBA agreement.

While there are feelings that perhaps some commercial stations have placed too low a priority on royalty payments and that some of their financial difficulties stem in part from initial overmanning, it is quite clear that both the PRS and the PPL are disposed to do all they can to enable the commercial stations to survive. They feel that it is in the best interests of their members to be flexible over the arrears question.

Says Freegard: "Of the 16 commercial stations currently on the air, only three have been seriously in arrears and in each case discussions have been taking place and agreement has been reached, or is about to be reached, concerning clearance of the arrears over a mutually agreed period." The discussions have included the subject of interest payments on the arrears.

And PPL general manager Herbert Gilbert says: "We recognise that even the biggest companies have cash flow

problems and accounts today are generally not settled with the same punctuality as they once were. We have to go along with this situation, not only in respect of broadcasters, but also with other people involved in public entertainment."

"In no case have the arrears exceeded more than three months and we certainly don't regard the situation as an ominous reflection on the viability of the commercial stations."

The PPL's annual income from the commercial stations currently operating is in the region of £150,000 and this, says Gilbert, represents less than ten per cent of total PPL revenue.

PRS revenue from the commercial stations in 1975 has been estimated at about £350,000. This compares with the 1974 figure of £104,000.

David Longman writes: One of the major users of PRS protected music is Capital Radio whose PRS commitment, I understand, amounts to something like £80,000 annually.

Says Capital Managing director John Witney: "The royalty payments which have to be made are certainly high. But I'm not saying that they are too high."

One factory which some radio stations claim is tending to hold up royalty payments is the amount of paperwork involved in making returns.

Says Plymouth Sound programme controller David Bassett: "Although we only use about six and a half hours a day of our nine-hour allocation, we programme more than 1,000 titles a week and therefore get through more paperwork than many other stations. Both the royalty payments and the amount of paperwork are excessive. I have worked in Canada where, instead of having to make returns every week, you have an ASCAP week once a year, for example."

Beacon Radio managing director Jay Oliver says: "Commercial radio isn't given a chance to be a financial success with all the rules and regulations to conform to and all the payments that have to be made."

And Radio City managing director Terry Smith comments: "The PRS returns situation is a terribly demanding thing to have to fall in line with. We've only just sorted out our payments. At one time we have 12 temporary secretaries working in the programmes department to try to catch up."

"We have constantly been four months behind with our PRS returns. Perhaps the royalties the commercial stations have to pay are too high - but it has to be remembered that when the stations applied for their licences to broadcast, they all knew exactly what they would be required to pay to the PRS and PPL."

*According to the PRS, every commercial station, with the exception of London Broadcasting, devotes at least 50 per cent of its airtime for PRS-protected music.



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PUBLISHING

Kimber, Frechter set new company

BILL KIMBER, former general manager of Screen Gems Music, has set up a new company with Colin Frechter, Bay City Rollers' musical director and responsible for hits by others, including Stephanie de Sykes and Guys and Dolls.

Said Kimber: "We both felt we wanted to do something on an independent level, so we went to the Mighty Movies company in Wardour Street and the outcome is that we've set up Mighty Music. Frechter and I are both directors

and the set-up is to handle production, publishing and management.

"Bruce Gowers, one of the directors of Mighty Movies, produced the much-acclaimed film on the group Queen, and the company, effectively run by Maggie Evans and David Hughes, specialises in advertising and documentaries."

Frechter and Kimber had previously worked together in the studios, the former as musical director and arranger and Kimber as singer. They hope to get involved in the film-score side of the business and prior to the setting up of Mighty Music Frechter had scored his first major movie for Warner Brothers The Sell-Out, which stars Oliver Reed, Richard Widmark and Gayle Hunnicott.

First signings to the label include Oppo, a Seven-piece band from Bracknell, Berkshire, who have written the new international advertising music for the British Leyland Mini, and that will be published through Mighty Music. A record deal for the band is being sorted out.

Pete Smith, who wrote the Stephenson's Rocket chart single Alright Baby, is a contracted singer-songwriter, who has single out himself as Captain Zero, on the Gull label. Another contracted artist has not, as yet, been given a name under which to record.

Dick James opportunity

EACH YEAR the Opportunity Knocks Songwriters' Contest receives around 20,000 previously unpublished song entries. Sifting of this mass of material ends with just seven chosen for the finals programme.

This year Dick James Music published four of the seven in the final round – and three of those songs were placed first, second and third.

They were: 1, Who's Going To Bring Me Laughter, written by Wally Napper; 2, Nicholas The Circus Clown, written by David Sutherland; 3, Clouds, written by Peter Hodges and Mick Dunning.

EDITED
by
PETER JONES

ASCAP awards to UK writers

AWARDS TO British composers and writers for "outstanding chart success" in the U.S. during 1975 were made by Lawrie Ross, international representative (UK) of ASCAP – the American Society of Composers, Authors and Publishers.

The plaques, presented to Performing Right Society members at PRS headquarters in London, were based on two sections. In the country division, for 10 consecutive weeks in the U.S. country Top 10 chart; in the pop section, for the number of top ten placings in either pop, easy listening or r&b Top 10s.

Pop awards: Doctor's Orders, Roger Greenaway, Roger Cook and Geoff Stephens; Brother Louie, Errol Brown and Tony Wilson; Hello Summertime, Roger Greenaway, Roger Cook; Kung Fu Fighting, Carl Douglas; Eres Tu (Touch The Wind), Mike Hawker.

Country awards: Freedom Comes, Freedom Goes, Roger Cook, Roger Greenaway, Mike Hazlewood, Albert Hammond; My Boy, Bill Martin and Phil Coulter.

One song figured in both pop and country sections – Please Mr. Please, by Bruce Welch and the late John Rostill.

Winstone to act for discoton-WFA group

BRITISH REPRESENTATIVE of the Discoton-UFA Musikverlag publishing group of Germany is Terry Winstone, whose main job is finding copyrights for sub-publishing in the German territories and masters for release.

The UFA group comprises Musik-Edition Discoton; Ufaton-Verlagsgesellschaft; Dreiklang-Dreimasken Buhnen; Wiener Boheme Verlag; Bavariation-Verlag. There are some 12,000 titles in the various catalogues.

UFA belongs to the Bertelsmann Holding Company, second most important conglomerate in the world – ranging after Hill Publications. Discoton already handles the catalogues of UK companies Virgin Music, Stirling McQueen/Larry Page, and Magnet Music.

Ufaton represents most of the music from the old UFA movies, such as The Blue Angel, while Wiener Boheme was formed by Otto Hein in Vienna along with top composer Robert Stolz, who died in mid-1975. Dreiklang-Dreimasken handled light music and theatrical works, and Bavariation, founded 1932 and affiliated to UFA in 1964, is principally concerned with soundtracks from Bavaria motion pictures.

The Bertelsmann "empire," founded by Carl Bertelsmann, who

died in 1850, started as a small lithographic plant, and was revived in 1950 with the establishment of the Lesering book clubs.

Now the conglomerate includes the record company Ariola-Eurodisc, Videophon, record production in Spain, and Netherlands and Austria, as well as record and cassette manufacturing through Sonopress Reinhard Mohn.

Terry Winstone is the director of Helter-Skelter, a production and artist-management company, and is currently operating from the Ambassador Music offices, 23-24 Greek Street, London, W.I.

UK first on at Eurovision

FIRST SONG to be heard in this year's Eurovision Song Contest will be the U.K. entry. This was decided through a draw which took place in Hilversum, Netherlands.

Being first in a field which this year involves 18 countries is generally regarded as a considerable handicap. The UK entry will finally be chosen from a short list of 12 at a special Royal Albert Hall presentation in February.

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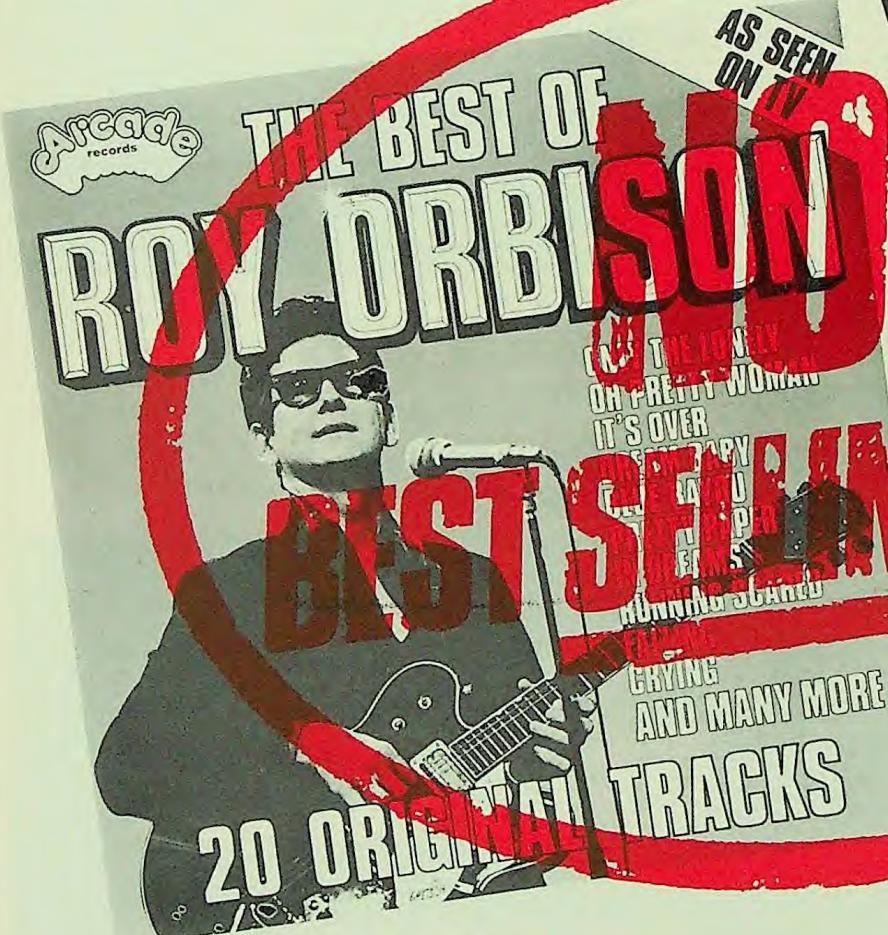
Highlighting the superb saxophone sounds of Ronnie Laws, this, the band's debut single, is aimed at both a radio and a disco audience.



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CLASSICAL**Polydor statement on
RPO Beethoven series**

FOLLOWING CLOSURE of Contour, announced last week, transfer of catalogue to Pickwick International will definitely not include the current series of Beethoven symphonies being recorded by the Royal Philharmonic Orchestra under conductor Antal Dorati, a series being undertaken with substantial sponsorship from the Legal & General Assurance Company.

First issue, last September, was of the Symphony No.5 (2870 482), which proved an instantaneous success. The No.9, the Choral Symphony, was also recorded last year and was due for release in April, and recording sessions for Nos. 4 and 6 have been 'pencilled', it is understood,

for March. Arrangements between Contour, the RPO, Dorati and Legal & General provided for completion of recording of the series by next July produced by former EMI classical producer Brian Culverhouse.

Polydor UK classical manager Peter Russell told Music Week "It is obvious that the series will be completed and issued by Polydor. Discussions are now going on about this between us and our Hamburg headquarters. The Beethoven series will definitely be completed, but what is not yet clear is exactly which Polydor label it will come under. Further issues of the existing No.5 will not, of course, be on the Contour label."

De Los Angeles recording for new label in UK

IN LONDON last week was international soprano Victoria De Los Angeles, making her first recordings for Polydor after the end of her exclusive EMI recording contract which began 25 years ago. With pianist Geoffrey Parsons, and Brian Culverhouse producing, she recorded a number of songs for a disc for possible May release under the title Songs of Many Lands.

Polydor product division manager Gordon Gray told Music Week "We are delighted that a star of the quality of Victoria De Los Angeles has come to us, and the new recordings are splendid. We

made them in London's Wigmore Hall, not a usual recording venue, but Mme. De Los Angeles was very happy to record there. She told us that she felt more at home in the warmth of atmosphere, more so than in the more clinical surroundings of the usual recording studio". Due for return to London in February for public performances, De Los Angeles will probably make more recordings then.

EMI, for whom she has recorded consistently for a quarter of a century, commented "Our exclusive contract with Victoria

EMI International staff reshuffle

MAJOR CHANGES inside EMI's International Classical Division, headed by last week's announcement of World Records' Austin Bennett as marketing administrator, indicate increased international attention being given to both marketing and publicity.

