

MUSIC WEEK

Europe's Leading Music Businesspaper • Incorporating Record & Tape Retailer • A Billboard Group Publication • 60p

BPI quarterly figures show market slump

by REX ANDERSON
THE RELEASE this week of the first quarterly survey by the BPI statistics sub-committee confirms the worst fears of a dramatic drop in trading by manufacturers during the first quarter of the year. The figures show that BPI members delivered £36.5 million worth of records and tapes to the trade during the first three months, an estimated drop of four percent compared to the same period last year.

The seriousness of this drop is put into greater perspective when viewed in relation to an increase of 21 per cent in the retail price index during

PRS income up by 18 per cent over last year

OF a total of 7,476 composer members of the PRS, 82 percent received under £250 it is revealed by Alan Frank, chairman following publication of the society's statement of accounts for 1975.

Total gross income to the Performing Right Society for the year was the highest in the organization's history and, at £17.18 million, showed an 18.8 percent increase over the previous year's figures of £14.46 million.

Royalty collections in the UK and Ireland for public performances rose from £3.25 million to £3.77 million (up 16 percent) and for radio and television from £4.72 million to £5.95 million (26 percent up).

Foreign royalties from affiliated societies increased from £5.54 million to £6.38 million (a 14.8 percent increase) and after deducting royalties distributed by PRS to foreign societies for their members' works performed in PRS territory, there was a net balance of payments surplus of £3.55 million as against £3.13 million in 1974.

There was a 34 percent increase (from £334,000 to £447,000) in royalty collections by PRS in

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UA to sign U.S. acts in new talent bid

UNITED ARTISTS in London has taken the first step in an attempt to strengthen its artists' roster by signing contemporary American talent.

This, according to managing director Martin Davis, is a sign of the company's growing sense of frustration with the lack of suitable English acts of strong sales potential, plus a decline in the standards of production expertise available here.

The first signing is Walt Eagan, a singer-writer, introduced to UA's head of a&r Andrew Lauder by Greg Lewerke, a former UA staffman in

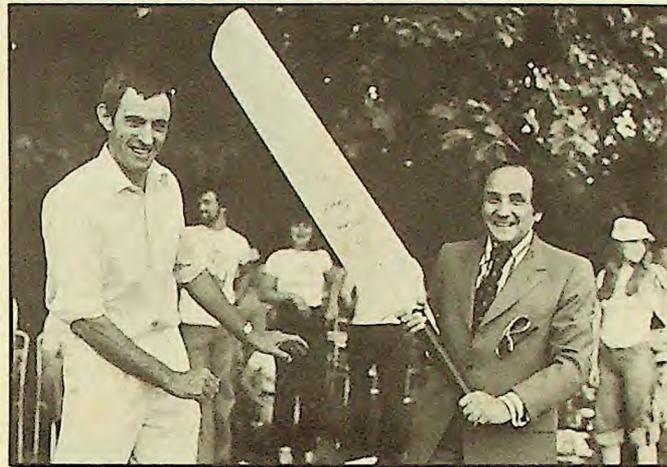
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the same period. Unit sales in all categories were significantly down with the exception of singles which remained about the same at 14.2 million. This and the 22 per cent increase in value (to £5.5 million) is probably entirely attributable to two million sellers, by Queen and Brotherhood of Man.

Only 18.6 million albums were shipped, a 20 per cent drop, worth £24 million which represents an eight per cent drop. Even cassette sales suffered a decline of 15 per cent to 3.7 million units worth £5.9 million, six per cent down. Cartridges inevitably reflect the worst decrease in sales, by 33 per cent to 630,000 units worth £1.13 million, a 25 per cent drop.

In a letter to members accompanying the figures, BPI director, Geoffrey Bridge, comments: "Although there is no direct basis for comparison, best estimates have been made and there is little doubt that the results of the survey indicate a depressed market; the BPI is unwilling to make predictions on the basis of three months trading."

The average trade value increased markedly over the previous half-year in every case except cassettes which dropped in average value from £1.66 to £1.59. This is believed to be due to consumer buying at the cheaper end of the market. The average single rose in trade value from 35p to 39p. Albums rose from £1.23 to £1.29 and cartridges from £1.75 to £1.79.



PYE MANAGING director Walter Woyda presents Polydor general sales manager and team captain Mike Hitches with *The Don Bradman Special* at a cricket match between the two companies last week. Polydor won by six wickets, thanks to Tom Parkinson's top score of 20 runs and Peter Franklin's three wickets for four runs.

Watts and Burn in reshuffle

EMI HAS re-organised its marketing and repertoire operations, effective immediately. A group pop repertoire division has been formed to handle the EMI, Harvest, Parlophone and Capitol labels. It will also embrace a&r; general manager of the division will be Paul Watts.

All licensed label repertoire, including both UK and U.S. labels, together with the recently-established commercial development division, will be consolidated into a licensed labels and special projects division. General manager of this will be Colin Burn.

The two units are designed to be autonomous. Both Burn and Watts will report to Bob Mercer, director of repertoire and marketing.

An additional component of the change is the creation of an artists development office, with functions located, as Watts told *Music Week*, "between a&r and marketing."

EMI is also looking at the possible expansion of Capitol's activities in Britain. The company has just appointed Peter Buckleigh as general manager of Capitol UK, reporting to Paul Watts. He was previously with EMI (New Zealand) as records manager, and has moved to his new post from a spell with Capitol U.S. Mike Harvey continues as label manager.

EMI to take over Screen Gems Music

by PETER JONES
FOLLOWING AN agreement in principle, EMI is to acquire the music-publishing division of Columbia Pictures, including the operating assets of Screen Gems/Columbia Music and Colgems Music, for \$23.5 million, payable in cash.

But EMI Music Publishing group managing director Ron White said that as it was, as yet, an agreement in principle no decisions whatever had been made about the future, in terms of staffing or accommodation under the deal.

The Screen Gems company currently represents such key writers as Carole King, Barry Mann, Cynthia Weil, Gerry Goffin, David Gates, Cat Stevens, Melissa Manchester, Mark James and Richard Supa.

In addition Screen Gems/Columbia and Colgems have in their respective catalogues songs by such artists as Neil Sedaka, MacDavis, Marvin Hamlisch, Bert Kaempfert,

Michel Legrand and Bacharach and David. Screen Gems also publishes the current UK Number One, You To Me Are Everything by Real Thing.

The deal is the largest acquisition of a U.S. publishing firm by outside interests since the purchase of Chappell Music by North American Philips.

The publishing takeover was announced by Sir John Read, chairman and chief executive of

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Orlake strikers in talks

HOPES ROSE this week that a meeting tomorrow (Thursday) would put an end to a strike at Orlake, the Dagenham custom pressing firm. The strike, now in its seventh week, is by members of the Transport and General Workers Union who are seeking union recognition and a further pay increase.

No official statement has been released by the firm which, at this time of year, is normally pressing over 50,000 units a week. However, a spokesman said he was very hopeful of an amicable solution. He added that most customers were fortunately not in any urgency for their orders and those who were have been easily accommodated elsewhere.

NEWS

U.S. rack jobbers' store sales drop

by BRIAN MULLIGAN

SALES IN American record stores serviced by NARM rack jobbers dropped sharply in 1975, according to figures just released.

The 1975 NARM (National Association of Recording Merchandisers) Study shows that in 1974, record shops accounted for 18.4 per cent of the \$2.2 billion gross volume. In 1975, with the volume up to \$2.36 billion, record stores claimed only 15.6 per cent of the business, one point less than in 1973. Best gains were made by department and discount stores, up 1.0 per cent to 71.6 per cent and variety stores (like Woolco) up from 2.3 per cent to 3.2 per cent.

While singles dropped by 1.3 per cent to take an 11.4 per cent share of total business, in record stores the figure was up by 0.7 per cent to 8.0 per cent. Sales by main product

categories were Contemporary — 61.4 per cent, Country 11.6 per cent, MOR 11.1 per cent, Contemporary — 61.4 per cent, Country 11.6 per cent, MOR 11.1 per cent, all showing only small variations on the previous year. There was, however, an appreciable gain in tape sales by cassettes, accounting for 13.1 per cent of the total, compared with 11.4 per cent in 1974. Eight-track cartridges took 82.3 per cent of total dollar volume.

Wurzels push

EMI MOR this week launches a two week radio campaign for the current Wurzels album, *Combine Harvester* (OU 2138). Using 11 of the 19 stations, EMI has bought total audience packages on each station.



MIKE HARDING, Lancashire-based comedian-songwriter, has spent two weeks helping to sell his album in Yorkshire Lancashire. He decided to accompany Phonogram sales force on the sell-in period following the announcement that Rubber Records, his previous label, was releasing this month another album recorded live last year. Harding, now with Phonogram has *One Man Show*, a double album on Philips (6625 — 022). He was previously with Transatlantic where his single *Rochdale Cowboy* and album *Mrs. 'Ardin's Kid* were best-sellers. Picture shows Harding (left) at Wynd Up Records, Longfield Precinct, Prestwich, Manchester, with Wynd Up director James Reilly, managing director Colin Reilly and shop assistant Roger Bowden.

Juke box royalties increased

A NEW agreement provides for a substantial increase in the basic annual royalty rate payable to the Performing Right Society for juke-boxes.

For the next two years, starting this month, the royalty is raised to £30 per juke box, replacing the basic royalty of £13.65, which has been in force since 1958.

The tariff revision was agreed after lengthy negotiations between the PRS and the British Amusement Catering Trades Association (BACTA), negotiation which broke down at one stage.

The PRS claim for an increase started in August last year. Towards the end of 1975, when talks appeared to have come to a dead end, the matter was referred to the Performing Right Tribunal and hearings in the dispute, failing an interim settlement, were due to take place this July.

As a result of the agreement, annual royalties collected by PRS in the UK for juke-box performances are expected to increase to roughly £860,000 from the present annual figure of approximately £390,000.

Some 90 per cent of all juke-boxes are sited in public houses.

Motown to re-promote DiscoTech

TO TIE in with the release of *Magic Disco Machine Vol.2*, Motown is repromoting its complete 'DiscoTech' line, backed with press advertising and in-store posters.

DiscoTech Vol.1 (STML 12002) and Vol.2 (STML 12019) feature various artists, including the Commodores, the Temptations, the Supremes, Yvonne Fair, Eddie Kendricks, Gladys Knight and the Pips and the Jackson Five; *Magic Disco Machine 1* (STML 11289) and 2 (12028) offer instrumental workouts from Motown session musicians.

The company is also planning a radio advertising campaign for the forthcoming album by new U.S. signing, Rose Banks (STML 12024).

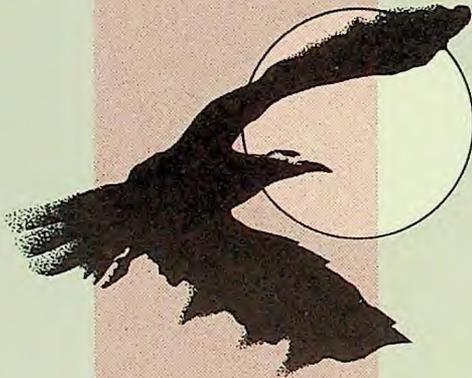
At present, this will be restricted to Capital, but if successful may be extended to other regions and enlarged to embrace other artists. The efforts will go under the slogan of "Motown's 1976 Music Revolution".

Second EMI computer

EMI IS to install a second Honeywell 66 computer system at its depot in Uxbridge Road, Hayes next January at a cost of £2.2 million. The company is establishing new headquarters for its computer services which will create one of the largest and most comprehensive computer units operated by an industrial organisation in the United Kingdom.

The existing computer, at Blyth Road, Hayes, will be moved to the new location in March. The computer is being used for both order sorting and checking and stock control for EMI Records as well as by the rapidly growing EMI medical division and Thames television. It is due to the introduction of real time air spot booking on Thames and the expansion of the medical division that it was felt a second computer was essential to cope with future use.

S.B.&Q.



After 12 weeks in the charts with 'Arms of Mary'

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CBS 4336



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YESTERDAYS

10 YEARS AGO

5 YEARS AGO

(June 30, 1966)

(July 3, 1971)

COINCIDING WITH switch to direct distribution, Selecta becomes a division of Decca Records MFP sets a 100,000 LPs sales target for August promotion of showbusiness albums like *South Pacific* and *My Fair Lady* R&B Discs' Rita King discloses plans for full-price and budget lines with July release of *American Roulette* catalogue *Summer In The City by the Lovin' Spoonful* released back from his first U.S. visit, EMI sales and distribution manager John Fruin reports, "One-stop operations look good to me. We must examine the possibilities for Britain" new Fontana signings Manfred Man issue statement that HMV release of *You Gave Me Somebody To Love* does not have their support Ike and Tina Turner's *River Deep*, Mountain High making fast upward chart movement retirements of GRRRA president Reg Reed and secretary Harry Tipple reported as being imminent.

NUMEROUS STAFF casualties at Philips following a "redeployment and tightening up of the team" initiated by m.d. Fred Marks, which brings Rex Oldfield from international to promotion chief Leslie Grade acquires stake in Red Bus Company, owned by Eliot Cohen and Ellis Elias surprise resignation of Screen Gems UK head, Jack Magraw following Woolworths introduction of racking via Record Merchandisers, managing director Ian Miles concluded deals with Fine Fare, Macfisheries and Tesco as company moves towards target of 800 outlets by yearend Clive Stanhope and Tim Satchell form Dart label former Sound features editor, Roy Eldridge joins Chrysalis as press officer Phonodisc moves to new permanent h.q. in Roden Street, Ilford Paul Myers appointed director of masterworks for CBS Europe.

EMI promotion in ABC cinemas

by REX ANDERSON
 USE IS now being made of EMI's ABC cinema chain to promote EMI records. The promotional tie-up was launched last week. In future EMI will each month supply all ABC cinemas with a cartridge of the latest single releases together with a full colour poster giving details of these discs.
 The cartridge will be played during the intermission and a short trailer will be screened informing the audience that it is listening to EMI singles, details of which can be found on the poster in the foyer. The first tape features nine releases including Back In The USSR by The Beatles, Don't Go Breaking My Heart by Elton John and Kiki Dee and Last Train To San Fernando by Johnny Duncan.
 The idea was a mutual effort by Gordon Coombes and Peter Hunsley. Coombes is assistant to the general manager of EMI Theatre Operations and Hunsley is

marketing manager of EMI Records' MOR division. It was put into effect by Douglas Ewing, publicity manager of EMI Cinemas, and Paul Minett, EMI Records advertising manager.
 An EMI spokesman said it was felt that the promotion of EMI product, which has in the past been limited to albums of traditional instrumental cinema music, should be exploited to the full through the use of cinemas. Minett explained: "The cinema audience profile tends to be very similar to the profile of the mass singles market. Since the age group for both commodities tends to be 12-35, promoting singles in cinemas should prove a worthwhile operation."
 The scheme is similar to that launched by Cinedisc which attempted to promote singles through taped presentations in cinemas. The company failed through a lack of sufficient record company support.

Block to stage 14-concert fair at South Bank

IMPRESARIO DEREK Block is to present a series of 14 concerts at London's Queen Elizabeth Hall under the collective title of the South Bank Music Fair. The concerts, presented in conjunction with the GLC, begin on Saturday August 14 with Labi Siffre.
 It is an unusual move on the part of the Festival Hall, which governs the Queen Elizabeth Hall. Contemporary music is rarely performed at either venue and a block booking of this nature is unique.
 Based on the American state fair system the South Bank Fair will run through to September 12. Block hopes to make it an annual event. Artists to appear include Labi Siffre, The Million Airs, Fivepenny Piece, Horslips, Andy Fairweather-Lowe, Alan Price, Bothy Band, Sydney Devine, The Jess Roden Band, Jake Thackray, Keith Nickols, Pasadena Roof Orchestra, Salena Jones and Pam Ayres.

New premises for Securette

SECURETTE, manufacturer of tape display and racking systems, has moved to larger premises in Halstead, Essex.
 The company started in 1972 and has become one of the leading suppliers of pilferproof display units in this country. It has also developed a healthy export trade to Europe, North and South America, South Africa, and the Far East. The firm has exclusive distribution arrangements in Most European countries and in the U.S. and has made arrangements for manufacture under licence in Australia and certain Far Eastern countries.

CHAIRS AND DEALS PAGE 6

DOOLEY

IN ONE week of shows during current U.S. tour Yes played to 234,600 people and grossed \$2.1 million last minute snags over rate of increase have caused delays in finalising new BPI-MU contract for sessions fees after discussions with management, Sue Byrom reinstated as editor of Record Mirror after celebrating arrival of Real Thing's You To Me Are Everything at number one last Tuesday, Screen Gems staff shaken to hear of EMI takeover the next day — m.d.-Ray Walter didn't know about the deal until he was phoned in Tokyo where he is attending song festival with singer Sue Schiffrin response to MW story regarding his European Music Consultancy venture sent Dave Chapman back to America this week to sign more deals.
ELTON JOHN-Kiki Dee single Don't Go Breaking My Heart written by Ann Orson and Carte Blanche — joke pen names used by Elton and Bernie Taupin when writing for other artists also on Rocket front, Cliff Richard's Devil Woman a Billboard Top 100 entry APRS chairman-Jacques Levy recovering in Marie Celeste Ward at Westminster Hospital after second bout of illness this year **Rock Follies** to be screened in New York in September as part of Thames TV "takeover" of city's Channel 9 to celebrate bicentennial year although retiring after ten years as BBC Records head of production, Jack Aistrop points out that his service with BBC covers 20 years.
 AT SEATTLE'S Kingdome, Paul McCartney and Wings set indoor concert record by playing to 67,100 people Phil Wainman producing and writing for new Bell act Screamer welcoming party for new United Artists president Artie Mogull held last week at Crockford's — "I got fed up with gambling in Las Vegas", he gagged farewell party and presentation for retiring MCPS m.d. Bert Pratt held at House of Commons following Womble-bashing stunt in Soho Square by DJM staff and members of Grimms, CBS secretaries rushed out of nearby offices with glasses of water to revive the unfortunate "animal".
 JOOP VISSER'S Charly label planning venture into jazz field an EMI wedding this week between business affairs controller Dave Finch and Jan Robinson, admin. services manager of the international division a daughter, Caroline Louise, for Shapiro Bernstein g.m. Michael Fletcher and wife Joan after lengthy rehearsal session at Palladium, Bing Crosby invited waiting fans to stroll with him while he took a breath of air although he's promoted numerous winners for other acts, Real Thing's current success gives Tony Hall his first chart-topper as manager-producer in 22 years explaining Kinks signing to Arista, Ray Davies states: "I was having a simultaneous conversation over lunch with Clive Davis and Elliot Goldman. Clive asked me if I wanted to sign and Elliot asked if I wanted tossed salad. I said yes. As a result I have made my first and only decision of 1976".



CLIVE DAVIS, president of Arista, has signed the Kinks to a worldwide contract. He is pictured with the band on the Terrace of the Dorchester hotel in London where he held a press conference to announce the signing.

Phonodisc depot theft case sentences

SEVEN MEN have been convicted of crimes connected with the theft of some £10,000 worth of records from Phonodisc's Walthamstow depot in East London last November.
 David Barker, a Phonodisc driver, was convicted of theft, and sentenced to 12 months' imprisonment, suspended for two years. He was also fined £600, and ordered to pay £150 towards costs.
 John Valentine, a warehouseman at Phonodisc, was also convicted of theft, and received a 12 month suspended sentence. He was fined £400, plus £150 costs.
 Two more Phonodisc warehousemen, Michael Russell and Glen Smith, were each fined £150 for theft, and ordered to pay £150 costs. Also convicted was Gordon Hume, a retailer of Chingford, E.4., for handling stolen goods. He received 12 months' suspended imprisonment and was fined £600, with £50 costs. Woodford retailer/wholesaler Alfred Blohm was convicted of handling stolen goods, and received a suspended 12 months sentence and a fine of £400, with £150 costs.
 All pleaded guilty to the charges, while John Eddy of Reading pleaded not guilty on two counts of handling



TONY EDWARDS, CBS van delivery man for the Kensington area won the London Contest of the 1976 Lorry Driver of the Year last week. He came first and another CBS driver, Seppo Hatto came second in the class A competition for vehicles under two tons unladen weight. Edwards will now compete in the national finals in September.

stolen property, but was found guilty by majority verdict. He received 12 months' suspended imprisonment, with fines of £600. He was also ordered to pay £250 towards costs. The seven men were given six months to pay.

QS experiments on Radio Clyde

LIVE QUADRAPHONIC experiments are being conducted by Radio Clyde using the Sansui QS system. Four and a half hours of the Proms 76 concerts by the Scottish National Orchestra are to be broadcast four channel direct from Kelvin Hall, Glasgow.
 The broadcasts, on June 26 and July 2, will be in the station's stereo mode using encoded signals in the QS matrix system. This is one of several quadraphonic systems currently being considered for adoption and the experiments follow similar QS testing by Piccadilly Radio in Manchester in April. The IBA will be monitoring the transmissions. Equipment to broadcast in QS costs under £1,000.

From June 20th. for one month these singles will be played in all EMI cinemas

Marvin Gaye	I Want You	TMG 1026	Ash	Mediterranean Woman	EMI 2473
Glen Campbell	Don't Pull Your Love	CL 15870	Elton John/Kiki Dee	Don't Go Breaking My Heart	ROKN 512
The Beatles	Back In The USSR	R 6016	Johnny Duncan And The Blue Grass Boys	Last Train To San Fernando	EMI 2465
Dr Hook	A Little Bit More	CL 15871	Olivia	Come On Over	EMI 2466
El Bimbo	Bimbo Jet	EMI 2317	Newton-John		

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NEWS

Roussos rush EP pays off for Phonogram

THE DECISION to release the Demis Roussos EP, *Excerpts From The Roussos Phenomenon* was made only five days before it reached the shops. Phonogram claims that the EP is the first to make the *Music Week* singles Top 30 in years — as opposed to maxi-singles — has four top Roussos tracks and is sold at 65p in a four-colour bag.

Ken Maliphant, Phonogram marketing director, said the idea of the record came from Joe Colquhoun, southern area sales manager, and because of shortage of time Phonodisc had worked round the clock for four days, including a weekend, to make sure the record was in the stores the day following BBC-2 transmission of the documentary, *The Roussos Phenomenon*.

Said Maliphant: "The EP has been one of Phonogram's fastest-moving records of the year and has sold at between 15,000 and 25,000 a day. It has served finally to break Roussos in a big way in the UK."

Additionally all five Roussos Phonogram catalogue albums have figured at the same time in the Top 100 including, in one week, his current release *Happy To Be* and the four-year-old *Forever And Ever*, at four and eight respectively this week.

Maliphant said it was "a calculated gamble" to release the EP in the first place. "We initially felt there would be a big demand for Roussos product but were not sure if the public introduced to him through the television show would be prepared to fork out £3 for an album."

"Furthermore, it was intended to act as a teaser for dealers."

Titles on the EP are *Forever And Ever*, *My Friend And The Wind*, *Ode To Love* and *So Dreamy*. Roussos is to tour the UK again in the autumn and there is to be a "best of" album called *The Roussos Phenomenon* out in October.

Johnny Mercer dies at 66

JOHNNY MERCER, one of pop music's greatest lyric writers, died on June 25 in California. He was 66.

Among his credits were *Laura*, *Fools Rush In*, *Old Black Magic*, *Blues In The Night*, *Skylark* and four Academy Award Winners, *Atchison*, *Topeka* and *Santa Fe*, *The Cool Cool Cool Of The Evening*, *Days Of Wine and Roses* and *Moon River*. A lyricist for 46 years, Mercer collaborated with such writers as Jerome Kern, Harold Arlen, Henry Mancini, Jimmy Van Heusen, Hoagy Carmichael, and Duke Ellington.

During the Thirties he recorded as vocalist with the bands of the Dorsey Brothers, Paul Whiteman and Benny Goodman and in 1942 was one of the founders of Capitol Records.

He was in London in 1974 when he recorded an album for Pye and when he worked with Andre Previn on a musical adaptation of J. P. Priestley's *The Good Companions* presented at Her Majesty's Theatre as part of the 80th birthday celebrations. He is survived by his wife, son and daughter.

Reggae ban at Hammersmith

by REX ANDERSON

RANK LEISURE has banned reggae from the Hammersmith Odeon following the recent Bob Marley and the Wailers concerts at that venue. Tony Williams, of Rank Leisure Services, has refused to comment on the ban which has affected appearances there by Virgin artists The Mighty Diamonds and U-Roy, but it is understood that following incidents during Marley's appearance there police unofficially warned the venue management that its licence may be in jeopardy if such concerts took place again.

Virgin, which was also promoting the concerts, discovered the ban when attempting to reserve a further date for the two bands. Initially Rank Leisure, the leaseholders of the Odeon, told Virgin that the concerts could not take place because of extensive redecoration of the auditorium and backstage areas scheduled to take place during most of July and August. However, attempting to secure bookings for September, Williams said that no concert featuring the artists could take place there at all.

Virgin reports Williams as saying that allowing the bands to play there would only create problems. He said that if the venue wanted to keep its licence the company was not in a position where it could afford to antagonise local residents, the general public, the police or local authorities.

However, he said that Rank would still be interested in putting on such concerts at the Lewisham or Kilburn Odeons which it was felt would be able to cope much better.

Marley's series of concerts at the venue were highly successful in terms of attendance and audience response. However, the security

force was unable to keep the audience from storming the stage or from standing on their seats. It is believed that the crime rate in the area rose considerably while the concerts were on and contrary to Marley's own doctrine of total pacifism and integration there were reports of muggings and pocket-

picking both inside and outside the theatre.

A spokesman for Rank Leisure admitted that the ban had been imposed but said that there was no intention of operating any long-term ban. It was necessary to review the situation before any more reggae acts were allowed to appear there.

PRS record figures

FROM PAGE 1

territories where no national society yet exists, and that includes royalties for PRS members resident in those territories.

Interest earned on royalties invested during the process of allocation rose from £594,000 to £633,000.

Of each £1 received, 68p goes to composer and publisher PRS members; administration is roughly 15p; and 17p is distributed to affiliated foreign societies.

Total royalties actually distributed by PRS to members and foreign affiliates rose by 25 percent (to £14.08 million) but a considerable part of the increase was attributable to a speeding up of PRS distribution procedures.

The society also reports a membership increase — from 6,376 in 1974 to 7,476 composers and authors in 1975 — and publishers

and other copyright owners rose from 1,052 to 1,221. Total number of copyright owners represented by PRS through its various agreements is approximately 280,000.

Frank, said: "Satisfactory though our increased revenue figures might, at first sight, seem, when viewed against the frightening rate of inflation they take on a rather less rosy hue."

"Retail prices in the UK rose in 1975 by an unprecedented 24.8 percent so notwithstanding all our efforts and success at the end of the day many of our members were in effect left, in purchasing power terms, no better off — and indeed worse off."

Of its composer members, only three percent of PRS members received £5,000 or over. Six percent received between £1,000 and £5,000; and nine percent between £250 and £1,000. But a total of 82 percent received less than £250.

EMI to take over Columbia publishing

FROM PAGE 1

EMI Ltd., and Alan J. Hirschfield, president and chief executive of Columbia Pictures Industries.

A related agreement in principle is involved which provides for EMI to make a substantial investment in four of Columbia's upcoming major theatrical film releases.

UA signing

FROM PAGE 1

America. Eagan is being produced by the Buckingham Nicks team of Fleetwood Mac. Initial results of Eagan's sessions are reported by Davis to be extremely promising and an album is planned for September release.

"It seems at the moment that it is better to invest money in American acts than in local talent and Lauder is in the States now looking for more artists to sign," Davis told *Music Week*.

"We are always finding acts here which don't have real international appeal, but in today's market anybody who thinks it is possible to survive without international success in the long term is deluding himself."

In Davis' view, the British industry with a few exceptions like Queen is "in a trough, devoid of originality". He puts this down to "a number of interlocking factors", among them play-safe policy of radio stations and a tendency on the part of record companies to be less adventurous and creative due to the depressed state of the industry. "A number of people I have spoken to, artists among them, over the past few months are so unhappy with the British music scene," he added.

However, despite the misgivings of the company's UK chief, United Artists in the States has just signed Real Thing and has released the Liverpool group's UK chart-topper *You To Me Are Everything*. Also keeping the flag flying on behalf of British talent in the US is Easy Street, the first UK act to be signed to Capricorn Records of Macon, Georgia. Their *I've Been Loving You* is a new entry at number 90 in this week's *Billboard* Hot 100 singles.

Since Columbia, in accordance with generally accepted accounting principles in the music business, has almost completely amortised the cost of copyrights and contracts with artists, it will realise a gain to be reported on completion of the transaction, after tax provision, of around \$15 million.

But Columbia retains ownership of Columbia Pictures Publications, a music print business organised in 1971 as part of the music publishing operation.

Hirschfield said the sale of the music publishing division would have significant advantages for Columbia. "Our net worth will be materially increased, providing us with the financial flexibility we have sought these past three years, though the proceeds of the sale will be used initially to reduce our outstanding bank loans."

The publishing interest of Columbia goes back some 14 years when it acquired Aldon Music from Al Nevins and Don Kirshner. This was the basis of a catalogue to which substantial additions have been made, notably Press Music recently.

The inclusion of Columbia into EMI in London will add a further 25,000 titles to EMI's existing worldwide operation of 100,000 titles represented in 32 countries.

Columbia is also selling its New Orleans television station WVUE for approximately \$13.5 million.

Top management of Screen Gems/Columbia and Colgems in the U.S. is Lester Sill, president; Irwin Robinson, vice-president and general manager; Irwin Schuster, vice president, professional activities. Sir John Read has said the EMI intention is to retain that team.

Screen Gems/Columbia is currently based in Wells Street, London W.1. and the managing director is Ray Walter, currently on a business trip to Japan.

As far as Arista/Bell Records is concerned, Columbia remains in control of new material in the U.S. that obtained through movie or TV rights. Just recently, Arista formed a publishing arm, Arista Music — but previously anything obtained through Arista went through Screen Gems/Columbia.

new singles

from

DECCA

AVAILABLE JULY 9TH 1976

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F13660

BLOODSTONE
JUST LIKE IN THE MOVIES/ Little Linda

LONDON

HLU10533

KATHY BARNES
SLEEPING WITH A MEMORY/
I Hang My Head And Cry

LONDON

HLU10534

? AND THE MYSTERIANS
96 TEARS/ 8 Teen

Brunswick

BR 35

STRUTT
TIME MOVES ON/ Front Row Romeo

Gull

GULS41

ROLLERCOASTER
BRIDLINGTON/ Eternity Isle

HIGH ENERGY CRISIS!

A much needed shot in the arm is about to be given to Britain by the Supremes with their album, High Energy.

Put all of High Energy on your turntable, dim the lights, turn off the fire and let the full power music provide your light and warmth for the evening.

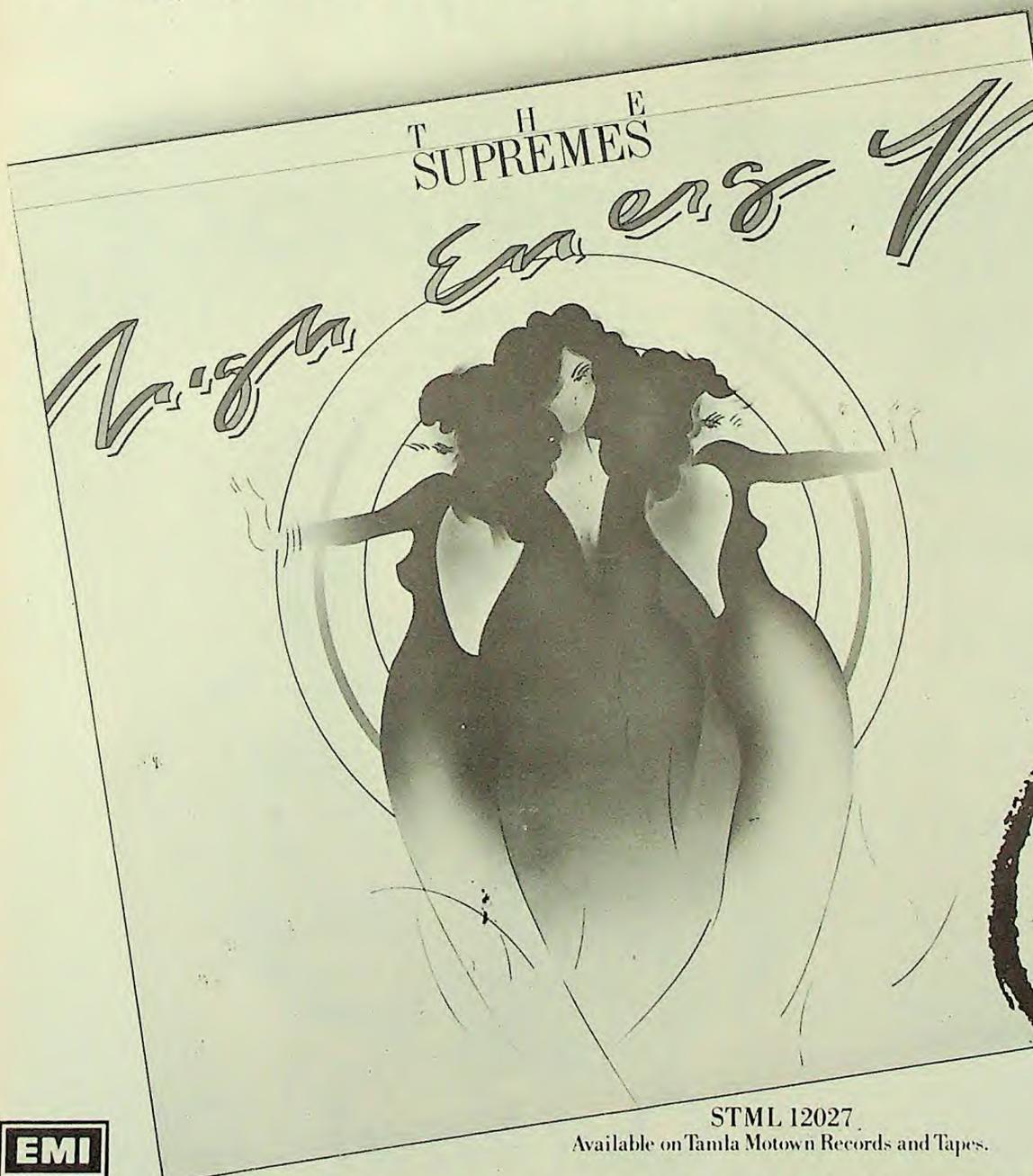
Capital Radio Advertising starting this week. Featured on Motown's forthcoming 1976 Music Revolution campaign, which includes full colour poster and counter displays.

Get The Supremes High Energy

Including their new single

'I'm Gonna Let My Heart Do The Walking'

TMG 1029



STML 12027

Available on Tamla Motown Records and Tapes.



Marketed by EMI Records Limited, 20, Manchester Square, London W1A 1ES. Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex. Tel. (01) 759 4532/4611 & 848 9811



NEWS

Melton builds up management arm

MARY TITMUS, formerly with Noel Gay Foster's Agency, and Harold Davison, has joined Harold Landey as a director of Melton Productions and Melton Managements. When the pirate-ship broadcasting situation came to an end, Mary Titmus took over the management of disc-jockeys such as Kenny Everett, Tony Blackburn and Ed Stewart, along with Jimmy Young and Terry Wogan, handling the commercial side of their careers when the Davison organization moved into MAM.

Now the Melton set-up operates from 10 Cromwell Place, London, S.W.7, and is involved in variety weeks and Sunday concerts involving artists like Brotherhood of Man, the Wurzels, and acts like Max Jaffa and Semprini.

