

Anchor dealer winners

GEOFFREY BRIDGE (left), director of the BPI pulls the winning entry from the drum in Anchor Records Treasure Chest dealer incentive scheme, as managing director Ian Ralfini (right) and sales manager Alan Wade look on. The first prize of a cruise worth £700 went to Pat Harrison, manager of Chappell Record Store, London. Runners-up prizes of £100 went to C. Spellman, Downton Records, Billericay, Essex; B. Lawrence, 21 Poole House, Chadwell St. Mary, Essex; and Chevron Record Centre, Folkestone. Twenty consolation prizes to the value of £50 went to Bruce's Records, Kirkaldy; Eileen Thompson, South Clerk Street, Edinburgh; Virgin Records, Sheffield; Other Record Shop, Edinburgh; EMI Record Shop, Manchester; Callers of Newcastle; Justins of Edinburgh; M. Archer, The Lows, Oldham; Tandy's of Warley; Andy's of Cambridge; Listen Records of Glasgow; Virgin Records, Glasgow; Pied Piper, Bearwood, Worcs.; Nick Turnbull,



Highfield, Gt. Dunmow, Essex; HMV, Oxford Street, London; Wind Up, Longfield Centre, Manchester; Bradley's of Sheffield; Harlequin, Luton; Paul Chapman, Oswald Road, Manchester; Bargain Box Records of Wallasey. The

incentive scheme, which required dealers to order 25 albums/tapes in mixed orders and multiples of 25 attracted nearly 1300 entries. Assisting Geoffrey Bridge in choosing the winners was Brian Mulligan, editor of Music Week.

New CBS directors appointed

CBS, UNDER the new managing directorship of Maurice Oberstein has announced a number of appointments within the firm including two new directors.

GEORGE RIDNELL has been appointed managing director of CBS Manufacturing. He joined CBS UK as financial director in August 1974 and before that he worked at CBS in New York as assistant for international affairs. He will report to Oberstein whom he replaces. Reporting to him will be Frank Whipp, manager of manufacturing facilities development, Jay Sullivan, manager of tape plant operations and David Gouldstone director of CBS manufacturing in charge of discs.

VIC RIDGWELL has been appointed director of distributed services. He reports to Oberstein. He joined CBS in May 1969 as order service manager and became general manager of distribution services in 1973. He was instrumental in planning the changeover from William Road to Barlby Road. Reporting to him will be Fred Whittle, depot and distribution manager, Ed Butt the order services manager, Mike Pashler, executive assistant, Ray Saville, customer liaison officer, Mike Holley, administration manager and Jean Talbot, manager of the international services department.

DAVID GOULDSTONE has been appointed director of CBS manufacturing. He joined Oriole Records in 1964 as assistant works manager just before CBS took over the company.

JACK FLOREY has new enlarged responsibilities and is now commercial director. He will be responsible for the direct management of sales across the spectrum of special projects, export sales, custom pressing, distributed label acquisition and contract and import sales. Additionally he will be responsible for new sales development and diversification planning. He will report to Oberstein and reporting to him will be John Dunn, manager of special products, Len Carpenter, manager of export and import sales, and David Duke, manager of CBS Eire.

JOHN MAIR has been appointed general manager sales. He was previously with EMI in sales management and at Philips and A&M. Reporting to Mair are Derek Williams, general manager Embassy, Ken Rowlands manager of tape and SQ sales marketing, Bob Lewis, national distributed accounts manager Ray Burford, classical sales manager. Mair will also report Oberstein.

Ralfini.

All Anchor's sales areas have been redesigned, enabling the representatives to service what Ralfini terms "the top 2,000 accounts in the country."

Richard Partington will be co-ordinating the financial aspects of the new design.



MICHAEL McDONAGH has joined Motown Records which becomes an independent distributed label from September 1. He will take responsibility for the newly formed marketing and promotion department. McDonagh has been in the record industry since January 1970 when he joined Transatlantic. He then worked for the Readers Digest as market and promotion executive controlling various direct mail record and tape campaigns. He left in 1973 to set up his own promotion, publicity and agency business.

DAVE VALENTE, formerly professional and promotion manager for Jobete, the Motown publishing arm, will now join Motown Records as sales and regional promotion executive. He will report to McDonagh and will take responsibility for national sales liaison with the EMI sales force as well as regional promotion. The announcement of further additions to the Motown staff and the location of new offices will be announced shortly.

JOHN HUTCHINSON has been appointed as national field sales manager for Anchor Records, and John Bennett as Southern sales supervisor and London West End representative. The moves are part of a round of policy and personnel changes announced recently by company managing director Ian

DOOLEY

DURING HIS recent London visit, ABC chairman Jerry Rubinstein called on ATV chairman Sir Lew Grade to discuss U.S. representation of son Paul's new P&P label venture?.....with a U.S. number one album and single simultaneously, Capitol's new deal with Paul McCartney paying off from the start - and to allow Venus and Mars to move to the top, Elton John's Captain Fantastic had to move over.....Venus & Mars also Number One in UK, Japan & France.....joining the ranks of editors-on-the-move, Seamus Potter of Music Plus magazine.....we also hear that Ben Cree had cooled on plans to publish trade paper.....awaited from Radio 2 man Barry Aldis, statement regarding his future plans.....ditto producer-publisher Stephen Shane following B&C-Charisma split.....

FOR THEIR six shows at Madison Square Garden, Rolling Stones grossed 1.2 million dollars.....problems facing Jeff Kruger at Hammersmith Cunard Hotel once again highlights the serious lack of suitable venues in London where top-class cabaret can be presented effectively.....with producer John Gilbert, David Hentschel who played synthesizer on two Elton John albums and records for Ring O' Records has just completed first soundtrack for the WB film Seven Men At Daybreak.....born within one hour of each other at Middlesex Hospital last week a daughter to Bell a&r man Andrew Bailey and wife Cheryl and a son to Polydor a&r man Alan Black and wife Marie-Pierre.....

SUSAN MAUGHAN named best female singer in Tokyo international song festival and her song, There Is A River by Michel Legrand and Hal Shaper picked up best-song prize.....for Oscar Peterson's forthcoming BBC tv series, Edward Heath recorded piano-playing guest spot performing Nobody Knows The Troubles I've Seen?.....the whole world and his brother appeared to turn up for last week's housewarming of State Records at Spen House, interior decor designed by Wayne



- Side 2
- | | |
|--------------|-------------------------|
| F Medley | 1. YOURS Medley |
| | BESAME MUCHO |
| | AMOR AMOR |
| IG SO Medley | 2. SPANISH EYES Medley |
| MOON, | ALWAYS IN MY HEART |
| O QUANDO | MARIE ELENA |
| A | 3. WEDDING SAMBA Medley |
| ey | BRAZIL |
| | THE LAUGHING SAMBA, |
| | HAVA NAGILA |
| NGA | 4. YELLOW BIRD Medley |
| | ISLAND IN THE SUN |
| | JAMAICA FAREWELL |

Inga-longa-Max

Vol. 10. NSPL 18458



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NEWS

UA plans wider product range

UNITED ARTISTS is embarking upon a series of moves designed to strengthen its UK operation, prior to the introduction early next month of its new sales force. Initial action involves the creation of a popular music department, to be headed by present UA label manager, Alan Warner.

The company is to broaden the scope of its product range, and Warner will be actively involved in this. UA is planning to acquire the type of acts not generally associated with it, and is shortly signing two British artists to work on a special concept album for release later this year. Another

project already nearing completion is a specially recorded album of the most memorable radio themes of the late-Forties and Fifties. Other plans in the nostalgia stakes, according to Warner, will embrace comedy and an extension of the Golden Age of Hollywood series.

In the easy listening field, UA has already recorded new material with Bing Crosby, while this month Fred Astaire is in London for sessions for the company.

Taking over Alan Warner's duties as label manager will be Tim Read, who moves from press officer. Replacing Read in that post will be Sue Brown, who comes to UA from the Les Perrin organisation; she will be assisted by Judith Riley.

STOP PRESS— BREAKERS

EL BIMBO, Bimbo Jet, EMI 2317
THE LAST FAREWELL, Roger Whittaker, EMI 2294
I'LL HAVE TO SAY I LOVE YOU IN A SONG, Jim Croce, Philips 6073 208
BABY GET IT ON, Ike & Tina Turner, United Artists UP 35766
CRYSTAL WORLD, Crystal Glass, Philips 6009 633
ALL I NEED IS YOUR SWEET LOVIN', Gloria Gaynor, MGM 2006 531
LOVE WILL KEEP US TOGETHER, The Captain & Tennille, A&M AMS 7165
EVERY ROAD LEADS BACK TO YOU, Leapy Lee, Bell 1419
TELL LAURA I LOVE HER, Ricky Valance, EMI 2303
OH ME OH MY (DREAMS IN MY ARMS), Al Green, London

Pirates scuttled

FROM PAGE 1

sums ranging from £500 to £750 in respect of damages and costs. The other cases are still pending and in some difficulties have been experienced in effecting service of court process.

In addition, as a direct result of the BPI enquiries, a number of charges have been brought against Kishorilal Pandit, Chandrakant Modha and Popatlal Makwana trading in Leicester. The three have been committed to stand trial at Leicester Crown Court. All three face charges including



Wigwam winners

JOYCE MARTIN, manageress of the EMI Records shop, Corby, was the first winner in the Music Week - Virgin Records sales-promotion competition centred on Nuclear Nightclub, the first UK album release by the Finnish band, Wigwam. The Corby shop was the first one to be found by sales representative Roger Ferdinand to be playing the album. She wins a £150 holiday voucher. Second-prize of Koss headphones went to Rumbelows of Newcastle. Consolation prizes of the Clive Davis autobiography went to Music Shop, Berwick-on-Tweed; Sound Advice, Cardiff; House of Andrews, Durham; Ear-ere Records, Lancaster; Record Music Centre, Doncaster; Recordsville, Victoria, London; Alderson's of Newcastle; Shaws Records, Manchester; Revolution, Windsor; Ali Baba,

1974 disc and tape sales top £145m

FROM PAGE 1
cassettes and 85 percent of cartridges.

The absence of complete sales information may account for what appears to be a disturbing picture on albums, where the figures indicate that the market may be reaching saturation point. Compared with 1973, total UK album production (excluding imports) amounted to 105.6 million copies, only 5.3 million copies more than in 1973. On the basis of information available, actual sales value in the UK (excluding exports) was up by about £11 million, but sales actually dipped from nearly 81 million LPs in 1973 to 79.2 million in 1974. With exports

Six sign for screen scheme

FROM PAGE 1

Radio broadcaster, with information about each - artist, song title, record label and in the case of an LP track, details of the long-player itself.

Cinedisc has signed one of Britain's two major movie house chains, EMI/ABC, for the scheme, along with Classic, Star and other independent operations. According to Prosser, these handle some 65 percent of all UK cinema admissions.

Chrysalis was to have been one of the companies with product in the first Cinedisc tape but when technical problems delayed Cinedisc's introduction, Chrysalis was unable to postpone other promotional plans for last month - and subsequently pulled out of the scheme.

A further component of the Pearl & Dean package is retail involvement. Immediately after the Cinedisc tape is played during a film interval, P&D screen advertising commences; the first commercial will feature DJ Prebble talking about Cinedisc and announcing where the aired records can be obtained. Local dealers can have the name of their store screened at the advertisement's end, and also included on a display board located prominently in the cinema foyer. The board will detail the current week's Cinedisc titles - of which dealers will have advance notice - and a supply of 'Cinedisc stockist' window stickers will also be distributed.

The cost of retail participation in Cinedisc will vary according to a cinema's location, size and audience pulling power. More than two dozen retailers have already booked screen time, David Prosser reported.

Featured artists in the July 27 Cinedisc tape include Helen Reddy (EMI), Manfred Mann (Bronze), The Captain & Tennille (A&M), The Troggs (Penny Farthing) and Tony Anthony (MAM). Bell/Arista's insert is the only one to spotlight a film soundtrack album, Barbra Streisand's *Funny Lady*.

Young people between 12 and 24 constitute 66 percent of cinema admissions in the UK, and account for 75 percent of total record business (excluding classical product). According to statistics from the British Market Research Bureau, 70 percent of singles buyers and 68 percent of album buyers are cinemagoers.

included, the overall figures were 92.2 million records worth £89.4 million in 1974 against 94.3 million worth £77.3 million the previous. What the BPI figures do not indicate is whether the decline is due to a falling-off of sales in the full-price or budget end of the market. However, it is generally accepted that the budget business has not been at its most buoyant.

Total UK production amounted to 190.8 million records of all types, including imports of 17 million discs. In 1973, the gross was about 180 million discs, with imports of 19.8 million.

The overall value of sales on 153.6 million discs (150 million in 1973) amounted to £106.9 million (£91.9 million). There were 13.9 million discs exported (£13.4 million) worth £8.9 million (£7.7 million). Sales of singles were worth an overall £17.5 million (£14.7 million) based on UK figures of 60.5 million copies (£4.6 million) and exports of 885,000 (1.1 million).

Looked at in detail - and bearing in mind the incompleteness of the figures - there are other indications to be drawn of the state of the market and that price increases rather than volume growth are maintaining profitability. Sales of singles during the last six months of 1974 amounted to 30.3 million copies while in the previous year the figure was 30.6 million. Over the same period, LPs sold 44.6 million copies against 50 million in 1973. Sales of records of all types were down from 1973's figure of 80.6 million copies worth £52.5 million to 74.9 million worth £57.1 million.

Tape sales for the year were worth £38.4 million against £31 million in 1973. The 1974 figure was based on the sale of 13.4 million (9.8 million) cassettes worth £26.8 million (£19.6 million) and 5.8 million cartridges (£5.7 million) worth £11.6 million (£11.4 million).

Dip-sticks criticised

FROM PAGE 1

Independent Radio Contractors, has always regarded the use of dip-stick polls as an interim measure between RSGB JICRAR surveys, and in fact a JICRAR poll is to be carried out for the Manchester area in October. A full JICRAR survey, though, can cost up to £10,000. If conducted as frequently as the stations would like, the annual cost could be £50,000.

The main area for concern is the difficulty of comparing the two forms of research. Advertising agencies normally buy time on the strength of the published research on audience figures, and Piccadilly Radio, for instance, will be in a difficult position if the JICRAR research produces a smaller listening figure than the 52 percent quoted by the NOP dip-stick.

Piccadilly managing director Philip Birch, commenting on the findings, said: "I attribute the high figure to the ability of my staff to find out the needs of the audience and to interpret them in terms of programmes". A decision is likely next week from JICRAR and the AIRC regarding the future publication of dip-stick research.

more gold from Max-ico



Side 1

1. ENJOY YOURSELF Medley
MANANA
THE COFFEE SONG
2. AND I LOVE YOU SO Medley
FLY ME TO THE MOON,
QUANDO QUANDO QUANDO
3. **Y VIVA ESPANA**
4. BLUE SKIES Medley
JEALOUS
AM I BLUE
5. SINGALONGA CONGA

Side 2

1. YOURS Medley
BESAME MUCHO
AMOR AMOR
2. SPANISH EYES Medley
ALWAYS IN MY HEART
MARIE ELENA
3. WEDDING SAMBA Medley
BRAZIL
THE LAUGHING SAMBA,
HAVA NAGILA
4. YELLOW BIRD Medley
ISLAND IN THE SUN
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Viva! Conga-longa-Max

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NEWS

Three year deal for Polydor-CTI

POLYDOR HAS signed a three-year deal with CTI/Kudu, with further one-year options. The deal marks the end of a three-month period where the labels had no UK outlet, having previously been with Pye.

Pye issues G & S ten-LP series

TO TIE in with the Gilbert and Sullivan centenary year, Pye is launching a series of ten albums, recordings of the G and S operas, from September 12.

It is to be a full-price series, going out on the Pye Popular label but with a special identifying Gilbert and Sullivan logo. All the albums feature the Gilbert and Sullivan Festival Chorus and Orchestra, conducted by Peter Murray, and the four-colour sleeves will carry a complete libretto breakdown.

Soloists include Thomas Round, Valerie Masterson, John Cartier, Helen Landis, Lawrence Richard, Gillian Humphries, Donald Adams and Michael Wakeham.

Heavy marketing and promotion is planned for the series.

Polydor is at present working on different ways to promote the MOR and Black Jazz/Soul product. The first release for Kudu is set for August 1, a single titled Mister Magic from Grover Washington, which has been enjoying considerable success in the US charts. In September, albums from Washington, Phil Upchurch and Esther Phillips are due. The Polydor disco promotion department is to start work on the product at the end of July, sending out advance demo discs to prominent discoteques.

The CTI label is to be launched in November, with the first product including an album from Paul Desmond, and the re-issue of the two Deodata albums. When dropping CTI and Kudu, Pye director Peter Prince told Music Week, that without the sales of Deodata, the labels would not have been really viable, and that other releases would have had to sell about 4,000 copies each to back it up.

Polydor is optimistic about the sales potential of the labels, supported with the right marketing approach. At present, details are being finalised regarding the official launch of the labels, though it was thought that first the company should release the Grover Washington single and album, to cut down on loss of sales due to import.



SPECIALIST PRINTERS to the record industry, Robert Stace, attracted a large entry to their annual golf day at the Nevill Golf Club, Tunbridge Wells. Pictured at the 19th hole are (l to r) Ken Maliphant, Phonogram marketing director, Jack Wood, Phonogram display manager, Nigel Steffans, RCA creative services manager, Terry Beard, Music for Pleasure design manager, Tony Long of Robert Stace, Vin Gowland, Phonodisc factory manager, Phil Adams, Decca print buyer and Stace managing director Don Chalklin who later presented prizes to winners Maliphant, Gowland and Steffans.

Special sleeves for Alex Harvey's Delilah

AS PART of the Phonogram campaign for the Sensational Alex Harvey Band single version of Delilah, the old Tom Jones' hit, 15,000 copies of the record are being sent out in special coloured sleeves.

And, as an added part of the dealer incentive scheme to help break the record in the UK, the singles are being despatched to dealers in strikingly-coloured

pop-up box displays, each taking 13 records but at the price of 12.

Additionally, 2,000 four-colour posters are being mailed to leading retailers as extra point-of-sale promotion.

The single was recorded live at an Alex Harvey concert at the Hammersmith Odeon, May 2, and special attention was paid to the quality of the recording for single release. The co-writers of the song, Les Reed and Barry Mason, have said they are delighted at the unusual treatment of the number.

The Sensational Alex Harvey will give television exposure to the single, with the emphasis on the slick and amusing choreography which goes with the performance.

Phonogram release the single with a special label number, ALEX 001.

Black Wax injunction granted

BIRMINGHAM RECORD dealer Keith Thornton of Black Wax secured an injunction in the High Court on July 1 restraining Pama Records from infringing copyright in a single Miss Wire Waist by Carl Malcolm issued on the Camel label. Mr. Justice Philips granted the injunction until the hearing of the action, or until further order, but excluded all records already delivered at July 1 to retail outlets and Enterprise distributors.

The record will now be available on the Black Wax label (WAX 7) and distribution is through Enterprise and Creole.

French Celtic rock success

EMI IRELAND has had success with an LP from Gwendal, a Breton group who record for Pathe-Marconi (EMI France).

Said Derry O'Brien, marketing manager: "Their first album, consisting mainly of Celtic rock material, was released in Ireland in April and has been extremely well received by the national radio station and has been clocking up impressive sales."

New GTO pop film released

THIS MONTH, GTO Films launches its second full-length pop feature film, Never Too Young To Rock. Backed by television, radio and local press advertising costing in the region of £100,000, an album and single are being released under the same title. The film is being shown at ABC cinemas region by region.

The campaign has already started in Scotland, and on July 27, the film is launched in the Border, Tyne Tees, Yorkshire and Anglia regions. This is followed on August 3 in the Midland ATV area, August 17 in London, August 24 in Granada, Harlech and Westward, and lastly in Southern, in October.

The first GTO film was Remember Me This Way from Gary Glitter, which resulted in a box office gross in excess of £500,000. The follow up film to Never Too Young To Rock, Side by Side, has just finished filming at Shepperton Studios, and stars Terry Thomas, Billy Boyle, Stephanie de Sykes, Barry Humphries and Dave Mount (Mud). Mud, Rubettes, Hello, Mac & Katie Kissoon, Desmond Dekker, Showaddywaddy and Bob Kerr's Whoopee Band are also involved.

GTO director Laurence Myers told Music Week, "The trouble with pop films in the past, has been that generally speaking, they have been made by film people, instead of pop people, which is in my opinion, the definition between success and failure. The Beatles films were slightly different, in that I think the group had quite an influence as to how they were made."

Continued Myers, "Side by Side, will hopefully be ready for release by Christmas, again using similar promotional techniques."

Promotion for Never Too Young To Rock, includes T-shirts, Yo-Yo's, and a souvenir brochure. The special compilation album is released on GTO (GTMC 004), and the title track is on a single, sung by Scott Fitzgerald (GT 26).

Van McCoy B side restored

PHONOGRAM has restored the original U.S. 'B' side to the hit single The Hustle, by Van McCoy, following a request from Luigi, of Avco Records in the States.

The Hustle was originally coupled in the UK with Get Dancing, jointly published by Intersong and KPM, because Phonogram executives thought the disco song, which had already been a hit here, would offer a second chance of breaking the record if the 'A' side hadn't made it.

The single with the substitute 'B' side is reported to have sold 160,000 copies in the UK and with the new coupling, Hey Girl Come And Get It, sub-published by Cyril Shane here, has sold more than 80,000 to date.

Says Cyril Shane: "Changing the 'B' side is the prerogative of the record company and much though I regretted the change there was nothing much I could do about it."

Star of TV's smash success
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Rudolph Walker

His first release
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BU 3018

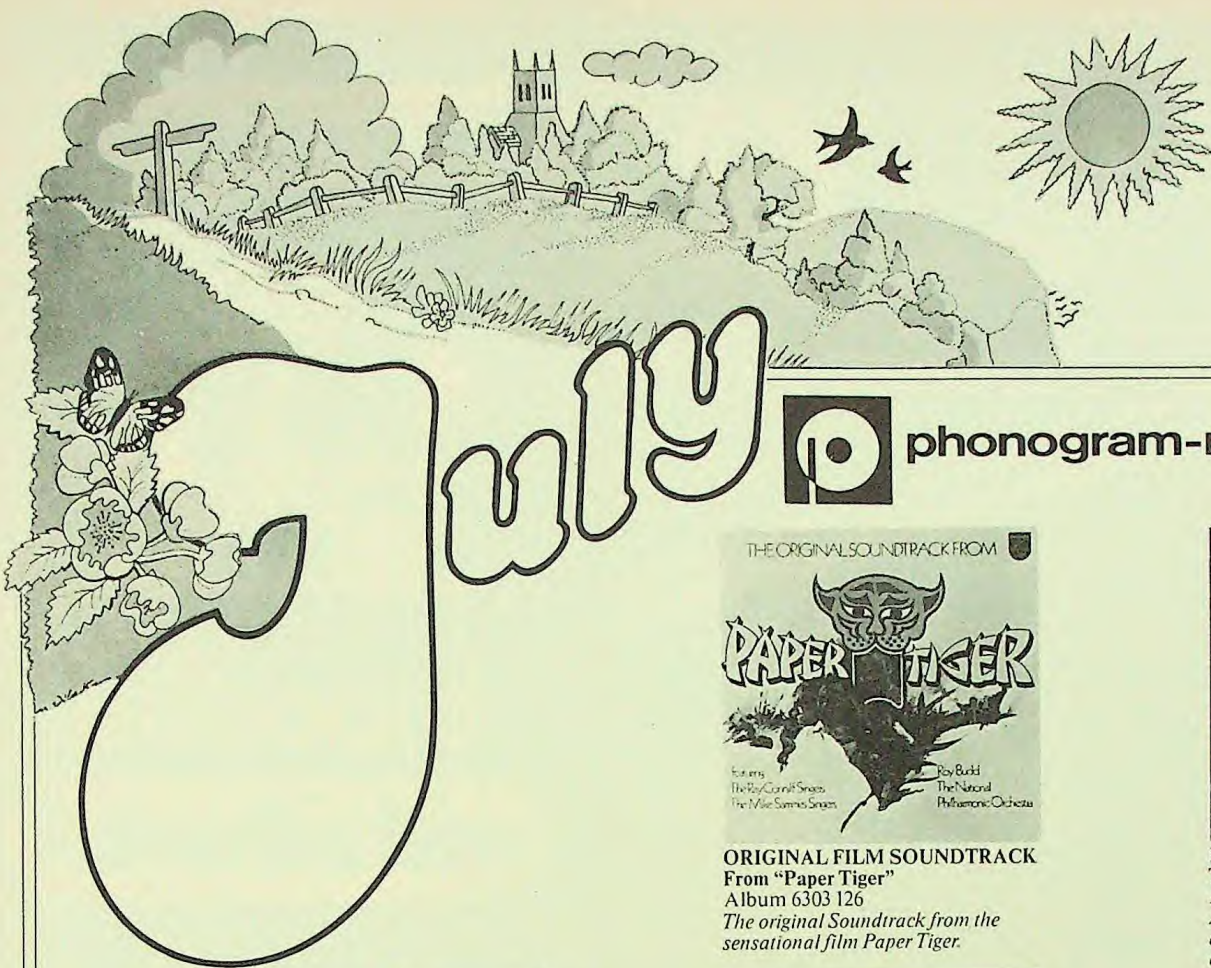
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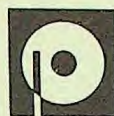
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RECORDS



Having A Heat Wave



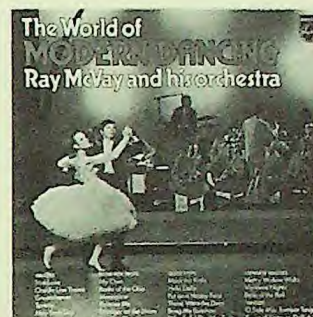
July



phonogram-releases



ORIGINAL FILM SOUNDTRACK
From "Paper Tiger"
Album 6303 126
The original Soundtrack from the sensational film Paper Tiger.



RAY McVAY AND HIS ORCHESTRA
The World Of Modern Dancing
Album 6641 301
A carefully programmed double album which observes Strict Tempo on either side.



VARIOUS ARTISTS
Focus On Folk
Album 6382 110
Cassette 7176 123
A strong folk package by artists who are already household names.



HARRY SECOMBE
Secombe Serenade
Album 6308 235
Cassette 7108 135
This is his first new album for ages and contains a collection of good popular songs.



VARIOUS ARTISTS
Focus On Jazz
Album 6436 032
Cassette 7179 088
A Jazz album aimed at establishing some of the Jazz greats in a wider market.



THE MARINE BAND OF THE ROYAL NETHERLANDS NAVY
On The Quarterdeck
Album 6440 196
Cassette 7174 270
First release from this band who play military music at its very best.



DIANE SOLOMON
Take Two
Album 6308 236
Cassette 7108 134
A very strong album released to coincide with her forthcoming 6 week TV series.



LOBO
"Best Of Lobo"
Album 6369 807
Cassette 7164 306
Definitely the very best from this extremely popular American artist.



VARIOUS ARTISTS
Easy Listening Instrumentals
Album 6436 033
Cassette 7179 089
Relaxing, easy-on-the-ear, MOR instrumental sounds.



VARIOUS ARTISTS
Spotlight On The Twenties
Album 6641 299
Cassette 7581 081
Wonderful selection of evergreen tracks by superb artists.



VARIOUS ARTISTS
Easy Listening Vocals
Album 6382 112
Cassette 7176 122
A strong compilation of old favourites sung by your favourites.

EUROPE

Italian Critics' Awards

MILAN — Italy's National Association of Record Critics presented the annual awards here for the adjudged best records released between April 1974 and April 1975.

There were ten categories, prizes being awarded as follows: OPERA: Complete Works: "Incoronazione di Poppea," by Monteverdi (Telefunken); "Death In Venice," Britten (Decca); "The Abduction From The Seraglio," Mozart (DGG); "Assedio di Corinto," Rossini (EMI); "Aida," Verdi (EMI).

Recitals: "Leyla Gencer," (Cetra); "The Miracle Of A Voice: Giacomo Lauri Volpi," (RCA).

Historical Reprint: "Straussliederalbum," (BASF).

SYMPHONIES AND CHAMBER MUSIC: Gerardo Rusconi Prize: "Englische Suiten," J. S. Bach, with Gustav Leonhardt, harpsichordist (Philips); Other Prizes: "Fiori Musicali," Frescobaldi (Arion); "Como Una Ola Du Fuerza," Luigi Nono (DGG); "The Orchestral Works Of Zoltan Kodaly," directed by Antal Dorati (Decca); "Symphonies Of Dvorak," directed Vaclav Neumann (Supraphon-RIFD).

POP MUSIC: Foreign: "Stevie Wonder," (Tamla-RIFI); Italian: "La Voglia di Sognare," (The Desire To Dream), Ornella Vanoni (Vanilla).

Foreign Progressive Music: "Rock Bottom," by Robert Wyatt (Virgin); Italian Progressive Music:

"Crae!" by Area (Cramps); Anthology: "Bologna, September 2, 1974," by Dalla, De Gregori, Monti, Vandetti (RCA); Live Recital: "An Evening with John Denver," (RCA); Dialect Songs: "Bologna Invece," (Bologna Instead), Dino Sarti (Fontana); Sound Experiments: "A Rainbow In A Curved Air," Terry Riley (CBS); Revelation of the Year: "Tangerine Dream," (PDU); First Record: Dania (Vedette).

JAZZ: Giancarlo Testoni Prize: "Enlightenment," McCoy Tyner (Milestone); Re-issue: "That Toddlin' Town Chicago 1926-28," (Parlophone EMI); Documentary: "The Beginning And The End," Clifford Brown (CBS); Italian Jazz: "Live Suite," by Guido Manusardi (BASF).

CABARET: "Conosci Il Paese Dove Fioriscono I Canoni," (Do You Know The Land Where The Cannons Bloom), by Adriana Martino (CBS).

FILM SOUNDTRACK: "C'era Una Volta Hollywood," (That's Entertainment) (MGM Phonogram). FOLK: "Brescia E Il Suo Territorio," (Albatros Vedette); "Greece," (Odeon EMI).

THEATER: "C'era Tutta Milano," (All Milan Was There), Luciano Beretta (Ariston).

DOCUMENTARY: "Le Voci Di Irma and Emma Gramatica," (Cetra).

CHILDREN'S RECORDS: "Viva Fanta ia," by Gogio Laneve (Phonogram); "Filastrocche In Cielo E in Terra," (Nursery Rhymes IN Heaven And Earth) by Gianni Rodari (Fonit); "Robin Hood," (Disneyland CBS).



HAARLEM CONVENTION — The international EMI a&r conference was held at EMI-Bovema's headquarters, with representatives of all European countries attending. As special guests, Nick Mobbs, EMI U.K. head of a&r, and Brian Shepherd, Capitol's European director, flew over from London. Picture shows (left to right): Gunther Ilgner (Electrola); Michel Poulain (Pathe Marconi); Frank Jansen (EMI Bovema); Sven A. Petterson (EMI Sweden); Roel Kruize (EMI-Bovema); Martin Kleinjan (EMI-Bovema); Michel Bonnet (Pathe Marconi); Rafael Gil (EMI-Odeon Spain); Emile Garin (EMI Belgium); Jean-Michel Peers (Pathe Marconi); Nick Mobbs (EMI U.K.); Klaus Werner (Electrola); Bruno Tibaldi (EMI Italy); Laico Burkhalter (EMI Switzerland); Brian Shepherd (Capitol, London).

RUSH RELEASE

GARY BENSON

"Don't Throw It All Away"

CHART-SHAKER!!

previously on Mooncrest records (cat. No. MOON-49)
available **NOW** on State Records

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EUROPEAN VIEWPOINT

The right to buy

from HENRY KAHN

PARIS — One of the most controversial laws in France is that which makes it an offence to refuse a sale. That is to say a customer may walk into a shop, point to any object in the window and insist on buying it.

Needless to say, the shopkeeper or salesman will explain that identical merchandise is available and ask why he should go to the trouble of ruining a window display by removing the specific article indicated.

The courts could be called upon to arbitrate. A customer, according to the law, has every right to ask for that particular article, but this does not mean that exigent and the non-conformist will necessarily win his case. In any case, such prosecutions are rare.

But higher up stream, the position is different. A manufacturer or wholesaler could never defend himself by arguing that this or that retailer was cutting the throats of other retailers who buy his goods, by selling at a discount.

This is not a new problem. It was argued in the U.K. as it was in France and finally governments, faced with rising prices, decided that the best way of assuring competition was to make it an offence for prices to be fixed.

At this time, a well-known French porcelain producer, renowned and world-famous, is being hauled before the courts because he decided to select his retail outlets. That is to say, for the sake of prestige, he wants the right to sell only to selected stores. Justice is often long drawn-out in France, but the case is important for the man is being sued by those stores he wishes to eliminate. The case may make legal history.

In the record industry the problem is solved. Whoever wishes to cut the price of a disc may do so and nothing can be done about it.

Why discount?

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Naturally when a price code is changed, the cost to the retailer also rises. Could it be that the discount houses are finding it more difficult to cut prices because their own overheads are rising? And therefore attack the record companies for changing the code price of certain discs because raw materials, royalties and a dozen other costs have also risen?

It is evident that a retailer who uses discount as an advertising media dislikes having to raise his prices. The question is whether he is entitled to accuse the manufacturers and producers of sharp practice because they raise their prices, in the light of inflation, by means of the code.

Yet this is exactly what FNAC, a very well known French discount house, is doing. It's 20 per cent cheaper offer looks less impressive when the price label is higher than the week before, and so it fires a broadside at the Syndicat through the columns of its own house magazine.

The public reaction

The point is interesting because at this time most retailers and all the supermarkets sell budget-line discs. It may be argued that Music For Pleasure does not enjoy the services of world-famous artists and therefore is able to produce records at lower costs.

One wonders if the discount houses behind the complaints expect the record companies to absorb the rising fees of a von Karajan or Yehudi Menuhin, in order to keep the discount price at what appears to be an invitingly low level.

