

NEWS

RCA's disco nights push soul products

by CHRIS WHITE

A SERIES of RCA disco nights at a Northern club has proved so successful that the experiment may be repeated in other major cities nationwide. Aim of the four special evenings, at Pips Club in Manchester, has been to create more awareness of RCA's soul product.

For the last four weeks, RCA has taken over Friday evenings at the club, to promote records by Chocolate Milk, Betty Wright, Carol Douglas, Jackie Moore, Jimmy Bo Horne, Faith Hope and Charity, and Pearly Gates. The promotions involved more than 2,000 members of the public attending on each occasion, local retail outlets with dealers and assistants invited as special guests, and DJs from the local Piccadilly radio station.

RCA's Manchester depot tele-sales girls also took part in the evenings, distributing free T-shirts and special discount vouchers offering 10p off the price of selected RCA soul singles at certain Manchester shops. Tele-sales supervisor Christine Hughes said: "The evenings were terrifically successful in conveying to the kids that RCA has soul product they might not otherwise have been aware of - and we noticed a definite increase in sales in the product we were featuring."

RCA's promotion manager John Hall is currently looking at other centres of strong disco activity to

set-up similar promotions. Another record company in conjunction with Promotions and Shapiro, Bernstein and Co., has also been doing recent disco promotions. Idea of the contest, which finishes on Thursday, is that a dart single, Little Bit Of Love by Sally Sagoe (written by Van McCoy), is played in certain discos at 9pm and 10pm. Judges, visiting the clubs announced, will then decide on which disco has the better DJ presentation and audience reaction, and preliminary winners will be invited to London to a recording studio, where they will make a special tape.

Shapiro-Bernstein professional manager, Keith Bonsoir told MW: "We realised that discos can play an important part in promoting records, although to many people in the business disco is just a word. We also decided to find the best DJs and are offering a video cassette recorder to the final winner."

BMRB survey

FROM PAGE 1

refers to long-players selling at £1.26 or more - so comparison with previous periods is not directly possible. Little has changed, however, with the top companies remaining EMI, Decca whose strength in the period under review is probably attributable to its continuing domination of the mid-price sector rather than a significant upsurge in the full-price bracket, CBS (the leading label), Phonogram, Polydor and WEA. Constant price increases are responsible for the BMRB's revised approach to surveying album sales.

Warner Brothers, boosted by Rod Stewart's Atlantic Crossing performance, makes its best showing for some time in the album label category - it was not represented in either the full-price or mid-price categories of the previous quarter. Harvest and Tamla-Motown were similarly unrepresented between April and June.

The album survey also chronicles the temporary decline of the TV merchandisers, none of whom are represented. This, however, is due in part to their inactivity in the marketplace. The current success of Arcade's Jim Reeves package and K-Tel's Perry Como set, in particular, threaten to change this state of affairs in the next quarter.

• Performance survey results p.10.

New head of R1 and 2

FROM PAGE 1

Arabic service, and became head of the department in 1971.

As a professional broadcaster, McLelland expects his post primarily to involve administration and long term programme planning. Answering sceptics who felt that the transition from the Arabic service to that of Radio 1 and 2 was rather strange, McLelland explained that nearly 50 per cent of the output from the Arabic service was in a musical or entertainment vein.

Admitting it is to early to



ANCHOR THREW a party to launch Harvey Smith's new single, True Love, on its Handkerchief label, and among the guests were (left to right) Anchor company secretary Sunny Damley, Nems chairman and managing director Pat Meehan, Handkerchief promotion man Tim Prior, Harvey Smith, Nems director Tony Calder and Smith's personal manager, Donald Langdon.

GTO Walkers' LP

THE GTO Records campaign for the autumn is centred around the release of albums from Fox, Dana and the Walker Brothers. Two singles are being released, from Fox and the Walker Brothers.

Said GTO's marketing and promotions manager Michael Peyton, "The company felt that at a time of the year when the market is flooded with product, we would be doing better service to our artists to only release a small number in the hope of having them all promoted properly."

The Fox album, released this Friday, is titled Toils of Illusion, and a single, Strange Ships, was released last Friday (Oct 17). Fox begin a nationwide tour on October 31, and support promotion includes 500 window

Carpenters

FROM PAGE 1

Supporting the release, A&M had arranged 200 window displays, posters and point of sale material, and major press advertising.

Cancellation of the tour has also posed many other difficulties including money refunds for the 150,000 tickets sold for the 38-date tour. Tour promoter Harold Landey commented: "Ticket holders should await an announcement in the local as to how refunds will be made through the respective venues."

In addition the cancellation has left impresario Bernard Delfont with a gap to fill in the Royal Variety Show in ten days time.

Both Richard Carpenter and his song-writing partner John Bettis flew into London for a six-hour visit on Friday, to meet the British press, and apologise personally for the tour's cancellation. Carpenter said that his sister was suffering from severe exhaustion.

decide upon any changes that he would like to make within the two networks, McLelland said that he did not anticipate changing the disc jockey formats on 1 or 2. "They seem to be a great team, so why ditch anyone?"

Replying to comments in the press about the growing competition from commercial radio, he said, "I don't see the commercial radio stations as a threat. However, I intend to be very active in this new post, which I will be taking up in the New Year."

BBC cuts album broadcasts

FROM PAGE 1

to go along with advance publicity by commercial firms and other organisations in connection with programming. Producers must be seen to owe no allegiance to the record industry and have no connection with promotion of its products. This has always been our policy. When we have known of similar situations in the past we have always taken appropriate steps. This does not mean that these records have been banned but they have not been played the times stated in the advertising.

The statement however, does not make it clear whether advance advertising pointing out that a certain single had been chosen as a disc jockey's pick-of-the-week, a practice that record companies have enjoyed for some considerable time, would be affected by the same policy.

Knight quits Private Stock

FROM PAGE 1

Phonogram International and its overseas companies.

Mike Beaton (30) spent two years in independent record promotion and for the last two years has been UK md for Chelsea Records where he has been instrumental in establishing hits for Lulu, Disco Tex and the Sex-o-Lettes, Jim Gilstrap and De Clark.

Alan Smith (26) has been associated with the record business since 1968. For the last 18 months he has been a co-director (with Philip Swern) of the Tin Lid Productions.

It is understood that Knight's future plans are undecided, but at the time of publishing he was unavailable for comment.

Audio Award



AUDIO AWARD for 1975 from Hi-fi News and Record Review goes to conductor Colin Davis (right), from Liberal Party leader Jeremy Thorpe, for his Phonogram recordings of Mozart and Berlioz, at Festival Hall ceremony last week (Music Week, October 11).

STOP PRESS-BREAKERS

WHY DID YOU DO IT, Stretch, Anchor ANC 1021
FIRST IMPRESSIONS, Impressions, Warner Brothers K 16638
PAPA OOM MOW MOW, Gary Glitter, Bell 1451
HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos, Philips 6042 033
NIGHTS ON BROADWAY, Bee Gees, RSO 2090 171
BORN TO RUN, Bruce Springsteen, CBS 3661
TRUE LOVE, Harvey Smith, Handkerchief HANKY 3
FLY ROBBIN FLY, Silver Convention, Magnet MAG 43
OLD RUGGED CROSS, Ethna Campbell, Philips 6006 475
MY LITTLE TOWN, Simon & Garfunkel, CBS 3712

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VMP 1004



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Nat King Cole
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Spirit of America
VMP 1007



Steve Miller
The Legend
VMP 1008



Linda Ronstadt
Different Drum
VMP 1010

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EUROPE

CBS independent set up in Finland

HELSINKI — As from January 1, 1976, CBS Records starts an independent operation in Finland. The news was officially released some three months after the top-level CBS International decision was taken.

Similar operations already exist in other Scandinavian countries, so Finland's inclusion has always been simply a matter of time.

Antti Holma, a former Bristol-Meyers executive, has been named managing director of CBS Finland and is currently recruiting personnel. The staff will be of no more than five employees, including a label manager, a financial director and Holma himself.

Early stages of the new

operation will mainly concentrate on marketing and sales of international catalogue. Distribution is to be handled by Finnlevy, the long-time CBS representative and licensee in Finland. To help a smooth start, CBS here is to spend the formative period inside the Finnlevy/Fazer Musiikki business complex at Pitäjänmäki.

In recent years, CBS product has done well here, and the label's best-selling artists include Simon and Garfunkel, Santana, Andy Williams and Bob Dylan. Artists on the domestic roster, such as Markku Aro, Pepe Willberg, Karina and Frederik, have also become household names but they will be switched to the existing labels of Finnlevy.

Polygram starts Vienna operation

VIENNA — Following on the organisations already in existence in the U.K. and France, there is now a Polygram company set up in Austria.

The group includes the record companies Amadeo Oesterreichische Schallplatten, Phonogram and Polydor, plus the Phonodisc pressing plant, the racking company Sonotrade Vertriebsgesellschaft, the music-publishing companies Aberbach and Intersong, and the audio-video organisation Satel Films and Fernsehproduktions.

This new company is responsible for all group companies in Austria. The Austrian Polygram Musikunternehmen reports for the record companies to Polydor International in Germany, and for publishing and films to Polygram in Hamburg and the Netherlands, Baarn.

General manager of the new Polygram organisation is Gerhard Gebhardt, former managing director of Polydor. And the new m.d. of Polydor is the former general manager Erich Turan.

Opus breaks into retail

PRAGUE — An album by Oscar Peterson, released here by Opus through an agreement with Fontana/Philips, has reached the local retail shops.

Until now, release of foreign material was handled almost exclusively by Supraphon. Further projects by Opus include complete opera sets acquired from Monit Cetra (Maria Callas, Traviata, Gioconda), four classical LPs from Philips (Mozart, Rossini's Overtures, and Rendl's Beethoven Piano Works). This small batch, constitutes an additional outlet through which international product can appear on the Czechoslovakian market.

EUROPEAN VIEWPOINT

from OCTAVIAN URULESCU IN BUCHAREST
OF SPECIAL interest in charting tastes in popular music in Romania is the popularity poll conducted by the magazine Saptamina here.

Countless letters and votes from readers stress which foreign singers and bands are most popular with fans. But it is worth remembering that the readership comprises very much an informed and conversant minority, largely made up of students and young intellectuals.

If one took into account the tastes of the Romanian public as a whole, then the bigger names would stand out — names like Demis Roussos, Jimi Hendrix, Mireille Mathieu, Gary Glitter, Middle of the Road, Adriano Celentano, Tom Jones, Gianni Morandi, Engelbert Humperdinck, Paul McCartney and the Rolling Stones.

However the results of the nine sections in the Saptamina poll make interesting reading.

Groups: 1, Emission, Lake and Palmer; 2, Yes; 3, Pink Floyd; 4, Focus; 5, Led Zeppelin.

Songs: 1, Band On The Run; 2, This Town Ain't Big Enough For Both Of Us; 3, Radar Love; 4, Can't Get Enough; 5, Sebastian.

Female singers: 1, Melanie; 2, Carly Simon; 3, Maggie Bell; 4, Suzi Quatro; 5, Joni Mitchell.

Male singers: 1, David Bowie; 2, Robert Plant; 3, Elton John; 4, Rod Stewart; 5, Paul Rodgers.

Guitarists: 1, Eric Clapton; 2, John McLaughlin; 3, Jan Akkerman; 4, Steve Rowe; 5, Rory Gallagher.

Bassists: 1, Greg Lake; 2, Jack Bruce; 3, Chris Squire; 4, Paul McCartney; 5, John Paul Jones.

Drums: 1, Carl Palmer; 2, Billy Cobham; 3, Ian Paice; 4, Keith Moon; 5, Ginger Baker.

Keyboards: 1, Keith Emerson; 2, Rick Wakeman; 3, Jon Lord; 4, Elton John; 5, Leon Russell.

Other instruments: 1, Ian Anderson; 2, Keith Emerson; 3, Mike Oldfield; 4, Jean-Luc Ponty; 5, Jerry Goodman.

While that reflects a specialist side of international music, every year in Romania, usually in Bucharest, there is an exhibition called "The Year of the Soviet Record." And in the USSR, usually in Moscow, there is a display showing off the Romanian record industry.

This year the presentations were held in Timisoara, another Romanian town, and in Riga in Russia. In Riga, the Electrecord company was represented by chief engineer Grigore Petreanu and the chief of the department for quality technical control, engineer Mircea Popovici.

This mutual exchange of records brings sales of more than 50,000 copies a year. Electrecord this year sold 20,000 albums in Riga, and a similar figure was reached in Timisoara. And of the 100 titles exhibited in the shops in Riga, light music records, as in previous years, had the biggest success.

Among the most successful record-sellers: Phoenix, Aurelian Andreescu, Mihai Constantinescu, Mondial, and Gica Petrescu; albums featuring Romanian artists, Famous Tangos, The History of Jazz, and Meridas and Melodies; and records performed by foreign singers Warren Schatz, Robertino, Dalida and Lucia Altieri.

As for classical music, the Russian audience has highly praised, and bought, albums featuring George Enescu and Anatol Vieru, plus Romanian or international classics recorded by conductors such as George Georgescu, Mircea Cristescu, or instrumental soloists such as Stefan Rula, Emilia Petrescu, Valentin Gheroghiu, Nicolae Herlea, Zenaida Pally, Elena Cernei, Octav Enigarescu and Ludovic Spiess.

The exchange is valuable commercially and culturally, with attendant hospitality on both sides.

Liszt Grand Prix

BUDAPEST — The Hungarian Franz Liszt Society has announced its 1975 Grand Prix awards for recorded performances of Liszt compositions, the presentations made, as usual, on October 22, birthday of the composer. Awards are:

Piano section: Connoisseur

Society, U.S. (record number 2052), with Richard and John Contiguglia; Melodiya, USSR (CM-02915), with A. Sylobodyanok; Philips, Holland (6500368), with Claudio Arrau; Vox, U.S. (SVBX 5454/75), with Jerome Rose.

Organ class: EMI Electrola, German Federal Republic (063-30149), with Karl Hochreither; Philips, Holland (6500 376), with Daniel Chorzempa.

Orchestral section: Columbia, U.S. (M 3307), Totentanz, London Symphony Orchestra, conducted by Erich Leinsdorf, with pianist Andre Watts; Pathe-Marconi, France (C181-01459/60), A Faust Symphony, with the Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham.

Vocal works: Hungaroton, Hungary (SLPX 11447), Budapest Chorus, conducted by Istvan Kis; Hungaroton, Hungary (SLPX 11650/1/2), Budapest Chorus, conducted by Janos Ferencsik; Hungaroton, Hungary (SLPX 11575) the Gyor Women's Chorus conducted by Miklos Szabo.

Paloma Blanca Gold

"PALOMA BLANCA," Germany's biggest hit record of the last five years, has been certified platinum for more than one million singles sold and gold for 250,000 albums in Germany alone. George Baker Selection, the recording artists, were honoured at a party given in Hamburg, the awards being given by WEA Germany's managing director and vice-president of WEA International Siegfried E. Loch. On the same day the George Baker Selection introduced its new single "Morning Sky" to 20 million audience for the television show "Musikladen."

CHARTS

France

- (Courtesy Centre D'Information et de Documentation du Disque)
- 1 COLUCHE, Le Schmilblick, Pathe-Marconi
 - 2 YOUR HAIR, St Preux, Carrere
 - 3 WHAT A DIFFERENCE A DAY MADE, Esther Phillips, Kudu/RCA
 - 4 MA-RY-LENE, Martin Circus, Vogue
 - 5 DOLANNES MELODY, Jean-Claude Borelly, Discodis
 - 6 L'ETE INDIEN, Joe Dassin, CBS
 - 7 J'AI ENCORE REVE D'ELLE, I.E.U.F., Pathe-Marconi

- 8 BRASILIA CARNAVAL, Chocolat's, Sonopresse
- 9 PETITE FILLE DU SOLEIL, Christophe, Carrere
- 10 DANSEZ MAINTENANT, Dave, CBS

West Germany

- (Courtesy Musikmarkt)
* denotes local origin
- 1 SOS, Abba, Polydor
 - 2 TU T'EN VAS, Alain Barriere and Noelle Cordier, Ariola
 - 3 THE HUSTLE, Van McCay and Soul City Symphony, Avco
 - 4 GUITAR KING, Hank The Knife and Jets, EMI

- 5 PALOMA BLANCA, George Baker Selection, Warner
- 6 LADY BUMP, Penny McLean, Jupiter/Ariola
- 7 SAILING, Rod Stewart, Warner
- 8 DOWN BY THE RIVER, Albert Hammond, Epic
- 9 DISCO STOMP, Hamilton Bohannon, EMI
- 10 DU GEHST FORD, *Adam and Eve, EMI

Holland

- (Courtesy Stichting Nederlandse)
- 1 GUUS, Alexander Curly, Negram
 - 2 TRIBUTE TO BUDDY HOLLY, Mike Berry, Pink Elephant


- 3 STAN THE GUNMAN, Hank The Knife and the Jets, Negram
- 4 KISS ME KISS YOUR BABY, Brotherhood of Man, Pye
- 5 L-L-LUCY, Mud, Philips
- 6 RHINESTONE COWBOY, Glen Campbell, Capitol
- 7 PERDONAME, Demis Roussos, Philips
- 8 I'VE GOT THE NEED, Spooky and Sue, Negram
- 9 CAN'T GIVE YOU ANYTHING, The Stylistics, Avco
- 10 GOODBYE LOVE, Teach In, CNR

Italy

- (Courtesy Germano Ruscitto)
- 1 SABATO POMERIGGIO, Claudio Baglioni, RCA
 - 2 L'ALBA, Riccardo Cocciante, RCA
 - 3 L'IMPORTANTE E' FINIRE, Mina, PDU-EMI
 - 4 REACH OUT I'LL BE THERE, Gloria Gaynor, MGM - Phonogram
 - 5 DUE, Drupi, Ricordi
 - 5 TAKE MY HEART, Jacky James, Joker-Saar
 - 7 INCONTRO, Patty Pravo, RCA
 - 8 64 ANNI, I Cugini Di Campagna, Pull - Fonit/Cetra

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Dumbo

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Lady & the Tramp

Peter Pan

Winnie the Pooh

Song of the South

Bare Necessities
Whistle Stop
Whistle While You Work
Heigh Ho
The Age Of Not Believing
When I See
An Elephant Fly
I've Got No Strings
Everybody Wants
To Be A Cat
Siamese Cat Song
Chim Chim Cheree
Ugly Bug Ball
Supercalifragilistic-
expialidocious
Alice In Wonderland

I Wanna Be Like You
When You Wish
Upon A Star
The Second Star
To The Right
Zip-a-Dee-Do-Do-Dah
Winnie The Pooh
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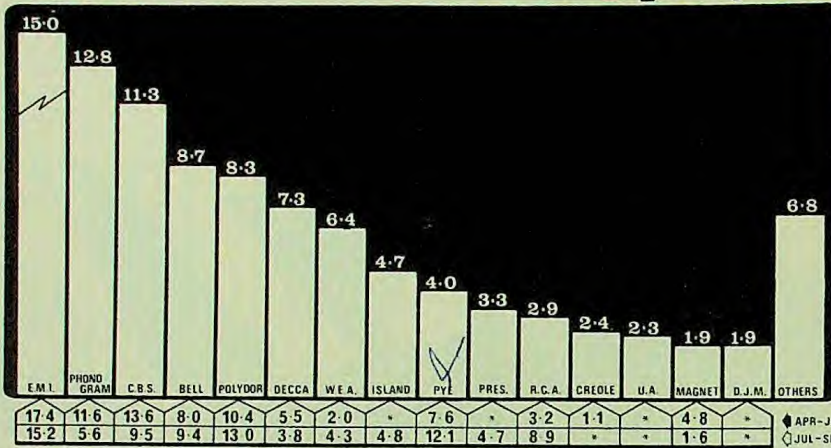
MUSIC WEEK MARKET SURVEY

THE GRAPHS on this page were prepared from statistics supplied by British Market Research Bureau and based on a weekly sample of sales through 300 record shops in the UK. Albums are those selling at £1.26 or more.

PERFORMANCE RATINGS FOR 1975 JULY - SEPT.

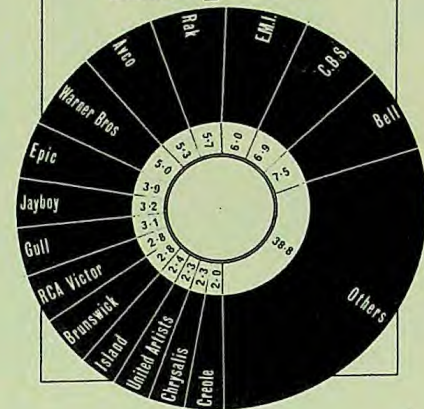
SINGLES

Leading Companies



SINGLES

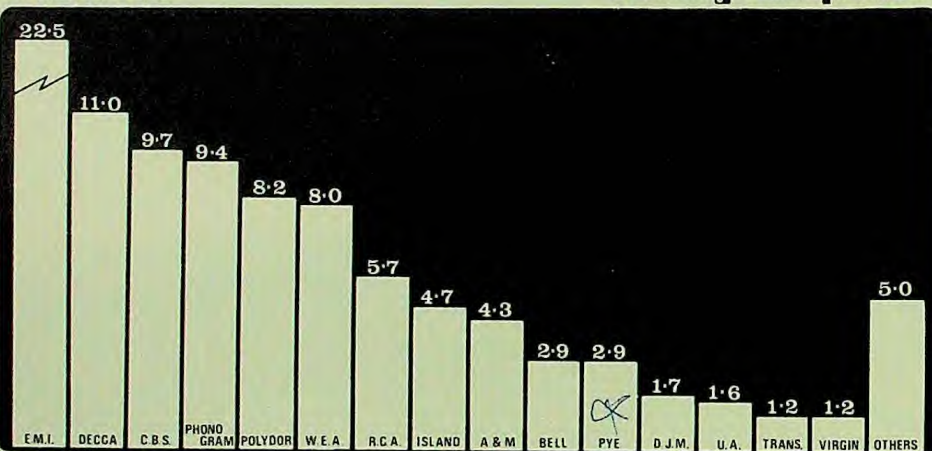
Leading Labels



ALBUMS

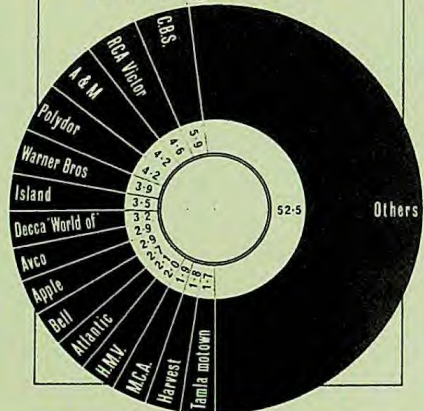
Leading Companies

NO COMPARISON AVAILABLE BECAUSE OF CHANGE IN PRICE CATEGORIES



ALBUMS

Leading Labels



THE ALBUM charts refer to albums selling at £1.26p or more.