MALCOLM PARRY has been appointed general manager of Topic



Displays replacing director Nicola Porter who is leaving this week. He joins the company from Island where he was assistant sales manager.

RICHARD WILLIAMS has left Island where he was a&r manager for three years. He is returning to writing as a freelance journalist. Williams was formerly assistant editor of *Melody Maker*. While he was at Island he was responsible for signing such acts as Pete Wingfield, John Cale, The Dodgers and Nasty Pop.

ROGER LLOYD-DAVIS, formerly a freelance promotion man, has been appointed to the regional promotion team of WEA. He will be responsible for all promotional activities within the Manchester, Liverpool, and Bradford areas and will report directly to Geoff Grimes, regional promotion manager.

Other regional promotion men at WEA will in future cover the following:

STEVE DUNN — Glasgow, Edinburgh, Newcastle and Teeside, John Rusby — Sheffield, Nottingham, Wolverhampton and Birmingham. Pat Phelan — Swansea, Plymouth and Portsmouth.

RON ELLIS, former dj, has been appointed as northern area disco promotion man working with Fred Dove, who is now responsible for disco promotion for all areas below Manchester.

LETTERS

only the companies can make the change but you first have to convince the dealers what is best for them and the trade as a whole, and letters to *Music Week* will encourage thought and other ideas and perhaps *Music Week* could conduct a referendum on what ideas are best for the trade.

J. A. ROWLEY, Rowley's Electrical Ltd., Hayes.

REGARDING THE letter on price-cutting (MW June 12), views on the subject are of maximum interest at the present and most of the points expressed are valid. But no matter what, we are all stuck with the deteriorating economic situation and until that changes we shall just have to soldier on.

All I ask is that we are all given the same chance. That is that manufacturers keep discounts to multiples as low as possible, stop selective dealer offers — there are about 2000 of them who deserve it — no more Woolworths-only LPs from majors and a sharp reduction in the free records being given to non-retail outlets.

The time has come to close the ranks. It is vital that dealers support the manufacturers in their promotion of new material, but it is also vital that the conduct of the manufacturers is orthodox and ethical. Price-cutting we are stuck with — I see no way other than to accept it.

By the way, my point about selected dealers is based on the kind of promotion described on the front page of *Music Week* (June 12). If CBS can afford to knock 30p off a single, it can afford to drop its prices. T. MARSHALL, Marshall Records, Accrington, Lancs.

Autrey label to Decca

DECCA HAS signed a five-year recording deal with Republic Records of Nashville for the world except the U.S. and Canada. President of Republic is Gene Autrey and the deal will also include the old Champion Record Company, the label on which the cowboy actor/singer made some of his earlier recordings. First record to be released under the deal is by Cathy Barnes, titled *Sleeping With A Memory* (HLU 10533) and is released on July 9. The music publishing outlet for the label is Golden West Melodies which has been associated with Palace Music

for some time. Burlington Music is to handle the catalogue.

MUSICAL RIGHTS (Tokyo) has signed a three-year representation deal with Pacific Music, the publishing arm of Nippon Broadcasting. Musical Rights represents the Robert Mellin catalogue in Japan including subsidiary companies like Franco-London Music, Flying D Music and various other affiliates.

TONY EVANS Connection has signed a long-term, world-wide



exclusive recording agreement with Satril Records. The 13-piece band, which includes five singers, recently won the 1976 Carl-Allen Award as the best band in Great Britain.

First releases will be a single on July 9, *Let's Go To The Disco* (SAT 112) written by Van McCoy and produced by Tony Evans, and an album with the same title (SATL 4005) scheduled for September.

Low discount for higher profits?

RETAILERS AROUND my area are selling singles at 60p. This means the VAT content in round figures is 4½p. Buying at 38p less 2½ per cent (say 1p) reduces this to 37p. This shows a gross profit of 33 1/3 per cent and no returns rights. They have to reduce their non selling singles to give away prices in an effort to clear them. This reduces their gross margin very considerably and yet only a few years ago their gross margin was 33 1/3 per cent + 2½ per cent + 5 per cent returns.

I previously wrote that small retailers would be better off with a discount of 25 per cent + 7½ per cent returns and the abolition of bulk buying discounts. After doing more arithmetic on this I feel that 10 per cent returns could well be afforded by the manufacturers.

If I was the only retailer enjoying my suggested terms I am certain that my gross profit would be higher than the average retailer. A considerable percentage of gross profit comes from appreciation of back catalogue material due to inflation, and as inflation slows down, lower discount and a returns plan will surely become imperative.

I cannot agree with the dealer who suggests using 50p to "employ" dealers to specialise as this will surely encourage the multiples to expand their record depts and use the 50p to subsidise their discount offers.

I originally suggested that manufacturers would have a surplus under my plan and they should be able to reduce a 2.99p LP to 2.69p.

I do agree with this dealer that

Same time, Same place

F13652

An Incredible funky single, from

The **JARVIS BROTHERS**



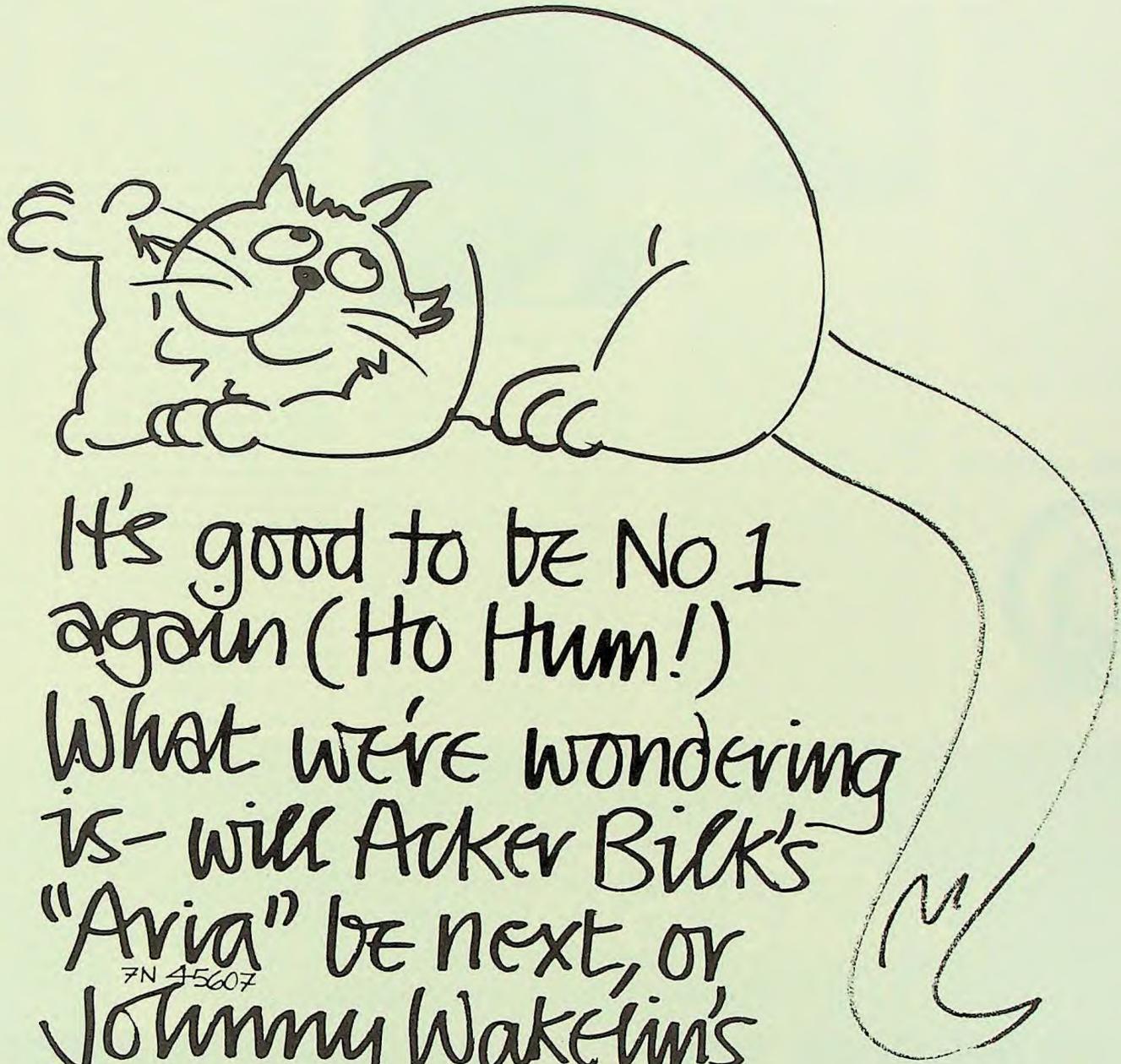
Out Now!



TOP 50 SINGLES

4 MILLS 3
SALES INCREASE OVER LAST WEEK
MUSIC WEEK, JUNE 26

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKER
1	2	4	YOU TO ME ARE EVERYTHING	The Real Thing	Pye Int. 7N 25709	Screen Gems	Ken Gold	ONE PIECE AT A TIME, J. The Tennessee Three CBS GOOD VIBRATIC Cl
2	1	7	COPPER HARVEST	(BRAND NEW KEY) The Wurzels	EMI 2450	Keith Prowse	Bob Barrett	



It's good to be No 1 again (Ho Hum!)
 What we're wondering is- will Acker Bilk's "Aria" ^{7N 45607} be next, or Johnny Wakelin's "In Zaire" or Jimmy James' ^{7N 45595} "Now Is The Time" or Andrea True Connection's ^{7N 45606} "Party Line" ^{BDS 445} really the suspense is too much - but you know we'll do it!

NEWS ANALYSIS

by ADAM WHITE

SIGNS OF confidence in the long-term future of British's record business are not exactly blotting out the sun at present, but WEA's move to lay plans for its own distribution operation is clearly one. The market will expand, the company seems to be saying, and the scale of that expansion will justify its decision.

But what of the future of distribution itself in this country? The process of moving records and tapes from manufacturer to retailer has changed considerably over the past five years and more, and it has not been entirely without incident — especially as the reliance upon computer systems increased. The system still has its weaknesses, and if a sales upturn does come, then an even greater load will be placed upon the shoulders of those responsible.

Tony Muxlow is one of those responsible. After seven years at Polygram's manufacturing subsidiary, Phonodisc, where he became managing director, he has joined WEA to implement its newly-designed distribution blueprint. And he is under no illusions about the scale of the problems he faces.

Money is the biggest. The costs of distribution have risen by a

The problems of making distribution profitable

staggering 250 percent since 1973, he estimates. Yet the price of records has not moved upwards by an equivalent amount. Today, therefore, it is less economic to ship records from the warehouse to the High Street, never mind the back streets, than it was three years ago. Distribution has become a marginal business. An increase in record prices would compensate for this, but government legislation and the soft state of the market conspire to make this a difficult route to follow at present.

Cost effectiveness and profitability in distribution is a matter of scale, and, basically, it comes down to the size of the drop. Small deliveries have always been uneconomic, but now they're crippling. No major record company wants to put the small dealers out of business, Muxlow claims, but the problems of properly servicing these accounts are serious.

One possible solution would be fewer delivery points for stock orders. They don't have to diminish in frequency providing the quantities involved are economic, but it would require more co-operation between retailers in a particular area — co-operation which would enable them to agree upon drop points.

Tony Muxlow sees no reason, though, why independent record dealers shouldn't follow the grocery trade and move towards establishing voluntary groups. Apart from overcoming the problem of getting



Tony Muxlow: taking a leaf out of the grocers' handbook?

sufficient deliveries, the existence of such groups would give their members more weight when buying, and more influence over the kind of promotion schemes which the manufacturers organise in their region.

Traders do not automatically surrender their ability to compete with each other in the marketplace if they belong to a voluntary group (as the food business has shown). In fact, it may provide a means of easing some of the elementary headaches of running a retail record business today.

Similarly, the manufacturers and distributors themselves could benefit from more mutual co-operation. There are too many transport

organisations, in Muxlow's view, and the situation in the Greater London area — which takes approximately one-third of all disc deliveries — is particularly confused.

But the role of distribution is not always fully understood within record companies, especially as it is normal for the production and shipping facilities to be located apart from the marketing departments. So it is absolutely essential, says Muxlow, that company chiefs are capable of understanding the whole spread of their operations — what the Americans would term an 'overview' — and can co-ordinate distribution accordingly. "It's a matter of company structure," he says. "How it is set up, and how it ticks."

There are other issues to be tackled. Returns continue to increase, and this is particularly worrying. Many people have better playing equipment than before, but Muxlow is adamant that the quality of records has not decreased in recent years. And to make significant quality improvements now (the key word is 'significant') would cost a great deal of money.

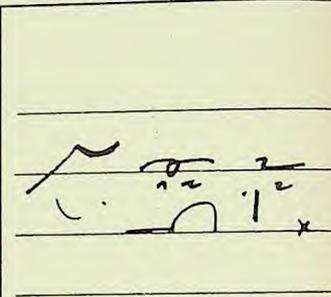
Quality-related returns are not the whole story, of course. Poor documentation from retailers is a cause of some concern. "We have a right to ask for improvements in this," observes Muxlow, "and those who don't respond are making life hard for everyone." He accepts,

however, that it is the manufacturers who need to get together and take the lead in formulating an effective, industry-wide returns policy.

Security is yet another issue, and there has been an enormous increase in theft and attendant crimes; stolen records and tapes are easily and profitably disposed of. Virtually every distributor has had to increase its surveillance and security procedures of late.

Looking further ahead at distribution, there are certain trends which may counterbalance the move towards centralisation. The upsurge in local radio has, for instance, had a regionalising effect on the record business, and marketing divisions have been swift to capitalise upon the opportunities this has provided. They can break a hit single or album market by market, concentrating their efforts in one until results are achieved, then moving on to another. Good distribution back-up is vital in such circumstances, and stocks have to be in the shops to coincide with promotion. There have been causes for complaint on this score in the past, and distributors will have to ensure that efficiency prevails in the future.

The future belongs to those who stay up to the minute.



It says - ring Music Week for a colour ad. So why don't you? - dial 01-437 8090.

Includes smash tracks
 *'If You Don't Know Me By Now'
 *'The Love I Lost'
 *'Satisfaction Guaranteed'
 * plus their recent hit single
 'Wake Up Everybody'
 9 great hits on one great album

HAROLD MELVIN GREATEST HITS

AND THE BLUE NOTES



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 A&M Distribution Centre,
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PIR 81431



French concern over TV LP advertising

PARIS — The French prime minister, Jacques Chirac, is to decide whether or not to allow the advertising of records on French television.

In the past there have been problems over this kind of promotion on State-run communications media and, at the same time, it has never been clear whether the record companies themselves are all that enthusiastic about tv advertising.

But the television authority is in urgent need of more money and that could help sway the decision. That

Barclay push for bicentenary

PARIS — An advertising slogan Barclay, The French Name For Music will be much in evidence in the U.S. as a major sales promotion for Barclay Records as part of the Bi-Centennial celebrations.

The campaign is to be built round Charles Aznavour, Jacques Brel, Jean Ferrat and Leo Ferrer. In co-operation with Peters International, a New York wholesaler handling Barclay records, 3,000 retail outlets will be serviced with catalogues devoted to these artists.

The promotion continues until Independence Day and the slogan will be printed on 3,000 T-shirts, plus stickers and other point-of-sale product. There are competitions for dealers and sales representatives, with a first prize of a week in Paris.

there could even then be reluctance on the part of record companies to buy time is due to the fact that television itself depends on a great extent on pop music.

As all the top artists are already signed up with the big companies, there would not necessarily be much advantage in tv-promotion. The artists are already well-known, they sing their songs in the pop programmes and the public buy the records. Lucien Ades, President of the Syndicat, thinks tv advertising would simply cause confusion.

There are other fears. One is that if advertising is permitted, the television authority might lay down conditions — for instance, giving pop programme bookings only to artists whose companies buy commercials.

In fact, many record company executives believe the prospect of advertising fairly bristles with various business traps.

And despite the demand by the president of the Republic himself that more new faces should be seen on television, advertisement-buying might simply lead to even greater emphasis on the old faces, the established stars.

But for the smaller companies, those with sufficient money to spend, television advertising might help product reach a wider public.

EUROPEAN
CHARTS
PAGE 10



High energy tour

HAMBURG — Motown vocal trio, The Supremes, have completed a six-country tour of Europe where they reached an estimated viewing audience of approximately 90 million people.

The tour, organized by Motown International in London and Motown's European licensees, coincided with the release of the group's "High Energy" album, and included television appearances in Montreux, Bremen, Cologne, Brussels, Rome and Paris, plus a tour of Britain.

In Germany the trio made a guest appearance on the Rudi Carrell tv show, viewed by some 35 million. For this, the group's new line-up of Mary Wilson (only remaining member of the original group), Scherrie Payne and newest member Susaye Green (ex-Stevie Wonder's Wonderlove) was supplemented by

Mary's 13-month-old daughter Turkessa.

Paris was the final stop on the tour and the group appeared on Number One, the top-rated Saturday evening show, viewed by 18 million. In Switzerland, they taped a 45-minute tv special for German television — it was subsequently sold to ten other countries for programming later this year.

Picture shows (left to right): Wilfried Jung, managing director, EMI Electrola, Germany; Bernd Gockel, press manager, EMI Electrola; Holger Mueller, promotion manager; Susaye Green; Supremes' manager Pedro Ferrer; Mary Wilson; Jochen Kraus, Motown manager, EMI Electrola; Scherrie Payne; John McCready, European manager, Motown; and Helmut Fest, general manager a&r international, EMI Electrola.

Football disc scores top place in France

PARIS — A single Alles Les Verts, distributed by Phonogram in France, has topped the chart here because of international interest in the European Cup final football competition.

Monty Records here had the original idea to produce and release a record praising the St. Etienne team which reached the final but lost eventually to Bayern Munich in a final played in Glasgow, Scotland. The single was released before the match took place.

The record received great publicity because the St. Etienne team wears green vert jerseys. Sung by the Supporters, it is now known that the group did not exist before Jacques Monty wrote the song. It comprised a band of musicians who happened to be in the studio at the right time and they no longer work together.

Success of Alles Les Verts could lead to further French record industry links with sporting events.

Antibes names

PARIS — Keith Jarrett, Weather Report, Mahavishnu, Billy Cobham, Ray Charles and Milt Jackson are among the acts scheduled for this year's Antibes-Juan les Pins Jazz Festival July 16 to 25.

In addition to evening concerts on the open-air stage of the Pinede, there will be a series of afternoon piano recitals in the Palais des Congress and nighttime performances around the town by the Cajuns.

Best-selling Beck is back!

JEFF BECK

The new album.

"WIRED"

Jeff Beck's last album 'Blow by Blow' showcased a change in musical direction from rock to jazz rock. Result? Rave reviews. A fast raid into the UK charts. Gold in the States.

With 'Wired' he re-establishes his rock roots to produce his most powerful album yet. 'Wired' is lined up for major music press advertising plus competitions in music press and on regional radio station rock shows. Extensive Point-Of-Sale plus a great window display campaign around the country.

The name Beck sells. The response to 'Wired' is going to be electrifying!

on  Records & Tapes
EPC 86012

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A&M Distribution Centre,
Barlby Road, London W10

EUROPE

European top sellers

WEST GERMANY

(courtesy Musikmarkt)

- 1 FERNANDO, Abba, Polydor
- 2 SAVE YOUR KISSES FOR ME, Brotherhood of Man, Pye/Ariola
- 3 GIRLS - GIRLS - GIRLS, Sailor, Epic
- 4 MISSISSIPPI, Pussycat, EMI Electrola
- 5 DIE KLEINE KNEIPE, Peter Alexander, Ariola
- 6 LET YOUR LOVE FLOW, Bellamy Brothers, Warners
- 7 SCHMIDTCHEN SCHLEICHEN, Nico Haak, Philips
- 8 ROCKY, Frank Farian, Hansa/Ariola
- 9 GEORGIE, Pussycat, EMI Electrola
- 10 RIVER LADY, Roger Whittaker, Aves
- 11 A GLASS OF CHAMPAGNE, Sailor, Epic
- 12 EIN SCHÖNER TAG, Lena Valaitis, Young/Intro
- 13 I LOVE TO LOVE, Tina Charles, CBS
- 14 MY LITTLE WORLD, Waterloo and Robinson, Metronome
- 15 AMIGO CHARLY BROWN, Benny, Hansa/Ariola

LPs

- 1 20 ORIGINAL HITS, Various Artists, Polystar
- 2 WIM THEOLKE PRASENTIERT, Various Artists, Ariola
- 3 DAS VIERTE PROGRAMM, Otto, Russi/EMI Electrola
- 4 POP EXPRESS, Various Artists, K-Tel
- 5 TROUBLE, Sailor, Epic
- 6 SUPER 20 NEU '76, Various Artists, Ariola
- 7 HIT EXPLOSION, Various Artists, Ariola
- 8 THE BEST OF ABBA, Abba, Polydor
- 9 GALAXO GANG, Udo Lindenbergh and Panikorchestra, Telefunken
- 10 ALSO DENN, Mike Kruger, Philips

ITALY

(Courtesy Germano Ruscitto)

- 1 BUFFALO BILL, Francesco De Gregori, RCA
- 2 LA BATTERIA, IL CONTRABBASSO, Lucio Battisti, Numero Uno - RCA
- 3 AMIGOS, Santana, CBS-MM
- 4 DESIRE, Bob Dylan, CBS-MM
- 5 A LOVE TRILOGY, Donna Summer, Durium
- 6 A TRICK OF THE TAIL, Genesis, Phonogram
- 7 LET THE MUSIC PLAY, Barry White, Phonogram
- 8 LA MINA, Mina, PDU-EMI
- 8 MINA CANTA LUCIO, Mina, PDU-EMI
- 9 WISH YOU WERE HERE, Pink Floyd, Harvest-EMI
- 11 XXIa RACCOLTA, Fausto Papetti, Durium
- 11 ABBA, Abba, Dig-it-MM
- 11 ARIA PULITA, Luciano Rossi, Ariston
- 14 NASHVILLE, Sound Track, ABC
- 15 LOVE TO LOVE, Donna Summer, Durium

FINLAND

(Courtesy Seura and Help Magazines)

- 1 TUOLTA SAAPUU CHARLEY BROWN, Vicky Rosti, Delta
- 2 SAVE YOUR KISSES FOR ME, Brotherhood of Man, Pye
- 3 KUUSAMO, Danny, Delta
- 4 OH BABY DOLL, Hurriganes, Love
- 5 1-2-3-, Catherine Ferry, Barclay
- 6 FERNANDO, Abba, Polar
- 7 KANKAAN KAUNIS KATRIINA, Pekka Himanka, Rondo

- 8 MA MISTA LOYTAISIN, Merja Rantamaki, Decca
- 9 HIGH, Royals, Love
- 10 AFRICA, Exodus, Ariola

SPAIN

(Courtesy El Gran Musical)

- 1 ECHAME A MI LA CULPA, Albert Hammond, CBS
- 2 SAVE YOUR KISSES FOR ME, Brotherhood of Man, Belter
- 3 SABADO POR LA TARDE (in Spanish), Claudio Baglioni, RCA
- 4 HURRICANE, Bob Dylan, CBS
- 5 FLY, ROBIN, FLY, Silver Convention, Belter
- 6 EL JARDIN PROHIBIDO, Sandro Giacobbe, CBS
- 7 VOLARE, Al Martino, EMI
- 8 TUTEVAS, Ramón Riva, EMI
- 9 JURAME, Juan Camacho, CBS
- 10 LOVE TO LOVE YOU BABY, Donna Summer, Ariola

LPs

- 1 DESIRE, Bob Dylan, CBS
- 2 BARCELONA, GENER DE 1976, Lluís Llach, Movieplay
- 3 HORSES, Patti Smith, EMI
- 4 WISH YOU WERE HERE, Pink Floyd, EMI
- 5 EL RECITAL DE MADRID, Raimon, Movieplay
- 6 FLY ROBIN FLY, Silver Convention, Belter
- 7 BLACK & BLUE, Rolling Stones, Hispavox
- 8 CADENAS, Jarcha, Zafiro
- 9 A NIGHT AT THE OPERA, Queen, EMI
- 10 LOVE TO LOVE YOU BABY, Donna Summer, Ariola

EUROPEAN VIEWPOINT School for salesmen

From HENRY KAHN in PARIS
FROM NEXT October a school is starting here to teach potential retail salesmen to sell music. Examinations will be held and diplomas passed out. So, for the first time, music salespeople will be able to apply for jobs with "academic" qualifications and claim to be experts in the subject.

For years it has been accepted that most retailers know little about the product they sell. This goes double for their assistants. And for that reason some bright young businessmen have sought long to find really knowledgeable staff, so earning enviable reputations for their shops.

But finding this kind of staff is difficult. Few retailers can claim staffs who really know what they should about selling music from classics to pop. The problem has affected the industry. It has meant that the public, seeking recorded entertainment, has either to find a shop known for expert knowledge — or take a chance with a supermarket where the assistants appear to know little and care less.

It is true that the real record fan is not likely to buy his records in a supermarket. But there is still an all-round lack of both knowledge and advice. So Christian Kiefer set up a French Institute for the commercial information of the industry.

The field is wide. First comes marketing inside the world of music by every category, from wholesalers to department stores, to supermarkets, to individual retailers.

Languages relating to the music business are included, and courses of instruction on sheet music and hi fi, plus special instruction on the sale of musical instruments.

The institute, registered as a private school, has been given Ministry of Education authority. Some courses last just one hour. Other lessons are for three hours. Already department stores have booked courses for staff. Certainly the instructors are all experts in their own fields.

Of equal importance is the cycle of refresher courses over a period of 15 days. It is possible to spread some courses out so that they can take a year. One reason for this is that the Institute realises it is not aimed so much at newcomers to the trade so much as people already at work in shops and wanting to improve knowledge and perfect sales technique.

One original angle is that courses can be held in the shops themselves. Groups of shops can get together and take group courses. Technical instruction includes learning how to differentiate between recordings. In this way, the trained salesman will be able to discuss, sensibly, recordings with the customers.

Knowledge of catalogues is included, along with the repertoire of different artists. An understanding of different areas of the market is also on the agenda. Students will be instructed in the difference between mono, stereo and quadraphonic. And records will be split into different classifications: classics, pop, opera.

More off-beat instruction includes religious music, children's records and so on, along with visits to factories and studios and an examination of the technique of disc-pressing.

Teachers are to come from various sources: record companies, sound engineers, journalists, publishers, long-time retailers, from the National Music Committee.

The idea, simply, is to lead up to better selling and therefore more selling. The public, in turn, will be better educated. It could lead to a trend away from the supermarkets in favour of the independent retailer, but in any case special emphasis will be placed on the sale of budget line discs.

Given enthusiasm and support, the idea should benefit the entire industry.



MILAN — Steve Diener, president of the international division of ABC, visited the CBS Sugar plant in Italy, also calling in at Radio Libere (Free Radio), distribution centres, retail outlets and newspapers. Picture shows (left to right): Mario de Luigi Jr., editor and director of Musica and Dischi, who carried a special feature on Diener; Diener; and Maurizio Cannici, ABC label manager, Italy.



STOCK IN CASELLE
is better than
CASSETTES IN STOCK
You'll see it makes sense!

Developing Country

PARIS — A belief that country music will continue to develop in Europe because it has updated its style was expressed by Jo Walker, of the Country Music Association, on his way back to America following a short European tour.

His main objectives had been to organise country festivals in Sweden, Denmark and Copenhagen and it was suggested that George Wein might be called in to arrange a festival in Cannes. The festivals will mainly use American artists but there will be Czech and U.K. performers, plus French singers Michel Mallory and Eddy Mitchell, who have recorded two albums in Nashville.

Walker said: "The country style must develop. Certainly it has been modernised. But the lyrics are of

tremendous importance because they tell stories and therefore countries with the English language, including Scandinavia, are very important."

But he felt this did not rule out prospects of France being a fruitful country-music area. Success here might not be immediate but festivals staged during MUSEXPO and MIDEM would go a long way towards popularising the music.

MORE EUROPEAN NEWS PAGE 9

Candi Staton's single Young Hearts Run Free is a hit!



**The same voice, the same feeling,
the same incredible talent
is on her new album.**



K56259

**Young Hearts Run Free
The single, the album, the hits.**

Obtainable from your WEA Salesman or the CBS/WEA/A&M Depot, Telephone 01-960 2155



SCOTLAND

Scots TV to back live entertainment

DAVID BELL, who recently took over as Head of Entertainment, at Scottish Television, has announced an ambitious number of series featuring indigenous talent as well as visitors, and the formation of a company to mount productions in Scotland for the public as well as TV.

The new company, STV Entertainments, he says, will be using venues throughout the country to mount all forms of entertainment — from pantomime to concerts.

His own plans for Scottish Television include a new Scottish series Thingummyjig featuring a wide range of Scottish talent and hosted by Radio Victory's Jack

MacLaughlin.

He is also working on a series of half-hour programmes with Elaine Simmons and Edinburgh duo Bright Red Tandem, and another series with Allan Stewart and Kristine Holmes, with both of which he hopes to include major names. Another series is called Battle Of The Comics, and will feature comedians from throughout Britain.

The only programmes so far seen in Scotland which David Bell has had a hand in has been a series of big-name specials, but he plans to concentrate meantime on the series already mentioned, as well as giving extensive Edinburgh Festival coverage.

Pool service offer for retail overstock

TWO UNUSUAL services are being offered in Scotland. Firstly, the service offered by Strathclyde Audio Visual at 93a Hope Street, Glasgow. This is a commercial studio, mainly used for radio work, operating in video supply and service, including looking after the new video expansion from Wilde Rock. All this is a fairly normal operation, but where Raymond Orr scores over his competitors is that he offers a tape repair service. The tape manufacturers are, naturally, not too keen on such a service but Orr finds that it is not only the traditionally canny Scots who send tapes for servicing, but that he has orders from all over the country. He says that his biggest demand his from libraries, but that with money being tight, retailers are returning tapes to him for repair in many instances rather than trying to sell new product.

The other service for retailers is from Tibro distributors of Grangemouth where Gerry Connor operates a wholesale operation

which besides servicing shops and outlets for the Orbit group, supplies librarians, colleges and smaller outlets. Connor is offering a pooling service for shops with overstocks, as can happen with the chains. Without that kind of facility, the smaller shops can be left with large stocks of immovable product. Connor is interested in helping out retailers with that kind of situation. Tibro is at Powdrake Road, Grangemouth.

SCOTTISH NEWS fortnightly in MUSIC WEEK
Readers with items of interest should contact Ian McFadden at
530 Great Western Road, Glasgow G11 8EL

Lismor distribution deal for U.S.

LISMOR RECORDINGS has just announced a pressing and distribution deal for all product in the U.S.A. and Canada. Although Peter Hamilton will only say that the deal is with a "major New York pressing firm" he has already confirmed that the first release will be a pipe record from the Shotts and Dykehead Caledonia Pipe Band, champions in their league. Following the recent deal with Viking in New Zealand, this agreement means that Lismor are

now available in virtually all the "Scottish diaspora" countries.

Meantime they have a schedule of new releases for the UK, including a new LP from David Solley who was their first signing three years ago. He has progressed from an all-Gaelic album, through a mixed English-Gaelic album to the new one Scottish Holiday which is entirely in English.

The other non-instrumental release is from Joe Gordon and Sally Logan and is a mixture of country

EDITED by IAN McFADDEN

News in brief . . .

EDDIE TOBIN, who joined Lion Leisure earlier this year, has now been appointed to run the Scottish office of Mountain Management. He will continue to work from 490 Sauchiehall Street, and his telephone number will become 041 332 6276. Mountain, who already have a high proportion of Scottish talent in their rock roster, recently moved into the Scottish m-o-r field with a massed fiddle record made in co-operation with the Daily Record newspaper.

GREMLINS in the works of the last Scottish page transformed the new single from Pan Audio. Instead of "Thoi dhomh do lamh" which means Give Me Your Hand, we said it was Turn Down The Lamp. The single is by Mary Sandeman and the song, one side English the other Gaelic, was the winner of the song contest at the Killarney Festival.

BILLY CONNOLLY is to tour the U.S. this year with Elton John ... and the big yin is also the subject of yet another parody of D.I.V.O.R.C.E. wherein songwriter Eric Bogle has a go as his mistreatment of the original. Bogle recently returned to Scotland after a long spell in Australia where he scored a great success with his song The Band Played Waltzing Matilda. LULU expected to announce signing soon to a London independent ... New releases from MWS Records are Airborne's first album, Airborne (MWS15 504), and The Cottage On The Hill from Moira Kerr (MWSL5 505). They have also released a single from black Canadian singer, Bobby G Griffith, called Keep An Eye On Your Friends, it's on the Badger label (BAD 2002), and like their other product is available through Selecta.

New stores open despite retail lull

IN SPITE of the present retailing lull, it seems that there are still things to be optimistic about.

Even in such despondent times there were still a couple of openings this month. Breakaway is a new opening in Crieff. Donald McDougall managed to persuade Gallagher and Lyle to open the shop for him, and expects to carry a comprehensive catalogue selection.

Volume records, which has been in operation for two years, have opened a second branch in the West End of Glasgow. Raymond Di Mascio the owner, admits that it is the wrong time to open, but says that he hopes to attract custom which might otherwise go to the city centre by carrying large stocks. "Most people," he said, "tend to think that an out-of-town shop doesn't have the stocks, but we have managed to survive and prosper by combating that attitude." He does not go in for much discounting with

only a few special offers on pop and progressive material. Breakaway is at James Square, Crieff and Volume is at 171 Byres Road, Glasgow.

Meantime, another recent opening in Cupar in Fife has extended the service he is offering to other retailers with a shopfitting service. Besides wholesaling accessories, George Walker of G. Walker Audio has become the Scottish agent for Decor shopfitters of Bradford, and tells us that he has had quite a number of enquiries, which means that the market cannot be quite as tight as it has recently seemed.

Another wholesaler has opened in Edinburgh, SIE wholesale in India Street, have been running on an experimental basis for two months, dealing in excess stocks and normal wholesale trade. Once contacted they promise to keep retailers informed of availability. The offer also includes free delivery regardless of quantity.

Japan chart awards for David Balfe

FOLLOWING HIS flight from London to Inverness last year, David Balfe is now pleased with the move. Perhaps better known as songwriter Rod McQueen, Balfe is off to Tokyo this week to collect the stack of awards he is due for the triple-charting of his song Beautiful Sunday in Japan.

With his group Sunshine, Balfe has been consistently working as a writer and producer from his

Highland base, and has even had the unusual distinction for a British writer of working with U.S. groups. His latest venture in that area is the recording of Boogie With Your Baby by Flash Cadillac, and will be stopping off in the U.S. to work with the band.

He has recently completed a complete batch of new jingles for Radio Forth, but his pleasure at the success of his move North is based on the fact that although he seems to be well away from the centre of things he has managed to continue his international career.

Baroque Ensemble debut

THE SCOTTISH Baroque Ensemble is launching its first record at a concert in Hopetoun House, near Edinburgh on June 24.

The album is called The Scottish Baroque Ensemble at Hopetoun and will be released by Continental Record Distributors (CRD). It includes three previously unrecorded pieces: Haydn's 12 little Divertimenti, a Sonata in G major from William McGibbon, the 18th century Scots composer, and a suite of Airs and Dances from Renaissance Scotland edited by Kenneth Elliot. Also on the LP are Purcell's Chaconne in G minor, and the Handel Trio Sonata Op. 2, No. 1.

The SBE is giving further concerts at Hopetoun including one as part of the official Festival programme.