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Some years ago, Maurice Buisson, who now runs Lido Musique, sold discs at a discount. He built his business up from street barrow trading to the elegant store he has now on the Champs Elysees. Having crossed the Rubicon of discernment, he soon discovered that not all record buyers fall for a discount and, indeed, some are inclined to be a bit snobbish about "accepting" discounts.

One day after reducing the price by 20 per cent, a lady customer wanted to know why. She seemed to sense a catch in the deal somewhere. From then on Maurice Buisson dropped the system and he has never looked back.

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EUROPE Italian Critics' Awards

MILAN — Italy's National Association of Record Critics presented the annual awards here for the adjudged best records released between April 1974 and April 1975.

There were ten categories, prizes being awarded as follows: OPERA: Complete Works: "Incoronazione di Poppea," by Monteverdi (Telefunken); "Death In Venice," Britten (Decca); "The Abduction From The Seraglio," Mozart (DGG); "Assedio di Corinto," Rossini (EMI); "Aida," Verdi (EMI).

Recitals: "Leyla Gencer," (Cetra); "The Miracle Of A Voice: Giacomo Lauri Volpi," (RCA).

Historical Reprint: "Straussliederalbum," (BASF).

SYMPHONIES AND CHAMBER MUSIC: Gerardo Rusconi Prize: "Englische Suiten," J. S. Bach, with Gustav Leonhardt, harpsichordist (Philips); Other Prizes: "Fiori Musicali," Frescobaldi (Arion); "Como Una Ola Du l'uerza," Luigi Nono (DGG); "The Orchestral Works Of Zoltan Kodaly," directed by Antal Dorati (Decca); "Symphonies Of Dvorak," directed Vaclav Neumann (Supraphon-RIFI).

POP MUSIC: Foreign: "Stevie Wonder," (Tamla-RIF); Italian: "La Voglia di Sognare," (The Desire To Dream), Ornella Vanoni (Vanilla).

Foreign Progressive Music: "Rock Bottom," by Robert Wyatt (Virgin); Italian Progressive Music:

"Crac!" by Area (Cramps); Anthology: "Bologna, September 2, 1974," by Dalla, De Gregori, Monti, Vandetti (RCA); Live Recital: "An Evening with John Denver," (RCA); Dialect Songs: "Bologna Invece," (Bologna Instead), Dino Sarti (Fontana); Sound Experiments: "A Rainbow In A Curved Air," Terry Riley (CBS); Revelation of the Year: "Tangerine Dream," (PDU); First Record: Dania (Vedette).

JAZZ: Giancarlo Testoni Prize: "Enlightenment," McCoy Tyner (Milestone); Re-issue: "That Toddlin' Town Chicago 1926-28," (Parlophone EMI); Documentary: "The Beginning And The End," Clifford Brown (CBS); Italian Jazz: "Live Suite," by Guido Manusardi (BASF).

CABARET: "Conosci Il Paese Dove l'ioriscono I Canoni," (Do You Know The Land Where The Cannons Bloom), by Adriana Martino (CBS).

FILM SOUNDTRACK: "C'era Una Volta Hollywood," (That's Entertainment) (MGM Phonogram).

FOLK: "Brescia E Il Suo Territorio," (Albatros Vedette); "Greece," (Odeon EMI).

THEATER: "C'era Tutta Milano," (All Milan Was There), Luciano Beretta (Ariston).

DOCUMENTARY: "Le Voci Di Irma and Emma Gramatica," (Cetra).

CHILDREN'S RECORDS: "Viva l'anta ia," by Gioio Laneve (Phonogram); "Filastrocche In Cielo E in Terra," (Nursery Rhymes IN Heaven And Earth) by Gianni Rodari (Fonit); "Robin Hood," (Disneyland CBS).



HAARLEM CONVENTION — The international EMI a&r conference was held at EMI-Bovema's headquarters, with representatives of all European countries attending. As special guests, Nick Mobbs, EMI U.K. head of a&r, and Brian Shepherd, Capitol's European director, flew over from London. Picture shows (left to right): Gunther Ilgner (Electrola); Michel Poulain (Pathe Marconi); Frank Jansen (EMI Bovema); Sven A. Petterson (EMI Sweden); Roel Kruize (EMI-Bovema); Martin Kleinjan (EMI-Bovema); Michel Bonnet (Pathe Marconi); Rafael Gil (EMI-Odeon Spain); Emile Garin (EMI Belgium); Jean-Michel Peers (Pathe Marconi); Nick Mobbs (EMI U.K.); Klaus Werner (Electrola); Bruno Tibaldi (EMI Italy); Laico Burkhalter (EMI Switzerland); Brian Shepherd (Capitol, London).

EUROPE The rig

from HENRY KAHN PARIS — One of the makes it an offence to walk into a shop, pe buying it. Needless to say, identical merchandise trouble of ruining a indicated.

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DECCA

EUROPE

Russian singer wins Golden Orpheus prize

BURGAS, BULGARIA — The Eleventh Golden Orpheus International Song Festival, held at the Zlaty Piastys resort here, as usual featured two contests: one for competing singers and another for songs by Bulgarian writers.

Eighteen songs were presented to the jury, each interpreted by both Bulgarian and international singers. Additionally, a concert made up of guest artists was presented, guests including Al Bano (Italy), Jiri Korn (Czechoslovakia), Lev Leschenko (Russia), Cuba's Los Tainos group,

and the Gerd Michaelis Singers from East Germany.

Festival main award, the Golden Orpheus prize, went to Russian singer Alla Pugatchova, extremely popular in the Soviet Union over the past two years. She sang two Bulgarian songs, "Leningrad," by Anghel Zaverski and "Arlekino," by Emil Dimitrov. First prizes went to U.K. singer Carl Wayne, formerly of the group Move, and Polish singer Bogdana Zagurska.

The various festival shows were broadcast over the Intervision television network.

'Conniff in Moscow' issued in Russia

LENINGRAD — The "Ray Conniff in Moscow" album, cut by the U.S. artist with a Russian chorus and orchestra last December at the Melodiya studio in Moscow, has been released in Russia, retailing through record shops in Moscow and several other cities.

Retail price is the same as for any Melodiya-manufactured albums, \$2.74 (1.90 roubles) envelope-packaged and \$3.12 (2.15 roubles) in hard-cover jacket.

Due to a lack of advertising and promotional campaigns, sales so far are moderate.

Europe's top sellers

France

(Courtesy Centre d'Information et de Documentation du Disque)
*Denotes local origin.

- 1 TU T'EN VAS*, Alain Barriere, Albatros
- 2 UN ACCIDENT*, Michel Sardou, Trema
- 3 I CAN DO IT, The Rubettes, Polydor
- 4 LES ACADIENS*, Michel Fugain, CBS
- 5 L'ETE INDIEN*, Joe Dassin, CBS
- 6 DIS-LUI*, Mike Brant, Polydor
- 7 AIMER AVANT DE MOURIR*, Sheila, Carrere
- 8 HEY LOVELY LADY*, Johnny Hallyday, Philips
- 9 SHAME SHAME SHAME, Shirley & Co., Philips
- 10 LE CHANTEUR MALHEUREUX*, Claude Francois, Fleche

- 7 NEVER CAN SAY GOODBYE, Gloria Gaynor, MGM - Phonogram
- 8 TOMMY, The Who/Sound Track, Polydor - Phonogram
- 8 BANCO, Banco Del Mutuo Soccorso, Manticore - Ricordi
- 8 FABRIZIO DE ANDRE' Vol. 8, Fabrizio De Andre, P.A. - Ricordi
- 11 ARIA, Dario Baldan Bambo, CIV - RCA
- 12 1970/74 I POOH, I Pooh, CBS - MM
- 13 CAN'T GET ENOUGH, Barry White, Phonogram
- 14 THE CAROL DOUGLAS ALBUM, Carol Douglas, RCA
- 14 IL GIORDINO PROIBITO, Sandro Giacobbe, CBS - MM

New French chart based on sales

PARIS — First chart, compiled by the National Syndicate Information Center and based on an entirely new system of using sales data, has been published and will in future appear fortnightly.

It is easy to spot the difference between the new and previous charts and for the industry this should be a surer guide to disc sales in France.

Up to now, the charts have been established on figures issued by the record companies or by retailers and it was generally accepted that the results were unreliable. First, commercial companies are not over-keen on revealing all their sales statistics and, in the case of retail outlets, books are not always kept absolutely up-to-date and sales

staff memories can be faulty.

And finally the record companies use a variety of different system including combined imports, exports and home sales and this tended to confuse the position.

But the new system is the simplest. It is based on a public panel, the largest in France. Organised by the market research group SECODIP, consumers create the chart and this, the Information Centre thinks, is very democratic.

Furthermore, the National Syndicate believes the system to be more reliable. For example, certain records sell all the year round but never get into the charts, despite the fact that their long-term sales may well exceed those that are listed in the chart.

And the new system should also iron out freak sales, say at Christmas time when certain discs are bought for purely seasonal reasons, an anomaly which can now be avoided.

Under the new system, 29 titles are listed instead of 30. But unlike previous charts, the order is not the same. For example, the top nine are straightforward, starting with Mike Brant's "Dis-Lui" (Polydor) and ending with P. Perret's "Le Sud" (Adele WEA).

There are, however, two discs in tenth place, showing the public had reacted equally to both releases. Position 12 and 13 are as usual, but there are three in 14th. place as well as three in 18th. position, with four in 23rd. place and three in at 27.

Holland

(Courtesy Stichting Nederlandse)

- 1 IF YOU GO, Barry and Eileen, Omega
- 2 S.O.S., Abba, Polydor
- 3 STAND BY YOUR MAN, Tammy Wynette, Epic
- 4 VINO, Imca Marina, EMI
- 5 I'M NOT IN LOVE, 10cc, Mercury
- 6 OH MONAH, Nat Gonella and Ted Easton Jazzband, CNR
- 7 THE OPERA, Dizzy Man's Band, EMI
- 8 GIRLS, Moments and Whatnauts, Philips
- 9 LIKE A SPANISH SONG, The Cats, EMI
- 10 MOONSHINE SALLY, Mud, RAK

Italy

Italian chart produced by Germano Ruscitto

- 1 YUPPI DU, Adriano Celentano, Clan - MM
- 2 JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White, Phonogram
- 3 PROFONDO ROSSO, I. Goblin, Conevox
- 4 DEL MIO MEGLIO N. 3, Mina PDU - EMI
- 5 RIMMEL, Francesco De Gregori, RCA
- 6 UN PO' DEL NOSTRO TEMPO MIGLIORE, I Pooh, CBS - MM

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"Hey"	TCBEL 241	8XBEL 241	"Hot Shots"	TCBEL 249	8XBEL 249
"Rollin'"	TCBEL 244	8XBEL 244	"Partridge Family Sound Magazine"	TCBEL 206	8XBEL 206
"Rock 'N' Roll Dudes"	TCBEL 253	8XBEL 253	"Golden Ribbons"	TCBEL 236	8XBEL 836
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"Prime Time"	TCBEL 254	8XBEL 254	"Delfonics Super Hits"	TCBEL 204	8XBEL 204
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IRELAND Solo Adrienne Johnston album

by KEN STEWART

ADRIENNE JOHNSTON of the Johnstons was in Dublin to promote her first solo album and to record a programme for the RTE Television singer-songwriter series, *Me and My Music*.

The Irish singer has made eight albums in nine years with the Johnstons.

The group, from Slane, County Meath, had a Number One with their debut disc, *The Travelling People*, on *Pye Ireland* in 1966.

At the time they were a family trio - Adrienne, Lucy and Michael Johnston.

After about a year, Michael left and was replaced by Mick Moloney and within four months Paul Brady joined the group.

The original Johnstons were a contemporary folk group. When Moloney joined they became very traditional, and from Brady came the influence of the beat groups.

"We had this *Pye Ireland* contract," Adrienne recalled, "and we figured that we weren't getting enough work in Ireland, so we wanted to try the English club scene and to have an English recording contract."

They went to England towards the end of 1968 and settled there the next year.

"On the 11th of January we moved bag and baggage. I cried for a month. I had £60 in my pocket and no hope of a job."

However, they had a recording contract with *Transatlantic*. And a few days after their arrival in England they had a job at a club outside London for £25. Their first LP was *The Johnstons*.

"At the end of 1969, Nat Joseph at *Transatlantic* was convinced that the sound of the group had tremendous potential," said Adrienne.

"He suggested that we consider doing a contemporary album. As a happy compromise we did a traditional and a contemporary album.

"In the year we did *The Barleycorn* and *Give a Damn* albums, 1969, Nat Joseph sold that *Give a Damn* to the States to *Tetragrammaton* and they liked *Both Sides Now* from it. So they released it and it went to No. 74.

"Two weeks after it entered the charts, they went into voluntary liquidation and the whole thing folded."

And *Both Sides Now* was a hit for Judy Collins.

"After that we did *Bitter Green*, Lucy left the group at the end of '69 to get married and in 1970 we met Christopher McCloud.

"After the *Tetragrammaton* foldup, Nat Joseph sold the *Bitter Green* album to *Sire Records* in the States, plus a single *Streets of London*, produced in London, and the first version on record of the song. The group got on tremendously well with Christopher, particularly Adrienne and on July 10, 1972, they were married in Gothenburg, Sweden.

Looking back to *Streets of London*, Adrienne recalls "It was the first time in the history of British pop music, in the fall of '70, the sheet music of *Streets of London* was Number One and the record was nowhere in the charts."

And even though the Johnstons were doing many BBC broadcasts and included the song in the programmes, it didn't become a



Adrienne Johnston hit.

After *Streets of London* they recorded *Colours of the Dawn*, the first album on which some of the songs were co-written by Paul, Chris and Adrienne. That was in 1971.

"In the Autumn of '71 we received an offer to do the *Philadelphia Folk Festival*," said Adrienne.

"We went in August and came home about the middle of November. When we were in the States, Mick decided to leave. He went to Penn State.

"Paul, Chris and I had started to write together and we came back to England to do an album for *Transatlantic*. *If I Sang My Song*, the first one we'd written entirely between us."

They went to the States on another tour, in the spring of 1972, for ten-weeks and stayed there for two and one-half years. The songs on the LP, *Adrienne Johnston of the Johnstons*, are about what they did in the States.

"We tried to put everything we felt into the different songs. We came back in August '74 and Chris and I negotiated a new contract. We wanted to record the songs because we put a lot of time and effort into them.

"I would like to think that people can identify with the honest emotions the songs contain."

Adrienne Johnston of the Johnstons is on RCA in the UK and on EMI in Ireland.

Most of the songs on the album will be included in the RTE Television programme, *Me and My Music*.

Said Adrienne: "I just think that the record industry in Europe don't think by and large of Ireland as any big deal. But I think there is a big market for Irish talent.

"What incentive is there to an artist or a songwriter in this country to write a good song or a play or whatever, if he thinks it will never pass the UK.

"If you go into music publishing and you do offer a service to people like Hawk are doing at the moment, then hopefully we will be able to give a wider scope to young Irish writers.

Adrienne Johnston's contract with RCA is for three albums in two years with an option for another three in two years.

"Stan Cornyn, a vice-president of Warner Bros, thinks that the record industry is totally excluding the market for the over-25s.

"I think he's right. I think that the record industry has lost touch with the over-25s. I don't think there's a lot on the market for the person who likes to sit down and listen to an album for three years instead of three weeks.

"Well, I would hope that this album would appeal to the over-25s.



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AMERICAN SCENE

LOS ANGELES - Two years after CBS fired Clive Davis and Dave Wynshaw, one of his associates, the big explosion has hit the record industry in the form of federal indictments for 19 individuals.

Originally when the U.S. Government announced its national probe of payola and "drugola" - a new term to explain the alleged usage of narcotics to bribe disc jockeys to favor someone's records, the American record industry did one of its shuttering numbers.

The entire industry was under attack again, they cried because investigations lend the feeling of innuendo rather than concrete proof. So most executives walked around defending themselves and the industry from the venomous attacks.

The government's investigation in many cities including New York, Newark, Los Angeles, Philadelphia, Chicago, Atlanta, was held behind the cloak of official cover. No one knew officially who was being called to a grand jury.

Clive Davis' firing from CBS for alleged improper use of company funds had launched a federal probe of the relationship between record companies and broadcasters and for two years these investigations by a number of federal agencies have continued.

Until recently. Then, as is well known by now, out came the indictments, ending the first phase of the government's action.

Interestingly, Davis was not linked to any payola allegations. He's being charged with income tax evasion. But the government announced his indictment along with the others at the same time, thereby linking him with the other

LETTER FROM LOS ANGELES BY ELIOT TIEGEL

alleged crimes like conspiracy, interstate transportation to commit bribery, mail fraud and wire fraud.

There was no mention of drugs or drugola - a term which drew lots of headlines when it was first introduced two years ago.

Predictably right away word began to trickle back to Los Angeles that Davis was mad about being linked with the payola charges of the others and he issued a statement emphasizing that "the indictment against me clearly establishes that all those rumours and insinuations were false."

And one of the U.S. attorneys also issued a statement stressing that "there are no charges of payments by him to others in the recording industry..."

Davis' associates made the point that the government used his name for headlines and to attract attention to the indictment action which encompassed moves by four grand juries: New York, Philadelphia, Newark and Los Angeles. Perhaps.

It's been fascinating listening to all the record executives defend Davis. He's a good man for the industry they have all said. That's true. The income tax situation will have to go its course through the legal process. But Columbia Pictures Industries, which owns Arista, is staunchly behind Davis.

That's a solid feeling for him to have. It's business as usual for the independent label.

CBS still has its hands full. The Philadelphia International label, owned by Gamble and Huff and distributed by CBS, is in the thick of the indictments, with 86 counts brought against it and some of its people by the government. Another soul label named was Brunswick-Dakar.

Gamble and Huff was the first major black custom label CBS snatched up for distribution when the company discovered that since it wasn't strongly into commercial soul music, one way to achieve success was to buy it.

So CBS signed a distribution deal with Philadelphia International and its roster of smooth artists has been an international success.

This company is charged with providing favours to people to play its music and this will bring it up against the government's payola rules.

These rules were passed on June 20, 1963 following a hectic series of hearings in 1959 in Washington in which a host of well-known executives in records and radio testified about payments and acceptance of gifts.

Another aspect of the current payola allegations - missing in the 1950s - is the reported involvement of organized crime in the business of selling and promoting records. And also in the business of narcotics.

As expected, right after the federal indictments - nothing more than a charge against a person - were issued on June 24, record executives began defending the industry and wishing all this mess hadn't been brought up.

U.S. Top 30

ALBUMS		SINGLES	
1	(2) VENUS AND MARS, Paul McCartney/Wings	1	(3) LISTEN TO WHAT THE MAN SAID, Paul McCartney/Wings
2	(1) CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY, Elton John	2	(2) THE HUSTLE, Van McCoy & The Soul City Symphony
3	(3) ONE OF THESE NIGHTS, The Eagles	3	(10) I'M NOT IN LOVE, 10cc
4	(4) LOVE WILL KEEP US TOGETHER, The Captain & Tennille	4	(7) ONE OF THESE NIGHTS, The Eagles
5	(6) CUT THE CAKE, Average White Band	5	(6) PLEASE MR, PLEASE, Olivia Newton-John
6	(7) MADE IN THE SHADE, Rolling Stones	6	(5) MAGIC, Pilot
7	(5) THAT'S THE WAY OF THE WORLD, Earth, Wind And Fire	7	(8) SWEARIN' TO GOD, Frankie Valli
8	(8) METAMORPHOSIS, Rolling Stones	8	(1) LOVE WILL KEEP US TOGETHER, The Captain & Tennille
9	(10) GORILLA, James Taylor	9	(22) JIVE TALKIN', Bee Gees
10	(12) THE HEAT IS ON featuring Fight the Power, Isley Bros	10	(11) ROCKIN' CHAIR, Gwen McCrae
11	(9) TOMMY/ORIGINAL SOUNDTRACK RECORDING	11	(15) MIDNIGHT BLUE, Melissa Manchester
12	(16) DIAMONDS AND RUST, Joan Baez	12	(13) THE WAY WE WERE / TRY TO REMEMBER, Gladys Knight & The Pips
13	(17) DISCO BABY, Van McCoy & The Soul City Symphony	13	(16) DYNOMITE, Bazuka
14	(11) FOUR WHEEL DRIVE, Bachman-Turner Overdrive	14	(14) MISTY, Ray Stevens
15	(13) STAMPEDE, Doobie Brothers	15	(25) SOMEONE SAVED MY LIFE TONIGHT, Elton John
16	(23) BETWEEN THE LINES, Janis Ian	16	(17) WHY CAN'T WE BE FRIENDS, War
17	(21) HORIZON, The Carpenters	17	(21) ROCKFORD FILES, Mike Post
18	(20) BLUE SKY NIGHT THUNDER, Michael Murphey	18	(19) I'M ON FIRE, Dweight Twilley Band
19	(19) ADVENTURES IN PARADISE, Minnie Riperton	19	(20) RHINESTONE COWBOY, Glen Campbell
20	(24) THE ORIGINAL SOUNDTRACK, 10cc	20	(43) HOW SWEET IT IS (To Be Loved By You), James Taylor
21	(66) CAT STEVENS GREATEST HITS, Cat Stevens	21	(4) WILDFIRE, Michael Murphy
22	(14) MISTER MAGIC, Grover Washington JR	22	(26) EVERY TIME YOU TOUCH ME (I Get High), Charlie Rich
23	(27) WHY CAN'T WE BE FRIENDS, War	23	(9) WHEN WILL I BE LOVED, Linda Ronstadt
24	(26) TWO LANE HIGHWAY, Pure Prairie League	24	(34) MORNIN' BEAUTIFUL, Tony Orlando/Dawn
25	(29) CHOCOLATE CHIPS, Isaac Hayes	25	(28) SLIPPERY WHEN WET, Commodores
27	(15) FANDANGO, ZZ TOP	26	(12) LOVE WON'T LET ME WAIT, Major Harris
28	(33) CAUGHT IN THE ACT, Commodores	27	(18) I'M NOT LISA, Jessi Colter
29	(35) TOYS IN THE ATTIC, Aerosmith	28	(32) DISCO QUEEN, Hot Chocolate
30	(30) BEFORE THE NEXT TEARDROP FALLS, Freddy Fender	29	(27) HEY YOU, Bachman - Turner Overdrive
		30	(36) FIGHT THE POWER, Isley Brothers

Courtesy of Billboard week ending July 19.



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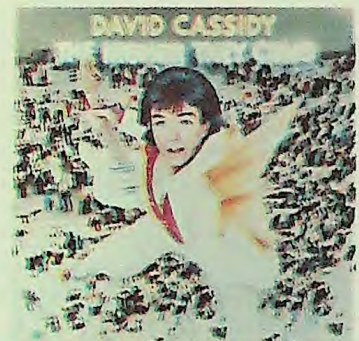
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TALENT

Mathis in UK to promote single

by CHRIS WHITE
 FOR THE first time in nearly 15 years, balladeer Johnny Mathis recently found himself back in the British Top 20 and, rather surprisingly, with a song which had been a major hit for the Stylistics only 18 months previously.

The success of Mathis' I'm Stone In Love With You caught everyone unaware - not least the singer himself who admitted, during a recent brief stay in London, that he had never thought his version of the Thom Bell and Linda Creed number to be hit material.

"We had recorded the song well over a year previous and at that time it was just planned as another track on the album, Coming Home

- after all, the Stylistics had already had huge success with it on both sides of the Atlantic," Mathis explained. "Even when we decided to put it on a single, the intention was that it would be just the B-side!"

"I honestly wish I knew what had given it that hit ingredient because it has taken me 15 years to get another Top 20 record - and I had been wanting another hit in Britain during that time."

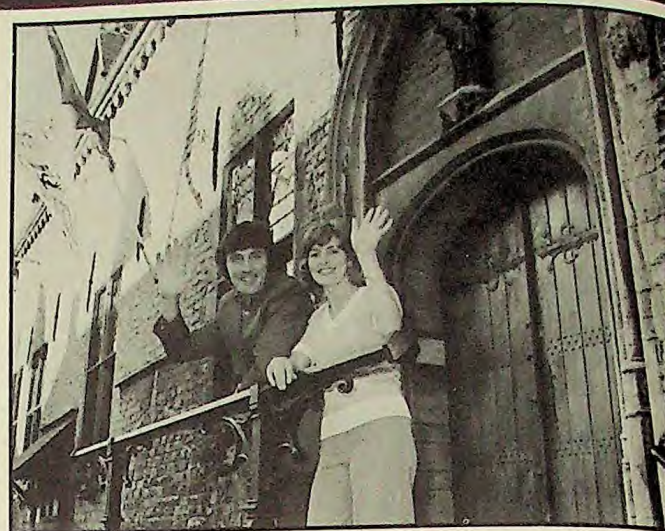
Although well past the stage of requiring hit singles - a recent survey in the States by Billboard revealed that with the exception of Sinatra he had sold more albums during the last 20 years than any other artist - Mathis looks upon I'm Stone in Love With You as an added bonus.

The single marked a radical change of style for him, contrasting with such earlier successes as Misty (now rehashed by Ray Stevens), A Certain Smile, Wonderful Wonderful and My Love For You (his last UK Top 20 entry, in 1960) - and although he admits to still having a preference for the standards, Mathis is well established in the contemporary pop music mould.

His I'm Coming Home album, the title track of which gave him a follow-up single to Stone in Love, featured eight numbers by the Bell-Creed-Bell team, while his latest LP, Heart of a Woman, was written and produced by no less a person than Johnny (Hang On in There Baby) Bristol. The programme of songs included Bristol's Memories Don't Leave Like People Do and Roberta Flack's Fell Like Making Love, and amongst the musicians backing Mathis are such names as Dennis Coffey and Paul Riser.

"Many of today's contemporary writers, people like Neil Sedaka, Paul Williams and Gilbert O'Sullivan, are writing the standards of tomorrow," Mathis commented. "The good thing about Stone in Love With You is that it has the sound of today, a kind of Philly quality to it, and maybe that's why it took off in such a big way."

Mathis is at present back in this country to promote the new single, Feel Like Making Love, from the Heart of a Woman album and will be making television appearances.



European hit disc for British singing duo

A BRITISH duo, Barry and Eileen Corbett, is presently enjoying stardom on the Continent with their single, If You Go, which has reached the top position in the Dutch and Belgian charts and has just been released in Germany. It is an English version of Tu T'en Vas which has been recorded by Alain Barriere and is at present high in the French charts.

The couple record as Barry and Eileen and come from Harrogate in Yorkshire. Both were involved with pop music in the early Sixties but gave it up when he was posted with the civil service to Singapore in 1966. He at present works with the British Forces in Antwerp as a

labour advisor and legal employer and the couple live at Herentals in Belgium.

It was only when they moved to Belgium last year that the couple started singing again and they were spotted by a Decca talent scout in a folk club. The single was made in March and took six weeks to make the charts. Their follow up, Give and Take, has been written by Barry Corbett himself and they are working on an album containing six of his songs.

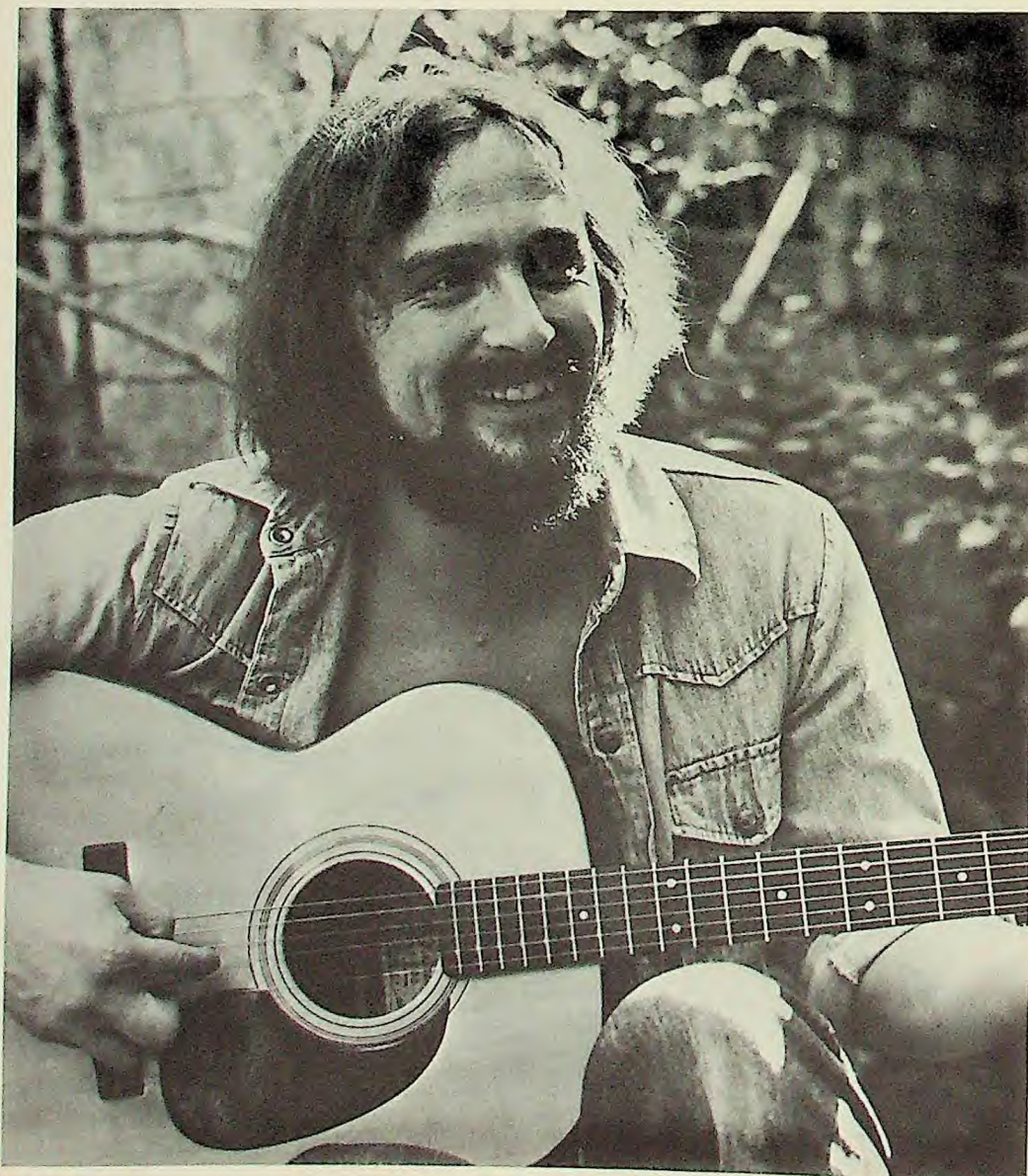
As yet there are no plans for release of either single or album in the UK.

Top 50 newcomer

BILLY JO SPEARS made her first record when she was 13 but it took a number of years and four recording contracts before she hit the bottom of the British Fifty last week with Blanket On The Ground (UA UP 35805). She was born in Beaumont Texas and her juvenile recording was Too Old For Toys, Too Young For Boys. She did not make another record until much later after she had left school and tried a number of different jobs. She had a country hit with UA in the States called Easy To Be Evil. Later she left United Artists and was recording for Capitol up to 1974 when she returned to UA where she has been working with producer Larry



Butler, who has worked with Johnny Cash among others. The current single was released in late April and has taken two months to chart.



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b/w
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MAM 131

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SOUL



THE CONTEMPO family (back row, left to right): international director Gof Abbey, art director Larry Adler, managing director John Abbey, promotion manager Bob Killbourn (front row) North Eastern representative Dave Godin, press officer Anita Ashton and North Western representative Frank Elson.

International year planned for Contempo

ONE OF the UK record industry's smaller and more enterprising independents, Contempo, is this year making a bid for international stature. First moves include the signing of a US distribution deal for its product with Scepter of New York, plus licensing link-ups with Polydor in Canada and Soul Posters in France.

Contempo's first issues in the States include Oscar Toney Junior's Make It Easy On Yourself and the Armada Orchestra's It's The Same Old Song, while Polydor in Canada is leading with Ultrafunk's Kung Fu Man.

In Britain, meanwhile, Contempo is preparing an August advertising and promotion push for four various artists compilations - The Dancemaster, Gold 'N' Decayed, Deep Soul and Dance, Dance, Dance - featuring original US pop or r&b items acquired by the company. The same month, it will be promoting two double-albums of greatest hits by Del Shannon and Johnny and the Hurricanes.

The nucleus of the present-day Contempo operation was formed in 1966, when John Abbey - now managing director of the company - founded a specialist r&b paper called Home Of The Blues. Soul in the mid-Sixties was not as popular in Britain as it is today, but the magazine (later to become known as Blues & Soul) was able to attract a loyal and steady following. As the music widened its appeal, Abbey's interests developed to embrace an r&b retail and mail order operation, Contempo Records.

Then, in 1971, Contempo's knowledge and experience with soul music was tapped by Polydor in the launch of its new soul outlet, Mojo. Working in an advisory capacity, Abbey and his team were involved in the choice and promotion of product which appeared on the label. For Polydor, the results were successful. The first James Brown single on Mojo, for example, sold 250,000 copies that year - the artist's usual releases (on Polydor proper) usually only reached the 10,000 mark. A Tami Lynn single first issued in the mid-Sixties on Decca's Atlantic label was resurrected - and turned into a top five hit for Mojo, selling nearly 300,000 copies.

Contempo's achievements with Mojo eventually led Polydor to ask

Abbey's team to switch its attention to Stax. The outcome was an even more fruitful run of hits for Stax - beginning with Isaac Hayes' Shaft, and extending to big sellers for Frederick Knight, the Staples Singers and others - than Mojo had seen. (At the same time as his Stax commitments, Abbey was working with Atlantic UK on its soul product, and doing as well as ever).

Then, as Abbey relates it, he decided to put an end to Contempo's advisory activities. "We decided that we no longer wanted to be answerable to people from companies other than our own. We wanted to benefit directly from the experience and knowledge Contempo had, although what Polydor and Atlantic were paying us was good money. It may have been rather naive at the time, but we felt the need to chart an independent course."