"We plan a hotting up of our overall international marketing and promotion", ICD general manager Peter Andry told Music Week. "Here in London, Douglas Pudney will retain day-to-day control of marketing, provision of sleeves and other marketing services, and the work of Austin Bennett will look more towards long-term plans".

In addition to recruitment of Bennett from World Records, the International Classical Division has brought in, from EMI Records UK, 25-year-old Peter Alward, who joined the company five years ago first as assistant in the

catalogue department and moved in 1972 to EMI Records under recently retired John Whittle. Next week he moves to Cologne, based at EMI's German company Electrola, to take charge of European promotion and publicity. Alward, who is fluent in German, told Music Week "I feel that this new job is a challenge, something I've long wanted to do, and I'm looking forward to it." He acknowledges his debt inside EMI to the training he has had under John Whittle, "the father-figure who has helped to develop so many of us".

Inside EMI Records, classical division manager John Patrick has appointed Esme Bird as assistant promotion manager to Joan Coulson. "The appointment reflects



Peter Alward

the current need for concentrated promotion of our recorded product", said Patrick, "as well as the vitally important area of artist relations and its development".



SPANISH SOPRANO Victoria De Los Angeles recording in Wigmore Hall, London, last week for Polydor, her first recording since the end of her exclusive recording contract with EMI, and due for release later this year.

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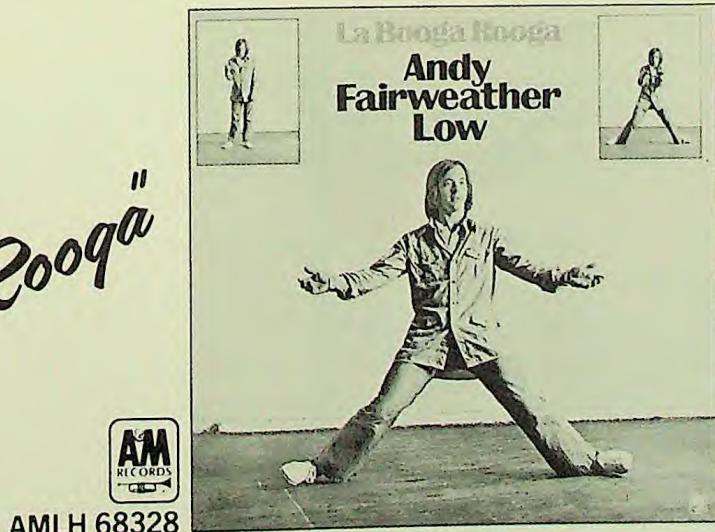


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- 15th Feb. Liverpool Royal Court Theatre
- 20th Feb. York University
- 21st Feb. Worcester College
- 22nd Feb. Croydon Fairfield Halls
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FEATURE

by REX ANDERSON

HARVEY GOLDSMITH is probably the biggest rock promoter in the business. By last Christmas he had promoted 600 concerts in the year. In 1974 he handled 640 and the year before 550. He is a busy man. Goldsmith is a chubby, bearded bundle of energy who looks and dresses more like a roadie than a promoter. He became involved in promotion like many others, starting at college as a social secretary. It was then that he teamed up with Michael Alfandary and after college they formed Alfandary Associates. Together they put on the first open-air concerts in London on Parliament Hill Fields in 1968.

He recalls: "As a result of that we were offered Crystal Palace by the GLC. We then decided that we didn't want to run another open-air event without financial backing because we decided we wanted to make a career of it. We went to all the institutions and organisations to try to raise backing, but the price they wanted, although they were quite interested, was ridiculous so we looked within the business and found John and Tony Smith."

John Smith had an established promotion company and financed the first Crystal Palace festival. Afterwards Alfandary and Goldsmith went into partnership with the Smiths. John Smith later retired, or at least took a less active interest in the company. Tony Smith started to manage Genesis two years ago and Alfandary took on the management of Chapman Whitney leaving Goldsmith to promote all the shows.

Goldsmith has handled

Keeping out the touts

everything from the Hemel Hempstead Pavilion, which was one of the first venues he ever promoted and is still doing so after over six years, to the highly successful festival at Charlton football ground with The Who topping the bill. Artists that Goldsmith has promoted run to an impressive list. Off the top of his head he could name: The Who, The Stones, ELP, Yes, Genesis, Deep Purple, Black Sabbath, Lynyrd Skynyrd, Van Morrison, Lou Reed, Dr Feelgood, Eric Clapton, Ginger Baker, Alex Harvey, Nazareth, Pink Floyd, Cat Stevens, the Mahavishnu Orchestra, Jeff Beck, Labelle, Manhattan Transfer, Mott the Hoople, Ian Hunter and "hundreds more."

Goldsmith attributes his success to having an eye for spotting talent at the right time and taking the occasional risk. "We don't sit and wait for the big groups," he says. "We go out and look for the new stuff. We spend as much time on Man and Gentle Giant as we do on Floyd and the Stones. Consequently without exception every act has stayed with us." There are of course artists that never stay with one promoter. Goldsmith promoted the last Elton John Christmas tour for example and he has also handled Glen Campbell.

Says Goldsmith, "Many promoters do not promote in the true sense of the word. The only two true promoters in my opinion are Mel Bush and Peter Bowyer. The difference is that the others



THE IMPRESARIOS
3: Harvey Goldsmith

are really agents more than promoters. They are basically interested in selling dates out around the country. We are tour promoters, and possibly the only real tour promoters, lock stock and barrel. We have to organise everything including lighting and the Red Cross. When I started promoting it was a lot of fun. Now it's a lot of hard work."

This is presumably a situation that has been brought about by the mass of the equipment that groups are now taking with them?

"The size of the equipment is only one side of it. They come to

us because we can handle shows on that level. As an organisation we are geared up to do that sort of work. On the last Floyd tour we were getting into the theatres three days before the group. The same with Yes. Whether it's the easiest way of making money I don't know, but that's what we do."

He estimates that the Floyd tour cost between £80,000 and £90,000 to promote. The projection equipment for the visual effects cost £25,000 alone. "For Floyd to go on the road for three weeks can cost them as much as £150,000 which means they don't make any money on the tour. This whole business started when English groups went to the US to find that there were halls of over 2000 seats that most bands fill. Then they felt that the kids in England should get the same show that the Americans get but scaled down. That's how all this nonsense started. The trend at the moment is to reverse it; to go back to simpler shows playing music."

How, then, bands attempting to put on an American style stage presentation afford the inevitable tour losses that they must make in the UK?

"The big groups subsidise themselves and the smaller groups are subsidised by the record companies because they are struggling to survive. The cost of putting Andy Fairweather Low on at Birmingham Town Hall and Sabbath at the Hammersmith Odeon is virtually the same. Record company support could be better. I've been working on record companies now for four years and it is only now that they are coming round to recognise the importance of live shows. There is too much departmentalisation in this business. Publishers are only worried about getting their money in and record companies are only worried about selling records. Promoters are left to cope on their own. If you look closely you find that the most successful groups are the ones where everybody pulls together and that depends on strong management, of which there is precious little nowadays. If you look at the biggest acts in the world you'll find the strongest management."

On the subject of the mishandling of a group's live exposure, Goldsmith says that record companies tend to want to screw management down in an attempt to get what they can and managers have a hard time. Nobody, he says, wants to lay out money on anything these days. "Because a group has a hit the record company think they can fill any venue and the manager thinks they are a headliner, which isn't always the case. It's a popular myth that an act that becomes number one from nowhere can sell out the Empire Pool."

How about the venues themselves? Are the concert halls in Britain adequate?

"We are working in places that are totally unsuitable for what we are doing. They are too small and they are not built to handle electrical equipment. By and large they have no facilities whatsoever to cater for our needs and we are dealing with a very unsympathetic group of people who run and own them. There is only one privately owned venue in the country and that is the Apollo Glasgow. Frank Lynch, the owner, runs a good

concert hall because he can't afford not to. The other venues are either corporation-run or public companies like the Rank and Moss Empire establishments."

Both corporate and public establishments come in for the same criticism from Goldsmith that corporate and public companies always have to answer. Generally, management lacks the incentive to run the organisation efficiently and profitably. He says: "By and Large, most corporate managed, but basically they don't have the facilities that we need. Generally we take over. We put our own power supply in, build we supply our own staff to ensure that it is run to the standard that we want."

"A lot of venues in this country are sadly lacking in the facilities that they offer. For example, ice. However behind we are in England, most people, even if only in the summer, like to have ice in their drinks but you tell me how many venues can supply ice, and of those how many do so without charging you for it. There are not more than six in the country. You try to get tea or coffee organised in a venue without aggravation - it's unbelievable."

"Another thing that is impossible which the rest of the world has no problem over is that it takes six to eight weeks to get cash settlement for staging a show in this country. In America I can book a 10,000 seater in Los Angeles and settle completely and utterly on the night. Most of the time promoters in the UK act as banks because the venues, especially corporation venues, sit on our money for as long as they can. Furthermore, our costs have gone up by approximately 25 percent this year."

Ticket prices, he points out, haven't really altered that much since the introduction of VAT. Although he believes in keeping ticket prices down he says it is becoming increasingly difficult to make a profit in the face of rising prices. The cost of advertising alone has gone up 35 percent this year he says. "We are making our money out of volume but with the kind of service that we give acts now it's becoming increasingly difficult. Our own company situation is going through a radical rethink because I cannot afford to put on new acts although I am getting grudging support from the record companies. It costs the company £150 a show to promote just in terms of office expenses, travel and accommodation."

Is it this sort of drastic financial situation that tempts promoters to deal with the ticket touts? Goldsmith says certainly not in the case of John Smith Enterprises which does everything possible to stop touts getting tickets. In fact, Goldsmith has been fighting a personal war against the touts throughout his time in the business and spends a lot of time and effort working out systems that will defeat them. The attempt is to allow only two tickets per purchaser and to keep down the number of free tickets distributed, especially with the big acts.

"We had to send back 16,000 applications for tickets for the Who at Wembley, but it was the only way to stop touts by selling on application only and vetting them as they came in. The sooner the government does something to stop touts and pirate programme sellers the better it will be for the business."

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TALENT**Oldies
keep on
keeping on**

OLDIES CONTINUE to be revived as record companies plan their February singles releases. Recent months have seen a considerable expansion in the period from which revivals can be reactivated. To date the oldest revivals go back as far as Glenn Miller and as close to the present day as America's million selling 1971 release, *A Horse With No Name*.

America's track has of course been put out to assist promotion of the *History* album on Warner Brothers but has also followed radio station and earlier interest according to the record company.

Warner Brothers is also re-releasing the 1963 hit comedy single by Allan Sherman, *Hello Mudduh Hello Faddah* apparently due to renewed interest. United Artists has decided to put out two late Sixties singles, Peter Sarstedt's *I Am A Cathedral* and *Idle Race's The Skeleton And The Roundabout*. Both tie in with albums, a re-release of *Birthday Party*, by *Idle Race* and Sarstedt's *Where Do You Go To My Lovely*.

Other well known revivals include *Paradise Is Half As Nice* by *Amen Corner* on *Immediate*, the Isley Brothers version of *Twist* and *Shout* on *DJM*. Bobby Rydell's *Sway* coupled with *Forget Him* on *Cameo Parkway* and *Battle of New Orleans* by *Lonnie Donegan* on *Pye*.

ORGASMIC ROCK which according to one national newspaper article is sweeping America and is about to hit Britain, has met with early opposition from the media. The BBC have decided not to schedule the Donna Summer hit, *Love To Love You Baby*, because of the suggestiveness of her heavy breathing. The I.B.A. has recommended independent stations not to play it.

Capital has also banned a track from the latest 10cc album, *How Dare You*. The track, *Head Room*, has been banned because of its sexual overtones. Virgin has been obliged to make a subtle alteration to the artwork on the sleeve of the debut album by *Boxer, Below The Belt*, because WH Smith is not prepared to put it on display with the quantity of below the belt female anatomy revealed. Donna Summer's album has gone into the MW charts this week.

ORGASMIC ROCK was described in the article as: "stereotyped guitar and drums which has nothing to recommend it." The article continued: "The lyrics are typicalised by Donna Summer's single... the words of which are the title lines repeated over and over again. The way they are sung leaves nothing to the imagination."