Before the launch, there is a concert at the York Festival which will include the premiere of Threnody by Wilfred Mellers. The new work was an SBE commission, and is a work in one movement for 11 solo strings.

Dipstick Top 20

- 1 ABBA'S GREATEST HITS
- 2 LIVE IN LONDON, John Denver
- 3 WINGS AT THE SPEED OF SOUND, Wings
- 4 BLACK AND BLUE, Rolling Stones
- 5 CHANGESONEBOWIE
- 6 I'M NEARLY FAMOUS, Cliff Richard
- 7 HIT MACHINE, Various
- 8 HAPPY TO BE, Demis Roussos
- 9 BREAKAWAY, Gallagher & Lyle
- 10 GREATEST HITS, Eagles
- 11 FOREVER AND EVER, Demis Roussos
- 12 BEST OF John Denver
- 13 JUKE BOX JIVE, Various
- 14 ROLLED GOLD, Rolling Stones
- 15 ROCK FOLLIES
- 16 ROCK 'N' ROLL, The Beatles
- 17 HOW DARE YOU 10CC
- 18 PRESENCE, Led Zeppelin
- 19 BAND ON THE RUN, Wings
- 20 A NIGHT AT THE OPERA, Queen



Dipstick chart supplied by Joe Eusebi, Disco Ten Record Shop, Glasgow.

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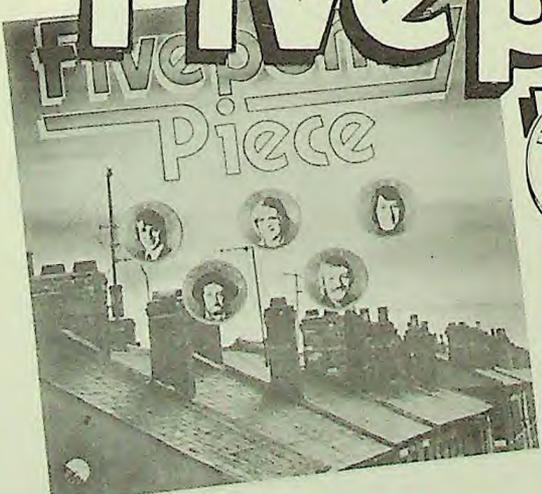
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**NEW AT 27
IN THE ALBUM
CHARTS**
(Music Week/BRMB chart)

TALENT

Camarata's 30 years with Decca

DECCA PHASE 4 artist Tutti Camarata, now 63, has been celebrating 30 years recording with the company, and of friendship with Decca chairman Sir Edward Lewis, by working in London's Kingsway Hall on an album *Opera for Orchestra - La Boheme*.

His record output in the Phase 4 series goes back to September 1966, with the LP *Camarata*, featuring Tutti's Trombones, but the product since has largely been on orchestral treatments of classics by Bach, Rimsky-Korsakov, Bizet and Puccini.

Yet the New Jersey-born Camarata has his deepest roots in big band swing music. He said: "I for sure had a very thorough musical training. It all started in the classical field, then came an abrupt switch of direction".

A very abrupt switch. Camarata majored in trumpet under Max Schlossberg in the U.S., and his composition and orchestration studies were with Bernard Wagenaar at the Walter Damrosch Graduate School.

Then he had conducting tuition under Cesare Sodero at the New York Metropolitan Opera.

After which he started his professional career as first trumpet with the Charlie Barney big band. From there to the Jimmy Dorsey orchestra, emerging as a key arranger for the JD Sound, arranging such hits as *Amapola*, *Green Eyes*, *The Breeze and I*, *Tangerine*, *My Prayer* and *High On A Windy Hill*.

For a while he stopped playing and spent all his time arranging from some of the greatest bands around, including Duke Ellington, Louis Armstrong, Benny Goodman and Paul Whiteman. For Billie Holiday he wrote the orchestra settings for *Lover Man*, *Devil Called Moon*, *Don't Explain*, *No More* (which he wrote for her) and many others, most included in the movie *Lady Sings The Blues* — and re-issued on record.

Said Camarata: "I also operated in the pop side. For instance I discovered Vic Damone at the old Martiniere Nightclub in New York and then Teresa Brewer at the Village Vanguard in Greenwich Village. So I set to and arranged and conducted all their early hit recordings. Then I produced records for Ella Fitzgerald."

He also created his own ensemble, Tutti's Trumpets and Tutti's Trombones. In Britain in 1946, working for the Rank Organization, he helped establish the Ted Heath Band, producing some of its hits. He has also produced for Harry James, Les Brown, Tommy Dorsey.

Additionally he was one of the co-founders of London Records with Sir Edward Lewis. "I guess I was just about the first American music man

EDITED

by

CHRIS WHITE

to latch on to the importance and great potential of British artists and musicians", he says.

In television he has been busy, having arranged and conducted specials for Noel Coward and Bing Crosby, plus working with Frank Sinatra, Bob Hope, Louis Armstrong and supervising the Academy Award Songs Spectaculars.

Then again he co-founded Disneyland and Buena Vista children's records. He founded and set up Sunset Sound Studios now one of the most-used studios in Hollywood.

Said Camarata: "I'm 63 and I still can't settle down in just one area of music. In recent years I've spent time researching the life and music of Erik Satie, and I've three albums to prove it."

They are: *The Velvet Gentleman* (released in 1970); *Through A Looking Glass: The Music Of Erik Satie* (1973); and *The Electronic Spirit of Erik Satie*.

His latest Phase 4 album is *The Well-Tempered Trumpet*, featuring John Wilbraham. But, as usual, Camarata looks forward, not back, and promises something very different on his current work, the orchestra version of *La Boheme*.

PETER JONES

Seals and Crofts try to get closer to UK

JIMMY SEALS and Dash Crofts are household names in America, with their own particular blend of soft rock being widely accepted. Proof of this is the five gold and three platinum discs that they have been awarded. Despite the American success, the UK audiences haven't been as fast to react.

After five years of hard slog, success doesn't seem to be far around the corner, with the current album and single, both titled *Get Closer*, verging on chart placings.

Warner Bros. is the company which handles the Seals and Crofts product worldwide, and although the campaigning has paid off the other side of the Atlantic, in Britain the waiting game goes on.

The flamboyant Dash Crofts (so described by Jimmy Seals) puts the lack of chart success down to the fact that the duo have never really had an opportunity to tour in the UK. "In America, we built up a cult following for several years before our first record was released, and the college and club exposure proved invaluable. We started off as a performing group as opposed to a studio band, and as such, wherever we went, we found it relatively easy to re-create our music. We have also benefited from groups like Peter Paul and Mary, who paved the way for groups like ourselves. I suppose they create the market, which we cashed in on," says Crofts.

It is Jimmy Seals who is the working brain behind the duo. As lyricist, he finds that songs often come to him very easily. *Get Closer* was in fact inspired while Seals was standing in a hotel lobby while paying his bill, and he finished off the song in the taxi on the way to the airport. "It almost wrote itself," he says.

Seals remembers back to the early days when the two of them were starting out. "We made a pact to

continue working so long as we felt we were contributing musical ideas that were fresh and original. With the current day pressures on recording artists, that isn't always easy. As soon as we finished *Get Closer*, we started work on the next album the week after, and we find that is the only way to work."

The *Get Closer* album is quite a departure from their earlier material. The previous album, not counting their hits albums, was titled *I'll Play For You*, and several cuts released as singles received extensive airplay, but again, the chart entry eluded them. *I'll Play For You* was a unique album, in that it contained a dozen songs, that spanned the entire career of the group, which had never previously been released.

Get Closer on the other hand is all new material, and takes on something of a soul feel. Seals and Crofts have used female singers to add backing vocals. The duo have culled ideas from many sources, and one track has a chorus line in French, and another has the use of some Arabian instruments.

With current gloomy talk of the value of the pound, the prospects for Seals and Crofts touring are not good at the moment, though Warners and MAM's Barry Dickins are keen to do so if the time is right. Says Crofts: "It is never easy to get a tour off the ground because of the expense. To hire good session musicians, you have to pay them the earth. In the States, they make such a good living from session work, they don't really have any motivation to go out on the road. What really stings us is the retainers you have to pay to them. What we usually do each tour is change one or two musicians, and this means that nobody gets stale, because the fresh musicians inspire us to play differently, and also prompt us to write new material."

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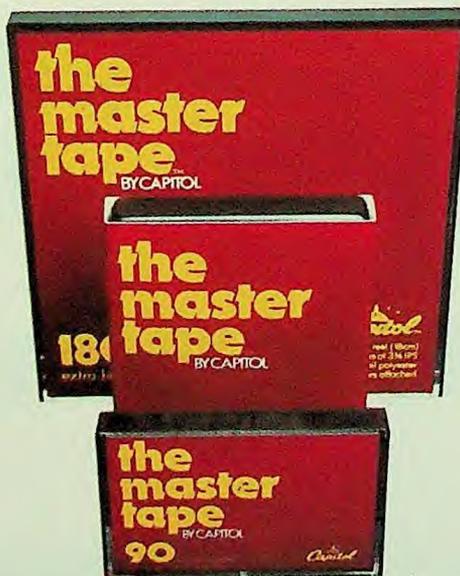
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FEATURE

by REX ANDERSON

THERE IS a car sticker in American which reads: "Sick? Call a lawyer". It sums up, in a simple phrase, a society which is becoming increasingly bogged down in legislation. The result has been that attorneys are finding themselves more and more specialist in aspects of the law applying to all walks of life. The nation has become paranoid and about making any decision before consulting a legal brain. The lawyer, in fact, is superseding the analyst as the most likely character in a stand-up comic's repertoire to get a laugh.

Of course it can never happen here where the most well established legal system in the world gives the law's long arm less room to stretch and for that matter a far more rapid elbow movement. However, in industries like the music business, over which America exercises a strong international influence, inevitably the lawyer is becoming increasingly powerful. Contracts are becoming more involved and more frequent. There are recording contracts, publishing contracts, management contracts, agency contracts, contracts with promoters and hall managers, contracts with equipment hire companies and hotels, production contracts and then of course there are writs, conveyancing, company law and a variety of fringe areas on which an artist or any other individual in the music industry constantly needs advice.

If you are "sick" and in the music business, the lawyer you may well call is Mike Lipman, a specialist in entertainment law who has successfully put a number of artists, including David Bowie, on a more secure financial footing.

Lipman was in London recently during a promotional visit by Earl Slick, the guitarist who used to back

Sick? Call a lawyer

Bowie, and to see the London concert by the Average White Band whom he also represents. He does not see himself as a manager, or even as a lawyer/manager. "I am an attorney", he says. "I always have been".

Lipman became involved in the law relating to entertainment when he was working for the major American agency, CMA. "I was the youngest guy there and no-one knew anything about recording or publishing deals. One day someone said: 'It's all yours,' and I had to learn to sink or swim very quickly."

Bowie was his first client, while he was still at CMA. He also represented a host of name artists including Bette Midler, Cat Stevens, Electric Light Orchestra, Leo Sayer, Al Green, War. After three years he left and went into private practice as an attorney specialising in entertainment law.

"I got a call from Bowie at Midem when he split with Tony de Fries," he recalls. He worked for Bowie for four years and is bitter about the breakup of their relationship. He gives the impression that his commitment to Bowie was rather more than 100 percent and that he gave more than he took from the association. "I only operate on a friendship basis with my clients. My life is my work and I only want to be associated with those people I believe in and enjoy working with." He is unwilling to talk specifically about Bowie other than to claim that the last tour he did was the only financially successful one and that it was set up that way by Lipman.

Why did the split occur? "I'd



Mike Lipman with Earl Slick

rather not go into that," he says finally. The impression is that Bowie is a difficult and temperamental man to work with. Lipman appears on first meeting to be a pleasant, likeable person and he says that he puts honesty before everything in his business dealings. He now has a roster of clients which includes, apart from AWB and Slick, Patti Smith, Leo Sayer, Adam Faith, Captain and Tenille, Tony Visconti and others. His feelings about Bowie are reflected in Earl Slick's comments.

"If I wanted to talk about Bowie I virtually had to make an appointment," he says. Slick quit the Bowie band and assembled his own group of musicians for an album on Capitol. He was here promoting it before returning to America to complete his second album. He too is bitter because he had planned to make enough from the last tour with Bowie to support the band, but at the last minute he was told he was not needed.

It is perhaps this kind of occurrence that has encouraged more artists to consult lawyers

before agreeing to contracts. Says Lipman: "Managers are afraid that attorneys are going to take over, and the reason for that is that there are very few good managers."

But why the need for such complicated 30-page contracts? Lipman explains. "Any deal can be done on one page providing everything goes smoothly, it's when things are shaky that the other 29 pages come into play. I have artists who have deals and relationships that are not even signed." Of course, this sort of business agreement is only possible on short-term arrangements. "As an attorney I've got to think of three years from now and I've got to think of my client's protection in every possible way. It's very important to have an attorney. Even experienced artists sign contracts that are one-sided."

What about the argument that the contract is only worth what it costs either party to get out of it? Wouldn't Slick, for example, be able to extract himself from his Capitol contract if he wanted?

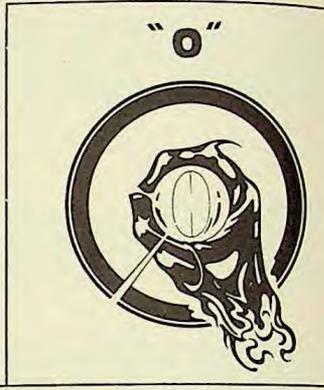
Slick: "If Bowie offered me an amazing amount of money to go

back with him I would simply tell Capitol I was sorry but the band had broken up."

"Yes," comments UK Capitol label manager Michael Harvey good humouredly, "Then we would release Earl Slick's Greatest Hits, followed by The Best Of Earl Slick and The Very Best Of Earl Slick."

Another reason why the legalities of the entertainment business need closer supervision is the amount of money that can be made. Lipman estimates that an established artist can easily come away from a major American tour with two million dollars clear profit. He can make a further two million dollars on the sale of one new album not to mention what he may be earning on royalties from past albums, publishing and so forth.

Whenever the layman thinks of the law he thinks in terms of its being broken and of the recrimination or he thinks of ways in which it can be bent to assist a potential profit-making situation. However, it is obvious that Lipman's believes in the law is based on the understanding that if it is upheld and used properly it enables business to be carried out more honestly.





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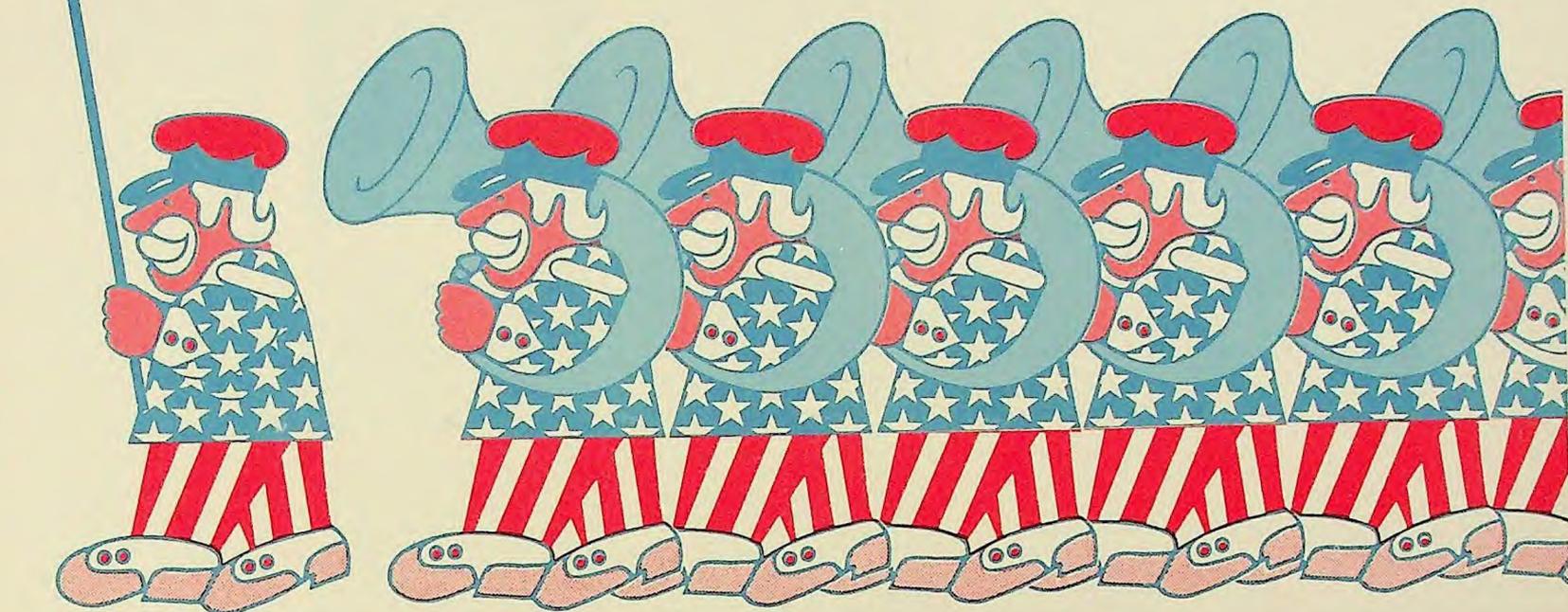
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MUSIC WEEK SALUTE TO AMERICA BICENTENARY SUPPLEMENT



U.S. labels stronger than ever in Britain in bicentennial year

A&M: Derek Green, head of A&M's UK operation, takes a long-term view of the British acts acquired for the label. Once a decision is made that an artist or band is right for the label and the market, then the label stays with the artist or band without expecting overnight miracles.

"I apply a regular test almost subconsciously for our acts," Green said. "If the songs and the live performances they produce are growing in stature and impact, no matter how gradually, then they're worth staying with and encouraging in every way. Obviously you can't keep behind an act forever if nothing happens, but only if the songs and the shows get progressively better."

He rates the turning point for A&M's British roster as Supertramp 18 months ago. The band is now a world act, its *Crime Of The Century* album has topped 750,000 sales, and its success story is a prototype for the patient and constructive encouragement of local talent.

"Andy Fairweather Low has blossomed into an important LP selling artist and concert attraction, and Rick Wakeman is a major world class talent. He's got another chart LP and has completed a TV special and his first British tour. Rick's got tremendous originality. He's determined to give entertainment and he does."

Green also instanced Joan Armatrading, Elkie Brooks, Strawbs, Steve Marriott, Gallagher and Lyle, and Chris de Burgh as further examples of A&M's healthy British roster. Joe Cocker has been captured, and Budgie have been signed — a rare case of A&M going after and getting a semi-established act from another label.

In terms of Stateside talent, the Carpenters are consistently massive in the UK market, and Green is anticipating growing favour for the

by NIGEL HUNTER

AMERICA'S RECORD labels are alive and well and doing a healthy amount of colonisation in the UK charts. They are fulfilling a dual function of channelling their American acts into the British market and picking up and grooming British talent for the world. UK company heads talked to Music Week about the future of British artists on American labels.

Captain and Tennille, who have already scored promising results with two singles. He discounts the nostalgia wave which is being assiduously nurtured elsewhere, and rates it as bad for the future of the record business if it supercedes the necessary search and investment in new talent.

"A lot of our competitors are going backwards for a fast buck."

ANCHOR: Managing director Ian Ralfini presides over Anchor, the label through which UK acts are developed, and ABC which is the release vehicle for American material from that company and the Dunhill, Dot, Blue Thumb, Impulse, Grand Award, Command and Bluesway catalogues. Ralfini smilingly refers to the operation as a "minor-major" with its own sales force and marketing and promotion divisions.

"We have a young, small team here concentrating on product with longevity, and we're album oriented without, of course, losing sight of the need and value of hit singles."

Anchor is nearly two years old, and acquired Alice Cooper's *Welcome To My Nightmare* soundtrack LP for the world except the U.S. and Canada as part of its policy to prove it is an international rather than merely a UK label. Anchor's first signing, Ace, gave it its first U.S. No. 1, and Ralfini reckons this act and Stretch are destined for superstar status in the Seventies and Eighties. Anchor is also building Aj Webber, a young

lady of promise, by such means as a Neil Sedaka tour, and has been scoring hits with Steely Dan, Rufus and Joe Walsh as well as scheduling releases on ABC which have included big singles by Eddie Holmes and Brian Hyland. The ABC International division in Los Angeles is setting up European tours and promotional visits to get the label's American acts over here.

"Country music is a strong part of our ABC Dot catalogue resources," Ralfini pointed out. Anchor brought in Don Williams, Roy Clark and Buffy St. Marie for the Wembley country festival at Easter which was a good springboard. Don Williams now has his first hit here with *Gypsy Woman*. In fact, country rock seems to be the wave at the moment. Impulse is an important jazz label currently being strengthened in the States, and we're building its image in the UK and Europe.

"'76 will be a good year for record sales," Ralfini concluded. "Budgets must be watched, and higher costs are eating into profits, but the industry will have a good year. We've got a lot of ground to break and a large catalogue to investigate."

BELL/ARISTA: Tony Roberts, who has been at the UK helm of Bell/Arista since August 1974, started 1976 right by signing Slik. Their debut disc *Forever And Ever* has sold just under 500,000 and their first two concerts were complete sell-outs.

"There's been a huge explosion of the Bay City Rollers," added Roberts. "A worldwide happening of Rollermania, and the first time Bell has had a worldwide hit act. They made No. 1 in the States with *Saturday Night*, *Money Honey* was another massive seller, and they're scoring hits in Australia, New Zealand, Japan and on the Continent."

Roberts is confident about prospects for the Glitter Band, now developing in their own right after the retirement of Gary Glitter. Bell has established itself as an album label, and Roberts' main ambition this year is to break in the UK the high quality Arista acts signed by Clive Davis in the States. Two of Roberts' own signings whom he tips for stardom are Alexander Robertson and Arlon Green.

"Our staff has increased from nine to 32 since I joined, and we have our own creative and marketing divisions and three men on the road covering the North, Midlands and South. We make releases on a practical basis, giving them all we've got in terms of promotion and marketing, and Bell shares with Rak the top honours for a low number of releases and high amount of chart action. Where talent's concerned, we're looking for anything of quality except classical music."

CAPITOL: Mike Harvey is in charge of Capitol's London office which programmes the label's American repertoire for UK release. The past year saw a big seller for Glen Campbell with *Rhinestone Cowboy*, an auspicious debut for Natalie Cole with *This Will Be*, and a best seller in the shape of *The Best Of Helen Reddy*.

The Capitol Vine series of budget priced reissue LPs was launched to a good sales reaction with product by Campbell, Benny Goodman, Bing

Crosby, Nat King Cole, Frank Sinatra, the Beach Boys and Linda Ronstadt. Current and forthcoming releases include Judy Garland, Billy Jo Spears, Ike and Tina Turner, Janis Ian, and Keely Smith, and Harvey reckons there will be a total of 30 Vine LPs available by the end of this year.

"Dr Hook is breaking here now with his *A Little Bit More* single," said Harvey. "We've got high hopes for a Canadian girl, Suzanne Stevens, and she may come over for promotional appearances. Our country repertoire by artists like Merle Haggard and Buck Owens is doing well, and so are our Capitol Soul series of singles by acts such as Tavare, Sun and Barrett Strong."

CBS: Maurice Oberstein took over as CBS UK managing director from Dick Asher in May 1975, and his reign at the helm has been marked to date by a succession of number one singles. He's particularly pleased that the CBS A&R department headed by Dan Loggins is getting the recognition he believes has been long overdue.

"We've been having a lot of success with David Essex, Tina Charles, Mike Batt, Biddu and others, and there have been hits from abroad by artists like Johnny Nash, Abba and Sailor. And we've had our first classical album in the charts with the John Williams recording of *Rodrigo's Guitar Concerto*."

CBS took up residence in its Soho Square headquarters in April last year, and swiftly found the benefit of having all facets of its UK operation under one roof for the first time. Oberstein, whilst acknowledging the current economic doldrums in the UK, is optimistic for the future, and mentioned expansion plans for the CBS pressing plant at

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SALUTE TO AMERICA

The dual function of U.S. labels

FROM PAGE 19

Aston Clinton in Buckinghamshire to increase its production capacity. He thinks the quiet sales period will terminate about midsummer, and that August until Christmas will be good. He's also happy about the current pattern of tastes.

"The market is wonderfully diverse with everything from 1940s material to contemporary electronic repertoire, and taking in jazz, big bands, reggae, country and salsa. And, as a result of this diversity, there are people buying records in the stores whom we've never seen there before."

CHELSEA: Chris Webb took over as head of Chelsea here at the beginning of the year, and has made his first UK signing in the shape of the Honeybees.

He is implementing a policy of consolidation and expansion in the UK market, particularly in the LP sector, and is on constant look-out for good new acts. The quantity and quality of product emanating from the States is "excellent", and amongst it are successful records by Jim Gilstrap, Disco Tex and Linda Carr. An album entitled Chelsea Chartbusters, Vol. 1 featuring the label's hits over the past 18 months has been compiled here for worldwide release.

MCA: Peter Robinson, in charge of MCA's UK office, reports a lot of useful mileage on If by Telly Savalas, who has caught the British public's imagination and approbation in his Kojak role. The single enjoyed its biggest results here.

Lynryd Skynryd made a successful tour, with their LP

Gimme Back My Bullets winning a chart placing, and Tanya Tucker made a good impression with her visit last fall which will be repeated this year. Reissue albums of vintage material by Bing Crosby, Louis Armstrong and Al Jolson did well.

On the UK front Tony Christie made the charts with his Live album and Drive Safely Darling single, and Robinson signed the Welsh group Man, formerly with UA. Their first MCA LP The Welsh Connection was a Top 50 entry.

"We're enlarging our British artist roster slightly," Robinson said, "and we're planning increased involvement in the British market, mindful of the fact that important international acts often break in Britain first." MCA has just renewed its UK licensing deal with EMI, but retains marketing control, and has appointed EMI's deputy managing director Roy Featherstone as UK m.d.

MOTOWN: Motown went independent in the UK on September 1 last after a licensing deal with EMI, but returned under that group's banner a month later in view of the economic climate, and now functions under the direction of general manager Julian Moore.

"Our release pattern is to go with the American single, although it's difficult to achieve simultaneous releases for singles," commented Moore. "I believed in cutting down the singles ratio, and decided we'd establish new artists on the label rather than do reissues."

Moore is reworking the catalogue in LP terms, however, and Anthology by Diana Ross and the Supremes has been repacked into a double album from the imported

triple one. The composite Motown Gold released last October and supported by a TV campaign and in-store promotion was on the LP chart for 19 weeks.

"The album product we get from the States is so good throughout that it's difficult to know which tracks to pick for a single," said Moore. "However, sometimes we succeed in influencing America as in the case of It Should Have Been Me by Yvonne Fair from her album The Bitch Is Black."

There are future plans for a mid-price LP series. The label recently matched the American success of the Miracles Love Machine, which climbed to Number One in Britain.

PRIVATE STOCK: Mike Beaton is the UK managing director of Private Stock, which has been in existence on both sides of the Atlantic since September 1974. It has 11 staff, including regional promotion men in the north, midlands and south, and notched up three per cent of the market share in the last quarter of 1975. Its operation incorporates Chas Peate's Splash label, licensed from BASF for the UK, U.S. and Australia, and the first single release under this arrangement, Sky High by Jigsaw, lived up to its title.

"We made another very important acquisition when we licensed Mud from Phonogram for the UK and the States," remarked Beaton. "Other acquisitions are Jose Feliciano, Barry Blue, the Stampeders, Joy Fleming and Dolphin for the world. I finalised Dolphin for Private Stock at MIDEM this year."

He is enthusiastic about the potential of a recent signing Natural Gas, comprising Joey Molland (ex-



New MCA UK m.d. Roy Featherstone

Badfinger), Jerry Shirley (ex-Humble Pie) and Mark Clarke (ex-Colosseum and Uriah Heep). As well as Frankie Valli's Top five hit My Eyes Adored You, the label has rights to all Four Seasons product, and has already released a double album called The Four Seasons Story. Valli also scored with Fallen Angel.

"All the acts we have are working acts which is vital to the business," summarised Beaton. "If the product is right, and fulfils that condition, it doesn't matter who or what it is."

RCA: The past year has been one of consolidation in the A&R area, according to London chief George Lukan, plus reorganisation in sales to give a more streamlined direct distribution service, and expansion in the promotion department to meet the new challenge of commercial radio.

"In A&R we have been taking a hard look at the local artist roster, and we have trimmed it to concentrate on a smaller number of acts which we consider to have the greatest potential."

Lukan instanced R & J Stone as examples with their We Do It early this year, and mentioned the critical acclaim won by Vangelis, Limey, Catherine Howe, the Surprise Sisters and Mary Hopkin.

Last year witnessed the RCA changeover from van selling to a direct distribution system and the centralisation of distribution from two main depots in London and Birmingham.

The sell-out John Denver tour was backed by a major marketing campaign centered on the entire Denver catalogue, and a Live In London album, recorded during his Palladium concerts was rushed released. David Bowie's movie The Man Who Fell To Earth has opened, and this coupled with his Wembley concerts in May generated renewed mileage on his RCA repertoire. The artist's greatest hits compilation LP Changesonebowie became an enormous seller and was backed by a TV promotion campaign.

"The processing of dealer orders through a new mini computer system based at the London and Birmingham depots gives us one of the most sophisticated dealer service arrangements in the UK industry," revealed Lukan. "With all these plus



RCA UK chief George Lukan

factors going for us in 1976, I see no reason why RCA should not achieve a considerably greater share of the UK market by year end."

UNITED ARTISTS: Last August saw the foundation of a 100 per cent operated sales force by UK following the appointment of Cliff Busby from EMI as general manager last spring with specific reference to the sales side. Managing director Martin Davis also started a business affairs department under attorney Jeremy Pearce, revamped the A&R department including the appointment of Tim Read as label manager, and named Alan Warner as head of the popular music department.

"The sales force is doing well, and is a great tribute to Cliff Busby," declared Davis. "They're a great bunch of boys in the field, and that's demonstrated by the figures. I've known Pierre Tubbs in our A&R team had a lot of talent bursting to get out, and he's proved it with Maxine Nightingale and Right Back Where We Started From. Alan Warner got a hit single and LP with Bing Crosby, a duet album with Crosby and Fred Astaire, a solo Astaire album, and was responsible for the Laurel and Hardy phenomenon Trail Of The Lonesome Pine. Alan's next revitalisation project is Rosemary Clooney, who is signed to the English company here like the others."

Shirley Bassey continues selling sweetly, with an LP charter called Good Bad But Beautiful, and The Very Best Of Slim Whitman was a substantial LP chart topper. A&R chief Alan Lauder has resigned Groundhogs, who have five hit albums to their credit, and Dr. Feelgood had another hit album in Mal-practice. Davis is also optimistic about recently signed Billie Davis (no relation) and American guitarist-singer Ronji Southern.

"I'm confident about UA's future because we have artists who are going to be successful as well as established stars. The industry's soft at the moment and in a trough which is worrying a lot of people in the manufacturing and retail areas. As for us, we feel we've got a momentum and we'll fight to keep it rolling."

WEA: Managing director Nesuhi Ertegun, referring to the realignment of the Warner/Reprise Elektra and Atlantic labels under one roof once more in the UK, commented "It's a rationalisation which makes sense at this stage, and we'll make sure that our three label identities will be kept, nurtured and expanded."

The UK end of WEA is run by Ertegun's two joint deputy managing directors, Richard Robinson and Derek Taylor, and Ertegun will be a frequent visitor.

"I do a lot of travelling," he said, "and I find the nostalgia trend is stronger here than anywhere else. We're not getting our share of the UK market in progressive music yet, and there's also room for a lot of action on the jazz front. There's tremendous interest in Britain and on the Continent, and we're making available 35 albums of older material in new packaging featuring names like the MJQ, John Coltrane, Ornette Coleman, Thelonious Monk and Art Blakey."

Ertegun wants to attract to WEA new young British acts who can make it around the world, and emphasises that when WEA signs an act in the UK it is for the world market. He is determined to translate what WEA signifies in the States to Britain and Europe.

"We've never been in such good shape as we are now, I'm very happy about things in the UK, and 1976 will be a fantastic year for us."

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SALUTE TO AMERICA

IN COMMON with a lot of people in Europe I visited the US on a considerable number of occasions to negotiate deals but I've also been lucky enough to spend two periods actually working inside the market, out in the field so to speak. The first was with EMI trying to learn the rack-jobbing business in 1965, and then nearly ten years later with Polygram running the MGM company in Los Angeles. It is over two years since I boarded my last Jumbo Jet from L.A. to London, and though I don't pretend to have an inside knowledge of the completely up-to-date market in the U.S.A., my partner and I do a lot of business with America one way or another. To survive I've got to have a close understanding of the business, so the comments I'm making in this article are not all nostalgic!

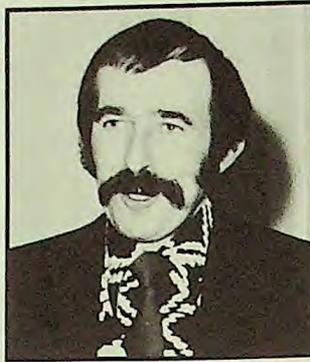
In this Anniversary issue I would like to comment on the impressions one gets working inside the American market — assuming the person concerned has a European music business background; the influence one market has on the other, in the commercial sense and not from a repertoire/artist point of view; and the various good and bad areas which maybe could improve by one side taking more notice of the other. May I stress that my greatest objection in politicians is when they categorically lay down a point as if it must be factual although it's only their own opinion. All the comments in this article are my own views and for that very reason obviously are not all correct!

My first and most lasting impression of the US is no different from that of all visitors going there for the first time i.e. the sheer size of everything. The geographical variety of the continent, the vast number of individual markets with separate characters combining to make the whole breeds the larger-than-life image which Europeans have of America in any case and which is reflected in the music business.

If you cast your mind back to the size the UK market was some ten years ago when first I worked in the States you'll see why I was unable to fathom the American maxim that volume takes care of all problems. I'd been brought up in a tightly controlled cost situation with break-even levels always in the front of my mind. To find a country where one good idea could compensate for six appallingly bad ones and go on to make the company concerned hugely successful during that financial year was something which it took me a long time to comprehend. Much older and more cynical than I was then I'm still amazed today when talking in hundreds and thousands of units as we do here I meet up with

What the U.S. and the UK can learn from each other

A PERSONAL VIEW
by
JOHN FRUIN



my American counterparts to find them conversing as ever in millions no matter if it be millions of dollars, millions of records, or millions of "pieces" — to quote a favourite Americanism — the quantities never fail to impress me.

This leads me to the first influence that American commercial attitudes have had in this country. Volume can take care of all problems, even in the UK and the television promotion companies have proved this as have individual record companies which followed in their footsteps. What isn't true is that one bright idea here can cover up for a number of bad mistakes. This principle can only apply where one successfully breaks an act overseas, probably in the US, and then that added volume does bring home the goodies. Pursuing the equation we come to the major economic difference between the two countries. It is absolutely possible to spend an enormous amount of money in developing an act or a label in America, amortize all costs and see that act come good in the home market alone. This is extremely difficult to do in the UK. It is possible with a straight-forward low cost pop act but once one gets into the big league of contemporary music with its high cost areas then this country really is not self-amortizing. With America, in round figures having 50% of the world's business, and the UK a little less than five this isn't surprising.

Maybe this is as good a time as any to dispel some myths. I found working with people in America no different from those I was working with every other week at Polydor London. Certainly the life style of record personnel in Los Angeles is as different from those in London as it is from those in New York, but the wheeling and dealing, the hustling with retailers and distributors problems of a&r men or salesmen, and the way they make up their expenses, are near identical. I'm sure all those Americans who have come to work here have found it likewise.