Chart Performance Survey

SINGLES

Top Female

- 1 BILLIE JO SPEARS
- 2 LINDA LEWIS
- 3 TAMMY WYNETTE
- 4 SUSAN CADOGAN
- 5 SYREETA

Top Male

- 1 ROGER WHITTAKER
- 2 GEORGE McCRAE
- 3 JOHNNY NASH
- 4 BRIAN HYLAND
- 5 ROD STEWART
- 6 RAY STEVENS
- 6 HAMILTON BOHANNON
- 8 JUDGE DREAD
- 9 DAVID ESSEX
- 10 VAN McCOY

Top Groups

- 1 STYLISTICS
- 2 TYPICALLY TROPICAL
- 3 BAY CITY ROLLERS
- 4 BEE GEES
- 5 CHI-LITES
- 6 K.C. & THE SUNSHINE BAND
- 7 GLADYS KNIGHT & THE PIPS
- 8 KENNY
- 9 SHOWADDYWADDY
- 10 HOT CHOCOLATE

Top Producers

- 1 HUGO/LUIGI
- 2 H. W. CASEY/R. FINCH
- 3 J. CALVERT/MAX WEST
- 4 MICKIE MOST
- 5 DENIS PRESTON
- 6 ARIF MARDEN
- 7 PHIL WAINMAN
- 8 LARRY BUTLER
- 9 MIKE BATT
- 10 MIKE LEANDER

Top Writers

- 1 H. W. CASEY/R. FINCH
- 2 J. CALVERT/MAX WEST
- 3 HUGO/LUIGI/WEISS
- 4 ROGER WHITTAKER/R. WEBSTER
- 5 JOHNNY GOODISON/P. WAINMAN
- 6 R. BOWLING
- 7 MIKE BATT
- 8 B. R. & M. GIBB
- 9 ERNIE SMITH
- 10 P. UDELL/GARY GELDS

Top Publishers

- 1 SUNBURY MUSIC
- 2 BURLINGTON MUSIC
- 3 WARNER BROTHERS
- 4 KPM
- 5 ISLAND MUSIC
- 6 CAMPBELL CONNELLY
- 7 GULL SONGS
- 8 CYRIL SHANE
- 9 TEMBO/ASHLEY FIELDS
- 10 UTOPIA/DJIM

Top Singles

- 1 I CAN'T GIVE YOU ANYTHING BUT MY LOVE, Stylistics, 6105 039
- 2 SAILING, Rod Stewart, K 16600
- 3 GIVE A LITTLE LOVE, Bay City Rollers, Bell 1425
- 4 THE LAST FAREWELL, Roger Whittaker, EMI 2294
- 5 BARBADOS, Typically Tropical, GULS 14
- 6 TEARS ON MY PILLOW, Johnny Nash, CBS 3220
- 7 IT'S BEEN SO LONG, George McCrae, BOY 100
- 8 MISTY, Ray Stevens, 6146 204
- 9 IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey, RAK 206
- 10 BLANKET ON THE GROUND, Billie Jo Spears, UP 35805

ALBUMS

Top Female

- 1 TAMMY WYNETTE
- 2 JUDY COLLINS
- 3 TAMMY JONES
- 4 DIANE SOLOMON
- 5 SHIRLEY BASSEY

Top Male

- 1 ELTON JOHN
- 2 MIKE OLDFIELD
- 3 CAT STEVENS
- 4 JAMES LAST
- 5 TOMITA
- 6 ROD STEWART
- 7 JOHNNY MATHIS
- 8 BOB DYLAN
- 9 RICK WAKEMAN
- 10 ROGER WHITTAKER

Top Groups

- 1 CARPENTERS
- 2 BAY CITY ROLLERS
- 3 STYLISTICS
- 4 WINGS
- 5 10cc
- 6 SIMON & GARFUNKEL
- 7 MUD
- 8 PINK FLOYD
- 9 EAGLES
- 10 DEEP PURPLE

Top Producers

- 1 PAUL McCARTNEY
- 2 GUS DUDGEON
- 3 10CC
- 4 RICHARD & KAREN CARPENTER
- 5 PHIL WAINMAN
- 6 PINK FLOYD
- 7 OLDFIELD/NEWMAN/HEYWORTH
- 8 J. DAUGHERTY/RICHARD & KAREN CARPENTER
- 9 BILL SZYMZYK
- 10 BILL MARTIN/PHIL COULTER

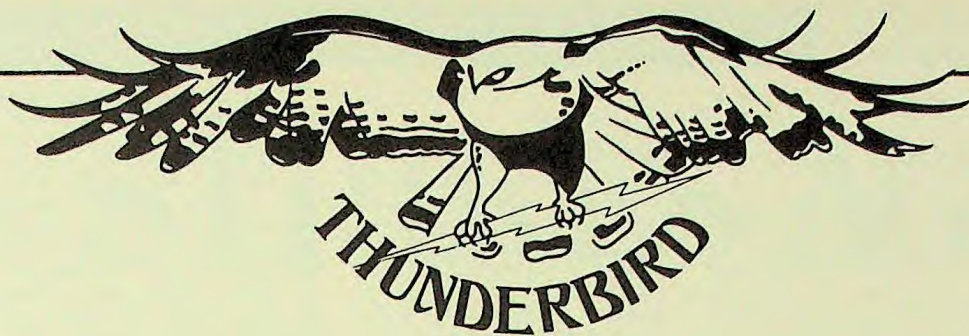
Soundtracks

- 1 TOMMY
- 2 MONTY PYTHON

Top LPs

- 1 ATLANTIC CROSSING, Rod Stewart, K 56151
- 2 THE BEST OF THE STYLISTICS, 9109 003
- 3 HORIZON, The Carpenters, AMLK 64530
- 4 VENUS AND MARS, Wings, PCTC 254

- 5 GREATEST HITS, Cat Stevens, ILPS 9310
- 6 ONCE UPON A STAR, Bay City Rollers, SYBEL 8001
- 7 CAPTAIN FANTASTIC, Elton John, DJLPX 1
- 8 WISH YOU WERE HERE, Pink Floyd, SHVL 814
- 9 THANK YOU BABY, Stylistics, 9109 005
- 10 ORIGINAL SOUND TRACK, 10cc, 9102 500
- 11 ONE OF THESE NIGHTS, Eagles, SYLA 8759
- 12 TUBULAR BELLS, Mike Oldfield, V 2001
- 13 THE SINGLES 1969-1973, The Carpenters, AMLH 63601
- 14 ROLLIN', Bay City Rollers, BELLS 244
- 15 DARK SIDE OF THE MOON, Pink Floyd, SHVL 804
- 16 TEN YEARS NON STOP JUBILEE ALBUM, James Last, 2660 111
- 17 MUDROCK VOL. 2, Mud, SRAK 513
- 18 VERY BEST OF ROGER WHITTAKER, SCX 6560
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- 20 STEP TWO, Showaddywaddy, BELLS 256
- 21 24 CARAT PURPLE, Deep Purple, TPSPM 2002
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PERFORMANCE

The Butterfly Ball

THE BUTTERFLY Ball, Roger Glover's musical version of Alan Aldridge's book, seemed like a good idea at the time. At the Albert Hall on last Thursday, Glover had got together various members of Deep Purple (past and present) Twigg, Vincent Price, The New World Symphony Orchestra, with Del Newman conducting, plus the Trinity School of Croydon Boys' Choir, Al Matthews, and Purple ex-singer Ian Gillan among others.

It must be allowed that this was a one-off concert for charity. But the Albert Hall is not designed for dress rehearsals. If it hadn't been for the life-saving singalong in the second half, the evening would have caused bewilderment, even disbelief at the often amateurish presentation. Image music doesn't always work well 'cold', without the aid of the odd slide or light show. There was dry ice smoke and indoor trees but nothing to help the Fantasia-like mood of the evening.

Vincent Price, resplendent on a bamboo throne in the organ loft, inaccurately lit, intoned brief passages from the book at intervals in a solemn voice. Despite the array of talent to sing Glover's songs, any impact they or the music might have had was lost because of the long pauses between numbers, and only in parts were the orchestra and the rock musicians really together. Singing guests were Terry Ashton's solo fun blues and Eddie Jobson's masterful fiddle work. But there was no sense of continuity, let

alone concept. The cavernous Albert Hall makes intimacy impossible, and Glover's fairy-tale rock is probably better suited to home listening.

Twigg appeared right at the end of the evening, at the right moment - into applause for the preceding and very welcome Love Is All (sung by John Lawton). Looking a bit like a fairy herself in a frothy pink number, she sang - well - a nice song called Homeward, helped by session singer and the boys' choir. The company encoored with Love Is All, and put so much into it that those who could surged to the front of the hall, waving LPs and clapping happily.

Butterfly Ball was a tribute to a popular and well-loved book; but before it's performed again, Glover should employ a stage director, think up some visuals - and write some bridge passages. Perhaps 18 different front men was too confusing - it would have been less distracting with just a few.

VAL FALLOON

Diane Solomon

BOSTON SINGER Diane Solomon, already a BBC TV veteran despite only 18 months as a professional artist and a lack of hit singles, doesn't pretend to have the greatest-ever vocal chords but what she does lack vocally is more than compensated for by her tremendous stage confidence and poise.

Her performance at London's Festival Hall on Friday was an excellent example. Only her fifth concert, she walked onstage with the artistry of years' of experience, and her final encores

were taken with the alacrity of an artist like Bassey!

The singer possesses a rather heavy voice, in the mould of Karen Carpenter, and this was put to fine use on a well-balanced programme of songs. Unlike many of her contemporaries, she included several original numbers, and it was good to note that the remainder of her repertoire didn't consist of over-played songs.

She opened with the Osmonds' hit Love Me For a Reason, went into the old standard Once Upon a Time, and did a superb job on Neil Diamond's Play Me. Miss Solomon is obviously capable of handling ballads and up-tempo numbers alike; her treatments of Ride Your Pony and Will You Still Love Me Tomorrow? were gutsy, and yet her Solitaire medley was surprisingly tender.

The singer recently signed a new recording contract with EMI, following some album success with Phonogram. It will be interesting to note her development, particularly with regard to recordings, in the next few months.

CHRIS WHITE

Roxy Music

IT IS easy to understand how Brian Ferry and his cohorts have managed to capture the sort of following that can fill the 3,000 seater Wembley Empire Pool for two nights running. Roxy Music manages to combine, entertainments, originality, musicianship and professionalism in a unique way.

Ferry's dated good looks combined with his strange off-key

singing however are an enigma. His sex appeal is perhaps understandable since he is of similar stature and has the same evil, greasy features as Oliver Reed. Off-key singing became fashionable after Bob Dylans attempts to imitate hick folk singers. It has never been analysed as a genre, but has remained one of the essential ingredients of progressive music through Marc Bolan, David Bowie and others. Ferry has carried it further than any of these by adding precision. He knows he is singing a bum-note, and he probably even knows which bum-note it is.

He has surrounded himself with a group of highly competent musicians. Phil Manzanera excelled himself on Friday night drawing applause from the audience like sustain from his guitar. Ferry had elected to appear in a butch, American looking army uniform, and The Sirens, his female backing group, looked sexier in WRAF-worsted from neck to calf, with Forties bangs, than they did in more revealing dresses. The contrast was excellent with the effeminate red jump suit of fiddler and keyboard player, Eddie Jobson.

The stage act itself was a careful contrast of the posing of the front liners with the driving force and superb musicianship of the back liners. It was an interesting contrast to opening act, The Sadistic Mika Band which relies entirely on superb musicianship with the sexy Mika as the main visual aid to enjoyment. The Japanese band has a freshness that suggests a lot more will be heard from these men from the East.

IREX ANDERSON

Blue Oyster Cult

HAVING CANCELLED three scheduled British tours the new name of American heavy metal music finally made it for a one-off gig at London's Hammersmith Odeon last Sunday.

In terms of audience response they finally won their spurs. But it was a long time coming and only on the closing rock 'n' roll stormer ME 262 with its German Luftwaffe overtones did they come together sufficiently to get the audience really involved.

They have an unfulfilled reputation regarding live gigs and it isn't hard to see why. Rhythmically they are not the world's best and at times the whole band sounds to be playing at odds with itself. Also, they are not as exciting and varied as their albums would have us believe. Hammersmith Odeon is a killer if the sound is anything less than 100% perfect and their famed guitar sound (they sometimes feature four at once) often came out as an echoey mess.

They do feature a novel line in light shows, concentrating on blinding white light instead of the usual strobe effects, and their other tricks, which include self-launching drumsticks and stage smoke *par excellence*, are often inspired. But musically they were lacking the nerve, drive and variety suggested by albums such as Secret Treasures. Album sales will surely benefit as a result of their visit but they may well have failed to fully exploit the energetic adoration of their growing following.

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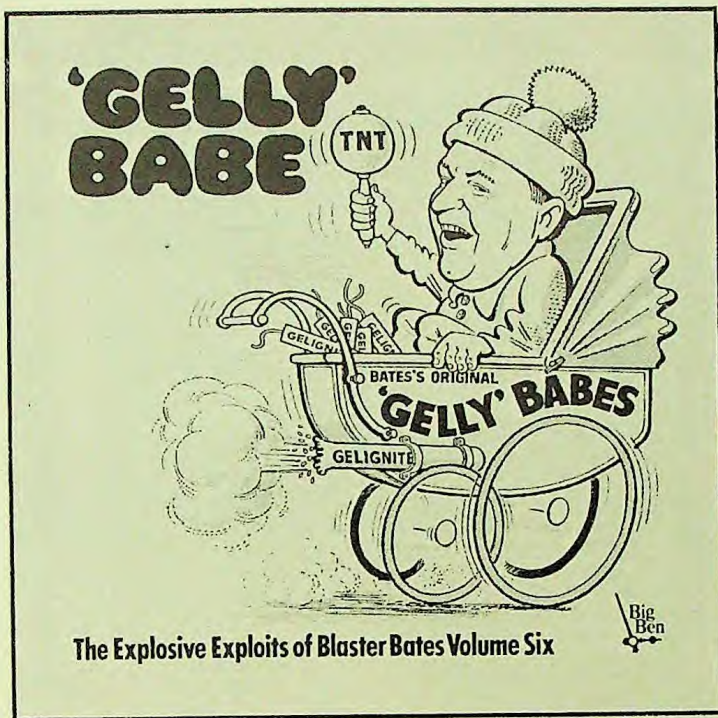
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CLASSICAL

Pye launches new recordings

AFTER SUCCESSFUL launch of its re-constituted back catalogue of classical successes of the past in the Pye Collector series, Pye now comes back into the classical field with a bang. In the past few weeks three new recordings have been made with the St. John's Smith Square Orchestra, the first due for release at mid-price (£1.75) on November 28, and this month new recordings are being made for the label by veteran conductor Leopold Stokowski.

Launching the new policy, Pye records and tape managing director Walter Woyda told a gathering at St. John's "This is a very exciting moment in the company's life. After the Pye Collector series we are now going forward, recording among other things an exciting orchestra new to records. This is only a beginning. We are determined to recapture the image that Pye used to hold so strongly in the classical recording field".

Many of the new recordings, including the first release of the St. John's Orchestra under conductor John Lubbock, will be in compatible (QS system) quadrasonic-stereo. November 28 record will be of English music, Elgar's Introduction and Allegro and the E Minor Serenade for Strings, and two works by Sir Michael Tippett, the Fantasia Concertante on a Theme of Corelli and the Little Music for Strings, produced by Anthony Hodgson (TPLS 13069). Following this there will be two more new recordings from the orchestra for issue early in 1976. One will contain Stravinsky's Pulcinella,

Ravel's Mother Goose suite and Bartok's Rumanian Dances. On the second, pianist Nina Milkina will be soloist in two Mozart concertos, Nos. 9 and 21, the latter being the widely known one the slow movement of which was used as the theme of the film Elvira Madigan. This was produced by former Phonogram musical adviser David Cairns. Both these records have already been made.

During this month Stokowski will record his first Pye disc with the National Philharmonic Orchestra, mainly a selection of popular classics with Anthony Hodgson as producer. Later he will record a disc of well-known overtures.

Pye has also signed up Italian pianist Michele Campanella, former pupil of Michelangeli, who has already recorded on the Philips label. Under former Pye producer John Snashall he will make two recordings for issue in 1976, a solo piano disc of the great Liszt piano transcriptions of Wagner music, this one in stereo only, and a concerto recording with the London Philharmonic Orchestra. These new recordings, and those by Stokowski, will be on full-price labels (£2.99).

The St. John's Orchestra, formerly known as the Camden Chamber Orchestra, have not so far recorded, but have made many broadcasts and have given concerts in most of London's major concert halls and have toured in America, Canada and Germany. Their name change came when they were invited in 1973 to become the resident orchestra at St. John's,

Smith Square, former church now one of London's important smaller concert halls.

Cello winners

WINNERS of last week's John Player Cello Competition in Bristol, Reiner Hochmuth (23) from Essen in Germany and Mirel Iancovici (24) from Romania, make London debuts in the Festival Hall with the New Philharmonia Orchestra after playing in Bournemouth and Exeter last week. Each won a gold medal and £800 in cash.



LONDON LAUNCH of new CBS International Masterworks series brought together dealers and record personalities at the Mayfair Hotel. From left are Stewart Lockhart of EMG Records, John Mitchell of Discario, Frank Rogers (Gramophone Exchange), CBS classical manager David Rossiter, radio and TV classical disc jockey Robin Ray, Bill Snow (Gramophone Exchange), BBC gramophone programmes chief John Lade and Hi-Fi News music editor Peter Gammond.

RIM's Stave reports leap in turnover

IF SOME sectors of music business are feeling the pinch of economic depression, one London record dealer certainly is not. Specialist store Henry Stave, which has been operating under ownership of Rediffusion International Music for two years, reports that turnover for the first five months of the current financial year is up 85 per cent over the corresponding period of last year. Stave's, as well as specialising in the U.K. classical field, handles many import labels, some of these exclusively, and in

addition to large local trade has developed multinational export sales. "Nearly half our turnover is represented by export sales", said Stave's manager Harold Moores this week, "and we think that our ambition to become a kind of international classical marketplace could increase this proportion".

Hiawatha on Radio 3

RARE COMPLETE performance of Samuel Coleridge-Taylor's giant trilogy Hiawatha, being given in the composer's home town in Croydon's Fairfield Hall this Friday (October 31), is being broadcast complete by BBC Radio 3. Hiawatha, performed in costume and produced as a stage work, was an annual Albert Hall festive occasion conducted by Sir Malcolm Sargent in the years before the war. Coleridge-Taylor, son of an African negro doctor father and an English mother, was born 100 years ago this year. His daughter Avril will be at the Fairfield Hall performance of the three works, Hiawatha's Wedding Feast, The Death of Minnehaha and Hiawatha's Departure. Singing the famous tenor aria Onaway, Awake Beloved will be Covent Garden opera star Stuart Burrows, other singers being Cynthia Glover and John Lawrenson, with the BBC Concert Orchestra and BBC Singers, conducted by Kenneth Alwyn.

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PART
3

The signing of Donovan

DONOVAN, IN 1966, was my first signing. I'd been very cautious up to this point, sticking largely to the business side of things, learning about the unfamiliar parts of the Columbia operation and generally undergoing a quasi apprenticeship, while I watched the A&R Department from a distance. After all, I was the lawyer, the Johnny-come-lately, and I was being watched carefully by many, both inside and outside the company. I felt that I understood music and creativity, but so does everyone else in the music business. I had to be extremely careful.

Donovan was a perfect beginning. He was under contract at the time to Pye Records in London and distributed in America through an affiliate label named Hickory; and, while he wasn't well known in America, he'd had several hits in England, where he was sometimes called a "British Dylan." I listened to

CLIVE DAVIS' first signing to CBS in his new position of Vice President and General Manager was Donovan. Mickie Most had just signed to Epic and the marrying of his commercial instincts to Donovan's potentially ethereal talent seemed too good to miss. Davis was right — for a relatively low outlay, the partnership was highly successful. But four years later, Donovan, because of inaccurate advice, signed to Warner Brothers before fulfilling his contractual obligations to Epic. In this excerpt from his autobiography, Clive Davis explains the struggle to keep Donovan.

several of his tapes and I was quite taken by the ethereal, litting compositions. I felt that he had a good chance to emerge importantly in this country. Equally significant, his contract was about to expire.

I asked John Hammond, who also liked his work, to make an approach at the Newport Folk Festival. Donovan had already recorded *Catch The Wind*, *Universal Solider* and *Colours* and, while Hickory had gotten some chart action, Donovan was still considered an English artist very much in the shadow of Dylan — and a pale imitation of Dylan at that. I was deeply taken with

Dylan at the time, and I think it was Donovan's lyrics which caught me. Like Dylan, he was one of the first contemporary singer-songwriters to convey really sensitive ideas in his lyrics.

Nonetheless, I thought that the comparison to Dylan was unfair. Donovan's music was entirely different — softer, melodic, even mystical... I strongly felt he could be a unique artist on his own. Moreover, I never objected to signing artists of similar talents who had genuine ability. I always resisted the impulse to close doors. The result was that Chicago comfortably joined Columbia after we already had *Blood, Sweat &*

Tears; and Liza Minnelli signed a contract even though we had Barbra Streisand.

Negotiations with Donovan were never models of efficiency. Donovan's manager, Ashley Kozak, had told John Hammond that he was interested. But several months went by and we heard nothing. Finally I called Kozak in England. He reaffirmed his interest, but said that he couldn't begin discussions until they had taken legal readings on the Pye contract. It seemed like a stall, and I was anxious. I really wanted Donovan to be my first signing and everything was still up in the air.

A few months later, Kozak called and said that he and Donovan were in New York. I naturally agreed to meet with them and we had a long, long talk. Donovan seemed very much like his songs — gentle, warm and witty. He had an almost spiritual air about him. He was also an artist with very definite ideas. Yet, even when he asked for commitments, like our using his own art and design concepts for album jackets — an area very important to him — his manner was friendly and winning. His musical plans were far-reaching. He planned to make commercial records, but he also wanted to try a Broadway musical and several different projects for children, the idea of which fascinated him. Fine. I told him of Columbia's strong Broadway tradition, and that we had just added a line of children's books and records to Columbia's catalogue. He was impressed. I asked him whom he'd like to record with, and he mentioned Mickie Most, the top British producer who had made his mark with Herman's Hermits and The Animals. Epic, in turn, had just signed an exclusive producing contract with Most; a nice coincidence. Most also had a good feel for single hits, and it was clear that Donovan had a potential for getting very, very ethereal; marrying his artistic talent to Most's commercial instincts seemed perfect.