It went on to claim that orgasmic rock singles are tested for commercial promise in Los Angeles by using specially wired-up seats to record involuntary spasms of the nervous



Donna Summer in a publicity pose to match the suggestiveness of her hit single 'Sex Thing', nor That's The Way (uh huh) I like It, all of which are quite explicit, so it is difficult to tell where they are going to draw the line.

The paper ignored the fact that the BBC and now commercial radio stations, have been banning *Judge Dread* and tracks like *Jane Birkin* and *Serge Gainsbourg's Je T'aime* for some years. Orgasmic rock, if such a category exists, has been existent since the first *Barry White* release. Soul music and reggae have always contained a considerable element of sexual explicitness which is almost part of the black music culture. Other contributions have come from *K C and the Sunshine Band*, *Hot Chocolate*, *The Strawbs*, *Trapeze*, *Dobie Gray*, and *Major Harris*.

The radio stations did not ban *Love Don't Make Me Wait, You*

systems of the young listeners. It also reported that as a protest the Rev Charles Bodkin had set fire to £1000 worth of records at a public burning in Tallahassee, Florida.

The *Boxer* album — *Boxer* comprises Mike Patto, Ollie Halsall, Keith Ellis and Tony Newman — is scheduled for release on February 6. The sleeve artwork was submitted to the multiples by Virgin for approval. The front of the *Below The Belt* sleeve has a photograph of a naked woman, arms and legs spread wide. However, the offending regions are discreetly hidden by a boxing-gloved fist. The fist is missing from a similar picture on the rear.

Smith's, in rejecting the cover, suggested an irremovable sticker. A Virgin spokesman said: "Virgin decided there was nothing worse than a truncated nude. Neither was it thought desirable to airbrush out the pubic hair." Instead the problem has been overcome by providing the lady with a tasteful belt which will give an ironic twist to one of the titles on the album, *More Than Meets The Eye*.

**Top 50
newcomers****Ethna Campbell
finally charts**

THE PHILIPS single, *Old Rugged Cross* by Ethna Campbell is almost certainly a record breaker. It has been bouncing in and out of the Star Breakers since October 18 last year. It took the public four months to decide whether it was hit material. The record finally came in at 39 having already sold 50,000 copies. But the story of the track goes back much further than October. It was originally recorded for a Philips album in 1968. The decision to release it as a single was taken after Radio Clyde began playing the track in the middle of last year. The appearance of the single in the chart was finally helped by Ethna Campbell's appearance on the Christmas special of *Stars On Sunday* on ITV, alongside Bing Crosby and Grace Kelly.

Ethna Campbell lives in Leeds and is now preparing a follow up to *Old Rugged Cross*. She was born in Belfast and made the original album as a teenager. When it was unearthed by Clyde dj, Frank Skerrett, in a junk shop, it took some time to trace her so that a new recording could be made for the single. Eventually she was found combining a part-time secretary job with cabaret spots in the Yorkshire clubs. Needless to say, the sudden, unpreceded success of the single has changed her life.

The *Old Rugged Cross* has an even older history though. It was composed in 1913 by American evangelist, Rev George Bennard who died in 1958 aged 85.

One of everything

FROM PAGE 10

over 1000 browser rows and hundreds of piles of records. "But if I have my way, one day I'll start a 60,000-square foot store with at least 60 million records in it!"

Solomon believes in personal promotion. He says: "We're on the radio every week. We're in the newspaper whenever we have something important to say. If we're having a big sale on classics, or jazz, or something, or if we have long lists of product to sell, we put together a big, black advertisement. We use newspaper to sell while departments and we use radio to sell specific items. It's the shotgun approach as opposed to the rifle approach."

But Tower does not get involved in audio sales. Solomon says: "Our business is entertainment on records and tape. We sell a few accessories. But basically on staffing, we want guys who are interested in records, not wizards on sound-reproduction."

Buying, he finds, is no problem. "We buy virtually everything. It's a team effort. The individual store manager has his own autonomy. If it's an entirely new artist, the initial commitment may be very small, and we'll make a divider card and file it alphabetically but if there is promotional effort from the record company behind it, then we'll support it with more stock and display."

Solomon, with his commitment to stocking all new product, says: "Since the beginning of time there have been too many releases. We don't give a damn if there are 10,000 new releases a year. It's the old shotgun effect: the man who has to worry about new releases is the one who is paying to record them. All we say is that if someone has brought out a new album, then we should give it our best shot to help get it going."

"But I get bitter when some records are cut out of a catalogue, because the accountants say we are not selling enough of an item. There are many which should not be cut out. I don't care how many they sell. I think there is an obligation from the record companies to maintain certain numbers in the back catalogue."

And on pilferage, he said: "Everyone has this problem. We have one but the greatest deterrent is the guard at the door. Records aren't so big a problem as tapes. We could lock up tapes, but then we wouldn't sell as many. Still... pilferers are selective. They only steal what they want!"

Solomon said: "Basically, you can say we believe in organized chaos. The more chaotic the store the better. It means noise, wild colours, people running around stacks of records. All we say is that buying a record should be a pleasurable experience. That is our aim at Tower."

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JAZZ

Exploitation is a thing of the past

OVER THE last 20 years, trumpeter Donald Byrd has spent a great deal of time and effort in elevating the status of black music, achieving respect for it as a vital Afro-American art form and doing a tremendous amount to see that those who contribute the most to the music also derive the most benefit.

He has been in the forefront of the move to introduce black music studies as a fundamental part of the musical curriculum of colleges and universities. He has a bachelor of music degree, a master's degree in music education and a PhD in college teaching and administration from the Columbia University School of Education. For six years he was chairman of the black music department of Howard University in Washington D.C.

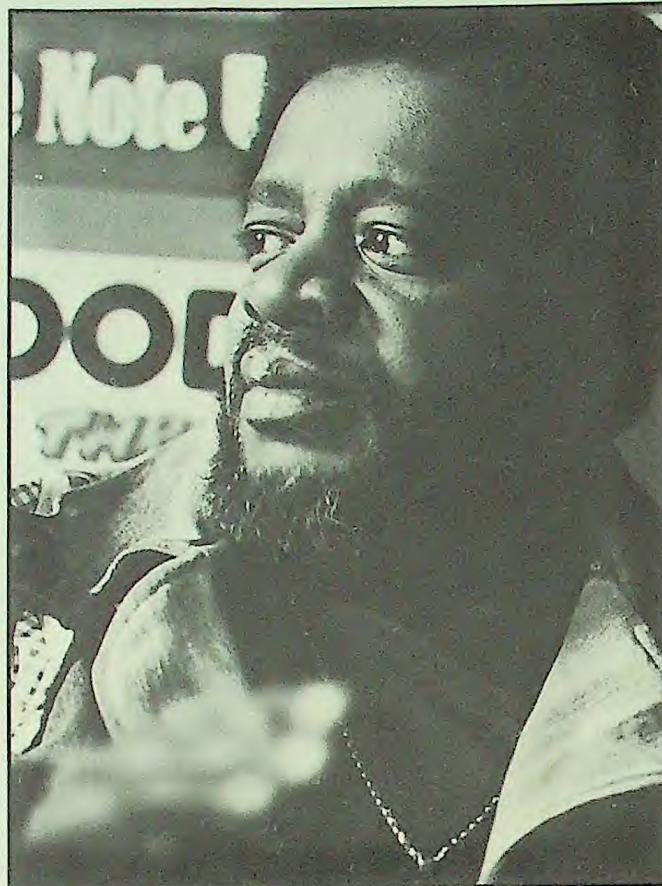
And now, at 43, this former Jazz Messenger, this son of a Methodist minister, finds himself cast in the unlikely roll of a major disco artist.

"And it's all because I set out to teach my students about jazz; but they finished up teaching me about rock," says Byrd.

Donald Byrd has been a Blue Note artist for more than 20 years — rare loyalty where jazz music is concerned — but it was not until he directed his energies towards a synthesis of jazz and rock that he started to move into the higher sales echelons. Today his albums sell anything up to 250,000 a time, in his earlier Blue Note days he counted himself lucky to sell 10,000. Nevertheless, two of his Blue Note albums from the sixties — "A New Perspective" and "I'm Tryin' To Get Home" — in which he combined jazz with choral singing are still regarded as significant landmarks in the evolution of black music. In fact "Christo Redentor" from the Perspective album is still one of the most popular pieces of black music in the US.

"Everybody put me down when I did those albums," says Byrd. "It took me three years to talk Blue Note into doing them — and then when they came out Down Beat tore me to pieces."

Nevertheless "A New



Donald Byrd

Perspective" got into the Top 50 and "Christo Redento" has since been the theme for dozens of religious shows.

Byrd is not unused to being put down. He got plenty of criticism when he "polluted" the jazz stream by bringing in rock elements. "But I could see that this was the way the music was going," he says.

Byrd flies right in the face of a great body of jazz opinion when he claims that the last ten or 15 years have been among the most interesting in jazz history. "I have never known a period before when there were no jam sessions. And it is almost 20 years since a real leader emerged from the jazz

ranks. Now the rock people are the ones who are having all the influence. And with the new music, everyone has his own conception. You can't sit in any more. If today's young musicians jam, they have to play the music we were playing 20 years ago."

Byrd is totally unrepentant about his "crossover conversion" because he claims that he is still playing authentic black music. "Contemporary jazz/rock is more soulful, earthy, basic and fundamental than jazz. I've been listening to Aretha Franklin and James Brown and they really blew my mind. This is bluesy, elementary music and is basic to the Afro-American tradition."

"Music is going back to what it used to be. People are holding each other while they dance for the first time in 20 years. Music is becoming more sophisticated and polished — you wear rhinestones and studs today instead of tuxedos and tails.

"Music's future is in the discotheques, with live bands with strong visual appeal and kids discovering how to dance with each other again.

"Also the days of the poverty-stricken musician are over. Jazz musicians and college facilities who look down their noses at the music are way out of touch. How can you ignore the existence of a multi-billion dollar industry? Studio musicians today are the highest paid musicians in the world and they deserve to be treated with respect.

"The days of exploitation of black musicians are over now. They are controlling their own destinies at last. People like Herbie Hancock and Kenny Burrell are producers in their own right as well as musicians; and more and more musicians are running their own publishing companies.

"I have contracts with Blue Notes, Warner and Fantasy — I'm a producer and I head a publishing company. And what is also new is the amount of money I make!"

Last September Byrd introduced a legal course as part of the music curriculum of the North Carolina Central State University. "Musicians have to know about contracts and copyrights," he points out. "If they don't they get exploited. Great men like W. C. Handy, Louis Armstrong and Duke Ellington were always against this exploitation — but they never voiced objections. All that has changed now."

Among all the pluses in Byrd's life right now there is at least one minus — he is losing his facility to play straight ahead "un-crossed-over" jazz.

"I played my first jam session in six years in North Carolina and it scared the hell out of me. I don't think I could play something like 'Donna Lee' now if I tried."

JAZZ TOP 10

- 1 A LOVE SUPREME — John Coltrane, Impulse
- 2 KOLN CONCERT — Keith Jarrett, ECM
- 3 TOWN HALL CONCERT — unissued parts — Louis Armstrong, RCA
- 4 BASIE JAM AT MONTREUX — Count Basie, Pablo
- 5 JAZZ AT THE OHIO UNION — George Lewis, Storyville
- 6 TRIDENT — McCoy Tyner, Milestone
- 7 AGHARTA — Miles Davis, CBS
- 8 UNDER MILKWOOD — Stan Tracey, Steam
- 9 MOBIUS — Cedar Walton, RCA
- 10 RAPPORT — Billy Butterfield, Dick Wellstood (77)

(Based on sales by Doug Dobell, Charing Cross Road, London, WC1)

Nice albums released on Mahogany

FIVE ALBUMS recorded at last year's Nice Jazz Festival have been issued on the new Mahogany label created by Pierre Voran and Henri Dufresne who are based in Nice.

The label has been acquired for France by Barclay Records.

The five albums are "The Many Faces Of Dorothy Donegan"; "Jive At Five" with Buddy Tate, Doc Cheatham, Vic Dickenson and John Guarnieri; Eddie "Lockjaw" Davis with the Michel Attenoux Orchestra; Sammy Price; and the Vic Dickenson Quartet.

Atlantic plans campaign for That's Jazz series

ATLANTIC IS launching a major jazz campaign, "That's Jazz" on April 1 with the release of 20 albums from the Atlantic and Warner catalogues.

Nesuhi Ertegun, president of WEA International, says that the campaign is one of the most ambitious in the company's history. A further ten albums will be released in September and another five in November.