Incidentally I'm not so certain that coming from other parts of the world to work in either of these two markets is as easy a transition.

It is recognised that the pop market in the UK was musically affected dramatically by the Americans from the immediate post war period onwards, and vice-versa with the Liverpool explosion in the early 'Sixties. It's not been so noticeable on the commercial side of the business as the whole process has been so much slower. However I found it hard in America to see any UK commercial influence on the method in which records were manufactured, marketed, distributed etc., although the musical influence two years ago was very pronounced. The Americans inbuilt need for success produced a drive through the 'Fifties inspired by the combination of ego and financial demands which shot up volume and profits, but created some problems which are still there today. Some of these the UK learned from and although the economy is tottering we've still not fallen foul of some of the traps which open up so invitingly. The cost consuming monster in the US is s-o-r which is virtually 100 per cent, however at times it tends to be disguised by other titles. The cost of physically returning unsold product and the resulting overstocks have given financial controllers nightmares for the last decade and continue to do so. With the business controlled very firmly a few years ago by a relatively small number of giant rack jobbers the headache was even greater. This tends to be dissipating but is still a major difficulty. An interesting sidelight on this practice is one which a number of sales managers at

the present moment would welcome as at least a means of achieving a few days peace. Assuming it is five days before the end of the month and you're not going to make your target the best thing to do is to ring up a friendly big rack-jobber ask him to "buy" the necessary quantity — maybe a hundred thousand units — and tell him not to bother to unpack them but to ship them back a few days after the beginning of the next month. Ridiculous as it may seem, it has happened and falls into that area where one good one can provide the volume to take care of all those problems. So like Mr. Micawber it sometimes is worth waiting and hoping that something will turn up.

The UK music business has learned a lot from America where the innovations in marketing for years were way ahead of Europe, but much less the UK. However it did seem to me that most American music companies were either totally ignorant of European marketing techniques or most reluctant to follow or adapt them to the US. Again this is to an extent understandable where you have a market so big that it's easy to become isolationists. I was crucified in the Los Angeles edition of Variety during the course of an industry discussion where I stated that I didn't see why a five per cent return scheme couldn't work in the US if everybody put their minds to it and if introduced over a period of time. By replacing the 20-30 per cent which was common then everybody in the business would make a lot more money. I forget the headline but it distinctly gave the impression that some kind of English nut was temporarily in residence in L.A. didn't know the record business and wasn't likely to since he made statements of that nature. Frankly I think it will be a hell of a job to introduce into America but too many people on the commercial end of the business in the States are scared of innovating nowadays in case volume might drop off and the may be exposed personally "to the corporation".

So what from a personal point of view is good or bad. The innovations of American marketing are very good and most of what we've done in this country has been an adaption of American techniques. I introduced the Music Centre scheme at EMI which other people have taken on from strength to strength, but I make no secret of the fact that it was a pinch of a Capitol U.S.A. merchandising scheme which I adapted for the UK. This is only one small "for instance" but I think American marketing and promotion is still tremendously good. I have little respect for their selling techniques compared with the UK. A salesman in the U.S.A. who is expected to lay out merchandise on s-o-r to meet the demands of his management just is not selling within controlled limits as in the main occurs in this country. It's nothing to do with the individuals, it's the principles which are so different.

Up to 15 months ago I could have written that the UK manufacturers have maintained a stable market through good and lean times whilst the American companies annually lamented at NARM or IMIC that the lack of controls was producing a runaway market and profitless prosperity. The UK is still very much more controlled and balanced than America, but the last 15 months heavy price-discounting is starting to produce American patterns and trends and I fear that by a different route we may arrive at the same end where a catalogue disappears and

new-new-new and heavy discounting and low profits become the name of the game. In America this started with both the shopping plazas and discount houses in the early 50's which led to rack jobbers with regional distributors in turn becoming jobbers and dictating the market, destroying the small independent dealer and the catalogue business. If some semblance of order doesn't return to the UK within the next couple of years then catalogue stability and ongoing profits may well have disappeared also.

Bad, bad news is the traditional American practice of paying high salaries coupled with high risk if results are not swiftly forthcoming. It is wrong these days to generalise, because this doesn't apply to every company, but many still fall into this category. In the UK while the top jobs in record companies are expected to be hot seats nevertheless the amount of time one is allowed to get the ship into order is normally much greater than would be acceptable in the States. This lack of security tends to do away with cost consciousness in the search for fast chart and volume success.

In an extrovert business I have longed sometimes for a more obvious display of enthusiasm from dealers, even sales forces to promotional campaigns which could make all sides of the business money. To a European, U.S.-style razzamatazz is sometimes a bit strong but the enthusiasm which is raised once the machine really starts rolling is great and there are chunks of our industry which tend to be sleepy by comparison.

Who works hardest? The company or store with the most inspiration from the people who are running it regardless of which side of the Atlantic. You can find record stores open until midnight in London the same as you can in the big cities in America and you'll find them closed for lunch in the mid-West as you will in parts of East Anglia.

What surprised me was that although the good American companies' distribution systems and manufacturing plants are as up-to-date as anything in the UK nevertheless the quality acceptance is noticeably and universally less.

Well, if I try and look at the overall position I feel that during this explosive growth of the record industry in the last 25 years American commercial influence in this country has been pronounced which is I suppose what one would expect when comparing the size of the two markets.

But once this country got itself together in the music business, gaining confidence from its repertoire growth from the 1960's onwards there were and are many things where the American industry could profit by studying the whys and wherefores of the UK operation. I don't believe this happens enough for the good of the American business. It goes without saying that American influence still works here today, when American companies are so successful within the UK market with their own personnel which is multi-national and as far as that goes is so in nearly every other company these days!

Can we learn very much in the retail side from the Americans? No I don't think so. Can we learn about distribution, one-stopping, rack jobbing? Yes certainly, because we seem to have reached a stalemate in these areas and something needs to be done to combat today's cost difficulties. Where would I rather run a major record company, assuming that I could summon up the ability and energy, than in America where the excitement and drama is so intense and the challenge always so enormous? But where would I rather live — then the answer is the UK, despite the cold water and the taxation, although not necessarily in that order.

UK industry views

Gerry Oord, deputy chairman of EMI Records:

"I think that during the whole 100 years of recorded music America has played an indispensable role. It started in America and then came to Europe. Around 40% of the world's record business is in America and the talent pool there is huge.

"America has all the specialist areas to draw from, such as country and soul. Perhaps the greatest contribution has been through black music, starting with people like Louis Armstrong and Duke Ellington. During that period, America was making all the music. Jazz was created in America and that was also the start of pop. Benny Carter, Fletcher Henderson, Coleman Hawkins — they were the introduction to pop music. America has shown the world how to play music.

"I was a very young man then and I knew that type of music. I used to give lectures on Bix Beiderbecke and Frankie Trumbauer leading through a Bing Crosby. These were

all milestones in the history of recorded music. Since that time America has taken part in every musical development, including being responsible for the birth of rock and roll.

"I think the reason America has been so important has something to do with the freedom of the individual in that country. The American philosophy has always been total freedom. That opens the tap in the creative mind and that is how it all started. Also Americans were far more able to purchase instruments because so many were, and still are, manufactured in that country."

Louis Benjamin, chairman of Pye Records:

"The last five years have seen an about-turn in the music business on both sides of the Atlantic. It has been suggested that the Beatles music was based on the work of American artists like Chuck Berry. Then, after the Beatles' success in America, there was a period when

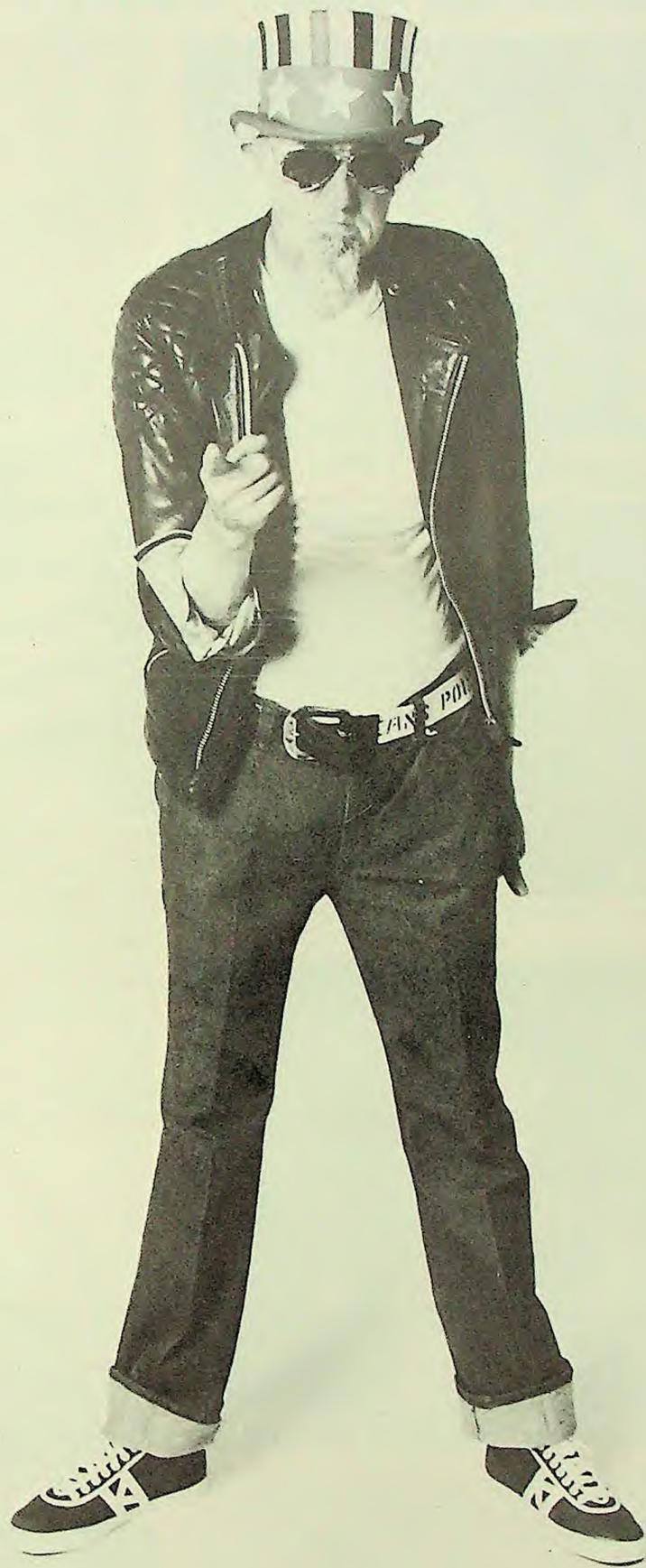
British music was copied by American artists.

"However in the last few years I have noticed that UK groups and singers are starting to create their own identities again. Nevertheless there is no doubt that as a result of studying the Americans, our music business has become more vital."

Dick James, head of the Dick James Organization:

"I feel very favourably towards the American music business, where artists and producers are creating a very high quality product. The Americans seem to have their priorities right in that they recognize that you need a good song before you can have a hit record.

"Although not all aspects of the American music scene are desirable — the UK business, for example, is catching on to the regrettable ideas of price-cutting and sending out freebies to the dealers — we in Britain can certainly learn one thing from the Americans. And that is the need to be more professional in our approach."



Rock on for another 200, Uncle Sam



SALUTE TO AMERICA

The foundations British rock was built on

by PETER JONES

FROM A British nationalistic standpoint, the most important year of the rock ages was 1963, when the Beatles, having emerged toughened up from smoky beat clubs in Hamburg, Germany, and taken over the Cavern and similarly sweaty clubs in Liverpool, then conquered the entire recording industry.

But in the years bridging 1955 and the emergence of rock and roll with the so-called Merseybeat explosion, Britain had to plead guilty to being a kind of pop music sneak-thief.

Ideas of arrangements, production and songs flowed from American music men. That much of the product didn't flow across the Atlantic meant rich pickings for British producers, sharp-eared and often not too concerned with morality or ethics. Carbon-copy singles were produced on a conveyor-belt system.

A good American-developed ballad, say Yellow Rose of Texas, could expect maybe four of five direct cover versions out of London. Maybe one by an established big name not too worried about plagiarism or originality, and the rest from virtual unknowns hoping to thumb a lift to stardom on a U.S.-registered hit-song truck.

This formula had been going on for some years. But 1955 was to prove a real turning-point. Bill Haley was in the charts with Rock Around The Clock, a trend-setter which had made little impression first time round; Pat Boone joined Haley in the UK Top 20, some months before Elvis Presley and Heartbreak Hotel; and, vitally important, the lifting of a 20-year-old ban which prevented the exchange of musical talent represented by the American Federation of Musicians and the UK Musicians Union.

For years, even in the jazz and big band field, British fans had been deprived of visits by the U.S. names, undisputed leaders in the field. So, even here, simulated arrangements and sounds were the order of the day. The British bandleader was not really encouraged to go for originality.

Sometimes the copying was thoroughly accurate. British leader Vic Lewis, for example propagated the name of Stan Kenton here, and received the latest Kenton arrangements from Kenton himself. And the first actual big-band exchange saw Kenton arrive in London and Ted Heath, one world-class British aggregation, cross to the U.S.

If the exchange opened millions of British ears to "the real thing," then rock and roll, the white version of rhythm and blues, was to lead to ever more furious efforts to find local equivalents of the American stars. Haley's Comets were copied. When Tommy Steele, former merchant navy steward, became Britain's first star-name rocker, his Cavern backing group featured a tenorist who played while lying on his back — just as Rudy Pompelli had performed for Haley.

Steele's real name was Thomas Hicks. Steele had more of an edge to it. And Larry Parnes, who co-managed Steele, built up a stable of British rockers with similarly evocative names. There was a Wilde (Marty); a Power (Duffy); a Goode (Johnny); an Eager (Vince); a Fame (Georgie), who having achieved musical acceptance still under the name change from the more reasonable Clive Powell; and, particularly important as a natural local rock talent, a Fury (Billy).

But the influences remained firmly with America. Country moved into r&b, two U.S.-based music styles, and much of what happened in Britain was but anaemic, emasculated, often dreary,



The Beatles: paid tribute to the U.S. artists who influenced them.



Chuck Berry: a great influence on Mick Jagger



Elvis Presley: one of the first U.S. artists who heralded the British recognition of the roots of rock

However musicians themselves, including the ones coming through from the do-it-yourself skiffle-music era, became knowledgeable about the American originals.

That was a good sign. But in the meantime, new names dominated the British scene as a result of an apparent goldmine of U.S. song material. Wilde, Fury, Craig Douglas, Lonnie Donegan, Jimmy Justice, Frankie Vaughan, Mark Wynter and countless others became household names on songs from the States. Yet those who originally recorded those songs in America, artists like Jody Reynolds, Johnny Horton, Don Cornell, Jim Lowe, Jimmy Clanton and so on remained virtually unknown here.

Meanwhile, up in Liverpool, a gang of unknowns, including John Lennon and Paul McCartney, were deriving much musical satisfaction from American music. They were operating as the Quarrymen for a while, then Johnny and the Moondogs, but in their own minds they were British extensions of

Buddy Holly and the Crickets.

Holly, via Peggy Sue, It Doesn't Matter Any More and an all too short run of hits, died at 21, but his influence was felt the length and breadth of Britain. Not just those about to turn into Beatles, but solo singers like Adam Faith, one of the big two in British vocal pop-rock circles — the other was Cliff Richard who had to be restrained by television producer Jack Good from imitating too closely his own idol, Elvis Presley.

Brian Poole and the Tremeloes were to have hits. Poole wore heavy-rimmed spectacles, though he didn't need them, to be as much like Holly, in terms of image, as possible. Holly's influence was truly enormous, as was that of Presley.

In the few remaining pre-Beatle years, the rock invasion was one-

traditional jazz boom, featuring hits from Kenny Ball, Chris Barber and Mr. Acker Bilk. The music was recorded locally but the aim was to get as near as possible to the authentic sounds which came from Chicago and New Orleans. No doubting where the true roots of trad jazz lay.

Pop stumbled on towards what looked like a bleak future. But the emergence of the Beatles, admitted copyists in the early days, was to provide a two pronged restoration of justice. They were to enable Britain to trigger off a boom period in which leadership in creative, dynamic pop finally changed hands from the U.S. to the U.K. and in which the British invasion of America was to provide an unprecedented boost to the balance of payments situation, disc-wise.

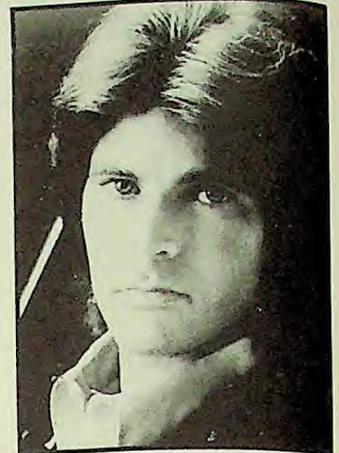
The justice was that Britain had finally gone for originality. Further justice was that the Beatles, and the Stones who followed, paid ample tribute to the Americans who influenced them. The Beatles talked about Holly and the Tamla artists they loved — the Miracles, Stevie Wonder, Martha and the Vandellas, the Four Tops and so on.

The Beatles wrote their own material from the beginning of their recording career. The Stones did not. At first they relied on rhythm 'n' blues of black roots, and when Mick Jagger was first considered important enough to be interviewed he talked incessantly about the "unknowns" who had influenced him. He particularly admired Bo Diddley, Howlin' Wolf, Slim Harpo, and Chuck Berry. He admitted taking vocal ideas from them; agreed some of his movements were derivative.

He maintained an American-biased kind of delivery, working American-biased songs. Material, notably, from Jimmy Reed, Barbara Lynn, Solomon Burke, Otis Redding, the Crickets, and the Staple Singers. He was a 50-50 mix of America and Britain: the Beatles, with original material, retained the "cuddly" Liverpudlian accent.

In the end, Mick Jagger and Keith Richard wrote their own songs, as did Lennon and McCartney. But justice prevailed some more after the Beatles and the Stones had made initial impact in the U.S. on live shows and television, because artists like John Lee Hooker, Sonny Boy Williamson and Jimmy Reed were suddenly in demand in British blues clubs — all on the say-so and personal recommendation of the two superstar white, local groups.

It is surely to the credit of the Beatles and the Stones that they openly admitted their "sources". As they spent more and more time in the States, to tumultuous receptions, they got to know and respect other contemporary U.S. artists. In that way artists like Bob Dylan, the Isley



Rick Nelson: a successful U.S. singer who was overtaken by the British backlash

Brothers and James Brown also became known to British audiences.

Many of these approval-stamped U.S. performers were not so easy for British artists to copy, though several had a good try. Donovan, for example, was in early days regarded as a virtual carbon copy of the then-emergent Dylan.

But the tide had turned. The mid-1960s produced a non-stop invasion of the U.S. by British artists. The more musically-aware, and one must include the Animals in this, with Eric Burdon and his decidedly black voice, returned armed with recordings of their hero figures and full of awe at the atmosphere of the recording studios of America.

Yet as the British group scene developed, many of the groups — Wayne Fontana and the Mindbenders, Brian Poole and the Tremeloes, the Searchers, the Swinging Blue Jeans and others — still dug deep into the U.S. rhythm and blues song quarry, chipping out songs which they then anglicised, often weakened, adding in their own songs, and shipped it back to delight via personal appearances young, white, female America.

And in the backlash of the British group boom, the previously successful U.S. solo singers virtually disappeared from view. Bobby Vee, Rick Nelson, Dion, Bobby Rydell, Neil Sedaka and countless others just had to give way to the groups.

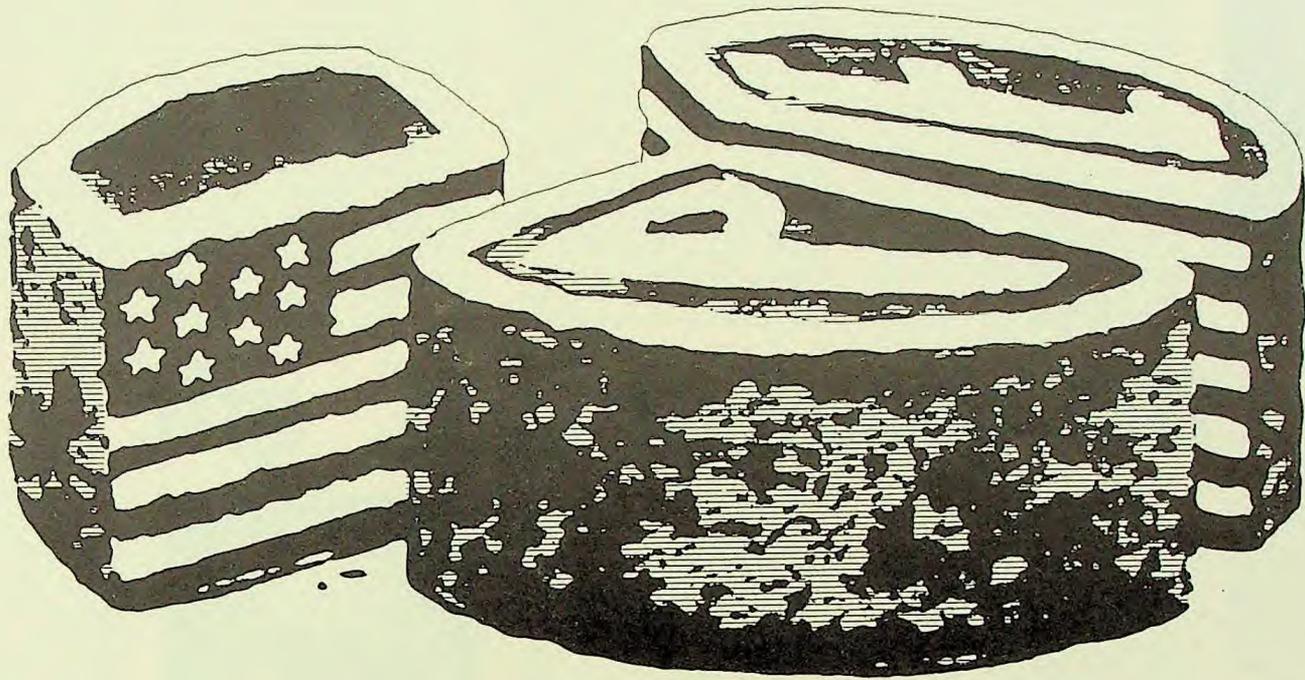
The Beatles had opened up opportunities for thousands of other young musicians but nobody ever overtook them in the popularity stakes. The Sgt. Pepper album revolutionised the whole rock scene; the activities of Dylan in the folk-rock U.S. scene forged a counter revolution. The see-saw of the balance of pop power was back to an up-and-down situation.

Most of the British groups who were hailed for visits to the States just couldn't stand the pace. Pop

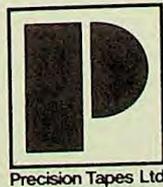
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The Isley Brothers: recognition in the UK after the Beatles and the Stones announced their U.S. inspirations to British audiences



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SALUTE TO AMERICA

Britain's musical debt to



James Brown: One of the first black American artists to gain acceptance in the UK Top 20.

ASSESSING BLACK America's influence over the development of popular music in post-war Britain is little short of an impossible task, so considerable has that influence been. But it is arguable that without the creative fountain of rhythm and blues from which they could drink, hundreds of this country's musicians would have gone thirsty, especially during the early Sixties — and the world, including the United States, might never have experienced that famous 'British sound' the way that it did ten and more years ago.

Remember the first Beatles album? Remember tracks like You Really Got A Hold On Me, Boys, Twist And Shout, Please Mister Postman, Money and Devil In His Heart? Remember those first LPs from the Rolling Stones? What about cuts like Can I Get A Witness, Walking The Dog, Time Is On My Side, and It's All Over Now? All those songs and more were first

recorded by black American r&b artists — the Miracles, the Shirelles, the Isley Brothers, the Marvelettes, the Donays, Irma Thomas and the Valentinos among them — and it was their efforts and energy that shaped the musical blueprints from which the Beatles and the Stones built international careers.

Between 1962 and 1965, almost every major British act rummaged through the r&b repertoire of Black America. There were the Searchers, who scored with material first cut by the Drifters, the Orions, Jimmy Hughes and Barbara Lewis; the Swinging Blue Jeans, who owed no small debt to Dee Dee Warwick, Little Richard and Chan Romero; Manfred Mann, hitmakers thanks to the Exciters, Marie Knight, the Shirelles and Maxine Brown; the Hollies, obvious admirers of the Coasters, Doris Troy and Maurice Williams; Herman's Hermits, who had obviously heard records by Earl-

Jean, the Rays and Sam Cooke. Dozens of others were similarly obligated, including Freddie and the Dreamers, Wayne Fontana and the Mindbenders, Brian Poole and the Tremeloes, Cliff Bennett and the Rebel Rousers, Bern Elliott, and the Fenmen, Lulu, the Animals, the Moody Blues. The list is endless.

A few of them even acknowledged their musical debts — the Beatles and the Rolling Stones were particularly good at this — and British record buyers heard the names of black artists who were previously unknown to them. Some, perhaps, sought out the original versions of the sounds they enjoyed. Some, but not many. And there were numerous instances where an English artist's cover version of an American r&b hit denied the originator success: Cilla Black's Anyone Who Had A Heart was one, Sandie Shaw's Always Something There To Remind Me was another.

Change had to come, however. British performers continued to cover r&b from across the Atlantic throughout the mid-Sixties, but with less regularity...and less success. Instead, the black American originators began to gain widespread UK acceptance, and by the end of 1966, names like Fontella Bass, Roy C., Percy Sledge, Ike and Tina Turner, James Brown, Otis Redding and Lee Dorsey had all appeared in the country's Top 20.

And, of course, there was Motown. Records from Berry Gordy's pioneering Detroit-based company, including Barrett Strong's Money and the Miracles' Shop Around, had first materialised here through Decca's London-American label. (London had also been the single most significant set-up releasing r&b from the United States in Britain during the Fifties, having signed licence deals with important independents such as Chess,

Jazz: the greatest U.S. gift

by MIKE HENNESSEY

IN AN article I wrote some years ago for an American music magazine, I observed that jazz was "alive and well and living in relative obscurity". This has always been true, and probably always will be.

For the fact is that in its three quarters of a century of existence, jazz has always managed to steer a relatively unobtrusive course between the extremes of optimism and pessimism — confounding those commentators on the one hand who say that jazz is doomed, and those on the other who claim, with far more wishful thinking that realism, that jazz is at last beginning to reach a mass audience.

Jazz, even in its most simple and primitive forms, is an esoteric music with a very limited appeal. Record companies in the UK assess their jazz sales as representing anything between two and four per cent of their turnover — and remember that usually included in the jazz category are Glenn Miller, and such abstruse works as Louis Armstrong's Hello Dolly and Acker Bilk's Stranger On The Shore.

I have often argued that true jazz appreciation requires an ability to recognise the relationship between a jazz musician's improvised lines and the harmonic framework against which they are played. And the fact is that only a tiny minority of people can do this. While that situation persists, there will be no massive augmentation of the numbers of real jazz enthusiasts.

All attempts to sugar the jazz pill by calling it street music or California soul, by amalgamating it with pop, by adding strings or background vocalists or boogaloo percussion totally miss the point. As that superb guitarist Jim Hall once observed: "There's always a real danger that in using pop techniques to sell jazz, you'll end up selling pop and burying jazz."

What has made jazz such a potent force in modern music, however, is the fact that it can be enjoyed on many levels. So that while a full appreciation of its harmonic, rhythmic and melodic subtleties may be limited to the very few, there can always be aspects of jazz which have a mass appeal.

When the late Sidney Bechet sold a million copies of Les Oignons in France it wasn't because of Bechet's incomparable gift for extemporisation; it was because the theme was catchy and the beat irresistible — and traditional jazz in the Fifties was the dance music of

the student population, the rock 'n' roll of the time. Equally, the British trad boom was in no way evidence of a mass conversion to jazz, it was an almost reflex response to an insistent, syncopated rhythm.

Jazz is often described as the one original American art form, and John Hammond has commented that it is one of the historical lifelines of the record business. And there is no doubt that the influence of the music and its practitioners over the years has been totally out of proportion with its relatively meagre following of committed jazz lovers.

"Jazz", Ruby Braff once said, "comes into millions of people's lives without them ever realising that it's there." There's an aura about jazz — an excitement, an atmosphere, a neon-lit night-life quality that has made it an almost obligatory background music for television thrillers, striptease routines and commercials for all the trendy paraphernalia of jet-set living. Jazz has had lurid associations with gin mills and honky tonks, with New Orleans brothels, with bootlegging, with narcotics.

And despite all attempts to pasteurise, homogenise and deodorise it and to bring it into the staid and sober purlieus of the concert hall, jazz remains at its best in smoky clubs and pubs where the lamps are half-lit, the patrons half-cut and the night half gone.

Far more important, however, than the social — and anti-social — associations of jazz is its musical development and the influence it has had on the evolution of popular music. It is entirely arguable that without jazz and blues there would be no pop as we know it today,



Duke Ellington

certainly no rock 'n' roll.

There is no question that many of the great popular songwriters of the Twenties and Thirties drew much of their inspiration from jazz sources. Pop acts and writers all over the world have been heavily influenced by American rhythm and blues, itself a tributary of the jazz mainstream. And the modern evolution of instruments such as the electric guitar, the acoustic and electric bass, the saxophone and the vibraphone, stems entirely from their use in jazz.

Throughout Europe today there are far more jazz festivals than festivals involving any other kind of music — upwards of a hundred every year. Festivals like those of Montreaux, Antibes, Nice, Berlin, Pori, Prague, Laren, Bologna, Pescara and Warsaw are the occasions when jazz, at its live, spontaneous best, reaches out and touches the wider public, a broader cross-section of people than those normally to be found in its week-to-week, day-to-day haunts.

No other music is as universal as jazz, nor as ubiquitous. It is a living musical language and there is no other form of expression, in which, for example, an African, a Japanese, a German, and American and a Swede can come together for the first time and instantly create a work of art. I have seen small group jam sessions in which half the players, being of a variety of nationalities, could barely communicate with one another conversationally — but they communicated instantly and tellingly through jazz.

That the world is possessed of such a vital, enduring and stimulating means of musical communication is due wholly and exclusively to the United States of America.

America has made an immense contribution to the world's musical heritage in 200 years, but it is my view that by far the most significant contribution is jazz, from the ragtime of the 1890s, to the elaborate, supercharged electronic music of Miles Davis, from Bix Beiderbecke to John Coltrane, from Scott Joplin to Stan Getz.

How can you assess the international impact of the unique, astonishing 50-year career of Louis Armstrong; how can you quantify the genius of Art Tatum, of Bessie Smith and Billie Holiday; how to measure the world-wide influence of the celebrated aristocrats of jazz — Duke Ellington, Count Basie, Earl



Count Basie

Hines, King Oliver; how to chart the revolution wrought in the late Forties by Charlie Parker and Dizzy Gillespie?

In his book Music In A New Found Lane, Professor Wilfrid Mellers of York University comments: "Jazz has produced composers such as Ellington and composing-improvisers such as Louis Armstrong, Charlie Parker and Miles Davis, whose work is certainly of greater creative significance than that of hundreds of art composers whose music is performed intermittently if infrequently, in the concert hall."

And Stuttgart musicologist Kurt Honolka, quoted in Henry Pleasants' Serious Music — And All That Jazz!, has written: "One can reject jazz, but only the blind and the deaf will ignore it."

Certainly the record companies today are not ignoring it — there are more jazz albums being released currently than ever before and if an uncomfortably large number of them are repackaged reissues — testifying to the lean creative period through which jazz is currently passing — at least this is a way of reaching a new generation with the unsurpassed artistry of Lester Young, Clifford Brown, Charlie Parker, Duke Ellington, Johnny Hodges, Teddy Wilson, Coleman Hawkins, Thelonious Monk, Benny Carter, Fats Waller, Jack Teagarden, Lionel Hampton, Charlie Christian, Django Reinhardt, Joe Venuti, Jimmie Lunceford, Illinois Jacquet... and all the many other important jazzmen.

In an essay on Jazz in America Society which forms part of his Encyclopedia Of Jazz, Leonard Feather quotes pianist Billy Taylor as saying: "Jazz is no longer the exclusive medium of expression of

the Negro. As the Negro has become more articulate and outspoken, his music has reflected his growth. And in each stage of its development, jazz has become more and more the medium of expression of all types of Americans, and, to a surprising degree, musicians from other lands and other cultures."

Certainly jazz has become an increasingly exportable commodity and under the influence of American recordings, of visits by American jazzmen and, in certain cases, of the presence of self-exiled U.S. musicians, jazz as a musical creative force in many other countries, especially those in Europe, has developed to a point where it has produced important new musicians who can hold their own with the best Americans.

Since it was born in the United States from a coming together of various musical forms (Leonard Feather cites six — West African rhythms, harmonic structure from European classical music; melodic and harmonic qualities from 19th century American folk music; religious music; work songs and minstrel show music) jazz has survived some turbulent times, some desperate crises — and some of these adverse aspects have undoubtedly helped shape its development; not least it has survived attempts to define it, to pigeonhole it, to render it more anodyne, to make it more recondite, to turn it into a political bludgeon and even to write its obituary.

Jazz, on the whole, is a great survivor and I have no doubt that when it celebrates its bi-centenary, there will still be Jeremiah's predicting its imminent extinction — but it will go on being alive and well... and living in relative obscurity.



Billie Holiday

black America

Specialty, Imperial and Atlantic — although black music's success then was generally generated by rock & roll artists like Chuck Berry, Little Richard, Larry Williams and Fats Domino).

Motown product was subsequently issued through Fontana, Oriole and Stateside, before being given its own UK label identity by EMI in 1965. But despite occasional hits then and a tour of the country by one of the famous Motown Revues, with a bill including the Supremes, Martha and the Vandellas, the Miracles and Stevie Wonder, it wasn't until 1967 that Tamla-Motown began to exert any real influence.

That year found the company making it in a big way in Britain, with chart discs by the Supremes, the Four Tops, Marvin Gaye and Kim Weston, Gladys Knight and the Pips, Stevie Wonder, the Temptations and the Marvelettes. It was a fireball of brilliant energy dropped into a scene otherwise dominated by middle-of-the-road names Engelbert Humperdinck, Harry Secombe, Petula Clark, the Seekers, Vince Hill, Val Doonican, Tom Jones, the Dubliners and more. Even Motown soundalikes such as Felice Taylor's I Feel Loving Coming On (an early Barry White production) and the Foundations' Baby Now That I've Found You muscled in on the chart action, while Atlantic and Stax broke Arthur Conley, Eddie Floyd and Aretha Franklin that year.

The first rumblings of reggae were evident as well, although it was labelled 'ska' then, and Desmond Dekker made the top 20 that August with 007.

R&B receded slightly in 1968, in the face of bubblegum and more m-o-r (Humperdinck, Jones, Doonican, Esther & Abi Ofarim, Solomon King, Louis Armstrong, Des O'Connor, Mary Hopkin), but returned forcefully the next year when Motown fired its most explosive broadside at the British market.

Between 1969 and 1971, it was black music on this side of the Atlantic. Stevie Wonder, Martha and the Vandellas, the Isley Brothers, the Supremes, Marv Johnson, Marvin Gaye (with and without Tammi Terrell), Junior Walker and the All Stars, the Miracles, the Elgins, Jimmy Ruffin, the Four Tops and the Temptations were consistent hitmakers, and Motown registered over 60 top 20 records during those two years.