The first move in this direction was a license deal with Decca - Major Lance's 18,000-selling The Right Track was one of the discs put out then - but Abbey was apparently unhappy with the overall results of the one-year arrangement. He had been keeping in touch with Pye during that time, and when the Decca contract ran out at the end of 1973, Contempo signed for pressing and distribution with Pye.

The first year was a trying one. It was, according to Abbey, tough and go whether the company would actually shut down its record operation and rely on the retail and magazine divisions for economic survival. But gradually sales of Contempo's releases grew, supported to some extent by the momentum of revived British interest in soul music. Re-issues of old singles from the Sixties proved particularly lucrative ("they still represent bread and butter to us," adds Abbey) and the company moved into 1975 in a much stronger position. The final chart breakthrough came in May with, ironically enough, a Contempo re-issue of the Tami Lynn disc put out three years before on Mojo, I'm Gonna Run Away From You.

The single's UK top 40 success proved to be a tonic for the company, Abbey says. "We're now looking towards a much more healthy future. There are substantial advances for the Del Shannon and Johnny and the

Hurricanes packages, and we're optimistic about the sales potential of our four various artists compilations."

Contempo's most successful LP to date has been a compilation, in fact. Entitled Funk Party, its line-up includes a number of American soul artists recorded by Abbey and his team in Britain. "We bring US acts such as Oscar Toney Jr. and Doris Duke into London for sessions," Abbey explains, "and a number of our

Anchor plans giant promotion for ABC soul

ANCHOR IS launching a major soul campaign next month, embracing 34 albums from the ABC catalogue. Theme for the push will be Anchor's Hooked On Soul, and a wide range of dealer aids will be available. Artists with LPs featured in the campaign include Isaac Hayes, the Four Tops, Lamont Dozier, the Pointer Sisters, Rufus, the Tams and Paul Humphrey.

Retail support material includes a 24in. diameter Anchor's Hooked On Soul logo board for window or wall use, browser units, album sleeves and badges. There are also special individual display boards

for Isaac Hayes and the Pointer Sisters, featuring the latest album from each - Chocolate Chip and Steppin' respectively.

"There is a lot of interest at discotheque and commercial radio level in our soul product on single," Anchor sales manager Alan Wade told Music Week, "and we want to increase this to cover albums. That is why we're going for a grass roots campaign with displays going to discotheques to stimulate extra interest there and tie up with the dealers' efforts. We also hope to arrange ABC soul evenings at selected clubs."

Anchor claims that some of its recent soul singles have sold substantially, despite their failure to reach the top 50. These include the Four Tops' Seven Lonely Nights, Paul Humphrey's Cochise and Rufus' Once You Get Started, all of which have been particularly successful in the North of England.

Although the soul campaign embraces 34 ABC albums, Anchor has selected a nucleus of 16 as representing the cream of its soul crop. The Anchor's Hooked On Soul package is being offered to dealers serviced by the company's sales force, as well as by mail to the rest of the UK trade.

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BRADLEY'S
RECORDS

Bradleys takes the top off its black label

BRADLEY'S IS moving into the disco-soul market, and has created a special black label to carry the product. First releases are A.I.E. (A Mwana) by Black Blood, and Long Gone by Debbie Fleming. The company has also signed a European deal with Edwin Starr, and is rush-releasing a single, Pain, by the r&b veteran as soon as possible.



anticipated — the firm believes it can establish itself as a valid and successful soul source.

Director Stuart Slater expects to acquire repertoire for Bradley's

black label largely through the company's publishing contacts, as well as via one-off deals with North American operations. The Black Blood single is an example, having been picked up from the US Mainstream label; the disc has already shown on several r&b charts there.

The rights to the Debbie Fleming single comes from Al Moir's Attic Records of Canada. Bradley's has dealt with Moir over the publishing of Gordon Lightfoot material, and when discotheques and importers in the North of England created interest in the Fleming record, Slater set about arranging its UK release.

The Edwin Starr deal came about after the star signed with America's Granite Records, affiliated to the ATV Music Corporation. Bradley's stepped in after hearing that Starr was looking to negotiate European representation. The singer wrote and produced his first Bradley's release, Pain; he is coming to Britain at the end of this month for a two month tour. Starr has had a number of UK hits before, including Stop Her On Sight for Polydor, and War for Tamla-Motown.

More Bradley's black product is expected after a visit by Stuart Slater to the US next month.

Although Bradley's has scored a number of major pop hits in Britain over the past year or so, its profile in the soul stakes has been very low. By creating a special label identity and choosing product very carefully — no more than ten singles a year are

Decca links up with Westgate

DECCA HAS linked up with Westgate Productions, the New York and Los Angeles-based outfit of music business veteran Charles Greene. The first release to come out of the deal is a single by Clarence Paul (right) on the London label, I'm In Love Again. Long-time mentor of Stevie Wonder, Paul was with Motown as a resident writer and producer between 1960 and 1967, and worked with almost all the company's major acts. Wonder is reputedly featured on I'm In Love Again, playing keyboards.

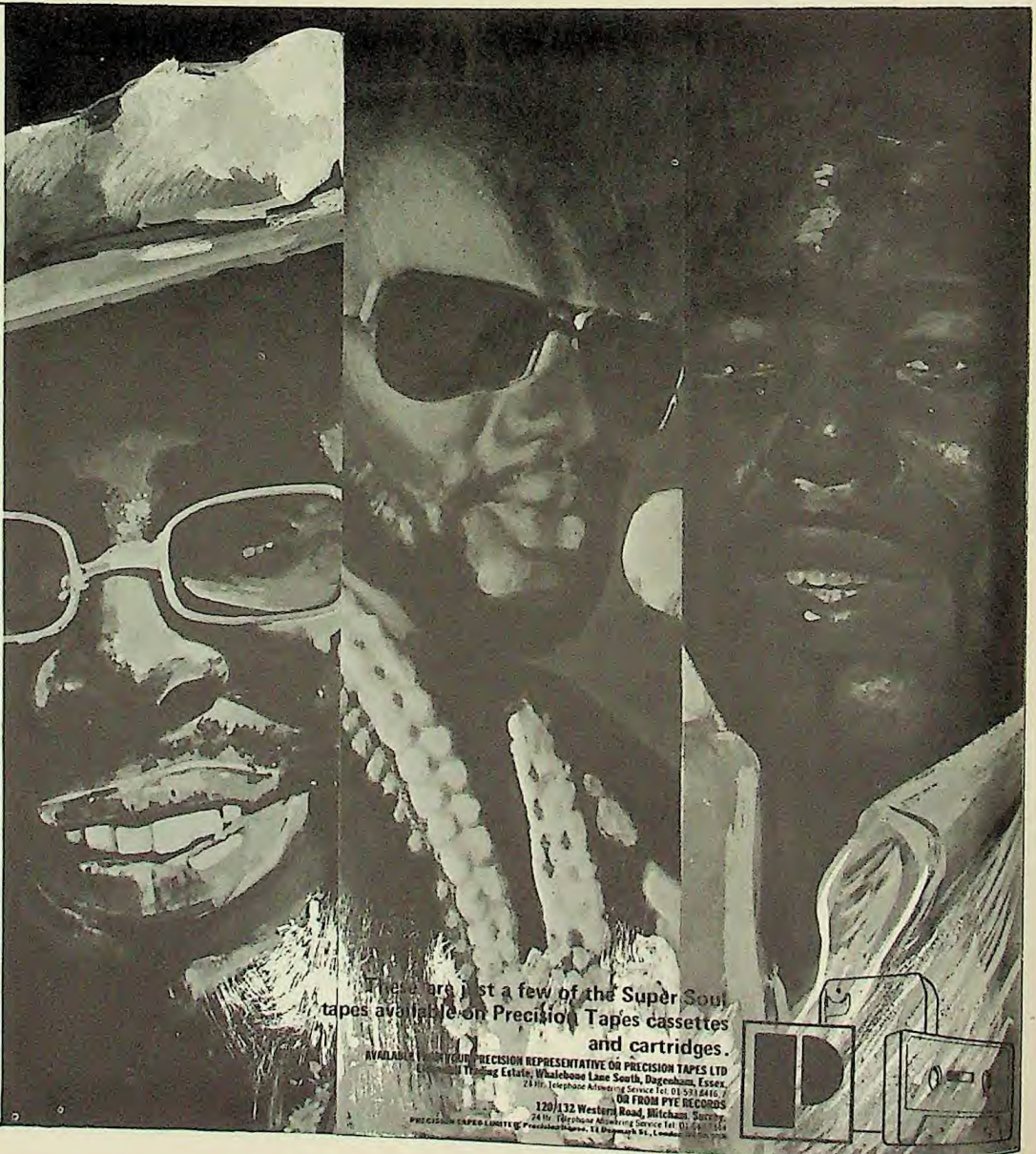


Soul Chart

- 1 1 THE HUSTLE: Van McCoy: Avco 6105.037
- 2 2 DISCO STOMP: Hamilton Bohannon: Brunswick 19
- 3 12 HAVE YOU SEEN HER/OH GIRL: The Chi-lites: Brunswick 20
- 4 6 MAMA NEVER TOLD ME: Sister Sledge: Atlantic 10619
- 5 4 S.O.S.: Retta Young: All Platinum 6146.305
- 6 5 DYNAMITE: Bazuka: A&M 7168
- 7 3 WALKING IN RHYTHM: The Blackbyrds: Fantasy 114
- 8 7 GET OUT: Harold Melvin & The Blue Notes: Route 06
- 9 24 HIGHWIRE: Linda Carr & The Love Squad: Chelsea 2005.025
- 10 22 SNEAKIN' UP BEHIND YOU: Brecker Brothers: Arista 14
- 11 37 LONG LOST LOVER: Three Degrees: Philadelphia Int. 3352
- 12 13 LONDON EXPRESS: Oliver Sain: Contempo 2057
- 13 15 ONCE YOU GET STARTED: Rufus: ABC 4055
- 14 21 WHY CAN'T WE BE FRIENDS: War: United Artists 35836
- 15 40 DRAG IT OVER HERE: Olympic Runners: London 10488
- 16 47 CRYSTAL WORLD: Crystal Grass: Philips 6009.633
- 17 55 LOVE WON'T LET ME WAIT: Major Harris: Atlantic 10585
- 18 59 I WAS BORN THIS WAY: Valentino: Gaiee 101
- 19 61 TEARS ON MY PILLOW: Johnny Nash: CBS 3220
- 20 48 HARMOUR LOVE: Syreeta: Tamla Motown 954
- 21 8 TOUCH ME BABY: Tamiko Jones: Arista 6
- 22 29 AT LAST: The Temprees: Stax 2027
- 23 9 MEMORIES: The Temptations: Tamla Motown 948
- 24 - FOOT STOMPIN MUSIC: Hamilton Bohannon: Brunswick 21
- 25 27 TOO LAY: The Funkees: Contempo 2058
- 26 18 GET DOWN GET DOWN: Joe Simon: Polydor 2066.551
- 27 20 BOY FROM NEW YORK CITY: The Ad Libs: Contempo-Raries 9029
- 28 46 SEVEN LONELY NIGHTS: Four Tops: ABC 4057
- 29 - SLIPPERY WHEN WET: The Commodores: Tamla Motown
- 30 35 TAKE ME TO THE RIVER: Syl Johnson: London 10486
- 31 94 BLOW YOUR WHISTLE: Gary Toms Empire: Epic 3441
- 32 56 JULY JULY JULY: Billy Paul: Philadelphia Int. 3274
- 33 10 SING BABY SING: The Stylistics: Avco 6105.036
- 34 19 SHOESHINE BOY: Eddie Kendricks: Tamla Motown 947
- 35 23 BABY THAT'S BACKATCHA: Smokey Robinson: Tamla Motown 949
- 36 25 SHININ' STAR: Earth Wind & Fire: CBS 3137
- 37 14 LOVE YOU BABY: Lorraine Chandler: Black Magic 105
- 38 91 YOU'RE EVERYTHING I NEED: Major Lance: Pyc 45487
- 39 - OH ME OH MY: Al Green: London 10493
- 40 - BREAKAWAY: Ernie Bush: Contempo 2060

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SOUL



AMERICA'S SHARONETTES are the latest chart entrants for the Nottingham-based disco-soul label, Black Magic, with their revival of the old Miracles' number, *Going To A'Go-Go*. Disc is a follow-up to the girls' April top 30 hit, *Papa Oom Mow Mow*. The group - Shirlie Matthews, Carolyn Willis and Becky Louis - are currently recording material in Los Angeles for an Autumn LP.

EMI signs Innovation in long-term deal

EMI HAS signed a long-term deal with Innovation, the Chicago outfit of soul veteran Carl Davis. Earlier this year, Contempo was reported as having concluded UK representation for the label, but it was actually a one-off deal for limited material.

Davis' product will now be issued in Britain on the EMI International label, featuring an Innovation logo, and the repertoire will be gathered in under EMI's Soul Sack umbrella (Music Week, June 21). Innovation has a number of American r&b acts on its books apart from the Rhythm Funk Campaign, including Barbara Hall.

A single by Hall, in fact, is scheduled as the label's second

release in Britain. It features a Sam Dees song, *You Brought It On Yourself*, produced by Major Lance and Otis Leavill. It was originally the 'B' side of Hall's *Drop My Heart Off At The Door*, a US r&b hit. EMI felt a switch was necessary for the British market.

Meanwhile, EMI's Soul Sack promotion team is contacting discotheque disc jockeys throughout the UK to see if the title track of the new album from Hugh Masekela - recently signed to the Casablanca label - should be released as a single. An edited version of the tune, *The Boy's Doin' It*, has been mailed for reaction.

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COUNTRY

Specialist labels boost UK Country industry

THE HOMEGROWN country music industry may indeed exist for a specialist market — an ever-expanding amount of artists and groups performing in an equally plentiful number of country music venues — but it's rapidly gaining strength by the emergence of a number of localised recording companies.

Spearheading the movement is Montgomery-based Westwood Recordings. Originally formed in 1971, when the company released four country albums during its first year of existence, Westwood's releases now total around 40 and, by Christmas, could reach the three-figure mark.

"There is certainly a market for British country music" comments Westwood's founder and director Gordon Davies, but added that the market was, nevertheless, limited.

"Although a great many of the acts that we have recorded are known nationally, others are more regionally known and the sales potential exists on the popularity of the bands in their own respective areas".

Besides having a van continuously on the road, and an active mail-order section, much of Westwood's sales are achieved by the artists themselves selling their albums at their gigs. Keith Manifold, from Derbyshire, is possibly the label's biggest selling

artist with three albums to his credit whilst other recent releases have included recordings by Cal Ford & John White, The Westerners, Jeannie Denver, Tennessee Stud, the Saddletramps and the Down County Boys.

EDITED
by
TONY BYWORTH

Although a number of the recordings have been made with the minimal amount of studio time, costs are still considerable for this small company and Gordon Davies' future plans include operating his own studio. "At present most of the recordings have been done at either the Look Studios in Huddersfield or the Mid-Wales Sound Studios in Welshpool. Studio time will have cost me well in excess of £6000 for one year's recordings and, with the current rate of production and rising costs, it will be commercial for me to run my own studio. Obviously, in whatever free time is available, I will be able to rent out".

Both Look and the Mid-Wales

Sound Studios, besides renting studio time for Westwood's recordings, have made their own bid in the British country music stakes.

"Previously we had been involved in folk and rock 'n' roll only" explains Look's managing director Jim Fowley, "and we got into Country quite by accident because of the song The Old Lamp Lighter. We thought it was a good song and certainly worth re-recording by somebody. Then John Aston rang up and we suggested it to him. After that, things just snowballed. We started to do recordings with other artists and Westwood came to us for use of our studios".

Look originally started out as Northern Broadcasting Recording (NRB), providing recording facilities for artists and working as a "profitable hobby" for Fowley.

Three years later it has just moved from its four-track studio in Huddersfield to a new location in Golcar, on the outskirts of Wakefield, and is expected to be offering 16 track facilities by the end of the year.

"Some of our past recordings have been a bit weak" admits Fowley, "but we intend to improve considerably and reach the quality of U.S. recordings. With our new studios we will be able to accommodate all sorts of recordings, besides country, and we will be using strings. Among the artists lined up are Stacey Wyld, Moonchild, Des Craze and the American duo Gus & Jo Anne Thomas who are currently touring the United Kingdom".

Alan Green, owner of the Mid-Wales Sound Studios, also intends to get nearer the Nashville sound with his recordings.

"My aim is to build up a limited roster of artists" he explains, "say around 12 and develop the American sound but using original material. By the end of the year my studio will 16-track and multi-tracking will allow me to produce a sound that's acoustically biased though never overlooking the electric lineups".

Green — who co-owns a pressing plant with Westwood's Gordon Davies — releases his product on the Country Music Recordings label, a subsidiary of Folk Heritage Recordings created seven years ago, and his artists include Julie Thornborough, the Midnite Ramblers and Patsy Powell.

Another label that makes regular use of Alan Green's studios is Joe Stead's Sweet Folk All & Country, which is the most current extension of his Sweet Folk All Agency.

"I started the agency four years ago to represent folk acts" says Stead, "and then got around to recording them. I've always liked country music so moving into that recording scene was a natural progression".

Stead's most successful country album to date is Early Days by Bryan Chalker, which he regards as "a bit of a museum piece" as it features material of the artist from the mid and late-Sixties. Other successful releases have included albums from the Southern Ramblers and the more progressive country group Redwood.

Top Country albums

- 1 THE BEST OF TAMMY WYNETTE, Tammy Wynette, CBS 63578
- 2 YOU'RE MY BEST FRIEND, Don Williams, ABC ABCL 5127
- 3 SAMPLE CHARLEY PRIDE, Charley Pride, RCA SAS 1005
- 4 STAND BY YOUR MAN, Tammy Wynette, Epic 69141
- 5 THE BARGAIN STORE, Dolly Parton, RCA LSA 3217
- 6 JOHN R. CASH, Johnny Cash, CBS 80634
- 7 DON WILLIAMS VOL. 3, Don Williams, ABC ABCL 5125
- 8 GOOD 'N' COUNTRY, Marty Robbins, MCA MCE 2590
- 9 LEGEND IN MY TIME, Ronnie Milsap, RCA LSA 3209
- 10 BEFORE THE NEXT TEARDROP FALLS, Freddy Fender, ABC ABCL 5132
- 11 PRIDE OF AMERICA, Charley Pride, RCA LSA 3202
- 12 THE VERY BEST OF MERLE HAGGARD, Merle Haggard, Capitol E-ST 23234
- 13 SUPERB COUNTRY SOUNDS, Tammy Wynette, Embassy EMB 31023
- 14 BY PUBLIC DEMAND, Vernon Oxford, RCA LSA 3222
- 15 KEEP MOVIN' ON, Merle Haggard, Capitol E-ST 11365

TOP IMPORT ALBUMS

- 1 STEEL RIDES, Lloyd Green, Monument KZ 33368
- 2 TANYA TUCKER, Tanya Tucker, MCA 2141
- 3 I WROTE A SONG ABOUT IT, Tom T. Hall, Mercury SRM 1-1033
- 4 BLANKET ON THE GROUND, Billie Jo Spears, United Artists UA-LA 390
- 5 BOCEPHUS, Hank Williams Jr, MGM M3G 4988

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

However, although a number of the smaller companies are now finding country releases profitable, one company slightly moving away from the music is the Barnet-based SRT Productions.

"It all depends on the size of the organization" explains SRT director Dave Richardson. "A smaller company can turn over a far lesser amount of recordings but we can't afford to sell small quantities of records. We don't have an album in our catalogue that hasn't sold less than 1,500 copies — and some have sold up to 20,000 copies. Country music doesn't sell in such quantities, and you need to be a blatant specialist to concentrate upon it".

Nevertheless SRT has had its country successes. Jed Ford, an entertainer with a cabaret approach to his performances, has recently recorded his second album for the company while Miles Wilson — a winner of a Whitbread talent contest — achieved phenomenal sales with a marketing campaign that took in public houses as well as retail outlets. "But pubs aren't really the place to sell records" adds Richardson.

"At the moment we're concentrating upon one or two country acts and mixing it in with the other music we release on SRT. However we do have a custom label for any country act that would like to do a recording, although the sales of these albums are carried out by the artists themselves at their gigs".

Nevertheless the small company, with limited overheads and a turnover that's able to sustain lower sales, has established itself as an ideal vehicle to put the British country music acts on the map. Westwood has already proven the commerciality of such a project and, currently, more regional studios have taken to recording the sounds. Among those treading the pathway are CMI Records in Folkestone who have just released an album by local group Young Country and Paignton's RA Records which have come up with a release from British stalwart Frank Yonco.

Conn firms '76 names

FOLLOWING HIS recent round of trade discussions in Nashville with managers and agents, promoter Mervyn Conn has announced that both Marty Robbins and Tammy Wynette will be appearing at the 1976 International of Country Music. Other artists, currently under negotiation for appearances, include Roy Acuff, Tom T. Hall, Jim and Jesse, Connie Smith, Dottie West and steel guitarist Lloyd Green.

Conn also confirmed that next year's Festival will be a three-day event with the third day — Monday April 19 — set aside for "progressive" country acts. Among the artists for which he is presently negotiating are David Bromberg, Commander Cody & The Lost Planet Airmen, Rita Coolidge, The Dillards, Waylon Jennings, Kris Kristofferson, Buffy Sainte-Marie and Willie Nelson.

A complete line-up of the artists booked for appearances will be announced in August and tickets go on sale at the Wembley box-office from September 1.

CBS follow-up to Nashville LP

DEBUT UK releases for a number of Nashville's contemporary artists are among the albums scheduled by CBS in the months of August and September. This follows the success of Tammy Wynette and the double compilation album Country Matters.

The releases scheduled include albums from singer/songwriter Larry Gatlin (Rain Rainbow — Monument MNT 80897) and David Allan Coe (Once Upon A Rhyme — CBS 80908), both of whom have been attracting pop attention in the United States, as well as the first release from award winning top sessionman Charlie McCoy titled The Nashville Hit Man (Monument MNT 80115). In addition CBS will be releasing a second volume of Country Matters.

"We are not planning a country promotional campaign to tie in with the releases" commented U.S. manager Paul Atkinson, "but rather treat each album on its own merits."

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PUBLISHING

Leiber-Stoller 'go public'

by PETER JONES

BACK IN 1951, a young songwriting team introduced themselves to pop music through 78rpm, and eminently breakable, records like *That's What The Good Book Says* (Bobby Nunn and the Robbins), *Real Ugly Woman* (Jimmy Witherspoon) and *Gloom and Misery* (Roy Hawkins).

A year, through technological advance in the industry, the young writers were transferred to 45 rpm records, the so-called unbreakables. The songs flowed on, like *Kissin' Boogie* (Preston Love), *Nosey Joe* (Bull Moose Jackson), plus a lyric version of the jazz standard *Flyin' Home*, by one Amos Milburn.

The run of giant hits, which were most strongly established by Elvis Presley and the Coasters, continue to flow. For Jerry Leiber and Mike Stoller the reputation in rock and roll is made and the sales figures on records and sheet music are evidence enough of remarkable achievements.

But there is also evidence of a change in thinking in the Leiber-Stoller approach to the business. They are becoming much more public figures, more willing to talk about their work - and are, for the first time, engaging in high-pressure promotional activities.

Largely through the persuasive promotion of Stuart Newton, professional manager at Carlin Music, the company which handles the bulk of Leiber and Stoller product, the duo agreed to do two one-hour programmes for BBC radio, in the just-started *Insight* series on Sundays.

Newton organised, with producer Stuart Grundy, tape-recorded sessions relating to pop history. Five-and-a-half hours of nostalgia and chat were edited down to just two hours. Result



Picture shows BBC producer Stuart Grundy presenting souvenir copper-plate *Radio Times* front-pages to (right) Paul Rich, Carlin Music vice-president; and Stuart Newton, Carlin professional manager.

was a *Radio Times* cover, plus lengthy editorial. Says Newton: "This just has to be regarded as a radio scoop, because Leiber and Stoller have resolutely refused promotional work in the past. We presume the BBC tape will be sold worldwide during the year."

Additionally this year sees the publication of a biography on Leiber and Stoller in the U.S. In an introduction, author John Lahr writes: "There's no way to categorise the gaiety and good times Leiber and Stoller songs inspired. They spoke to our profoundest yearnings and told our story to the world with a wit that made others listen."

With more than 50 "golds" to their credit, Leiber and Stoller have played a big part in the rock-revival and nostalgia scenes of the last year or so, with some of their old hits featured in movies like *Stardust* and *That'll Be The Day*.

And the duo are moving into wider areas of production. While

in the UK recently, they produced the new Procol Harum album *Procol's Ninth*, for release August 1, and are currently finishing writing and producing a new Peggy Lee album for September release. As previously reported (*Music Week*, March 8) they have high confidence in a new writing-performing duo, Dino and Sembello.

While they are expected back in the UK for further production work, their aim is to move into a deeper type of writing. Stoller is reported to have been studying serious music composition with Stefan Wolpe, while Leiber has already written the words with Leonard Bernstein for a musical version of Brecht's *The Exception and The Rule*, and is working on additional stage ideas with German "experimental" playwright Peter Handke.

But the fact that they are now prepared to promote their product, and talk about their hit-strewn career together, suggests they have finally come to realise their joint status and importance to rock and pop.

ATV Music takes Shelter in the UK

NEGOTIATIONS STARTED IN MIDEM 1975, and since carried on in Los Angeles and London, have resulted in ATV Music capturing UK representation for Shelter, the L.A.-based publishing company own by Denny Cordell and Leon Russell.

Shelter's catalogue includes such artists as J. J. Cale, Dwight Twilley, Richard Torrence and Phoebe Snow, plus Russell himself who has written the new Helen Reddy single *Bluebird*.

Negotiations for the catalogue were between ATV managing director Geoffrey Heath, London ATV general manager Eddie Levy and Shelter's general manager, Don

Williams.

Heath says: "This is, without doubt, one of the most important deals we have ever done. Shelter is a hot company, particularly with the Reddy single, plus the fact that the Carpenters record their songs."

"We don't do many representation deals but Shelter has to be something special. And the deal has taken a long time to come together, involving very many meetings."

Paul Bessell, general assistant to Levy, will be responsible for the day to day running of the company. Picture shows: (left to right): Levy, Williams and Heath.



Best selling sheet music

- 1 SEND IN THE CLOWNS, Chappell
 - 2 WHISPERING GRASS, Campbell Connelly
 - 3 I'M NOT IN LOVE, St Anne's Music
 - 4 THE WAY WE WERE, Screen Gems
 - 5 STAND BY YOUR MAN, KPM
 - 6 THE PROUD ONE, KPM
 - 7 LISTEN TO WHAT THE MAN SAID, McCartney/ATV
 - 8 MISTY, Bregman Vocco and Conn
 - 9 LET ME TRY AGAIN, Mam
 - 10 THREE STEPS TO HEAVEN, Palace
 - 11 SING BABY SING, Avemb/Shane
 - THE IMMIGRANT, Krishner/Warner
 - 13 ONCE BITTEN TWICE SHY, April
 - TEARS ON MY PILLOW, ATV
 - 15 BABY I LOVE YOU O.K., Martin Coulter
 - 16 OH WHAT A SHAME, Carlin
 - THE HUSTLE, Warner Bros
 - 18 ROLL OVER LAY DOWN, Shawbury/Valley
 - 19 WOMBLING, Batt/April
 - 20 Y VIVA ESPANA, Sonet
- Compiled by Music Publishers' Assn.

MUSIC WEEK

SPOTLIGHT ON SCOTTLAND



THE FACES are familiar — Bay City Rollers, Nazareth, Rod Stewart, Average White Band, Sydney Devine, Billy Connolly, Kenneth McKellar, Lena Zavaroni, Lulu, Donovan, Moira Anderson, Maggie Bell, Pilot Alex Harvey. The common link is that they all hail from Scotland. Together they provide an impressive testimony to that country's contribution to the UK and international talentscenes. Where they have led, others are ready to follow — and there's an industry developing North of the Border anxious to provide the support necessary to stimulate and nurture local talent, now massively backed by the arrival of Radios Clyde and Forth. While consciously proud of what they are contributing to the world of entertainment, the Scots are equally aware of the possibilities, now within their grasp, of building Scotland's own recording industry. Music Week's first Spotlight On Scotland uncovered a tremendous sense of urgency and enthusiasm among those who have chosen to work from a Scottish base in the belief that they are in at the beginning of something with a great future ahead.



Reporters — Ian McFadden in Glasgow, Robin Walker in Edinburgh, Chris White, David Longman and Brian Mulligan in London.

SPOTLIGHT ON SCOTLAND

Entertainers explode the heather and haggis myth

FOR YEARS Scottish entertainers and the Scottish entertainment industry have laboured under the "haggis and heather" description, which seemed to be justified by our exports - from Harry Lauder to Andy Stewart. We were selling Scotland as kilted, whisky-drinking, in fact haggis-bashing. In reality the only people who wear kilts are tourists, committed nationalists and entertainers; otherwise kilts are about as popular as white tie and tails, and worn on similar occasions.

Not that there is anything to be shy about in the tradition of Scottish entertainment. Ceilidhs are still part of the normal life of farming and fishing communities, and Andy Stewart on TV and in the theatre has sustained his enormous popularity as a performer. But the Scots have always been a self-conscious race even if the haggis-and-heather image was a true reflection of what Scots enjoyed they were somewhat reluctant to have the image believed and, without fail, denied that it had any bearing on reality.

But Kenneth McKellar, the Alexander Brothers, the Tartan Lads and many other traditional image acts are still pulling crowds, even if they do have to suffer the scorn of modernists. Certainly they reflect a romantic Scotland which has never existed except in the feverish imaginations of lyricists who believe in the continuing myth of the highland home in the glen, but are they any less valid in entertainment terms for that?

In the past year Music Week has been making the point that Scotland is a growth area in the entertainment business. Among the

reasons for the growth must be counted the arrival of Radio Clyde and its tremendous impact, followed by Radio Forth. Political factors too affect the scene as they affect the economy. There is a new nationalism in Scotland, and few Scots would now deny their nationality by changing their accent as they once had to. Oil of course has been the great catalyst in this development. But Scotland now is more than a growth area. There is a "buzz", and undercurrent of excitement throughout the music and entertainment business. A feeling that the scene which has gradually expanded will suddenly develop into a fully fledged industry.

Despite the undercurrents there is an obvious and immovable obstacle to expansion. The old Presbyterian attitudes die hard. Scotland's liquor licensing laws are a total archaism. Pubs have to close at 10.00 pm and on Sundays, and an extra hour's grace can be bought as a super extension - the mythical supper usually consisting of a pie or cold salad. In the Glasgow area in particular times are bad for cabaret - proprietors are not allowed to charge for entertainment, even the juke box is free, if you want to sell booze.

It's against those kind of odds that the cabaret market in Scotland has had to work. It is

surprising therefore that there should be any cabaret scene at all, but there is, and an extremely healthy one at that. There is still nothing on the scale of the Northern English nightclub circuit, but gradually the converted cinemas and hotel ballrooms which for the most part comprise the cabaret rooms are building the demand, and in this atmosphere it isn't difficult to see that where the demand exists it will be met. Two of Scotland's top cabaret bookers spoke to Music Week about their current situations and hopes for the future. Johnny Kildare operates from Falkirk, and is particularly strong on the social club circuit. Peter De Rance of the Chalmers Wood agency in Glasgow books for the Glasgow Pavilion Theatre as well as a great number of cabaret outlets.

Johnny Kildare: "Our major problem in attracting talent from outside is that we don't have venues which can offer a week's run. They are nearly all one-nighters, and most of the top acts are looking for a week's residency."

Peter De Rance can offer artists that, at the Pavilion, and recently Lulu and Sydney Devine have both played to capacity audiences there. The Pavilion is one of the few commercial theatres outside the West End of London. It has no arts council or local government support, and runs variety most of the year, although it has recently dabbled in legitimate theatre with *The Sash* which broke box office records.

At the moment singer and comedian Glen Daly is breaking another tradition by playing the summer season there after completing the pantomime in the early spring. Daly's success is centred on the Pavilion and the Ashfield Club where he is resident compere - when he is not elsewhere. His work is a combination of Irish and Scottish songs, heavy on the sentimentality. He is usually billed as "Mr Glasgow", and the title is appropriate.

Both Kildare and De Rance agree that it will be a couple of years before the cabaret market opens up properly. Naturally the largest single consideration is the Clayton report on licensing hours. If it is implemented Scotland could be Britain's Las Vegas.

Kildare accuses a number of Scottish proprietors of greed. "Ticket prices here," he says, "average about £3.00 including supper of some description, and there are incredible profits to be made on the bar. In England the proprietors will charge about £1.50 and make their money on the bar and food. All right, England has longer licensing hours, but I'd be prepared to bet that Scots drink considerably more in a shorter period of time. The promoters seem to ignore the possibility of giving really good value, and try to clean up quickly. I'm not saying this is happening everywhere, and sometimes high prices can be justified by really big attractions, but it is happening."

One disadvantage the cabaret scene does suffer is that there is still a lack of good venues. There are no more than four custom-built cabaret rooms in the

country which serve no other function. Many of the makeshift places are totally or partially unsuitable, or do a sideline in weddings and birthday parties. For unexplained reasons casino cabaret has not worked.

Venues for other forms of entertainment are not much better off. As mentioned elsewhere rock has virtually no local home in Glasgow. The larger touring bands and artists of the calibre of Billy Connolly are well served compared with English provincial cities. The Apollo Centre is, and this is no idle claim but one substantiated by the opinions of the musicians, undoubtedly the premier rock venue in the country. International artists from the Carpenters to Yes, and from Ella Fitzgerald to Status Quo, form the regular bill of fare. The much more sedate Usher Hall in Edinburgh offers a second night for tours, and there is the back up in Glasgow of the acoustically odd, and circus-shaped Kelvin Hall. Of concert halls of less than 2,000 capacity there is a large number.

Even in theatres there is an improved prospect for the future. Glasgow's theatre purges which destroyed the Empire and Alhambra Theatres are well in the past now and the biggest theatre prospect is Scottish Opera's new Theatre Royal which will be a fine venue for all kinds of music with its well equipped wings, and huge stage.