Later releases will include previously unreleased masters from the extensive Atlantic and Warner archives and the whole campaign will be heavily supported by merchandising, press and advertising.

The campaign will be geared not only to the jazz market but to a wider range of record buyers. The albums will have a recommended retail price of £2.99.

Among the first releases will be Giant Steps by John Coltrane,

Free Jazz by Ornette Coleman, Blues and Roots by Charlie Mingus, Soul Brothers by Ray Charles and Milt Jackson, The Jazz Messengers with Art Blakey and Thelonious Monk, Inflated Tear by Roland Kirk and West Coast Jazz by Shorty Rogers.

Other jazz artists featured will be Mose Allison, Freddie Hubbard, the MJQ, Woody Herman, Erroll Garner, Lennie Tristano and Lee Konitz.

Says Dave Clipsham of Atlantic's creative services department: "Through close to thirty years of Atlantic's existence, jazz has always been a vital part of the company's expansion, with interest permeating down from the very top levels of management.

"In Britain the market for jazz is generally accepted as being limited but we aim to bring jazz sales to the highest possible level — first by achieving a crossover into other markets with jazz

product, such as that by Jan Hammer, Les McCann, Stanley Clarke, Eddie Harris, Jean-Luc Ponty and Billy Cobham.

"Secondly we are building a good relationship with the specialist record shops. We have also issued a separate jazz catalogue, which can be used as a merchandising give-away or as an insert in jazz magazines.

"We undertake regular advertising campaigns for jazz in the specialist press and in the wider music trade press — and we help gain extra mileage for jazz product by imaginative repackaging of albums, such as the 'Art of ...' series (which was world-wide) and the European 'Jazz Express' series.

"The new 'That's Jazz' campaign has been originated in the UK for use across Europe and with the aim of re-presenting some of the quintessential albums in the rich Atlantic catalogue."

Graham Collier doubles band size

JAZZ COMPOSER and bassist Graham Collier has augmented his sextet to a 12-piece orchestra for which he has written a whole new library. Soloists in the band include trumpeter Harry Beckett, trombonists Derek Wadsworth and Malcolm Griffiths and saxophonists Art Themen, Alan Wakeman and Michael Page. Also on trumpet is Pete Duncan from the National Youth Jazz Orchestra.

Joining Collier in the rhythm section are pianist Roger Dean, guitarist Ed Speight, drummer John Webb and percussionist John Mitchell.

The new band made its public debut with a broadcast on French radio Jan 26 and will be recording for Collier's own Mosaic label later this year.

EDITED
by
MIKE
HENNESSEY

Bley team to visit Europe

AMERICAN keyboard artist Paul Bley, who is a&t director of the record production company, Improvising Artists Inc., based in New York, is planning to visit Europe this year with a package of artists who are featured on the label.

The company has a repertoire of seven albums to date, featuring Jimmy Giuffre, Bill Connors, John Gilmore, Gary Peacock, Lee Konitz and Bley himself.

Bley has already fixed distribution for the label in Scandinavia, through Phonogram, and in France through Soul Posters of Paris.

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Among the first releases will be Giant Steps by John Coltrane,

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Horizon is a new venture from A&M Records dedicated to improvisational music and the artists who create it.

Horizon will present a series of records intended to capture important new music for those interested in the remarkable and unpredictable evolution of jazz.

All Horizon album covers will be gatefold and, in most cases, will contain extensive liner notes, along with transcribed solos, a lead sheet of a selected composition, a diagram of the stereo mix of one of the selections, a graphic score of one selection (what instrument is playing when), artists' comments, and photographs.

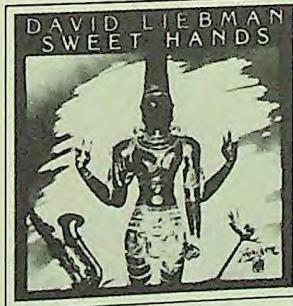
All Horizon pressings will be of the highest quality available to ensure the ultimate sonic experience. Each record will be packaged in a plastic lined inner sleeve.

All Horizon albums will be available from the 30th January at good record shops everywhere; specially priced at £3.49 including VAT



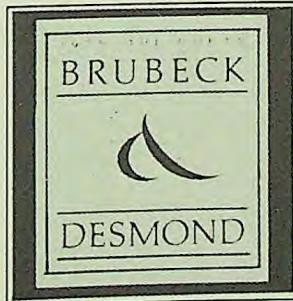
THAD JONES &
MEL LEWIS
SUITE FOR POPS

Thad Jones and Mel Lewis have been leading one of the most exciting big bands in the world for the last ten years. Their Monday night gigs at New York's Village Vanguard are legendary. This album is Thad & Mel & Co. in a musical tribute to Louis Armstrong.



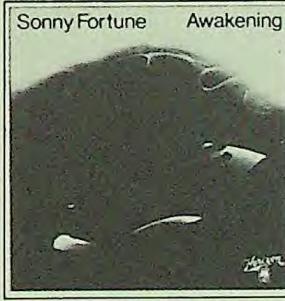
DAVE LIEBMAN
SWEET HANDS

One of the rising stars of contemporary instrumental music, Dave is a former Miles Davis reed player who's also recorded with Mahavishnu John McLaughlin and Elvin Jones. He plays all saxes and flutes and is featured with his quintet, Lookout Farm: Richie Beirach on keyboards, Badal Roy on tabla, Jeff Williams on drums, and Frank Tusa on bass.



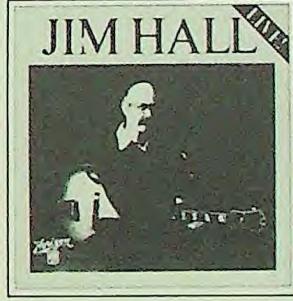
DAVE BRUBECK
& PAUL DESMOND
1975: THE DUETS

Brubeck and Desmond first play duets aboard the S.S. Rotterdam Jazz Cruise earlier this year. This album marks a special moment in jazz history: their first duet recording in over twenty years of performing together. It all started 2000 miles out at sea and it's all here. Definitely a vintage set.



SONNY FORTUNE
AWAKENING

Former Miles Davis reedman Sonny Fortune has also played and recorded with Mongo Santamaria, McCoy Tyner, and Buddy Rich. His multi-textured Horizon debut includes: Chip Lyles and Billy Hart on drums, Wayne Dockery and Reggie Workman on bass, Kenny Barron on piano, and Charles Sullivan on trumpet.



JIM HALL
LIVE!

Preeminent among contemporary jazz guitarists, Jim Hall shares equal space with the two generally acknowledged masters — Django Reinhardt and Charlie Christian. This album is the best of his recent "live" performances — accompanied by Don Thompson on bass and Terry Clarke on drums.



JAZZ

ALBUM REVIEWS

ELLA FITZGERALD

Ella Fitzgerald Sings The Harold Arlen Songbook. Verve 2683 064. Producer: Norman Granz. This excellent compilation of 24 tracks recorded by Ella in 1960/61 with the Bill May Orchestra is a classic among recordings of the great American popular song. Harold Arlen's imperishable melodies and Ella's ever-young voice have perfect compatibility. Tracks include Paper Moon, Blues In The Night, Over The Rainbow and Let's Fall In Love.

CANNONBALL ADDERLEY

The Japanese Concerts. Milestone M 47029. Producer: Orrin Keepnews. Of the 11 tracks on this album, six were originally released on the Nippon Soul album. The other five have never before been issued. This album serves as an impressive monument to the late Cannonball Adderley and, with the attraction of the five new tracks, should pick up substantial sales. Titles include The Weaver, Jive Samba, Work Song and Nippon Soul.

SONNY ROLLINS

Nucleus. Milestone M9064. Producer: Orrin Keepnews. A beautiful album by the inimitable Rollins, full of vitality, variety and saxophone virtuosity. George Duke is featured on keyboards and there is some sprightly trombone work from Paul de Souza. The album culminates in Rollins's moving version of My Reverie, a ballad performance that ranks with To A Wild Rose from Rollins's The Cutting Edge album.

VARIOUS ARTISTS

The Jazz Guitar Album. Verve 2683 065. This is a 20 track compilation from the rich Verve archives - by the indefatigable John Snell - and it features such guitar giants as Reinhardt, Farlow, Kessel, Hall, Christian, Montgomery, McLaughlin, Byrd, Raney, Ellis and Burrell. An excellent conception, the double album has exhaustive label information and should have an appeal which extends beyond the limits of jazz.

MC COY TYNER

Trident. Milestone M9063. Producer: Orrin Keepnews. Magnificent playing by Tyner - jazz musician of the year in the latest Down Beat readers' poll. Here he is reunited with his old John Coltrane colleague, Elvin Jones, and he celebrates with a superb version of Coltrane's Impressions. Other highlights are Once I Loved, the piquant Jobim bossa nova, Monk's Ruby My Dear and the excellent bass playing throughout of Ron Carter.

FREDDIE HUBBARD

Polar AC. CTI 6056. Producer: Creed Taylor. Despite the unnecessary intrusion of strings on some tracks, this is a volcanic album by Hubbard, highlighted by Naturally, a groovy ballad with rhythm supplied by Billy Cobham, George Benson and Ron Carter, and the title track, which is an appealing Cedar Walton composition. Hubbard is one of the best trumpet players around

CHART CERTAINTY

Sales potential within respective market

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

today and this album should move well.

JIM HALL

Concierto. CTI 6060. Producer: Creed Taylor. Guitarist Jim Hall exemplifies all that is tasteful on the five tracks on this album and receives magnificent support from pianist Roland Hanna, bassist Ron Carter and drummer Steve Gadd. Don Sebesky's handsome arrangement of Concierto de Aranjuez occupies all of Side 2. Highlight of Side 1 is You'd Be So Nice To Come Home To. Elegant playing by altoist Paul Desmond and trumpeter Chet Baker provides a significant bonus.

BOBBY TIMMONS

Moanin'. Milestone M47031. Bobby Timmons is probably known principally as the author of the title track - but he was also the very articulate pianist who featured in what many consider to be the best Jazz Messengers group of them all (Blakey, Lee Morgan, Benny Golson and Jimmy Merritt). He was also an important contributor to the Cannonball Adderley Quintet. This twofer compilation is from six different Riverside albums and gives a good cross section of Timmons's solo work.

**

CLARK TERRY

Cruising. Milestone M 47032. Producer: Orrin Keepnews. This double album features the ebullient Terry in various contexts - Ellingtonian, Monkish and Griffinesque. Terry is one of jazz's most consistent and versatile performers and this richly varied album should attract his fans in considerable numbers.

**

RAMSEY LEWIS

Don't It Feel Good. CBS 81006. Producers: Charlie Stepney and Ramsey Lewis. A very professional jazz/soul package, this album is currently high in the Billboard jazz chart and should do reasonably well in the UK. It is a deftly executed mix of electronic keyboards, funky vocals and good basic disco rhythms and the title track really burns.

**

JIM HALL

Pretty Blue. Milestone M 47030. Producer: Orrin Keepnews. These 21 tracks come from the period between 1959 and 1963 and make an excellent addition to Milestone's twofer reissue series of old Riverside recordings. The settings tend towards the schmaltzy, but Montgomery's musicianship is such that he largely overcomes this hazard. Sidemen include Hank Jones, Kenny Burrell and organist Melvin Rhyne. Not vintage Montgomery but reasonably saleable.

**

DONALD BYRD

Places And Spaces. Blue Note 20001. United Artists has spun a two-part single from the first track of this album - Change - and the whole LP is totally orientated towards the discos. A typical Mizell production - lots of keyboards and percussion and Byrd's trumpet in a relatively modest role - it should benefit from Byrd's recent visit to the UK. A good production but if this is crossover music, then it is jazz which has done all the crossing over.

**

Is QUEEN on Quadraphonic?

The Tape and Record Guide

A Music Week Publication

Vol. 2, No. 1, 1976

75p

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STUDIOSCENE

covering the professional recording studio world

First single due from Sawmill Studio's label

SAWMILL SINGLES, the label recently established by Sawmill studios, Cornwall, will bring out a first single next month. The label, a joint logo with Sonnet, the distributors, is, as the name indicates, for singles only, and the first, due for release on February 20, is to be Tambourine, by Brandy Balloon.

Studio owner Tony Cox says that the label will not be looking for artists, but is intended to allow good singles ideas to be acted upon immediately, as and when the opportunity occurs.

"If a good idea comes up, and it seems to be just right for the time, we want to be able to act on it straightaway, not have to hawk the idea and a demo around half a dozen record companies, and perhaps have it come out too late, or not at all", Cox says.