That's not to say the period was without other interesting developments in Britain. Reggae increased its influence, with Jimmy Cliff, Bob & Marcia, the Upsetters, Nicky Thomas and Harry J becoming well-known through big-selling records, while — hinting at what would happen in later years with the Drifters — the Bell label scored a UK-made hit with an American soul act, the Fantastic. And 'soul' became generally



Marvin Gaye

accepted as a replacement for the term r&b.

As soul moved into the Seventies, Motown's influence inevitably waned. Inevitable because so many of its hits between 1969 and 1971 were re-issues — including This Old Heart Of Mine, Dancing In The Street, The Tracks Of My Tears, I Can't Help Myself, Road Runner and Heaven Must Have Sent You — of an essentially-Sixties sound. Berry Gordy's empire was long ahead of its time, especially in Britain, but eventually everyone else caught up.

When they did, new names started to register with a vengeance. In 1972, successful records by Isaac Hayes, Love Unlimited (another

Barry White production) and the Stylistics were a suggestion of the m-o-r soul style which would dominate the UK charts three years on. In 1973, hits from the O'Jays, Billy Paul and Harold Melvin and the Blue Notes placed Philadelphia on the musical map, while Timmy Thomas' Why Can't We Love Together was in the vanguard of the Miami sound that Henry Stone's TK outfit (from which Thomas came) was subsequently to break open worldwide. That same year, chart items by First Choice, New York City and Eddie Kendricks presaged the 'disco' sound which dominates the scene today.

ADAM WHITE



Gladys Knight and The Pips: early Tamla-Motown UK hit artists



Stylistics: black music breakthrough to m-o-r audiences



Curtis Mayfield



Wilson Pickett

The names behind the rock boom

FROM PAGE 24

developed and those short on talent did the decent thing ... and just crawled away quietly and expired.

The emergence of solo artists from Britain, notably Tom Jones, was not without its surprise value. Moving to number one in 1965 with It's Not Unusual, a swing-ballad by Les Reed and Barry Mason, London-based writers, Jones was fast to become a sex-symbol Las Vegas performer and, of late, rarely available for British fans.

But he admits to roots miles away from the supper-room atmosphere. He was early into soul music, notably that of Otis Redding and Wilson Pickett.

Sam Cooke's career may have been tragically short, but he influenced Rod Stewart to a tremendous degree. Stewart, to his credit, was never slow to admit the debt, and nor was Joe Cocker, another UK bluesman, who was particularly into Cooke and Redding in terms of influence if not direct imitation.

The arguments that the British rock invasion of the U.S. was something of a fraud does not carry much weight. While the roots of their music may be derivative, much of the approach was original.

And therein lies an important part of the self-doubt and self-analysis felt even now by some British musicians.

For many here wonder where the word influence turns into imitation. Did the Beach Boys allow themselves to be influenced by the Four Freshmen? Or did they copy them?

In terms of the interchange of progressive musical ideas, such as exist today when the Beatles are (as a group) gone and the Stones may well be slowing down, the old British group the Yardbirds remain important, though defunct. For key guitarists Eric Clapton, Jeff Beck and Jimmy Page emerged from the Yardbird ranks.

Musically this was simply a development of the so-called "Redcoat invasion" of the U.S. by the likes of the Beatles, Stones, along with the Dave Clark Five and Herman's Hermits. Cream, with Clapton, drummer Ginger Baker and bassist Jack Bruce, created post-Beatle furore in the U.S., sure — but individually their early influences all came from the States.

In fact as the Beatles slowed down, it has to be accepted that the major influences still came from the U.S. The success of Tamla Motown and other soul forces, with Aretha Franklin holding down a vital position, had an effect on Britain. Acts like the Move, Geno Washington and the Ram Jam Band, and Jimmy James and the Vagabonds worked locally, but used much material from Stax and Motown.

Sometimes a U.S. development, such as the West Coast scene of the late 1960s, failed to catch on in Britain. The short-lived "flower-power" situation produced a few hit records plus copyists here like The Flowerpot Men and Lets Go To San Francisco, duplicating the Scott Mackenzie hymnal theme to peace.

But then it has been pointed out that there was less in the UK to relate to on the grounds that the Isle of Wight wasn't exactly Woodstock and the British middle class couldn't surely get that worked up about hippies and what they stood for.

Now the to-and-fro situation goes on. John Denver stars at the London Palladium and the queues at the box-office are deeper and longer than for any other artist in history. Also in town in same quarter are David Bowie, the Rolling Stones, and the Who, home-grown names who have lasted well in an ever-changing world and are every bit as big in the States.

Cliff Richard continues with hit singles and an album I'm Nearly Famous, highly-rated even by the heavier critics, but he still can't get

in on the U.S. rock invasion, not even at top supper-club level. Status Quo, too, have yet to make the States a genuine second home from-home.

In terms of that pop balance of power, it is probably level pegging now, but the influences for the future could well rest as ever in the States. Glam-rock is a mixed-nationality rite, but Bowie comes out as a real leader.

For some, with a highly-developed nationalistic streak, there is consolation in the current emergence of off-beat novelty records, such as by Judge Dread (a white purveyor of reggae rhythms) and the Wurzels, a rural comedy group. But they, and similar British-flavours are unlikely to tickle the palate of U.S. fans, nor prove any kind of musical influence to anybody.

It is in the progressive field that the elements have come so close together in terms of music and lifestyle, with the constant interchange of musicians and personnel. With guest appearances on big-name concerts, giving an ad-lib aura which restores something of the element of surprise to the industry.

But if the past has, Beatles excepted, been built mostly on American influences, some strong and others but faintly intrusive, a look-ahead provides clues that nothing is going to change the source of those influences.

Rock-satire seems to be pretty much an American prerogative — done properly and with style, that is. If the solo superstars are mixed, Bowie mingling with Joni Mitchell on the hoardings, Paul McCartney rightly on the same musically social terms as Bob Dylan, then the earthy funk and the new-wave sophistication seems to be getting leads principally from the U.S.

And if jazz really becomes more of a viable proposition, commercially and economically, then it's back to the roots all over



Cliff Richard: had to be restrained in his early days from being 'too much like Elvis'

again. But that's not to decry the invasion, in recorded terms, of the likes of John McLaughlin.

The success of the Bay City Rollers may have been resented by many, both sides of the Atlantic, but the success is beyond doubt. In the gentler, more teenybop, areas, the next face can obviously come from either side of the Atlantic.

But it's the influences of the blues field, the ambition-building of the companies like the old Sun label, and Tamla Motown, and Philly, that gets through.

It's not just a matter of obsequious forelock-touching to pay tribute to a bicentennial that prompts the appraisal of how the rock invasion of both American and British territories started. It's just honesty that, Beatles and a few others apart, the bulk influence came from the U.S.

Long accepted as such by musicians and industry figures here, it is good that the general public is becoming more generally aware, too.

SALUTE TO AMERICA

The songs that inspired the world

by PETER JONES

THERE WAS, according to legend, a man named Charles K. Harris, American by birth, songwriter by profession. After working for a while in New York City, he moved out to Milwaukee, Wisconsin, and set up shop.

"Songs Written To Order" proclaimed the banner outside. Back in the 1880s, Harris found the orders flooded in. He knocked out melodies and lyrics to suit any requirements, creating them on his trusty banjo. From funeral dirge to marriage jig; from birthday celebration to graduation elation.

Among his songs was After The Ball, still much sung. Maybe that was the real start of the saga of the American popular song which has contributed so much to the development of the music industry round the world. Certainly Harris also cashed in on his knowledge of how to write the instant song by writing a book — How To Write A Popular Song. That was in 1902.

Who knows how many of the great writers who followed on read his words of wisdom? It could be that George Gershwin himself picked up tips therein before moving on to put pop into serious-music acceptance level by writing Rhapsody In Blue and having it performed by the Paul Whiteman orchestra.

The recording industry has largely been built on the works of the American composers. The most recorded items: Hoagy Carmichael's Stardust and W. C. Handy's St. Louis Blues, both performed on disc more than 1,000 times.

Possibly those two revered writers picked up the odd hint from the enterprising Charles K. Harris, whose advice most certainly included the injunction to study the copyright laws, loosely constructed though they were at the time.

As for Carmichael, his songs have been continually revived his Lazy Bones and his Georgia On My Mind is being given an updating by Alan Carvell on United Artists.

The home of the American popular song was originally Tin Pan Alley, referred to as the tunesmith's village. A London equivalent was Denmark Street, a turning off Charing Cross Road, but the original was an unprepossessing area of New York.

How it got its name is anybody's guess. There are London publishers who claim that when a songwriter was in an office giving a demonstration of his new songs, rival publishers tried to drown him out by banging on desks or — tin pans.

But an American writer simply claimed that the noises emanating from open-windowed offices in the publishing centre of New York simply reminded him of non-stop clanging of tin pans.

The area was around 28th Street and Broadway, handy to the theatres which in early days used up the bulk of the published songs. The first "popular" recording had come along in 1888, with a 12-year-old pianist, Josef Hoffman, playing a short piece on an Edison cylinder. The first real golden age of records was to come in 1912, when cylinder recording went out of fashion and the flat disc came in.

With each development, the role of the songwriter became more important and well-paid.

One of the first all-American songs to hit the million-selling mark was Carry Me Back To Old Virginny — still performed in vaudevillian and singalong circumstances, but originally performed by one Alma Gluck, soprano. It was one of the first standards and one which has reached a kind of immortality.



Rodgers and Hart: their Blue Moon, written in 1934, became one of America's great pop standards (All photos on this page by courtesy of Chappell & Co Ltd)



Cole Porter: the evergreens flowed

James A. Bland was the writer, a man from a good-class Negro family, a kind of wandering minstrel, who was destined to die poor and forgotten. He never was part of American Tin Pan Alley folklore, but he still kicked in one of the first gold disc earners.

These post-World War II days were particularly good for the American popular songwriter for records which eventually sold a million were likely also to produce sheet music sales of a million, too. Ragtime produced a further boom



Hoagy Carmichael: back in the public eye again through Robin Sarstedt's hit version of My Resistance Is Low

and again today enjoys a new burst of enthusiasm.

As for World War I — well, that was a true gift for the songwriters of Tin Pan Alley. They produced messages of hope and determination. One was Just Like Washington Crossed The Delaware General Pershing Will Cross The Rhine, a song proved short on international appeal but strong in the States.

Ian Whitcomb in his book, Tin Pan Alley, unearthed one potentially great American popular song which was banned by the authorities. It

was called There'll Be A Hot Time For The Old Men When The Young Men Go To War.

Tin Pan Alley, as usual, was latching on to any subject which might produce the magic hit song.

The jazz age provided more fodder and gradually the really big names of the songwriting world came through.

Some developments hit the publishing end of the business. The development of broadcasting in 1922, for instance, led to an almost immediate decline in the sales of sheet music. It was accurately predicted that performing right fees would soon become the composer's biggest source of income. But the fees were increased to compensate for the move away from do-it-yourself entertainment.

Then came more and more emphasis on records. Tin Pan Alley, for a while feeling itself losing money-making ground, turned to this field to make up the losses. And still the great standards, the evergreen popular songs, flowed from America. Cole Porter, Jerome Kern, Lorenz Hart, Richard Rodgers, Oscar Hammerstein, Johnny Mercer, Harold Arlen, Sammy Fain.

By 1947, the Songwriters Guild of Great Britain had been set up to counter the influx of American popular songs, particularly in terms of broadcasting. British composer Tolchard Evans said testily: "Britain is a dumping ground for much from America." And Victor Knight, Guild secretary, said wryly: "They ought to call it the Brooklyn Broadcasting Corporation."

As Ian Whitcomb, popular song historian, wrote: "It had all started in the States with a canny bunch of go-ahead buccanier businessmen, filled with a zeal foreign to Europeans, aware of the mass-market created by the American industrial revolution, who decided to manufacture songs which might be bought by these known people. They fed theatres and parlours, cafes and dance-halls with their wares. By 1910 they had pushed hundreds of songs into million-selling sheets."

A strange, calculated, coldly-commercial breeding-ground for the American popular song.

It is impossible to list all the songs and all the writers. But each year the charts bring fresh recognition to those who created the old American hits. For example at a time when Campbell Connelly in London was "freshening up" its image and trying to compete more on contemporary terms, it had a huge hit with Whispering Grass by Don Estelle and Windsor Davies, a song then 40 years old and by the F. and D. Fisher team.

The Continental has been revived recently by Maureen McGovern, and Stuart James has turned to I'm In

The Mood For Love on the Bradley's label.

Blue Moon is one of the most outstanding of all the great American pop songs. It was originally written by lyricist Lorenz Hart and composer Richard Rodgers in 1934. It was first called Prayer and Jean Harlow sang it in a film Hollywood Revue of 1933, a production destined not to hit the screens, and then a second lyric, The Bad In Very Man, was sung by Shirley Rose to the same melody in another film.

Then Hart re-wrote the lyrics again and it was a million-seller for Billy Eckstine in 1948, and the Marceles gave it a distinctly different treatment in 1961 (another million seller) and it has been revived several times since.

The Rodgers-Hart team really turned out the standards. Thou Swell; Mountain Greenery; Lover; There's A Small Hotel; My Funny



Jule Styne: songs still played and recorded



George Gershwin: his memory lives on and on

Valentine; The Lady Is A Tramp; Bewitched, Bothered and Bewildered. Hart, it seems, was an erratic sort of character and the partnership finally split in 1943, with Oscar Hammerstein II taking over the lyric half of the team with Rodgers.

In the heyday of the American popular song, the writers came up in teams. Later John Lennon and Paul McCartney were to switch roles, but the U.S. way was for one to write the words and the other to stick to the music.

One of the great lyricists was, and is, Sammy Cahn, who worked with several composers, notably Jimmy Van Heusen (All The Way, for instance) and with Jule Styne. Among his songs, lyrics still played and recorded: Until The Real Thing Comes Along; I Should Care; I'll Walk Alone; Day By Day; It's Magic; Time After Time; Three Coins In The Fountain; Chicago; Call Me Irresponsible; I've Heard That Song Before.

The Academy Award-winning songs since the inauguration in 1934 bring back more great names. The Continental was the very first winner of this award, written by Herb Magidson and Con Conrad. Next was Lullaby Of Broadway, by the remarkably successful team of Al Dubin and Harry Warren. The names flow: Jerome Kern, Irving

Berlin, Johnny Burke and Jimmy Van Heusen, Frank Loesser, the Sherman Brothers, Johnny Mercer and Henry Mancini (their awards came in successive years for Moon River and Days Of Wine And Roses).

The influence of the American popular song remains as great as ever, through Burt Bacharach and Hal David and then still onwards. From the start of movies, that industry was tied closely to the Tin Pan Alley Business. Song pluggers, even in silent movie days, went to cinemas to play their latest numbers and invite audiences to join in.

As for George Gershwin, who died in 1937, and whose word-happy brother Ira contributed lyrics to many of the hits, the memory lives on through "salute to Gershwin" concerts by orchestras and singers round the world.

Two years before he died, Gershwin produced Porgy And Bess, a musical landmark in American popular song. Hits included Summertime, A Foggy Day, I Got Rhythm, S'Wonderful, Lady Be Good, Somebody Loves Me — and his stow Of Thee I Sing was the first musical to win a Pulitzer Prize.

In his Book of Golden Discs, Joseph Murrells lists the songwriters with biggest collective album sales and puts the Lennon-McCartney team way out in front. But he estimates 30 million sales for Oscar Hammerstein II and Richard Rodgers; 12 million for Alan Jay Lerner and Frederick Loewe and for Stephen Sondheim and Leonard Bernstein.

But it is impossible to pay tribute to the American popular song without bringing in White Christmas, for it has become virtually a publishing business on its own. It is easily the most valuable song copyright in the business. Sheet music sales have reached the 7 million mark and it has been translated into many different languages.

Irving Berlin wrote the song for the film Holiday Inn. Bing Crosby has the definitive version of it, recording it in Los Angeles in May, 1942. Berlin apparently played it over to Crosby on his piano and the singer said, simply: "This is one you don't have to worry about."

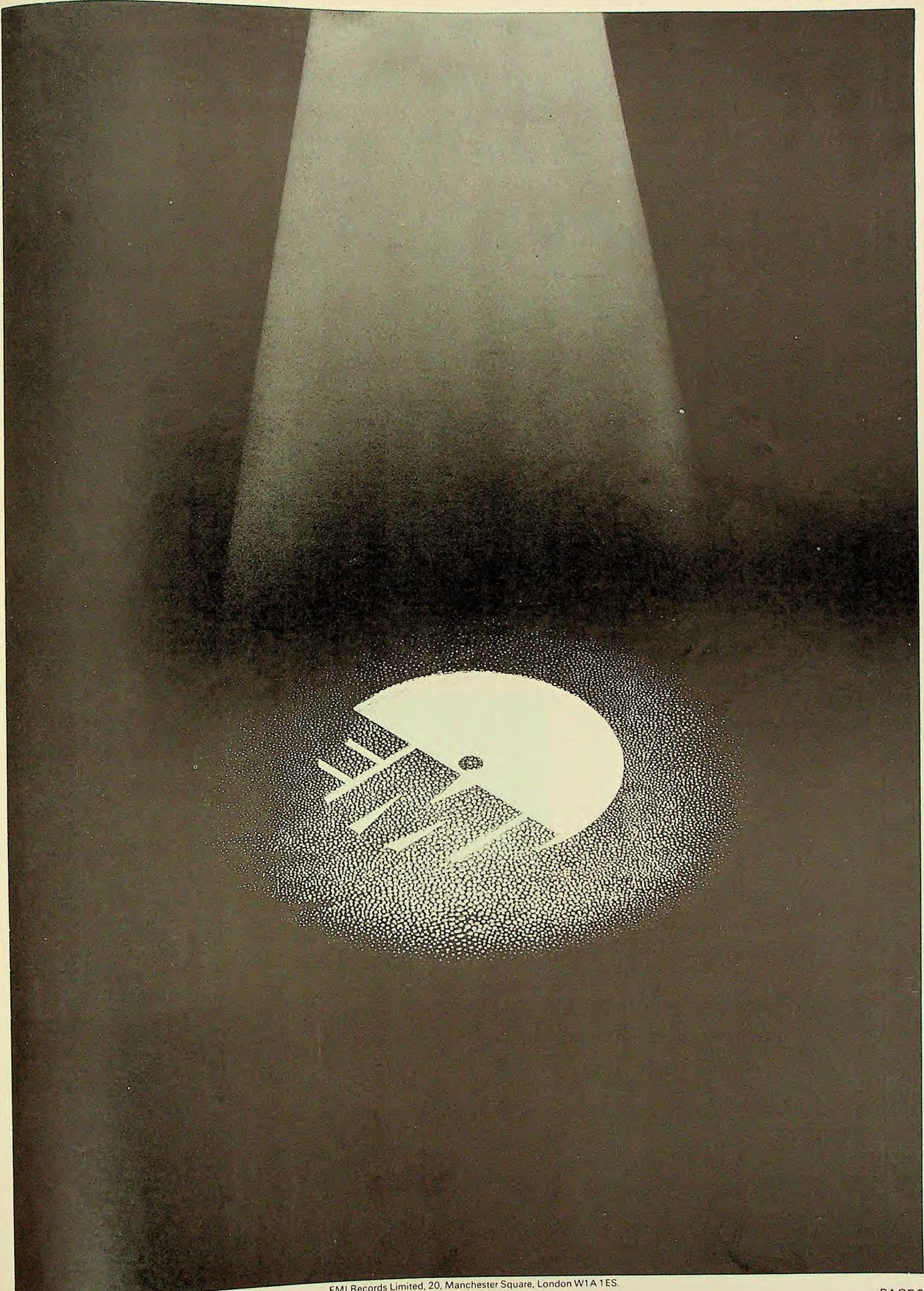
In fact, Frank Sinatra also had a million-selling version of White Christmas in 1944.

Another huge-selling international hit was Rudolph The Rednosed Reindeer, with sales estimated at 100 million. But the writer, Johnny Marks, had produced a freak. The song, which produced some 500 recorded versions, was the only one he wrote of any consequence. He'd based the song on Robert L. May's book of the same name, then touted it round just about every publisher in New York. Nobody wanted to know.

It was one of those times when Tin Pan Alley showed a dreadful lack of commercial sense. Marks set up his own publishing company, to market just that one song, and lived comfortably off the royalties for the rest of his life.

The American popular song industry has lived and flourished through many different times. Ragtime, the jazz era, rock and roll — and always there is room for the standard-type song, the real stuff of Tin Pan Alley even though the "alley" itself ceased to exist many years ago.

Vaudeville, minstrel shows, movies, television — all with insatiable appetites for the top songs from the top songwriters. That the American composer inspired the rest of the world is beyond doubt. That



SALUTE TO AMERICA

Country music finds its niche in the UK scene

by TONY BYWORTH

THE CONTINUING growth of the British country music market appears a most regular conversation piece in recent years. It's often been stated that the acceptance of the music is rapidly expanding but, in 1976, it can be emphasised with real conviction.

The events of the past 12 months have proved the point. Tammy Wynette was the "new" name to pop record buyers in 1975 whilst C. W. McCall was a recent smash; Waylon Jennings, Dolly Parton and Don Williams were among the artists to start having heavy radio plays; and George Hamilton IV, Glen Campbell and Slim Whitman were involved in sell-out concert tours, with Whitman also finding success at the top of the album charts. Then, to show that country possesses many faces, it has won over to the rock devotees with Emmylou Harris.

Country music has also begun to mean far more with the release schedules of the recording companies whereas, in the past, it has been tended to have been treated as strictly a specialist music.

In this field RCA Records has remained the pacemaker, with the creation of their mid-price LSA series in the late Sixties, and a regular scheduling of three or four country albums each month. Charley Pride, George Hamilton IV and Dolly Parton rate among the company's top selling artists, but Shaun Greenfield — RCA's country marketing manager — has always been keen to include new names in the releases. Dotsy will be the latest artist to have a first time release in Britain.

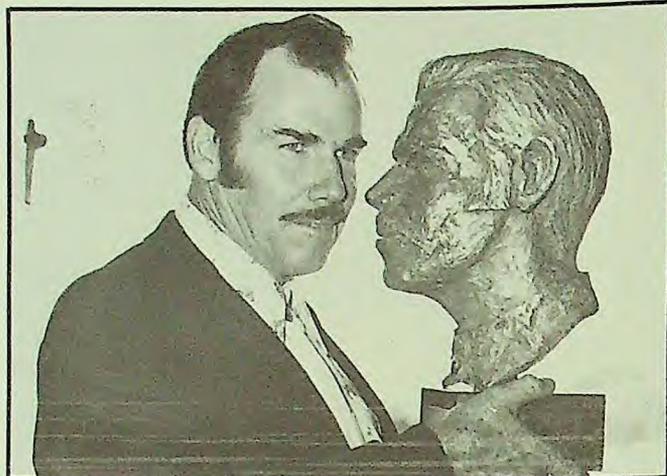
"Country is an expanding market and it's now reaching over to a much wider audience," explains Greenfield. "As a music it's going down very well — you have only to look at the charts and the concerts".

RCA's most outstanding success recently has been John Denver, an artist who has already well established himself with singles and albums sales. His first British concert tour sold out within hours of the box offices opening, and the 15,000 tickets for his six appearances at the London Palladium were bought up within 12 hours. Extra matinee concerts were arranged which also sold out at equal speed.

Fast making itself felt in the country music stakes is MCA Records which during the past year, released regular product each month.

"Our catalogue is well founded on such artists as Conway Twitty, Bill Anderson, Loretta Lynn and Patsy Cline," says Peter Robinson, the label's U.K. manager. "But we also have new artists to the majority of country enthusiasts and it is our policy to alternate albums by the established names with those from the newcomers."

MCA's present policy is to release current Stateside albums and special U.K. compilations, featuring 14 or more tracks, on both its full price and mid-priced labels. Among the



Slim Whitman: a chart-topping breakthrough to British disc buyers

newer artists fast establishing a following are Cal Smith and Jeanne Pruett, whilst Tanya Tucker is being geared for both the pop and country buyers.

CBS has also been testing the field in respect of new artists to British buyers and, in the past few months, has released initial product from Charlie McCoy, David Allan Coe and Larry Gatlin whilst, on the singles front, the company has achieved success with Charlie Rich and Tammy Wynette.

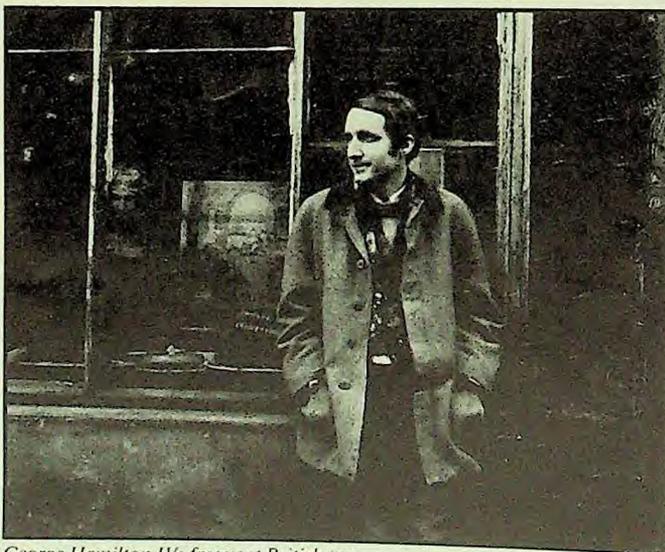
Paul Atkinson, international A&R manager, believes that there is a far healthier attitude to country music now. He states: "Generally speaking there is a greater level of acceptance for artists specified as country, and this has led us to release more records. There is also more publicity now being given to so called country acts, and people are looking at country with more open minds."

Anchor Records, since its formation in November 1974, has regularly been releasing country albums and singles, and received positive reaction for Don Williams, now charting with Gypsy Woman. Ian Ralfini, Anchor's managing director, stores great faith in the company's country acts and intends that others will break over to the British public. These include Roy Clark, Tommy Overstreet, Freddy Fender, Narvel Felts and Billy "Crash" Craddock, and a country campaign — entitled Superkickers — was launched to coincide with the International Festival Of Country Music held at Wembley in March.

Says Ralfini: "It is our intention



Don Williams: an artist of great potential, now having his first UK hit with Gypsy Woman.



George Hamilton IV: frequent British tours

to expose our vast country music catalogue in Britain and, if necessary, we will involve ourselves in promotion to bring acts over here. It is essential that these artists appear before British audiences, and also make radio and television appearances."

Other country successes include United Artists with Billie Joe Spears in the singles chart with Blanket On The Ground and Slim Whitman topping the album charts with the compilation The Very Best of Slim Whitman, and Capitol Records' Glen Campbell with Rhinestone Cowboy.

A little more reservation, however, is made by George McManus, divisional manager of pop product at Polydor, whose release Convoy by C. W. McCall, on MGM, topped the MW singles chart.

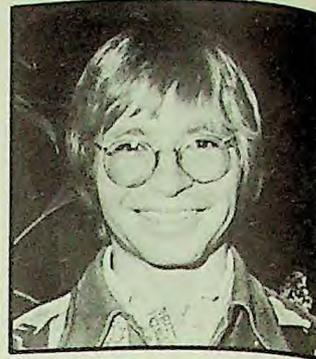
"I don't think that people who bought Convoy are necessarily

country fans," states McManus. "I believe it was bought because it was a gimmicky pop record. It was a crossover record, just like Stand By Your Man last year — I don't think that country is any more significant to the country market in 1975 than Harper Valley PTA was in 1968."

Nevertheless McManus believes that the country market has grown marginally, and Polydor regularly fits country albums into their release schedules. Among the recent albums are releases by Mel Tillis and Hank Williams Jr., whilst the repackaging of Hank Williams recordings are always received warmly by the buyers.

But success is not limited to record releases and in the sphere of concert appearances country has also made a very noticeable impact. The Mervyn Conn Organization promoted highly successful — and lengthy — tours by George Hamilton IV and Slim Whitman, and the overwhelming response to Emmylou Harris, which included a two night stand in London, must rate as a vital breakthrough of Country to the rock audiences. Another sell-out tour was that of Glen Campbell, promoted by the Ember Concert Division, and numerous other country entertainers played the clubs and smaller theatrical venues arranged by a number of agencies including Lou Rodgers and the Mike & Margaret Storey Entertainment Agency.

Thus country music is gaining attention within the British Isles and making itself known beyond its usual circle of followers. The past



John Denver: spectacular British success

twelve months has seen a considerable increase in activity, and there's nothing to indicate that it's only a momentary interest. The future looks bright.



C. W. McCall: a crossover hit for the MGM label

Songwriters who inspired the world

FROM PAGE 28

the American composer used any headlined incident to provide the basis for a money-earning song is simply a reflection of what has always been a cut-throat business.

The key writers came from a variety of sources. Rodgers and Hart, for instance, both came out of Columbia University; George Gershwin was concert pianist first, then writer; Irving Berlin was an Alley-man through and through; Jerome Kern was a man of the theatre; and Cole Porter was very much of the high society class. Most of them distrusted the jazz men and the big-band swingers because they felt they showed scant respect and regard for melody or lyric.

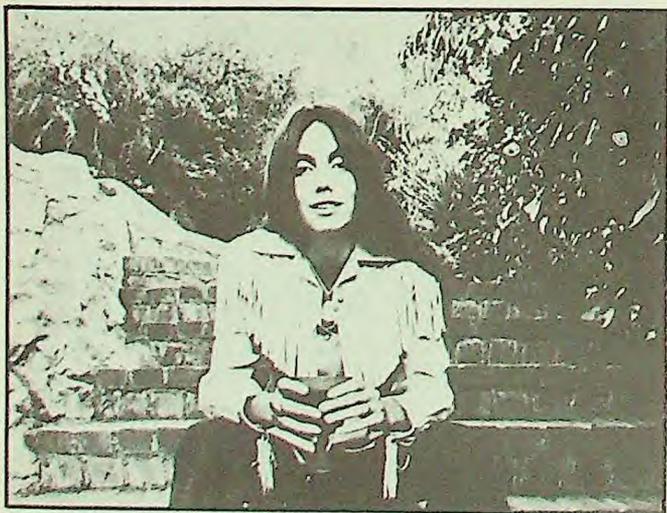
The American popular song industry grew and prospered because of men dedicated to make it a professional area of show business.

As one of the most talkative of all the great writers, Sammy Cahn is best equipped to explain the philosophy:

"We wrote songs, songs of every type. Songs for bands, songs for acrobats, songs for ice-skaters. Including one of the worst ever written, I'm A Musical Magical Man, used in a short film featuring dancing trumpets. Roy Mack, a director, would take us to the warehouse and show us some costumes and then he'd say 'write a song for that costume'."

Much that emerged from the old Tin Pan Alley was destined to sink without trace. But from it emerged hundreds of great songs which stand up to constant revival treatment, providing fodder even for the beat groups who find themselves running out of imagination in terms of new songs.

While the UK has contributed a great deal, the toast in this bi-centennial year has to be: the American popular song.



Emmylou Harris: a vital breakthrough of Country to rock audiences.



Tammy Wynette: enjoyed chart-topping status with Stand By Your Man

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SALUTE TO AMERICA

Music folios now established

MUSIC FOLIOS are here to stay — that's the message from Britain's top music publishers as sales of the folios continue to gain momentum all the time. The former books of sheet music with their dull and uninviting formats have given way to new and colourful 'music files' which instead of being hidden away in the old piano stool top are now usually displayed on book shelves along such literary masters as Dickens, McClean and Hemingway!

Robert Wise is managing director of Music Sales in Newman Street, London, W.1., which accounts for 75 per cent of the major music companies in Britain. He says: "Music folios are of course by no means a new idea but it has only been in recent years that steps have been taken to considerably improve their quality. At Music Sales our intention during the last five years has been to give the purchaser as much value for money as possible, and apart from the actual music many of our books are also crammed with biographical details, photographs and other relevant information?"

Wise says that one of the major reasons for Music Sales' success has been because the best talent is always employed to produce the eye-catching folios. "I think that we can safely say that Music Sales folios are the most comprehensive introduced by anyone," he says. "In addition we were the first company to introduce a phone service and every 10 days we phone more than 500 dealers nationwide to see what they need in the way of music. There is also a mail-out every two weeks of the *Music Week* Top 50 singles chart

which indicates to dealers the titles that can be ordered from us — in a recent chart 29 of the songs were represented by Music Sales."

Music Sales has a long established history in the States — it was started 50 years ago as a family firm specialising particularly in folk music and teaching material. Now it is one of the Top five U.S. publishers and has its headquarters in New York City. Five years ago the decision was made to come to Britain and the London office now employs a total of 55 people. "Music Sales came to Britain because of the enormous potential which we felt was waiting to be utilised," Wise says. "There was so much room for expansion and our five years in the UK have proved that we were right to expand. In addition Music Sales has large offices in Australia and South Africa."

Wise is a great believer in promotion and in addition to the phone-outs and bi-weekly Top 50 charts, dealers also regularly receive other circulars. "We have always adopted an aggressive approach with distribution and selling in Britain and the rest of Europe," he says.

"We are probably the only publisher too which has a complete book organisation selling to the book shops. Music Sales has eight commissioned men selling into book shops under the name of Book Sales. We found that a lot of book shops were not taking music books, for instance W. H. Smith and Menzies, but now Music Sales has more than 1,000 national book accounts and accounts generally."

"We do sell folios to some record retail outlets but frankly we found

MUSIC FOLIOS originated from the States nearly a hundred years ago but it is only in the last few years that they have become a really viable proposition. New marketing approaches, and bolder formats, have brought them to a wider public. Some of Britain's major publishers talk about their success with the folios.

by
**CHRIS
WHITE**

that because of returns and because basically the shops were not set-up for handling music books, it was more successful to stick to book and music outlets."

Wise emphasises that it is important not to just stick music between the binders of a music folio. "To sell folios it is essential that the prospective buyer should feel he is getting real value for money and when he sees a book he also wants to see it crammed with as many notes and photographs as possible."

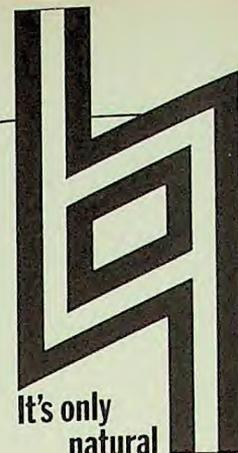
Another American publishing house with offices in the UK is that of Charles Hansen in Great Portland Street, W.1. In the States the company was started just after the Second World War when Hansen came out of the army. It was an inauspicious start — the former soldier filled a truck full of sheet music and went round all the music shops in his area selling his product.

About 11 years ago the parent headquarters in Florida decided to branch out into other markets and Britain was one of the prime choices. Now Hansen's is distributed here via Chappell's and amongst its best-

selling folios are books based on the music of Cole Porter, George Gershwin, Duke Ellington, Quincy Jones, Dave Brubeck and Oscar Peterson. The company also handles the publishing of more contemporary artists such as Leo Sayer and Paul McCartney and Wings.

London co-ordinator Charles Axford said: "I believe we are one of the biggest operations in the UK for an outlet for U.S. publishing and certainly our music folios have enjoyed great success. An important point is that people nowadays have much more free time and many people are beginning to become increasingly interested in music. The record has obviously helped things and to fill their leisure time many music enthusiasts are realising how worthwhile it is to study music."

"Music folios are a constantly expanding market despite the economic climate — there is such a wide variety of music now available, catering for all tastes, and of course the brighter designs of the books themselves have helped matters considerably. The public have to think that something is worthwhile before they buy and of course appearance is a very important point. We have been concentrating for 10 years now on the look of our music folios — in fact, Hansen's really have become leaders in the field of music folios, and I am sure that we shall even more success."