Scots—a good thing to be

The northern soul explosion is very much a southern soul explosion from the Scottish vantage point. Edinburgh has felt the effects, but Glasgow has staunchly ignored the wilder excesses of obscurity which seem to be sweeping the midlands. The newest discotheque in Scotland is the Savoy, built in a new shopping precinct off Sauchiehall Street and owned by Unicorn Leisure. Nothing could be further from Wigan Casino. It's chic and good-looking without the over-decoration which has marked a couple of Unicorn's other establishments. It isn't in fact a disco since it is large and has enough live music to qualify as a sophisticated palais de dance.

But the fact that things are improving in their home country hasn't changed life much for Scotland's émigré talent. Scottish is apparently a good thing to be (NB Rod Stewart) and there is a seemingly endless list of Scots who have international reputations from Moira Anderson to Donovan.

Moira Anderson, although currently producing a TV series from Scotland is undergoing a subtle but noticeable image conversion. EMI seem to be extending her as their great hope for the middle-of-the-road market which probably means losing a little of the Scottishness. There is probably a morass of talent with big voices babbling under in Scotland. Recently surfaced are such names as Alan Stewart, Helen MacArthur, Stewart Gillies, and on another level but with the same type of vocal production Tam

White and Scott Fitzgerald. It is not inconceivable that with names like Lena Martell, Scotland could soon be cornering the middle-of-the-road market.

In other fields too, and even further away from the Tartan spectaculars, Scotland is exporting talent. Nazareth are immensely popular in Europe, and there was of course the supreme Middle of the Road phenomenon in Italy when a Scottish band by that name started selling Italian pop back to us.

In fact the whole business is riddled with Scotsmen. John Reid, Bill Martin. Why Scottish entertainment? This article is becoming megalomaniac.

One of the undercurrents is about Scottish record companies. Is it possible for a Scottish based company to be successful other than with strictly native talent and regional distribution? Pan Audio are looking at other areas than their original folk base. Archie McCulloch, Glasgow impresario and talent spotter, has just started a new label, "Ain Folk" which started out with an LP from the Douglas Wylie Combo, residents at Glasgow's Albany Hotel and no mean musicians. Despite the uncomprisingly Scottish label name, their first offering is jazz.

Bruce Finlay, as mentioned elsewhere, is thinking in terms of record production, and there are many more plans afoot than we have space to catalogue.

But having got this far with an optimistic outlook it must be admitted that Scotland is an extraordinary insular country. There is none of the come and go between agencies and managements that there is in London. Perhaps any agency, as already happens on the cabaret circuit. If it were to spread to pop, rock and folk the feeling might begin to emerge that because someone is in the same line of business does not necessarily mean he is in competition. There is such a thing as playing the cards too close to the chest - you can't see your hand.

Although there is a strong media presence from commercial radio there is still something of a gap. Television has no showcase for Scottish talent, although STV recently had a show of local talent contest winners. BBC Scotland, on the TV side seems only to use established performers, and usually performers who have been established through BBC Radio either in London or here. Grampian is quite forward looking in this respect, but all three television stations need to be more fully aware of the potential on their own doorstep.

Press coverage too seems to be limited to a weekly pop page, a list of the local gigs, and sometimes a few space fillers around the television and radio listings. There is a small magazine produced in Perth called the Scottish Music Press, deals with information about what bands are doing and who is working with whom. There is no national music press, and little coverage from the English nationals. Of great use in this area would be a regular weekly entertainment supplement in a Scottish daily, although none of the proprietors seem to think it would be a worthwhile proposition.

Once again, the problem with Scotland seems to be that if you have an idea people don't want it (why are you giving me ideas for nothing?). Once again the only way to get anything off in Scotland is to do it yourself.

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SPOTLIGHT ON SCOTLAND

Can the Connolly phenomenon be

by IAN McFADDEN

WHEN YOU'RE asked to write an article on Scottish talent with the headline "Is there another Billy Connolly?", there is very little choice about how to start. In simple terms, no, there is not another Billy Connolly.

Even the least astute folksinger or comedian knows better than to expect the Connolly phenomenon to be repeated. Connolly arrived, or was recognised, at a time of increasing patriotic fervour. His strongly Scottish humour took him rapidly to the top because he had hit the right chord at the right time. The coincidence was that Connolly had been a folksinger, and was therefore used to committing his material to record. It's rarely that a comedy LP attracts any attention, and the dual facts of a huge selling album - Solo Concert - and an act which can sell out theatres in hours rather than days is a combination unlikely to be repeated.

But another aspect of the Connolly phenomenon may repeat itself - a regional act breaking nationally on the grounds of immense support in the region.

One performer well on his way to that kind of success is country singer Sydney Devine. Devine has just completed a stint at the Pavilion Theatre in Glasgow which sold out very quickly and had to be extended. Devine's career, it bears repeating, has created a great deal of interest - to the extent where he cannot help but become

a national figure. His record sales in Scotland will muscle him into the album charts. He says that his one major ambition at the moment is to have a hit single. He also thinks that English record companies have an inbuilt bias against Scottish artists who don't move to London. For Devine to move to London now would be artistic and commercial suicide. His constituency is Scotland, and his following loves him all the more for living there.

Devine undoubtedly has every chance of becoming a national act. All it will take will be some earnest promotion south of the border by his management and record company.

But Scotland has produced more than its fair share of top-name talent from Lulu to Lena Zavaroni, and from the Average White Band to Pilot and the Bay City Rollers. The list of Scots entertainers who took the high road to London to find success is endless. The Sensational Alex Harvey Band comprises members of some of the top-line Glasgow bands of the sixties, Maggie Bell who once sang in Glasgow's only rock pub is currently touring the States with Bad Company, Tam White had his own television series in Scotland but didn't take off - and has yet to break through even under the guidance of Mickie Most.

But the Connolly phenomenon, and the strength of commercial radio in Scotland has alerted the



London record companies to the possibilities and of late there is hardly one band or performer in the country who hasn't been given the once-over by at least one a & r man.

George Miller, entertainments manager with one of the biggest leisure combines in the country - Unicorn Leisure - takes local band Slik as a case in point. Slik were seen by many record company people, but ended up with Polydor. Later they moved to Bell and their single Boogie Band in Town broke in at the bottom

of the US charts.

They play very danceable music - oldies chart material and their own songs in both dance and concert situations. A great deal of trouble has been taken over their image, and audiences usually align themselves with one member of the band - identifying with one of the images. Musically they present a considerable power, and are currently gigging throughout Scotland and Northern Ireland. They are in the new GTO film Never Too Young To Rock, and Unicorn is in the process of organising a fan club for them.

George Miller says that Slik will continue to be based in Scotland, and says that there is no reason why a band cannot make a good living and remain in Scotland, if they're professional enough.

Disco and pub chain

Unicorn Artistes, which also manages Billy Connolly, is negotiating a recording deal for another of their bands Frenzy. They are in the unusual position of being featured on Radio Clyde's Boogie Woogie Rock Show - a spot usually reserved for London based bands, and are gigging in Northern England as well as in Scotland.

Unicorn is in the fortunate position of owning a chain of discotheques and pubs, and could easily keep artists in work simply

by using its own venues, but, says George Miller, their main problem is a shortage of good bands. "Naturally we pride ourselves on the high standard of entertainment we produce, and we're therefore always on the look out for new talent. But if we're going to keep standards up we have to ignore a large mass of bands with the wrong attitude towards both punters and promoters. Edinburgh



bands, for some reason, are particularly bad in this respect. There are exceptions of course - we have Dillinger who are so good that people often think it's still the disco playing. And Colour Harmony, a multi-racial 7-piece who are probably one of the funkiest bands in the country."

The pop-funk-commercial rock end of the market is very much Unicorn's field - music for dancing. In dance-mad Glasgow there are venues catering for every age group from teeny-boppers to over-30's.

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SPOTLIGHT ON SCOTLAND

repeated?

dance-mania is that it is quite possible for a local band to command, on a smaller scale, the same kind of response as, say, the Bay City Rollers.

In relation to Scotland the Rollers, although they are undoubtedly Scottish, are more of a manager Tam Paton phenomenon than a Scottish one. Another of Paton's bands, Bilbo Baggins from Edinburgh, are being marketed in the same way as the Rollers, and again with the same Paton control. In relation to Scotland they are an imposed rather than generated-response band.

However one distinctly teeny-bop idol has emerged, and is even more of a phenomenon because he used to be a disc jockey, and the failure rate among singing DJ's is remarkably high. Tiger Tim Stevens left Radio Clyde in May and shortly afterwards his first single was released. Tim has the kind of fan following many national bands would envy - fanatical and loyal, and despite the lack of success of the single South of the Border, Tim is likely to become a national artist sooner rather than later.

The man who gave the Rollers their first breaks in Glasgow is Ronnie Simpson a former Unicorn man who broke away to set up his own company Lion Leisure. With his partner Colin Robertson he has set up a thriving agency, Music and Cabaret, and has a discotheque called Shuffles.

Simpson is strange in that he

doesn't seem terribly keen on making a quick buck. Lion seems to always work with the long term benefit of the music industry in mind. This is not to suggest that others do not, but simply to say that Lion does it as a conscious thing, while not being averse to making money.

Simpson sees Lion moving more and more into management. The agency side of the business, he says, is ticking over nicely and the disco runs itself. One of their top attractions is the oddly-named Molls Myre who've been scouted by more record companies than the average Myre (whatever that is). Their normal gig circuit takes in Scotland, Ireland and even North England. They have a solid support in Newcastle, and often attract superstar-style fan reaction in Glasgow.



The Downtown Flyers, too, have recording offers although Simpson isn't allowing himself to be rushed on any of them. The Flyers have a more rock-influenced

act than Molls Myre, and have the kind of disco following that most of the bands discussed here have.

With his penchant for odd names, another of Lion's acts is the dEAd ENd KIdS, who besides being young and image-conscious are extremely proficient musicians. Unfortunately they don't write their own material, and, says Simpson, all they lack is a song.

"We have," said Simpson, "several other acts which are creating interest but these are the ones we've had definite offers for."

"Recently we've been helping out London companies by laying on mass auditions for them. Not talent competitions but just getting about 40 bands together and allowing them half an hour to do their stuff. The last one was Anchor who asked for tapes on a couple of bands, and are thinking it over now. But what we are offering is a complete cross-section of Scottish talent, and if there is nothing there to take your fancy, then forget Scotland."

His opinion is that bands have to go South to make it. He says that there is a lack of paying gigs in the country, and the current boom in discos - some without any live music - doesn't help local acts at all.

One man who went South some years ago was Dean Ford, whose band Dean Ford and the Gaylords reached mythical status. They disappeared South to come back as Marmalade, and after a succession of band changes they broke up, or splintered, into Marmalade and a band called Vintage Marmalade. Now Ford is on his own, with his first solo LP on EMI. Blue were musicians from around the same time, who have not been quite so lucky in terms of single success.

Meantime GTO is launching yet another singer from that period under the name Scott Fitzgerald, whose single is the theme tune of the Never too Young To Rock film. Polydor too is launching or re-launching Scottish soloist Christopher Rainbow who is making a separate reputation for himself as a producer.

Another name from that period, Tom Ferrie, went on to local discotheque work and eventually to Radio Clyde. In June he did his first gig as a singer for seven years when he appeared in Sydney Devine's show in Glasgow.

But almost all the 'sixties' name bands in Glasgow went South to find their fortune, or something less attractive.

Specialist in rock

There is only one agency in Scotland specialising in rock. The comparatively small Cosmos Agency, run by George Duffin in Edinburgh has, for the most part, bands who play their own material, and who have gravitated towards rock or funk. The almost total lack of rock venues in Glasgow makes life virtually impossible for bands who aren't prepared to moderate their music towards dancing. In Edinburgh the scene is healthier, but still the summer college holidays affect rock quite severely.

The Cosmos Agency started as an offshoot of the Cosmos club, long since gone, where bands had to play for very little or nothing. Duffin's way of compensating the bands was to set up the agency to provide paying work elsewhere, so he is one of the few agents without his own venues, and he doesn't manage the bands he handles.

Best known of his 25 or so



groups are Cado Belle, an excellent funk-rock outfit who came third in RCA's national soul search but refused the proffered contract. Their lead singer, Margaret Reilly is a blues singer in the Maggie Bell/Janis Joplin mould, who fits comfortably in with the soul-ish feel of the group.

The success of the Average White Band hasn't gone unnoticed and American talent spotters have been seen around. One in particular came over looking for the AWB Mark Two, and found them in the AWB's hometown of Dundee. They were called Elegy and are currently working in the States.

Another East Coast band with great prospects is Cafe Jaques who have moved from what Duffin calls "prototype public school rock" of the Genesis type to a more danceable format. Duffin's final tip is a band called Ignatz, who are heavier than the other two, and whose bass player Duffin describes as "bloody amazing".

The folk scene too is healthy in Scotland, but on a different level.

There is very little chance of any folk artist "breaking" in the way that most of the performers mentioned here hope to. But there is a lucrative and busy folk scene which at times overlaps with the cabaret circuit. Artists like Bill Barclay - whom we hope to deal with at greater length in a future

issue - are playing Cabaret as often as folk clubs. Barclay himself is unfortunate in that his act, which is half daft songs, and half comedy is always being compared with Connolly when he is an entirely different kind of performer. He tells jokes, not stories, and he has achieved as much success in England as he has in Scotland. Connolly's entrance to the English market is being carefully orchestrated and rather gingerly tested.

But when acts of the calibre of Rab Noakes can come from the Scottish folk circuit, and when names like Hamish Imlach, Archie Fisher, and Matt McGinn are as well known to Sassenach folkies as to their haggis-eating counterparts, it can't be said that there is any lack of talent there.

One final point that must be made is that when the music scene is as tight as the Scottish one - where everyone knows everyone else personally, it's even more difficult to break through. A lot of time is wasted just looking over the shoulder to see who is stabbing whom in the back. Thus went an artist is anything less than totally professional he develops an immediate and unpleasant reputation. In London an act could shift around hundreds of managements before coming across someone twice. In Scotland, you have to be good, and you have to be careful, or stupid.

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SPOTLIGHT ON SCOTLAND

by ROBIN WALKER

THE RECORD industry must know by now that an upsurge of activity has erupted in the far north, the territory beyond the Tweed inhabited by the Picts and Scots the Gaels and the descendent of the Vikings - that there is now in these territories the first stirrings of a competitive - or complementary - industry. It would be unwise to claim anything more than that - but clearly there is intention that a bigger share of the national cake should be consumed in the North and to coin a current phrase that "Scotland is demanding its just rewards."

The fact is that there is now on all sides of the business a willingness to have a go and to do in Scotland now things which had to be done previously in the south - because that was where it was all happening.

In the past Scottish artists had to go south, like Scottish journalist and Scottish politicians; now they can stay at home - if they want to - and still make some kind of reputation, some kind of money, some kind of success - working the home market; and working the worldwide exiled - Scots market, which is very big business indeed. Now it must not be suggested that some of this did not happen in the past; London did promote substantial Scottish material and Scottish artistes.

Essential difference now is that these same artists are being promoted (or are promoting themselves) from Scottish bases and have now in Scotland virtually all the necessary machinery to do so. The change could be identified with the changing pattern of

Scotland demands a bigger slice of the industry cake

national life. The Scottish Nationalists have shown clearly that there is a positive demand for more active control from within rather than from without, so much so that some form of Scottish Parliament is now promised. That has nothing to do with records except that it indicates the more aggressive mood of the natives, and that mood extends into other spheres. The argument runs thus - if we are to get our own Parliament why not our own recording industry? Now, nothing in the past prevented that happening any more than Westminster prevented a Scottish gathering; it was perhaps more a question of lack of enterprise, lack of confidence and lack of suitable background circumstances. What has happened in perhaps the past two years is that the conditions would appear to have come right to encourage more local enterprise.

There have been a number of established Scottish concerns in the industry doing creative and productive work - as distinct

from distribution of imported (from England) merchandise. These people saw the light many years ago and have been plugging away on their own and looking to the day when it pays dividends. A new generation of perhaps more confident (or more 'cocky') newcomers have supplemented these older concerns and the net effect has been the launching of a variety of enterprises each specialising, as recording studios, duplicators, distributors and equipment producers.

It should be noted in this context that there is a major electronics industry in Scotland and an offspin from that 25-year-old modern industry has been a small number of specialists handling quality instrumentation work for the industry. Another big boost to confidence was the launching in Scotland of Scottish Television initially and then two sound stations.

Radio Clyde and Radio North. These were a godsend to the

younger concerns seeking local business in vision or sound and indeed much of the impetus has come from these stations being available as clients. On that early impetus new markets have been built and the newer companies have gone on to produce a wider range than radio jingles or merchandise-selling commentaries.

An interesting aspect is the spread of the growing industry. There is a cassette duplicating plant of most modern type at Wick and it is impossible to go much further north without drowning in the Pentland Firth; there is a studio instrumentation production firm in Kelso; a duplicating plant at Cockenzie; recording studios in a number of centres, and the production side of the business is clearly alive though still small.

The promotional side is equally lively; there are now a fair number of active companies doing full recording programmes annually, combining the various units of the

industry to their own use and encouraging still further growth by doing so. As one label owner indicated "We would not necessarily put work to a firm simply because it was Scottish - but the tendency is to use what is local, Scottish and good." Quality is imperative in this situation. These firms accept that they must be better than good to survive and grow and so emphasis is on quality at every stage.

Prediction is always dangerous but it might not be too risky to contend that - this Scottish activity will persist and thrive - further specialist sections or companies will develop to meet specialised needs as these develop and are identified - more of these Scottish concerns will link with English and Foreign concerns to promote their joint interests. At this stage nobody has expressed a rapid desire for separation and most people in the emerging industry accept that they are small, young and although ambitious, are unlikely to compete with the giants for a long time to come. So they will join them rather than attempt to beat them.

But they are likely to retain complete independence in the process since what is involved here are two different nations, two ways of life and thought and sentiment.

The home Scottish market may not be too big but the worldwide Scottish market is tremendous and the growth of the newer companies will depend very much on how they exploit and serve the overseas market; that is something best done from a Scottish address and that has been the starting point for the present upsurge of activity.

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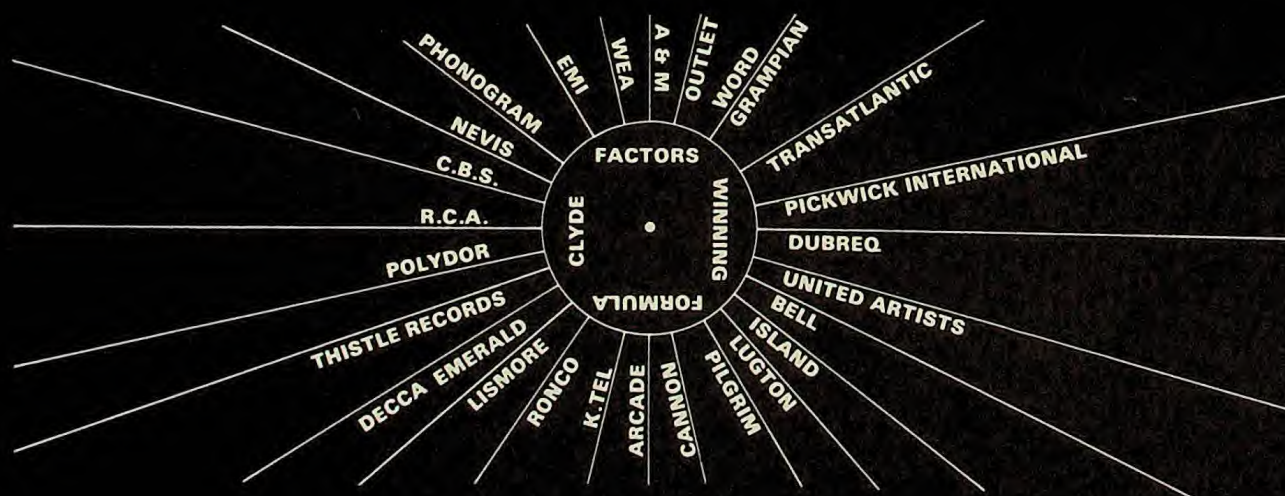


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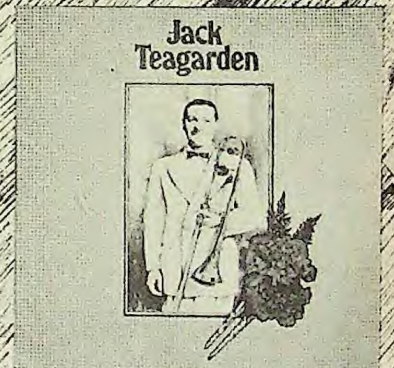
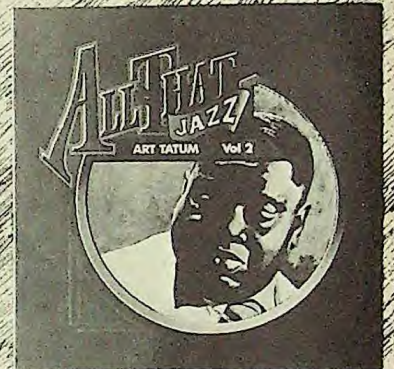
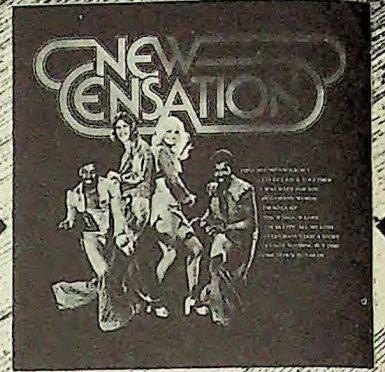
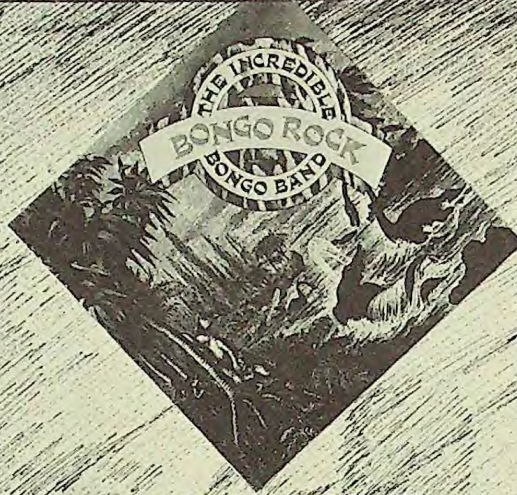
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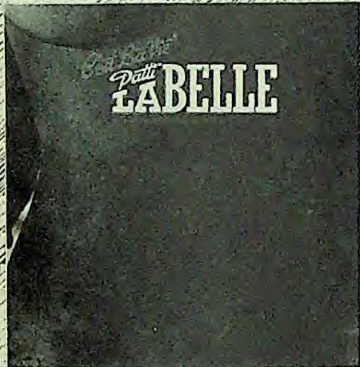
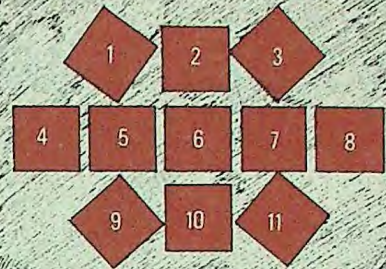


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SPOTLIGHT ON SCOTLAND

REL upgrades studio to meet expansion

FREELANCE RECORDING operators Radio Edinburgh Ltd (REL) is in the process of upgrading its studio facilities at Atholl Place in the West End of the city to cope with the growth of business locally.

The main studio is being extended to allow for better working conditions and eight-track recording facilities have recently been installed via the addition of a new desk from Tweed Audio Electronics, a company established by Kash Mustafa, former chief designer for Rupert Neve at the Kelso factory. The Tweed desk, which can be converted to accommodate 16-track recording, is soon to be supplemented by the addition of a 16-track recorder, for which negotiations are underway. The studio holds 12 musicians.

REL, as the company is familiarly known, has been in

operation for three years and despite its name has no connection with any radio station, although it was at one time a possible contender for a broadcasting franchise, a plan which didn't ultimately materialise. It specialises in producing radio jingles and has handled commissions on behalf of London agencies. The company also provides sound systems, special lighting effects closed-circuit tv facilities, and a mobile recording studio.

On the recording side, the installation of the Tweed desk has kept the studio busy. Work has recently been completed on a series of recordings for American release by Sharon Tabor backed by a Scottish group of musicians. Also in the can are recordings of the Hawick Pipe Band for Rediffusion and two albums with the well-known Scottish entertainer Archie McGulloch for worldwide distribution through



Neil Ross of the REL Studio. The desk is being converted from 16/8 to 20/16.

Contour. Additionally REL has recorded the Scottish Baroque Ensemble of Edinburgh and is

waiting for a label deal to be set. Directors of REL are Neil Ross who is responsible for the studio

operation, John Noble (audio consultancy) and Ed Clark (sound equipment service).

Grampian starts first tape duplicating operation

GRAMPIAN RECORDS has put into operation at Wick Airport Industrial Estate in Caithness the first tape duplicating plant in Scotland. It has been running now for some two months and is designed to produce some 10,000 cassettes each week, on Gauss equipment, the finest available and in line with the company's emphasis on quality.

As managing director J. Johnston comments: "We are so

far from the London scene that we simply must be better; we must be economically competitive - which we are - we must be technically superb - which we are - and we must provide the same service as could be offered by much nearer producers." In practice, Grampian can and do compete successfully against all other UK producers.

Grampian Records was formed by joint participation of the Wick

interest and Campbell Connolly and Co., the London music publishers. Managing director Johnston had been operating at Wick for some 14 years providing recording facilities and a wide range of related services. Here again, on the studio side, emphasis is on quality with Trident equipment in use.

"We are undoubtedly one of the better equipped studios in the trade," says Johnston, "with every facility necessary for the recording of the most critical material for discriminating buyers - on the classical side for instance where much of our earlier work was done."

The recent entry into duplicated work is thus a further stage in the continuing programme of growth of Grampian. At Wick Airport Industrial Estate it has two factories - one to house studios and administration and the other, a 4000 square feet unit, for the duplicating plant, custom-designed. Since much of their work is for the London companies, special arrangements

have been made to ensure reliable communications and location of Wick Airport is obviously advantageous in that respect, since fast communication is available between the most northerly centre in Scotland - and if you go much further north you will land in the Pentland Firth - and the airports of the UK. Costs have been absorbed to the point where the Wick Location has been nullified and where transport costs are not a factor in the customers' situation. In effect that means that national clients may buy at competitive prices from Wick as from the more immediate London sources.

The launching of the new plant went very smoothly and all teething troubles were eliminated within seven days - which must be something of a tribute to the plant makers and to the local workers. Result was that Grampian went smoothly on to commercial production. "We have been doing a great deal of work which has been going back to London," says Johnston. "We are obviously going

through a period of rapid expansion and have been tested fully. Because of our location we have been taking many of the awkward jobs that others cannot or will not do, the highly specialised work demanding special care, the 'wanted tomorrow' work, the dirty work and we have come through that phase well. We are hoping of course that our friends in the industry will also give us some of the cream, now that they have tested us out on the difficult work."

There is no reason on earth perhaps why such an industry should not be established at Wick, given the guts and the persistence to create and maintain it, so far from even the main Scottish centres never mind London.

That it should have operated for 14 years at Wick is remarkable; that it should now be going national on the duplication side is even more remarkable and immensely encouraging for all who see the recording industry as something which has a Scottish context as well as a British.

Survival of the Gaelic disc

CALEDONIAN MUSIC Company at 59, St Vincent Crescent, Glasgow, could be described accurately as the daddy of them all in Scotland, even if the company dates back only to 1954.

It's Gaelic records are known and respected by Gaels throughout the world and it is in this field that they are still operating.

Murdo Ferguson makes no secret that they have not made a fortune from these recordings, but money-making was never the reason for existence of Gaelic. It is a stable companion of other business interests which permits Caledonian to produce delightful material aimed at a limited but important section of the market and to satisfy the thousands of Gaelic speakers who had nothing of this type available when the label was launched.

To appreciate fully the background here it is essential to know that Glasgow is the inspirational centre of Gaeldom, the point where the societies meet for their annual balls, gatherings and society meetings. It is the Mecca of the Gaels and as such provides publishing and other

facilities as well as studios and technicians not available in the Highland areas; and a market place for material unintelligible to 'foreigners' including non-Gaelic

Scots. That is the market which Gaelic has served over the years and which it is still serving, with a number of important Gaelic LPs

TO PAGE 38

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SPOTLIGHT ON SCOTLAND

The Scottish radio boom

FOR MANY years, it has been apparent that Scotland required a truly local radio service. The pirate station, Radio Scotland proved that in the period from 1964-1968. The public immediately latched on to a service, which catered for them, and for them alone. As in some other areas of the UK, Scotland and the Scottish people were tired of being force fed news, information and the views of the English, broadcast from London.

When the Government announced that commercial radio was to be introduced legally, the general feeling within the radio industry, was that regions so far not catered for by the existing BBC network, would be the boom areas for commercial broadcasting.

Radio Clyde and Forth now serve Central Scotland, covering a belt between Glasgow and Edinburgh, and it is hoped, that when the various restrictions on the growth of commercial radio are lifted, that Scotland might also be allocated another station.

Forth came on the air on January 22 this year, joining Clyde which had been broadcasting since December 14 1973. The two stations immediately decided to team up as much as possible, without losing their own personal identities. Nationally, for instance, advertising is being sold by the same agency (Broadcast Marketing Services) for both stations.

The success of Clyde is well documented, but not so much has been said about Forth. Head of music at the station is Ian Anderson, who comes from a background which includes pirate radio. When planning the station sound, he took careful stock of

the way the other commercial stations organised their playlists, and in the end, came up with a suitable blend, that he thought would be acceptable to the listener.

Basically, the Forth system is the one utilised by the successful pop pirate, Radio Veronica. However, says Anderson, "It is essential, I think, to be able to reflect the popular records via an accurate local retail sales chart. It wasn't particularly easy in asking shops to help us with their sales figures, but by our on-air date, a good cross-section were supplying the information. From the actual chart, we will only play those records which are gaining sales, and those falling, we drop from the listings."

The vast majority of the record companies seem happy with the process, but most of all, as pointed out in the various regional surveys published in Music Week, this system gives a greatly needed aid to the shops in the area. The information compiled by Forth is then fed back to the retailers, keeping them fully aware of different trends in other shops and towns around Edinburgh. It all leads to better communication between the different sections of the record industry, thereby enabling the customer to receive a better service.

From the recent JICRAR audience research published in May, the station sound appears to be paying off. The figures aren't quite as high as those of Clyde, although Forth hasn't been on the



CELEBRATING THE first year of Radio Clyde successfully negotiated, the disc jockeys decided to team up to produce a special birthday record. Seen recording in the studios are (l-r) music producer Bob McDowell, Steve Jones, former library assistant Carole Cuthbert, John MacCalman, seated sound balancer Pete Shipton, Colin MacDonald and disc jockey Brian Ford.

air as long, but it is also possible, that due to the head start, people in the west of Edinburgh are already listening to Clyde. In the primary VHF audience area, 46 per cent tune to Forth, 54 per cent to Radio 1, 34 to Radio 2, 30 per cent to Radio 4 (Scotland), and 11 per cent to Radio Luxembourg. The Forth listeners are also regarded as being particularly loyal, as they are for Clyde, in that listeners tune in for 10.7 hours a week. That figure is only seven points behind Radio 1, on 11.4 hours.

Radio Clyde has just published the results of the audience research it had compiled by RSGB. The figures, although exceptionally good, are not being over publicised by station managing director, Jimmy Gordon. Modestly he explains that he



Ian Anderson

doesn't want to make too much capital out of the figures, because he would prefer that the other commercial stations should receive the publicity. He rightly points out that it is the industry in general that should be seen to be

doing well, not one individual station taking the limelight. However, the figures do merit a quick look.

A total of 20 per cent of all housewives in the Glasgow area tune to Clyde for 25 hours a week or more, and to Radio Clyde alone. The weekly cumulative figure is 64 per cent, compared with 51 for Radio 1, but Jimmy Gordon prefers to talk in terms of 'hours listened'. He explains, "It is a better guide, because with hours listened, it gives a better reflection of the true station patronage." The table gives 44 per cent to Clyde and 29 per cent to Radio 1.

Jimmy Gordon believes the strength of Clyde is that in programming, "We have not tried to talk down to our audience, but supply them with the information they require, the music they like, and the specialist programmes which they will find interesting. One of the main factors of our success has been the happy atmosphere between the staff, which I think comes over to the listener. It has been a well-run operation to date, and with Andy Park controlling the station output, I think he has achieved a very competent and high standard."

Above all, perhaps what has made Radios Clyde and Forth successful, and therefore the commercial radio a success, is the programming blend. Radios 1,2,3 and 4 provide a comprehensive coverage, but the commercial stations, have taken the major elements from each form of broadcasting, and put them together on the same station. After all, nobody can listen to four radio stations at the same time.

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SPOTLIGHT ON SCOTLAND

Retailers adjust to sales centralisation

by ROBIN WALKER

THE CLOSURE of Scottish distribution centres has undoubtedly had impact on record retailers in Scotland but to a widely varying extent and it is therefore difficult to offer any positive uniform picture of shortcomings.

The long-established, larger and well-organised companies on the retail end of the business appear to have been but little affected by the changes, although they do admit some need for rethinking. Robin Stephen, in charge of records at Rae Macintosh of Edinburgh comments, "Perhaps we were pampered before; we could phone to Glasgow early in the morning and catch the same day's delivery; we could have what we wanted by midday. It has been a matter of adjusting to the new situation and to acceptance of the economics of distribution. This is a fair assessment of the position as seen by experienced buyers with well established links to the main sources of supply, prepared to accept the problems of the suppliers as well as their own needs and to make adjustments to their planning to that end.