Brandy Balloon is a group of musicians who have come together just to make the single, and this

will nearly always be the situation. "It will be an old Roger Greenaway, or Jonathan King type of situation, but I don't see us signing bona fide artists. Still, if a record takes off, so much the better, we can build a group round the artists, and maybe even set up concerts."

Cox, who has a background as arranger, producer and musician will, with other friends of like mind and experience, be featured largely, if anonymously, on Sawmill Singles.

He admits that he is taking the opposite route to the usual – in that instead of creating a band, performing with it in public, and then looking for a record label, he has decided to make the records first, and then see if any viable concert possibilities open up. "It's not the usual way, but it's definitely the cheaper way. Setting up a group for live work is a very costly business."

Silver disc awarded to S...

STUDIO BUZZES

CATHY REDFERN, who mans (sorry, persons) the reception desk and looks after the bookings for Strawberry Studios, Stockport, was recently given a silver disc of her very own. Hers were the dulcet tones heard speaking in the middle of the 10cc single I'm Not In Love. The band organised the award for Cathy, and she was presented with her silver disc just before Christmas.

Strawberry South, the junior version of the Stockport studio, planned for use by 10cc when they are working in the South of England, is beginning to take shape, in Dorking, Surrey.

PARTIES OF visitors to the DJM studios are being asked to keep their numbers down since the installation of the enlarged MCI console. It has been brought up to 32-in, 24-out capacity, and is agreed to be "absolutely huge". As a result the control room's capacity for humans has been reduced.

WORKING at DJM during the past month or so have been Geno Washington, cutting a single for release next month; Tim Rice, becoming a demo which has since become a single; new DJM artist Dennis Waterman, from Sweeney; The Rubettes, producing themselves; Tam Payton's new proteges, Bilbo Baggins; and Bees of Honey, who have done a lot of work at the studio in past months on their new album, which



WHO'S WHO at the Sarm Christmas party. John Sinclair, managing director Sarm Studios; and David Sinclair, chairman, in characteristic pose to aid identification.

is now near completion.

The single by new band Ozo – a band with a large personnel list, comprising at least eight members – was made at DJM, and has been getting airplay since its mid-January release. Others working recently at the studio have included Arbre, and the Tremeloes.

THE MOUNTAIN studio, in Montreux, officially opened on Jan 21, with over 70 guests, including artists, management, recording company executives and music press, attending for afternoon cocktails and viewing of the studio, and dinner in the evening with the joint owners, Anita Kerr and Alex Grob. The studio, a luxuriously-appointed suite within the Montreux Casino, has been in use since the jazz festival last summer.

Maggie McNeal entertained the visitors at dinner.

STRONG CONTENDER for the Studioscene They Never Sleep



New role for 3M's Prigmore

JOHN PRIGMORE, National sales manager for the recording materials division of 3M's UK broadcast and industrial markets, has taken on additional sales responsibilities – for the M79 range of multi-track studio recorders, Automated Processes sound mixing equipment, electronic test equipment and other product.

A member of the Institute of Electronics, Prigmore has been with 3M for eight years, previously working as an electronics engineer with Cable and Wireless.

Hensley's home studio nearing completion

EDITED

by

TERRI ANDERSON

will include items which Hensley already owns and has in some cases used on stage with Heep, such as an Eventide phaser, Tannoy Lancaster speakers for monitoring, and Neumann mikes.

Hensley moved to his new house, in Sonning Common, Berkshire, just before Christmas. An extension, which had contained three rooms, had been opened out into one big room, and its possibilities as a studio were immediately obvious. Work began almost at once on walling off a control room, insulating walls and roof, and laying power cables.

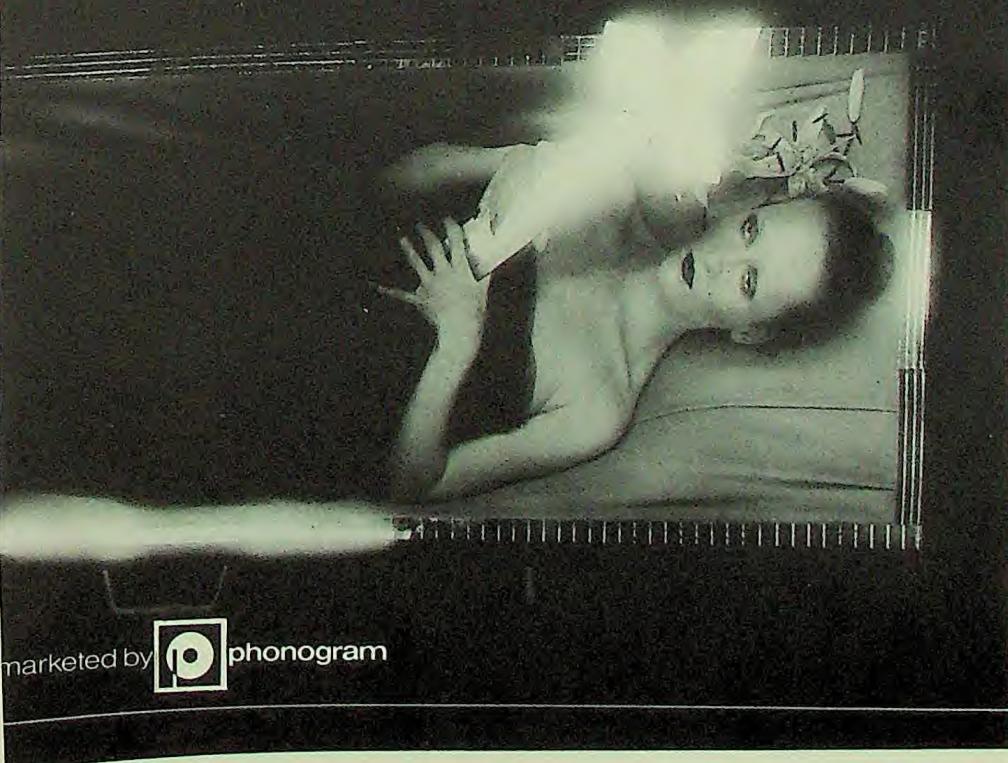
The original idea of having things on a very humble scale soon developed into a plan for a fully professional set up, and equipment on order at present includes a new model Allen and Heath 16-in, eight-out console, Scully 280 eight-track machine, and Dolbys. Other control room equipment

is well within the £12-15,000 which Hensley has budgeted for, and this fact, together with the knowledge that the overheads on an eight-track studio will amount only to "a large electricity bill", allows him to be very definite about not hiring it out.

SABOTAGE

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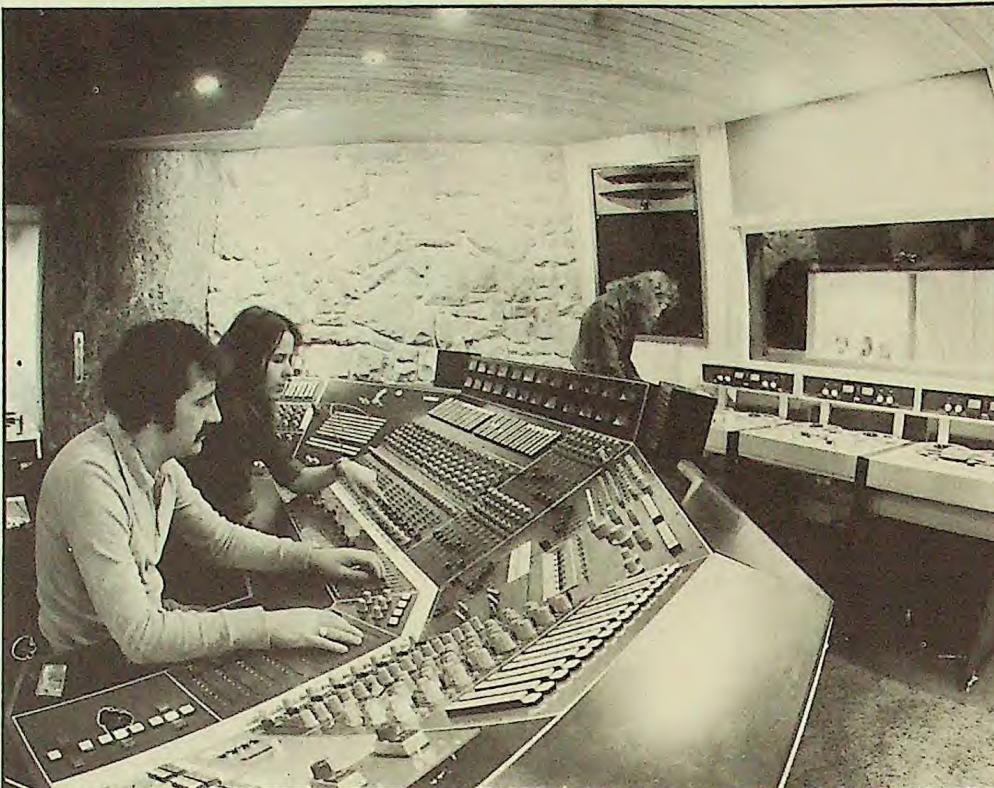
STRAWBERRY STUDIOS, Stockport, have been making 24-track recordings for some time, by dint of track jumping and similar feats of electronic juggling, but the recent total refit of the control room and installation of a 28-in, 24-out desk, has produced sighs of relief and delight all round.

While there is a sizeable lobby among studio managers, engineers and even a few producers which holds that nobody really needs 24 tracks to make a good recording (and some dyed-in-the-wool reactionaries will mutter that they could not see what was wrong with mono), Strawberry manager Peter Tattersall argues simply: "Twenty-four track is the state of the art, and it's great. Eighty per cent of the recordings we do here are 24-track. Sometimes, like with 10cc recently, we track jump to do more than 24."

"You could be doing something with a lot of backing vocals. On 16-track you wouldn't have enough, but with 24 you can give 'em all a track and get a perfect mix later."

The Strawberry control room, a nice place as it was, has been transformed along instantly recognisable Westlake Audio lines, and there is general agreement that the result is a great improvement - cosmetically, acoustically, technically and in that elusive thing known as atmosphere.

The Helios wrap-around desk was not replaced, but converted to bring it up to 24-track capacity, and monitoring is now Westlake.



Strawberry manager Peter Tattersall (left) in the new Westlake-built control room.

The whole new set up served its apprenticeship in the making of the latest 10cc album, and, the proof of the pudding being in the final pressing, Strawberry has good

reason to be satisfied.

The close association of Strawberry with 10cc came about because the studio and the band grew up together. Tattersall,

looking back, admits that the fame of the band did mean, in Strawberry's early days, that many people assumed that the studio was for the exclusive use of 10cc and so did not try to book time there. This might well be a drawback with any studio owned by a big name band or artist.

However, although Strawberry has never particularly sought publicity, the idea that the place was solely for 10cc's use was gradually dispelled. While the group dispersed. While their total use of the studio amounts to only about two months of the year.

A great advantage, as Tattersall points out, is that the quality of the band's work is well-known and admired, and the fact that their recordings are made at Strawberry is also known.

The studio not only grew up with 10cc, it was in a way the cause of the group being formed. Something over seven years ago Eric Stewart and Peter Tattersall became involved with a small demo studio in Stockport, and later, through them, Kennedy Artists Ltd also became involved, and decided to enter the studio business properly.

The studio was re-established in its present premises, and facilities were improved annually, four to eight-, to 16-track, and now to 24-track, under the joint ownership of Eric Stewart and Graham Gouldman of 10cc, Peter Tattersall, former Moody Blue Justin Hayward, and Kennedy Artists.

The close association with the last named, and its sister publishing company, St Ann's Music, means that artists, particularly those new to the business, can get pretty comprehensive coverage of most aspects of it under one roof.

Another band associated with Strawberry is Barclay James Harvest, which had been around in the Manchester area for some time before going to Kennedy Artists, and through that to Strawberry, to record an album. Later their

working with producer Elliot Mazer took them to the US to record.

Strawberry draws much of its work locally, and, as there is no desire either to ape or compete with London studios, Tattersall and his engineers are happy to offer time and advice to many an artist or band making their first ever recording.

Martin Lawrence and Tony Spath are Strawberry's engineers. Lawrence is an experienced hand, and Spath is one of the small band of potential engineers to receive formal training - he is a student on the Tonmeister course at Surrey University.

Spath was delighted to get the chance to work at Strawberry during the past year, and he is soon due to return to University to complete his course. After that the possibility of his returning to Strawberry permanently may be discussed.