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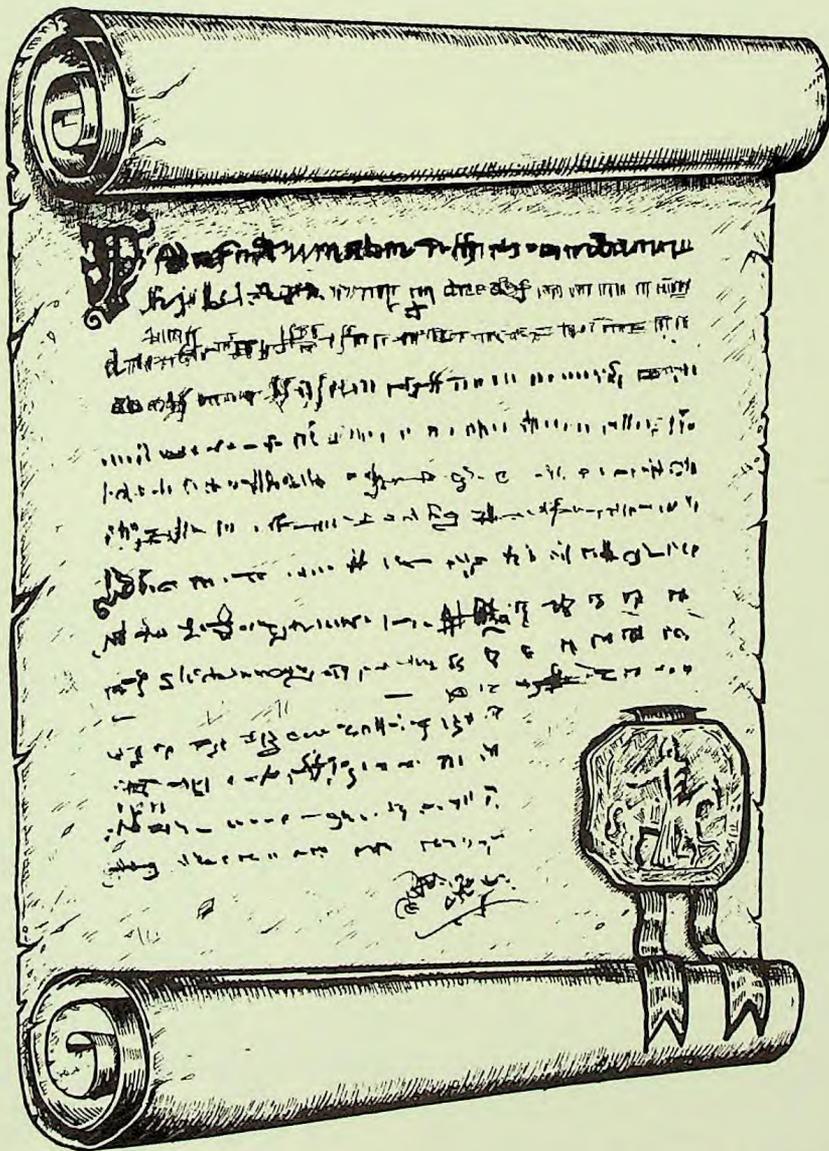
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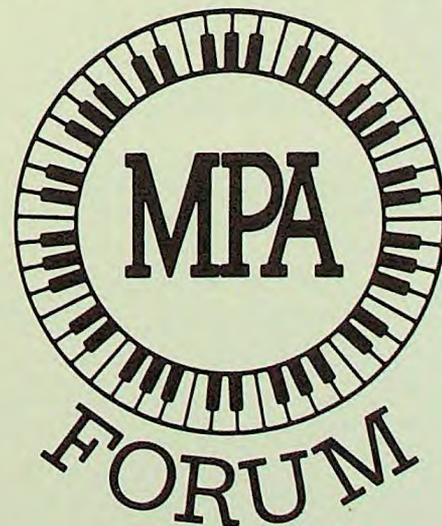
As that was 750 years ago it's not surprising—even King John would approve. But are your standard contracts keeping abreast of the times—because if they're not, you could be losing out.

Recent developments in contractual negotiations are just one of the areas considered important enough to be discussed at the forthcoming MPA Forum.

If you want to be kept in the picture, you should be there because as well as contracts we'll be discussing other crucial topics such as international publishing, performance and mechanical royalties.

The forum takes place at London's Inter-Continental Hotel from September 21-24 and will be a must for all concerned with music publishing. If you'd like more details simply fill in the form below.

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DR HOOK

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Budget version of Sansui SC3000

by ADAM WHITE
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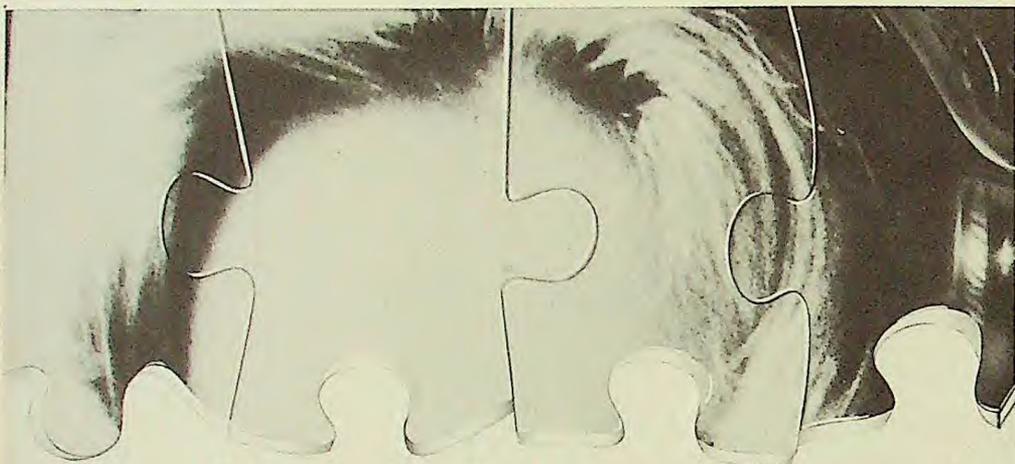
The machine features a front-loading facility, which permits stacking under or over other components in a stereo system. Cassettes are inserted right side up for convenience. A new fail-safe mechanism and built-in compartment light assist tape handling and protection.

The SC 3000 has auto-stop and

shut-off controls, direct-change mode levers, output level control and independent left/right recording level controls. It can be used with the newly-formulated ferrichrome and chromium dioxide tapes. Front panel colours are silver or, for the companion model SC 2002, brushed black. Suggested retail selling price for either is £172.58, plus VAT. Also introduced is the SC 3003, similar to the 3000 but coloured silver and black. It carries an RRP of £193.56, plus VAT. Sole UK distributor for Sansui is Vernitron, Thornhill, Southampton.



A canal cruise from Birmingham was arranged by BASF for dealers and professional customers recently. This floating cheese and wine party was an opportunity to introduce to professional users David Rose who has taken over from Jim Williams, now Publicity Officer, and Nigel Cowern, recently transferred to the area from machine division to Domestic Sales.



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The style of songs to come



Harmon International to take over Ortofon

AMERICA'S HARMON International has made a successful takeover bid for control of the Danish-based Ortofon company, with the result that the latter's new range of loudspeakers (*Music Week*, June 19) will not now be manufactured. Further information on the acquisition, disclosed at the

recent Chicago Consumer Electronics Show, is not available at present.

Ortofon's British representatives, Metrosound Audio Products, will continue to distribute its range of cartridges and other items, but knows little else of Harmon International's plans.



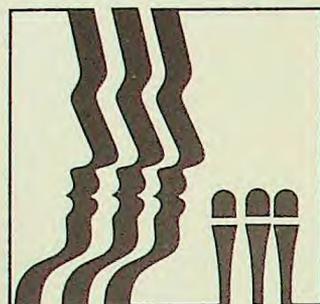
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TALENT

Parsons' tales of mystery

by CHRIS WHITE
THE NINETEENTH century
novelist Edgar Allan Poe, whose
books based on the occult have
terrified generations of readers, is
the subject of a new album by
recording engineer-turned-producer
Alan Parsons. His album, Tales of
Mystery and Imagination — The
Alan Parsons' Project, has already
been several weeks in the US Top 50
albums listing and has just been
released here in Britain by
Charisma.



Alan Parsons

as proved by such films as Jaws,
Psycho and Towering Inferno —
and he felt that Edgar Allan Poe's
tales could be successfully captured
on record.

Parsons actually started his career
in records at Abbey Road where he
was involved as assistant engineer
with the Beatles' Abbey Road LP.
Following the group's split he went
on to engineer Paul McCartney's
Wildlife and Red Rose Speedway
albums and the singles, Hi Hi Hi and
C. Moon. Parsons also made LPs
with the Hollies before becoming
involved with the Pink Floyd — his
contribution as engineer of Dark
Side of the Moon won him a
Grammy nomination in the States.

More success followed for
Parsons when he turned his
attention to production work. The
first albums he produced were Steve
Harley and Cockney Rebel's
Psychomodo and Best Years of Our
Life — Parsons' Pilot single, Magic,
reached the Top Five in the States
and the follow-up, January, was a
chart topper in Britain early last
year.

The nucleus for The Alan Parsons
Project was formed when Eric
Woolfson, a great reader of Poe and
Parsons' manager, realised that a
concept album based on the famous
mystery novels could have a lot of
potential. Woolfson's theory was
that people were drawn to terror —

Andrew Powell was drafted in as
arranger and conductor. The 'guest
artists' line-up included Arthur
Brown (of Fire fame), John Miles,
Terry Sylvester of the Hollies, and
Leonard Whiting who took the lead
role in the film, Romeo and Juliet.

Parsons admits that the making of
The Alan Parsons Project was an
expensive project but he and
Woolfson fortunately had the
backing of Russ Regan, president of
20th Century Records in the States.
Regan put his money where his
belief was — and it has paid off
considerably. The LP is climbing the
US album charts and in the UK,
where Tony Stratton-Smith,
managing director of Charisma,
picked up the rights there is already
considerable attention.

"I'm highly elated with the
LP; when we were making it I
was always conscious of the fact that
it had to be our best possible
effort," Parsons says.

Woolfson took his idea to Parsons
who immediately agreed with the
theory, and the result has been the
LP. Says Parsons: "Eric Woolfson
saw the LP as a great marketing
exercise and as I had been a great
reader of Poe's novels since I was a
child, I thought that it would be
great to work on such a project. In
fact it is now two years ago since the
idea was mooted but at that time I
didn't have all that much credibility
as a producer. I was only just
becoming known in the industry for
my work."

However Woolfson and Parsons
started collaborating on the music
and work then began on the
recordings at Abbey Road Studios.
The line-up of musicians for the LP
is impressive — apart from an 85-
piece orchestra playing on one piece
of music, influenced by Poe's novel,
The Fall of the House of Usher,

Parsons feels that there is
potential for a Tales of Mystery and
Imagination — Part Two album and
in fact he and Woolfson are already
preparing material for it. He hopes
to go into the studios by September
and have the LP on the market early
next year. "The point with this first
LP is that we tried to capture the
essence of Poe's personality rather
than just paint a musical picture of
his novels," he added. "It would be
great if the album did have an
appeal to a cross section of the
public rather than just progressive
fans and maybe some lovers of
classical music. However I will be
happy if it is one of those LPs that
people talk about for a long time
afterwards, even if it never sells in
staggering quantities."

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Dublin needs new major concert venue

JIM AIKEN, a Belfast promoter, has presented the majority of visiting artists in concert in Dublin during the last few years.

He says that if ever a place needed a hall for concerts, Dublin must be it.

In a city of about a million people, the main concert venues are the National Stadium and the RDS (Royal Dublin Society) concert hall, with 2,139 and 1,200 seats respectively.

"When I started running concerts ten years ago, there was talk then of a concert hall," Aiken recalls. "At that time there was the Adelphi, then afterwards we ran concerts in the Stadium, then the Carlton became the centre for three years when the Stadium was being renovated.

"And I think the position's going to be that I'll be retired when a concert hall comes along because ten years ago it was further on than today."

The Carlton, a city centre cinema with 2,000 seats, closed recently and is being converted into three cinemas.

Who does Jim Aiken think should be responsible for a new concert venue?

"It must be a corporation or government because it isn't commercially viable. To be viable it would need to be used every night of the week and it's doubtful if the population here could support it.

"The problem would be that one night you'd have a folk concert, the next night pop, then a visiting orchestra. But in all cases the problem of getting them to Dublin is the problem of transportation and the enormous cost of flying people in at £50 per return air fare from London."

Aiken gives the example of the Free Trade Hall in Manchester, where the acts appearing during a recent week included Diane Solomon, Leo Sayer, Roger Whittaker, the Halle Orchestra.

"It's booked every night, but I don't think we could carry it here in Dublin."

Aiken says that when it was first talked about, the cost of a concert hall in Dublin was about £750,000 and that it would be about two or three million pounds now.

"It would, I suppose, be hard to justify in the present economic climate when they would say it should be used to provide houses, but it could draw business in a way in that it could be used also as a conference centre as well. But I think it's low down in the priorities of any government at the moment."

Jim Aiken has promoted recent concerts at the Stadium with Marty Robbins, Leo Sayer, Roger Whittaker and Leonard Cohen.

"I've noticed a few things. It's not as central. A lot of people have to take two buses to get to the Stadium and, as such, I must estimate lower attendances.

"If acts would draw 4,000 to the city centre venue, then it would be right to estimate about half of that for out in the Stadium because of it being on the other side of town to a lot of people.

"That's the first and most noticeable thing.

"For some concerts, the Stadium has a lot going for it. I'm thinking particularly of folk concerts and some of the pop acts who like participation and like to see their audiences. The audience in the Stadium isn't as far away from them in any place as they would be at other venues, and some artists like that.

"The capacity of the Stadium is 2,139 seats for a concert, but unfortunately at least a third of the seats have limited vision. There must be 500-600 which have side vision.

"Now that suits when there's a

single act with not too much equipment, so that the people can see over it, as you saw with Leo Sayer — instead of tall stacks of p.a. equipment, we placed them round in smaller stacks and that came off."

The Carlton had 2,000 seats with unlimited view of the stage.

What about open-air concerts? "I've looked into the feasibility of them," Aiken says, "and I feel that making open-air concerts viable with, say, the Beach Boys or Neil Diamond, you need 25,000 people.

"Now, nobody has ever succeeded in getting 25,000 people to a series of concerts. And the other thing is, there's still more control on the children in Ireland generally and Dublin particularly and it's doubtful that they would be all let away to one of those open-air pop concerts that they would be all let away to parts of England.

"And also, the Stadium isn't that keen on having them either because they're afraid of what they've read."

The Stadium is available for certain types of artists, the small concert hall at the RDS is available, and there is a possibility of staging a large concert in the new Simmons court centre at the RDS.

"I was hoping that we'd get someone like Joni Mitchell or James Taylor for a concert there and try it, just a stage and people standing around, with a possible capacity of about 5,000.

"The big problem is if you went for someone like Joni Mitchell you can charge reasonable admission, say averaging the seats at less than £3, you can gross something like £12,000. You can afford what their fee for a night is, possibly £10,000, but with 2,000 capacity, you would need to get £10 per ticket and that is the reason it's not on.

"When they play England or Europe, they play venues that have big capacities. What we need in Dublin is a selection of halls. The ideal, if there was only going to be one, is a 2,000 seater.

"To make that a little better, it would have a balcony which could be opened to provide an extra 1,000 seats and some sort of curtain to reduce it to 1,000 seats. There are halls like that available.

"Then there would be the type of exhibition hall where you could put on big rock concerts and intimate halls like the RDS for the solo pianist or the solo guitarist.

"I don't think one hall would cover them all. A concert hall as such would mean that the concerts I presented at the Stadium in the last few years would be ideally suitable for it."

Oscar Peterson and Joe Pass appeared at the RDS concert hall and were a great success and Jim Aiken has plans for other concerts in the autumn.

Does he think he should be getting help, perhaps a subsidy?

"This is one of the gripes I have, that anything like popular, country or folk, has to stand on its own two feet, but then when somebody decides to promote classical they're supported in every way, which to me is unfair.

"One of the things that annoys me at the moment is that at a pop or folk concert in Belfast, the rent of the hall is twice as much as for a classical concert — and the orchestra is being supported.

"Not only is the rent small, if there's a shortfall at the end of the year, nobody puts their hands in their pockets, they just apply and get a grant.

"Now I'm having a shortfall with a few concerts lately, but there's no way I can apply for a grant.

"But I wouldn't like to go into that thing about grants. I think the ideal is to stand on your own two feet. I think that all forms of music

by
KEN
STEWART

should get possibly equal support, but I would agree that local musicians should have some sort of support.

"The Chieftains would have broken a lot sooner if they had been able to say, 'We'll be full-time musicians and we'll be sure of jobs if it doesn't come off.' And it took an outsider to come in and give them

this security, rather than the government should have come along and said, 'Be our musical ambassadors.' That's the sort of support I'd want rather than direct support.

"It took 15 years to build the Sydney Opera House. It will take at least 15 years to get from now to a finished concert hall in Dublin. So in 15 years' time, I don't think I'll be running concerts."

The National Stadium is mainly for boxing and it is run by the Irish Amateur Boxing Association.

Jim Aiken thinks that what is needed for Dublin is a hall that can be used for basketball and indoor functions like badminton tournaments and tennis, as they use gymnasia in America. He says the

Stadium has those facilities and it only needs a little more spent on it and that boxing board that has done so much for it should get encouragement to do more.

"Why doesn't somebody come along and agree to re-seat and carpet and do up the toilets in the Stadium and, in the meantime, it would make an excellent hall.

"Concerts that I've had in the last couple of weeks and what I've heard about the James Last concerts prove that it has an atmosphere that more than compensates for what it loses in facilities and all it will take to make things even better would be new seats, new carpets and possibly new toilets. That's all.

"A concert hall is too archaic of a notion."

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ALBUM REVIEWS

POPULAR

● CHART CERTAINTY
Sales potential within respective market
*** Good
** Fair
* Poor

JOHNNY MATHIS
I Only Have Eyes For You. CBS 81329. Producer: Jack Gold. With stylish arrangements from Gene Page, this could possibly rate as the best album yet from Mathis. With a very easy soulful feel to it, especially on *Do Me Wrong But Do Me*, Mathis strolls through the material which also includes *I Write The Songs*, *When A Child Is Born*, *Send In The Clowns* and *Theme From Mahogany*. The singer seems to produce albums almost at will, and the memory of his recent concert tour in Britain will do much to aid sales.

SHIRLEY BASSEY
Shirley Bassey. Contour CN 2000. Just 20 years after her first record, Shirley Bassey is still knocking the world for six and continuing to sell LPs by the thousand. Her early Philips recordings, recalled here, reveal an exceptional talent even in the embryo performer and it is obvious that Miss Bassey will be long remembered for *As I Love You*, *Kiss Me Honey Honey Kiss Me*, *Love For Sale* (banned at the time of its original release!) and *Puh-leeze Mr. Brown*.

THE WALKER BROTHERS
Make It Easy On Yourself. Contour CN 2017. Relaunch from the Pickwick budget stable, and this budget LP is yet another reminder of the great music the Walker Brothers were making more than 10 years ago. Scott Engel's vocals are as timeless as ever on numbers such as *In My Room* and *Just For A Thrill*. Other tracks include *Land of 1,000 Dances* and *Dancing In The Street*. Good re-packaging.

DUSTY SPRINGFIELD
You Don't Have To Say You Love Me. Contour CN 2016. A great talent who seems to have gone astray, musically speaking, in recent years, Dusty Springfield returns via this record to remind us of what a great force she was in the Sixties. Apart from the title track, there's *Son Of A Preacher Man* from 1968, *My Colouring Book*, *Wishin' and Hopin'* (1964) and *24 Hours From Tulsa* (1963). Should sell well to her fans.

NEW SEEKERS
Beg Steal Or Borrow. Contour CN 2004. A timely reissue in view of the New Seekers' re-formation — here those of course the vocals include Lyn Paul, who is now solo, and Peter Doyle. Two hits included, *You Won't Find Another Fool Like Me* and the title track, as well as pleasant versions of *Your Song*, *Look What They've Done To My Song* and *I'll Be Home*.

DAVID RUFFIN
Everything's Coming Up Love. Tamla Motown STML 12030. Producer: Van McCoy. After his worldwide success with the McCoy-masterminded *Walk Away From Love*, it was predictable that the gravel-voiced ex-Temptation would cut a second album with the veteran producer. What was perhaps less predictable was its quality. This is the two men at their very best: Ruffin's vocals are effortless but soulful, McCoy's arrangements are typical of his heavily-orchestrated style (spiralling strings are used to

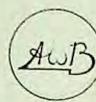
particularly good effect) but irresistibly infectious. Every track is good, yet the stand-outs have to be *On And Off*, *Ready Willing And Able*, *Discover Me* and *First Round Knockout*. Another single hit from the singer would help sales, but in-store airplay will create interest, nevertheless.

THE ISLEY BROTHERS
Harvest For The World. Epic EPC 81268. Producers: Isley Brothers. Firmly in the vanguard of progressive soul are the Isleys, and this new package demonstrates why. Imaginative instrumentation (notably lead guitar and electronic keyboards), fine lyrics and a flowing, flexible vocal style combine to offer sounds second best only to the band's classic 3+3 album. Two versions of *Harvest For The World*, one mellow and meandering, the other rockin' and raunchy, headline the eight tracks, but the reflective *People Of Today* and the sizzling *Who Loves You Better*, a recent single, are close behind. The brothers have a ready-made market among soul buyers, and no small following in rock circles. Stpcck for now, and also as a back catalogue item for the UK tour that must come soon.

METHOD
Method. UK Records Super Ukal 1020. Producers: Method and Bill Clarke. First album from a group which hails from Yorkshire — and some good music they produce too. The material has all been written by Mick Brassington, lead vocalist, and John Hughes who have a surprising ear for commercialism — yet this LP is different enough to win them a batch of new fans, if it is given the necessary exposure. The group have a loyal fan following in the North — maybe that appeal will soon be spread nationwide.

THE BEE GEES
Massachusetts. Contour CN 2002. An interesting budget LP for those who have only recently become acquainted with the Bee Gees' work. From the late Sixties, there is a selection of good material which includes *Massachusetts*, their debut British hit, *New York Mining Disaster 1941*, *The Singer Sang His Song* and *Barker Of The UFO*. The Bee Gees always had a rather mournful sound but it was still good music — despite the early Beatles' influences.

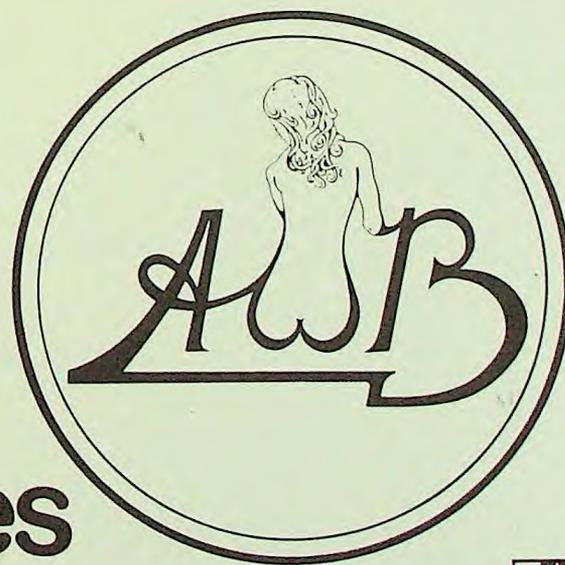
JOHN STEVENS' WAY
John Stevens' Way — Vertigo 6360 131. Production: John Stevens. Drummer Stevens is probably best known for his Spontaneous Music Ensemble. This is his other band; his new one. It is slightly more commercial than the music normally associated with Stevens. Although there is a high degree of spontaneity there is a tendency towards more melodic approaches. The sleeve note points out: "prettiness is not, here, a factor which may obscure emptiness." There is a single too from the album which may leave some unsuspecting members of the public to expect that it is more palatable than in fact it is. Otherwise definitely specialist market appeal.

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ALBUM REVIEWS

MISCELLANEOUS

FROM PAGE 40

RAY CONNIFF

Send In The Clowns. CBS 81414. Producer: Jack Gold. Ray Conniff turns out another fine album, his second in recent months, which is pleasant, but not startling. His use of current MOR material as a base is pleasant, but doesn't provide the ideal recipe for huge sales figures. Nevertheless CBS cannot be unhappy as rarely does any real promotion become necessary to prompt sales for this ever-consistent artist.

ROBERT GOULET

After All Is Said And Done. London SHO 8498. Producer: Mike Curb. The star of the Broadway hit musical, Camelot, handles a

selection of contemporary material including Paul Williams' You and Me Against The World and I Won't Last A Day Without You, and the Academy Award winner The Way We Were, on his latest LP. Some good arrangements, from Don Costa and Jack Elliott, add weighty support to his rich voice and this LP could sell well to the MoR market.

JERRY BUTLER

Love' On The Menu. Tamla Motown STML 12032. Jerry Butler has never meant a great deal in Britain except to r&b buyers, but his recent move to Motown may change this. His debut album for the company is an attractive package, strong where the man's strength has always been (slow, sensitive ballads like I Don't Wanna Be Reminded, I Think That She's In Love and I Honestly Love You) and weak only

where he has given in to today's vacuous disco beat, as in Syreeta's I'm Goin' Left and I Don't Want Nobody To Know. The best track is unquestionably The Devil In Mrs. Jones, with its imaginative uptempo arrangement and humorous lyrics. This is the single, Notown. Sales prospects are good for soul stockists, and margin in the pop area, but Butler's long-respected reputation emerges untarnished here.

MARTIN CARTHY

Crown Of Horn — Topic 12TS300. Production: Ashley Hutchings. Carthy has been called the best accompanist on guitar and he is never better than when he is accompanying his own fine and highly distinctive voice. Carthy uses the guitar to bring out the strange rhythms inherent in many English

folk songs as well as their modal harmonies. Here he is in very fine voice and with a selection of largely unheard traditional songs — it is sometimes remarkable where they all come from — and singing stories that are as riveting for their lyrical content as well as their music. Among the best cuts are the humorous Worcestershire Wedding, The Bonny Lass of Anglesey, the delightful Locks and Bolts and Leon Rosselson's contrastingly modern Palces of Gold. Certainly destined for the folk charts.

JOHN DAWSON READ

Read On. Chrysalis CHR 1102 — Producer: Guy Fletcher. The artist's first release last year (A Friend Of Mine) was an exceptionally fine album, and reaped just rewards both on the home market, and also in America, where he toured extensively. His brand of music is very distinctive, with his voice being an obvious trade mark. This second album still retains some of the feel created previously, though the material is far more varied, including harmonies on Til Tomorrow from Rogue, as well as orchestral backing on other tracks. Although the lyrics were included on the sleeve of A Friend Of Mine, they are missing here, which may not help sales chances.

JOHN KIRKPATRICK AND SUE HARRIS

Among The Many Attractions At The Show Will Be A Very High Class Band — Topic 12TS295. Production: Tony Engle. A pleasant due this and some fine songs they have collected for this album. Kirkpatrick is probably the best button accordion player and his wife Sue adds her own vocals as well as oboe and hammered dulcimer. Unfortunately the cut or the

engineering or both has contrived to distort her very treble voice somewhat. Best tracks are possibly the Egmond Men's Souling Song and I Wish I Wish. Delightful one-man-band illustration on the front cover.

TOM ANDERSON, ALY BAIN, TREVOR HUNTER, FAVE TULLOCH, VIOLET TULLOCH The Silver Bow. Shetland Folk Fiddling Vol. 1 — Topic 12TS 281. Production: Anderson and Bain. Fiddling came to the Shetlands from Norway and still today the Norwegians have some of the finest fiddlers. This is an album of four fiddles and a piano. For much of the time all four fiddles are playing in unison. Good as these dance tunes and airs are they lose the nuances of individual artist interpretation when performed like this and though it may be a popular use of the fiddle in the Shetlands this album tends to sound rather like a folk Mantovani.

JAZZ

JAN GARBAREK/BORO STENSON QUARTET

Dansere. ECM 1075. Prod: Manfred Eicher. Eicher's ECM label has brought a number of European jazz musicians to notice in this country, and indeed brought them into contact with American and other musicians — the young saxophonist Garbarek can also be heard on Keith Jarrett's Arbour Zena album. This LP of Garbarek's compositions is beautifully played by the Bobo Stenson Quartet but lacks attack. The mood is dreamy, cerebral, slow-paced, and though the harmonies are modern Garbarek likes pretty effects rather too much for his own good. Eicher's production is as ever exquisitely clear.



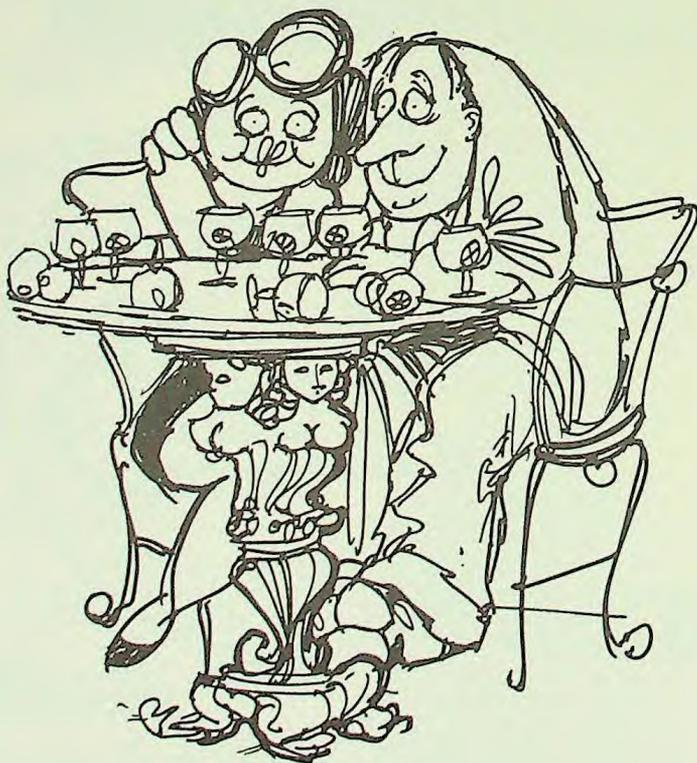
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DE
 DON'T PUSH ME ROUND, You Know What It's Like, COCO. PYE POPULAR 7N 45610 (A).

EASY EVIL, Voodoo Woman, JIMMY SILVER. BUS STOP BUS 1046 (E).

EVERYBODY'S GOT TO HAVE SOMEONE, SOMEHOW, Loving You, DENI REID. PHILIPS 6006.534 (F).

TOTAL ISSUED

Singles issued by major manufacturers for week ending 3rd July, 1976.