The position of the smaller newer entrants is somewhat different and it is from this end of the retail trade that criticism comes. Clearly there is need - from the viewpoint of all such buyers - for an off-the-shelf

situation within each of such main centres as, Glasgow, Edinburgh, Dundee and Aberdeen, where ample supplies could be available on cash-and-carry lines similar to the recently opened SP&S branch in Dundee. But there is acceptance by the more reasonable that such facilities are just not possible-economically. The position of such buyers is clearly difficult; they are not able to buy locally - except perhaps in Glasgow - and must phone write or otherwise contact the Manchester or London sources; they cannot control the speed of delivery service, nor - in some cases - can they get a line to the distributors in the South since these tend to be employed on outgoing routine calls.

It would be wrong to make too much of this situation despite its known problems, yet it is far from ideal and could be improved. Certainly from the viewpoint of the smaller buyers the links are tenuous and could be bettered - and best served by a series of Scottish distribution depots. But that is precisely what existed previously and what was eliminated by sheer weight of operational costs; excellent work is done by wholesalers serving sections of the Scottish retail trade and Glasgow is obviously better served in this context than are other centres.

It is worth noting here that this

is not a problem unique to record retailing; it affects all national concerns, producing now from a smaller number of more central plants (because of high cost of running a series of regional factories) and facing now an increase burden of heavier transportation charges. Scotland has always suffered from this situation and is facing intensification of isolation because of higher costs of telephoning, writing and transportation; the burden of cost has been switched from the southern distributor on to the northern buyer. The trend has been to buy direct, in every industry, and to reduce the wholesale function, it might be logical to argue that changing conditions demand revival of localised distribution.

There is a new factor intervening which might offer a solution. The emerging companies in Scotland in other sections of the sound business are covering their respective territories for their own purposes; they have staff, warehouses and management facilities and are already part of the sound scene in their own areas; some of these companies are now discussing with the nationals the scope for undertaking distribution in part or in whole and it will be interesting to see what happens later in the present year when these discussions have been finalised.



THE BRIGHT interior of the record department at the John Menzies store at Stretford, Manchester.

The growing Menzies chain

THE EDINBURGH-based John Menzies chain is one of the two largest distributors of newspapers, magazines, stationery and books in the country. And like its main competitor, W. H. Smith, Menzies is also one of the nation's most powerful retailers of records.

Menzies operates through a network of 100 wholesale depots and more than 250 retail shops and bookstalls. Of its shops, there are 70 containing full record departments selling all types of music. Additionally there are 250 outlets stocking budget releases only.

Despite the Scottish origins, Menzies by no means exists to serve record buyers North of the Border exclusively. Of the 70 record departments, 45 are in England and one senses that Menzies is far from finished with its UK expansion, although most of its recent activity has been in Scotland.

Some indication of the upgrading of the firm's stores can be gained by a comparison of today's shops with those of 15 years ago. In 1970, the average store size was still 3000 sq. ft. But with the move towards a concentration on prime High Street locations, the 20 new stores opened in 1974 had an average floor area of 8000 sq. ft. And there are also the superstores of 18000 sq. ft. like the one in Princess Street, Edinburgh and the £1 million showpiece in Glasgow's Buchanan Street.

In line with the upgrading of its retail outlets, Menzies is also aiming for a trendier image to present to the buying public. "Browseabout" is the neat slogan coined to describe the trading ambience which is being aimed for. The word is intended to conjure up an ideal environment of happy, unhurried shopping for virtually anything which can be read, written on, listened to or played. Naturally records are regarded as vital component of the up-dated Menzies image.

Comments record buyer Jim Telford, "All our departments are changing - it is our concern to produce quality record departments within a very high quality shopping environment. There has been a vast improvement in our record departments over the past 10 years and efforts to produce benefits to customers will of course continue. As our record departments have increased in size, so also has the range of merchandise. Particular attention is paid to our methods of retailing pre-recorded tapes - an increasingly important part of our business - and to the selection of high-standard own-brand products



JIM TELFORD, record buyer - "Not policy to work against independent dealer."

and accessories."

Menzies' attention to detail has paid off and the turnover from records is constantly increasing. Telford is convinced that the concentration on an empathetic environment plus a more comprehensive stock-mix has brought in customers specifically to buy records and points to surveys conducted by the marketing department to prove his point.

So far as controlling the record retailing activities of the chain is concerned, Telford says that the policy is to issue "detailed advice rather than instruction" on all categories of product. Control systems are detailed to the extent that they allow close determination of everything happening at shop level. He feels that stipulative product to be sold would be more readily applied in the context of a central-buying operation, something which does not exist at present, although not ruled out for the future.

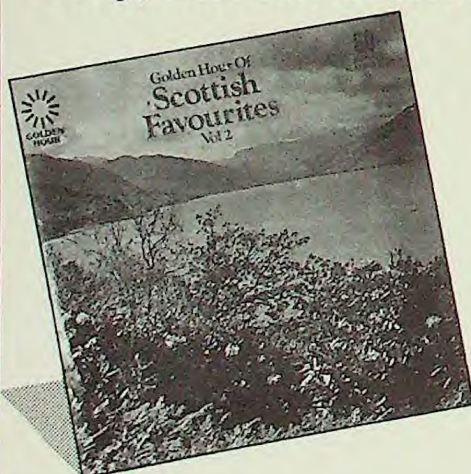
Multiple which are in the business of selling records are often criticised for being apparently insensitive to the affect their price-cutting policies have on independent retailers unable, or unwilling, to compete.

"It is not," stressed Telford, "the policy of Menzies to work against the independent dealer. We are not, and never will be, cut-price retailers acting against what could be described as the common good. We do, however, launch specific promotions where prices are reduced but I would emphasise that these operate within definite time limits and are almost invariably allied to one category of record-department product at a time. We have no reason to think that our 1975 promotion efforts will conflict with the independents."

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'Loch Maree Islands' - Calum Kennedy
'We're No Awa' To Bide Awa' - Glen Daly
'Waggle O' The Kilt' - Colin Stuart
'Scottish Waltz Medley' - Jim Macleod & His Band

Side 2

'Sing Us A Song Of Bonnie Scotland' - Glen Daly
'The Muckin' O' Geordie's Byre' - Max Houliston & His Band
'Dark Loch Nagar' - Calum Kennedy
'Come To Fionna's Wedding' - Jim Macleod & His Band
'Campbell Town Loch' - Alexander Bros.
'Dark Island' - Will Starr
'When I Leave Old Glasgow Behind' - Glen Daly
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SPOTLIGHT ON SCOTLAND

Companies widening the market

MAJOR RECORD companies are becoming more aware of the possibilities in broadening marketing areas for Scottish recordings, with the realisation that discs featuring either Scotland's artists or music can find sales south of Hadrian's Wall.

Two companies in particular, Decca and Polydor, have already had tremendous success with two Scottish artists, Sydney Devine and Billy Connolly, throughout

Great Britain and more Scottish product is being released with the entire British Isles' public in mind. Scottish recorded music is also finding a large market abroad, particularly where Scottish emigres live.

"I would estimate that 75 percent of the sales of Billy Connolly's *Cop Yer Whack For This* album have been in Scotland alone, with the remaining 25 percent in England - although it

should be remembered that there's a lot of Scotsmen south of the border," commented Polydor general marketing manager, Dave Chapman. "The success we have had with Connolly has prompted us to sign another Scottish regional act, the Hemefarers, who are a completely different kettle of fish."

In fact the outfit from Shetland, specialise in playing Scottish dance music and while

they have an assured selling potential in Scotland (they've played many clubs there) Polydor is also hopeful that their appeal can be spread to other parts of Britain. Their first LP, produced by Peter Kerr at Radio Forth's new Edinburgh Studio, should be out in September. Since the group's influence is Norwegian folk music as well as Scottish something musical is promised.

"I know that Scottish dance music might seem rather restrictive but I don't see why we can't broaden the appeal of it," Chapman added. "Billy Connolly has made everybody more aware of the potential of changing traditionally Scottish regional acts into national names."

EMI Scottish product goes through the company's Talisman and Waverley labels and, claimed director of sales Mark Abbott, Scottish record-buyers are far more discriminating than their English counterparts. "It's much easier to find the purchasing habits of the Scottish people, and they seem more consistent and reliable," he commented.

"Nevertheless sales of Scottish material aren't restricted to just that country. There's always a strong market wherever you get Scottish emigres for instance - it's part of their heritage and Scottish music helps recapture the flavour of their country."

One of EMI's strongest m-o-r hopes for broadening the appeal of Scottish entertainers is Moira Anderson, now such a regular on

BBC TV that the tendency is to forget that the golden-voiced singer comes from north of the Border. The concentration of her recorded output to date has been on Scottish songs, but the first signs of an attempt to win over more than just her Scottish fans will be seen in the autumn when she releases an album of mainly contemporary songs.

Colin Borland, Decca's m-o-r marketing manager, agrees with the thinking of EMI's Mark Abbott. Decca distributes the Beltona Sword label, retailing at £1.29, which features exclusively Scottish artists and music. "Of course the majority of our Beltona sales are in Scotland but there is a definite spin-off of sales in London during the tourist season. In particular visitors from Canada and the States are eager to buy Scottish records, probably because they all believe that they've got some Scottish blood in them!" he commented.

Aside from the success of Sydney Devine who has sold more than half a million albums and tapes (and curiously enough is the only Scottish artist on Decca's licensed Irish label, Emerald) there have also been good sales generally for Jim McLeod whose country dance band appears regularly at Dunblane Hydro near Glasgow (a huge entertainment complex). Moira Anderson has become a m-o-r singer of course, along with Kenneth MacKeller, but accordionists Alastair Gillies and

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'Come to Scotland' compilation

CANON RECORDS, a London-based company recently brought out a compilation called, *Come To Scotland*. Backed by the national Trust for Scotland, the Scottish Tourist Board, and Grant's Whisky among others, the record features a cross-section of traditional Scottish talent from the Corries to the Scottish National Orchestra.

Peter Self, the managing director of Canon had to spend a great deal of time in Scotland compiling the record and grew to like the country so much that he is negotiating the setting up of a Scottish label, and has opened an office in Glasgow.

Said Self, "Come To Scotland, although obviously aimed at the tourist, should do very well in Scotland. Retailer reaction has been tremendously encouraging, and we've had splendid advance orders."

"Although we'll be giving the

record tv and radio support we'll be keeping the whole operation fairly low-key. It isn't a tv-style compilation, in as much as there is quite a lot of spoken word, so we have to avoid it being thought of as that kind of record. We'll be advertising in all the obvious

tourist places and the tv and radio support is really on for the native Scot."

On the record, Barbara Mullen leads listeners through many aspects of Scottish culture. Among the featured artists are the Corries.





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SPOTLIGHT ON SCOTLAND

Clyde Factors' future

by IAN McFADDEN
WHEN Music Week last spoke to Clyde Factors it was at the time of the firm's 50th anniversary in the record business. This feature concentrates on plans for future development.

The Clyde Factors building was a hive of activity. There is a large streamlining operation underway, moving records and tapes together and setting up a special showroom for them away from the other electrical goods Clyde Factors handles. When tape started making its mark on the scene a new department was set up, now it makes sense for that department to be combined with the record operation to avoid duplication. The record-tape department will have 10,000 square feet of floor to itself, with independent offices and its own ordering and despatch systems.

Clyde Factors is looking towards the future with great optimism. The massive changes in the business in the last ten years have meant a complete change in Clyde Factors operations. Michael Woolfson and his father Edward, who is managing director, spoke about the company and its role in the new industry.

"The first point I'd like to make," said Michael, "is that TV records have slightly changed the pattern of the whole business. They have rejuvenated the trade and from where we stand the

potential there is limitless. We deal considerably in that kind of merchandise and therefore we have great hopes for the future from that area.

"Again, over the last few years non-traditional record outlets have come into their own. There are a great number of outlets - like Woolworths - who wouldn't have been considered a few years ago. Records are now sold in hi-fi shops, supermarkets, and tape has opened these outlets up even further. Garages would not have sold any kind of entertainment in the Sixties, but now sell large amounts of tape.

"We are in a privileged position with many non-record outlets, because we deal in electrical hardware too, therefore we already have the contacts."

In 1965 Clyde Factors record department was almost defunct. EMI and Decca had decided to set up their own marketing and distribution organisations. Although EMI is still the largest, there are now dozens of smaller companies who didn't exist then. In the Sixties, Edward Woolfson had not dropped the record side of Clyde Factors because of their long tradition in music. The temptation had been there, but Monty Lewis and the Pickwick label persuaded them to stick with it. Now the development of the smaller independents leaves them in a greater position of strength

than ever. With the immense increases in freight charges over the past couple of years it is not impossible that the majors might be reconsidering their distribution strategy, particularly in the comparatively specialised area - because of the general population spread - which Clyde Factors cover; i.e. Scotland and Northern England.

Edward Woolfson was wary about committing himself when this was put to him. "For many years Scotland has been treated as a separate unit because it's a difficult territory to handle. We are particularly strongly placed. The same situation applies in Northern Ireland. But the rising costs of distribution may be causing second thoughts. I wouldn't say that there are moves afoot, but of course we would be delighted to see Clyde Factors expanding in that direction."

Michael Woolfson says that the premise that the wholesaler had died out is not valid now.

One of the major changes in the company is a new attitude towards marketing. They have always tended to keep a low profile, but now with a marketing manager, Don Clark, and his assistant, Ted Harkins, there is an altogether more outward looking policy.

Michael Woolfson: "Clyde Factors has always stayed in the background. We're now coming forward in many areas - rack-jobbing and the numbers of records and tapes we are selling. We're also looking into the possibilities of territorial expansion. In the last year we have started spending on promotion and advertising and this is obviously going to grow.

"Another major change is that we are using branches more as local bases. Possibly we are the only record distributor with the kind of coverage we can offer. It's a form of decentralisation we are going into, where the branches are becoming more autonomous but within the controlling limits of the company.

"The people in this company are important. Although we present a slightly anonymous image as Clyde Factors we deal on a very personal level. Bert Young, our senior representative, is well known and liked, and he, with Don Clark and Ted Harkins, is playing a more and more important part in the development of the company."

Lismor's unique mail-order service

LISMOR RECORDINGS is the realisation of a long nurtured ambition for Glasgow record retailer Peter Hamilton and a dream which is paying off. From his record shop at 1080 Argyle Street in Glasgow, Hamilton launched in 1972 his 'Hamilton's Catalogue of Scottish and Gaelic Records' aimed at the massive neglected market of music lovers in the more isolated areas of Scotland - people who are far from record shops and impulse buying. He advertised in the newspapers which tap these markets and provided a mail order service unique in the Scottish trade. In that catalogue are records little known beyond the areas aimed at but very big business in these target points, which extend to Australia, Canada, New Zealand, South Africa, the USA and anywhere else in the world where Scottish blood rises to the native music.

Success of that venture encouraged a further move, the provision of even more specialised recordings aimed at limited markets which national companies could never satisfy, but big enough for a smaller company able to exploit them. The recordings, experience had shown, would command sales in specific markets and provide Hamilton with exclusive additions to the mail-order and shop business.

Basic thinking behind Lismor is that there are markets of importance untapped as yet in the regions of Scotland, where regional preferences, attitudes, and characteristics can be captured on record. This approach is parish-pump but if the parish is big enough the sales can be more than useful.

Over the latter part of 1974 Lismor issued 12 LPs, eight cassettes and one single. In the first months of 1975 there were added three more LPs and two singles. The programme for the rest of this year envisages 20 more albums providing the company with a catalogue of around 40 issues, all specialised recordings aimed at a given market and each a gem in its own right.

Some of the 1975 issues are indicative of the pattern. Accordion Club Night is a live recording from a club at Bonnyrigg in the Lothians, featuring Robin Brook and his Band; The Bonnie Days of Summer



Peter Hamilton

has Norman Maclean singing in Gaelic and English and includes his Flower Of Scotland, already a hit as a single and, Fiddler's Fancy, with Ron Gonella, featuring many of the compositions by the legendary Scots fiddlers.

It is because their Scottish roots, their successful mail order business and their artist connections that Lismor has succeeded, but it is doubtful if a firm outside Scotland could have done as well.

Initially, Hamilton intended to sell these Lismor recordings in his own shop and by mail order; retail trade demand and wholesaler pressure became so strong that the whole programme is now on general release. Scotland provides the bulk of the sales but Ireland has been a good market and Australia a particularly good overseas outlet.

Hamilton says, "We are beginning to break through into the English market and do have good individual accounts there;

He admits that Lismor has earned its bread and butter "and a nice bit of jam too" and that cannot be bad for a record dealer turned producer/promoter/impressario/distributor of Scottish material. "We are widening our horizons continuously," he says.

"We are about one-quarter Gaelic, a fair proportion of traditional pipe band, dance band, Scottish traditional material, folk music, brass bands, choirs. We are covering in fact the whole of Scottish musical life." Lismor produces and advertises its own Top Ten Scottish Records every month.

Lismor distribution in Scotland is through Clyde Factors and Record Enterprises, in Ireland through Outlet and the label is also available in America and Australia.

Pan plans studio complex

PAN AUDIO is one of the newer recording companies launched in Scotland in recent times and now some two years old. It is a development arising from earlier interest in recording, and the establishment of a studio, the fact that The Corries were seeking a more personal method of distribution of their recordings and the timing of happenings in commercial radio and TV in Scotland. All of this happened coincidentally providing the right mixture of people, facilities, business availability, finance and interest to start Pan Audio as a recording company with an associated firm CML Records Distribution, formed to handle distribution for the Pan Audio label - and now for a much wider range of producers and distributors. The Corries (Roy Williams and Ronnie Browne) are among the best known folk artists on the Scottish scene and

Pan Audio has produced and distributed 'The Corries' - live from Scotland' Volume One in late 1974 and now Volume Two, both of which have done very well. They have produced an LP Of the Cavendish Dance Band, another major success. Their present programme aims at 10 LPs per year, featuring Scottish artists of proven or potential merit. Distribution is handled by CML which occupies the same premises in Edinburgh at Park House, 8 Zetland Place, Edinburgh.

Much of its coverage to date has been in Scotland and expansion is now contemplated. CML is discussing with national producers the prospect of representing them in Scotland, providing a stock warehouse base and full trade coverage. On the other side CML would be interested to hear from English-based distributors

TO PAGE 38

Companies widen the market

FROM PAGE 35

Arthur Spink have found nationwide selling power, along with various Highland Regiment bands. Jimmy McGregor and Robbie Hall have also had success on Decca's World Of label.

Pye's Scottish artist roster includes Andy Stewart, always a good seller whether north or south of Hadrian's Wall, the Alexander Brothers, Callum Kennedy and Glen Daly who has sold nearly 80,000 albums. Although there is no specific label for them, there are several strong-selling outlets including the Golden Guinea label (now being phased out), Golden Hour and Pye Special which retails at £1.75.

A & R manager, Peter Summerfield claimed: "Quite a few of our artists sell records in large quantities in Australia, New

Zealand, Canada and the States, and obviously there is some interest in England particularly with somebody like Andy Stewart. But it isn't a market which you can exploit at full-price.

"The artists themselves actually prefer their albums to sell in the mid-price region, and of course at Pye we also feature certain artists, like the comedian Glen Daly, on singles. The best time to release Scottish product is in November or December, because then you catch the Hogmanay period."

Phonogram's Scottish pride and joy is the Corries who actually have their own record company in Scotland called Audiovision, and press and manufacture their own product. Phonogram however has the rights to the Corries' catalogue which is extensive, and the Scottish group have enjoyed

heavy sales nationwide, both on record and tape.

"We've just signed a new Scottish artist called Anne Lorne-Gillies and we're very optimistic about her prospects," commented Ken Maliphant, UK general manager. "She's had her own BBC Scotland tv series and is shortly starting a BBC 2 series. Then there are the Strings of Scotland, who are 150 fiddlers - we're releasing live recordings of them in the Scottish Mod Festival, which is probably the equivalent of the Welsh Eisteddfod."

Claimed Maliphant: "There's huge potential for Scottish material abroad but it hasn't been properly tapped. The formula for marketing has not been properly worked out and even in England the appeal of Scottish music could be MoR."




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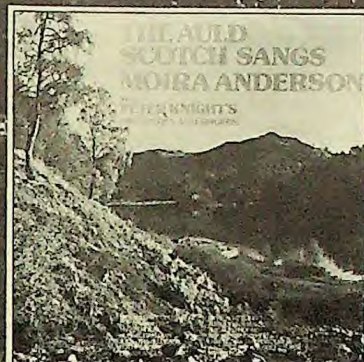
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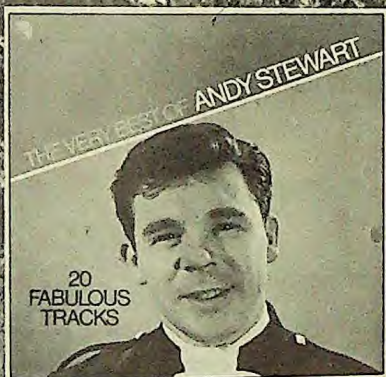
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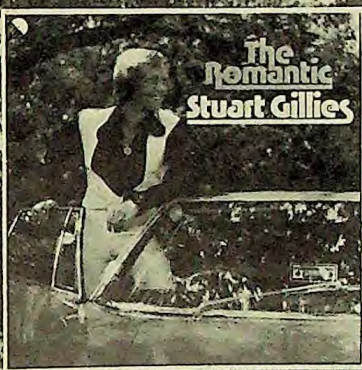
Jimmy Shand
Come Dancing
SZLP 2142



Moira Anderson
The Auld Scotch Songs
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Andy Stewart
The Very Best of Andy Stewart
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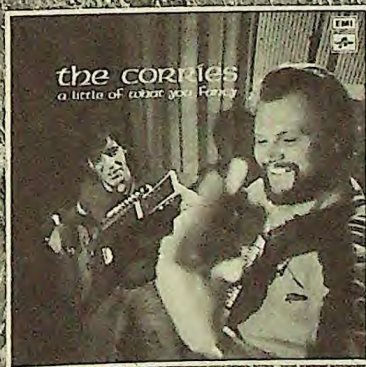
Stuart Gillies
The Romantic
EMC 3063



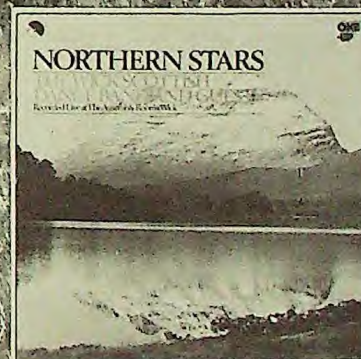
The Edinburgh Military
Tattoo 1975
SZLP 2146



The Tartan Lads
Here's to Scottish Whisky
SZLP 2143



The Corries
A Little of What You Fancy
5CX 6546



The Wick Scottish Dance Band
Northern Stars
OU 2073

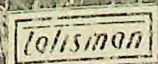
These are a selection of the many Scottish albums available from EMI—other top selling artists include:

Ian Powrie, The Edinburgh City Police Pipe Band, Gordon Highlanders, The Red Hackle Pipes And Drums, Jim Johnston And His Band, John Laurie, Pattie Duncan, James Boyd, Claire Liddell, Grant Fraser, Jimmy Blue, Mickie Ainsworth, Bill McCue, Rob Gordon, Iain McLeod, Archie Duncan and many more.

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DOUBLE UP



SPOTLIGHT ON SCOTLAND

The glen in London's N10 Craighall mobile boosts business

NEVIS RECORDS is probably unique in the contemporary Scottish record scene in that it operates from 8 Onslow Gardens London N10 – a far cry from the native glens and bens of folk singer and song writer Jim McLean whose brain child Nevis is.

He sees nothing unusual in that location. Indeed, it had many advantages when he moved South to freelance as a writer, folk artist, arranger and composer; he knew the Scottish scene from his previous work in the West of Scotland; he knew the market, what was wanted and what would go; what he lacked was the inside know-how on the people, practices, costings and facilities for production of records aimed at the market in Scotland.

So he went South and worked, freelancing for the major recording companies as a song writer and arranger, particularly in the folk idiom. All that time he sought to interest major national concerns in the type of material which he was convinced would go well in Scotland. Failing to persuade them he decided to launch his own company and so Nevis was born; marrying the knowledge of the market with the experience in production and promoting acquired during his years in the London trade.

McLean says, "My ambition as a song writer was to produce material which would sell in Scotland, and that is what Nevis has done." There are now some 20 LPs on the Nevis catalogue all

selling well, including a range of cassettes and cartridges. The first issue Scotland in Song featured Alastair McDonald and was an immediate success; it is still selling very well and a new album of Burns songs will be issued by Nevis in November featuring McDonald once again.

Strength of the Nevis label – as indeed of other Scottish labels – is that costings can be held to a point which makes successful a level of sales which would quite clearly NOT satisfy national concerns; apart from which their intimate knowledge of what sells where – within the highly complex pattern of regional and district interests allows them to back material which would be quite unintelligible to a major concern.

Survival of the Gaelics

FROM PAGE 32

pending for release later this year.

While justly proud of what they have done in musical terms Murdo Ferguson stresses the ancillary uses to which recordings have been put. The company produced a Gaelic teaching course of four records and four books, which is being used by educational authorities and by other bodies interested in the survival and revival of 'The Gaelic'.

They have also produced and marketed a piping course aimed at bagpipe players that has sold world-wide. In this section Caledonian is concerned with the educational and preservation aspects rather than with

entertainment and it is a tribute to its intense interest in the language that it has done so.

In this context Murdo Ferguson welcomes the newer companies in Scotland issuing records by Gaelic speakers and singers. "Everyone who produces a Gaelic record is a friend of mine and not a rival," he says. "I only wish there were more of them and all power to their elbows."

That is the spirit which animates the Gaelic label and indicative of the new atmosphere pervading the Scottish record scene; where the emphasis is on building up a Scottish industry rather than of throat-cutting near neighbours.

Pan Audio

FROM PAGE 36

interested in handling Pan Audio products in England; and also in Canada where a very big exiled-Scots market exists.

One very interesting aspect of this company's development is their pending move to new premises in Forth Street in the centre of Edinburgh in October. The building secured is a former monastery, with several levels and substantial space; into that space the two companies will locate what they expect to be the largest commercial studio in Scotland, editing and publishing facilities, and warehousing on a very substantial scale.

FROM THE Orkneys to Osnabruck, Germany, to Bulford military camp Wiltshire, to Earls Court, London – the date-sheet of Edinburgh's Craighall Studios mobile recording unit is beginning to get, if not an international look, at least a definite European emphasis.

This has been part of the itinerary for the mobile since May and there's no doubt in the mind of studio manager Bryce Laing that the decision to improve the facilities offered by the mobile last January has proved an immense shot-in-the-arm to Craighall's business generally. The firm has developed a reputation as THE specialists in recording military music and the brightly painted mobile is acting as a travelling advertisement.

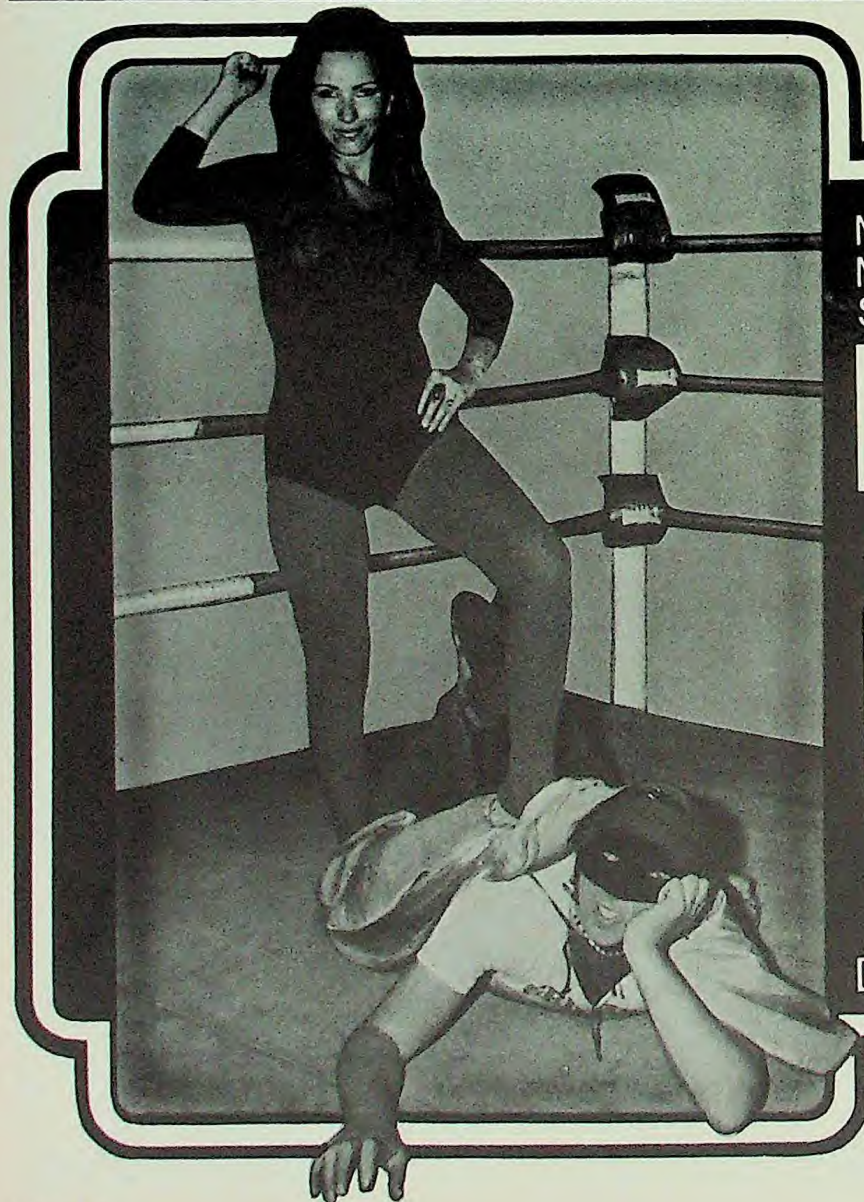
Like everybody in the budding Scottish recording industry, the mood is definitely buoyant and expansionist at Craighall, one of Scotland's longest-established studios, now 14 years old. With a view to taking advantage of an upward trend in recording activity in Scotland, Bryce Laing is engaged on further improvements to the studio and the mobile. The recording van is about to be equipped with a Studer tape recorder to take advantage of the 8-track facilities offered by the Tweed Audio 14-in, 8-out, desk, while Tweed is also modifying the existing Neve desk to enable the main Edinburgh studio to go

16-track. Two additional engineers are being engaged. This, feels Laing, will make Craighall totally competitive with any British studio and he expects to be able to attract more than just the demo sessions which groups like Bay City Rollers and Pilot – keyboard player Billy Lyall is an ex-Craighall engineer – have done there.

"The Scottish scene is beginning to open out. After the successes of the Rollers, Pilot and Nazareth, I think people are beginning to realise that London is not the only place where things happen," says Laing.

While Craighall's facilities are widely used by both Scottish and English companies, there's also a steady demand for private recordings. Two recent Speyside sessions, for instance, took place in hotels where the resident bands were interested in making LPs to sell direct to customers. "We can," says Laing "offer a complete service from recording to finished product. We have sleeves manufactured locally and only the records have to be pressed in London."

There is not, admits Laing, an existing manufacturing facility in Scotland, but he feels the time will come when that will also be available, making the country self-reliant. "With one or two others we have been looking into the possibility of forming a consortium to build a plant when the time is right."



My baby wrestles in the ring
My baby she's the sweetest thing
She's a...

BACKBREAKER

A NEW SINGLE FROM

GRIMMS

DJS 393 OUT NOW



RADIO/T.V. MW Broadcast Forum

THE MUSIC Week Broadcasting Forum, the first of its kind in Britain, is to be held at the Heathrow Hotel at London Airport, on Monday October 13 and on Tuesday October 14.

At present, personalities from the radio and music business, are finalising the list of speakers and topics to be discussed, but it is hoped that two of the main subjects will concern the future role of record pluggers in radio and needletime.

The Forum will be using the most up-to-date facilities at the hotel in the superbly-equipped

York Video Theatre. Of the delegates attending, each will have his own seat for the duration of the conference, with individual monitors to view the speakers, as well as a microphone with which, at a press of a button, he can respond to debates. In the theatre, a three-screen projection arrangement means that a company can present a full programme of slides and cine.

The rooms at the hotel are supplied with television and radio, and for those unable to actually attend the York demonstrations, the business of the day can be

relayed to the delegates rooms.

The hotel has all of the normal facilities, including telex, sauna and massage, swimming pool, and a choice of restaurants and bars.

A series of awards will be made at the conference, including ones for the best European radio station, and the best UK station. Each radio station nominated in Europe, will have five votes, which it can award to radio station or stations, which in the opinion of the staff, has achieved success not only financially, but also in technical standards and in original programming.

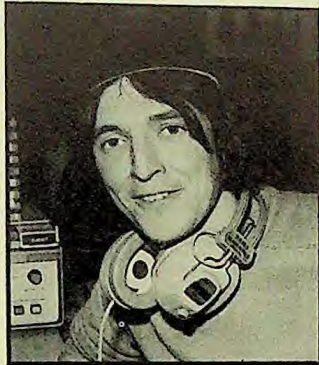
Pennine's vicar DJ

EDITED by
DAVID LONGMAN

THE REVEREND Paul Needle and Julius K. Scraggs are two of the disc jockeys hired by Pennine Radio, due on-air in Bradford in mid-September. The local vicar will host a two-hour Top 40 religious show on Sunday mornings, and assistant programme controller Steve Merike is interested in suggestions for a programme name.

The programme controller at Pennine is Austin Mitchell, formerly from the BBC, who now presents a Yorkshire Television show, Calendar. The other four presenters from the compliment of eight, are Liz Allen, Stuart Francis, Peter Levy, and Roger Kirk, who worked on RNI, and is at present an engineer at Capital Radio.