Stockport is no backwater, but no metropolis either. The studio is in a quiet street, flanked by a cobbled road and a railway cutting, with - if one looks downhill towards the town centre - a church spire nearby which was immortalised, flying buttresses and all, on the sleeve of an LP made at the studio. The artist drew the steeple with very little alteration to look like a rocket blasting off, and, seen across rooftops without the church itself being visibly attached to it, the steeple certainly does look like a rocket. Yet again, life imitates art.

The general atmosphere is unpressured, and the people at Strawberry like it, maintaining the same lack of tension in their work, and it is this which has made Strawberry something of a Mecca for would-be pop performers from all over the North looking for somewhere to make a demo, someone to help them make it, and advice on how to proceed once they have made it.

Strawberry's general policy of offering excellent studio facilities to local (using the term widely) talent and their association with Kennedy Street Artists drew to them two big money spinners in the shape of Syd Lawrence and his Orchestra, and the Millionairs, but a solid reputation for quality work inevitably led to fame, and the diary began to contain names like Neil Sedaka, Scaffold, Paul McCartney, and the Bay City Rollers.

The studio is large enough for a full orchestra, but not so large that it swamps a four-piece band, and there is always work on the books. The possibility of extending the premises to include a second studio has not been given very grave consideration. "You've got to be sensible about it. This isn't London, and the times we really need two studios are few", says Tattersall. "We might add another remix room, but we prefer to put all our capital into having one studio, with magnificent facilities". Strawberry has looked at the question of computerised mixing, but "all we've done so far is look" Northerners don't rush into things and Tattersall wants to see how the technique develops before parting with cash for new items of equipment.

Since the control room refit, Tattersall cannot be kept off that topic for long. He is delighted with it. "It's incredible, and it lives up to all expectations. The sound in here was good, but it has improved - it's very tight, punchy; and the atmosphere is great."

Is QUEEN on Quadraphonic?

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A Music Week Publication

Vol. 2, No. 1, 1976

75p

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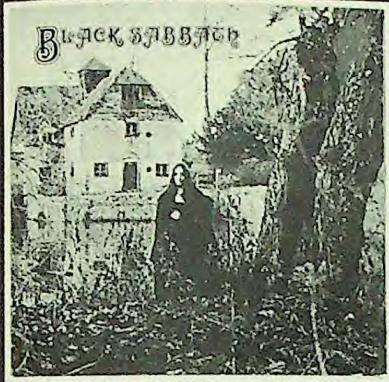
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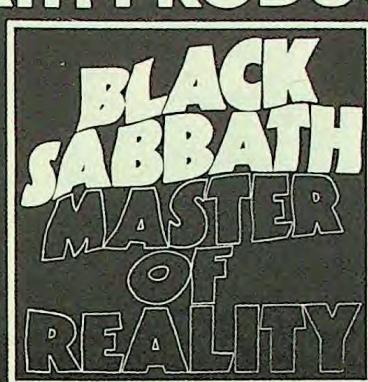
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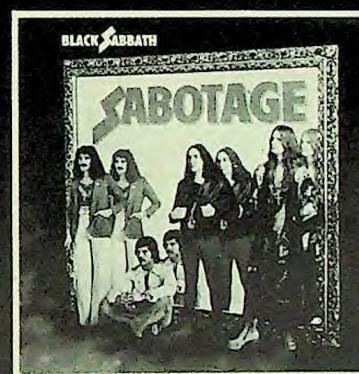
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COUNTRY

MCA keeps the Country faith

THAT FAMILIAR car-hire adage could well fit MCA Records' present day country music marketing policy in Britain. Perhaps MCA doesn't possess the largest catalogue of releases but, in the light of recent activities, the company has constantly shown itself to be trying harder.

The faith in the music is well borne out by the label's UK manager, Peter Robinson. During the past year the catalogue has expanded with new releases on a regular monthly basis - on both the full-priced and mid-priced Coral labels - and the policy continues with an impressive collection of albums scheduled for the immediate future. The releases include British pressings of current Stateside albums as well as special UK compilations with 14, or more, tracks.

"Our country music catalogue is founded on such well known artists as Conway Twitty, Loretta Lynn, Bill Anderson and the late Patsy Cline," explained Robinson. "There are also the artists who have never had records released in Britain before, and our policy to alternate albums by the established names with product from the newcomers who possess the greatest potential towards the British market. In recent months we've had the first releases, both special compilations, from Cal Smith and Jeanne Pruett - and I feel that they're both fast establishing themselves with the British country fans."

Another newcomer is Tanya Tucker, although MCA's policy is not to treat her strictly as a country act.

"Tanya's potential lies with both the pop and the country markets, and I think that's already been proven through the considerable attention she collected from the media when she was here on a promotional visit last October. We'll be releasing a new album and single in February and, although our policy is to try and release records as near as possible to the original American dates, we've deliberately held back on these so that they could coincide with her debut British concert engagements in March."

The new Tanya Tucker album - her second for MCA - is titled Lovin' And Learnin' and the single, taken from the album, is Don't Believe My Heart Could Stand Another You.

To date the 20-track Patsy Cline Story, a selection of the late artist's most memorable titles, and

**EDITED
by
TONY BYWORTH**

the Loretta Lynn - Conway Twitty Coral release Never Ending Song Of Love have proved the company's biggest selling country releases, and their success backs Peter Robinson's judgement in releasing country albums.

"Of course I don't always believe that an artist's name will always sell albums - it all depends upon the artist," he adds. "A great many albums are sold on the songs. People don't necessarily buy country and not everyone reads the trade papers or the specialist magazines. We have, therefore, put together a number of compilations which feature the titles as the main selling point, and these have turned out very successful."

Among the forthcoming albums from MCA are Cal Smith's Cal's Country, Bill Anderson's My Elusive Dreams and Loretta Lynn's Country Roads, all UK compilations scheduled for February, while, during the March/April period, there will be Best Of albums from Conway Twitty, Kitty Wells and Jack Greene.

Robinson firmly believes in meeting the demands of the country market and is quite happy about the import situation, a viewpoint not necessarily shared by all his counterparts in other companies.

"I take the view that we can only issue a certain amount of albums and, obviously, we are going for those with the greatest commercial possibilities. At the same time I realize that most U.S. country acts do possess a British following, however small, and those needs are met by the importation of American albums."

Away from the album market, Robinson has also been testing the ground with a regular scheduling of country singles.

"We can't follow the U.S. releases blindly, but a number of them could break with the British public. I strongly believe in Cal Smith and we've just released The Ghost Of Jim Bob Wilson because we feel it can get plays. It's intriguing in style and it's modern.

Another new release was The Blindman In The Bleachers by Kenny Starr, whose never had a release here before."

Transatlantic taps British talent

TRANSATLANTIC IS currently making its own stand in the country music stakes and, reversing the usual line of operations adopted by most recording companies, is making its bids by investing in British talent. Ironically the man heading the project is an American, producer Ritchie Gold.

"The talent is here and has

Whitman UK tour

SLIM WHITMAN returns to Britain next month for a seven-week tour of concerts promoted by Mervyn Conn Organisation. Whitman last toured here in Autumn 1974 and, at that time, found a Top Twenty placing with his single Happy Anniversary. To coincide with his forthcoming visit United Artists has released a 20-track compilation album titled The Very Best of Slim Whitman (UAS 2989).

In support on the tour will be recent CBS signing Wayne Nutt, a Texas oil rigger working on the North Sea sites. Apart from concerts in Scotland, this will be Nutt's first round of public engagements. Oil Field Man, his debut album release which features nine of his original songs, has just been released on Epic Records (EPC 69232).

The dates for the tour are: Fairfield Halls, Croydon (February 5); Congress Theatre, Eastbourne (6); Gaumont, Southampton (7); Theatre Royal, Norwich (8); ABC, Peterborough (12); Gaumont, Ipswich (13 & 14); Theatre Royal, Nottingham (15); Davenport Theatre, Stockport (18); ABC, Hull (19); City Hall, Sheffield (20); Empire Theatre, Liverpool (21); Coventry Theatre (22); Leisure Centre, Gloucester (46); Odeon, Taunton (27); ABC, Plymouth (28); Colston Hall, Bristol (29).

City Hall, Newcastle (March 3); Music Hall, Aberdeen (4); Caird Hall, Dundee (5); Apollo Centre, Glasgow (6); Usher Hall, Edinburgh (7); Odeon, Chelmsford (10); Central Hall, Chatham (11); Dome, Brighton (12); Winter Gardens, Bournemouth (13); New Theatre, Oxford (14); Civic Hall, Wolverhampton (15); Southport Theatre (18); ABC, Chester (19); Gaumont, Hanley (20); London Palladium (21).

In addition to his tour appearances, Whitman will record an appearance on BBC-TV new Solo Performers series and four spots for Yorkshire Television's Stars On Sunday. He will also be a guest on Pete Murray's Open House on February 3.

something fresh to offer," said Gold, "but, in terms of the industry, it's still relatively undiscovered. The British country music scene is still a young scene but, if given the emphasis that's placed on other musical forms, it will grow and mature."

In recent months Transatlantic has released three albums which have cut across the spectrum of country music. The acts involved are country-rock outfit the Jonny Young Band; bluegrass and old-timey duo Pete Stanley and Roger Knowles; and cabaret styled group Pete Sayers & The Grand Ole Opry Roadshow. All albums have been made available on the mid-priced Xtra label. "It's a budget line and ideal for selling at gigs, but in no way does the price overlook quality," added Gold.

Ritchie Gold firmly believes in the British acts but feels that many of those that have got into the recording studios have been let down by poor productions.

"I think that happens in the majority of cases. Country music must be given the same amount of care, time and effort as any other music. When I'm in the studios I treat all albums equally, whether they be country, folk, pop or jazz."

"Britain certainly possess the talent to create originality. The Jonny Young Band don't try to carbon copy the U.S. sound, and Jonny Young doesn't sing with an American accent. Steel guitarist

Pete Wilsher has developed his own style, and is complementing his work with original, self-penned material. There are many creative people around - Albert Lee, who may not always work in strict country circles but always wants to whenever given the chance, and Richard Thompson who is very much into country and has written some brilliant songs."

Among the forthcoming productions for release on Transatlantic is a proposed soft country-rock album by Scottish singer Mae McKenna, and the third album by Pete Stanley and Roger Knowles. "Pete and Roger are re-creating traditional U.S. music but they're always free to themselves. They are very much a prestige act and I would always want them on the label even if quality outweighed sales."

As to the future Gold feels that British country music will continue to gather momentum, with the main strength being from the acts are local.

"Often I feel like I'm an outsider" he explained, "but you've got to promote local acts because they're always around. You've got to a natural selling point but all too frequently the local artists are overlooked in preference to the U.S. acts."

"Country music still has to be considered a limited market, but if an act has good management and a full gig sheet then I would hesitate in signing them."