	This Week	This Month	This Year
EMI	(10)	(10)	169 (225)
Decca	3 (6)	3 (6)	81 (97)
Pye	5 (5)	5 (5)	95 (175)
Polydor	8 (4)	8 (4)	154 (113)
CBS	3 (6)	3 (6)	124 (129)
Phonogram	5 (4)	5 (4)	77 (71)
RCA	3 (2)	3 (2)	88 (91)
WEA	6 (5)	6 (5)	77 (83)
Others	7 (10)	7 (10)	454 (493)
Total	40 (52)	40 (52)	131 (1477)

RCA's new single releases

FOR THE 2nd JULY 1976

FAITH HOPE & CHARITY & CHOICE FOUR
 A Time For Celebration
 RCA 2715

CARAVAN
 All The Way
 SBT 104

SHABBY TIGER
 Stone Angel
 RCA 2721

NEEDLE TIME

RADIO ONE RECORD'S OF THE WEEK

Noel Edmonds: Doctor Kiss Kiss — 5000 Volts (Philips 6006.533)
 Tony Blackburn: I Thought It Took A Little Time — Diana Ross (Tamla Motown TMG 1032)
 Johnnie Walker: Don't Go Breaking My Heart Again — Elton John & Kiki Dee (Rocket ROKN 512)
 David Hamilton: Life And Breath — Frankie Valli (Mowest MW 3034)

BRMB PERSONALITY PICKS

Nicky Steele: I Thought It Took A Little Time — Diana Ross (Tamla Motown TMG 1032)
 Adrian Juste: All Night — Chris Rainbow (Polydor 2058.738)
 Ed Doolan: The Girl From Roxy Ville — The Cisco Kid (Electric WOT 5)
 Dave Jameson: It Keep's You Runnin' — Carly Simon (Elektra K 12217)
 Brian Savin: The Long And Winding Road — Mark Stein (Polydor 2010.008)
 Robin Valk: Johnny Cool — Steve Gibbons Band (Polydor 2058.745)
 Erskine T. Roots Rock Reggae — Bob Marley & The Wailers (Island WIP 6309)
 Les Ross: Heaven Must Be Missing An Angel — Tavares (Capitol CL 15876)

RADIO TWO ALBUM OF THE WEEK

The Very Best Of Des O'Connor — Des O'Connor (EMI EMC 3120)

RADIO TEES

David Hoare: Don't Think We Can Make It — Turnstyle (Pye 7N 45605)
 Dave Gregory: Two Wheels — Firebird (Bell 1370)
 Alastair Pirrie: No Charge (Chuck) — C. C. Stanford (Power Exchange PX 223)
 Tony Gilham: You're My Best Friend — Queen (EMI EMI 2494)
 Brian Anderson: Clowns — Ed Welch (Arista 58)
 Ian Fisher: The More I See You — Peter Allen (A&M AMS 7228)

METRO SOUNDS

Don't Go Breaking My Heart Again — Elton John & Kiki Dee (Rocket ROKN 512)
 My Sweet Rosalie — Brotherhood Of Man (Pye 7N 45602)
 All Summer Long — The Tonics (Magnet MAG 67)
 Sunny Day — Sergio Mendez & Brazil 77 (Elektra K 12214)
 I Need To Be In Love — The Carpenters (A&M AMS 7238)

RADIO CLYDE

Dave Marshall: Life And Breath — Frankie Valli (Mowest MW 3034)
 Steve Jones: Daddy Rolling Stone — Streetwalkers (Vertigo 6059.144)
 Richard Park: I Remember — Bill Amesbury (Power Exchange PK 220)
 Tom Ferris: It's Over — Boz Scraggs (CBS 4338)
 Brian Ford: Canada — Pilot (EMI 2490)
 Bill Smith: Somebody's Gettin' It — Johnnie Taylor (CBS 4411)

RADIO CLYDE'S CURRENT CHOICE:

Don't Go Breaking My Heart Again — Elton John & Kiki Dee (Rocket ROKN 512)

PENNINE RADIO

PENNINE PIC
 Don't Go Breaking My Heart — Elton John & Kiki John (Rocket ROKN 512)

PRESENTER'S PICS

Roger Kirk: Sail Away — Nilsson (RCA 2687)
 Stewart Francis: I Thought It Took A Little Time — Diana Ross (Tamla Motown TMG 1032)
 Peter Levy: Rain Oh Rain — Fools Gold (Arista 60)
 Johnny Drake: Back In The U.S.S.R. — Beatles (Parlophone R 6016)
 Liz Allen: You're My Best Friend — Queen (EMI 2494)

RADIO LUXEMBOURG'S HOT SHOTS

Barry Alldis: It's So Nice (To Have You Home) — The New Seekers (CBS SCBS 4391)
 Stuart Henry: Me And Baby Brothers — War (Island WIP 6303)
 Chris Carey: I'm Gonna Let My Heart Do The Walking — Supremes (Tamla Motown TMG 1029)
 Bob Harris: Rock N' Roll Music — Beach Boys (Reprise K 1440)
 Peter Powell: Clowns — Ed Welch (Arista 58)
 Tony Prince: Heaven Must Be Missing An Angel — Tavares (Capitol CL 15876)
 Bob Stewart: One Piece At A Time — Johnny Cash (CBS 4287)
 Mark Wesley: I'm In The Mood For Love — Stuart James (Bradley's BRAD 7614)

THE POWER PLAY

Steady Love — Nobby Clarke (Epic SEPC 4381)

SWANSEA SOUND

Chris Harper: Heaven Must Be Missing An Angel — Tavares (Capitol CL 15876)
 Dave Bowen: You're My Best Friend — Queen (EMI 2494)
 Phil Fothergill: Out Of Love With Love — Barbara Dickson (RSO 2090.194)
 Michael Hooper: Go All The Way — Brendan (UK 2012.053)
 Viv Evans: Don't Go Breaking My Heart Again — Elton John & Kiki Dee (Rocket ROKN 512)

RADIO FORTH'S TOP AD ON'S

Mike Scott: Canada — Pilot (EMI 2490)
 Tom Bell: Clowns — Ed Welch (Arista 58)
 Steve Hamilton: Breaker Breaker — Outlaws (Arista 54)
 Jay Crawford: Who'd She Coo — Ohio Players (Mercury PLAY 001)
 Chris John: It Keeps You Running — Carly Simon (Elektra K 12217)

DOWNTOWN RADIO

John Paul's Power Play: Crazy Kids — Trevor White (Island WIP 6291)
 Paul Prenter's Personality Picks: (Apples Won't Grow In) Colorado Show — Jim Weatherly (ABC 4126)
 Big T's Biggie: Canada — Pilot (EMI 2490)
 McSharry's Sure Shot: Running Away From Love — Smith/D'Abbo (CBS SCBS 4417)
 Mendi's Hot One: You're My Best Friend — Queen (EMI 2494)
 Candy Devine's Hit Pick: Rainbow In My Heart — Shandi Cinnamon (Asylum K 13036)
 Engineer's Hit Pick: Silver Moon — Michael Nesmith & The First National Band (RCA 2692)

PICCADILLY RADIO

If You Know What I Mean — Neil Diamond (CBS SCBS 4398)
 When The Train Comes In — Sutherland Brothers & Quiver (CBS SCBS 4336)
 I Thought It Took A Little Time — Diana Ross (Tamla Motown TMG 1032)
 Heaven Must Be Missing An Angel — Tavares (Capitol CL 15876)
 It Keeps You Running — Carly Simon (Elektra K 12217)

RADIO ORWELL

Greg Bance: One Piece At A Time — Johnny Cash (CBS 81416)
 Keith Rogers: Beautiful Noise — Neil Diamond (CBS 86004)
 Harry Rowell: Bright Lights — Dezro Orchestra (Route ROTL 001)
 Patrick Eade: Contradiction — Ohio Players (Mercury 9100.024)

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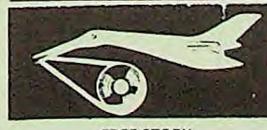
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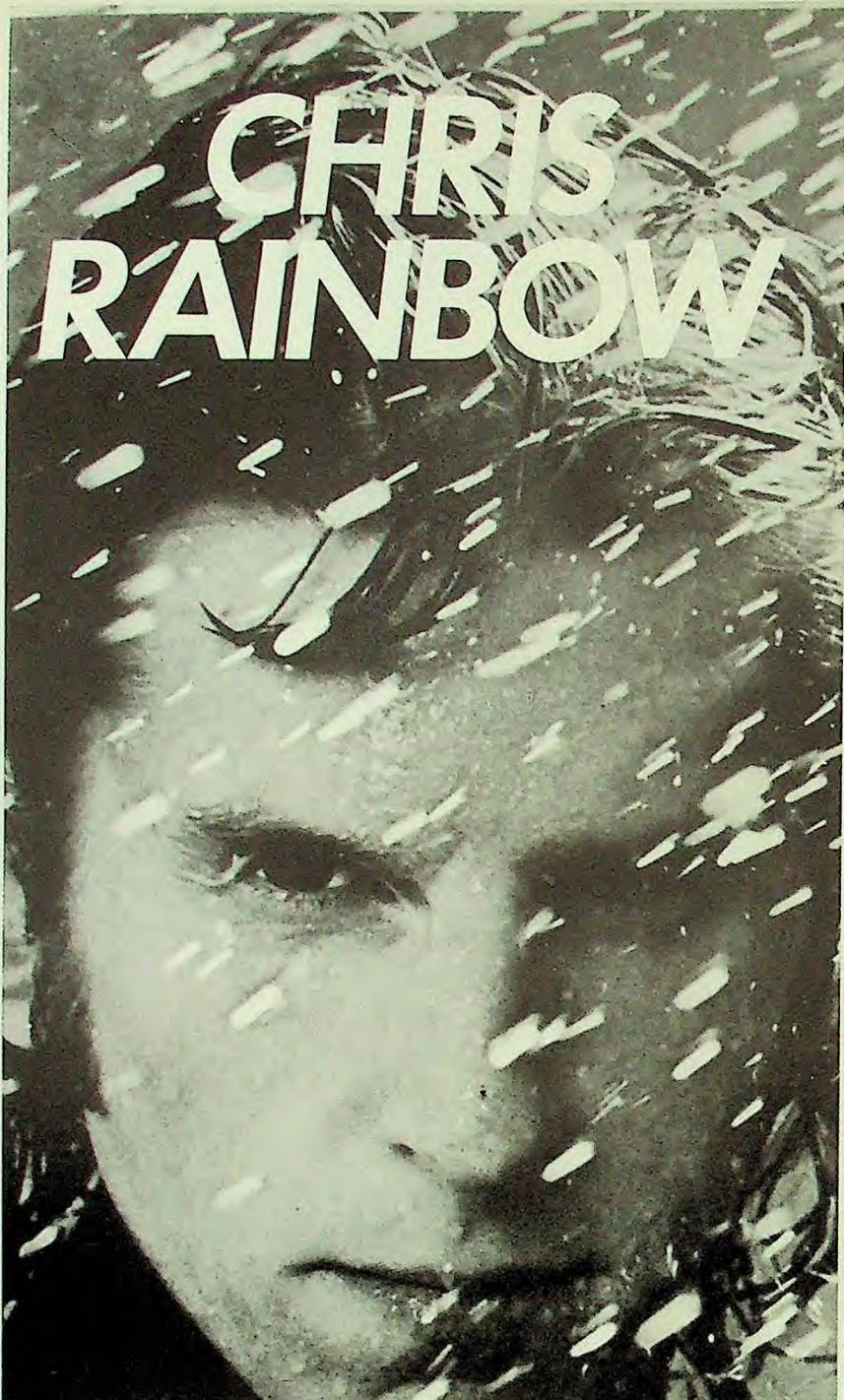
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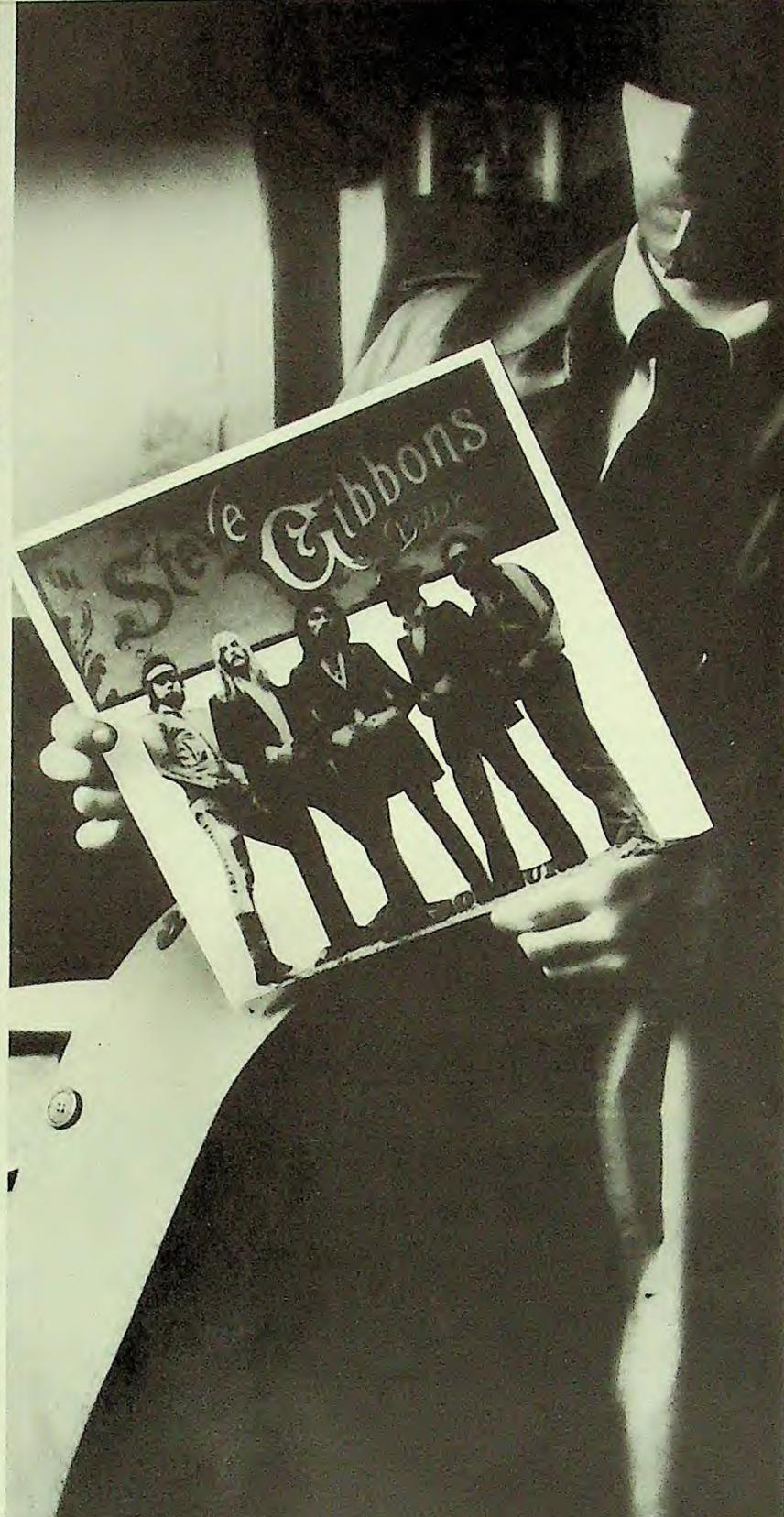
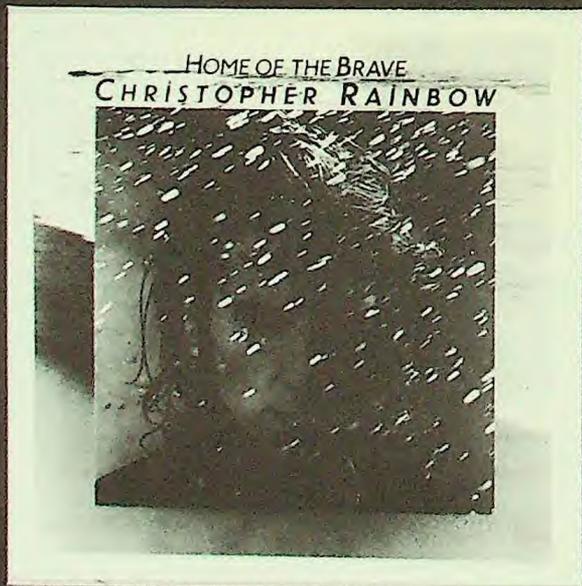
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MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets, 300 through other than regular shops and departments are not indicated. Chart covers LPs retailing at £1.49 and upwards.

CHART FOR WEEK ENDING JUNE 19

TOP ALBUMS

This Week	Last Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	1	13	GREATEST HITS		
2	1	7	A NIGHT ON THE TOWN	Abba	B. Andersson/B. Ulvaeus Epic EPC 69218
3	2	7	LIVE IN LONDON	Rod Stewart	Tom Dowd Riva RVLP 1
4	11	2	HAPPY TO BE	John Denver	Milton Okun RCA Victor RS 1050
5	4	12	WINGS AT THE SPEED OF SOUND	Demis Roussos	D. Roussos/S. Petsilas Philips 9101.027
6	5	12	INSTRUMENTAL GOLD	Wings	Paul McCartney Parlophone PAS 10010
7	3	4	CHANGES ONE BOWIE	Various	Warwick WW 5012
8	16	2	FOREVER AND EVER	David Bowie	RCA Victor RS 1055
9	6	6	FRAMPTON COMES ALIVE	Demis Roussos	D. Roussos/S. Petsilas Philips 6325.021
10	1	2	A KIND OF HUSH	Peter Frampton	Peter Frampton A&M AMLM 63703
11	25	2	ROCK N' ROLL MUSIC	Carpenters	Richard & Karen A&M AMLK 64581
12	12	9	BREAKAWAY	Beatles	George Martin Parlophone PCSP 719
13	7	18	THE BEST OF GLADYS KNIGHT & THE PIPS	Gallagher & Lyfe	David Kershbaum A&M AMLH 68348
14	1	6	I ONLY HAVE EYES FOR YOU	Gladys Knight & The Pips	Buddah BDLH 5013
15	8	6	I'M NEARLY FAMOUS	Johnny Mathis	Jack Gold CBS 81329
16	13	5	RAINBOW RISING	Cliff Richard	Bruce Welch EMI EMC 3122
17	14	17	THEIR GREATEST HITS	Ritchie Blackmore	Martin Birch Polydor 2490.137
18	15	15	DIANA ROSS	The Eagles	Asylum K 53017
19	22	6	JAIL BREAK	Diana Ross	Berry Gordy Tamla Motown STML 12022
20	10	9	BLACK AND BLUE	Thin Lizzy	John Alcock Vertigo 9102.008
21	36	3	BELLAMY BROTHERS	Rolling Stones	The Glimmer Twins Rolling Stones COC 59106
22	19	4	FLY LIKE AN EAGLE	Bellamy Bros.	Phil Gernhard/Tony Scotti Warner Brothers K 56242
23	38	2	A LITTLE BIT MORE	Steve Miller Band	Steve Miller Mercury 9286.177
24	9	8	HIT MACHINE	Doctor Hook	Ron Haffin/Waylon Jennings Capitol E-ST 23795
25	-	1	SOUVENIRS	Various	K-Tel TE 713
26	32	14	SOME OF ME POEMS AND SONGS	Demis Roussos	Demis Roussos Philips 6325.201
27	1	15	KING COTTON	Pam Ayres	Dick Rowe Galaxy GAL 6003
28	20	15	THE BEST OF JOHN DENVER	Fivepenny Piece	Fivepenny Piece EMI EMC 3129
29	18	3	MUSIC OF AMERICA	John Denver	RCA Victor APL1 0374
30	23	7	ROYAL SCAM	Various	Gordon Smith Ronco RTO 2016
31	27	7	ROLLED GOLD	Steely Dan	Gary Katz ABC ABCL 5161
32	31	7	SIMON & GARFUNKEL'S GREATEST HITS	Rolling Stones	Decca ROST 1/2
33	21	13	JUKE BOX JIVE	Simon & Garfunkel	S&G CBS 69003
34	30	13	ROCK FOLLIES	Various	K-Tel NE 709
35	24	4	FABULOUS	Rock Follies	Andy Mackay Island ILPS 9362
36	29	3	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS TENNESSEE	The Stylistics	Hugo/Luigi Avco 9109.008
37	45	3	TONY MONOPOLY	Elvis Presley	RCA Victor RS 1060
38	47	2	A NIGHT AT THE OPERA	Tony Monopoly	Paul Murphy BUK BULP 2000
38	28	4	RED CARD	Queen	Roy Thomas Baker/Queen EMI EMTC 103
40	39	23	DESIRE	Streetwalkers	Streetwalkers Vertigo 9102.010
41	-	1	TUBULAR BELLS	Bob Dylan	Don Devito CBS 86003
42	37	23	HOW DARE YOU	Mike Oldfield	Mike Oldfield Virgin V 2001
43	34	18	A TRICK OF THE TAIL	10cc	10cc Mercury 9102.501
44	42	10	WHO LOVES YOU	Genesis	David Hentschel Charisma CDS 4001
45	1	11	MY ONLY FACINATION	Four Seasons	Bob Gaudio Warner Bros. K 56179
46	33	11	PRESENCE	Demis Roussos	Demis Roussos Philips 6325.094
47	-	1	ATLANTIC CROSSING	Led Zeppelin	Jimmy Page Swan Song SSK 59402
48	-	1	STATION TO STATION	Rod Stewart	Tom Dowd Warner Bros. K 56151
49	1	1	AGENTS FOR FORTUNE	David Bowie	David Bowie RCA Victor APL1 1327
50	1	1	COMBINE HARVESTER	Blue Oyster Cult	Murray Krugman CBS 81385
				The Wurzels	Bob Barrett One Up OU 2138

- NEW ENTRY
- PLATINUM LP (Emillion sales)
- GOLD LP (£250,000 sales LPs released 1st. Sept '74)
- SILVER LP (£100,000 sales as from 1st. Jan. '76)
- RE ENTRY

NEXT TEN

- 51 GOLDEN FIDDLE AWARDS, Various, Mountain TOPC 5002
- 52 THE DARK SIDE OF THE MOON, Pink Floyd, Harvest SHVL 804
- 53 HERE AND THERE, Elton John, DJM DJLPH 473
- 54 ALIVE, Kiss, Casablanca, CBSP 401
- 55 BAND ON THE RUN, Paul McCartney & Wings, Parlophone PAS 10007
- 56 HALL & OATES, Daryl Hall & John Oates, RCA Victor APL1 1144
- 57 A TOUCH OF CLASS, Original Artists, Topaz TOC 1976
- 58 BEST OF TAMMY WYNETTE, Tammy Wynette, Epic EPC 63573
- 59 REACH FOR THE SKY, Sutherland Brothers & Quiver, CBS 69191
- 60 DOUBLY DEVINE, Sydney Devine, Philips 6625.019

ARTISTS' A-Z

- ABBA 1CW
- AYRES, Pam 26ZLH
- BELLAMY BROTHERS 21CW
- BEATLES 11E
- BLUE OYSTER CULT 49CW
- BOWIE, David 7, 48R
- BLACKMORE, Ritchie 16F
- CARPENTERS 10CW
- DENVER, John 3, 28R
- DYLAN, Bob 40CW
- DOCTOR HOOK 23E
- EAGLES 17CW
- FOUR SEASONS 44CW
- FRAMPTON, Peter 9CW
- FIVEPENNY PIECE 27E
- GENESIS 43F
- GALLAGHER & LYLE 12CW
- HIT MACHINE 24K
- INSTRUMENTAL GOLD 6M
- JUKE BOX JIVE 33K
- KNIGHT, Gladys & The Pips 13A
- LED ZEPPELIN 46CW
- MILLER, Steve Band 22F
- MATHIS, Johnny 14CW
- MONOPOLY, Tony 37CW
- MUSIC OF AMERICA 29B
- OLDFIELD, Mike 41I
- PRESLEY, Elvis 36R
- QUEEN 15E
- RICHARD, Cliff 38E
- ROLLING STONES 20CW, 31S
- ROCK FOLLIES 34I
- ROUSSOS, Demis 4, 8, 25, 45F
- ROSS, Diana 18E
- STEWART, Rod 2, 47CW
- SIMON & GARFUNKEL 32CW
- STYLISTICS 35F
- STEELY DAN 30CW
- STREETWALKERS 38F
- THIN LIZZY 19F
- 10cc 42F
- WINGS 5E
- WURZELS 50E

DISTRIBUTORS CODE
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H.R. Taylor, I - Island, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, D - Arcade, T - Transatlantic, K - K-Tel, B - Ronco, C - Croxwell, M - Multiple.



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FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 SALES INCREASE OVER LAST WEEK
 MUSIC WEEK, JULY 3

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	5	YOU TO ME ARE EVERYTHING	The Real Thing	Pye Int. 7N 25709	Screen Gems	Ken Gold
2	4	6	YOU JUST MIGHT SEE ME CRY	Our Kid	Polydor 2058 729	B. Mason/Cookaway	T. Sadler
3	6	6	YOUNG HEARTS RUN FREE	Candi Staton	Warner Bros. K 16730	Warner Bros.	Dave Crawford
4	7	4	LET'S STICK TOGETHER	Bryan Ferry	Island WIP 6307	United Artists	C. Thomas/B. Ferry
5	5	5	TONIGHT'S THE NIGHT	Rod Stewart	Riva 3	Copyright Control	Tom Dowd
6	8	7	HEART ON MY SLEEVE	Gallagher & Lyle	A&M AMS 7227	Rondor	David Karshenbaum
7	11	3	LEADER OF THE PACK	Shangri Las	Charly CS 1009/Contempo CS 9032	Robert Mellin	Redbird
8	10	6	THE BOYS ARE BACK IN TOWN	Thin Lizzy	Vertigo 6059 139	Pippin The Friendly Ranger	John Alcock
9	2	8	COMBINE HARVESTER (BRAND NEW KEY)	The Wurzels	EMI 2450	Keith Prowse	Bob Barrett
10	3	8	SILLY LOVE SONGS	Wings	Parlophone R 6014	McCartney Music/ATV	P. McCartney
11	18	3	KISS AND SAY GOODBYE	Manhattans	CBS 4317	April	Manhattans
12	27	2	THE ROUSSOS PHENOMENON	Demis Roussos	Philips DEMIS 001	Mam/Britico	Demis Roussos
13	9	8	JOLENE	Dolly Parton	RCA 2675	Carlin Music	Bob Ferguson
14	42	2	A LITTLE BIT MORE	Dr. Hook	Capitol CL 15871	Bygosh Music	R. Haffkine/W. Jennings
15	12	10	SHOW ME THE WAY	Peter Frampton	A&M AMS 7218	Rondor	Peter Frampton
16	20	5	THE CONTINENTAL	Maureen McGovern	20th Century BTC 2222	Chappells	Carl Maduri
17	22	3	I LOVE TO BOOGIE	T. Rex	EMI MARC 14	Wizard	Marc Bolan
18	15	6	YOU'RE MY EVERYTHING	Lee Garrett	Chrysalis CHS 2087	Island	Eric Malmud/Tom Sellers
19	35	3	MISTY BLUE	Dorothy Moore	Contempo CS 2087	Intersong	Tom Couch/James Stroud
20	13	9	SOUL CITY WALK	Archie Bell & The Drells	Philadelphia PIR 4250	Gamble Huff/Carlin	(See Writers)
21	43	2	YOU ARE MY LOVE	Liverpool Express	Warner Bros. K 16743	Warner Bros/Moggie Music	H. Carter/P. Swettenham
22	16	7	THE WANDERER	Dion	Philips 6146. 700	Schwartz Music	Glen Stuart
23	21	3	THE BOSTON TEA PARTY	Sensational Alex Harvey Band	Mountain TOP 12	Iger/Panache	David Batchelor
24	NEW ENTRY		YOU'RE MY BEST FRIEND	Queen	EMI 2494	B. Feldman	Roy Thomas Baker/Queen
25	26	4	WHAT A WONDERFUL WORLD	Johnny Nash	Epic EPC 4294	Kags	Sonny Limbo/Micky Buckins
26	48	2	IT ONLY TAKES A MINUTE	100 TON & a FEATHER (JONATHAN KING)	UK 135	Anchor	JK
27	34	3	I RECALL A GYPSY WOMAN	Don Williams	ABC 4098	Nems	Allen Reynolds/Don Williams
28	19	12	LET YOUR LOVE FLOW	Bellamy Brothers	Warner Brothers K 16690	EMI Music	P. Gernhard/T. Scotti
29	47	2	MAN TO MAN	Hot Chocolate	RAK 238	Chocolate/RAK	Mickie Most
30	41	3	MY SWEET ROSALIE	Brotherhood Of Man	Pye 7N 45602	Tony Hiller/ATV	Tony Hiller
31	14	11	NO CHARGE	J. J. Barrie	Power Exchange PX 209	London Tree	Bill Amesbury
32	29	8	SHAKE IT DOWN	Mud	Private Stock PVT 65	Evolution/Island	Pip Williams
33	17	8	THIS IS IT	Melba Moore	Buddah BDS 443	Warner Bros.	Van McCoy
34	50	2	ME AND BABY BROTHOR	War	Island WIP 6303	Carlin	Jerry Goldstein
35	24	8	THE FLASHER	Mistura With Lloyd Michels	Route RT 30	Warner Bros.	Fusion Enterprises Inc.
36	23	9	MY RESISTANCE IS LOW	Robin Sarstedt	Decca F 13624	Chappell Morris	Ray Singer
37	31	5	DANCE THE BODY MUSIC	Osibisa	Bronze BRO 26	Osibisounds	Gerry Bron
38	25	15	FERNANDO	Abba	Epic EPC 4036	Bocu Music	B. Andersson/B. Ulvaeus
39	28	9	MIDNIGHT TRAIN TO GEORGIA	Gladys Knight & The Pips	Buddah BDS 444	KPM	Tony Camille
40	30	10	FOOL TO CRY	Rolling Stones	Rolling Stones RS 19121	Essex	Glimmer Twins
41	46	3	TIGER BABY/NO NO JOE	Silver Convention	Magnet MAG 69	Magnet/Butterfly/Meridian/Siegel	S. Levay
42	49	3	TUBULAR BELLS	Champs Boys	Philips 6006 519	Virgin (MCPS)	Patrick Boceno
43	NEW ENTRY		ONE PIECE AT A TIME	Johnny Cash & The Tennessee Three	CBS 4287	London Tree	Charlie Bragg/Don Davis
44	44	6	COULD IT BE MAGIC	Donna Summer	GTO GT 60	Kamiazzi/Carlin	P. Bellotte/G. Moroder
45	40	4	I DON'T WANNA PLAY HOUSE	Tammy Wynette	Epic EPC 4091	Gallico/KPM	Billy Sherrill
46	NEW ENTRY		GOOD VIBRATIONS	Beach Boys	Capitol CL 15875	Rondor	Beach Boys
47	36	9	REQUIEM	Slik	Bell 1478	Martin Coulter	Bill Martin/Phil Coulter
48	NEW ENTRY		DON'T GO BREAKING MY HEART	Elton John & Kiki Dee	Rocket ROKN 512	Jet/UA	Jeff Lynne
49	NEW ENTRY		STRANGE MAGIC	Electric Light Orchestra	Jet 779	Big Pig Music	Gus Dudgeon
50	NEW ENTRY		I NEED TO BE IN LOVE	Carpenters	A&M AMS 7238	Rondor	Richard & Karen

STAR BREAKERS
 ALL SUMMER LONG, Tonics, Magnet MAG 67
 A FIFTH OF BEETHOVEN, Walter Murphy, Private Stock PVT 59
 SUNDAY, Buster, RCA 2678
 WHAT I'VE GOT IN MIND, Billie Jo Spears, United Artists UP 36112
 HARVEST FOR THE WORLD, Isley Brothers, Epic EPC 4369
 C'MON MARRIANNE, Donny Osmond, Polydor 2056 688
 AT THE HOP, Danny & The Juniors, ABC 4123
 YOUNG GIFTED AND BLACK, Bob & Marcia, Trojan TRM 3001
 SOMEONE'S ROCKING MY DREAM BOAT, Murray Head, Island WIP 6504
 WHO'D SHE COO, Ohio Players, Mercury PLAY 001

DISTRIBUTORS A-Z
 A Little Bit More 14E
 Combine Harvester 9E
 Could It Be Magic 44F
 Dance The Body Music 37I
 Don't Go Breaking My Heart 49A
 Fernando 38CW
 Fool To Cry 40CW
 Good Vibrations 46E
 Heart On My Sleeve 6CW
 I Don't Wanna Play House 45CW
 It Only Takes A Minute 26F
 I Need To Be In Love 50CW
 I Love To Boogie 17E
 I Recall A Gypsy Woman 27CW
 Jolene 13R
 Kiss and Say Goodbye 11CW
 Let Your Love Flow 28CW
 Leader Of The Pack 72LHX/A
 Let's Stick Together 4I
 Midnight Train To Georgia 39A
 Man To Man 29E
 Me And Baby Brother 34I
 Misty Blue 19A
 My Resistance Is Low 36S
 My Sweet Rosalie 30A
 No Charge 31LHX
 One Piece At A Time 43CW
 Requiem 47E
 Silly Love Songs 10E
 Strange Magic 48I
 Shake It Down 32E
 Show Me The Way 15CW
 Soul City Walk 20CW
 Tiger Bay/No No Joe 41CW
 Tonight's The Night 5CW
 The Boston Tea Party 23E
 The Continental 16A
 The Roussos Phenomenon 12F
 The Wanderer 22F
 This Is It 33A
 The Flasher 35A
 The Boys Are Back In Town 8F
 Tubular Bells 42F
 What A Wonderful World 25CW
 You're My Everything 18I
 You're My Best Friend 24E
 You Are My Love 21CW
 You To Me Are Everything 1A
 You Just Might See Me Cry 2F
 Young Hearts Run Free 3CW

TOP 50 WRITERS
 1 Ken Gold/Mickie Most, 2 Barry Mason/Roger Greenaway, 3 Dave Crawford, 4 Wilbert Harrison, 5 Rod Stewart, 6 Gallagher & Lyle, 7 B. Greenwich/Morton, 8 P. Lynnot, 9 Safica, 10 Paul McCartney, 11 W. Lovett, 12 Viaviano/Costandinos, 13 Dolly Parton, 14 Gosh, 15 Peter Frampton, 16 Con Conrad/Herb Magidson, 17 Marc Bolan, 18 Lee Garrett/R. Taylor, 19 B. Montgomery, 20 Whitehead, 21 Craig/Kinsley, 22 L. Maresca, 23 Harvey Mckenna, 24 John Deacon, 25 H. Alpert/L. Adler/S. Cooke, 26 Lambert/Potter, 27 A. Reynolds, 28 L. E. Williams, 29 Erroll Brown, 30 Hiller/Lee/Sheridan, 31 Harlan Howard, 32 Rob Davies, 33 Van McCoy, 34 War, 35 L. Michaels, 36 Carmichael/Adamson, 37 Osei/Tontch/Amaradio/Gyon, 38 B. Andersson/S. Andersson/B. Ulvaeus, 39 Jim Weatherly, 40 Richards/Jagger, 41 Levay/Prager, 42 Mike Oldfield, 43 W. Kemp, 44 Barry Manilow/A. Anderson, 45 B. Sherrill/G. Sutton, 46 Wilson/Love, 47 Bill Martin/Phil Coulter, 48 Jeff Lynne, 49 Ann Orson/Cart Blanche, 50 Richard Carpenter.

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

SALES INCREASES

£ Diana Ross
 I Thought It Took A Little Time
 (But Today I Fell In Love)
 TMG 1032

£ Elton John and Kiki Dee
 Don't Go Breaking My Heart
 ROKN 512

£ The Sensational Alex Harvey Band
 Boston Tea Party
 TOP 12

EMI

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MW

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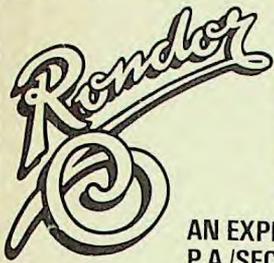
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PERFORMANCE

**West Coast
Rock Show**

DESPITE AN impressive talent line-up, the West Coast Rock Show at Cardiff was once again spoiled by bad weather, compounded by lengthy changeovers which caused the programme to run two hours in arrears. Sound emanating from the relatively small stage left something to be desired, except for those brave enough to leave the shelter of the stands and stand on the Ninian Park pitch, where it was much improved.

Of the opening acts, Gloria Jones who added some necessary punch and power to the music of Gonzales, and the Pretty Things came over impressively. Sutherland Brothers and Quiver won over the damp, dancing fans out front with their easy-going sound.

The Eric Burdon Band proved that the leader had lost none of his raw emotive power and wisely stuck with vintage favourites like House Of The Rising Sun, and Don't Let Me Be Misunderstood.

It was announced that in 15 minutes Bob Marley and The Wailers would be on stage. But one and a half hours later they still had not taken the stage, which in the nature of things the audience accepted with calm tolerance. When the band finally appeared, the music made the long wait worthwhile. Concentrating on the music from the Rastaman Vibrations album, Marley bounced around and created a great atmosphere. His three female singers added effective touches in I Shot The Sheriff and No Woman No Cry, while the more forceful Lively Up Yourself also went down well.

TIM BELL

Ohio Players

DESPITE THE elusiveness of a hit single in Britain, the Ohio Players have built up a considerable following here through personal appearances. Their concert at London's Hammersmith Odeon last Wednesday (23) was a highpoint in a well-timed and well-executed tour of the country.

Yet at the same time, the show explained in part the reasons for that hit elusiveness. Unlike the Fatback Band, the American funk outfit most successful on disc on this side of the Atlantic, the Players rarely offer simple, catchy and memorable melodies. Instead, they deal in complexity — songs which shift in tempo and mood, both vocally and instrumentally. There's the high-pitched bucking of Contradiction, the rhythmic chanting of Skin Tight, the relaxed sweetness of Heaven Must Be Like This and I Wanna Be Free, the percussive stomping of Fire.

Each is distinctively Ohio Players, yet each is sufficiently different. And that may be the key. Once the general audience has decided it likes a particular act, it also likes it to remain within certain stylistic and musical boundaries. The Players, however, often venture outside the guidelines of mainstream soul, especially with their brass and lead guitar work. This was very apparent at Hammersmith, where numbers were extrapolated in frenzied freeform time after time. Fire, for example, highlighted by some effective special effects, never seemed to stop.

This tends to please fans who turn up at their concerts — and, judging by last Wednesday's audience response, they were well pleased — but they are the converted, after all. It is the non-believers who need to be convinced.

To break through in this country, the Players must rein in their adventurousness slightly. The act's latest single, Who'd She Coo, was perfect for the concert, but lacks the melodic simplicity to carry it successfully over the airwaves of Radio One. And therein lies the hit records.

ADAM WHITE

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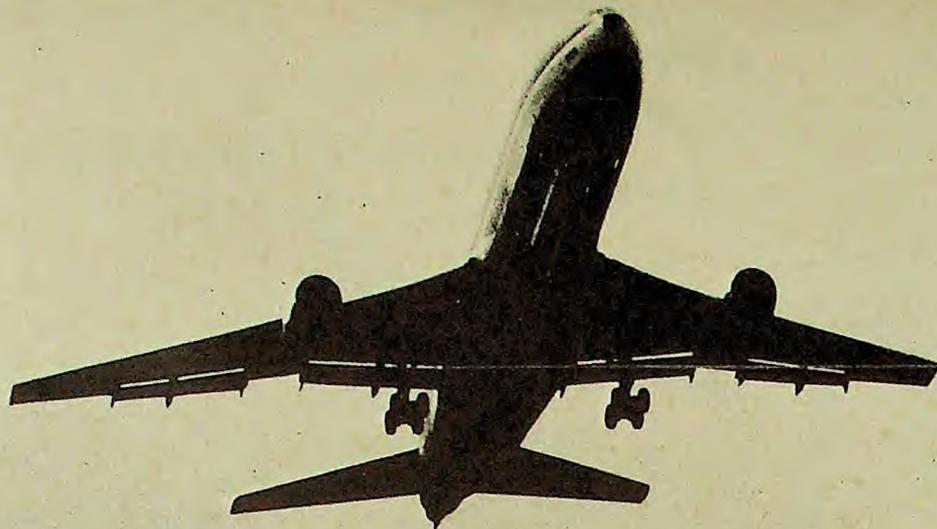
If interested please write with career details to: K. R. Hughes, Personnel Officer, EMI Limited, 33 Duke Street, London W1A 1ES.