In fact it was — for several years at least.

Our risk exposure to Donovan was relatively small, signing him for 100,000 dollars and giving him a guarantee of roughly 20,000 dollars a year for five years. I

suffered no anxiety regarding this, my first artist-signing, since right from the start Donovan had a seemingly endless string of high-quality hits, *Sunshine Superman*, *Mellow Yellow*, *Wear Your Love Like Heaven*, *Jennifer Juniper*, to name a few. His concerts were major musical events, and he always succeeded in weaving a near-magical spell, appearing often in a flowing white gown surrounded by flowers, his songs and chatter never failing to lift his audience into an entranced state. He became an important spokesman for cultural change in both England and America. But the story doesn't end here.

Let's move on to 1969. I'd been getting unhappy calls, both from him and Mickie Most. It was, as I expected, a conflict between Most's commercial instincts and Donovan's experimental impulses. I tried to stay neutral in the fight, but it was easy to be sympathetic to Most. He and Donovan had been extremely successful; I didn't want to see them break up. The result in such cases almost always was a decline in sales.

On the other hand, you cannot sit on an artist. Like gifted children, artists have to be given room to grow. If you try to limit them to a particular area of creativity, however successful, the result is rarely good. By contrast, if an artist feels free to experiment, and fails, he or she will most likely rebound. Few artists have an unbroken string of successes anyway. There has to be a stubbing of toes. So I kept urging Mickie to give Donovan the room he needed. But now Most saw his reputation as being on the line. He was an exacting producer — and a successful one. If Donovan wanted to do things he didn't approve of, he felt that Donovan should do them with someone else.

A lot of phone calls went back and forth. And then Donovan disappeared. I heard that he'd gone to live in Greece; for quite some time he was completely out of touch. His father had become his manager and, though his father was a very pleasant man, he was not at all experienced in music. The lack of communication was disquieting to me.

More than six months later, I

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Mickie Most: A successful partnership with Donovan.

RECORD BUSINESS



Donovan stunned Davis by cancelling his U.K. tour and signing to Warner Bros. in 1970.

got word that Donovan was finally working on an album by himself. This raised immediate problems with Most, who was contracted to work with Donovan, but obviously wasn't. First, an agreement protecting Most's royalty rate had to be negotiated, which was done. Then Donovan's father, Donald Leitch, arrived in New York to begin negotiations for a new contract — the previous one was set to expire at the end of 1970. The talks bogged down quickly. Mr. Leitch assured me constantly that Donovan was happy at Columbia and would never leave. Unfortunately, we were very far apart on the question of money.

Then a promoter named Jerry Perenchio got into the act. He was later to become prominent for his work on the first Ali-Frazier fight, and then the Billie Jean King-Bobby Riggs tennis match. His arrival seemed a bad sign to me. He'd negotiated a few deals with Columbia before, and they never closed. He always asked too much money for my taste — but in his defence I should add that he always managed to come up with it from someone optimistic enough to pay it.

Well, we began talking to Perenchio, knowing only that Donovan was somewhere in Europe working on an "experimental" album. Beyond that, although Donovan had already earned the original guarantee many times over, we felt he still owed us three or four albums under the contract. But with someone like Donovan, you don't start writing lawyer's letters — or so I thought.

The negotiations proceeded by fits and starts. Donovan's father kept assuring us that Donovan was very happy at the company; Perenchio, on the other hand, wanted far more money than I was willing to pay. He also asked that Donovan be moved from Epic to the Columbia label, which I turned down flatly. Epic, as it happened, was created as a sister label to avoid overstuffing Columbia; also to resolve potential artist rivalries. Donovan, as I've noted, was sometimes called the British Dylan; it therefore made sense to keep him on a separate label from Dylan. And Epic, though smaller than Columbia, was not considered a country cousin. It had been attracting good names — Sly and The Family Stone, The Hollies, Poco, Edgar Winter and, in other areas of music, Bobby Vinton, Tammy Wynette, Charlie Rich — and it would have been disastrous to Epic's image if artists, as a mark of success, began moving over to Columbia.

Walter Dean, now Columbia's invaluable Executive Vice-President, and I had a number of meetings with Perenchio. We finally offered a two-million-dollar guarantee for a

five-year contract requiring ten albums. Perenchio said it was definitely in the "ball park." He said he would recommend that Donovan make the deal, and then get back to us.

A deafening silence ensued.

Telephone calls to Perenchio were not answered; subordinates said that the Ali-Frazier fight was keeping the promoter extremely busy. I'd heard that Warner Bros. and RCA had made bids, but I didn't bother to check them; it didn't seem to make any difference. Our offer was solid; and we'd treated Donovan well in the past.

In the meantime Donovan was scheduled to appear in July, 1970, at our convention in Freeport, the Bahamas. He also planned to release the album he'd been working on, *Open Road*, and I was told that he planned to tour behind it, reintroducing himself to his fans. I wanted to talk with him. I wanted to have him in Freeport so badly, in fact, that I not only agreed to fly him and his group over, but also his fiancée. He'd been out of circulation for more than a year, and I felt that his new group would be an exciting way to close the convention's Saturday night banquet show.

He came, we talked, and it all sounded very promising. Donovan outlined his album plans, thoughts about working on a movie, ideas for children's projects and even his old interest in Broadway. And his show was brilliant.

Then everything fell apart. Donovan suddenly cancelled his tour, allegedly because of tax problems, and he disappeared again. Besides further confusing the negotiations with Perenchio, this meant his album would suffer as well. The album sold about three hundred and fifty thousand copies, a good sale but not great.

And then I learned that he had signed with Warner Bros.

I was stunned. Beyond the usual business ties, I had an emotional attachment to Donovan. He was the first artist I'd signed; the company had treated him extremely well, and we were supposed to be on the best of terms. It seemed astounding that he could have talked about his future face to face with me at Freeport.

I was hardly ignorant of big business dealings. You win some, you lose some. But this seemed particularly underhanded. Of course Warner Bros. maintained their innocence throughout. They said that they had no idea of Donovan's commitments to Columbia, including his undelivered albums. They simply were looking to sign a top artist who, in turn, was willing to negotiate with them. I believed them and thought their goal fair;

TO PAGE 18

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IRELAND

by KEN STEWART

RTE TELEVISION is interested in working in association with the Irish and international record industry in the co-production of partly-subsidised programmes.

The national, Government-operated station will present and record a series of concerts at the National Stadium in Dublin from December 1-14.

They will include double bills consisting of Don McLean and the Wolfe Tones, Cleo Laine and John Dankworth and the Noel Kelehan Trio and Big Band, Showaddywaddy and Joe Dolan, Larry Hogan and the Douglas Gunn Ensemble, Horslips and Spud, and a country music night with Larry Cunningham, the Cotton Mill Boys, Ray Lynam and Philomena Begley.

Adrian Cronin, head of Light Entertainment, RTE Television, says he would like to think that RTE was in some way instrumental in bringing the record companies together.

In 1971, Ireland was host for the Eurovision Song Contest and several companies wanted to give receptions. Cronin suggested they should come together and form an

RTE to back recorded concerts

organisation for the event and give a big reception.

The already-established Record Manufacturers of Ireland did so and it brought the companies together for the contest and helped pave the way for the present widespread activities of Recorded Music Industries of Ireland.

Said Cronin, "RTE being a national organisation, we're always a bit shy of commercial ventures, simply because there are so many of them, and to deal with only one you might cause jealousy or you might be singled out for some other reason to be favouring one against another. So it's nice to deal with an organisation such as RMII."

Cronin said the record companies make considerable use of both radio and television for exploitation, free advertising, and he wanted a situation in which this could work both ways.

Earlier this year, he invited RMII to co-operate in the making of television programmes. The

organisation was asked to make a musical contribution in providing for the programmes artists who had recorded albums that were released or were to be released, in addition to the musicians who worked on the albums.

It was along such lines that the RTE Television singer-songwriter series, *Me And My Music*, was produced.

Cronin pointed out that this was not to say that RTE would only make programmes on that basis, and that there is no question of RTE not employing musicians at the rate they were doing. But he said that he has a yearly budget, and that is as far as he could go, and that, on top of that, he could make programmes which would be partly subsidised by the record companies.

Cronin added that this is a rather sensitive area because RTE doesn't want to get involved with individual companies, but with an umbrella organisation such as RMII, it puts it on an official level, an industrial level.

people like Led Zeppelin and Elton John and Rod Stewart, who at the moment cannot get back into Britain for various reasons, tax reasons, to make a programme here in an English-speaking country, with an appreciative English-speaking audience which knows the music backwards - it would be a great springboard to come to here because we could work very closely with them. Now that's an attraction."

Oliver Barry management will look after the organisation of the concerts at the National Stadium in December.

Cronin insisted it would be a paying audience because, he said, his experience of the invited audience is that they "just sit there."

"I want to get to the fans, and the fans will queue up at the regular outlets. So I really want it to be a concert which is an actuality, like a football match or a boxing match which we gain the right to go in and record, rather than something which we would fabricate ourselves, which would not be the genuine thing. In other words, a concert in the studio seldom works."

CLIVE

FROM PAGE 17

yet it seemed *unfair* that Donovan could get close to signing the Warners deal without Perenchio notifying us.

I decided to play rough: we suspended Donovan's contract. A "suspension" means activating a clause that requires an artist to fulfill his contractual guarantees, but extends indefinitely the time in which he must do it. Donovan would then be required to stay under contract to us to fulfill his album obligations - no matter how long it would take. He would not be able to go to Warner Bros. until afterwards.

The odd thing was that Donovan didn't seem to understand what had happened. He knew he'd signed with Warner Bros.; but he had been advised that he'd satisfied his legal obligation to us. It turned out that Warners had offered him 250,000 dollars an album for ten albums, plus financing for a motion picture. He didn't know, of course, that it was the usual movie step-deal: the company puts up a certain amount of money, then looks at the first draft of the screenplay. Then it has an *option* to continue the commitment. By the time we were ready for court action, in fact, Donovan was in Los Angeles writing his screenplay and working on another album. The court would decide who got the album.

We began taking depositions. Donovan happened to be in New York, so we made a Columbia conference room available for the examination. I ran into him in the corridors as he walked toward the woom. It was hard to be *personally* angry with Donovan. He greeted me very warmly; I greeted him the same way. We'd always gotten on well. I felt awkward... his lawyers were with him, and I was on my way to a meeting. So we talked only briefly.

Then the strangest thing happened. Donovan was sitting in the conference room, answering lawyers' questions and reading letters he and I had exchanged over the years, which were brought in as evidence to trace the history of his Columbia contract and he suddenly realized that Columbia had been betrayed by the negotiations. The letters

showed that we had gone to a great deal of trouble on his behalf, that we'd been told by Perenchio we were the number one contender for renewal and that we had thought his managers were recommending he re-sign with us - that we had had no idea he was closing a deal with Warner Bros.

He suddenly stopped the proceedings. He said he couldn't continue. And, without saying another word, he walked out of the room.

Three hours later, I got a telephone call from Allen Klein, the former manager of The Rolling Stones and the various Beatles, excepting Paul McCartney. Klein had been called in to help negotiate the original Donovan contract with Ashley Kozak.

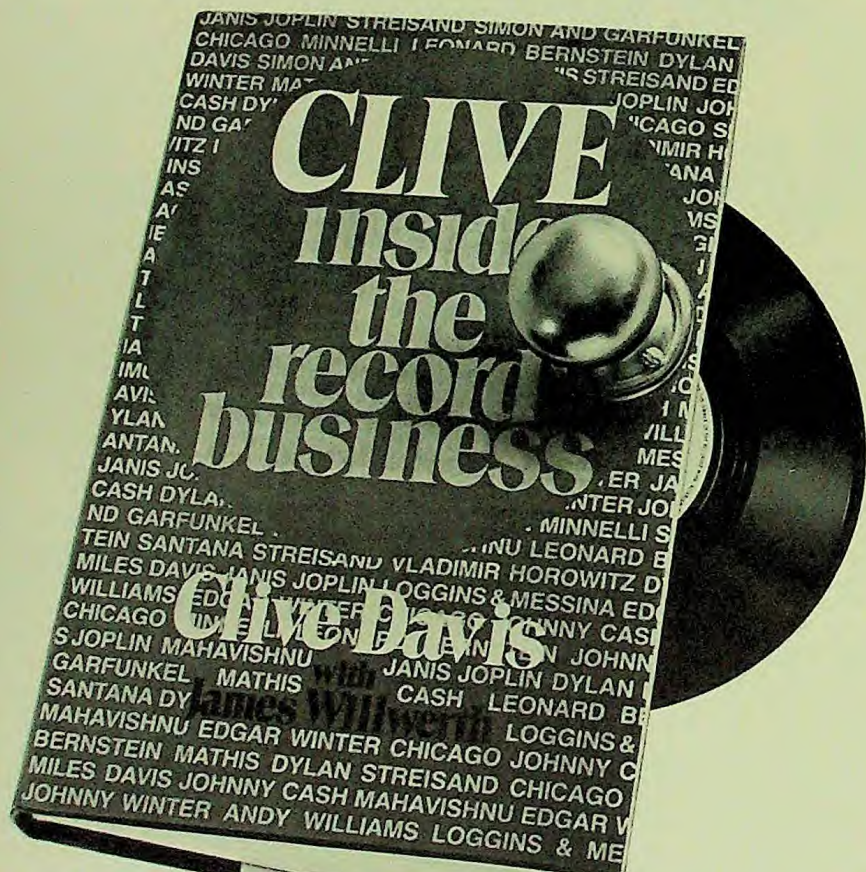
Donovan had walked across Sixth Avenue into Klein's offices. He said that his managers had screwed up badly, that he hadn't gotten the right information from them, that he now realized why I was angry. He wanted to stop the litigation, fire his lawyers and managers and negotiate a new contract.

Needless to say, I was pleased. Klein asked that I match the Warners guarantee. I did. I couldn't do anything about the motion picture commitment - and in fact a nasty legal battle still loomed with Warners. But the fight ended just as abruptly as it began. After a few months, Warners voluntarily bowed out, realizing that they wouldn't do well with a recalcitrant artist. And as it happened, Donovan's movie never appeared. Warners retained their motion picture rights, but they apparently didn't like the first draft of the screenplay.

Unfortunately, Donovan hasn't been very active since that time. He's released only two albums in the interim, but again he didn't tour behind either one - a serious mistake. His reviews are uniformly excellent, but without a tour and a really big single hit, the effect is muted. Yet Donovan's unique position in rock is secure and he remains an important artist. If he's willing to make a few commercial concessions, any album of his could be a major reentry; for Donovan's appeal is lasting.

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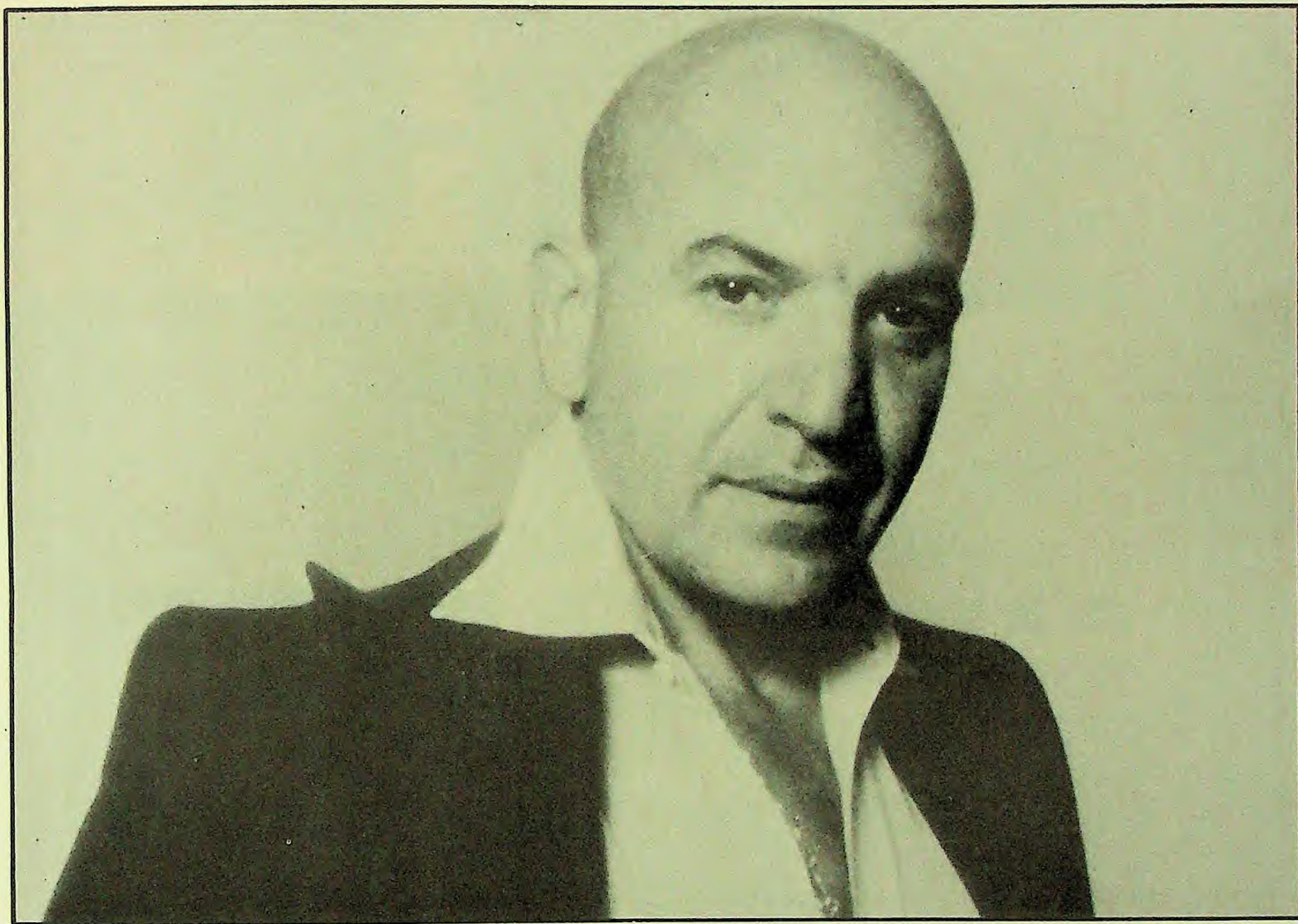
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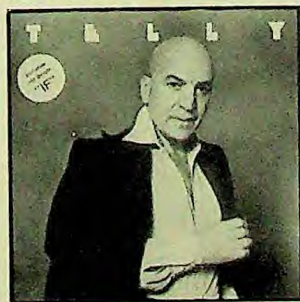


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SOUL

Soul Club plans first convention

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Dive told Music Week that Stax's popularity in Britain is high - strong sales of the Stax Golden Hour album provides some evidence of this - and the American company's executives are content to let Pye handle the product in whatever way will suit the UK market.

Stax chiefs Jim Stewart and Al Bell were in London recently for discussions with Dive.

Platinum tour cut for Chess takeover

THE PROPOSED tour of Britain by the All Platinum 'road show' has been cancelled because of the American company's acquisition of Chess (Music Week, September 20). There are plans for the artists - the Moments, Retta Young, Shirley, the Rimshots, Chuck Jackson and Hank Ballard - to visit this country early next year.

Plans for the tour were finalised before the Chess deal occurred - some 25,000 masters are involved, plus a number of artists such as Etta James and Chuck Berry. As two of the Moments, Al Goodman and Harry Ray, are also vice-presidents and active producers at All Platinum, it was felt that their loss on tour for nearly a month might hinder the development of Chess during the important transition period, and damage the careers of those acts involved in the switch.

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In the aftermath of the tour's collapse, Spring/Event president Roy Rifkind and vice-president Bill Spitalsky visited London, and it was then that the deal with Paul Robinson, who also heads up Power Exchange Records, was finalised.

"We still hope to bring a Spring package over to Britain," Rifkind told Music Week, "probably towards the middle of next year." He hopes to have had some more hit product in the country by then to generate wider interest in the artists, although he acknowledges that it often takes personal appearances by U.S. soul acts to break them in the UK market. "This is why we've linked up with Paul Robinson," Rifkind continued, "because his experience of both the American and British markets will aid us in seeing exactly what we need to come up with for hits here."

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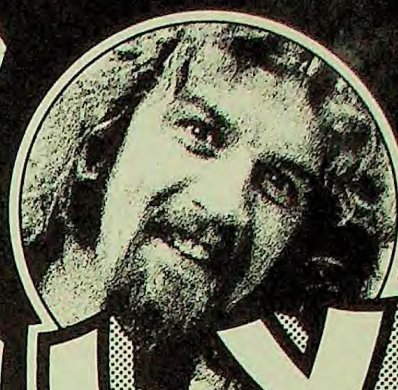
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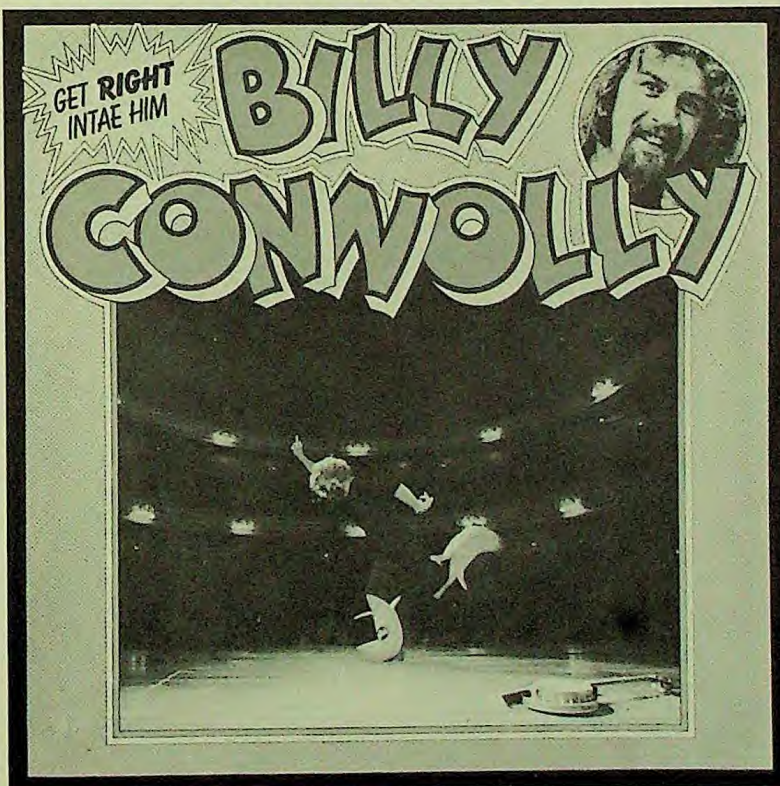
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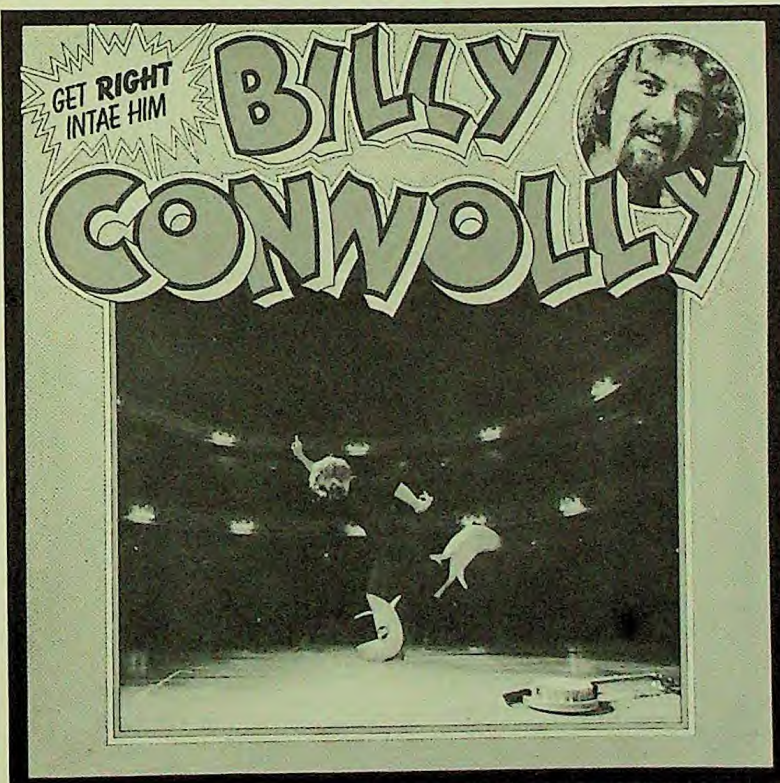
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SOUL

November albums

Dealer's guide to new releases

FREDDIE KING/Larger Than Life (RSO 2394 163). The veteran blues guitarist was in the UK recently for a London concert; album includes his recent single, Boogie Bump.