Top Country albums

- 1 40 GOLDEN GREATS, Jim Reeves, Arcade ADEP 16
- 2 DREAMING MY DREAMS, Waylon Jennings, RCA LSA 3247
- 3 YOU'RE MY BEST FRIEND, Don Williams, ABC ABCL 5127
- 4 TANYA TUCKER'S GREATEST HITS, Tanya Tucker, Embassy EMB31180
- 5 RHINESTONE COWBOY, Glen Campbell, Capitol E-ST 11430
- 6 BILLIE JO, Billie Jo Spears, United Artists UAS 29897
- 7 CHARLEY, Charley Pride, RCA LSA 3246
- 8 DON WILLIAMS GREATEST HITS, Vol. 1, Don Williams, ABC ABCL 5147
- 9 SAMPLE CHARLEY PRIDE, Charley Pride, RCA SAS 1005
- 10 STAND BY YOUR MAN, Tammy Wynette, Epic 69141
- 11 GLEN CAMPBELL'S GREATEST HITS, Glen Campbell, Capitol ST 21885
- 12 BLANKET ON THE GROUND, Billie Joe Spears, United Artists UAS 29886
- 13 INTRODUCING CAL SMITH, Cal Smith, MCA MCF 2714
- 14 BEST OF DOLLY PARTON Vol. 2, Dolly Parton, RCA LSA 3236
- 15 MORE COUNTRY MATTERS, Various Artists, CBS 22005

TOP IMPORT ALBUMS

- 1 RED HEADED STRANGER, Willie Nelson, Columbia KC 33482
- 2 STEEL RIDES, Lloyd Green, Monument KZ 33368
- 3 STEEL GUITAR, Buddy Emmons, Flying Fish 005
- 4 COWBOYS AND DADDIES, Bobby Bare, RCA APL1-1222
- 5 BLACK BEAR ROAD, C. W. McCall, MGM M3G 5008

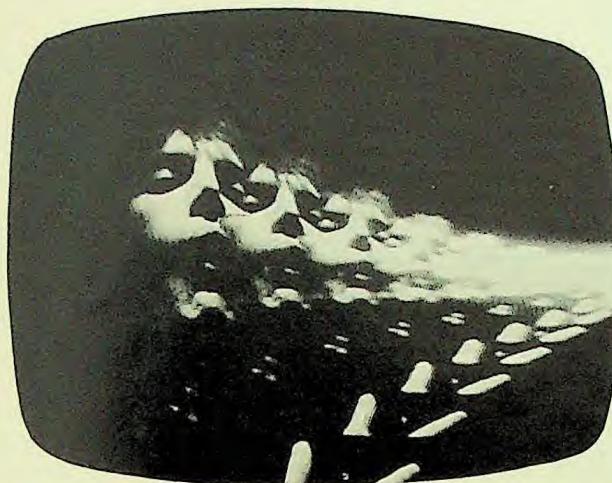
Information supplied by the Country Music Association (Great Britain) based on sales in specialist Country Music Shops in the UK. While the above albums are consistent sellers in all shops, it should be noted that many artists register above-average sales in specific areas which may not be reflected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

Bilbo Baggins
"Back Home" 2058 667

Chosen Few
"You Mean Everything To Me" 2058 661

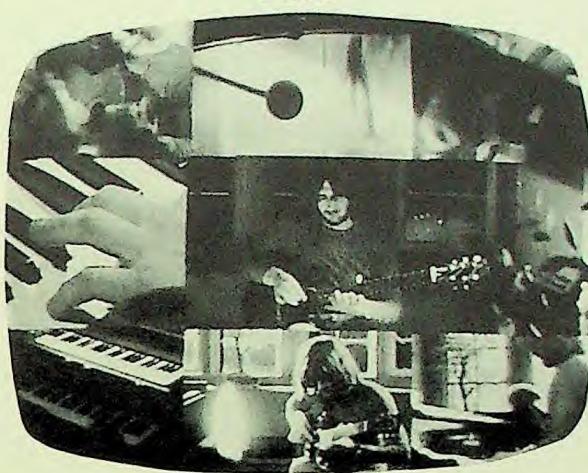
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No.1



"Bohemian Rhapsody"
Queen

No.4



"In Dulce Jubilo"
Mike Oldfield

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RELEASES MUSIC WEEK

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ALLMAN BROTHERS BAND	J
ANACOSTIA	A
ARIZONA	D
AXTRESS	T
BACHMAN TURNER OVERDRIVE	A
BALLARD, Russ	S
BENTON, Brook	B
BILK, Acker & His Clarinet & Strings	T
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DEAN, Mel	C
DENVER, John	F
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PRICE, Alan	G

RAINBOW COTTAGE.....S
RYDELL, Bobby.....S
SIFFRE, Labi.....S
SLADE.....L
STEELEYE SPAN.....H

CONCRETE AND CLAY, Bring
The Baby In With The Bacon,
RANDY EDELMAN. 20th
Century BTC 4261 (A)

LISTINGS

A

ALL I NEED, One Less Morning,
ANACOSTIA. CBS 3742 (CW)

ANYWAY THAT YOU WANT ME,
I've Been Lvin' Someone Else,
BILLIE DAVIS. United Artists
UP 36058 (E)

AWAY FROM HOME, Down To
The Line, BACHMAN
TURNER OVERDRIVE.
Mercury 6167 320 (F)

B

BARTENDER, Taxi, BROOK
BENTON. Philips 6146 312 (F)

BOOGIE MAMA, Crazy Woman,
JOE DOLAN. Pye Popular 7N
45562 (A)

BYE LOVE, Look Out I'm Coming,
5000 VOLTS. Philips 6006 501
(F)

C

CAROLINA MOON, Now Is The
Hour, KEELEY FORD. EMI
2382 (E)

COUNTRY JOE, MICKEY FINN,
Down On The Farm, MEL
DEAN. DJM DJS 636 (A)

CRYING, WAITING AND
HOPING, Save Your Love,
DAVE MASON. CBS 3893
(CW)

CHOO CHOO CH'BOOGIE, I Want
You To Be My Baby, LOUIS
JORDAN. MCA 228 (E)

DANCE IF YOU WANNA DANCE,
Think About The Other One,
ARIZONA. RCA 2642 (R)

F

FIRST CLASS TRAVELLER, TV
Dream, CHARLEY. Polydor
3876 (CW)

FLY AWAY, Two Shots, JOHN
DENVER. RCA 2646 (R)

G

GIVE ME AN INCH, Pressure
Drop, ROBERT PALMER.
Island WIP 6272 (I)

I AIN'T NO HERO, What I Am To
You, LEE AND MARIE
GRANT. Pye Popular 7N
45561 (A)

I GOT MY LADY, Your Mine
Tonight, JOHN HOWARD. CBS
3876 (CW)

JESSICA, Waisted Words, THE
ALLMAN BROTHERS BAND.
Capricorn 2089.020 (F)

J

FOR THE 30TH JANUARY

DISTRIBUTORS CODE

A — Pye, CW — CBS/WEA, E —
EMI, F — Phonodisc, H — H. R.
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Factors, Z — Enterprise, CR —
Creole, P — Pinnacle, T — Sago.

GOODNIGHT IRENE, Spanish
Harlem, ALAN PRICE. Polydor
2058.682 (F)

L

LET ME MAKE YOU A WOMAN,
I'm Hooked On You, LOVING
INFLUENCE. Penny Farthing
PEN 907 (A)

LET'S CALL IT QUIT, When The
Chips Are Down, SLADE.
Polydor 2058.690 (F)

LET'S GO TO THE DISCO,
Everybody Dance, THE DISCO
BROTHERS. United Artists UP
36057 (E)

LOVE THE WAY YOU LOVE, Not
Like You, CENTRAL PARK.
GTO GT 49 (F)

LOVE FIRE, Your Lips Are Close,
JIGSAW. Splash CP 3 (E)

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

M

MY TOWN, St. Moritz, CHRIS
NEAL. Polydor 2121.272 (F)

MR JAWS, Irv's Theme, DICKIE
GOODMAN. Private Stock PVT
44 (E)

O

ONCE IN A WHILE, Send In The
Clowns, JACK JONES. RCA
2647 (R)

P

POSER, Things You Do To Me,
FRENZY. DJM DJS 633 (A)

RCA's new single releases



JOHN DENVER

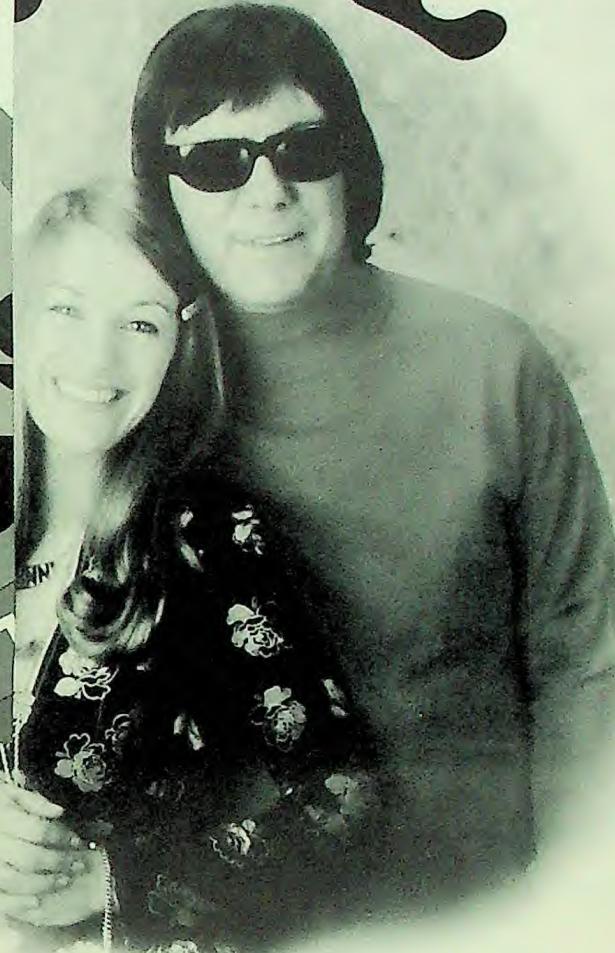
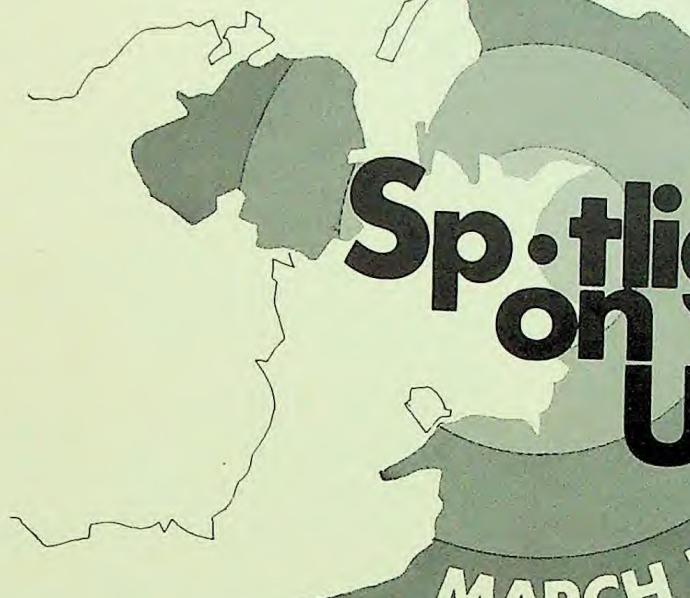
Fly Away
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ARIZONA
Dance If You Wanna Dance
RCA 2642

JACK JONES
Once In A While
RCA 2647

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REED SO GOOD. KUOO KU 24. Producer: Creed Taylor. Grover is now the acknowledged leader in the soul-jazz stakes, with his saxophone-led stylings offering appeal for record buyers across-the-board. Like George Benson, it will only take the right single to break him into mass acceptance. Meanwhile, he continues to bring out imaginative and brilliantly-executed sets like this, offering atmospheric cuts like The Sea Lion (Bob James' arrangement must take credit here) and hypnotic funk-filled items like Hydra. There is some fine guitar work from Eric Gale, too. Stock in soul and jazz and feel so good as sales pile up.

**
BO HANSSON
Attic Thoughts. Charisma CAS 113. Producers: Anders Lind and Bo Hansson. Without ever achieving runaway success, Bo Hansson has enjoyed favourable sales with his previous Charisma albums, Music Inspired By Lord of the Rings, and Magician's Hat — and this third album should do as well. Hansson's skill at the key-board is well demonstrated here and the overall impression of the LP is that a lot of care has gone into its preparation. The music is an acquired taste maybe, but for late-night listening its great — and despite the lack of personal appearances by Hansson, it should still sell well.

**
BAG-O-WIRE
Bag-O-Wire — Klik KLP 9007. Production: S. Crooks. An ethnic offering from this, one of the increasing number of small independent labels specialising in this type of music. The sleeve is uninformative about the band or the production. The album is a collection of instrumentals which though obstinate in their repetitiveness of rhythm are

Dougherty — but, at present, sales seem likely to stretch to only a limited market.
*

COUNTRY

SLIM WHITMAN

The Very Best Of Slim Whitman. United Artists UAS 29898. Very well assembled collection of some of Slim Whitman's most notable recordings, moving from newer versions of his biggest oldies Rose Marie and China Doll right up to date with his 1974 chart entry Happy Anniversary. Although primarily a country artist, Whitman's appeal lies with all manner of audiences and his material is equally diversified. The generous 20 tracks, combined with heavy tv advertising and a sell-out, seven week UK tour, is guaranteed to make this release a most successful best seller.

FREDDY FENDER

Are You Ready To Freddy. ABC ABCL 5158. Producer: Huey P. Meaux. Although now collecting gold discs rapidly in the United States, Tex-Mex Freddy Fender has yet to establish himself with British buyers although, through country plays, he has gathered a small following with that market's buyers. Are You Ready For Freddy, his second ABC album release, is hardly going to enhance his reputation though as versions of Secret Love and How Much Is That Doogie In The Window, performed half in Spanish, is not going to mean too much with country enthusiasts. Among the other offerings there's a very country version of Teardrops In My Heart, and a cajun-rock flavouring to What'd I Say. Certainly a curious piece, but more befitting the Stateside market.