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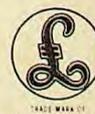
BACK IN THE USSR

B/W TWIST AND SHOUT

THE BEATLES

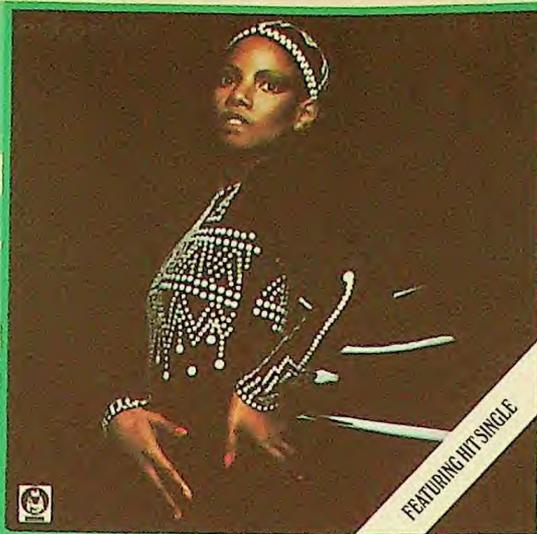
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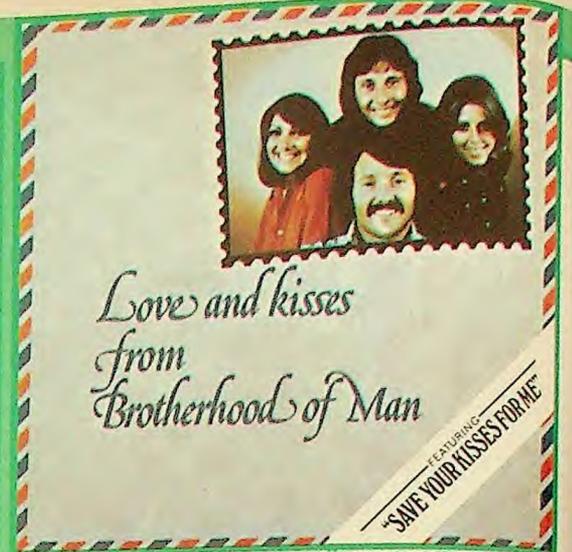


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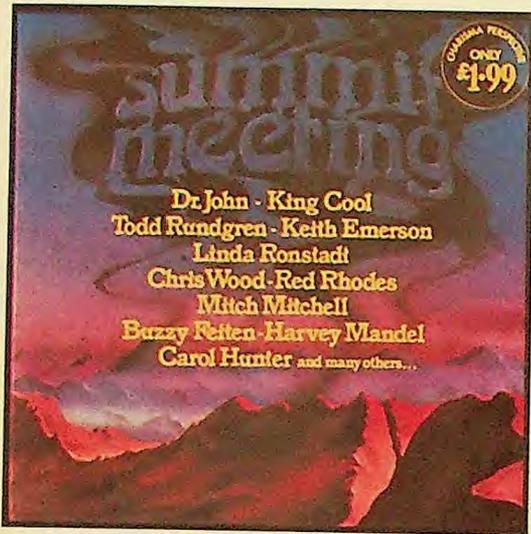
Star Albums



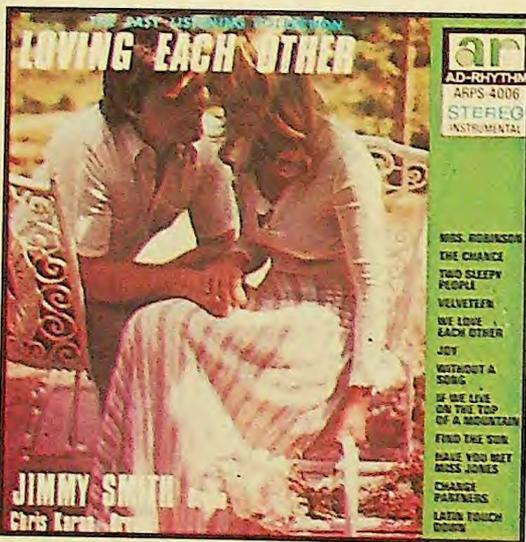
MELBA MOORE "This Is It"
BDLP 4040 ZC/Y8BDS 4040



BROTHERHOOD OF MAN "Love And Kisses From..."
NSPL 18490 ZC/Y8P 18490



SUMMIT MEETING Charisma CS3
Various Artists



LOVING EACH OTHER
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A LOVE TRILOGY
Donna Summer GTO GTLP 010

MUSIC

TOP 10

AND TA

Label/No./Cassette/Cartridge

- 1 GREATEST HITS Abba Epic EPC 69218/40.69218/42.69218
- 2 LIVE IN LONDON John Denver RCA Victor RS 1050/PK 11725/PBS.11725
- 3 INSTRUMENTAL GOLD Various Warwick WW 5012/4C.WW 5012/8T.WW 5012
- 4 WINGS AT THE SPEED OF SOUND Wings Parlophone PAS 10010/TC.PAS 10010/8X.PAS 10010
- 5 BLACK AND BLUE Rolling Stones Rolling Stones COC 59106/CO4.59106/CO8.59106
- 6 HIT MACHINE Various K-Tel TE 713/CE.813/8T.913
- 7 A TOUCH OF COUNTRY Original Artists Topaz TOC 1976/TOCR 1976/-
- 8 THE BEST OF GLADYS KNIGHT & THE PIPS Buddah BDLH 5013/ZCBDS.5013/Y8BDS.5013
- 9 JUKE BOX JIVE Various K-Tel NE 709/CT.809/8T.909
- 10 ROCK FOLLIES Rock Follies Island ILPS 9362/ZCI.9362/Y8I.9362
- 11 ROYAL SCAM Steely Dan ABC ABCL 5161/CAB.5161/XAB.5161
- 12 DIANA ROSS, Diana Ross Tamla Motown STML 12022/TC STML 12022/8X.STML 12022
- 13 THEIR GREATEST HITS 1971-75 Eagles Asylum K 53017/K4.53017/K8.53017
- 14 I'M NEARLY FAMOUS Cliff Richard EMI EMC 3122/TC.EMC.3122/8X.EMC 3122
- 15 PRESENCE Led Zeppelin Swan Song SSK 59402/SSK4.59402/SSK8.59402
- 16 HERE AND THERE Elton John DJM DJLPH 473/ZCDJL 473/Y8DJL 473
- 17 FRAMPTON COMES ALIVE Peter Frampton A&M AMLM 63703/CLM 63703/YLM.63703
- 18 WHO LOVES YOU Four Seasons Warner Bros. K.56179/K4.56179/K8.56179
- 19 HOW DARE YOU 10cc Mercury 9102.501/7231.301/7711.501
- 20 SOME OF ME POEMS AND SONGS Pam Avres Galaxy GAL 6003/GALC 6003/-

The Best of Gladys Knight & The Pips

Including:
The Way We Were
Best Thing That Ever
Happened To Me
Don't Leave Love
Mighty Twin To Georgia
I Feel A Song
and other hits



GLADYS KNIGHT & THE PIPS "The Best Of..."
BDLH5013 ZC/Y8BDS 5013

LENA MARTELL
COUNTRY STYLE



LENA MARTELL "Country Style"
NSPH 18 ZC/Y8P 18

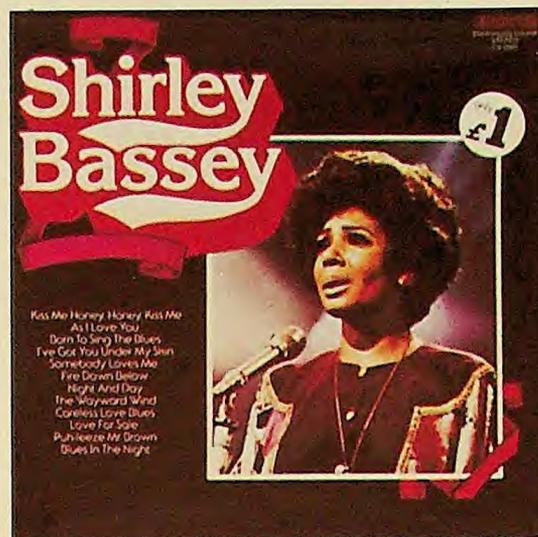


WEEK

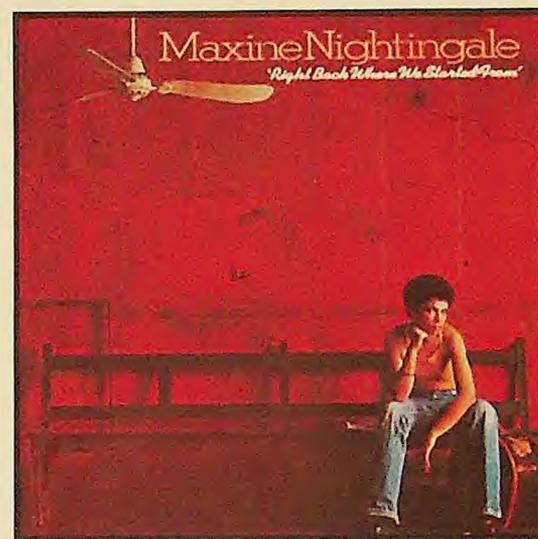
DOOLIPS

APES

TITLE	Artist	Label/No./Cassette/Cartridge
51 24 ORIGINAL HITS	The Drifters	Atlantic K 60106/K4.60106/K8.60106
52 THE VERY BEST OF ROGER WHITTAKER		Columbia SCX 6560/TC.SCX 6560/8XCSX 6560
53 A NIGHT AT THE OPERA	Queen	EMI EMTC 103/TC.EMTC 103/8X.EMTC 103
53 HAMILTON'S HOT SHOTS	Various	Warwick WW 5014/4CWW 5014/8TWW 5014
55 ALL AMERICAN ALIEN BOY	Ian Hunter	CBS 81310/40.81310/42.81310
56 BLUE FOR YOU	Status Quo	Vertigo 9102.006/7231.005/7739.029
57 REBEL	John Miles	Decca SKL 5231/KSKC.5231/ESKC.5231
58 BRASS CONSTRUCTION	Brass Construction	United Artists UAS 29923/TCK.29923/8XU.29923
59 CARNIVAL	Manuel & The Music of the Mountains	Studio Two TWO 337/TC.TWO 337/8X.TWO 337
59 TROCADERO	Showaddywaddy	Bell SYBEL 8003/TC.BEL 8003/8X.BEL 8003
61 THE VERY BEST OF SLIM WHITMAN		United Artists UAS 29898/TCK.29898/8XU.29898
62 HAPPY TO BE	Demis Roussos	Philips 9101.0277/102.474/7705.249
63 PATRICK MORAZ	Patrick Moraz	Charisma CDS 4002/7208.604/7749.201
63 40 GREATEST HITS	Perry Como	K-Tel NE 700/CE.800/8T.900
65 COME ON OVER	Olivia Newton-John	EMI EMC 3124/TC.EMC 3124/8X.EMC 3124
66 TROUBLE	Sailor	Epic EPC 69192/40.69192/42.69192
66 ATLANTIC CROSSING	Rod Stewart	Warner Bros. K 56151/K4.561515/K8.56151
68 ILLEGAL STILLS	Stephen Stills	CBS 81330/40.81330/42.81330
69 THE ORIGINAL SOUNDTRACK	10cc	Mercury 9102.500/7231.300/7711.500
69 GREAT ITALIAN LOVE SONGS	Various	K-Tel NE 303/CT.515/8T.562



SHIRLEY BASSEY
Contour — Pickwick CN 2000



RIGHT BACK WHERE WE STARTED FROM
Maxine Nightingale
United Artists UAG 29953



THE FOUR SEASONS STORY
DAPS 1001

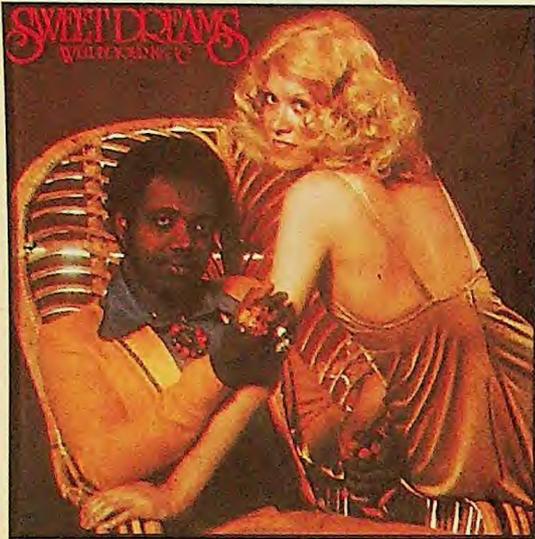
Michael Chapman



SAVAGE AMUSEMENT

Michael Chapman

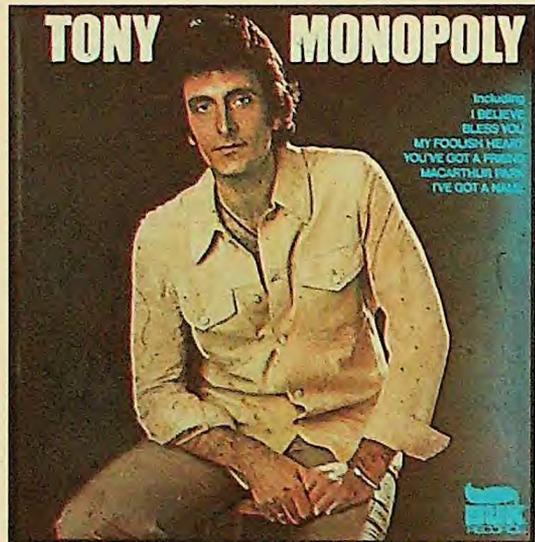
Decca SKL-R 5242



WE'LL BE YOUR MUSIC

Sweet Dreams

Bradleys BRADL 1008



TONY MONOPOLY

BUK BULP 2000

- 21 LOVE, LIFE AND FEELINGS Shirley Bassey United Artists UAS 29944/TCK 29944/8XU 29944
- 22 BREAKAWAY Gallagher & Lyle A&M AMLH 68348/CAM 68348/YAM 68348
- 23 SIMON & GARFUNKEL'S GREATEST HITS CBS 69003/40.69003/42.69003
- 24 DESIRE Bob Dylan CBS 86003/40.86003/42.86003
- 25 THE BEST OF JOHN DENVER John Denver RCA Victor APL1 0374/APK1 0374/APS1 0374
- 26 REACH FOR THE SKY Sutherland Brothers/Quiver CBS 69191/40.69191/42.69191
- 27 NO EARTHLY CONNECTION Rick Wakeman A&M AMLK 64583/CKM 64583/YKM 64583
- 27 LOVE AND KISSES FROM Brotherhood of Man Pye NSPL 18490/ZCP 18490/Y8P.18490
- 29 TOO OLD TO ROCK 'N' ROLL TOO YOUNG TO DIE Jethro Tull Chrysalis CHR 1111/ZCHR 1111/Y8HR 1111
- 30 DESTROYER Kiss Casablanca CBC 4008/TCCBC 4008/-
- 31 ROLLED GOLD Rolling Stones Decca ROST 1/2/KROSC 1/2/EROSC 1/2
- 32 A TRICK OF THE TAIL Genesis Charisma CDS 4001/7208.602/7749.200
- 33 RASTAMAN VIBRATION Bob Marley/Wailers Island ILPS 9383/ZCI.9383/YHI.9383
- 34 CRY TOUGH Nils Lofgren A&M AMLH 64573/CAM.64573/YAM.64573
- 35 PAT BOONE ORIGINALS Pat Boone ABC ABSD 301/CASD 301/XASD 301
- 36 THE SECOND ALBUM OF THE VERY BEST OF Roger Whittaker EMI EMC 3117/CEMC 3117/8XEMC 3117
- 37 JAIL BREAK Thin Lizzy Vertigo 9102.008/7138.075/-
- 37 TUBULAR BELLS Mike Oldfield Virgin V 2001/TCV.2001/8XV.2001
- 39 DOUBLY DEVINE Sydney Devine Philips 6625.019/6581.613/7789.155
- 40 RAINBOW RISING Ritchie Blackmore Polydor 2490.137/3177.224/3827.224
- 41 I WANT YOU Marvin Gaye Tamla Motown STML 12025/TC.STML 12025/8X.STML 12025
- 42 WINDSONG John Denver RCA Victor APL1 1183/PK.11693/PBS.11693
- 43 STATION TO STATION David Bowie RCA Victor APL1 1327/PK.11715/PBS.11715
- 44 AMIGOS Santana CBS 86005/40.86005/42.86005
- 45 MOTOWN GOLD Various Tamla Motown STML 12003/TC.STML 12003/8X.STML 12003
- 46 STILL CRAZY AFTER ALL THESE YEARS Paul Simon CBS 86001/40.86001/42.86001
- 46 THE DARK SIDE OF THE MOON Pink Floyd Harvest SHVL 804/TC.SHVL 804/8X.SHVL 804
- 46 THE BEST OF HELEN REDDY Helen Reddy Capitol E-ST 11467/TC.EST 11467/8X.EST 11467
- 49 CHANGES ONEBOWIE David Bowie RCA Victor RS 1055/PK.11727/PBS.11727
- 49 ELTON JOHN'S GREATEST HITS Elton John DJM DJLPH 442/ZCDJL 442/Y8DJL.442

MUSIC WEEK chart compiled by British Market Research departments in the month of MAY. The chart does not include outlets. Tape numbers are listed for convenience and performance. Printed by Billboard publications (Colour sleeve)

Our choice of the Month...

on    Records & Tapes

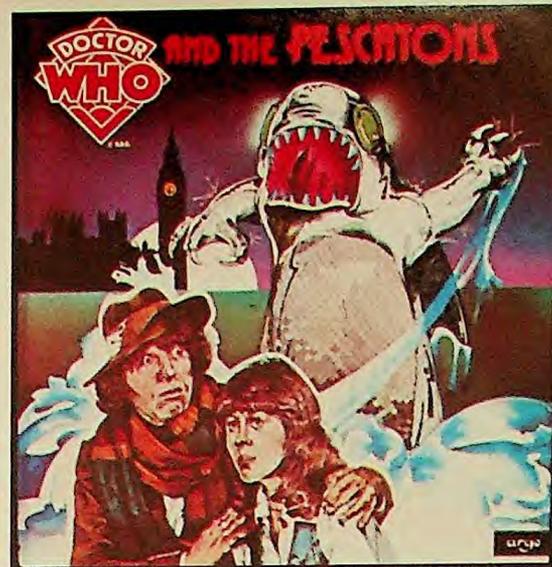


Includes the Hit Single

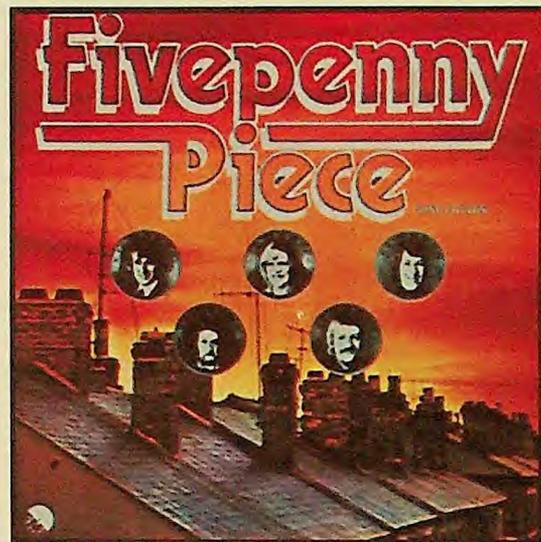
ALL-AMERICAN ALIEN BOY
Ian Hunter

CBS 8

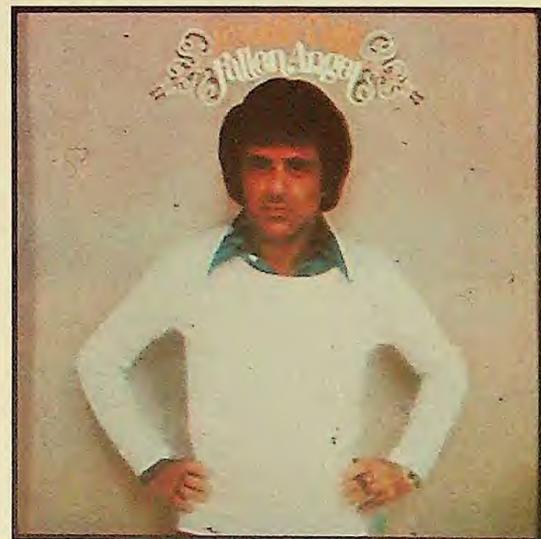
- 71 **THE RISE AND FALL OF ZIGGY STARDUST** David Bowie RCA Victor SF 8287/PK.1932/P8S.1932
- 72 **LET THE MUSIC PLAY** Barry White 20th Century BT 502/ZCBT.502/Y8BT.502
- 73 **THE BEATLES 1967-70** Beatles Parlophone PCSP 718/TC.PCSP 718/8XM.PCSP 718
- 74 **GREATEST HITS** Barry White 20th Century BTH 8000/ZCBT.8000/Y8BT 8000
- 75 **MOON MADNESS** Camel Decca TXS 115/KTXC.115/ETXC.115
- 76 **WISH YOU WERE HERE** Pink Floyd Harvest SHVL 814/TC.SHVL 814/8X.SHVL 814
- 77 **FAVOURITES** Peters & Lee Philips 9109. 205/7108.136/7711.073
- 78 **THE SINGLES 1969-73** Carpenters A&M AMLH 63601/CAM 63601/YAM 63601
- 79 **SAMPLE CHARLEY PRIDE** Charley Pride RCA Victor SAS 1005/MPK 238/MP8 238
- 80 **PENTHOUSE TAPES** Sensational Alex Harvey Band Vertigo 9102.007/7231.006/7739.030
- 81 **THE BEST OF THE STYLISTICS** Avco 9109.003/7138.160/7739.206
- 82 **BAND ON THE RUN** Paul McCartney & Wings Parlophone PAS 10007/TCPAS 10007/8XPAS 10007
- 83 **THE BEATLES 1962-66** Beatles Parlophone PCSP 717/TC.PCSP 717/8X.PCSP 717
- 84 **ON TOUR** David Essex CBS 95000/40.95000/42.95000
- 85 **ELVIS PRESLEY'S 40 GREATEST HITS** Arcade ADEP 12/ADECS 12/ADECA 12
- 86 **MISSA LUBA** Troubadours Du Roi Baudouim Philips SBL BL 7592/7115.029/-
- 87 **COLLECTION OF GENE PITNEY** Gene Pitney Pickwick PDA 004/-/-
- 87 **THE FOUR SEASONS STORY** Four Seasons Private Stock DAPS 1001/ZCPSD1/Y8PSD1
- 89 **FOUR SYMBOLS** Led Zeppelin Atlantic K 50008/K4.50008/K8.50008
- 90 **TAKIN' IT TO THE STREETS** Doobie Brothers Warner Bros. K56196/K4.561968/K8.56196
- 91 **BACK HOME AGAIN** John Denver RCA Victor APL1 0548/APK1 0548/APS1.0548
- 92 **COLLECTION OF JIM REEVES** Pickwick PDA 010/-/-
- 93 **IF I WERE BRITANNIA I'D WAIVE THE RULES** Budgie A&M AMLH 68377/CKM 68377/YKM 68377
- 94 **RED CARD** Streetwalkers Vertigo 9102.010/7138.077/-
- 94 **MAKE THE PARTY LAST** James Last Polydor 2371.612/3150.612/3811.286
- 96 **BRIDGE OVER TROUBLED WATER** Simon & Garfunkel CBS 63699/40.63699/42.63699
- 97 **INTERVIEW** Gentle Giant Chrysalis CHR 1115/ZCHR 1115/-
- 97 **BY INVITATION ONLY** Various Atlantic K 60112/K4.60112/K8.60112
- 97 **A LOVE TRILOGY** Donna Summer GTO GTLP 010/GTMC.010/GTET.010
- 100 **GOODBYE YELLOW BRICK ROAD** Elton John DJM DJLPD 1001/DJE 49001/DJE 89001



DOCTOR WHO AND THE PESCATONS
Argo 2SW 564

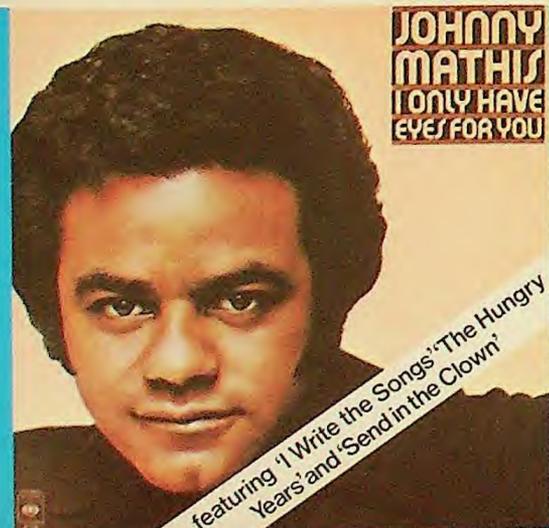


Fivepenny Piece KING COTTON
EMI EMC 3129

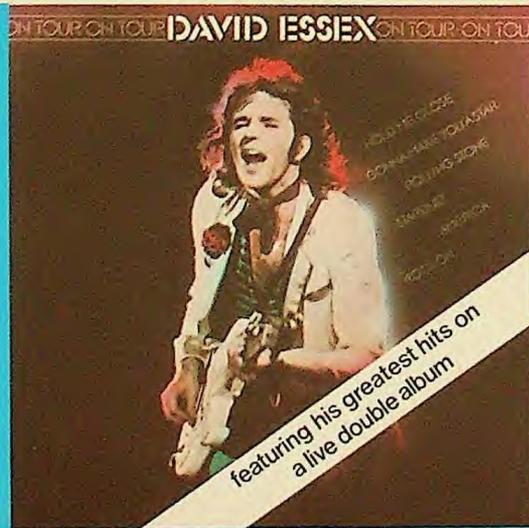


Frankie Valli
FALLEN ANGEL
Private Stock PVLP 1005

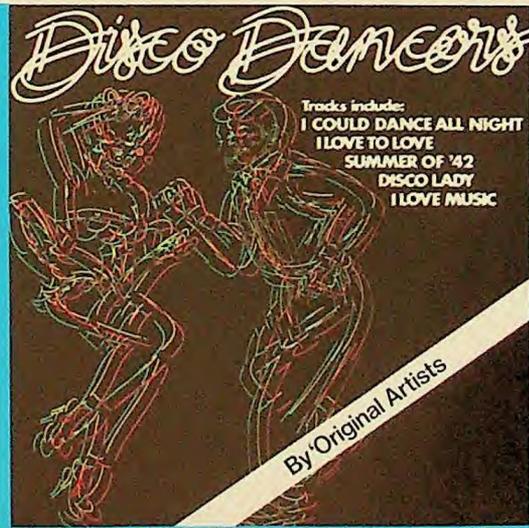
rch Bureau from 300 conventional record shops and
ot indicate sales through rack, chain stores and other
the order of listings is not an indication of sales
eves are advertisements).



I ONLY HAVE EYES FOR YOU
Johnny Mathis
CBS 81329



ON TOUR
David Essex
CBS 95000



DISCO DANCERS
Original Artists
CBS 81430

**NEW PULL-OUT
TOP 50
SINGLES CHART**

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING JULY 3rd, 1976

**JIMMY
JAMES
AND THE UGABONDS**

NOW

NSPL 18495
ZCP 18495
YSP 18495

THEIR LATEST ALBUM

NOW

IS THE TIME

THEIR LATEST SINGLE
7N 45606



EMI RECORDS

Pye Records (Sales) Ltd.,
120 Western Rd.,
Mitcham, Surrey.

IP
ZC - Cassette
YB - Cartridge

1	1	YOU TO ME ARE EVERYTHING	The Real Thing	○	Pye Int. 7N 25709
2	4	YOU JUST MIGHT SEE ME CRY	Our Kid		Polydor 2058.729
3	6	YOUNG HEARTS RUN FREE	Candi Staton		Warner Bros. K 16730
4	7	LET'S STICK TOGETHER	Bryan Ferry		Island WIP 6307
5	5	TONIGHT'S THE NIGHT	Rod Stewart		Riva 3
6	8	HEART ON MY SLEEVE	Gallagher & Lyle		A&M AMS 7227
7	11	LEADER OF THE PACK	Shangri Las		Charly CS 1009/Contempo CS 9032
8	10	THE BOYS ARE BACK IN TOWN	Thin Lizzy		Vertigo 6059.139
9	2	COMBINE HARVESTER (BRAND NEW KEY)	The Wurzels	○	EMI EMI 2450
10	3	SILLY LOVE SONGS	Wings	○	Parlophone R 6014
11	18	KISS AND SAY GOODBYE	Manhattans		CBS 4317
12	27	THE ROUSSOS PHENOMENON	Demis Roussos		Philips DEMIS 001
13	9	JOLENE	Dolly Parton		RCA RCA 2675
14	42	A LITTLE BIT MORE	Dr. Hook		Capitol CL 15871
15	12	SHOW ME THE WAY	Peter Frampton		A&M AMS 7218
16	20	THE CONTINENTAL	Maureen McGovern		20th Century BTC 2222
17	22	I LOVE TO BOOGIE	T. Rex		EMI MARC 14
18	15	YOU'RE MY EVERYTHING	Lee Garrett		Chrysalis CHS 2087
19	35	MISTY BLUE	Dorothy Moore		Contempo CS 2087
20	13	SOUL CITY WALK	Archie Bell & The Drells		Philadelphia PIR 4250
21	43	YOU ARE MY LOVE	Liverpool Express		Warner Bros. K 16743
22	16	THE WANDERER	Dion		Philips 6146.700
23	21	THE BOSTON TEA PARTY	Sensational Alex Harvey Band		Mountain TOP 12
24	-	YOU'RE MY BEST FRIEND	Queen	NEW ENTRY	EMI 2494
25	26	WHAT A WONDERFUL WORLD	Johnny Nash		Epic EPC 4294
26	48	IT ONLY TAKES A MINUTE	100 TON & a FEATHER (JONATHAN KING)		UK 135
27	34	I RECALL A GYPSY WOMAN	Don Williams		ABC 4096
28	19	LET YOUR LOVE FLOW	Bellamy Brothers		Warner Brothers K 16690

ONES TO WATCH

MICHEL POLNAREFF
'LIPSTICK'



K10783

JOHN SEBASTIAN
'WELCOME BACK'



K14434

CATE BROTHERS
'CAN'T CHANGE MY HEART'



K13038

IMPACT
'HAPPY MAN'



K10780

BEACH BOYS
'ROCK & ROLL MUSIC'



K14440

wea



EVERY BEAT OF MY HEART

A new chart busting single from

GLADYS KNIGHT And The Pips
DJS 10681

Also available on DJM



Double Album - DJD 28010

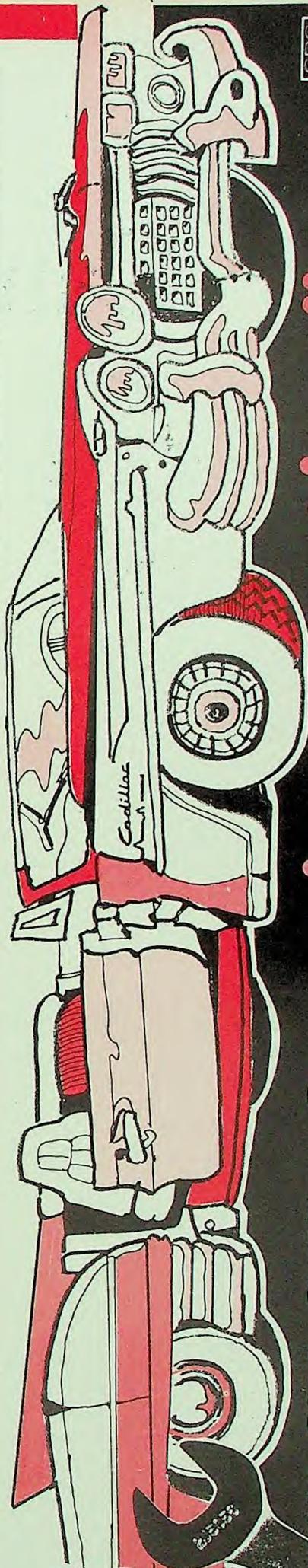
on **DJM Records**

71/75 New Oxford Street, London WC1A 1DP

Order Desk. 01-960 2155.



JOHNNY CASH "One piece at a time" NEW SINGLE



- | | | | |
|----|----|---|-----------------------------------|
| 27 | 34 | I RECALL A GYPSY WOMAN Don Williams | ABC 4098 |
| 28 | 19 | LET YOUR LOVE FLOW Bellamy Brothers | Warner Brothers K 16690 |
| 29 | 47 | MAN TO MAN Hot Chocolate | RAK 238 |
| 30 | 41 | MY SWEET ROSALIE Brotherhood Of Man | Pye 7N 45602 |
| 31 | 14 | NO CHARGE J. J. Barrie | Power Exchange PX 209 |
| 32 | 29 | SHAKE IT DOWN Mud | Private Stock PVT 65 |
| 33 | 17 | THIS IS IT Melba Moore | Buddah BDS 443 |
| 34 | 50 | ME AND BABY BROTHER War | Island WIP 6303 |
| 35 | 24 | THE FLASHER Mistura with Lloyd Michels | Route RT 30 |
| 36 | 23 | MY RESISTANCE IS LOW Robin Sarstedt | Decca F 13624 |
| 37 | 31 | DANCE THE BODY MUSIC Osibisa | Bronze BRO 26 |
| 38 | 25 | FERNANDO Abba | Epic EPC 4036 |
| 39 | 28 | MIDNIGHT TRAIN TO GEORGIA Gladys Knight & The Pips | Buddah BDS 444 |
| 40 | 30 | FOOL TO CRY Rolling Stones | Rolling Stones RS 19121 |
| 41 | 46 | TIGER BABY/NO JOE Silver Convention | Magnet MAG 69 |
| 42 | 49 | TUBULAR BELLS Champs Boys | Philips 6006 519 |
| 43 | — | ONE PIECE AT A TIME Johnny Cash & The Tennessee Three | NEW ENTRY CBS 4287 |
| 44 | 44 | COULD IT BE MAGIC Donna Summer | GTO GT 60 |
| 45 | 40 | I DON'T WANNA PLAY HOUSE Tammy Wynette | Epic EPC 4091 |
| 46 | — | GOOD VIBRATIONS Beach Boys | NEW ENTRY Capitol CL 15875 |
| 47 | 36 | REQUIEM Silk | Bell BELL 1478 |
| 48 | — | STRANGE MAGIC Electric Light Orchestra | NEW ENTRY Jet 779 |
| 49 | — | DON'T GO BREAKING MY HEART Elton John & Kiki Dee | NEW ENTRY Rocket ROKN 512 |
| 50 | — | I NEED TO BE IN LOVE Carpenters | NEW ENTRY A&M AMS 7238 |

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)

Chart compiled for Music Week and the BBC by British Market Research Bureau © 1976 Billboard Ltd.

THE NEW CARPENTERS SINGLE

"I Need To Be In Love"



AMS 7238

CHARTBOUND FROM

PETER ALLEN

"The More I See You"



AMS 7228