HAMILTON BOHANNON/Bohannon's Best (Brunswick BRLS 3017). Includes the disco merchant's UK hits South African Man, Foot Stomping Music, Happy Feeling and Keep On Dancin', plus tracks from his first album, unreleased in Britain.

WILSON PICKETT/Peacebreaker (DJM DJSL 064). Features the singer's pre-Atlantic material of the early Sixties, including his first solo hits, If You Need Me and It's Too Late; mid-price, too.

GLADYS KNIGHT & THE PIPS/Gladys Knight & The Pips (DJM DJLMD 8010). A double-album of the hit group's early recordings, circa 1960 onwards, including their initial successes such as Every Beat Of My Heart and Guess Who?; bonus is its £2.99 price.

CHOCOLATE MILK/Actions Speak Louder Than Words (RCA RS 1022). Includes the New Orleans, Allen Toussaint-produced group's recent single as the title track.

THE SUNSHINE BAND/The Sound Of Sunshine (JayBoy JSL 8). Instrumental album from KC's backing band; includes their recent single, Shotgun Shuffle.

VARIOUS ARTISTS/Phillybusters Vol. 3 (Philadelphia International PIR 81011). Third in the series, this 14-tracker includes titles from the Three Degrees, the O'Jays, Harold Melvin and the Blue Notes, MFSB, the Trammps and Billy Paul.

JIMMY CASTOR BUNCH/Super Sound (Atlantic K 50190). The band was in Britain earlier this year on the Atlantic soul package; this LP includes their new single, King Kong.

ARETHA FRANKLIN/I Never Loved A Man & Aretha Arrives (Atlantic K 80007). A double-pack re-issue at £3.99 of the singer's first two Atlantic albums; contents include her initial US smash, I Never Loved A Man, plus titles like Baby I Love You and (I Can't Get No) Satisfaction.

ROBERTA FLACK/First Take & Chapter Two (Atlantic K 60062). Another in the Atlantic £3.99 doubles, these two LPs includes Flack's First Time Ever I Saw Your Face hit, plus other items such as Reverend Lee and Just Like A Woman.

OLIVER SAIN/Blue Max (Contempo CLP 532). The veteran r&b bandleader's first album since his Bus Stop success; this includes his next single, She's A Disco Queen.

ULTRAFUNK/Ultarafunk (Contempo CLP 509). A predominantly funk-type instrumental set from the act which currently has Sting Your Jaws out on 45.

THE ARMADA ORCHESTRA/Disco Armada (Contempo CLP 528). Another instrumental package from the UK-based outfit, featuring their current single, I Feel The Need In Me.

VARIOUS ARTISTS/Funk Party Vol. 2 (Contempo CLP 534). A disco-orientated offering with 14 tracks in all, including artists such as Oscar Toney Jr., Shirley Brown, Oliver Sain and Patti Drew.

VARIOUS ARTISTS/All Platinum Gold (All Platinum 9299 767). From Phonogram's hot soul label, a mixture including items from the

Moments, Shirley, Retta Young, the Rimshots and previously-unreleased tracks from Chuck Jackson, Sylvia and Hank Ballard.

RAMSEY LEWIS/Solid Ivory (Chess 6641 328). A collection of the jazz/soul pianist's greatest hits, including Wade In The Water, The "In" Crowd and Hang On Sloopy.

BILLY STEWART/Golden Decade (Chess 6310 125). Re-issue of the late r&b veteran's hits package, including the classic Sitting In The Park, I Do Love You and Summertime.

THE DRAMATICS/Drama V (ABC ABCL 5150). Second ABC album from the ex-Stax, Detroit vocal group.

THE EXECUTIVE SUITE/Executive Suite 1 (Polydor 2310 400). Includes the Philly vocal group's recent 45, When The Fuel Runs Out.

VARIOUS ARTISTS/The Cameo-Parkway Story (London DREAM 3/4). Although predominantly U.S. pop, with material from Chubby Checker, Bobby Rydell and others, this two-LP, mid-price package includes sought-after, early Philly items from artists such as Don Covay, Dee Dee Sharp and the Orlons.

VARIOUS ARTISTS/The London-American Legend (London DREAM 1/2). Another two-LP U.S. pop collection from the Sixties, but with a soul side featuring tracks by Sam Cooke, the Exciters, Barbara Mason, Maxine Brown and Dobie Gray.

KOOL & THE GANG/Spirit Of The Boogie (Polydor 2310 416). Swiftly following on from the jazz-soul group's greatest hits set, Polydor issues their new U.S. album; funky stuff.

RICHARD PRYOR/Is It Something I Said (Reprise K 54052). Although a 'black' comedy album, it comes closer to the soul market than anything; Pryor's last, UK-unissued This Nigger's Crazy LP was an American million-seller.

NATALIE COLE/Inseparable (Capitol E-ST 11429). Includes the young singer's current chart item, This Will Be; she has just completed a brief UK visit.

THE MIRACLES/City Of Angels (Tamla-Motown STML 12010). A concept album along the lines of the Four Tops' Still Waters LP.

THE UNDISPUTED TRUTH/Higher Than High (Tamla-Motown STML 12009). More 'space soul' from producer Norman Whitfield's proteges.

YVONNE FAIR/The Bitch Is Black (Tamla-Motown STML 12008). The young singer has been on Motown's books for some time, but now is receiving some attention re: repertoire.

GLADYS KNIGHT & THE PIPS/Second Anniversary (Buddah BDLP 4038). First album of new material from the hit group since their recent single successes; includes their next 45, Part Time Love.

KEITH HUDSON
is a monster new talent.
High Roots Reggae is what he
creates on
TORCH OF FREEDOM
(ATRA - LP1001)
2nd Street Dreads is Keith
Hudson's studio band.
On this album they knock hell
out of Dub Roots Reggae!
(ATRA - LP1002)

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"TOP OF
THE POPS"

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**GILBERT
O'SULLIVAN**

**You Never
Listen
To Reason**

MAM 135

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TALENT

Johnny Franz's 'coming of age'

by PETER JONES

TWENTY-ONE YEARS ago – November 1, 1954, to be precise – Johnny Franz more or less gave up his job as piano-accompanist to the singing stars and joined Philips Records in London as a&r man.

Within a few months, he'd produced his first hit, pianist Winnie Atwell's Let's Have Another Party, her last for the company before changing labels.

But as that money-spinning artist departed, Franz looked round for new talent. He looked in on the Belgian song contest held annually at Knokke-Le-Zoute and found Frankie Vaughan, who was to reward him with a Top 20 hit Tweedle Dee.

And to a background of surprised and raised eyebrows, he enticed arch-Goon Harry Secombe into the studios, fed him dead-straight material in On With The Motley, and was more than satisfied when it hit the Top 20.

Now Franz has "come of age" as a producer, the talent still comes along. Peters and Lee are his act, but there are new names on the way through. They have the seal of approval from Franz, which is a fair-enough guarantee.

One is Simon May, rated by Franz "a very talented" singer-songwriter, already standing out in what is a ridiculously crowded area of music. And there is Colin Anthony – "a fine singer, and I'm really hoping for big things from him."

Franz remains the eternal

optimist when listening to new talent. He listens, for instance, to all tapes or discs sent to him. If there is something there worth investigating further, he'll go and see the act in action. He says: "Regrettably, about 98 percent just aren't good enough. You can tell the no-hopers after just eight bars.

"So the producer has to have honesty. You have to be straight with people who just don't have the talent. I think maybe the hardest thing is to be categorised as quite a good singer. Not bad, just quite good – but with a voice we just couldn't project on record."

His eye and ear, twin talent-spotting accessories, have learned to adapt to new styles.

He said: "Simon May will soon show everybody his obvious talent. He's already had a chart success as a writer, through Stephanie de Sykes' hit Smile On Your Face. But when I signed him to Philips, he showed me a letter I'd written to him years before, when he was at college. I'd told him then that he had great promise, so I must have seen something there even in those early days."

The Franz musical story starts in Soho, London, where he was born in 1922. He joined the choir of St. Anne's Church there, an extremely good choir, he says, which broadcast regularly once a year. The choir-master Francis Hamlin taught Franz piano for a year or so.



Johnny Franz with Peters and Lee – the act he unearthed from opportunity knocks.

He left school at 15 and joined Francis Day and Hunter as an office boy, graduating to junior plugger. He started demonstrating I'D and H copyrights for visiting artists.

Said Franz: "In those days, you couldn't really work for a publisher unless you could play piano. Anyway, one of the people who called in was harmonica virtuoso Ronald Chesney, and he invited me to accompany him on piano – and I was still only 16. That opened up a new area for me, and I played for lots of people like Anne Shelton, Vera Lynn, Eve Boswell, and a few times Doris Day."

Mostly girl singers? "Yes, it was

more fun rehearsing with them."

Franz did a great deal of cabaret work in London in the days of nightspots like the Cafe de Paris, Quaglinos, Society, the Colony, the Embassy and the Astor. Life was both hectic and chaotic, specially as he was still working by day at I'D and H. It was not unknown for him to do six separate shows a night, kicking off at the Palladium and then steaming round the clubs, accompanying a different artist at each venue.

All this, plus writing arrangements for Anne Shelton's regular radio series. And for Jack Jackson's disc-jockey shows for the BBC.

On, then to Philips, then based in Great Portland Street. No let-up in the work rate, except that he gave up most of his accompanying gigs to concentrate on the search for talent. He found both singers and songs in a wide variety of places.

"I went to a Philips conference in Holland as a delegate and heard a great tune from Denmark, called Ann Carolina. Back in London I got Paddy Roberts to write English lyrics to it, and he came up with Lay Down Your Arms, which I figured was ideal for Anne Shelton."

It was a 1956 chart-topper.

Then, one evening, he settled down to a night off in front of his television set. He recalled: "In those days, sometimes we got the sound quite a while before the picture came on. And I heard a girl singer, just eight bars of her performance. When the picture finally came on, she'd gone."

"But I found out from the television company just who it was on around 7.40 that evening, singing Stormy Weather. It turned out to be Shirley Bassey."

He signed her to Philips. And immediately had a row with her. "I found a song which I thought was just great and definitely right for her. But she hated it, there and then. I persuaded her to take it home and then come back and see what she thought on Monday."

"By then, she'd decided she liked it after all. The song was the Banana Boat Song, a number eight hit for her, even though Harry Belafonte was to have the biggest success with it."

Come 1958, with Bassey, Shelton, Vaughan, and Ronnie Carroll boosting Franz's middle-of-the-road success ratio, plus a big one for Robert Earl, big-voiced tenor, on I May Never Pass This Way Again, he moved into rock and roll with Marty Wilde, Endless Sleep being followed by Donna, Teenager In Love, Sea Of Love and Bad Boy.

But in the reminiscences, Shirley Bassey is to the fore. "We'd had her at number one with As I Love You, and needed a new song. I was meeting a friend at Cinerama in Old Compton Street, got there early because of parking problems, and had an hour to waste. So I called in a club, owned by a friend of mine, Michael Julian."

"A little place, full of students, and I had a drink there. A three-piece band in there, and all the kids were showing interest in a song called Kiss Me Honey Honey. So I asked Julian who'd written it, and he said he had. I was able to inform him that he had therefore got the next Shirley Bassey hit!"

The Springfields were produced as chart artists, starting with Bambino, by Franz, and there was Bobby's Girl, by Susan Maughan, and eventually the break-up of the Springfields with Dusty going on to start a run of hits with I Only Want To Be With You. In the wake of the Beatles, in 1964, the scene had changed to group action, and Franz produced a chart-topper for the Four Pennies in Juliet.

Later there were to be Val Doonican, the Walker Brothers, again to split and give Scott Walker some Franz-produced hit singles. Through it all the ebullient Harry Secombe ballading his way into the charts. Another big hit: Julie Rogers and The Wedding.

ALBUM REVIEWS

POPULAR

MIKE OLDFIELD

Ommadawn – Virgin V 2043. Production Mike Oldfield. Oldfield's early career was split between folk and rock. This third solo album follows the previous two in achieving a fusion which is more than simple folk-rock, but a new and unique style. Oldfield is under great pressure with each release, thanks to the success and reputation of Tubular Bells, but he succeeds in escaping from the shadow of that first album as the Beatles escaped from Rubber Soul with Revolver and from Revolver with Sgt. Pepper. The music is full of now familiar mannerisms, the sudden switches of tempo and instrumentation, but Oldfield has now come out of seclusion sufficiently to use other musicians, notably on the two choral sections, the African chant on the first side and The Horse Song on the second. These are high spots of the album. Dealers might be wise to stock well.

SHIRLEY BASSEY

Good, Bad But Beautiful. United Artists UAS 29881. Producer: Martin Davis. In the 19 years which have elapsed since her first hit record, Shirley Bassey has matured into a world-class star capable of singing a wide array of material. Her early performances were limited very much to material written by the "evergreen" composers like Porter, Gershwin and Berlin, but her UA years have seen the gradual transition to songs by

contemporary songwriters. This latest album, which is being TV promoted, is an example of her tremendous vocal capabilities containing ballads like Send In The Clowns, Living (by Gilbert Becaud) and The Way We Were, and other distinguished songs from Neil Sedaka, Janis Ian, Stevie Wonder and Joe Raposo. Top notch songs, musicians and arrangers are vital qualities of Miss Bassey's record, and this is no disappointment. A timely release for the Christmas market.

VARIOUS

Disco Hits '75. Arcade ADE P18. One of the better TV compilations of the moment with a roster of artists which includes the Stylistics, Ray Stevens, Van McCoy, the Three Degrees, Johnny Mathis, Minnie Riperton and Labelle. Quite a diverse group, but with an interesting selection of material which has made the charts in recent months – and there's no doubt that this will be another huge seller for Arcade.

ELTON JOHN

Rock Of The Westies. DJM DJLPH 464. Producer: Gus Dudgeon. As the title indicates, this is a set of rock 'n' roll, simply structured, with only one traditional Elton John rock ballad, the rest being totally unoriginal. This is John's first LP with his new band and most likely the last with the DJM label attached. One can only hope that he's saving his energies for his first EMI album as this one will not do much to consolidate his reputation, especially after tepid reviews for Captain Fantastic. The album will sell, of course, and has

● CHART CERTAINTY
Sales potential within
respective market

*** Good

** Fair

* Poor

Island Girl as an identity tag. The music is cheerful enough – perhaps he wanted to depart on a light-hearted note.

● VARIOUS ARTISTS
Motown Gold. Tamla-Motown
STML 12003. This 18-track
collection threatens to be
Motown's biggest UK seller to
date, supported as it will be by
television as well as radio
advertising. Almost every track is
pure platinum, never mind gold:
the Four Tops' Reach Out I'll Be
There, the Supremes' Baby Love,
Marvin Gaye's I Heard It Through
The Grapevine, the Miracles' Tears
Of A Clown, the Temptations' Just
My Imagination and more.
Imaginative packaging adds to the
album's potential, while in-store
airing will guarantee solid business.
Give your customers Gold for
Christmas.

● VARIOUS ARTISTS
Get Down With Spring. Polydor
2482 271. Originally intended as a
sampler to accompany the planned
UK tour by three of Spring's
artists (Millie Jackson, Joe Simon
and the Fatback Band), this album
has been released by Polydor
despite the package visit's collapse.
It stands as fine testimony to the
quality of Spring's output, with
tracks like Jackson's If Loving
You Is Wrong and Loving Arms
(Simon's Get Down, Get Down

and Music In My Bones (his most recent singles) and the Fatback's Yum Yum and Wicki Wacky (their two UK hits). Rounded off by excellent material from the label's lesser-known artists Garland Green, Phillip Mitchell, the Mainstreeters and Ronnie Walker, the LP must be a prime stock item – particularly at £1.49. Get down with sales.

B. T. EXPRESS

Non-Stop. EMI International INA 1501. Producer: Jeff Lane. Disco-stompers B. T. Express have just finished a UK tour, so interest in their product is bound to be strong. This is the septet's second album and, like the first, it mixes bass-heavy, brass-driven instrumentation with guttural, if not notably distinctive, vocals. Typical items are Peace Pipe (the group's current single), You Got It, I Want It and Discotizer. An abortive version of Bacharach's They Long To Be Close To You ballad interferes with the up-tempo programme, but otherwise discophiles will find it all to their liking. In-store airing would help. Hardly non-stop sales, but it should tick over from the soul browsers.

MANU DIBANGO

Makossa Music. Creole CRLP 503. Dibango's Soul Makossa was one of the very first disco hits in the semi-vocal, percussive style that Hamilton Bohannon has made so successful in Britain. And that is probably the best way to describe this album: a sort of African Bohannon. It has been compiled by Creole as a 'best of' Dibango from his many albums, and it is

DAVID DAVID DAVID

Watcha Gonna Do About It

b/w Nightingale

TOP 5

New single out now

See Dan on tour with Nazareth

November 20th
LIVERPOOL, Empire
 November 21st
GLASGOW, Apollo
 November 22nd
DUNDEE, The Caird Hall
 November 23rd
PRESTON, Guild Hall
 November 24th
MANCHESTER, Free Trade Hall
 November 26th
BIRMINGHAM, Town Hall

November 28th
BRADFORD, University
 November 29th
IPSWICH, Gaumont



November 30th
BRISTOL, Colston Hall
 December 2nd
PORTSMOUTH, Guild Hall
 December 3rd
BRIGHTON, Dome
 December 4th
LEICESTER, De Montfort Hall
 December 5th
NEWCASTLE, Mayfair
 December 6th
HALIFAX, Odeon

"You know what happens at certain gigs when you're sitting there and you hear someone blissfully clapping time imperceptively close to you and you look down and find that it's you? The Springsteen gig was one of those. One of those dream gigs when a performer schleps his reality and his environment onto the stage with him and manages to interlock his universes with the listeners!"

— Charles Shaar Murray, *New Musical Express*

"Mr. Springsteen has it all — he is a great lyricist, a songwriter, he is a wonderful singer, a guitar player, a piano player, he is one of the best rock bands anybody has ever heard of, and he is as charismatic a stage figure as rock has produced."

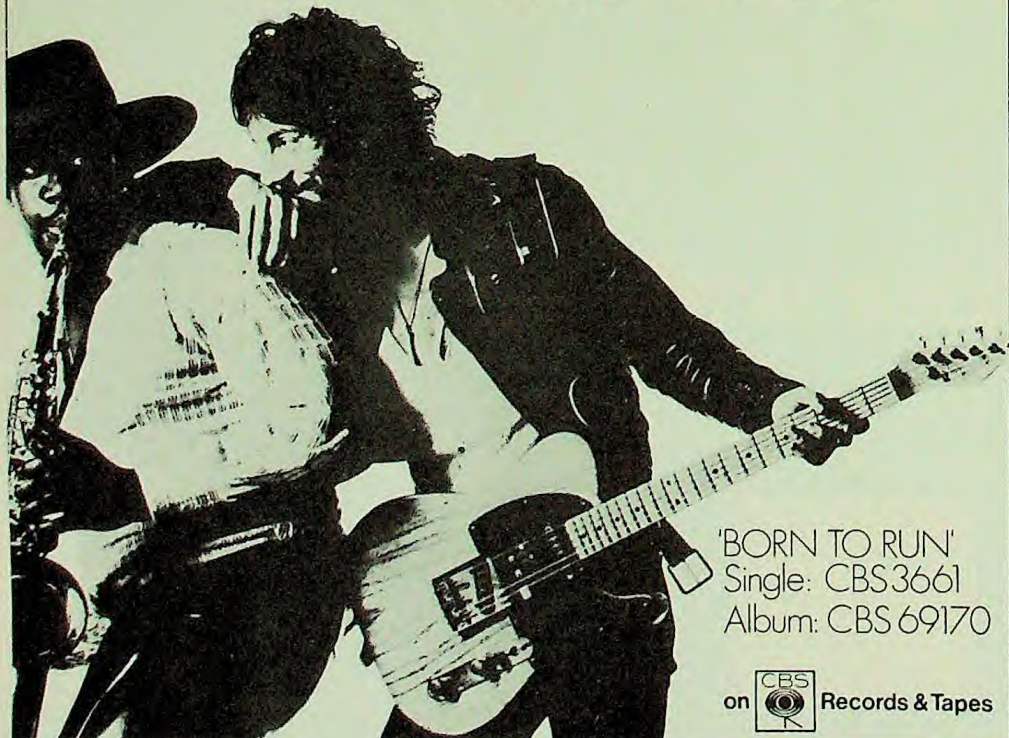
— John Rockwell, *New York Times*

"The music is truly extraordinary. It touches some of the most sensitive chords submerged deep in the rubble of the subconscious, and is exhilarating but also disturbing, because it's rarely exposed so completely. I listen to Springsteen like I used to listen to Dylan, John Lennon and Chuck Berry — as though a life depended on it..."