*

RELEASES JAN. 31

S

SEAGULL, You've Gotta Make The Changes, RAINBOW COTTAGE. Penny Farthing PEN 906 (A)

SINCE YOU BEEN GONE, Venus (Shine Your Light), RUSS BALLARD. Epic EPC 3925 (CW)

SLEEP WALKIN', Babelon, GOLDEN EARRING. Polydor 2001.626 (F)

SOMEWHERE IN THE NIGHT, In The End, RICHARD KERR. Epic EPC

STARRIDER TO NOWHERE, Sally Came To Say, LABI SIFFRE. EMI 2394 (E)

SWAY/FORGET HIM, BOBBY RYDELL. London HLU 10156 (S)

W

WE GONNA MAKE IT, High Blood Pressure, ROGER HATCHER. Mint CHEW 5 (S)

WHAT HURTS, Super Hero's, GROVER MITCHELL. Vanguard VS 5003 (A)

CONCRETE AND CLAY, Bring The Baby In With The Bacon, RANDY EDELMAN. 20th Century BTC 4261 (A)

COUNTRY JOE, MICKEY FINN, Down On The Farm, MEL DEAN. DJM DJS 636 (A)

CRYING, WAITING AND HOPING, Save Your Love, DAVE MASON. CBS 3893 (CW)

CHOO CHOO CH'BOOGIE, I Want You To Be My Baby, LOUIS JORDAN. MCA 228 (E)

YOU'LL NEVER KNOW, Lay Me Down, DENNY DOHERTY. Ember EMBS 346 (A)

YOUR MAGIC PUT A SPELL ON ME, Magic Spell Music, L. J. JOHNSON. Philips 6006 492 (F)

DANCE IF YOU WANNA DANCE, Think About The Other One, ARIZONA. RCA 2642 (R)

Singles issued by major manufacturers for week ending 30th January, 1976.

	This Week	This Month	This Year
EMI	3 (14)	24 (31)	24 (31)
Decca	2 (3)	8 (8)	8 (8)
Pye	8 (8)	16 (28)	16 (28)
Polydor	6 (6)	13 (16)	13 (16)
CBS	6 (6)	15 (20)	15 (20)
Phonogram	4 (3)	8 (9)	8 (9)
RCA	2 (6)	9 (18)	9 (18)
WEA	— (5)	7 (10)	7 (10)
Others	7 (19)	37 (69)	37 (69)
Total	39 (70)	137 (209)	137 (209)

THE HOMECOMING, Crazy Serenade, ACKER BILK & HIS CLARINET & STRINGS. Pye Popular 7N 45573 (A)

THEY'VE BROKEN MY TRICYCLE, Times Gone By, AXTRESS. EMI Top 6 (E)

USE YOUR IMAGINATION, Do It Right, KOKOMO. CBS 3917 (CW)

FIRST CLASS TRAVELLER, TV Dream, CHARLEY. Polydor 2058.683 (F)

FLY AWAY, Two Shots, JOHN DENVER. RCA 2646 (R)

GIVE ME AN INCH, Pressure Drop, ROBERT PALMER. Island WIP 6272 (I)

GOODNIGHT IRENE, Spanish Harlum, ALAN PRICE. Polydor 2058.682 (F)

HARD TIMES OF OLD ENGLAND, Cadgwith Anthem, STEELEYE SPAN. Chrysalis CHS 2085 (I)

HEY MISS PAYNE, Hey Miss Payne (Disco), THE CHEQUERS. Creole CR 116 (ECR)

L

LET ME MAKE YOU A WOMAN, I'm Hooked On You, LOVING INFLUENCE. Penny Farthing PEN 907 (A)

LET'S CALL IT QUIT, When The Chips Are Down, SLADE. Polydor 2058.690 (F)

LET'S GO TO THE DISCO, Everybody Dance, THE DISCO BROTHERS. United Artists UP 36057 (E)

LOVE THE WAY YOU LOVE, Not Like You, CENTRAL PARK. GTO GT 49 (F)

LOVE FIRE, Your Lips Are Close, JIGSAW. Splash CP 3 (E)

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

M

MY TOWN, St. Moritz, CHRIS NEAL. Polydor 2121.272 (F)

MR JAWS, Irv's Theme, DICKIE GOODMAN. Private Stock PVT 44 (E)

O

ONCE IN A WHILE, Send In The Clowns, JACK JONES. RCA 2647 (R)

P

POSER, Things You Do To Me, FRENZY. DJM DJS 633 (A)

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MORE MARKET PLACE ON PAGE 38



WILDE ROCK PROMOTIONS

INTRODUCED BY ROGER SCOTT	
"It Should Have Been Me" TAMLA MOTOWN/MTG 1013	
Single from the album "The Bitch Is Black" STML 12008	
YVONNE FAIR	
"Grow Some Funk Of Your Own" DJM/DJS 629	
Single from the album "Rock Of The Westies" DJLPH 464	
ELTON JOHN	
"Use Your Imagination" CBS/SCBS 3917	
Single from the album "Rise & Shine" S 69229	
KOKOMO	
"Dat" PLUTO SHEVINGTON	
"(If Paradise Is) Half As Nice" Immediate/IMS 103	
Single from the album "The Return Of The Magnificent 7" IML 1004	
AMEN CORNER	
"Sunday Sunrise" CAPITOL/CL 15843	
ANNE MURRAY	
"Shaking All Over" THUNDERBIRD/THE 104	
Single from the album "Fallen Heroes"	
SHANGHAI	
"Rubber Band" BUDDAH/BDS 440	
THE TRAMMPS	
"Poser" DJM/DJS 633	
FRENZY	
"Sweet Love" TAMLA MOTOWN/TMG 1018	
Single from the album "Moving On" STML 12011	
THE COMMODORES	
"Theme From Jaws" MCA/MCA 220	
Single from the album "Jaws" MCF 2716	
JOHN WILLIAMS	
"Listen To The Buddah" DJM/DJS 628	
OZO	
"Crying, Waiting, Hoping" CBS/SCBS 3893	
Single from the album "Spilt Coconut" S 69163	
DAVE MASON	
"Reggae — Soul and Rock 'N' Roll" PYE/7N 45552	
JOHNNY WAKELIN	
"Quiet Storm" TAMLA MOTOWN/TMG 1019	
Single from the album "A Quiet Storm" STML 11288	
SMOKEY ROBINSON	
"Let's Call It Quits" POLYDOR/2058 690	
SLADE	
"Don't Hang Up"	
Track from the album "How Dare You" MERCURY/— 9102 501	
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Billboard is spotlighting the UK music industry with a special supplement in its March 13th issue.

The provisional editorial schedule for this special emphasis issue is as follows:

- 1 Devolution and the record industry – incorporating the decentralisation of talent – IOCC (Manchester), Max Boyce (Wales), Billy Connolly and the Bay City Rollers (Scotland); the spread of recording studios such as Manor, Rockfield, Chipping Norton and Cornwall, and the emergence and success of regional radio stations such as Clyde, etc. Plus the burgeoning Scottish record business.
- 2 The new wave of British publishers.
- 3 Reggae – the British sound of black music.
- 4 How the UK record industry is fighting the inflation battle.
- 5 Promotion 1976 – a round-up of contemporary promotion media such as the pop press, BBC and commercial radio, discotheques, in-store operations, posters, T-shirts, national/provincial newspapers and cinemas.
- 6 The Harold Davison story.
- 7 Charts – the BMRB way.
- 8 Tomorrow's talent today – spotlight on the emerging British groups.
- 9 The US in the UK – how are the American companies doing.
- 10 MOR – or less. How is the easy listening market doing (built around 40 years success story of Joe Loss with EMI).

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Commander Cody

THE MOST immediately noticeable aspect of Commander Cody & The Lost Planet Airmen's stage act is that they're masters of numerous musical diversions. At the Hammersmith Odeon the 9 piece outfit made their kind of musical excitement happen for a worthy 135 minutes with a performance that clearly established them as a dynamic boogie-woogie, rock 'n' roll, country band with many other musical undertones.

At first the response from the theatre's capacity audience was cool and it seemed that Cody and his Airmen, away from the more intimate club settings, would have to work harder in arousing reactions. But the group's enthusiasm is infectious and, even before a seated audience, their free ranging sounds and distinctive brand of material soon comes across.

Commander Cody & The Lost Planet Airmen succeed because they're a band of personalities, each standing up on their own account but adding up to form a highly impressive outfit. At the head of it all there's the Commander, a robust figure frequently creating his own show behind the piano with forceful boogie-woogie or, more rarely, up front with the wisecracks and spirited versions of Smoke Smoke and Hot Rod Lincoln. Lead vocalist Billy C. Farlow handles rock 'n' roll - the good, old fashioned brand - with dedication and firmly wins over with such offerings as Midnite Shift and the climactic Riot In Cell Block 9, whilst Bill Kirchen keeps more to country to the ill of My Window Faces The South and Looking At The World Through A Windshield. Then there's the instrumentalists who include Andy Stein, finely doubling on fiddle and saxophone, and steel guitarist Bobby Black, long immersed

in country and adding the genuine touches of western swing.

The band works well because they've filled their act with variety. Familiar material takes a place alongside cult songs like Seeds And Stems and Lost In The Ozone, and they've glorified the trucking business with Mama Hated Diesels as well as using a well tried selection of country truck driving songs. And then, when it's all over and the crowds are yelling for a second encore, the band comes back and offer something entirely fresh with a humorous barber shop sextet styled version of Bo Diddley. Commander Cody & The Lost Planet Airmen's success flourishes on such originality.

TONY BYWORTH

Jasper Carrott

THE LONDON Palladium was a new type of venue for Jasper Carrott, DJM's answer to the departure of Elton John from the label. Despite any worries that he may have had, Carrott performed with a degree of confidence that would have surprised even his most ardent fan. With the help of his friend Chris Rohmann (who wrote Funky Moped), he proved that he isn't just a back street Birmingham comedian.

Much of the material for the show was derived from the album Rabbits On And On... though now Carrott is covering a more diverse audience with his nationwide tour, he has dreamt up some new and funnier sketches. Unlike his album, the material at the Palladium used musical backing from Rohmann and two guitarists.

As a comedian, Carrott relies quite heavily on audience participation for much of the effect, and even the somewhat sterile atmosphere at the Palladium didn't prevent the audience from responding to the different jibes.

In his own way, Carrott completely destroyed songs like the Twelve Days of Christmas, by turning them in to pub songs with lines such as 'six black and tans, five double diamonds.' The packed house even responded to a song based on spoonerisms, Bastity Chelt.

The high point of the evening was Carrott's forthcoming single, The Football Supporter's Song, though the B side looks to be almost a funny, being a

collection of extracts from motor accident claim's forms.

The evening drew to a close with a version of the Eric Idle monologue, and much though the audience loved it, it would have been so much more enjoyable to have left the theatre with the final memory being one of Carrott's own songs.

DAVID LONGMAN

Country Joe McDonald

THERE IS an amazing high standard among visiting American bands. They come to our shores with better instruments and better equipment: they invariably play strong melody with superior arrangements and have a greater instrumental skill. Country Joe McDonald, although he is now almost a resident in Britain, is no exception. His concert at the New Victoria was as enjoyable for his new material as for him more established numbers and a large audience went home happy and satisfied.

Joe McDonald has never achieved the recognition he deserves in the UK, but nevertheless has a strong following and his music is so varied that almost any music lover could drop into one of his concerts or buy one of his records and derive some enjoyment from it.

An uncharismatic figure, now beginning to put on weight, McDonald leads his band in the traditional manner from centre stage strumming an acoustic guitar into a microphone. He uses piano, lead guitar and rhythm section to good effect. There is nothing remarkable about his vocal abilities, but his words are of a slightly higher standard than most and in many ways, although he has advanced musically, he still has his feet planted in his jug-band country-folk drugs and protest days of the mid-Sixties.

After many years with Vanguard, he now has a new album out on Fantasy and is planning something of a revival by The Fish when he and Barry Melton get together to record an album under the old name later this year. Meanwhile his concerts certainly miss Melton who was a considerable power in the original band, but the guitar work of John Blakeley combined with Ted Ashford's piano work well enough to compensate.

REX ANDERSON

PERFORMANCE

in country and adding the genuine touches of western swing.

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