Steve Merike has recently been in London, supervising the



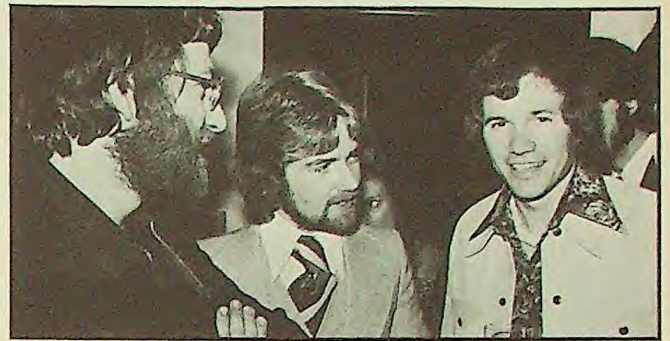
STEVE MERIKE, in his days of working for Radio 1. He is now assistant programme controller at Pennine Radio.

recording of the station jingle package at EMISON. He told Music Week, "When planning the

station, we decided upon the correct format, and then went out to look for the disc jockeys. Many top people in commercial radio applied to us, but we didn't feel they would fit in particularly easily. In the area there is a high immigrant population, and we are going to have to programme for the different musical tastes. It is hoped to introduce several different technical systems on the station, which will make the station more efficient, and also more economical to run."

Pennine will be on-air from 6.00 am to 1.00 am.

Merike, apart from being a member of the Music Week Advisory Panel for the Broadcasting Forum being held in October, is also presenting a Yorkshire Television series in the autumn, Pop Goes The Question.



ELEKTRA RECORDING artist David Gates, with (left) David Wason of Granada Television's 45 show, and Noel Edmonds.

Eagles' radio success

A FINE example of successful record promotion was that for the Eagles new album, part of the general promotion given by the EMI US division. Using six commercial radio stations, Elektra/Asylum Records spent over £10,000 in advertisements for the album, One Of These Nights.

The campaign, using Radios Capital, Tees, City, Piccadilly, Clyde and BRMB, was in the words of label manager Ian Gurney, a great success. The campaign, which included promotion for back catalogue, resulted in three Eagles albums entering the Music Week albums listings, with the new release coming in at number nine.

Said Gurney, "I think that radio commercials are a great boost to campaigns of this sort, and when backed up with dealers promotion that pays dividends. There is no point in pressurising

the dealers to buy a record, if you aren't going to push the product to the public."

Although Gurney is keen on radio commercials, there are many other forms of 'broadcasting' promotion he is looking at. The Wilde Rock programme tapes have been used by the company, firstly for the Eagles album, and this week, for the Carly Simon single, Attitude Dancing. Gurney is also closely looking at Cinedisc, the in-theatre record promotion scheme, organised by Pearl & Dean.

Concluding Gurney commented, "The whole US division campaign has been very successful for the company, but if it hadn't been for the fact that we managed to get the Eagles album released on both sides of the Atlantic at the same time, no amount of radio advertising and dealer promotion would have made up for the loss of sales due to imports.

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RADIO/T.V.

TRYING HIS best to jump on the BRMB Radio Float during the recent Lord Mayor's procession through Birmingham, is Uncle Bulgaria. Already safely aboard the float are BRMB disc jockeys (left - right) Brian Savin, Ed Doolan, Nickey Steele, and helping Bulgaria, Robin Valk.



MICHAEL LINDSAY has been promoted to the post of assistant chief engineer at Radio Hallam. Prior to working at Hallam, Lindsay, worked for Purple Records, Radio Northsea, Radio Caroline and the BBC. He has been engineer in charge of pre-recording at Hallam since the



WAVES

station opened in October last year. Station managing director Bill MacDonald attributes much of the success of Hallam to Lindsay, who has worked at improving the stations' coverage of outside broadcasts. Lindsay continues his responsibilities for commercial production and programmes.

PICTURED WITH Radio 1 disc jockey Emperor Rosko, is singing star Little Richard. While visiting Britain, Richard was a guest on the Rosko Roundtable.

EX-RADIO Caroline man Graeme Kay has replaced disc jockey Brian Anderson on the morning show (6.00 - 10.00) at KCN, the Kimberley Clark internal radio station serving the company factory in Maidstone, Kent. Brian Anderson has joined Radio Tees.

DAVID ESSEX last week undertook a lightning trip to three of the commercial radio stations,



Piccadilly, Clyde and BRMB. Pictured with Essex, signing an autograph for a ground crew member, are David Sandison, public and artists relations manager, regional promotions manager Jeff Gilbert and helicopter captain Mike Barratt. Essex finished the tour by taking over Nicky Horne's show on Capital, as Horne started his honeymoon. Apparently during the helicopter flight, the door flew open ten-minutes before landing at Glasgow to the fright of Jeff Gilbert.

PICCADILLY RADIO has a 52 per cent share of the audience in Manchester, according to an NOP



dip-stick survey carried out recently. Piccadilly beats Radio 1 on 41 per cent, and Radio 2 on 30 per cent.

The survey, conducted using 600 interviews from the 3½ million population in the Piccadilly VHF area, is a fore-runner to the JICRAR research to be carried out in October. Managing director Philip Birch told Music Week, "I attribute the high figure to the ability of my staff to find out the needs of the audience, and interpret them in terms of programmes."

AMONG THOSE at the EMISON studios in West London recently to hear the opening hours of Radio Tees, were Eddie Blackwell from Air Services; Mary Jeffries, Radio Tees board member and

EMI director; Tony Stoller from the IBA, and Donald MacLean, managing director of EMISON.

THE INTERNATIONAL Radio and Television Exhibition 1975, is being held at the Radio Tower in Berlin from August 29 - September 7. Over 350 companies will be exhibiting, representing 24 countries.

SPANGLES MULDOON is to be the summer relief disc jockey for Radio Luxembourg for the next three months. Muldoon, otherwise known as Chris Carey, started his radio career with the pirate stations, and was Radio Caroline station manager from 1971-3, having previously worked on RNI. Until recently he was negotiating with Beacon Broadcasting for the position as programme controller, and has been running a business in North London.

PETE WINGFIELD JOINS THE BAY CITY ROLLERS

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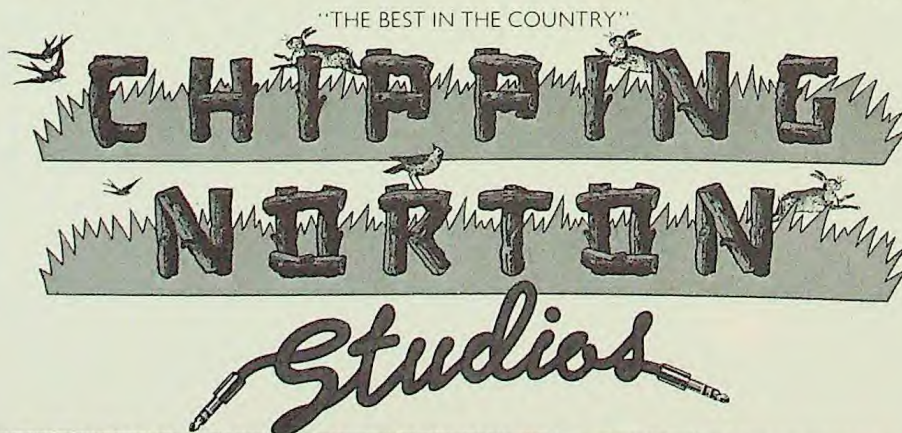
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From David Bowie's hit album "Young Americans." RS 1006

RCA
Records and Tapes

RADIO/T.V.

Ladbroke Productions open

LADBROKE PRODUCTIONS is a radio and films production company, based in West London, which has just opened for business. Run by directors Tony Palmer, Jason Pollock and Sarah Dickinson, the company is in business to produce and place with radio stations, interviews with authors, actors and musicians. The film division of the company is at present in the depths of producing a full length pop film, All You Need Is Love, and Tony Palmer has just returned from America where he has been filming.

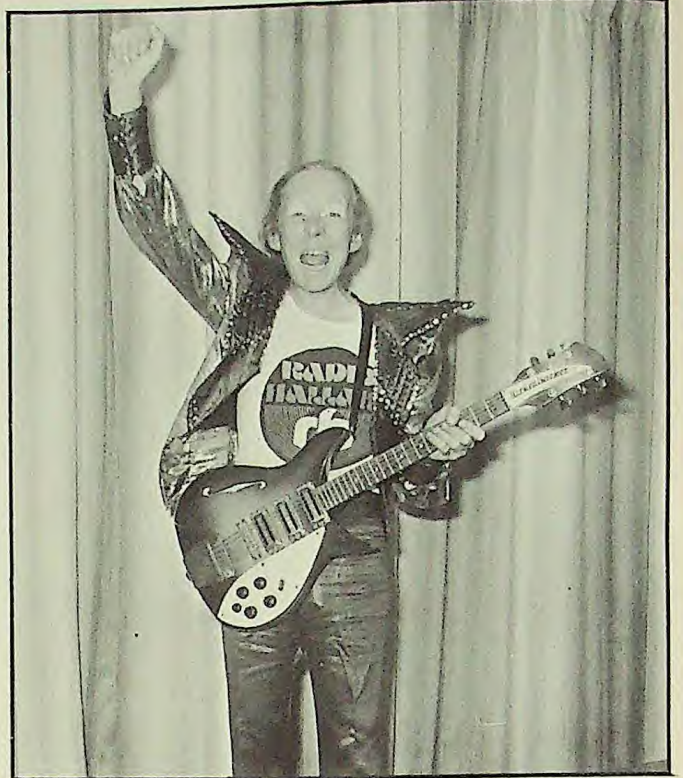
Director Jason Pollock explained to Music Week how the company works, in between recording sessions at the company studio in London's new Press Centre in Shoe Lane. "With the commercial stations

and the BBC being short of money, it isn't economically viable to try and sell interviews to the stations, so instead, it is up to the record company or public relations organisation to pay us to produce the interview or programme. It is then up to us to syndicate the tapes to the different stations in Britain which have a market for the particular type of material. In the States, the whole system is completely different. There money isn't so tight, and we can sell 50-minute programme packages to a sponsor, which will put in its own adverts and distribute the shows amongst its own contract stations. We can carry out the same sort of arrangement in Canada, Australia and New Zealand."

In Britain, radio stations aren't

particularly keen on being presented with full 50-minute shows. They prefer to be supplied with interviews or short features, which they can edit and produce into their regular programmes. Ladbroke can produce these tapes, with all the required information, including timings, speech leaders and music, which only require the disc jockey intro and fade-out.

The company has moved in on a substantial area of artist promotion, being the first company in Britain to concentrate on supplying packaged programming material to radio stations. Company reps visit the radio stations, both commercial and BBC local, in an attempt to find out the requirements of each individual station, and from reaction to-date, business appears to be thriving.



Glitter gear swap

WHEN GLITTER Band member John Rossall decided to quit the group recently and embark on a solo career, he was faced with the problem of disposing of his made-to-measure stage clothes. So, while on a visit to Radio Hallam, Rossall was asked by disc jockey Ray Stuart if he would give one of the suits to the radio station for a

competition prize. All was well until it was realised that there was really nobody at the station built in the right proportions to be able to wear the suit, - except for Roger Moffat. Moffat jumped at the idea, and once kitted out, insisted at parading himself through Sheffield in full style, even for lunch-time visit to the local pub.



SARAH DICKINSON and Jason Pollock of Ladbroke Productions.

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By ALF

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DR. HOOK

believes now is the time to buy a share of Dr. Hook and their latest offering on the record market is highly recommended.

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CLASSICS SCENE

surveying the complete classical music market



DISPLAY POSTERS and catalogues from EMI for August supplement of all-Russian issues on HMV-Melodiya, boosting 14 new releases of Russian music by Russian artists.

Print hold-up and quality control cause EMI delays

FROM EMI this week, explanations for the delays in delivering many dealers' orders for records announced in recent monthly supplements. Last month dealer John Mitchell of Discario voiced in Music Week the complaints of many stores which have not received a number of EMI classical issues scheduled for recent release.

In the July issue of consumer magazine *The Gramophone*, EMI issued a 'statement' reading: "During the last few months the supply position of EMI Records has seriously delayed the issue of many records which have already been advertised. The Company regrets the disappointment, inconvenience and frustration suffered by the public and would like to assure them that everything is being done to overcome the

difficulties".

What is being done was explained to Music Week by EMI Records managing director Gerry Oord. "The problem is on the way to being solved", he said. "The pressing plants have not been able to keep up with demand, and the difficulties have been further compounded by disputes earlier in the year in the printing industry, which slowed up supply of sleeves, booklets and librettos needed for certain issues. These things are gradually resolving themselves, and we are easing the position by having some issues pressed abroad, in Holland and France. But even when the actual records are available, there is still the slow-up in librettos, booklets and boxes"

Deputy classical general manager John Patrick gave further detail of the causes of the slow-up. "The

trouble began some time back", he explained. "There were complaints of bad pressings and returns of faulty records. One of the interesting causes, I believe, was the boom in sales of hi-fi reproduction equipment, which in turn made obvious some faults on records that a couple of years ago might not have been noticed. In an effort to meet the public demand for higher quality pressings we stepped up our quality control, particularly at the matrix stage of production, and the greater time spent on this has naturally slowed up the production schedules. The process is not a quick one. It can't just be achieved overnight. Added to this major cause came the slow-up in the printing industry which

TO PAGE 45

Shostakovich box set heads HMV-Melodiya August releases

FOR AUGUST EMI classical section goes completely Russian, with a release of 14 HMV-Melodiya issues of Russian music by Soviet artists, many of whom are already well-known in Britain on the concert platform and in the opera house. Special promotion campaign of posters and leaflets is being mounted using the slogan Forward with HMV Melodiya.

Heading the issue is a box set of the complete 15 symphonies of Dmitri Shostakovich on a total of 13 LPs and costing £14.95, not much over £1 each (SLS 5025). Works are played by six Russian orchestras, the Moscow Philharmonic, Bolshoi Theatre Orchestra, USSR Symphony, Leningrad Philharmonic, Moscow Chamber Orchestra and the Moscow Radio Symphony. Conductors are the composer's son Maxim Shostakovich, Yevgeny Mravinsky, Yevgeny Svetlanov, Kiril Kondrashin and Rudolf Barshai.

Mezzo Irina Arkhipova, who scored a success earlier this year in *Il Trovatore* at Covent Garden, heads the cast of a new complete recording of Mussorgsky's opera *Khovanshchina* from Moscow's famous Bolshoi Theatre, conducted by Boris Khaikin, outstanding Soviet opera conductor (SLS 5023). Only other available complete recording is Decca's *Acc of Diamonds* reissue (GOS 619-21) from the Belgrade Opera now 20 years old. Another 'first' is a complete recording on

three LPs of Prokofiev's ballet *The Stone Flower*, played by the Bolshoi Orchestra under Gennadi Rozhdestvensky (SLS 5024), staged in London by the Bolshoi Ballet at Covent Garden. Music by Dimitri Kabalevsky, known best here for his symphonies and overtures, includes on HMV ASD 3078 his Piano Concerto No. 3 the C Major Violin Concerto.

As well as his opera, Mussorgsky is represented by a disc from the USSR Symphony Orchestra under Svetlano (HMV ASD 3101) including some of the *Khovanshchina* music and some from his better-known opera *Boris Godunov* and perhaps his best-known work, *Night on the Bare Mountain*. Another complete opera, Stravinsky's one-act *Mavra*, is on ASD 3104 together with shorter works including the *Four Norwegian Moods*, music originally intended for a film about the Nazi invasion of Norway. Two of Russia's greatest modern artists, violinist David Oistrakh who died last year and pianist Sviatoslav Richter, play the first violin sonatas of Bartok and Prokofiev on ASD 3105; and on ASD 3105 is music by American-born composer Aram Khachaturian, best known here for his vivid *Sabre Dance* and the music from his ballet *Spartacus* used as theme for the BBC TV serial *The Onedin Line*. Items include his *Symphony No.3* by the Moscow Philharmonic and the Bolshoi Theatre

TO PAGE 45

RCA is proud to commemorate the British visit of the great

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RAD'S SCENE

Boehme, at 80, plans his future

ON THE conductor's platform for 58 of his years, and recording since 1934, Karl Boehme remembers clearly his first recording. "I was conducting the Dresden State Orchestra at the time", he recalls, "and we came to Berlin to give a concert. The following day we went into the Electrola studio, HMV, and made a recording, some of the ballet music from Lortzing's opera *Undine* and from his other opera, *Czar and Carpenter*."

Since then Boehme has conducted more recordings than any other living conductor, of opera, of complete symphonic cycles and of representative works of all the major composers. In September DGG are to issue in Britain, after an August release in Germany, his latest performance of Mozart's opera *Così fan tutte*, his third recorded issue of the work, since earlier recordings (Decca Ace of Diamonds GOS 543-5 and HMV's SLS 901) are still available in reissues.

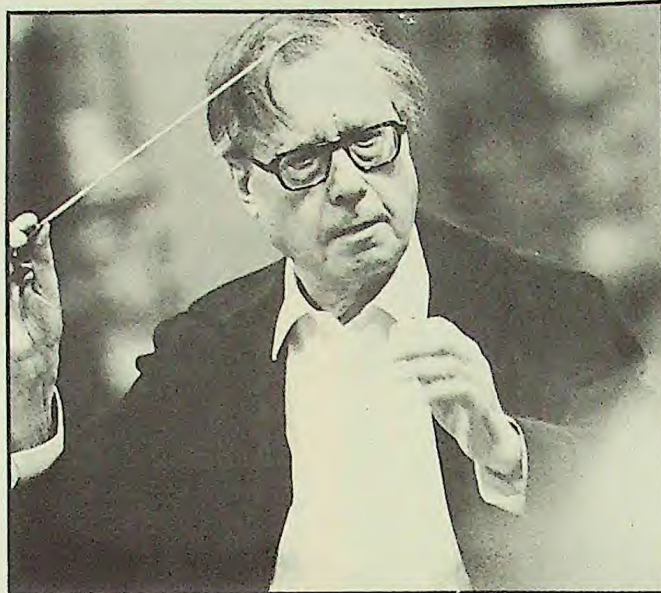
The new recording was made last year, 'live' from five performances that Boehme conducted, the final one on August 28, his 80th birthday, at the Salzburg Festival in a production that won wide critical acclaim.

The combination of a live opera recording and an 80th birthday are a recording 'second' for Boehme, for in fact he was the first conductor to have a complete opera recording issued from a live

LAST YEAR at the age of 80 conductor Karl Boehme, for more than half a century among Europe's leading opera, concert and recording conductors, signed a new exclusive contract with Deutsche Grammophon. He has recorded in the past for most major companies and many of his older recordings are still in the catalogue and generally available. In London last month conducting for the first time for 15 years, Boehme talked to Evan Senior about his long conducting life and his projects for the future.

performance, making recording history.

This was on June 11, 1944, when the Vienna State Opera celebrated the 80th birthday of composer Richard Strauss in wartime Vienna with a performance of his opera *Ariadne auf Naxos*. Recording tape, as now generally used in the industry, was a wartime development in Germany and was unknown elsewhere. This gala performance, with Strauss himself in the audience, was recorded on the new type of tape, and the reels were stored away in the Vienna State Opera archives. Not long afterwards an Allied raid on Nazi-occupied Vienna destroyed the State Opera, but miraculously the tape reels were discovered intact among the ruins. A few



Karl Boehme

years later DGG acquired the rights to issue them, and the historic set, 2720 052, remained in the catalogue until its deletion three years ago. Millions heard it in broadcasts.

"It was a great occasion", Karl Boehme recalls. "There was a concert in the morning, and Strauss was to conduct his own *Sinfonia Domestica*, while I was to conduct the opening *Mastersingers Overture* and Strauss's *Rosenkavalier waltzes*. Before

Strauss's turn, there was a ceremony. The whole audience rose to acclaim him, on the platform was the Lord Mayor of Vienna, and then Baldur von Schirach, at the time Gauleiter (military governor) of Vienna, officially presented Strauss with a ceremonial ivory baton, large and heavy, and with a great diamond at the tip! Strauss whispered to me 'Do you think this is a real diamond?'. I said I sincerely hoped so. Then he said 'But I can't conduct with a great heavy thing like this - you hold it for me, and give me your baton to conduct.'"

Since then many hundreds of miles of recording tape have spun in the studios for Karl Boehme, who it is estimated has made more than 100 recordings for DGG alone, as well as many for others, during his long career. How does he work in the studio? Does he conduct differently from his performances in the opera house or the concert hall?

"No, not at all," he declares emphatically. "I don't think about an audience, whether a concert audience or those in the theatre. I think only about the music, about what I sense that the composer wanted when he wrote the work. A recording performance does not always happen immediately. It needs rehearsal, like any other performance, and after some of these rehearsal periods I go into the control room and listen, so that anything I think that needs adjustment can be done, in association with the recording engineers, before the final takes. I am lucky in that I always work with the same team of engineers headed by Guenther Hermanns, and he knows by now what I want and how to secure that result on my recordings."

That Boehme's new recording of *Così fan tutte* should be coming out now, after his two earlier ones, is a coincidence in that musical and operatic Britain has been very much engaged with the opera this month. Colin Davis, who has recorded it for Phonogram (6707 025), has been conducting highly-praised performances of it at Covent Garden, and it is in the current Glyndebourne Festival in Sussex, conducted by John Pritchard.

"It is my favourite Mozart opera," says Boehme. "I do not think it is a completely funny opera, as many people seem to

regard it. Originally Mozart described it in the same words he used for *Don Giovanni*, a 'dramma giocoso'. The first part is indeed amusing, but after the interval it becomes a much more serious affair, poignant, and almost drops over the edge into tragedy, saved at the last minute. There is much more seriousness in it than a number of people realise, and there are deep musical problems that can only be brought out in the orchestral part of the score. With this third recorded *Così fan tutte* I think I have achieved what I want a performance to be."

How far is Boehme, at 80, satisfied with his performances on record? "I am almost never satisfied", he says. "Always I want to re-make things that I recorded earlier in my career. But" - and he smiles with some element of satisfaction - "I am now, at last, pleased with the new Beethoven *Missa Solemnis* (DGG 2707 080, issued and reviewed last month). I want to record Strauss's *Rosenkavalier* again, and *Ariadne* and *Elektra*, because I have thought a lot more about these operas since I made my first records of them, and I have some different ideas on them. Not on matters of tempo - these I worked out many years ago and they have been fixed in my mind for a long time. When I was young, conducting in Munich, I learned a great deal from Richard Strauss. He once said to me 'It is not necessary, in reading a score, to have metronome markings, or indications of movement. In every piece of music from a master there is one bar, somewhere in the work, that tells you at once what the correct tempo should be. It is there in the notes, on the page. You only have to be sensitive to it and you will find it, and all the other tempi throughout the work hang on it'."

Though he came to London to conduct orchestral concerts in the late 1950s, Karl Boehme has built most of his reputation on his performances in the opera Houses of Europe. He came to London with the visiting Dresden State Opera before the war, in 1956, when he conducted Strauss's *Der Rosenkavalier* at a gala performance with both Strauss and the then German Ambassador to Britain, Von Ribbentrop, in the audience, and during the season Strauss conducted his *Ariadne*.

Moves are now on foot for Boehme to make his return to Covent Garden, probably during the 1977 season. Boehme is a stickler for perfection and usually has more rehearsals than are economically possible for other conductors. Covent Garden general administrator John Tooley said this week that he had high hopes of agreement being reached for Boehme to return to the Royal Opera House, though no firm decision had been arrived at on repertoire.

Since his youth in his native town of Graz in Austria, where he first conducted in 1917 at the age of 23, he has conducted nearly 5,000 times in a total of 133 cities, in Europe, Asia and North and South America. He has served periods as director of opera in Darmstadt, Hamburg, Dresden, and twice at the Vienna State Opera, both during the war and in the 1950s. His native land has designated him 'General Musical Director of Austria'.

FORWARD WITH HMV MELODIYA!


- Russian music
- Russian artists
- Russian recordings

Next month EMI celebrate their successful and much acclaimed association with the Russian Melodiya label by devoting the entire August LP release to recordings from this prestigious catalogue.

The campaign—under the banner slogan FORWARD WITH HMV/MELODIYA!—is spearheaded by a unique and historic bargain box offer: Shostakovich's 15 Symphonies on 13 LPs at only £14.95 rrp (SLS 5025). Also included among the fifteen new releases are box sets of Moussorgsky's opera *Khovanshchina* (SLS 5023) and Prokofiev's *The Stone Flower* ballet (SLS 5024).

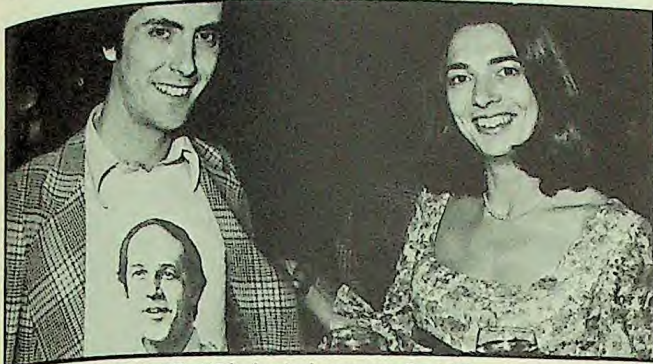
FORWARD WITH HMV/MELODIYA! is the title of a new sampler LP of choice extracts from the Melodiya catalogue highlighting the August release. Only 99p rrp (SEOM20).

A complete catalogue of HMV/Melodiya releases, plus other promotional material, is now available.



EMI Records Limited, 20, Manchester Square, London W1A 1ES. Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex. Tel: (01) 759 4532/5611 & 848 9811

T-shirt promotion spreads to Proms artists



BOOST FOR BOULEZ: CBS classical manager David Rossiter wears the new CBS T-shirt promoting Boulez records and his Albert Hall Prom appearances with classical press officer Janet Osborn.

BOOST FOR classical records through pop-borrowed techniques is catching on among major U.K. recording companies. Last May RCA produced a promotional T-shirt carrying face of young American violinist Eugene Fodor. This month both RCA and CBS are issuing similar shirts to push existing and coming records.

With the New York Philharmonic Orchestra coming to Britain, for performances at the BBC Proms in London and at the

Edinburgh Festival, CBS have produced a garment for trade distribution and for sale at the Albert Hall on the night of the New Yorkers' concert, bearing the face of conductor Pierre Boulez.

On July 26 flautist James Galway, recently signed exclusively to RCA, is soloist in an Albert Hall Prom concert. RCA have printed a large supply of T-shirts bearing his picture, to go to dealers and to be distributed free at the doors on the night of the

Albert Hall concert. Galway has already recorded two issues for RCA due for October release, a coupling of the Prokofiev and Cesar Franck flute sonatas with pianist Martha Argerich, and a disc of well-known classics arranged for flute, with Charles Gerhardt conducting the National Philharmonic Orchestra. The shirts are the start of a summer build-up of Galway, which include small teaser-ads in the record consumer press planned to continue through the next four months.

Both RCA and CBS are cashing in on the New York Philharmonic visit with record issues, and on conductor Boulez and composer-conductor Aaron Copland, who will conduct a concert of his own music during the Proms. RCA are bringing out on August 22, a historic recording from 1928, never before issued in Britain. On it Willem Mengelberg conducts the New York orchestra in what is believed to have been the first complete recording of Richard Strauss's tone-poem *Ein Heldenleben* (A Hero's Life), which was dedicated to Mengelberg. This will be the first in a new-prefix RCA series titled Music Archive, and numbered SMA 7001, retailing at £1.49. On the same date another historic recording from the orchestra, of Beethoven's Seventh Symphony made under Arturo Toscanini in 1936 in Carnegie Hall, will be issued at 99p. (AT 153).

CBS's New York Philharmonic contribution has Pierre Boulez conducting a complete performance of Handel's popular

Water Music (76440), which will retail at a special price of £1.29 until December 31. A full-price issue brings Copland conducting the London Symphony Orchestra and the New Philharmonia in performances of his popular *El Salon Mexicano*, the Danzon Cubano, the Three Latin-American Sketches and Dance Panels.

Philips' Mozart Society Awards

THREE MAJOR Philips label recordings have been included in the annual 'Wiener Flotenuhr' awards for 1975 given by Vienna's Mozart Society for outstanding Mozart recordings. Two of the three go to complete opera recordings conducted by Colin Davis, the *Così fan tutte* (6707 025) starring Montserrat Caballe and Janet Baker and the *Don Giovanni* (6707 022). The award to *Così fan tutte* is the second this year, a Grand Prix of the Academie du Disque Francais having been won earlier. Both recordings were made with the chorus and orchestra of Covent Garden opera. Colin Davis had previously won Flotenuhr awards for Philips recordings of operas *Idomeneo* (1971) and *The Marriage of Figaro* (1972), and for Mozart sacred music in 1973. Third Flotenuhr for Philips is for Neville Marriner and his Academy of St.Martin-in-the-Fields for box set of early Mozart symphonies (6747 099).

Phonogram have no classical releases scheduled for August.

HMV - Me. in August and be something of is sound-track not all but a 80 minutes he operas at those of the

releases for August

FROM PAGE 43

trumpeters conducted by Kiril Kondrashin and his Concert Rhapsody for Cello and Orchestra with soloist Mstislav Rostropovitch and the USSR Symphony conducted by Svetlanov.

Two of the issues come into the HMV Concert Classics mid-price series. Conductor Rozhdestvensky turns pianist with a performance of Schubert's famous F Minor Fantasia and of Mozart's D Major Sonata K.381, and his wife, Victoria Postnikova, Leeds Competition prize-winner in 1966, plays the piano sonata No.9, K.311 (SXL 30189). Second Concert Classics issue (SXL 30190) has the Bolshoi Chorus in excerpts from well-known Russian operas *Ruslan and Ludmilla*, *Eugene Onegin*, *Mazeppa*, *The Czar's Bride*, *The Invisible City of Kitezh* and *The Tale of Czar Saltan*.

The new releases have excerpts on a special dealer demonstration sampler, and in addition there is a commercial sampler (SEOM 20) containing 'cuts' from the whole EMI Melodiya catalogue. For dealer distribution posters and showcards carry the Melodiya slogan and four colour plates from the fronts of the new box sets, and a large printing of the complete Melodiya catalogue has been made for in-store distribution.

EMI delays explained

FROM PAGE 43

affected supplies of sleeves, labels and other material, and this, with the additional market demand which showed no sign of the usual seasonal down-turn, has affected the whole supply position. We

have on average 15 to 18 classical items a month to be serviced, and a hold-up in any stage of production affects the scheduling over a long period. But gradually we are getting on top of the problem and slowly catching up on deliveries".

In memory of our dear friend

Robert Stolz

1880 — 1975

Cantipreme, London, England.

RAD'S SCENE

Decca spreads releases with early Autumn issues

BREAKING WITH long-established custom, Decca is putting out an August classical release after usual practice of making a break until September. Reason, says new Decca classical promotion manager Ray Crick, is to make an easier spread-out of releases throughout the year. "In the past," he said, "August was one of the off-seasons for sale. Now they are spread more evenly over the whole year."

Issues include two from the Cleveland Orchestra under Lorin Maazel, which plays at the BBC

Proms on September 9, music of George Gershwin with Ivan Davis playing the Rhapsody in Blue (SXL 6727, reviewed this week) and Ballet Music from Verdi Operas (SXL 6726) including music from Otello, Don Carlos and I Vespri Siciliani. A single issue brings the late Istvan Kertesz recordings of Brahms symphonies to completion on separate discs (SXL 6678) with the Vienna Philharmonic. Duo-pianists Eden and Tamir explore Liszt's ways of popularising opera before the days of the mass media with his piano

concert paraphrases of Bellini's Norma and Mozart's Don Giovanni plus a fantasy on themes from Beethoven's Ruins of Athens Overture and the infectious Rossini La Danza (SXL 6708). Returning on an Ace of Diamonds reissue at £5.97 is the Joan Sutherland recording of Verdi's Rigoletto with the Santa Cecilia chorus and orchestra under Nino Sanzogno (GOS 655-7).

RCA near to Erato signing

CLOSE TO agreement for U.K. distribution of the French classical label are Erato and RCA. On conclusion of agreement, not yet signed according to RCA, marketing and distribution will come through RCA. Continental Record Distributors, who have hitherto handled Erato, say that no further supplies of Erato will be available from them once their existing stocks are exhausted, and all outstanding extends on Erato are now cancelled. A list of the titles in stock has been prepared and will be supplied on request.



OPERA SOPRANO Beverly Sills forsook her Bellini and Rossini heroines when in London recently, to record for EMI a disc of popular songs by American composer Victor Herbert in Abbey Road No. 1 studio. Visiting London to conduct the London Symphony Orchestra, and listening to playback with Sills, is popular-music conductor Andre Kostelanetz.



OXFORD UNIVERSITY honoured recording artists, cellist Paul Tortelier and mezzo Janet Baker, with honorary degrees as Doctors of Music, presented by Oxford Chancellor, former Prime Minister Harold Macmillan. Musicians are seen leaving the Sheldonian Theatre after the presentations.

G & S cartoon film opens as LP released

WITH A record release of its sound-track to be issued by GM Records on the same day, a new cartoon film based on the Gilbert & Sullivan operas opens at London's Plaza Theatre on August 14. Full colour film is based on drawings by Ronald Searle, and has a story that brings in most of the important characters of the Savoy operas but in new situations. Titled Dick Deadeye, from the unloved sailor in HMS Pinafore, a new story tells of a typical Gilbertian scrimmage after a 'Ultimate Secret' in which Gilbertian scrimmage after an tunes with some differences, and

some contemporary extra verses. Film took two years to produce and runs for 80 minutes, 57 of them (minus the dialogue) being on the record (GML 1018, priced at £3.25 and distributed through Phonogram), which is reviewed this month). Additional promotion is wide, including a colour book containing Searle's cartoons and the story and lyric words published by Cape's at £2.50, a similar playbook for children to colour by themselves, plus scarves, ties, beer mugs, T-shirts and a jig-saw puzzle of the G & S character-filled sleeve of the record.