— Michael Watts, *Melody Maker*

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TALENT

FROM PAGE 24

The Franz television set was to unearth the next chart act, Peters and Lee. The duo's success on Opportunity Knocks led to Franz tracking down their manager Laurie Mansfield and he signed them to the Phonogram organisation. And Geoffrey Everitt waxed enthusiastically about a song he'd got from France, and Franz used Bryan Blackburn to turn up English lyrics, which meant that Welcome Home, a number one, was born.

"Since then, every album that Peters and Lee have made has gone gold, and there have been the single hits as well."

Franz, at 53, remains very much in touch with the many changing areas of pop music. On the production side, he has been involved with just about every style of performer.

Having auditioned and listened to so many different acts, specially among the approximate 98 percent of no-hopers, Franz clearly must have missed out on at least one who went on to make the star

big-time.

And it turns out it was Billy Fury. He failed to spot the potential in the Fury voice, but at least he made up for it with Marty Wilde, who was from the same Larry Parnes stable of emotionally-named rockers.

Which way does Franz think the industry will develop in his next 21 years as a producer? He said: "The whole business is so fluid now that it really could go any way. You have bands like 10cc having great hits, and there is so much variety at all levels.

"So I'd rather not make a bold prediction, but I would just like to hand out some praise.

"What I've noticed through recent years is how the groups have genuinely got better and better. That is in terms of musicianship and ability, and their songs are constantly improving."

But he left no doubt that whatever did happen, there would be a lot heard of Simon May and Colin Anthony, his new talent-batch getting the Franz personal production power.

U.S. Top 30

ALBUMS

- 1 (3) JEFFERSON STARSHIP, Red Octopus
- 2 (1) WINDSONG, John Denver
- 3 (2) WISH YOU WERE HERE, Pink Floyd
- 4 (4) ONE OF THESE NIGHTS, Eagles
- 5 (5) PRISONER IN DISGUISE, Linda Ronstadt
- 6 (9) BORN TO RUN, Bruce Springsteen
- 7 (7) MINSTREL IN THE GALLERY, Jethro Tull
- 8 (8) EXTRA TEXTURE (READ ALL ABOUT IT), George Harrison
- 9 (10) ATLANTIC CROSSING, Rod Stewart
- 10 (14) WIND ON THE WATER, David Crosby/Graham Nash
- 11 (11) PICK OF THE LETTER, Spinners
- 12 (12) BLUES FOR ALLAH, Grateful Dead
- 13 (6) WIN LOSE, OR DRAW, Allman Brothers Band
- 14 (13) BETWEEN THE LINES, Janis Ian
- 15 (64) STILL CRAZY AFTER ALL THESE YEARS, Paul Simon
- 16 (19) CLEARLY LOVE, Olivia Newton-John
- 17 (18) HONEY, Ohio Players
- 18 (15) CAPTAIN FANTASTIC, Elton John
- 19 (23) SEARCHIN' FOR A RAINBOW, Marshall Tucker Band
- 20 (79) WHO BY NUMBERS, Who
- 21 (22) SO FINE, Loggins and Messina
- 22 (16) MELLOW MADNESS, Quincy Jones
- 23 (27) WHY CAN'T WE BE FRIENDS?, War
- 24 (24) KC AND THE SUNSHINE BAND, KC And The Sunshine Band
- 25 (25) DESOLATION BOULEVARD, Sweet
- 26 (17) RHINESTONE COWBOY, Glen Campbell
- 27 (99) BREAKAWAY, Art Garfunkel
- 28 (28) BARRY MANILOW, Barry Manilow
- 29 (29) FLEETWOOD MAC, Fleetwood Mac
- 30 (31) AL GREEN IS LOVE, Al Green

SINGLES

- 1 (8) ISLAND GIRL, Elton John
- 2 (2) CALYPSO/I'M SORRY, John Denver
- 3 (3) MIRACLES, Jefferson Starship
- 4 (4) LYIN' EYES, Eagles
- 5 (5) THEY JUST CAN'T STOP IT, (THE GAMES PEOPLE PLAY), Spinners
- 6 (7) WHO LOVES YOU, Four Seasons
- 7 (6) FEELINGS, Morris Albert
- 8 (1) BAD BLOOD, Neil Sedaka
- 9 (12) HEAT WAVE/LOVE IS A ROSE, Linda Ronstadt
- 10 (16) THIS WILL BE, Natalie Cole
- 11 (11) BRAZIL, The Ritchie Family
- 12 (14) DO IT ANY WAY YOU WANNA, Peoples Choice
- 13 (15) SOMETHING BETTER TO DO, Olivia Newton-John
- 14 (18) THE WAY I WANT TO TOUCH YOU, Captain and Tennille
- 15 (17) LADY BLUE, Leon Russell
- 16 (19) LOW-RIDER, War
- 17 (20) SOS, Aba
- 18 (10) IT ONLY TAKES A MINUTE, Tavares
- 19 (25) SKY HIGH, Jigsaw
- 20 (23) YOU, George Harrison
- 21 (24) WHAT A DIFFERENCE A DAY MADE, Esther Phillips
- 22 (30) NIGHTS ON BROADWAY, Bee Gees
- 23 (26) BORN TO RUN, Bruce Springsteen
- 24 (13) DANCE WITH ME, Orleans
- 25 (32) FLY, ROBIN, FLY, Silver Convention
- 26 (27) I ONLY HAVE EYES FOR YOU, Art Garfunkel
- 27 (28) ROCKIN' ALL OVER THE WORLD, John Fogarty
- 28 (50) THAT'S THE WAY (I LIKE IT), KC & The Sunshine Band
- 29 (31) BLUE EYES FOR CRYIN' IN THE RAIN, Willie Nelson
- 30 (47) MY LITTLE TOWN, Simon & Garfunkel

Courtesy of Billboard week ending November 1.

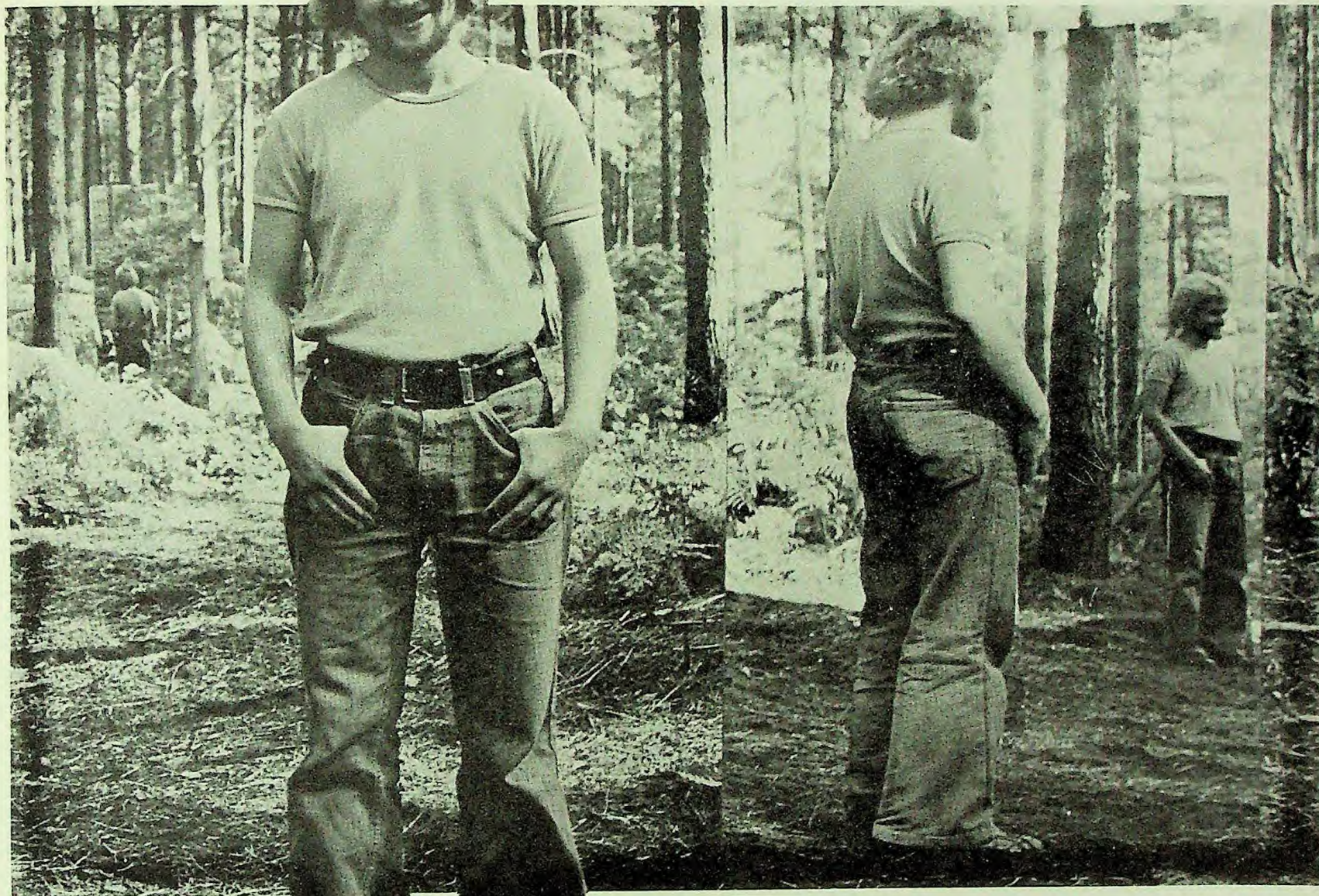
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His single "Don't Gun Me Down"
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The Paul Josees Band on tour with SPARKS
OCTOBER

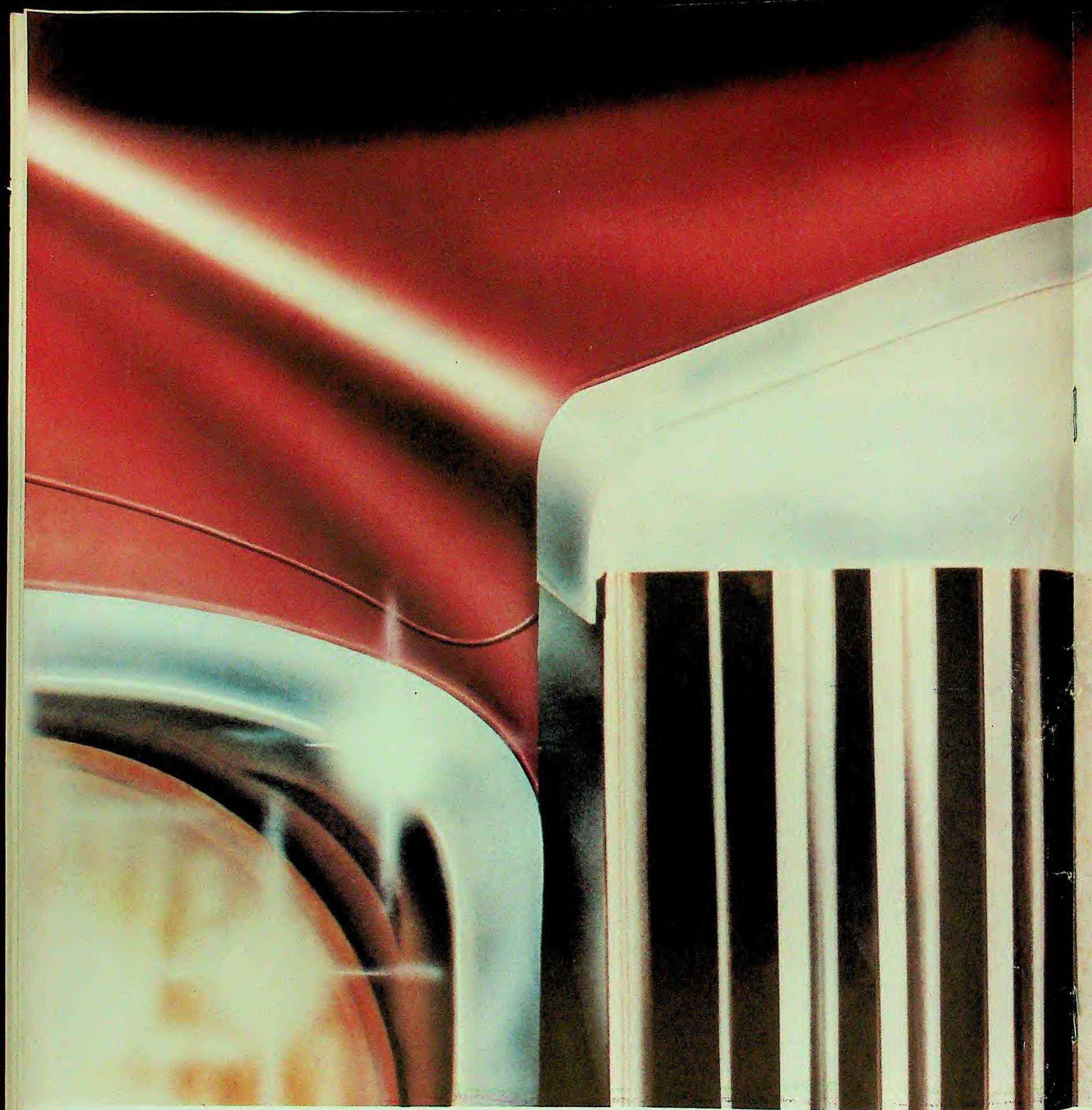
30th Sheffield, City Hall
31st Liverpool, Empire Theatre

NOVEMBER

1st Leeds University
2nd Coventry Theatre
4th Bristol, Colston Hall
6th Birmingham, Odeon
7th Lewisham, Odeon
8th Brighton, Dome
9th Croydon, Fairfield Hall



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'G.G.'
GARY GLITTER

Album BELLS 257 · Cassette TC BEL 257
Cartridge 8X BEL 257

MUSIC WEEK

OCT. 11

1	1	HOLD ME CLOSE DAVID ESSEX	○		CBS CBS 3572
2	2	I ONLY HAVE EYES FOR YOU ART GARFUNKEL	○	£	CBS CBS 3575

MUSIC WEEK

OCT. 18

1	1	HOLD ME CLOSE DAVID ESSEX	○		CBS CBS 3572
2	2	I ONLY HAVE EYES FOR YOU ART GARFUNKEL	○	£	CBS CBS 3575

MUSIC WEEK

TOP 50

OCT. 25

DAVID ESSEX

All The Fun Of The Fair

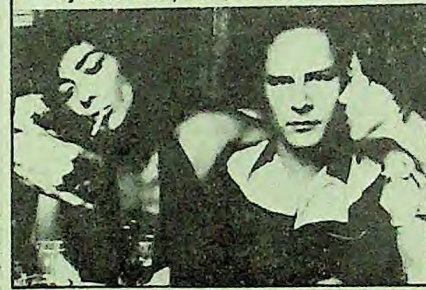
Including:
Rolling Stone/Hold Me Close/Coconut Ice



CBS 89160

**ART GARFUNKEL
BREAKAWAY**

Including:
My Little Town/I Only Have Eyes For You



CBS 86002

COMPUTER chart played by the BBC and compiled for Music Week,
7 Carnaby Street, London, by British Market Research Bureau.

1	2	I ONLY HAVE EYES FOR YOU ART GARFUNKEL	○		CBS CBS 3575
2	1	HOLD ME CLOSE DAVID ESSEX	○		CBS CBS 3572

Week...
After Week...
After Week!

CBS The people to stay with.

P.S. Two more for the top - Janis Ian single 'At Seventeen' CBS 3498 and Bruce Springsteen 'Born to Run' CBS 3661. Keep your Stocks up!



10 YEARS OF BBC records & tapes The best of BBC TV & Radio

BBC RECORDS & Tapes, the Enterprises division that produces and markets discs, cassettes and 8-track cartridges based on top BBC radio and television programmes, is ten-years-old this autumn.

It is a timely moment perhaps to reflect on how radically the label has changed and developed in that decade and more particularly, how things have really started moving in the past couple of years.

The label was originally launched ten years ago to make available on disc BBC educational broadcasts and recordings from the world famous BBC Archives. Since those early and loosely-organised beginnings, the outlet has grown into a professional and fully-fledged independent label covering every area of repertoire from wildlife records to contemporary rock, a development that was completed last year with the launch of the new BEEB pop label.

Today, BBC Records & Tapes holds a significant share of the total UK album market and is an integral part of the British record industry with a catalogue that offers as wide a choice of product as any of the major record companies. Indeed, virtually every conceivable repertoire area is covered by BBC Records & Tapes.

For example, there is comedy, with albums such as 'Goon Show Classics' vols. 1 and 2, and Morecambe & Wise's 'So What Do You Think Of The Show So Far?'; children's material based on BBC-1 programmes for the young like 'Play Away,' 'Playschool', and 'Ragtime'; easy-listening, with Norrie Paramor and the Midland Radio Orchestra; sound effect records; product for classical, jazz, folk and country buffs; and material from the BBC Archives such as the highly acclaimed '50 Years of Royal Broadcasts'. Plus, of course, the rapidly growing catalogue of pop and contemporary rock material on the BEEB label.

However, all this is very different from the BBC Records of a decade ago.

It was towards the end of 1965 that the BBC decided to form BBC Radio Enterprises to produce and market records or license product for release through commercial labels. This new department was in fact responsible for producing a dozen LPs up to October, 1968, when it was decided to merge the department with BBC Television Enterprises.

The backbone of those early releases was a series of Study Records, LPs based on BBC Schools Radio programmes and general service programmes relevant to work in primary or secondary schools and in colleges on 'O' and 'A' level curricula.

The label was based at the present headquarters of BBC Enterprises - which in addition to BBC Records and Tapes embraces TV Programme Sales, Merchandising, Exhibitions and Production Facilities - at Villiers House, Ealing. Distribution was handled by the BIRD network.

A short spell at the BBC's Yalding House premises in London's Great Portland Street followed before the label moved to its present base - a bright, modern suite of offices on the first floor at The Langham building in Portland Place, opposite Broadcasting House.

Probably the first real milestone in the development of BBC Records came in 1972 when, to take full advantage of the BBC's 50th anniversary, it was decided to release a series of eleven special anniversary albums to commemorate the occasion. Spearheading this release was '50 Years of Broadcasting', a unique double-album recalling some of the most memorable moments on BBC Radio of the previous half century. H.M. The Queen accepted a copy when she visited with H.R.H. The Duke of Edinburgh the BBC 50th Anniversary Exhibition at The Langham.

The set has sold 50,000 copies to date and is still selling steadily.

The other LPs in this special anniversary release covered popular hits, cinema organ music, radio comedy, dance music, jazz, religious material and, of course, the now-legendary 'Last Goon Show of All', which has also sold over 50,000 copies.

It was also at this time that the General Manager of BBC Television Outside Broadcasts, Peter Dimmock, became General Manager and chief executive of Radio and Television Enterprises which he renamed 'BBC Enterprises'. It was Dimmock perhaps more than anyone else who first realised the enormous potential of BBC Records, and it was he who set-up the new operational framework for BBC Records that has resulted in a very short period of time in the transition of the label from a highly-specialised, minority appeal outlet to a major independent record label.

In 1973, an exclusive manufacturing and distribution agreement was signed with Polydor, and one of the British record industry's most experienced executives, Roy Tempest, was tempted away from Phonogram to head-up

the new-look operation. The following year, BBC Records moved into the pop market for the first time through the launch of the BEEB label.

One of the first major achievements of the new operation followed in just a couple of months with the recording and marketing of an album of music from the wedding of H.R.H. The Princess Anne and Captain Mark Phillips on November 14th, 1973.

The album was on sale at major record shops just five days after the wedding at Westminster Abbey and went to Number Seven in the Top 50 LP charts.

The first hit single for the label, the theme from BBC-1's 'Likely Lads' series, followed shortly after.

Further proof of the impact of BBC Records & Tapes in the market-place came in 1974 with the news that the label had picked-up not one but two first prizes in the MTA Records Awards, the annual competition sponsored by the Music Trades' Association. The awards were for 'Goon Show Classics Vol. 1' and 'Original Music From Great BBC TV Shows' which topped the Awards' comedy and easy-listening sections respectively.

However, the most satisfying achievement of all came at the very end of 1974 when the label was awarded its first Silver Disc - for 'BBC TV's Best Of Top Of The Pops, Vol. 1'.

BBC Records & Tapes continues to go from strength to strength. Contrary to the general trend in the record industry at the moment, sales of BBC Records & Tapes product are currently well ahead of the figures for the first six months of the 1974/75 financial year. In June alone, sales were up by a staggering 350 per cent compared with the same month of 1974 - with the release of Vol. 2 of the highly successful 'BBC TV's Best Of Top Of The Pops' contributing significantly towards this impressive increase.

Having established such a solid base in the UK, a major drive is now being made to establish BBC Records & Tapes, in overseas territories, following the re-signing of the label's UK distribution agreement with Polydor in April, this year.

A new international department has been set-up within BBC Records to establish and service a network of overseas licensees. Agreements for representation of the catalogue have already been negotiated for the U.S., Canada, Holland, Germany, South Africa, Australia and Yugoslavia with Peters International/ATV Records, Polydor, Varagram, Intercord, EMI, Phonogram and RTV Ljubljana respectively.

Talks are now being held with potential licensees for the remaining territories.

One of the first results of this overseas expansion was the recent entry into the American LP charts of 'Monty Python's Flying Circus', the BBC album based on the Monty Python television series which has been released in the U.S. by ATV.

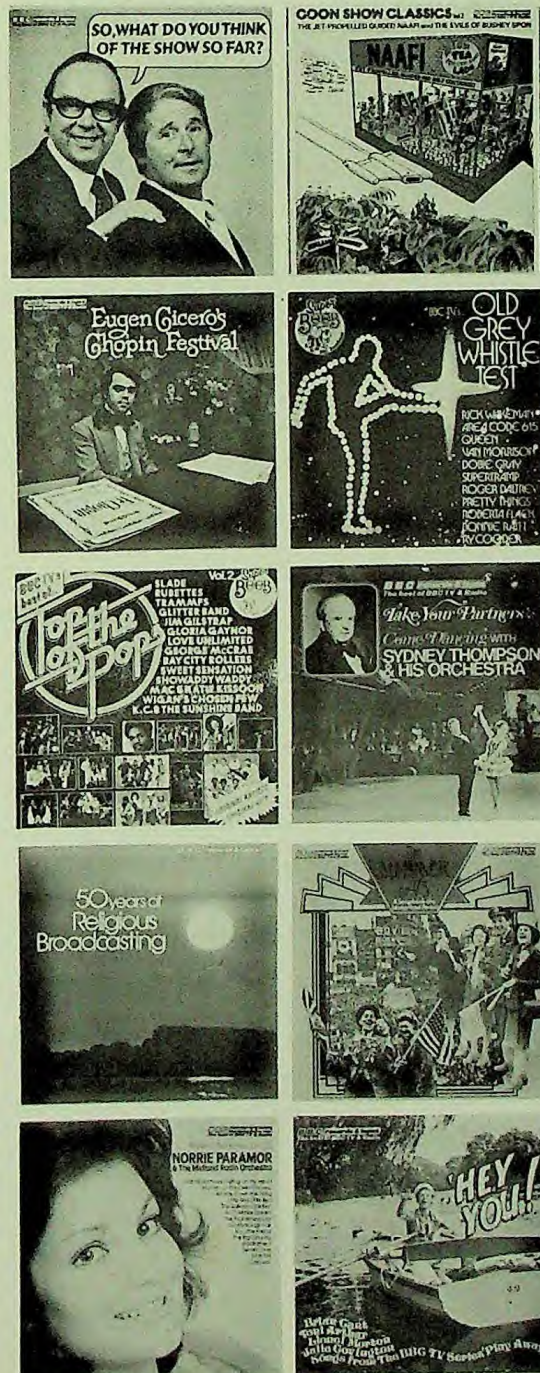
Quite apart from general catalogue product, there is a particularly strong market overseas for BBC Records & Tapes tv theme singles.

Many of the BBC's most popular programmes are sold by television networks all over the world and with the small-screen exposure themes get, singles from tv programmes can easily become international hits.

'Lord Peter Wimsey' and 'Dr. Who' are just two series that have attracted high viewing audiences in overseas territories while the theme tunes from both series have met with similar international success.

This, then, is BBC Records & Tapes - a label that has come a long way in the last decade but a label that is looking forward even more to the next ten years.

Comments Enterprises General Manager Peter Dimmock: "The present economy doesn't make it easy to achieve successful trading results, but currently the BBC Records & Tapes team are running a vigorous and very viable division of our commercial activities. Long may they continue to prosper and contribute to our overall profits which, after Corporation Tax, are ploughed back into programme production budgets."




PERHAPS THE most important recent development within the BBC Records & Tapes division of BBC Enterprises has been the launch of the new BEEB pop label. It was felt that despite the BBC's substantial commitment to providing programming, particularly on radio, for pop music fans, this was the one repertoire area in which BBC Records & Tapes had yet to make its presence felt.

Rather than try to move into the pop market under the traditional BBC Records banner, it was decided to project a more contemporary and youthful image through a completely new label and accordingly, BEEB Records was launched in September 1974.



happy birthday to you
happy birthday to you
happy birthday dear BBC Records
happy birthday to you

from everybody
at 

BBC RECORDS

FROM PAGE 31

In a sense, the success of BEEB – particularly in view of the fact that the label is little more than a year old – has been even more spectacular than that of BBC Records and Tapes.

BEEB operates in two main areas – pop singles, using either pop-orientated tv themes or unsigned acts that broadcast live sessions for Radios One and Two or local radio, and compilation albums.

The label was launched last year with a maxi-single by Gene Vincent comprising three classic tracks – 'Be-Bop-A-Lula', 'Say Mama' and 'Roll Over Beethoven' – which came from a live Radio One session the legendary singer did shortly before his untimely death in 1972.

Around a dozen singles have been released since – including records by acts who have done live sessions for the BBC such as Cindy Kent and top Gibraltar rock band Buddy – all of which have sold consistently well.

But it's in the compilation album area where BEEB has really made its mark.

The first BEEB album was a compilation LP, 'BBC TV's Best Of Top Of The Pops Vol. 1', based on the BBC-1 'Top Of The Pops' programme. It won a Silver Disc in the second week of release and combined record and tape sales of the album are now over 100,000 units, making it the best-selling record to have been released by the BBC to date.

Other compilations from BEEB include 'BBC TV's Best Of Top Of The Pops Vol. 2', which has also proved a top-seller, 'BBC Presents The Best Of Show Of The Week' – an m-o-r package – 'The Old Grey Whistle Test' and 'BBC Presents The Best of Disneytime', which was released last month and comprises original soundtrack recordings of some classic Disney tracks.

Comments BBC Records & Tapes commercial manager, Roy Tempest: "Other compilations in the pipeline include volume three of 'Top Of The Pops', which is hopefully being rush-released this month, a reggae package based on the BBC Radio London programme, 'Reggae Time', 'Junior Choice' and 'The Camera And The Song', an album of the contemporary singer/songwriters featured in the BBC-2 'Camera And The Song' series."

Tempest continues: "Although we've got off to an excellent start, great emphasis will continue to be placed on the BEEB label during the next 12 months. While there is no question of cutting-down our more traditional type of release on the BBC label, our immediate aim is to establish the BEEB outlet as a major chart force in the singles market as well as on the LP side. We need the hits as much as any other company and we are going to get them."

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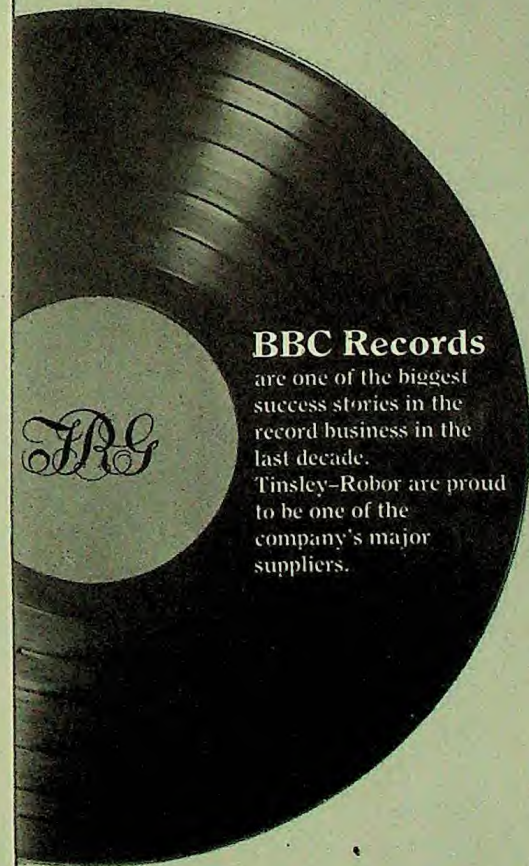
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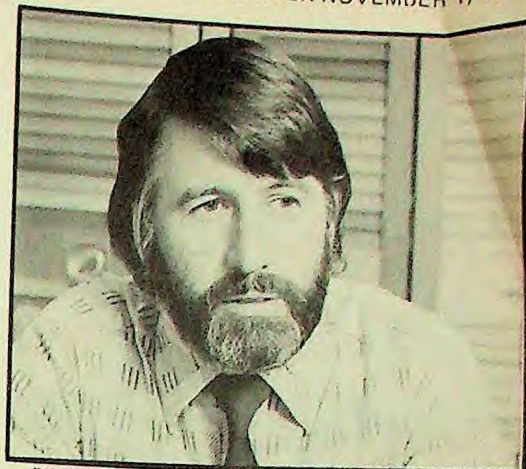
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PETER DIMMOCK C.V.O., O.B.E., As General Manager of BBC Enterprises, of which BBC Records & Tapes is a division, Dimmock is ultimately responsible for the continued development and profitability of the label, and was the architect of the present BBC Records & Tapes operation. Was appointed to his present position in 1972 after a long spell as General Manager and Head of BBC Television outside broadcasts. Although still a relatively new face in the British record industry, his aggressive marketing and commercial approach to BBC Records & Tapes has already won him the respect and admiration of the industry's most seasoned executives.

Who's Who at

BBC records & tapes
The best of BBC TV & Radio



ROY TEMPEST, Commercial Manager. With 17 years' experience of the industry behind him, Tempest has been instrumental in turning BBC Records & Tapes into the highly successful operation it is today, and was responsible for the launch of the new BEEB label. Joined BBC Records & Tapes from Phonogram where he was responsible for the initial marketing of the musicasset system in this country before joining the company's top management team as Pop Product Manager. He now has overall responsibility for the day-to-day running of every aspect of the BBC Records & Tapes operation.



A & R DEPARTMENT - Jack Aistrop (far left), Head of Production. Was the BBC's Representative in the U.S.A. before returning to London to head-up BBC Records' production department. Personally supervised the compiling of the much-acclaimed '50 Years of Royal Broadcasts' double-album. Left to right: producers Mike Harding and Sylvia Cartner; secretaries Judith Regan and Jo King.



SALES & MARKETING DEPARTMENT:- Richard Robson (left) and Andrew Prewett (seated left). Robson joined BBC Records & Tapes just over a year ago to head-up marketing, promotion and press for the operation. Formerly with Music Week prior to which he was an independent producer. Prewett controls creative services department and is responsible for the design and production of all LP sleeves and preparation of artwork for point-of-sale material and press advertising. Has won several industry awards for his sleeves. Joined BBC Records & Tapes from Saga Records. Back row, left to right: Martyn Douglas, sales assistant, and secretary Claudine Toner; Christine Massey, international sales and secretary to Roy Tempest; Angela Lee, secretary to Richard Robson; Janet Weller, secretary to creative services department; designer Mario Moscardini.



BUSINESS ADMINISTRATION DEPARTMENT:- Alan Bilyard (far left) is Assistant Head of Business Administration for the whole of BBC Enterprises but with special responsibility for BBC Records & Tapes. At present, heavily involved in setting-up the new overseas network of licensees. Pictured with Bilyard are business assistants Mehmet Ahmen (left) and David Needham, and Wendy Moor who looks after the contractual aspect of the operation.



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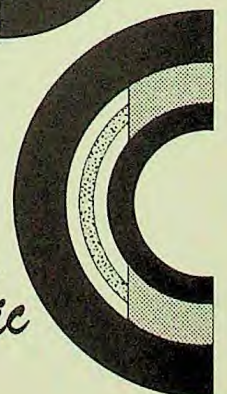
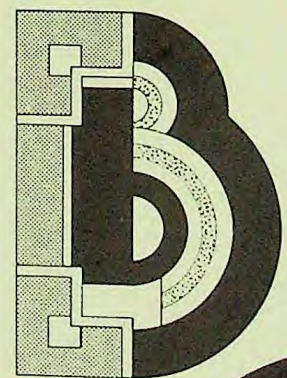
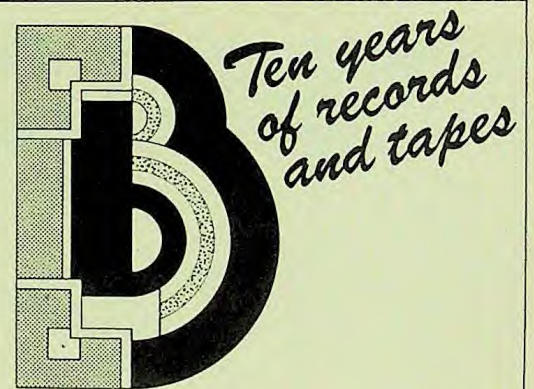
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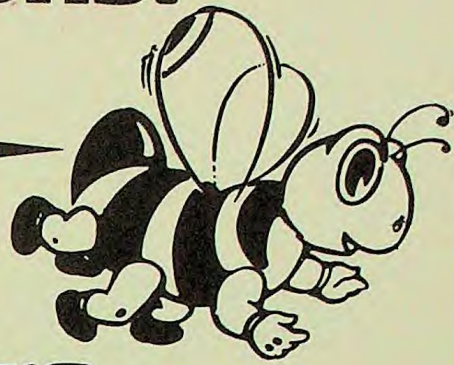
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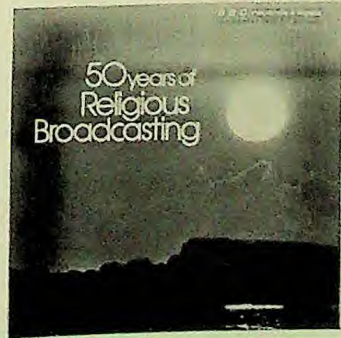
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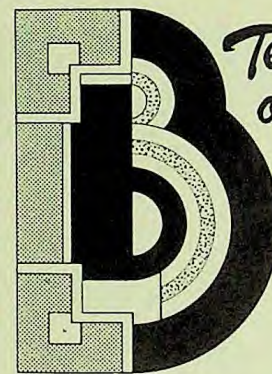
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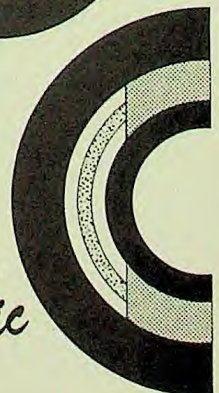
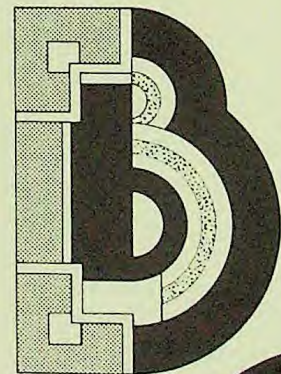
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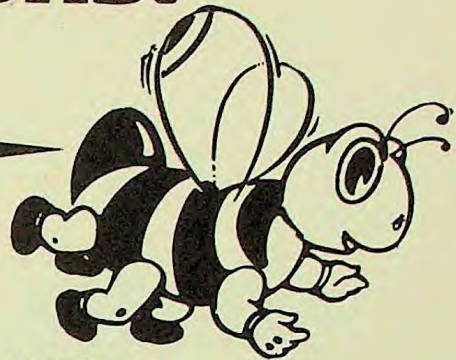
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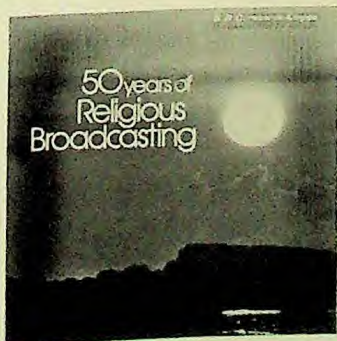
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The industry and the broadcasters

THE FIRST Music Week Broadcasting Forum is now history. The response was most encouraging and the Forum could not have been a success without the enormous contributions and co-operation of all who took part in the programme and the events surrounding it.

The outstanding note of the Forum was reason. All sections of the record industry, national and independent radio and musicians have their problems and these were highlighted.

In providing a platform for the presentation of diverse viewpoints by sincere and committed people, the Forum justified its purpose and became the first occasion of its type when the record and radio industries have come face to face. Music Week would like to thank those who supported the Forum, especially those whom, because of space, cannot be mentioned by name.

To all these, Music Week extends thanks, and wishes that the meeting at the 1976 Broadcasting Forum will be even more enjoyable and useful.



MUSIC WEEK
BROADCASTING
FORUM REPORT

Larry Uttal's 'flight of fancy' ... radio and records in the year 2001

THE SHARP contrast between the emergent pattern of British commercial radio, and the established pattern of radio in America, became apparent early in the opening session of the Music Week Broadcasting Forum.

In his welcoming address, Mort Nasatir, managing director of Billboard UK, reminded all present of the current situation here. Of the hoped-for 60 commercial stations, envisaged by Christopher Chataway as Minister of Posts and Telecommunications in 1971, only 19 will come into existence in the foreseeable future, with 15 of these so far on air.

This drastic curbing of originally optimistic plans for British independent radio and the economic discomfort which caused it, came to mind when, shortly afterwards, Larry Uttal, president of Private Stock Records, made his keynote speech.

He spoke of the "saturation of radio signals" almost everywhere in the U.S., with both AM and FM bands crowded with independent stations, adding, "and despite economic problems they are all making a profit, or at least, have no deficit". The point was driven home by his mentioning the fact that Los Angeles alone is served by 72 radio stations.

He began with what he described as a "flight of fancy", a look at the possible shape of the radio and record industry of the year 2001.

He saw both as being in a flourishing state, and coping well with such day to day problems as getting record product to the radio station on the moon. The station, staffed by djs from Russia, America and Britain - presumably in peaceful coexistence - presented stiff competition to local stations on Earth, but these were holding their own because the signal from the moon could only be received at times when it was directly above any given reception area. The 12" LP had become the 5" LP, and then, in a major technological breakthrough, had become the golf ball - a cube with rounded corners, which could easily be sent through the advanced tube delivery system adopted by the Post Office. Recorded on all six faces, the golf ball could be played by a very small device which used a laser beam to scan the tracks rather than a needle, and the player and a selection of music could all be carried in the pocket.

The record, or rather golf ball, industry was linked, like every other business, to a vast central



PICTURED AT the end of the first session at the Forum is disc jockey Alan Freeman with Larry Uttal and Music Week's managing director, Mort Nasatir (right).

computer, and, although it was possible to browse in a retail outlet if so desired, a telephone call from home to the computer would send a personal record choice through the postal tube within half an hour.

It was almost reassuring to find that Uttal envisaged such familiar problems as record piracy as still being around in 2001.

Returning to today's somewhat less glamorous situation, Uttal described radio in the U.S. as being "in a state of flux".

Until a few years ago many U.S. stations had embraced several musical formats, but the growth of FM stations had led to more and more specialisation, with the fight for ratings resulting in constant repetition of hit singles, to a point where top 40 stations, then top 30, then even top ten stations, proliferated.

Now things were changing again, with country music appearing in the charts and so being played on pop stations, and once rigidly black stations playing material by white artists, because they liked their music.

Most major stations still stick to format, playing only well established hits, and record companies find this no

disadvantage, because their proven experience is that excessive radio exposure of product does not depress sales.

However, to break new product the companies had to go to the secondary stations, which shared unlimited needletime enjoyed by the majors but, not being at such a keen level of competition, devoted time to new records.

Uttal felt sure that a more generous needletime allowance for British independents would allow for more new product to be brought to the public.

He speculated on whether British stations would increase awareness of local differences in musical taste, and move closer to the American situation where pop hits are essentially a local affair, with each Top 40 station doing its own survey of local retailers.

He saw the problems faced by radio and record companies here and in the U.S. as being different only in degree and concluded, "The vastness of the American radio scene in no panacea for record sales. That lies only in good saleable product."

Answering points raised in questions from the floor, Uttal said he thought that British radio could learn a lot from the US

problem. If royalty payments were introduced in the U.S., saturation play would continue, with stations everywhere simply raising their advertising rates to cover the extra cost of programming.

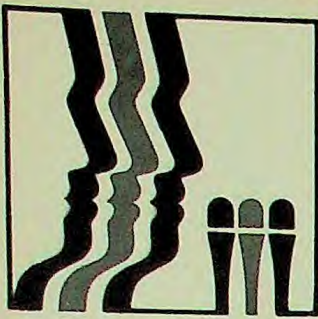
Dealing with the question of the employment of musicians and the proportion of live music on radio Uttal accepted that the matter is a vexed one here, but said that in the U.S. the amount of music available on radio had tended to make the public more music conscious, which had led to an expanding record industry, which in turn offered greater employment to musicians.

In answer to a suggestion from Clive Selwood, marketing director of CBS, that the reason saturation play did not affect sales in the U.S. was because the singles market was softer there, Uttal said that it was not as soft as some people thought. The economic situation and the recent rise in the price of records had affected singles sales a little, but saturation play had been in operation for years, and sales had not suffered until now. A single getting plays every hour on several stations will still sell 700,000 to a million to become hit, he pointed out.

When Bob Mercer, EMI director of repertoire and marketing questioned whether British commercials could ever get enough advertising to expand as U.S. stations had done while so many listeners could tune to a major station not dependent on advertising, namely the BBC, Uttal replied that he could not see that the peculiar situation of having the BBC here should preclude more commercial stations opening. Stations here could work on a population basis, as they do in the U.S.

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MUSIC WEEK BROADCASTING FORUM REPORT

Record and radio needletime dialogue

THE FINAL session at the Forum, titled Dialogue, brought together panels from the radio industry and the record industry. MW was pleased to welcome back for this debate Stan Hibbert, secretary of the Musicians' Union, who in place of John Morton, was able to answer some of the points raised.

Robbie Vincent of BBC Radio London opened up the proceedings by appealing for more needletime for the BBC local stations. Answering this plea, Hibbert suggested that it was up to the stations to negotiate with the BBC. At the same time, he said that if Radio London wanted music, they could opt in to the BBC network programmes.

Vincent was not pleased with the reply, saying that this was no way for a local station to build up its own identity. Chris Denning re-inforced his speech earlier in the day by saying that he had never met any musicians who objected to the commercial stations having more needletime. At the same time, he suggested that the only musicians who did not want increased needletime, or needletime at all, were unemployed musicians. Hibbert could not accept this view.

At this time in the discussions, Bob Mercer suggested that why should musicians have the right to tell radio people when and where their records could be used. "If an electrician fits a light switch in my house, he doesn't tell me when I can use it." Hibbert replied by saying that the difference is that the electrician does not make the switch.

Adding further weight to the anti-Musicians' Union feeling, Chris Denning questioned the right of the musician to demand he should be able to work on radio. Continuing, he suggested that everyone in the industry should realise that perhaps public taste has changed in recent years.

The debate continued for another hour, with various points being raised, including that of a radio programmer who said he would prefer that his profits went in to paying musicians, rather than to the IBA or the Government. Summing up, Allen McKenzie of Beacon Radio, who has only recently come to Britain, said that if nothing else, the Forum had emphasised that there is a total lack of understanding between the different sections of the industry.

Europe's m.o.r music suitcase shuttle service

THERE IS not enough middle-of-the-road light orchestral music available from commercial sources to meet the needs of broadcasters who lean heavily on this kind of product, particularly late at night, mid-morning or mid-afternoon.

To meet this need, the European Broadcasting Union has set up its own "suitcase system", a kind of shuttle service of MoR material, linking more than 15 member countries.

Antony Dean, director of the EBU, explained at the Forum: "Most of the major broadcasting organisations in Europe have their own light, or concert orchestras. They make a selection of their output each month, put the tapes into what in effect is a large suitcase and send them on to the next station in the line.

"This next station is allowed to keep the tapes for a few days, make copies of anything of interest, add new tapes from its own production output, and send the suitcase on to the next stop."

Dean stressed that nothing is done by way of programme exchange or co-operation under the EBU set-up to replace or deflect the national effort. Every member country remains absolutely sovereign. "But the international co-operation enables



Antony Dean, EBU director

the radio organisations to enrich their programmes in ways which would not be possible by any other means.

"By definition an EBU member must provide a service of a national character and national importance in its own country. So the concept of public service broadcasting is cherished by most of them. They don't provide merely top 40 services, though some, like the BBC, have networks largely based on this formula. But they try to cover the whole field of entertainment, information and education."

He agreed that the rock/pop field would continue to be under Anglo-American domination for many years to come. "But it would be wrong to think any European country would allow this fact to submerge or obliterate its own special forms of music.