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**ALFRED
BRENDDEL**

MOZART
Piano Concerto
in D minor, K.466
Piano Concerto
in C minor, K.491

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St. Martin-in-the-Fields
Conducted by Neville Marriner
6500 533

SCHUBERT
Sonata in D, D.850
16 German Dances
6500 763

PHILIPS



**BERNARD
HAITINK**

BRAHMS
Symphony No. 2
Variations on a
theme by Haydn
Concertgebouw Orchestra,
Amsterdam
6500 375

**CLAUDIO
ARRAU**
SCHUMANN
Fantasiestücke
Waldszenen
6500 423

marketed by
phonogram

PERFORMANCE

Sparkling Mozart

WITH SOME new singers, and plenty of time for everyone else to have got under the skin of their roles, Mozart's perfect opera *Così fan tutte* returned to the Covent Garden stage in June with Colin Davis firmly at the helm, giving an even better performance than the excellent one he has put on record for Phonogram (6707 026). Both conductor and singers gave Act 1 all its necessary lightness and froth, and the second Act its needed seriousness. Outstanding as the effervescent servant-girl Despina was newcomer, American soprano Judith Blegen, already familiar to record collectors from her more serious singing in opera, giving a pert and musically delightful performance. New German tenor Rudiger Wohlers sang a fluent Ferrando, with Robert Kerns as a familiar replacement singing Guglielmo. New too was soprano Anna Tomowa-Sintow from Bulgaria as a firm Fiordiligi, with Anne Howells repeating her previous fine interpretation of Dorabella. Sensitive orchestral playing, under Davis's tense control, brought one of the most satisfying performances of the opera at Covent Garden for some long time.

Grimes alive

Finding itself faced with the necessity for a new production of Benjamin Britten's opera *Peter Grimes* to take on next year's British Council aided visit to Milan's La Scala, Covent Garden's Royal Opera made that necessity the mother not only of invention but of the finest production the opera has had in its 30 years of existence. In spare but excellent sets, and with a new producer in young Elijah Moshinsky, the new Grimes is tougher, tauter, more compact than ever before, underlining the fact that it must be considered Britten's greatest opera and, perhaps, musical masterpiece. Music and action combined to effect a tense, dramatic performance under Colin Davis, every sound significant, every move growing out of the score, every word of dialogue and singing clear as a bell. Nothing new in the cast, but everything new in the way they performed it. With Decca's recording of the opera (SXL 2150-2) now 16 years old, it is time for a new recording and this performance should be it, if only for Jon Vickers' magnificent and stirring portrayal of the title role.

CLASSICAL SALES

FULL-PRICE

- 1 BEETHOVEN: Piano Sonatas Opp. 110, 111. Stephen Bishop
Philips 6500 764
- 2 BERWALD: Quintets Opp. 5 & 6. Vienna Philharmonia Piano Quintet
Decca SDD 448
- 3 EASY WINNERS. Perlman/Previn
EMI ASD 3075
- 4 ELGAR: Symphony 2. Sir Georg Solti/L.P.O.
Decca SXL 6723
- 5 ISOBEL BAILLIE - HER GREATEST RECORDINGS HMV RLS 714
- 6 JUSSI BJORLING: Operatic Duets with Robert Merrill
RCA RB 6585
- 7 LUCIANO PAVAROTTI: The World's Favourite Tenor Arias
Decca SXL 6649
- 8 MASSENET: La Navarraise. Lucia Popp/Alain Vanzo/Antonio De Almeida/L.S.O.
CBS 76403
- 9 MOZART: Piano Concertos Nos. 27, 18. Alfred Brendel/Academy of St. Martin-in-the-Fields
Philips 6500 948
- 10 RACHMANINOV: Suites 1 & 2 Ashkenazy/Previn
Decca SXL 6697

MID-PRICE

- 1 ACADEMY CON AMORE. Marriner/Academy of St. Martin-in-the-Fields
Philips 6833 122
- 2 A RECITAL OF FRENCH SONGS. Jill Gomez
Saga 5388
- 3 BEETHOVEN: Trio Op. 97. HAYDN: Trio No. 28. Trio Di Treste
DGG 2538 318
- 4 CARL ORFF: Carmina Burana. Salzburg Mozarteum Choir/Kurt Prestel
Pye Collector GSGC 15002
- 5 DELIUS: Violin Concerto. Albert Sammons
EMI SH 224
- 6 DVORAK: Cello Concerto in B minor. Rostropovitch/RPO
HMV SXLP 30176
- 7 LIEUTENANT KIJE. Boult.
Decca SPA 229
- 8 MAHLER: Symphony No. 1. James Levine/L.S.O.
RCA ARL1 0895
- 9 MENDELSSOHN: Octet, String Symphonies 10 & 12. I Musici
Philips 6580 103
- 10 RUSSIAN DELIGHTS. Suisse Romande/Ansermet
Decca ECS 757

Sales list compiled from information received from the following record shops: Rae Macintosh (Music) Ltd., Edinburgh. Symphony One, Glasgow. HMV, Oxford Street, London. Henry Stave, London. Richmond Records, Richmond, Surrey. Rare Records, Manchester. Hampstead High-Fidelity, London. E.M.G. Ltd., London. Chappell Music Centre Ltd., London.

ALBUM REVIEWS

BEETHOVEN

Symphony No. 5 in C Minor, Op. 67. Royal Philharmonic Orchestra, conducted by Antal Dorati. Produced by Brian Culverhouse. Contour 2870 482 - Another of Contour's new recordings, and, at least until August 1 when the price rises, at 95p the cheapest and among the best of the many recordings of this most popular of Beethoven's symphonies. Performance is superb, and the version includes the repeats in the first and last movements. Dorati, new conductor of the RPO, has whipped the players into a virile and tightly-knit interpretation, the balance is good, and recording clean. In spite of umpteen other versions at higher prices, this should be a sales winner, both inside and outside its price-class. ***

OLD MASTER

Tchaikovsky: Capriccio Italien, Marche Slave, Mazepa-Gopak; Rimsky-Korsakov: Capriccio Espagnol, Mlada - Procession of the Nobles. London Philharmonic Orchestra, conducted by Sir Adrian Boult. Produced by Christopher Bishop. HMV ASD 3093 - Such an apt coupling of the main works, Russian composers looking at Mediterranean lands with the usual

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

longing of the frozen north for the sunny south, both with spectacular results. These are probably the two most popular works, in the orchestral caprice range, of both composers. Put them together and the record can be nothing else but a winner; and as the Marche Slave and the Mazepa Gopak are added, not to mention the Procession of the Nobles which is rarely heard but is well worth more frequent performance and recording, here is the LPO at its most sparkling under a conductor whom nobody would guess, from the verve he brings to all the works, to be half way from eighty to ninety. ***

TOPSY-TURVEY

Dick Deadeye - Sound-track from the film. Produced by Ian Samwell and Jimmy Horowitz. GM Records, GML 1018 - Dick Deadeye, as everyone knows - or ought to - is the ugly, deformed, odd-man-out in the crew of HMS Pinafore. With most of Gilbert and Sullivan turned upside down for the coming Ronald Searle cartoon film, Dick becomes the hero. Characters from almost all the operas, singing versions of G&S songs but not always their own ones, flit in and out, and Savoy Opera fans who know the operas inside out will find themselves on familiar but flummoxing grounds.

The film is due in August and there is bound to be something of a demand for this sound-track recording, containing not all but a very good deal of the 80 minutes of the film. Purists for the operas may well be annoyed, but those with Gilbert's own sense of humour will perhaps enjoy the joke. Certainly those who see the film will want the record, and prospects for sale are bright. The singing is at a good standard, and some of the orchestral re-arrangements, and the Gilbertian-style up-dated wording, are almost at the standard of the originals. Distribution is through Phonogram. **

VINTAGE GERSHWIN

The Music of George Gershwin: Cuban Overture; Rhapsody in Blue (piano soloist, Ivan Davis; An American in Paris (violin soloist, Daniel Majeski. Cleveland Orchestra, conducted by Lorin Maazel. Produced by Michael Woolcock. Decca SXL 6727 - None of these works is new to the catalogue, but with such popular music there is always room for extra performances. Tinting, Gershwin's own, is not always apt. The Cuban 'Overture' is really a rhapsody on Latin-American themes, somewhat loose in construction. The 'Rhapsody' in Blue is more like a concerto. Performance of the Overture is brilliant and colourful, of the Rhapsody perhaps a little disappointing in spite of the piano playing of Ivan Davis. Everything is, by comparison with other versions, a trifle subdued. But the American in Paris is one of the best performances available, alive and alert, and splendidly recorded. **

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The critics' view on our recent opera releases

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Ghiaurov/Bonyngé
SET 587-9

"This new *Puritani* is an all-round winner. There's no doubting after listening to this performance that Sutherland will go down in history as one of the leading singers of our century." *Records and Recording*



TCHAIKOVSKY: EUGENE ONEGIN
Weikl/Kubiak/Burrows/Hamari/Solti
SET 596-8

"(Solti's) sympathies are as completely engaged as his expertise and authority, so that the whole performance positively glows." *Records and Recording*

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ALBUM REVIEWS

POPULAR

DONNIE AND MARIE OSMOND Make The World Go Away. Polydor 2315 343. Producer: Mike Curb - A popular feature of the Osmonds' stage act is the duets between Donny and Marie and with a couple of hit singles to their credit already the format is well established for chart-level album sales. The singing is straight forward and safe, but anything too adventurous would have robbed it of its simple, homespun appeal and its evident romantic impact. Songs include It's All In The Game, When You're Young And In Love and I Will and like all Osmonds recordings in bang on the commercial target.

SHOWADDYWADDY Step Two. Bell Bells 256. Producer: Mike Hurst - With the recent success of Three Steps To Heaven just behind them to maintain impetus, the new Showaddywaddy album looks destined for heavy sales. The group succeeds in maintaining its chosen course of punk-rock, but even with 1975 trimmings their own songs seem strangely lustreless against the classics from the Fifties, Three Steps, Rave On and Chain Gang, but in view of their considerable popularity the unpretentious musical claims of the album are of little importance in the context of its considerable sales appeal.

STEPHEN STILLS Stills CBS 69146. Producer: Stephen Stills/Bill Halverton/Ron and Howie Albert - The first

album by the mighty Stills since his switch from Atlantic to CBS - and a quality effort it is, too. Nobody plays the laid-back West Coast music better than Stills and the instrumental work throughout is joyously and smoothly integrated. On top of this comes the splendid singing, both from Stills alone and in company with various friends which recalls the glorious days of CS&N (reunited on some tracks) in particular the magnificent Love Story, First Things First and New Mama. An obvious seller to the converted, but certain to attract attention if given in-store airings.

OLD GREY WHISTLE TEST BBC Records, BELP 004. - An interesting development in the field of compilation albums in that OGWT has been used as an umbrella excuse to string together a collection of contemporary rock tracks (as opposed to the more usual ex-Top 40 material). With the possible exception of the little known Bonnie Raitt and Ry Cooder, the talent line-up is strong and includes Queen, Van Morrison, Rick Wakeman and Roger Daltrey, but it's perhaps a pity that the Beeb couldn't have put together a commercially appealing album that relied entirely on local artists. May do rather well.

DAVE JORDAN Away From Home. Bradley's BRADL 1006. - Bradley's is doing some earnest promotion behind this debut album from Jordan, and the singer/songwriter has undertaken a tour of commercial radio stations throughout the country, in order to publicise it. His songs are fairly

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

attractive but have to be heard several times before maximum impact is achieved, and he manages to vocalise in a satisfactory manner. Nevertheless there is potential here and this LP could stimulate some interest in him.

THE ISLEY BROTHERS Fight The Power. Epic EPC 69139. The Isley Brothers have a considerable following in rock as well as soul circles, largely as a result of their recent Epic albums. This new package demonstrates what it is the brothers have that makes for crossover appeal - tight and imaginative arrangements, extended and unpredictable instrument solos, blending of lyrics (themselves unspectacular) into the overall sound, and the sheer gloss of experience which shines from every groove. The title track and the group's current US hit, Fight The Power, are perfect examples of this, while For The Love Of You and Hope You Feel Better Love demonstrate a slightly more mellow but sensual Isley styling. A good bet for solid sales.

McKENDREE SPRING Get Me To The Country. Dawn DNLS 3067. Producer: Mark London - Newcomers to the Pye stable, but this American band were attracting compliments a couple of years back during a spell with MCA. They have faded from

public view since then, and it will be no easy matter for them to attract attention without a hit single, but the effort should be worthwhile. The group plays with crisp expertise, displays a useful line in vocal interplay and switches adroitly between boogie, funky riffs and quietly melodic pieces.

ERIC BURDON & THE ANIMALS Eric Burdon & the Animals. MGM 2356 142. - Time has been surprisingly kind to some of the tracks on this album, which date from Burdon's pre-War, post-original-Animals period. The lyrics are locked into the Sixties, especially on San Franciscan Nights and Monterey, but the music's flavour is still fairly captivating. There are disappointments - River Deep Mountain High, To Love Somebody and Help Me Girl, other people's songs every one - but they are not sufficient to throw the entire LP off balance. Sales? At mid-price, it should do well.

THE FOUR TOPS Night Lights Harmony. ABC ABCL 5130. Producers: Steve Barri & Lawrence Payton Jr. - The Four Tops have managed to sustain a fair measure of popularity with ABC, and one track here, Seven Lonely Nights, came very close to the UK charts only recently. The album material is nearly all as inspired as that single, particularly Is This The Price? and Drive Me Out Of My Mind, and reminiscent of the group's best Motown output - in content as well as in style. Another standout is the intricate I'm Glad You Walked Into My Life (Dedicated To Stevie); its

subtitle is appropriate, considering the fine synthesiser and harmonica work evident. Dealers who did well with the Tops' previous ABC releases will find the same measure of consumer acceptance for Night Lights Harmony.

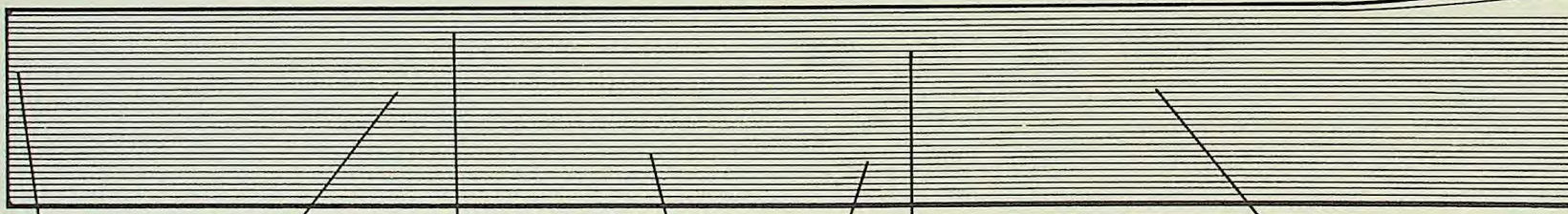
BOBBY WOMACK I Don't Know What The World Is Coming To. United Artists UAG 29762. Womack probably means more in the British market today than at any previous time, aided by the recent re-issue of his I Can Understand It and Looking For A Love singles (both sold very well, on a sub-chart level). This album will see some solid action in the soul racks: it includes a couple of particularly fine cuts, Check It Out and Put Something Down In It. There is an appealing instrumental, Git It, and a worthy recreation of the Valentinos' original It's All Over Now (Womack was a member of that group). Strong stuff overall.

POINTER SISTERS Steppin'. ABC ABCL 5133. Producer: David Rubinson - There was a time, a year or so back, when the Pointer Sisters looked like being an industry phenomenon, but the high level of interest surrounding their visit to this country was not reflected in album sales. Perhaps it was a case of too much too soon, but this may be the album to set them back on course. The raw, intuitive enthusiasm which characterised their earlier efforts has been replaced by a more mature approach, with the technical virtuosity now accompanied by a real warmth, and a thankful absence of scat-singing. The concentration now is on a



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ALBUM REVIEWS

sonorous blend of voices which works equally well on the funky How Long and the sophisticated Duke Ellington medley. A fine album.

HAMILTON BOHANNON
Insides Out. Brunswick BRLS 3014. Producer: Hamilton Bohannon. With Disco Stomp providing Bohannon with his second UK hit, there will clearly be interest in the artist's new album - even if it has arrived not too long after his last. The formula is broadly unchanged: foot-stomping, percussive, disco-orientated soul music, with no great lyrical emphasis but a tremendous instrumental 'feel.' Perfect examples of this are East Coast Groove and Happy Feeling, as well as the hit, Disco Stomp, an added sales attraction. A couple of tracks on side two offer a more gentle Bohannon - including one cut, Love Is Fading, which owes rather too much to Buddy Killen's Forever - but it will be the disco crowd who'll be prime buyers here.

JAMES TAYLOR
Gorilla. Warner Brothers K 56137. Producers: Lenny Waronker &

Russ Titelman. Taylor is perhaps not as hot as he used to be, but there will be enough fans out there to guarantee healthy sales for this album. Lead-off track, Mexico, gives a good hint of the quality here, with Taylor gently harmonising with Graham Nash and David Crosby to fine effect. Other big-name guests include Carly Simon, Lowell George and Randy Newman, but they and the others are always unobtrusive - it is clearly Taylor's triumph. His lyrics are maturing nicely, as in Lighthouse for example, and the music is more relaxing, less contrived than it was. Only weakspot is a lacklustre version of Marvin Gaye's How Sweet It Is. Good prospects.

**

MISCELLANEOUS

JAMES LAST ORCHESTRA
Polydor and Last had given a Producer: James Last - The title speaks for itself and the album sheds a new light on Last, whose sound is usually brash and brassy. Here strings have been added to

temper the usual forceful arrangements and a successful blend it is too. The album's strength is that the arrangements pay attention to the substance of the original, and thankfully songs like Don't Let The Sun Go Down On Me, The Air That I Breathe, Hey Jude and Let It Be have not had their character washed away in a sea of bland, anonymous muzak. This is the 42nd Last album to be released. It will sell no less well than its predecessors.

WAIKIKI BEACH BOYS
Hawaii Calls. MFP 50223. Producer: Bob Barratt - On the evidence of previous albums by this group of semi-professional musicians from Surrey, there is a vast market for Hawaiian music and since there's little enough of it available the new release should sell itself without difficulty. You'd never guess the band was British, for the musicians capture the caressing songs of the South Seas with easy familiarity, taking as their influence the sounds and stylings of the famous Webley Edwards. Many of the most popular Hawaiian numbers are

featured, among them My Island Paradise, Ta moure, Tiny Bubbles and Koni Koni.

VICTOR BORGE
My Favourite Intervals. Pye NSPD 502. Producer: Tito Burns - The book of the record, published by Woburn Press, has Borge, otherwise The Great Dane, writing about the lives of musical "giants", like Mozart, Offenbach, Rossini, Beethoven, featuring "facts you didn't know you'd missed." This two-record set has him talking about the composers and the result is generally amusing, sometimes very funny and occasionally hilarious, with Borge pianistically liberally added to the chat. He points out that British Royalty couldn't do a thing without Handel setting it to music. And that a German composer named Eberst decided to take the name of a German town called Offenbach. "Just as well he didn't pick on Pfaffenhofen, or Brunsbuttelkoog." a long performance, but well edited, and of fair sales potential.

*

COUNTRY

BRYAN CHALKER
From the Waters Of The Medway. BBC REC 206. Producer: David Carter. - Bryan Chalker's debut album for BBC Records seems to fall between two musical camps. On the one hand it appears indebted to many traditional sources - and has almost scholarly notes to back it up - whilst, at the same time, a number of prestige writers, including Les Reed, Barry Mason, Bill Martin & Phil Coulter, have provided original songs. The nett result is that Chalker has yet to seek out a definite direction. Nevertheless Bryan Chalker, through regular broadcasts and appearances, has a substantial following and this will aid sales considerably.

TOM PALL & THE GLASER BROS
Vocal Group Of The Decade. MGM 2353 228. - On the reverse of the sleeve is a photograph of the award as Top Country Group

Of The Decade, which would have been as relevant a title than the one chosen. Either way, the album is a fine showcase of their talents, both individually and as a three-voiced group, confirming what a loss to country music was their break-up. In their prime, the Glasers advanced the scope of the idiom and by embracing some aspects of rock were well placed to win a larger audience. It's too late now, but a modest discerning following will welcome the album nevertheless.

**

CHARLIE RICH
Every Time You Touch Me. Epic EPC 80828. Producer: Billy Sherrill - The public acceptance of this record will depend on the ability of CBS to restore him to the singles chart and the kind of music his British following expects to hear from him. There are certainly signs on this new release that Rich is seeking to introduce a little easy-swinging sophistication into his music as a contrast to his usual bluesy country stylings. And there may be those who don't regard the change as any real improvement. Watch out though for a lift in Rich catalogue sales later this year when the singer plays UK concerts for the first time.

**

JAZZ

MILES DAVIS
Live In Europe. Embassy EMB 31103. - Budget re-issue of a recording by the French Broadcasting Corporation at the Juan les Pins festival in 1963 features Davis with Herbie Hancock, on piano, George Coleman, Ron Carter and Anthony Williams. Autumn Leaves includes a stunning bowed-bass passage from Carter. Davis' own number, Milestones is a superb showpiece for his technique and Joshua is a dazzling Coleman-Davis duel. Things cool down a bit for All Of You, though Cole Porter's melody gets lost in the main stream. The set closes with a busy and breathtaking Walkin'. Nice live atmosphere throughout.

**

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by MIKE HARDING

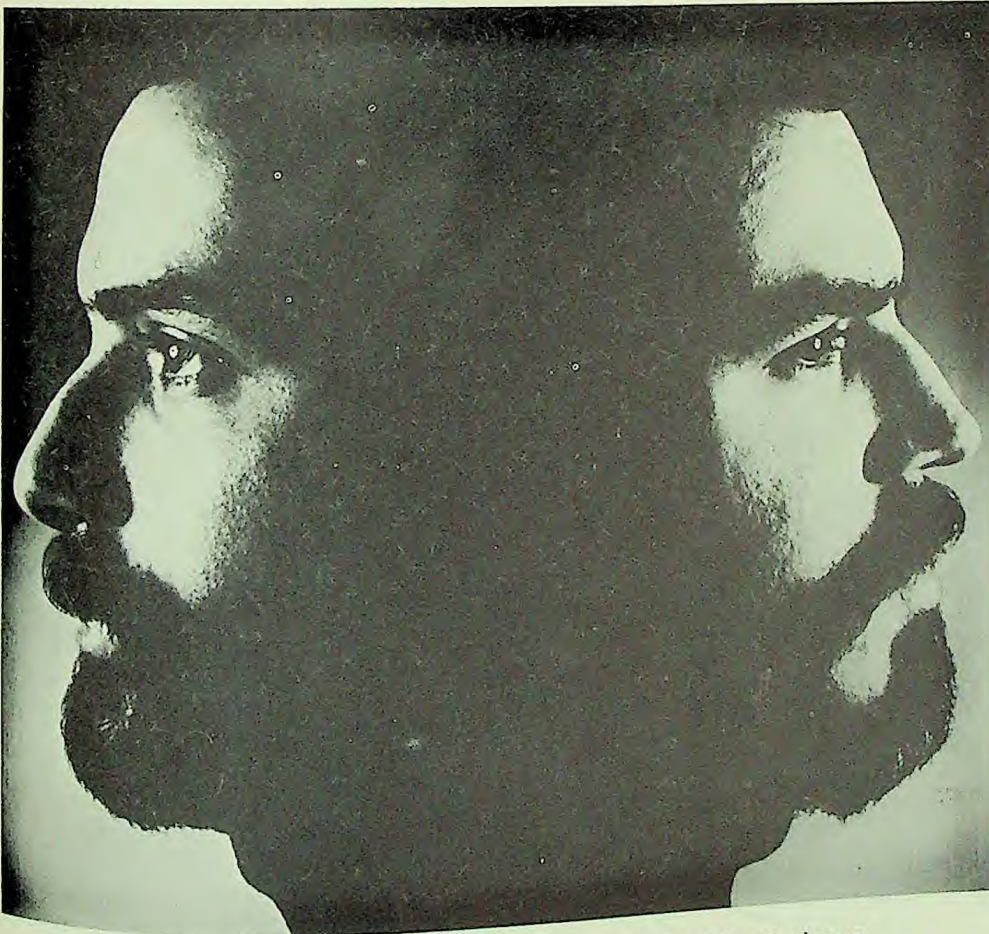
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ARTY 103 **ARISTA**

Manufactured and Distributed by EMI RECORDS LIMITED

RELEASES

MUSIC WEEK JULY 19

INDEX

AYRES, Kevin C
 BARNES, J. J. B
 BISHOP, Elvin J
 BOB MARLEY AND THE
 WAILERS N
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 BYRD, Bobby M
 CAIN, Marti T
 CHASE, Ellefon W
 CLARKE, Brian D
 DACOSTA, Rita D
 DE PAUL, Lynsey R
 DESIGN P
 DIANA ROSS & MARVIN
 GAYE D
 ENGLISH, Barbara Jean I
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 GERRARD, Donny B
 GUESS, Lenni J
 HENRY, Lenny U
 HARRIS, Bill B
 ISLEY BROTHER F
 JAN & DEAN S
 JONES, Jack W
 JOSEPH, Marty I
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 KOKOMO I

LOREN, Jerry L
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 MOWATT, Rudie L
 ORBISON, Roy P
 ORLEANS D
 OSIBISA T
 PHILLIPS, Jeff Y
 POPE, Maldwyn W
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 RICH, Charlie J
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 ROLFS, Nicky M
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 STYLISTICS S
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 TRAVIS, Dave A
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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, B - B&C, Z - Enterprise, CR - Creole

BOILED BEEF AND CARROTS, Pick Me Up When I'm Down, LENNY HENRY. Pye 7N 45499 (A).

LISTINGS

A
 ANGELA JONES, Alberta, DAVE TRAVIS. Spark SRL 1130 (A).

B
 BABY DON'T LET IT MESS YOUR MIND, A Woman, A Lover, A Friend, DONNY GERRARD. Rocket PIG 17 (I).
 BABY PLEASE COME BACK HOME, Cloudy Days, J. J. BARNES. Contempo CS 2063 (A).

C D
 CAN'T GIVE YOU ANYTHING BUT LOVE, I'd Rather Be Hurt By You, STYLISTICS. Avco 6105. Phonogram (F).
 CARIBBEAN MOON, Take Me To Tahiti, KEVIN AYRES. Harvest HAR 5100 (E).
 COULD IT BE MAGIC, I Am Your Child, BARRY MANILOW. Arista 20 (E).
 DANCE WITH ME, Ending Song, ORLEANS. Asylum AYM 544 (E).
 DAYDREAM, You Baby, LOVING SPOONFUL. Kama Sutra KKF 705.
 DON'T BRING ME DOWN, No, No, No, RITA DACOSTA. Contempo CS 2061 (A).

DON'T KNOCK MY LOVE, I'm Falling In Love With You, DIANA ROSS & MARVIN GAYE. Tamla Motown TMG 953 (E).
DRIFTER, Red Red Red Dub, DENNIS WALKS/Mudies Alistars. Cactus CT 0000.

E F
 EVERY TIME YOU TOUCH ME (I GET HIGH), Pass On By, CHARLIE RICH. Epic 3353 (CW).
 FAME, Right, DAVID BOWIE. RCA 2579 (R).
 FIGHT THE POWER Part 1, Fight The Power Part 2, ISLEY BROTHERS. Epic 3434 (CW).
 FUNKY BROTHER OF MINT, Susanah, MINT. Pye 7N 45498 (A).

G
 GET IN THE SWING, Profile, SPARKS. Island WIP 6236 (I).
 GIVE YOURSELF A CHANCE, Clever Fool, AGNUS STRANGE. Birds Nest BN 1 (A).
 GOOD GOOD UNDERSTANDING, Gimme Some Lovin', MATATA. President PT 438 (Z).

H I
 HEADQUARTERS (AUGUSTA GA) (Vocal), Headquarters (Augusta Ga), (Instrumental), BOBBY BYRD. Seville SEV 1005 (Z).
 I CAN MOVE NO MOUNTAIN, As Soon As The Feelings Over, MARTY JOSEPH. Warner Brothers K 10646 (CW).
 I CAN UNDERSTAND IT, Feeling This Way, KOKOMO. CBS 3379 (CW).
 I'VE FOUND MY FREEDOM, I Care About You, MAC & KATIE KISSOON. Young Blood YB 1075 (CW).
 I'M LIVING A LIE, Key In The Mailbox, BARBARA JEAN ENGLISH. Contempo CS 2062 (A).
 I'M A SURVIVOR, Don't Seem Right, BARRY MANN. RCA 2583 (R).
 I TAKE IT BACK, The Single Girl, SUNDAY POSY. MGM 2006 533 (F).

JK
 JOEY, Bridge of God, PRETTY THINGS. Warners Brothers 19404 (CW).
 JUKE JOINT JUMP, Arizona Line, ELVIN BISHOP. Capricorn 2089 014 (F).
 JUST ASK ME, Working For My Baby, LENIS GUESS. Route RT II (A).
 KISS ME, KISS ME BABY, Put Out The Fire, BROTHERHOOD OF MAN. Pye Dawn DNF IIII.

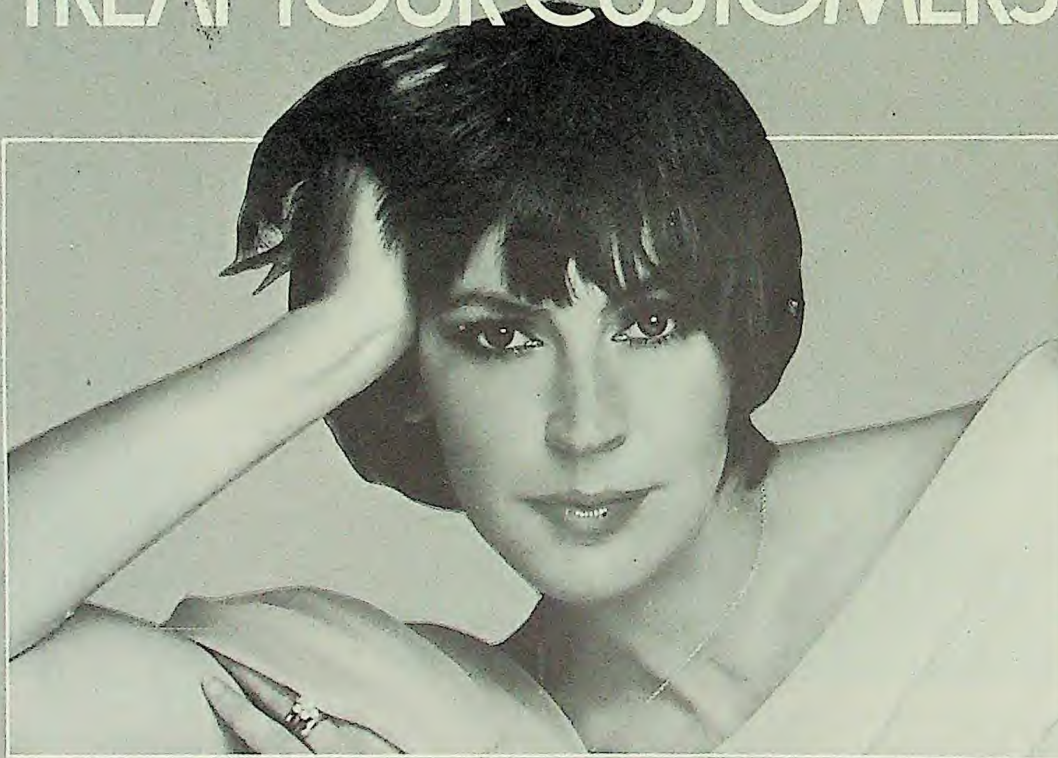
L
 LET'S GET THE PARTY GOING, How Does It Feel, WARRICK. RAK 211 (E).
 LET ME INTO YOUR LIFE, Annes Song, JERRY LOREN. Pye 7N45504 (A).
 LONG GONE, All About You, DEBBIE FLEMING. Bradley's BRAD 7519 (A).
 LOVE BEING YOUR FOOL, Now That I Can Dance, CHARLIE WHITEHEAD. United Artists UP 35897 (E).
 LOVE YOU BABY, Backside (Dub), RUDIE MOWATT. Island WIP 6239 (I).

M
 MAN WAS MADE TO LOVE WOMAN, Don't Be Down On Me, BOBBI MARTIN. London HLR 10496 (S).
 MISS MISTRUST, The Influence, NICKY ROLFS. Bell 1432 (E).
 MOMA'S SONG, Nobody Does It Like Me, MARTI CAIN. Pye Popular 7N 45493 (A).
 MR. ME & MRS. YOU, Ain't No Sin To Lie, RONNIE WILLIAMS. Chelsea 2005 029 (F).

N
 NATTY DREAD, So Jah Seh, BOB MARLEY AND THE WAILERS. Island IDJ 4 (I).

O
 ONE DAY AT A TIME, Rainbow Love, DON GIBSON. London HLE 10497 (S).
 ONE WOMAN, MAN, One Woman, Man (Instrumental), LEROY BROWN. EMI 2320 (E).

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WHAT A WAY TO TREAT YOUR TURNTABLE



Gull label spreads its wings

by REX ANDERSON
THE TEMPTATION to say that Gull has apparently been on the rocks throughout the last year but has now taken flight is too great. The label's first hit single, Barbados, by Typically Tropical, has settled high on the cliffs of the Top 20. Ironically it has happened at a time when a & r director David Howells is taking two weeks holiday.

Howells and managing director, Derek Everett, have been a team now for some years. Their attitude to signings has always been one of "talent will out" and when Everett was head of MCA before the label became licensed to EMI, between them they were responsible for a number of notable records, particularly the first Average White Band album.

Gull was formed with the idea that there was talent about which had longevity rather than immediate appeal. The philosophy, Everett says, was that the signings would be performing artists who would be able to deliver in person and make enough out of touring until the time came when their records broke.

He adds: "We also have a provision that we will take some shots on things that we think are hit records." The very first single on the label, an English version of the Spanish hit, Eras Tu, which was produced and written by Mike Hawkins and put out as Touch The Wind by Landscape, was just such a single although it never achieved hit status.

Most of the other singles released by Gull have been album tracks aimed more at air-time exposure than chart positions. Everett and Howells took a similar chance with Ain't Misbehavin, and updated version of the Fats Waller hit by Tiger Lilly but this did not break either. Typically Tropical has hit the charts in a rapid and unexpected way, more like an eagle than a gull.