"France without the chanson, where words are infinitely more important than the music, would be unthinkable. Italy without the canzone, where the music is infinitely more important than the

words; Germany cannot live without its schlager, and Switzerland combines all these in its different linguistic regions. And the special colour of Greek, Spanish and Portuguese music is infinitely worth preserving.

"It's this injection of music with a flavour different to one's own that EBU co-operation seeks and provides."

Before outlining the different shapes and forms the co-operation takes, Dean stressed that everything was done legally and in accordance with international agreements and conventions. And the exchange does not pose a threat to national musicians.

The European Pop Jury, a monthly show, used to try to seek the number one record in Europe by getting each participating country to broadcast the top of its national charts, with juries in each country voting. But it proved discouraging to most of the participants because it was virtually always a British or U.S. record coming out on top.

Now the format is changed, with each country presenting two entries on the live hook-up, one of which has to be completely national as regards composers and writers, except it need not be sung in national language.

And the EBU is looking into a new and widespread exchange of programmes illustrating the contemporary folk scene. On the light music side, the Bavarian Radio initiated the "suitcase system."

Tests are going on in the light-music field in another direction. Programmes go out to other stations, but introduced in the language of the receiving station by a representative of the originating station. "This relates to charm of presentation. We all know how delightful Maurice Chevalier sounded in English and how charming the French find Petula Clark talking in French."

The EBU runs a competition to encourage writers of new marches. And it is active in the jazz field, originally working closely with the Montreux Festival and spreading a wider net - Molde in Norway last year, Pori in Finland this year, and Ljubljana for 1976. Similar encouragement is handed to all forms of serious music.

EBU members wholly own and maintain 45 orchestras, giving full-time employment to more than 3,500 musicians, that not counting choirs or other musical aggregations.

In fact, Dean said, EBU product goes right round the world. "Whereas the EBU has as its nucleus the broadcasting organisations in the European broadcasting zone, it has 65 associate members through the rest of the world, taking in North America, Japan, Australia and so on.

"The serious music field is the area of the most successful and important international co-operation without which a number of radio stations would find it difficult indeed to continue broadcasting their specialised music programmes."



CAPITAL RADIO'S managing director, John Whitney, in full flood during his lunch time speech.

Free development essential—Denning

A FRAMEWORK to allow the gradual development of varied types of broadcasting organisations was suggested at the Forum by ex-broadcaster Chris Denning - who added that the keyword to such a scheme would be freedom with responsibility.

Denning, now managing director of Live Wire Records, said that he would like to see a full commercial system in Britain, with as many stations in as many areas as the market would allow. This would allow the BBC free rein to concentrate on what it did best, and there were precedents for such mixed systems in both Canada and Australia.

"For me, freedom of choice is sacred and should be put above the interminable arguments of finance, wavelength availability and needletime," Denning claimed. "If the IBA can't afford to build transmitters then why shouldn't the stations undertake this themselves? This would help in solving the waveband shortage because the Government would then, instead of having to allocate finance to the IBA transmitter building programme, be able to spend the cash re-equipping the police radio system and getting them off the FM band."

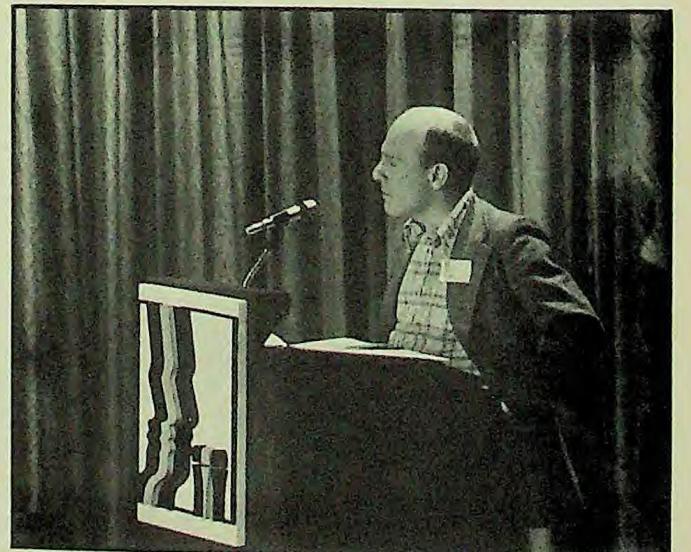
Denning added that what was needed was not a detailed blueprint of the broadcasting system, to be imposed on everybody, but rather a framework round which a sensible system could develop freely and meet new conditions and needs without the necessity

for setting up another committee in a few years time.

Denning also told the Forum that it was silly to talk of wavelength shortages in UK broadcasting when, in London during the evenings when both Radio 1 and BBC London closes, Radio 2 can be received on 1500 metres LW, 247 Metres MW, 206 Metres and also VHM/FM frequencies. "Even the BBC doesn't claim that Radio 2 is that worthwhile," he declared.

"Yet despite all this duplication there is no station in London to which pop music lovers can turn for Top 40 music during the evening. It is terrifying to think that the population of this country should be obliged to turn to Radio Luxembourg for their entertainment in this field, and the fact that they do must surely be indicative of a sad inadequacy in the services made available to the British public by our broadcasters."

Denning said that his framework would allow the gradual development of different types of broadcasting organisations in different parts of the country, restricted only by the will to set them up and the availability of money and wavelength. "The national services of the BBC could remain and the Corporation would be well placed to provide coverage of minority tastes and programming of the type that would not be commercially viable educational broadcasts," he added.



Chris Denning

Programming policies—the directors take the stand

THE RADIO programming debate at the Forum was probably the high point of the two days for most of the delegates who attended. Following on from an explanation of Radio 1 policy from department head, Derek Chinnery, four commercial radio station music directors took the stand to explain their views.

The section, admirably moderated by Bill Martin, opened up with Aidan Day of Capital Radio, emphasising that radio people exist to create and satisfy an audience. Directing his talk to the record company executives he pointed out, "We use your product, which we quite rightly pay for, and we use that product to create the audience. If I like the records you bring in, I pay for them, and if I don't, sorry but you don't get any money."

Day stood firm on his policy of choosing the records himself, saying that it is his neck that is on the block if things go wrong. "I'll listen to what people have to say about any record, but it is my decision in the end, and I set the station sound." Day's comments later brought Geoffrey Everitt in to voice, saying that Day is refreshingly honest, and about as democratic as Chairman Mao.

Aidan Day's speech was short but effective, with his main theme being that the Forum was a good idea, and that radio people should talk together, bouncing ideas off each other, and by doing this, "We are going to get a more constructive creative radio in Britain."

Keith Skues of Radio Hallam followed Day, illustrating his talk with a series of colour slides. His amusing view-point, although not including many new facts, covered how the playlist is drawn up at a weekly meeting of the presenters, and how many records are then included in the list. "We have a list of the 40 top selling singles in the Sheffield area, which we compile from returns from local record shops. There are 20 new releases played in rotation throughout the week, and 40 albums, although these are not only current releases. This makes a total of 100 records, though on the albums most of the material is for programming."

Skues also touched on the subject of his taking to Hallam, established name disc jockeys, none of whom had ever worked



SEEN DURING the panel discussion on radio programming are (l-r) Andy Park (Radio Clyde), Keith Skues (Radio Hallam), Aidan Day (Capital), Alan Freeman, Geoffrey Everitt, Clive Burrows (Radio City), Ian Gurney (Elektra/Asylum), Jeff Gilbert (CBS), and Ronald Cole of Bus Stop Records.

out of London. "Different bodies had expressed concern at my not hiring local voices for my main presenters but surprisingly the public soon accepted the London voices, but were highly critical of the Sheffield accents."

Andy Park of Radio Clyde surprised the Forum delegates by one of his opening remarks, that at times Radio Clyde has more listeners in the evening than Scottish Television has viewers. Explaining that the music programming is divided into three areas, day-time night-time and weekend, Park pointed out that Clyde does not have a playlist as such, because each disc jockey is hired to work on his own initiative. "The jock is free to put whatever he wants into his programme, and I'm free to kick his ass in if he gets it wrong."

An interesting statistic revealed, is that 80 percent of the listeners could tell you what programme they were listening to, even if only supplied with a list of the records being played.

With a great deal of talk at the forum being allocated to the playing of minority taste music in commercial radio, Andy Park was able to give a full account of the different types of music covered during a week of Clyde broadcasts.

He pointed out that he had to leave the Forum the following day, to return to Glasgow, where Clyde was to relay live, the first concert from Glasgow's new opera house. "We've done recordings from the Scottish Proms for the last three years, and this year, broadcast nine performances. The BBC only broadcast two. We haven't just covered classical events, but are also heavily committed to jazz and folk. We are running a local jazz competition this autumn, and we also have regular opera programmes."

Following on from the Clyde presentation, was Clive Burrows from Radio City. He highlighted the problems of broadcasting to an area which is quite large, when he said that whereas the people in Liverpool were quite happy to hear country and western, those in Blackpool were happy to dance away the night to Northern Soul.

"From our audience figures, it seems that we are well on the way to providing that there is a need for pop on a more adult level. Being very much a playlisted station, the records must provide enough variety for each disc jockey's show not to sound alike. There are 40 top singles plus eight

records of the week, 40 oldies, and 30 albums. I feel that albums are just as important as singles, because there is nothing more boring than listening to Rod Stewart's Sailing for the umpteenth time.

"I feel the listener should be presented with an alternative to mindless top 40 programming. The UK singles chart, compared with the US chart, has reached an all time high of mediocrity, and until we filter through the more deserving type of record, we can only look forward to a continuing downward decline and boredom throughout the industry. If that happens within radio, we've only ourselves to blame."

Before his closing remarks, Burrows threw light on the popular subject of record pluggers. "When I was with Radio 1, the service ranged between good bad and indifferent. At City, I find it ranges from excellent to totally inefficient. We all know the pluggers who fling the door open, shouts 'wife and kids alright?', litters the desk with singles (all of which are going to be monsters), followed by, 'fancy a gin and tonic squire?'"

In the question and answer

Radio 1: the network as it is

WHILE RECORD companies appear to be concentrating heavily on commercial radio for artist exposure, there remains only one pop service that covers the entire UK, with the exception of Radio Luxembourg. It is of course, Radio 1.

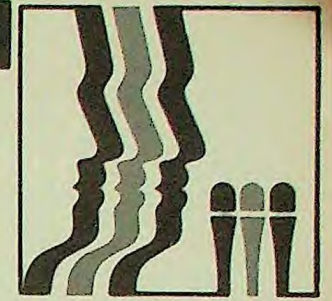
Derek Chinnery, head of Radio 1, opened his talk at the Forum, by saying that he felt nervous speaking to the gathering, although he had met most of the people individually many times. "I'm going to talk about the network as it is, not as I'd like it to be."

Explaining that the music programming is divided into three areas, day-time, night-time and weekends, Chinnery gave his reasons why a playlist was now needed at Radio 1. "In the past,

producers tended to do their own thing, giving a very fragmented sound to the network, but we felt it essential that Radio 1 should have a positive identity."

Unlike the smaller commercial radio stations, Chinnery pointed out the pressure on any one man choosing the playlist would be too enormous. "You only have to be at Epton House to realise that."

Questioned by Bob Mercer of EMI, Chinnery defended himself when asked why new records do not stay in the playlist for longer. "Most records stay in the list for up to six weeks, but there is inevitably a quick turn round at the bottom of the chart, simply because unless the record is breaking, there are many other deserving new releases coming



MUSIC WEEK

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period that followed, Alan Freeman began by appealing that everyone in the industry should try and break down any barriers that exist. "With more talking between the different sides of the industry, the more we will all achieve."

Geoffrey Everitt followed on by asking if it were possible that the Radio 1 playlist panel could be changed from time to time. "If these people are human, and we have every reason to believe they are, some of them are bound to be biased against one artist or another, and I think a rotating panel format would give some artists a better chance of exposure."

Jeff Gilbert, regional promotions manager at CBS expressed fears that radio people might lose touch with the record buying public if they don't make more contact with record dealers. All credit must go to Gilbert, who was the only man at the Forum who openly recognised the importance to everyone in the industry of the dealer, who so often is forgotten. In saying this, he said, "I think it is commercial suicide not to play records from groups such as the Wombles and the Bay City Rollers as some stations do, being records that the public obviously want."

Another valuable contribution to the discussion was from Ian Gurney, general manager of Elektra/Asylum. Commenting on a recent interview in MW with Tony Blackburn, Gurney was frightened by Blackburn's comments, appealing for a tighter playlist. Alan Freeman, continuing on this topic, cited the time when he was hosting an afternoon show on Radio 1 some years ago, where producers felt that there was a certain time of the day for certain types of music. "I totally disagree," he told the Forum. "I think you can give the listener a subtle suggestion as to what they might like to hear, and by not sticking rigidly to the idea that you can only play certain records at certain times of the day, there can be an element of surprise."

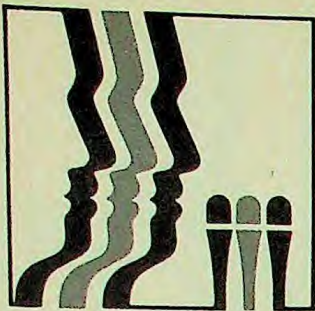


DISCUSSING THE BBC Radio 1 playlist with Teddy Warrick, and Clive Selwood of CBS, Geoffrey Everitt and Ronald Cole.

along the week after. What do you do in that situation?"

The playlist was obviously the main topic of interest during the Radio 1 presentation. Chinnery was quick to point out that the playlist is not published, and part of the reason being, that having a record on the list doesn't mean that it will be played, although usually each record is used at least once a week. "We do however publish the running orders of each show, so the business can know when their records are being aired."

"Our business is solely to provide interesting programming, and selling records for the industry is not one of our objectives. All in all, I think Radio 1 is a genuine and worthwhile public service



MUSIC WEEK
BROADCASTING
FORUM REPORT

Audience
figures
'reliable'

A HIGHLY informative session was spent examining the different methods of audience measurement, delightfully moderated by Cecilia Garnett secretary of the AIRC.

The BBC system was outlined by Brian Emmett, the Jicars system by Tony Twyman and the BMRB Forte programme by Peter Mèner. All three speakers admitted that the systems used were not perfect but explained that they were as close to being completely reliable as was humanly possible.

It emerged that although the systems of measurement were quite different from each other, basically the same results were obtained. All revealed, for example, that Luxembourg was losing listeners and that commercial radio was generally gaining on the BBC networked stations.

Brian Murray, of Dorlands, said that from an advertising agency's point of view it was more important to know the type of listener that a programme received than that it had a very high listener figure. As yet the medium was too young for any judgement to be made about the effect of advertising on radio.

Ian Anderson, of Radio Forth, described how the station produced its own chart based on local record shop sales and how it was a difficult problem to ensure that listeners were given the type of music they wanted to hear.

FM stereo broadcasting – the listeners deserve the choice

IN AMERICA, there are many FM stations programming progressive or acid rock. And yet there is still confusion over FM radio and its format, because FM is not a format and FM should not still stand for fine music.

That was one point made by Terry Bate, of Broadcast Marketing Services, talking at the forum about the general history of VHF broadcasting.

He pointed out that the history of FM actually goes back to the start of all radio broadcasting, because the complete frequency spectrum has always existed. However it was not until the end of World War II that FM had been used for mass communication.

But by the early 1950s, each of the set-up independent FM-only stations had heavy financial losses and give up their licences. And around the same time the AM stations decided there was no future in FM broadcasting and also surrendered their licences. From that point, the FM situation lay dormant for nearly a decade.

The re-birth in North America

was after 1960, but that was mainly because of the unavailability of AM or medium wave frequencies in the big metropolitan areas.

"As we know, FM and FM Multiplex or FM Stereo are simply engineering terms. FM is a method of transmission, offering a quality of reception that cannot be matched by AM or medium wave. And the early FM formats were either classical or good music, or wall-to-wall music. Any applicant for an FM radio licence in Canada produced a programming tape, and you can bet your boots that in the early 1960s the format was classical or good music.

"In fact, I sat through a day of applications, and the chairman of the board remarked that he didn't know there was such a multiplicity of Mantovani, or what a boon FM broadcasting must be for the violin trade."

Bate said that FM broadcasting called for a different approach, not just in music, but in the pace of the station, and the kind of announcers used. "And the FM

station jingles, if you can insult them by calling them jingles, told you what the station was about. The station idents were madrigals, harp solos or pizzicato versions of their AM brothers."

But FM broadcasting, in Canada, showed ever-increasing audiences. Not audiences acquired at the expense of other AM stations or television, but people who had not been listening before. A new audience, with FM providing a service not previously available.

"An outstanding example was the FM station in Toronto, CHUM. For years CHUM had been the biggest and most professional rock station. The owners got an FM licence and with a separate programme staff and studios, the highest-quality music was programmed. In fact, 18th-century baroque violin music was very big. But it was paid for by the Top 40 rock on the AM side of CHUM."

He said that FM now was merely a good wavelength enjoying a clarity of signal reception not

available on AM. "The advantages are obvious, but the disadvantages not so obvious. Stereo receiving sets tend to be large and expensive. They tend to be set in impressive pieces of furniture in the living room, but not in the kitchen, bedroom or bathroom. They are not compact, mobile, or personal.

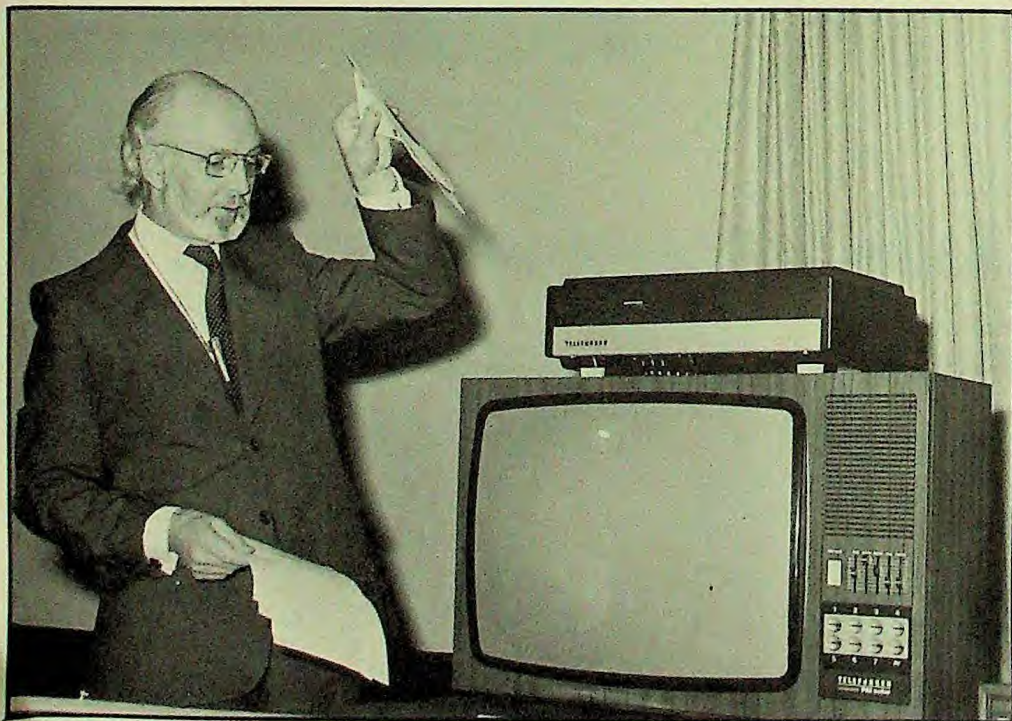
"And yet, the FM picture in North America is that FM set ownership is almost 90 percent in major metropolitan areas. They are pushing AM stations hard for audience, and in some cities they are winning.

"Recently enforced broadcast legislation in both the U.S. and Canada now require completely separate programming on both AM and FM where two licences are held by the same broadcaster. That must be the direction for radio to take in the UK. The final aim has to be separate and distinct programmes, because the listening public deserve the choice that's offered.

"We are radio broadcasters and FM stereo is our future."



PICTURED AT the EMISON stand, is (l-r) Hugh Macdonald, David Donaldson, and John Andrews of EMISON, Ian Anderson of Radio Forth, Bob Hopton of Radio Tees and Keith Skues of Radio Hallam. Forum participants also heard tapes of station formats.

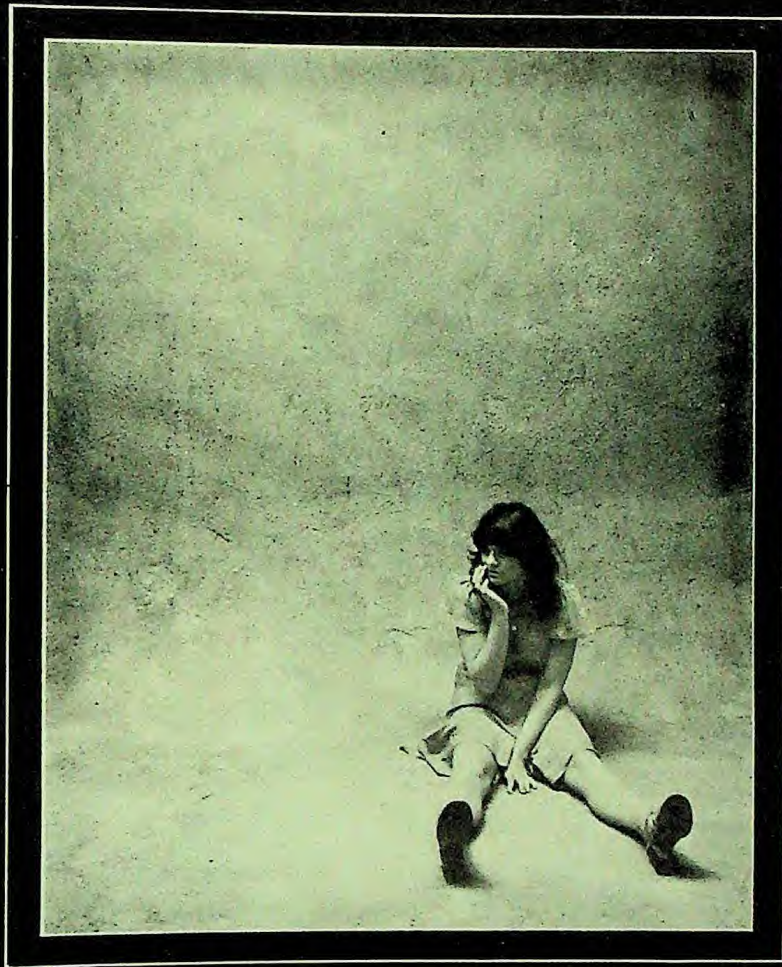


DONALD MACLEAN, head of EMI's audio visual division, demonstrates a videodisc playing device, that linked to a television set, also gives a film of the artist performing.