The true identity of the band remains a secret. The suggestion is that the public would probably not recognise the name or names if they were mentioned, but the industry undoubtedly would. However, Everett says it is not intended to keep the identity secret for ever and with the single threatening the Top Ten it seems likely that next week all will be revealed. One thing is certain. This time it is not Shane Fenton.

But the single has provided the Decca-distributed label with a breathing space. It had an inconspicuous launch in November 1973 when the three-day-week prevented the release of the three albums that were prepared: Isotope, Seventh Wave and Steve Ashley. The first two finally appeared in April 1974.

There were greeted with critical acclaim. Isotope proceeded on a tour of the US where they were well received and Seventh Wave, an electronic duo who recorded the album at Chalk Farm Studios, became a fairly large band for British touring purposes. Two singles were released from the Seventh Wave and album but made little impact. The band proved to be a heavy financial commitment and so it was shelved.

The second Seventh Wave album, however, Everett describes as more commercial. It is scheduled for an August release and doubtless the band will be reformed for promotion purposes. Says Everett: "We have had a lot



CELEBRATING GULL'S first single chart entry, Barbados by the mysterious Typically Tropical, are Gull managing director, Derek Everett, Decca radio promoter, Jeremy Thomas, TV promoter Richard Evans, pop marketing and promotion manager, John McCready and Decca head of promotion, Lyndon Holloway.

of people, in radio, dealers and public, asking about the second album. Ken Elliott, who is the main influence, had a trip to the States a few months back it brought him back to earth. The new album has been in preparation for 18 months."

Isotope have now had two albums on Gull and will be recording a third during August. It is a continually working band which has received acclaim in America and Europe. Everett is hoping that the third album will be the one to break the band internationally. "I firmly believe that both Isotope and Seventh Wave are going to be enormous record sellers."

The Steve Ashley album was the least successful of the three initial releases as far as sales were concerned. A contemporary folk singer/guitarist he nevertheless received the best press of all. By the time it was released the first album was already two years old. Ashley is in the studio now preparing an album of his more recent compositions.

More recent signings include Judas Priest, another working band which is building up a following and which Everett feels now only requires the right single to make the connection with the public. An album will be released internationally during the tour of America in September. Everett says: "We have to find a direction and an identity for them. They work very hard and they don't complain."

Arthur Brown, another more recent signing, is also off to America in the autumn. Everett admits that it was hoped his first album would really take off and it did not. Nevertheless it proved that the singer, who had a massive hit with Fire towards the end of the Sixties, does in fact have a worthwhile talent.

Gull seems to be placing its hopes now on the American market following a licensing deal signed with Motown earlier this year. According to Everett: "The American market could be the success feature that we are looking for. If Brown or any of the other artists break in America it will feed back here and round the world."

He says: "The deal with Motown is working well. We are waiting to put the management and tour operation together, but everything we agreed is taking place."

Other acts on the label include Kraan, a German band which has its first album released in the UK and will be touring here in late September. Gull has the band for

most territories except the US and it is reputed to be the best live band in Germany today.

Vince Everett, who is no relation, is Gull's solo pop artist. He works the club circuit in the North and Everett feels he will

break as soon as the right song is found. The only artist signed to Gull who doesn't have a record out yet is Pete Sully although he had a single on MCA when Everett and Howells were there.

The remaining artist is Keiron

White, who used to be the leader of the CBS-signed band, Steamhammer. His first album will also be released in August. August is the big month for Gull and the Single hit is the icing on the cake which is being provided by Decca in the form of a marketing campaign based on the current releases, and the back product.

Featured in the campaign will be a sampler album, Tasty, which will introduce the new Seventh Wave and the Keiron White albums as well as the other Gull artists. As far as selling to the public is concerned, Everett believes the artist is more important than the label but he adds: "At dealer level the label needs to be established and Typically Tropical has almost certainly done that job."


The future obviously still holds a lot of hard work for the Gull label. Obviously it needs to two bands by the end of the year leaving time to work on more long-term projects. Hopefully too the artists, once established, will have a longer period of success than most pop acts. It is certainly not the best time for small independent labels to look forward to next year, but Everett does so with optimism.



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ARTY 104  ARISTA

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RELEASES

P R

PECKIN', Loosen Up, THE PECKERS. USA 2010 (I).
PRETTY WOMAN, It's Over, ROY ORBISON. Monument 1054 (CW).
PULLIN' AWAY, You Take My Breath Away, DESIGN. EMI 2329 (E).
RHYTHM AND BLUE JEAN BABY, Into My Music, LYNSEY DE PAUL. JET 755 (I).
ROSALIE, Half Cast, THIN LIZZY. Vertigo 6059 P (F).

S

SEXY, Human Machine, M.F.S.B. PIR 3381 (F).
SIDEWALK SURFIN', Gonna Hustle You, JAN AND DEAN. United Artists UP 35896 (E).
SPIRITS IN THE NIGHT, As Above So Below part 2, MANFRED MANN'S EARTH BAND. Bronze BRO 18 (I).
SUMMER SONG, A Mother Just Like You, TRICOLOGY. Pye 7N 45497 (A).

T

THAT'S THE WAY (I LIKE IT), Ain't Nothin' Wrong, K.C. & THE SUNSHINE BAND. Jayboy BOY 99 (Z).
THE MARTYR, Sunday Walkin', WALLY. Warner Brothers K 10651 (CW).
THE WARRIOR, Uhuru, OSIBISA. Bronze BRO 16 (I).
TOO MUCH FANDANGO, Wrongly Accused, RITZI. Warner Brothers K 16587 (CW).
TOO BAD, Run For The Daylight, ELLEFON CHASE. London HLZ 10498 (S).

U

UP TOWN SATURDAY NIGHT, Up Town Saturday Night Part 2, BILL HARRIS. Warner Brothers K 16506 (CW).

W

WHAT AM I TO DO, Long Time No See, BRIAN CLARKE. Warner Brothers SF 107 (CW).
WHAT AM I TO DO, So Good To See You, BRIAN CLARKE. Safari SF 1107 (CW).

JULY 19

WHAT I DID FOR LOVE, Don't Mention Love, JACK JONES. RCA 2589 (R).
WHEN YOU'RE AWAY, Hey Gunfighter, MALDWYN POPE. Rocket PIG 14 (I).

Y

YESTERDAY'S HERO, On The Road Again, JEFF PHILLIPS. United Artists UP 35893 (E).
YOU CAN SING WITH THE BAND, The Singer & His Songs, TARAGON. Birds Nest BN 2 (A).

TOTAL ISSUED

Singles issued by major manufacturers for week ending July 18th 1975.

	This Week	This Month	This Year
EMI	6 (5)	25 (18)	259 (246)
Decca	4 (4)	12 (11)	111 (113)
Pye	6 (9)	14 (17)	197 (131)
Polydor	6 (-)	16 (9)	139 (99)
CBS	5 (4)	16 (17)	156 (139)
Phono-			
gram	3 (-)	11 (5)	90 (87)
RCA	3 (1)	7 (6)	102 (76)
WEA	6 (6)	16 (22)	109 (125)
Others	61 (11)	92 (25)	636 (346)
Total	100 (40)	179 (130)	1,799 (1,362)

RECORD PRICE INDEX

Price index shows rises for singles, LP's and cassettes, due to price increases by Anchor, CBS, Pye and United Artists, the full index is therefore as follows:

	June	May	Move-
Medium Singles LP's full price	0.58	0.57	+1
Cassettes full price	2.67	2.61	+6
Cartridges full price	2.86	2.84	+2
Cartridges full price	2.94	2.94	Nil

The above figures are calculated from the published price lists of eighteen major UK record companies: A&M, Anchor, B&C, Bell, CBS, Decca, DJM, EMI, Phonogram, Polydor, President, Pye, RCA, Transatlantic, United Artists, Virgin and WEA.
Source: John Humphries.

NEEDLE TIME

CAPITAL CLIMBERS

Rhinestone Cowboy - Glen Campbell (Capitol CL 15824)
I Do I Do I Do - Abba (Epic 3229)
Highwire - Linda Carr & The Love Squad (Chelsea 2005 025)
Gimmie Gimmie Good Lovin' - Brian Cadd (Chelsea)
Now It's Paul McCartney, Stevie Wonder, Alice Cooper, Elton John - Clive Baldwin (Mercury 6167 170)
Let Me Take You Back In Time - Eruption (RCA 2581)

BRMB PERSONALITY PICKS

George Ferguson: Midnight Sky - Isley Brothers (Epic EPC 3034)
Adrian Juste: Don't Knock My Love - Diana Ross/Marvin Gaye (Tamla Motown TMG 953)
Ed Doolan: I've Found My Freedom - Mac & Katie Kissoon (Young Blood YB 1075)
David Jamieson: Caribbean Moon - Kevin Ayers (Harvest HAR 5100)
Robin Valk: Third Rate Romance - Amazing Rhythm Aces (ABC 4066)
Bob Stewart: Rhinestone Cowboy - Glen Campbell (Capitol CL 15824)
Nicky Steele: Whispers (Gettin' Louder) - Jackie Wilson (Brunswick BR 23)

RADIO ONE RECORDS OF THE WEEK

Noel Edmunds: Make The Woman Love Me - Dion (Phil Spector 2010 005)
Tony Blackburn: Disco (Where You Gonna Go) - Elliot Lurie (Epic EPC 3236)
Johnny Walker: Third Rate Romance - Amazing Rhythm Aces (ABC 4066)
David Hamilton: How Sweet It Is (To Be Loved By You) - James Taylor (Warner Bros. K 16582)
Pick Of The Past: Mighty Quinn - Manfred Mann (Fontana FT 897)

RADIO TWO ALBUM OF THE WEEK

Memories Are Made Of This - Dean Martin (Capitol E-ST 23534)
DAVID CARTER'S RADIO LONDON FAVOURED PLAYS
Our Day Will Come - Ruby & The Romantics (MCA 201)
There Goes My First Love - Drifters (Bell 1433)
Rhinestone Cowboy - Glen Campbell (Capitol CL 15824)
Blanket On The Ground - Billie Jo Spears (United Artists UP 35805)

ROBBIE VINCENT'S ROCKET

Midnight Is The Time I Need You - Demis Roussos (Philips 6009 646)

RADIO CLYDE PERSONALITY PICKS

Steve Jones: Shuffle Into My Heart - Swabbrig (MCA 202) Love Me Baby - Susan Cadogan (Magnet MAG 36)
Richard Park: Baby Now That I've Found You - Vicki Sue Robinson (RCA 2573) New York City - R. Rex (EMI MARC 10)
Tom Ferrie: One Of These Nights - Eagles (Asylum) Action - Sweet (RCA 2578)
Brian Ford: Caribbean Moon - Kevin Ayers (Harvest HAR 5100) Give The People What They Want - O'Jays (Philadelphia PIR 3296)
Tim Stevens: Maid In Heaven - Bop De Luxe (Harvest HAR 5098)
Old Days - Chicago (CBS 3335)

RADIO LUXEMBOURG HOT SHOTS

Bob Stewart: I Do I Do I Do - Abba (Epic 3229)
Tony Prince: Highwire - Linda Carr & The Love Squad (Chelsea 2005 025)
Peter Powell: Crystal Glass - Crystal World (Philips 6009 633)
Mark Wesley: Going To A Go-Go - Sharonettes (Black Magic BM 104)
Stuart Henry: Baby Get It On - Ike & Tina Turner (United Artists UP 35766)

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TOO BAD, Run For The Daylight, ELLEFON CHASE. London HLZ 10498 (S).

U

UP TOWN SATURDAY NIGHT, Up Town Saturday Night Part 2, BILL HARRIS. Warner Brothers K 16506 (CW).

W

WHAT AM I TO DO, Long Time No See, BRIAN CLARKE. Warner Brothers SF 107 (CW).
WHAT AM I TO DO, So Good To See You, BRIAN CLARKE. Safari SF 1107 (CW).

WHAT I DID FOR LOVE, Don't Mention Love, JACK JONES. RCA 2589 (R).
WHEN YOU'RE AWAY, Hey Gunfighter, MALDWYN POPE. Rocket PIG 14 (I).

Y
YESTERDAY'S HERO, On The Road Again, JEFF PHILLIPS. United Artists UP 35893 (E).
YOU CAN SING WITH THE BAND, The Singer & His Songs, TARAGON. Birds Nest BN 2 (A).

TOTAL ISSUED

Singles issued by major manufacturers for week ending July 18th 1975.

	This Week	This Month	This Year
EMI	6 (5)	25 (18)	259 (246)
Decca	4 (4)	12 (11)	111 (113)
Pye	6 (9)	14 (17)	197 (131)
Polydor	6 (-)	16 (9)	139 (99)
CBS	5 (4)	16 (17)	156 (139)
Phono-			
gram	3 (-)	11 (5)	90 (87)
RCA	3 (1)	7 (6)	102 (76)
WEA	6 (6)	16 (22)	109 (125)
Others	61 (11)	92 (25)	636 (346)
Total	100 (40)	179 (130)	1,799 (1,362)

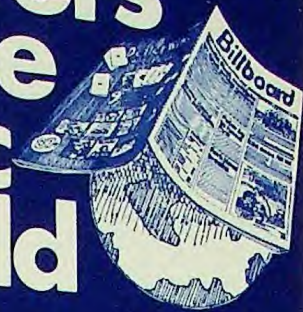
RECORD PRICE INDEX

Price index shows rises for singles, LP's and cassettes, due to price increases by Anchor, CBS, Pye and United Artists, the full index is therefore as follows:

	June	May	Move-ment
Medium Singles	0.58	0.57	+1
LP's full price	2.67	2.61	+6
Cassettes full price	2.86	2.84	+2
Cartridges full price	2.94	2.94	Nil

The above figures are calculated from the published price lists of eighteen major UK record companies: A&M, Anchor, B&C, Bell, CBS, Decca, DJM, EMI, Phonogram, Polydor, President, Pye, RCA, Transatlantic, United Artists, Virgin and WEA.
Source: John Humphries.

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Tony
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John
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David
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Blak

Midn

Steve
Baby
Rich
(RCA
Tom
(RCA 2378)

Brian Ford: Caribbean Moon - Kevin Ayers (Harvest HAR 3296)
The People What They Want - O'Jays (Philadelphia PIR 3296)
Tim Stevens: Maid In Heaven - Bop De Luxe (Harvest HAR 5098)
Old Days - Chicago (CBS 3335)
RADIO LUXEMBOURG HOT SHOTS
Bob Stewart: I Do I Do I Do - Abba (Epic 3229)
Tony Prince: Highwire - Linda Carr & The Love Squad (Chelsea 2005 025)
Peter Powell: Crystal Glass - Crystal World (Philips 6009 633)
Mark Wesley: Going To A Go-Go - Sharonettes (Black Magic BM 104)
Stuart Henry: Baby Get It On - Ike & Tina Turner (United Artists UP 35766)

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**PYE POPULAR
MILLICAN AND NESBITT**
Millican And Nesbitt 3
NSPL 18460

Professionals for just over one year this duo already claim two chart albums and two chart singles to their credit, these bought them a gold and two silver discs which all goes to show opportunity still knocks for that programmes most popular winners.



**PYE POPULAR
NEW FACES**
Various Artists
NSPL 18462

This album from the television show contains 19 tracks and includes hit makers Sweet Sensation and Showaddywaddy.



**PYE 4D
SOUNDS ORCHESTRAL**
Love Me For A Reason
NSPL 41041

Includes smash hits Sad Sweet Dreamer, Out Day Will Come, Love Me For A Reason, and many many more.

**STAX
JOHNNY TAYLOR**
Taylored In Silk
STX 1012

Already receiving excellent reviews in America and has stayed in the US Soul Charts for months.

GLEN YARBROUGH
My Sweet Lady
STX 1027

One of America's top hit makers while with The Limelights. Glen's new album is one of the very few from Stax that is not soul and the title song is composed by John Denver.

BETTIE CRUTCHER
Long As You Love Me
STX 1035

An album from the only woman producer in Memphis who has a history of Gold Discs written by her for The Staple Singers, Johnny Taylor, Albert King, Carla Thomas, Eddie Floyd and many more

THE RANCE ALLEN GROUP
Sanctified
STX 1036

Specially compiled for the UK market with one track released as a single 'Ain't No Need In Crying' already being played in Soul Disco's.

BOOKER T AND THE M.G.'S
Booker T And The M.G.'s
STX 1037

Specially compiled for the UK market this album includes Booker T. and the M.G.'s big hits, Melting Pot, Mrs. Robinson and Time Is Tight.



CARLA THOMAS
Memphis Queen
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HM 21

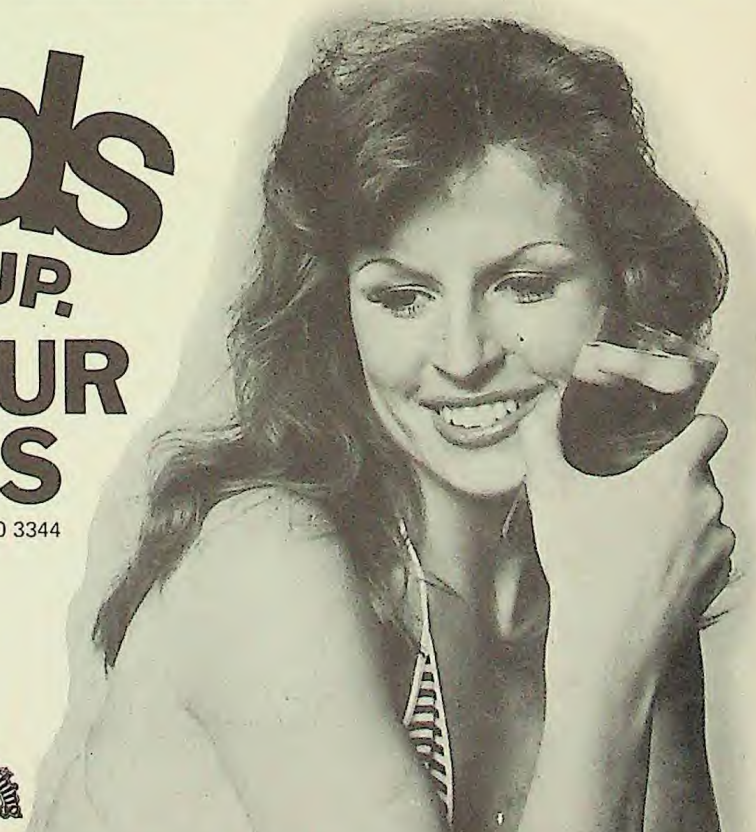
THE GRILLER QUARTET
William Primrose - Viola
Mozart. Quintet In G Minor K516
HM 29

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July 18th. Releases



MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Chart covers LPs retailing at £1.26 and upwards.

CHART FOR WEEK ENDING JULY 5

TOP ALBUMS

* = NEW ENTRY
 ● = PLATINUM LP (£1 million sales)
 ○ = GOLD LP (£250,000 sales LPs released 1st. Sept '74)
 ■ = GOLD LP (£150,000 sales LPs released pre-Sept '74)
 □ = SILVER LP (£75,000 sales)
 - - 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	2	5	VENUS & MARS	● Wings	Paul McCartney	Capitol PCTC 254
2	1	4	HORIZON	● Carpenters	Richard & Karen Carpenter	A&M AMLK 64530
3	3	8	CAPTAIN FANTASTIC	● Elton John	Gus Dudgeon	DJM DJLPX 1
4	6	18	THE ORIGINAL SOUNDTRACK	● 10CC	10CC	Mercury 9102 500
5	5	12	ONCE UPON A STAR	● Bay City Rollers	Phil Wainman	Bell SYBEL 8001
6	4	16	THE BEST OF	● Stylistics	-	Avco 9109 003
7	30	2	STEP TWO	Showaddywaddy	Mike Hurst	Bell BELLS 256
8	9	2	ONE OF THESE NIGHTS	Eagles	Bill Smithick	Asylum SYLA 8759
9	15	78	THE SINGLES 1969-73	● Carpenters	J Daugherty/R&K	A&M AMLH 63601
10	13	79	TUBULAR BELLS	● Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
11	7	40	ROLLIN'	● Bay City Rollers	Bill Martin/Phil Coulter	Bell BELLS 244
12	10	7	GREATEST HITS OF 10CC	10CC	10CC	UK UKAL 1012
13	23	91	THE DARK SIDE OF THE MOON	● Pink Floyd	Pink Floyd	Harvest SHVL 804
14	11	10	BEST OF TAMMY WYNETTE	□ Tammy Wynette	Billy Sherrill	EPIC 63578
15	14	4	MADE IN THE SHADE	Rolling Stones	-	Rolling Stones COC 59104
16	21	9	24 CARAT PURPLE	Deep Purple	-	Purple TPSM 2002
17	-	-	GREATEST HITS	Cat Stevens	-	Island ILPS 9310
18	19	34	ELTON JOHN'S GREATEST HITS	● Elton John	Gus Dudgeon	DJM DJPH 442
19	17	153	SIMON & GARFUNKEL'S GREATEST HITS	□ Simon & Garfunkel	S&G	CBS 69003
20	25	2	THANK YOU BABY	Stylistics	Hugo/Luigi	Avco 9109 005
21	32	7	SNOWFLAKES ARE DANCING	Tomita	Plasma Music Japan	Red Seal ARLI 0488
22	20	8	JUDITH	Judy Collins	Arif Mardin	Elektra K52019
23	27	5	THE BEST OF OUR LIVES	□ Steve Harley/Cockney Rebel	Harley/Parsons	EMI EMC 3068
24	8	10	TAKE GOOD CARE OF YOURSELF	● Three Degrees	Gamble/Huff	Philadelphia PIR 60137
25	12	10	AUTOBAHN	Kraftwerk	Heutter/Schneider	Vertigo 6360 620
26	22	82	BAND ON THE RUN	● Paul McCartney/Wings	P McCartney	Apple PAS 10007
27	34	19	PHYSICAL GRAFFITI	● Led Zeppelin	Jimmy Page	Swan Song SSK 89400
28	18	5	STAND BY YOUR MAN	Tammy Wynette	Billy Sherrill	Epic 69141
29	24	2	THE SNOW GOOSE	Camel	David Hitchcock	Decca SKL 5207
30	31	9	THE BEST OF BREAD	Bread	-	Elektra K 42115
31	33	4	HIS 12 GREATEST HITS	Neil Diamond	-	MCA MCF2550
32	47	2	DISCO BABY	Van McCoy & Soul City Symphony	V McCoy	Avco 9109 004
33	16	3	RETURN TO FANTASY	Uriah Heep	Gerry Bron	Bronze ILPS 9335
34	3	1	LIVE AT TREORCHY	□ Max Boyce	Bob Barratt	One UP OU 2033
35	28	2	CUT THE CAKE	Average White Band	Arif Mardin	Atlantic K 50146
36	-	1	THE MYTHS AND LEGENDS OF KING ARTHUR	Rick Wakeman/ERE	Rick Wakeman	A&M AMLH 64515
37	36	2	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	S&G/Halee	CBS 63699
38	26	22	ROCK 'N' ROLL	□ John Lennon	J Lennon/P Spector	Apple PCS 7169
39	41	21	ON THE LEVEL	● Status Quo	Status Quo	Vertigo 9102 002
40	29	18	20 GREATEST HITS	● Tom Jones	Gordon Mills/P Sullivan	Decca TJD 1/11/2
41	48	13	AL GREEN'S GREATEST HITS	Al Green	Willie Mitchell	London SHU 8481
42	38	13	JUST ANOTHER WAY TO SAY I LOVE YOU	□ Barry White	B. White	20th Century BT 466
43	-	1	GOODBYE YELLOW BRICK ROAD	● Elton John	Gus Dudgeon	DJM DJLPD 1001
44	35	6	I'M STILL GONNA NEED YOU	□ Osmonds	Mike Curb	MGM 2315 342
45	46	4	GLEN CAMPBELLS GREATEST HITS	Glen Campbell	-	Capitol ST 21885
46	1	1	SHOWADDYWADDY	Showaddywaddy	Mike Hurst	Bell BELLS 248
47	1	1	FOREVER AND EVER	Demis Roussos	Demis Roussos	Philips 6325 021
48	37	10	STAMPEDE	Doobie Brothers	Ted Templeman	Warner Bros K 55094
49	1	1	THE BEATLES 1962-1966	■ Beatles	George Martin	Apple PCSP 717
50	-	1	SHIRLEY BASSEY'S SINGLE ALBUM	Shirley Bassey	-	United Artists UAS 29728

NEXT TEN

- 51 BLUE JAYS, Justin Hayward and John Lodge, Threshold THS 12
- 52 LED ZEPPELIN II, Led Zeppelin, Atlantic K 40037
- 53 I FEEL A SONG, Gladys Knight and the Pips, Buddah BDLP 4030
- 54 LET ME TRY AGAIN, Tammy Jones, Epic EPC 80853
- 55 IAN HUNTER, Ian Hunter, CBS 80710
- 56 AND I LOVE YOU SO, Perry Como, RCA Victor SF 8360
- 57 HIS GREATEST HITS, Englebert Humperdinck, Decca SKL 5198
- 58 STRAIGHT SHOOTER, Bad Company, Island ILPS 9304
- 59 MEMORIES ARE MADE OF HITS, Perry Como, RCA Victor RS 1005
- 60 COP YER WHACK FOR THIS, Billy Connolly, Polydor 2383 310

ARTISTS A-Z

- AVERAGE WHITE BAND 35CW
 BASSEY, Shirley..... 50E
 BAY CITY ROLLERS..... 5, 11E
 BEATLES..... 49E
 BOYCE, Max..... 34E
 BREAD..... 30E
 CAMEL..... 29S
 CAMPBELL, Glen..... 45E
 CARPENTERS..... 2, 9CW
 COLLINS, Judy..... 22E
 DEEP PURPLE..... 16E
 DIAMOND, Neil..... 31E
 DOOBIE BROTHERS..... 48CW
 EAGLES..... 8E
 GREEN, Al..... 41S
 HARLEY, Steve/Cockney Rebel..... 23E
 KRAFTWERK..... 25F
 JOHN, Elton..... 3, 18, 43A
 JONES, Tom..... 40S
 LED ZEPPELIN..... 27CW
 LENNON, John..... 38E
 McCartney, Paul/Wings..... 1, 26E
 McCoy, Van & The Soul City/Symphony..... 32F
 OLDFIELD, Mike..... 101
 OSMONDS..... 44F
 PINK FLOYD..... 13E
 ROLLING STONES..... 15CW
 ROUSSOS, Demis..... 47F
 SHOWADDYWADDY..... 7, 46E
 SIMON & GARFUNKEL..... 19, 37CW
 STATUS QUO..... 39F
 STEVENS, Cat..... 171
 STYLISTICS..... 6, 20F
 10cc..... 4F, 12S
 TOMITA..... 21R
 THREE DEGREES..... 24CW
 URIAH HEEP..... 331
 WAKEMAN, Rick/English Rock Ensemble..... 36CW
 WHITE, Barry..... 39A
 WYNETTE, Tammy..... 14, 28CW

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, B - B&C, Z - Enterprise, CR - Creole, D - Arcade

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ARISTA 20

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 = SALES INCREASE OVER LAST WEEK
 MUSIC WEEK JULY 19, 1975

TOP 50

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL	
£	1	7	2	GIVE A LITTLE LOVE	Bay City Rollers	Bell 142	
£	2	1	6	TEARS ON MY PILLOW	Johnny Nash	CBS 3220	
£	3	2	5	MISTY	Ray Stevens	Janus 6146 204	
£	4	3	8	THE HUSTLE	Van McCoy	Avco 6105 037	Warner
£	5	13	3	BARBADOS	Typically Tropical	Gull GULS 14	Gull Song
£	6	5	5	HAVE YOU SEEN HER/OH GIRL	Chi-Lites	Brunswick BR 20	Burlington
£	7	10	4	EIGHTEEN WITH A BULLET	Pete Wingfield	Island WIP 6231	Island/Uncl
£	8	4	8	I'M NOT IN LOVE	10cc	Mercury 6008 014	St. Annes
£	9	8	9	DISCO STOMP	Hamilton Bohannon	Brunswick BR 19	Burlington
£	10	19	3	JE T'AIME	Judge Dread	Cactus CT 65	Shapiro Bernste
£	11	26	3	ROLLIN' STONE	David Essex	CBS 3425	April/Rock On
£	12	23	4	JIVE TALKIN'	Bee Gees	RSO 2090 160	Abigail/Slam
£	13	11	5	MOONSHINE SALLY	Mud	RAK 208	Chinnichap/RAK Mike C
£	14	24	4	SEALED WITH A KISS	Brian Hyland	ABC 4059	United Artists
£	15	9	10	WHISPERING GRASS	Windsor Davies/Don Estelle	EMI 2290	Campbell Connolly
£	16	20	4	D.I.V.O.R.C.E.	Tammy Wynette	Epic 3361	London Tree
£	17	14	6	MY WHITE BICYCLE	Nazareth	Mountain NAZ 10	Getaway/Carlin
£	18	6	5	DOING ALRIGHT WITH THE BOYS	Gary Glitter	Bell 1429	Leeds
£	19	22	5	BLACK PUDDING BERTHA	Goodies	Bradley's BRAD 7517	Oddsocks/ATV Music
£	20	27	5	MAMA NEVER TOLD ME	Sister Sledge	Atlantic K 10619	Warner Brothers
£	21	15	5	FOE-DEE-O-DEE	Rubettes	State STAT 7	Pamscene/ATV Music Bickerton/Wadd
£	22	28	4	SOMEONE SAVED MY LIFE TONIGHT	Elton John	DJM DJS 385	Big Pig Music
£	23	30	3	I WRITE THE SONGS/FOR LOVE	David Cassidy	RCA 2671	Sunbury/Warner Bros. B. Johnston/D. Cass
£	24	18	5	MAKE THE WORLD GO AWAY	Donny & Marie Osmond	MGM 2006 523	Acuff-Rose
£	25	12	10	THREE STEPS TO HEAVEN	Showaddywaddy	Bell 1426	Palace Music
£	26	17	6	I DON'T LOVE YOU BUT I THINK I LIKE YOU	Gilbert O'Sullivan	MAM 130	MAM
£	27	47	2	ACTION	Sweet	RCA 2578	Sweet/Essex
£	28	41	2	IT'S IN HIS KISS	Linda Lewis	Arista 17	Carlin
£	29	29	3	FOOT STOMPIN' MUSIC	Hamilton Bohannon	Brunswick BR 21	Burlington
£	30	39	2	NEW YORK CITY	T. Rex	EMI MARC 10	Wizzard
£	31	48	2	BLANKET ON THE GROUND	Billie Joe Spears	United Artists UP 35805	Campbell Connolly
£	32	21	8	LISTEN TO WHAT THE MAN SAID	Wings	Capitel R 6006	McCartney/ATV
£	33	33	3	YOU GO TO MY HEAD	Bryan Ferry	Island WIP 6234	Feldman
£	34	35	5	SWEARIN' TO GOD	Frankie Valli	Private Stock PVT 21	KPM/Carlin
£	35	43	2	HIGHWIRE	Linda Carr & The Love Squad	Chelsea 2005 025	Intersong
£	36	46	2	HARMOUR LOVE	Syreeta	Tamla Motown TMG 954	Jobete London
£	37	44	2	SWEET CHEATIN' RITA	Alvin Stardust	Magnet MAG 32	Cookaway/Tic Toc Music
£	38	42	4	PER-SO-NAL-LY	Wigan's Ovation	Spark SRL 1129	Feldman
£	39	16	7	BABY I LOVE YOU, OK	Kenny	RAK 207	Martin/Coulter
£	40	NEW ENTRY		IF YOU THINK YOU KNOW HOW TO LOVE ME	Smokey	RAK 206	Chinnichap/RakMike Chapman/Nicky Chinn
£	41	37	4	IT OUGHTA SELL A MILLION	Lyn Paul	Polydor 2058 602	Cookaway Music
£	42	50	2	I DO I DO I DO	Abba	Epic 3229	Bocu Music
£	43	NEW ENTRY		LOVE ME BABY	Susan Cadogan	Magnet MAG 36	Magnet Music
£	44	40	3	LONG LOST LOVER	Three Degrees	Philadelphia PIR 3352	Gamble Huff/Carlin
£	45	NEW ENTRY		7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)	Rimshots	All Platinum 6146 304	Cookaway Music
£	46	49	2	GOING TO A GO-GO	Sharonettes	Black Magic BM 104	Jobete London
£	47	NEW ENTRY		SHERRY	Adrian Baker	Magnet MAG 34	KPM
£	48	NEW ENTRY		DOLLY MY LOVE	Moments	All Platinum 6146 306	Sunbury Music
£	49	NEW ENTRY		GET IN THE SWING	Sparks	Island WIP 6236	Island
£	50	NEW ENTRY		IT'S BEEN SO LONG	George McCrae	Jay Boy BOY 100	Sunbury Music

1. Wainwright
 2. Garney
 3. Jeffrey
 4. Records
 5. Pete W
 6. 8. Coulter
 7. Bohannon
 8. David Es
 9. 13. Mike C
 10. 14. Udell G
 11. 16. B. Bradd
 12. Burgess/K
 13. Leander; 19
 14. Hurtt/A. Bel
 15. Waddington;
 16. Bernie Taur
 17. Johnston; 24. Co
 18. Eddy Cochran
 19. O'Sullivan; 27. M
 20. Ruddy Clark;
 21. Bohannon; 30. Mar
 22. Bowling; 32. Paul M
 23. Glesby/Coots; 34
 24. Randall; 35. Kenny
 25. Stevie Wonder; 37. R
 26. away/Geoff Stephens;
 27. 39. Bill Martin/Phil C
 28. Mike Chapman/Nicky Ch
 29. Backer/Davis/Cook/Green
 30. 42. B. Andersson/A. Anders
 31. Peter Shelley/Peter Waterman
 32. K. Gamble/L. Huff/G. Gilbert
 33. Roger Cookaway; 46. Moo
 34. Robinson/Johnson/Rogers; 47
 35. Gaudio; 48. Ray/Keith
 36. Goodman/Brown; 49. Ron Maye
 37. 50. H.W. Casey/R. Finch.

STAR BREAKERS
 SEE PAGE 4
 Singles previously listed between
 positions 41-50 are excluded if
 sales and position have declined
 for two consecutive weeks.

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



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