FORMER DISC jockey and station representative for Radio Caroline, David Gotz is seen talking to Nigel Molden of WEA.

Linda Ronstadt *Prisoner in Disguise*



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JAZZ

EMI - popularising jazz

ALBUM REVIEWS

by STAN BRITT

IT IS PERHAPS a strange state of affairs that a company with such vast resources - musical as well as otherwise - as EMI should have a comparatively small amount of jazz in its otherwise comprehensive record and tape catalogues.

Long since the expiry of licence deals between EMI and certain U.S. companies specialising in jazz (e.g. Verve, ABC-Paramount, etc.), not an enormous amount of jazz has emanated from 20 Manchester Square. By far the largest amount to be made available by the company has been handled by its flourishing imports division at Hayes.

However, in more recent times, there have been signs that EMI is showing a fresh awareness of the interest in this musical genre - and, specifically, in the jazz material at its disposal.

For instance, as part of the first batch of releases on EMI's new economy LP line, Vine, comes a Benny Goodman collection entitled *Early Years* (VMPM 1002). This comprises 14 tracks dating from 1947, when the clarinetist-leader was contracted to Capitol, and the overall repertoire has been unavailable to jazz aficionados for many years.

Ian Groves, Capital label manager, is confident that the Goodman release could well be the start of the fairly regular appearance of jazz reissues on Vine. "During 1976 and thereafter, we hope to be presenting compilations of big-band jazz and swing artists available to us, like Goodman, Woody Herman, Stan Kenton, Harry James, Les Brown, Ray Anthony and Bill May. Eventually, we hope to have a big-band series.

"I am also confident we shall see the appearance of at least one LP featuring Cannonball Adderley, compiled from some of the many recordings he made over the years for Capitol. We are planning to release, or re-release, several LPs in the future. These will be either repackaged straight reissues of former albums or will be transferred to the Vine series. No

Grappelli UK tour

FOLLOWING A successful eight-week Australian tour which saw all but one of the 25 dates draw capacity crowds, Stephane Grappelli and the Diz Disley Trio begin a UK tour on Saturday, Nov. 1, at Cambridge. This will be followed by dates at the Theatre Royal York (Nov. 2), Guildhall, Southampton (9), St Albans (12), Edinburgh (15), Barrow-in-Furness (16), Ipswich (23), Cleethorpes (25), Loughborough (26), New Theatre, Southport (27), Newcastle (28), Town Hall, Huddersfield (29), Hull (30), Birmingham (Dec. 2), Barnstaple (3), Grays (4), Sandown, Isle of Wight (5), London Palladium (7) and Chelmsford (8).

Recent albums by Grappelli include *Stephane Grappelli & Oscar Peterson, Vols. 1 & 2* (America AM 6129 and 6131); *I Remember Django* (BLP 30101) and *I Got Rhythm* (BLP 30163) on Black Lion; and *Afternoon In Paris* (BASF BAP 5001) and *Violinspiration* (BASF BAP 5063) on MPS.

doubt they will borrow from the Dutch Capitol Classics series".

Groves adds that for future jazz releases, however, his company will be selective - "for purely commercial reasons. Obviously, it is aesthetically rewarding to have specialist product, like jazz, on catalogue. But one has to keep a keen eye on the sales figures of such material. As far as Vine is concerned, we are very much in early days. We have been ploughing through a list of very big names in our catalogue, but we have only scratched the surface.

"With the right kind of promotion and publicity, I think we can bring these future releases to the attention both of a jazz-buying and non-specialist public."

Julian Moore, U.S. middle market manager, speaks of limited national advertising in conjunction with the release of jazz product. "Our advertisements, though, will be taken with specialist periodicals. But our aim is to make our jazz release popular. Basically, the reason for launching Vine is to re-issue a large amount of product which has not been available for a number of years - and this, of course, includes jazz - and at realistic prices.

"But the economy in retail price will not mean any lessening in quality. We are hoping that every album will have comprehensive sleeve-notes, recording date information, etc."

Apart from the currently-released Goodman LP, as well as any future jazz issues on Vine, the only two jazz albums available at present on the Capitol label itself are Supersax's *Salt Peanuts* (EST 11271) and *The Best Of George Shearing* (ST 2104).

Moore adds that he receives many requests for the release of jazz - from EMI's own sales force. "But it's true to say we find we get repeated requests from the same sales representatives in the same areas."

Moore's office also liaises with the release of jazz from the vast MCA catalogue. Currently available on MCA or MCA Coral are albums containing much fine music from the likes of Louis Armstrong, Bob Crosby - the Crosby Orchestra is represented on *South Rampart Street Parade* (MCFM 2578), the smaller Bob Cats aggregation on *Big Noise From Winnetka* (MCFM 2695) - Jack Teagarden, Ella Fitzgerald, and the blues-based Louis Jordan. Also available on the label are the jazz-influenced King Cole Trio (*From The Very Beginning*, MCF 2564) and Hoagy Carmichael Sings Hoagy Carmichael (CDLM 8019).

Emphasising that MCA will continue to release jazz albums in future, MCA press officer Geoff. Thorn says that sales returns on jazz LPs made available during the past couple of years have been "encouraging". MCA's jazz material emanates from two sources, says Thorn - the albums are either straight issues from U.S. compilations or the repertoire is put together by Chris Ellis, EMI's resident archivist.

At present, jazz from the Fantasy label - acknowledged as having one of the finest jazz catalogues in the U.S. or indeed anywhere - is confined to just five albums. These are *Fire Up*, by organist Merle Saunders (IT 514), *Inside Straight*, by the Cannonball Adderley Quintet (IT 517), two albums by the Woody Herman Orchestra (*The Raven Speaks*, IT

509; *Thundering Herd*, IT 521) the November-released *Continuum* (IT 525), featuring the Duke Ellington Orchestra conducted by Mercer Ellington.

Keith Peacock's, from EMI's Fantasy office, emphasises that he and his colleagues are at present giving serious thoughts to releasing more jazz product, as from next year.

There is also some interesting jazz, covering several periods, on the One-Up, Double-Up and Starline labels. On the former, two locally-made albums by pianist Keith Nichols - *Cat At The Keyboard* (OU 2085), and its predecessor, *Sott Joplin & Classic Rag Masters* (OU 2035) - demonstrate that sheer patriotism aside, Britain continues to produce first-class jazz musicians. Also on One-Up can be found interesting releases featuring Billie Holiday (OU 2012), Duke Ellington (OUM 2048), Fats Waller (OUM 2086), Nat Cole (OU 2007), plus two more albums by British artists - the late Sandy Brown's *McJazz Lives On!* (OU 2092) and Chris Barber's *The Entertainer* (OU 2093).

Two Double-Up albums, both made in Britain, feature, respectively, the reminiscences and clarinet-playing of Albert Nicholas (*Let Me Tell You*, DOU 114) and a series of small-group performances by former members of the Ellington band (*Great Ellingtonians*, DUO 113).

Starline jazz albums are confined to *The Hits Of Woody Herman* (SRS 5055), *The Robin's Return* (Neville Dickie, SRS 5061), *The Hits Of Harry James* (SRS 5049), and the jazz - fringe *Mad About The May!* (Billy May, SRS 5108).

But pride of place among EMI's jazz repertoire must surely go to the Parlophone re-issue series, compiled for so long now, and with such loving care, by Chris Ellis. Although the series appears to have come to a temporary halt, the material which remains on catalogue certainly rates the sometimes dubious expression "classic jazz".

For a start, there are five albums by Louis Armstrong containing much of what is universally acknowledged as being amongst his finest recordings, not to mention his superlative playing in company with mentor, King Oliver on the appropriately titled *King Oliver's Jazz Band* (PMC 7032). Other jazz masters from earlier days who are admirably represented in the Ellis-instigated series include Bix Beiderbecke, Eddie Lang/Lonnie Johnson, Joe Venuti and The Goofus Five. Britain's own Humphrey Lyttelton band is also included in the series - encompassing the years 1949-1956 (PMC 7147).

Also available on the Parlophone label, although nothing to do with the above series, are commendable albums by Earl Hines (PCS 7160), Joe Venuti (PCS 7159) and Teddy Wilson (PCS 7164), the latter pair co-featuring the popular Dutch Swing College Band.

It might well be that EMI's jazz catalogue cannot compare with those of other companies. But what is already available is, in the main, of some importance to collectors. And the future seems to hold much hope for further material of some significance to appear... at much more regular intervals, perhaps, than during the past few years.

VARIOUS ARTISTS

The Montreux Collection. Pablo 2310 747/48/49/50/51/52/53/54. Producer: Norman Granz. These eight albums, recorded in July at the 9th Montreux Jazz Festival feature, respectively, Oscar Peterson with Toots Thielemans, Milt Jackson and Joe Pass; Jazz At The Philharmonic with Clark Terry, Zoot Sims, Roy Eldridge and Benny Carter; The Dizzy Gillespie Big 7 with Milt Jackson, Johnny Griffin and Eddie "Lockjaw" Davis; Count Basie with Roy Eldridge, Johnny Griffin and Milt Jackson; Ella Fitzgerald; Joe Pass solo; Milt Jackson with Oscar Peterson; and The Trumpet Kings - Gillespie, Eldridge, Terry with the Oscar Peterson Trio.

It is all highly commercial and largely predictable stuff - musicianship of a high order and a great deal of the kind of excitement that the best live recordings generate. Peterson, who is featured on three of the albums plays superbly throughout, both as accompanist and soloist; the Pass album is a masterpiece of spellbinding, virtuoso artistry; the Basie set swings mightily - Griffin emerging as the outstanding soloist - and Ella is her faultless, sensitive and astonishingly fresh self.

Milt Jackson and Oscar Peterson recapture the effervescent spirit of their *Walking Tall* (Verve) and *Reunion Blues* (MPS) albums on the Milt Jackson Big 4 set - there's a particularly handsome *Night Mist Blues* on Side 2 - and the JATP sides feature superb Clark Terry and the effortlessly swinging Zoot Sims to advantage, with Pass again in brilliant form.

Dizzy Gillespie, when he tries, is still the greatest jazz trumpet player alive - and in the context of the Montreux Festival he certainly found the necessary stimulus to try mightily. His album with Jackson, Griffin and "Lockjaw" generates a great deal of steam, particularly on the up-tempo *Cherokee* and *Lover Come Back*.

Tommy Flanagan, the fastidiously tasteful pianist, is a delight on the three albums on which he appears but the outstanding musician of the whole package is Niels-Henning Oersted-Pedersen. He plays on five of the eight albums and stakes a very compelling claim to be the world's finest jazz bassist. His work on the Basie Jam Session set is worth the price of the album alone.

The Montreux Collection which has had considerable BBC airplay - will sell extremely well. The one reservation which must be noted is that some of the Pablo roster of musicians - magnificent though they are - are in danger of becoming over-recorded to a counter-productive degree.

GIL EVANS

Pacific Standard Time. Blue Note BN-LA461-H2. Reissue producer: Pete Welding. Original producers: Richard Boek, George Avakian. A magnificent reissue, this double album consists of tracks originally released on World Pacific as two separate LP's - Great Jazz Standards (with Davenport Blues, Straight No Chaser, Chant Of The Weed, Django and Joyspring etc.), and New Bottle, Old Wine (with St Louis Blues, King Porter Stomp, Lester Leaps In, Round Midnight and Manteca etc.).

Soloists include Gil Evans, Cannonball Adderley, Art Blakey, Chuck Wayne, Budd Johnson, Elvin Jones and Frank Rehak.

Evans's scores for these jazz standards are classics of imaginative writing. An assured market for this one.

STEPHANE GRAPPELLI

*Violinspiration. BASF MPS BAP 5063. This is the first studio recording by Grappelli with the Diz Disley Trio to be released here and it coincides with the group's UK tour. With guest bassist Isla Eckinger joining Disley and Ike Isaacs in the rhythm section, Grappelli is featured in a mixed bag of tunes, including typically exuberant versions of *Cherokee* and *Shine* and delightfully sympathetic treatments of *Loverman* and *A Nightingale Sang In Berkeley Square*. Grappelli is also featured in a duet with himself on electric piano and violin.*

FATS WALLER

*All That Jazz. DJM DJLMD 8003. There seems to be an unlimited source of airshot material recorded by the jazz greats and this double album by Fats Waller is typical of the genre - strong on material if a little lacking in recording quality. Some of the pieces, in fact, come from film soundtracks. This release is rich in the songs for which Waller is most celebrated - *Honeysuckle Rose* (which occurs three times), *Ain't Misbehavin'* (twice), *Your Feet's Too Big*, *I'm Gonna Sit Right Down And Write Myself A Letter*, (twice) *It's A Sin To Tell A Lie* and *Handful Of Keys* (twice).*

The tracks were made between 1936 and 1943, when Waller was at the height of his popularity.

**

VARIOUS ARTISTS

*All Them Blues. DJM DJLMD 8005. Springboard International, from which company DJM acquired this material, has tapped a wide variety of sources for this double album compilation of major blues artists like B. B. King, Big Bill Broonzy, Memphis Slim, Arthur Crudup, Jimmy Reed, John Lee Hooker, Elmore James and Lightnin' Hopkins, including the *Fire*, *Excellence*, *Vee Jay* and *Modern Labels*. Sales potential on name value alone should be good, despite the rather uneven quality of the album.*

**

SIDNEY BECHET

*Bechet And Blues. DJM DJML 063. Sidney Bechet who died in 1959 was one of the greatest jazz musicians who ever lived. Towards the end of his life he enjoyed the status of a superstar in France where his record of *Les Oignons* became that country's first-ever million-selling record. These tracks, according to the notes, were recorded between 1952 and 1958 with various French musicians. Bechet inevitably soars above the mediocrity of his musical associates here on such numbers as *Wabash Blues*, *Frankie* and *Johnny and Trottoirs De Paris* and although this is a long way from being his best recorded work, it is full of interest and should have reasonable sales appeal.*

**

SANDY BROWN

*McJazz Lives On! EMI One-Up OU 2092. Producer: Denis Preston. A fine tribute to the late Sandy Brown, this Lansdowne recording features 12 tracks made between 1959 and 1963, with such musical associates as trumpeter Al Fairweather, Brian Lemon, Colin Purbrook and Tony Milliner. The album is a good showcase for Brown's quirky, garrulous and thoroughly distinctive clarinet - and it points up his broad range of musical involvement, from the gospel style of *Real Sweet*, through *Dinah* and *Willow Weep For Me*, to Benny Golson's *Blues March* and Cannonball Adderley's *Work Song*.*

**



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PRELIMINARY

MUSIC WEEK NOV. 1 INDEX

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- ASHERS L
- BARKER, Butch R
- BARTLEY, Chris I
- BEARDED LADY R
- BRAMMER & KANE S
- B.T. EXPRESS D
- BYGRAVES, Max T
- BROWN, Anthonie R
- BOWN, Alan R
- CAPTAIN ZERO S
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- STEVENSON'S ROCKET A
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- THIRD WORLD R
- THOMPSON, Sue B
- WESTLAKE, Clive I
- WHITE, Joe, Tony R
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- WAYLON, Jennings A

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

LISTINGS

- A**
 ALRIGHT BABY, Teenage Dreamer, STEVENSON'S ROCKET. Magnet MAG 47 (CW)
 ALL OVER ME, You And I, CHARLIE RICH. Epic 3703 (CW)
 ARE YOU SURE HANK DONE IT THIS WAY, Bob Willis Is Still The King, WAYLON JENNINGS. RCA 2619 (R)

- B**
 BE TRUE TO YOUR SCHOOL, Disney Girls, PAPA DOO RUN RUN. RCA 2620 (R)
 BETTER THAN NOW, You And I Are A Song, PHIL EVERLY. Pye Popular 7N45544 (A)
 BIG MAPLE MURPHEY, Paper Tiger, SUE THOMPSON. London HLE 10509 (S)
 BROKEN ENGLISH, What's The Matter Baby, SCOTT C'ENGLISH. Anchor ABC 006 (E)
 BY TONIGHT, I Can Show You How It Is, MOTT. CBS 3741 (CW)
- C**
 CAN'T GET USED TO LOSING YOU, Two Way Radio Blues, RINKY DINK AND THE

- CRYSTAL SET. Harvest HAR 5103 (E)
 CRAZY WOMAN, Golden Oldies, ALAN HULL. Warner Bros. K16643 (CW)
 CROW, Gracie, NASTY POP. Island WIP 6253 (I)

- D**
 DISCO BOOGIE WOMAN Pt. 1, Disco Boogie Woman Pt. 2, ROZAA AND WINE. Right On RO103 (A)
 DO IT (TILL YOUR SATISFIED), Do It (Till Your Satisfied) Pt. 2, B.T. EXPRESS. Pye International 7N 25666 (A)

- G**
 GLASS OF SHAMPAIGN, Panama, SAILOR. Epic 3770 (CW)
 GOOD 'BYE'EE, You My Love, MILLICAN & NESBITT. Pye Popular 7N 45516 (A)
 GOING DOWN, Poor Old Slaves, DUG DILLARD. Warner Bros. K16640 (CW)

- H**
 HEAVEN AND EARTH AND THE STARS, A Boy Like You, LULU. Chelsea 2005.048 (F)
 HERE COMES THAT WONDERFUL FEELING, How Long Will I Love You, LYN PAUL. Polydor 2058.655 (F)
 HOMBURG, Good Captain Clark-Mable, PROCOL HARUM. BUG 62 (S)

- I**
 I CAN'T FORGET YOU NOW, Give It Up, BRIAN JOHNSON. EMI 2373 (E)
 I SEE YOUR NAME, I See Your Name (Instrumental), CHRIS BARTLEY. Right On? RO 105 (A)
 IN A BROKEN DREAM, Boogie Woogie Joe, PYTHON LEE JACKSON. Young Blood Int. YB 1002 (CW)
 IF YOU AND I HAVE NEVER MET (INST.), The Vocal, MAGIC NIGHT. Pye Popular 7N 25698 (A)
 IT'S A MATTER OF TIME, Excerpt From 'Just As Well I Can Dance', CLIVE WESTLAKE. NEMS NES 005 (CW)

- L**
 LAST DATE, Dated Version, T. T. ROSS/RONNIE WILLIAMS ALL STARS. Lucky DL 5104 (D)
 LADY ELENORE, Fog On The Tyne, LINDISFARNE. CB 266 (F)
 LETS TWIST AGAIN, Twister, THE ASHERS. Creole CR 112 (CR/E)
 LITTLE DARLING, Miss Goodie Two Shoes, RUBETTES. Stat 13 (F)
 LORNA, Let's Have A Party, KEVIN COYNE. Virgin VS 126 (I)
 LUCKY LADY, Good Old Days, THE JONES BROTHERS. Pye Popular 7N 25696 (A)

- M**
 MARBLES IN MY HEAD, Big City Train, THEO SCHERMAN. Retreat RTS 266 (E)
 MARCH HARE, Pride Comes Before A Fool, DOCTOR MARIGOLD'S PRESCRIPTION. Route RT21 (R)
 MAKE A LITTLE SUNSHINE, Have Love, Will Travel, NOLAN SISTERS. Target TGT 103 (E)
 MILKY WAY, Satisfaction Is What I Need, SHEER ELEGANCE. Pye Popular 7N 25697 (A)

- N**
 NEVER BEEN IN LOVE BEFORE, Hide Away, CHICAGO. CBS 3745 (CW)
 NEED A WOMAN, Can't You Feel The Music, 13 AMP. EMI Power Exchange PX 114 (E)

- O**
 OUR DAY WILL COME, Our Day Will Come (Instrumental), HAZEL DEAN. Decca F 13613 (S)

- P**
 PAIN, Party, EDWIN STARR. Bradley's BRAD 7531 (A)
 PENNY WISHES, Sieglinde, TOM PARKER ORCHESTRA. BUC BU 3023 (-)
 PUT A LITTLE LOVE AWAY, Which Craft Is Witch Craft, SHARON FORRESTER. BUL 1004 (F)

ALBUM REVIEWS

FROM PAGE 24

surely that. Here is the drum, brass and organ mix driving along relentlessly, interspersed with occasional instrument solos, and topped by chanting vocals. Some of the tracks, like Weya and Super Kumba, sound not unlike America's Crusaders, while others, like Pepe Soup, are reminiscent of Osibisa (although Dibango was there first). Store demonstration to the Bohannon-orientated disco crowd is necessary, however, to stimulate interest in Makossa Music.

DAVE MASON

Split Coconut. CBS 69163. Producers: Dave Mason/Bruce Botnick. Pity that Dave Mason has never developed more than limited and discerning appreciation, for he's rather a long way down the road for mass adulation. Yet his work on this particular album may well have the surest commercial touch of anything that he has yet recorded. Mason's long had the reputation as an observant and sensitive composer and here the material is uniformly excellent, with its melodic strengths often emphasised by the background vocal presence of David Crosby and Graham Nash. If CBS could break a single, then a belated breakthrough could easily follow.

TINA TURNER

Acid Queen. United Artists UAS 29875. Producer: Ike Turner - With an album title inspired by her role in Ken Russel's Tommy, Tina sheds husband Ike (production and one track, Baby

Get It On, excepted), and moves even closer to rock music than the Turners have done before. Here are renderings - and that is the only way to describe Tina's treatment of songs - of the Rolling Stones' Under My Thumb and Let's Spend The Night Together, Pete Townsend's title track and I Can See For Miles, plus Led Zeppelin's Whole Lotta Love. The explosive treatments are likely to bring even hardened r&b fans around, although they will probably be happier with the material on the LP's second side such as Pick Me Tonight and Rockin' & Rollin'. Sweet, not bitter, sales here.

DAN McCAFFERTY

Dan McCafferty. Mountain TOPS 102. Producer: Manny Charlton - Obviously EMI was pinning a lot of its hopes for the success of McCafferty's debut solo album on the reaction towards his recent single revival of Jagger-Richard's Out of Time, but rather mysteriously the record dropped from the charts like a zeppelin. However, if there is any justice, this album won't suffer the same fate and McCafferty's efforts won't have been in vain. The lead singer of Nazareth revives several rock standards, breathing new life into them. Apart from Out of Time, he does a dynamic version of Lorraine Ellison's Stay With Me Baby (enhanced by the virtual symphonic backing), The Great Pretender and Doris Troy's Whatcha Gonna Do 'Bout It. Material from Neil Young and Dylan is also included. Should sell reasonably well, hit single or no hit single.

DAVID COURTNEY

David Courtney's First Day. EMI EMC 3094. Producers: Courtney and Andrew Powell. Courtney is the man behind some of the successes of Leo Sayer and Roger Daltry, and as such you would expect a good debut album - he doesn't disappoint either. The album is basically a selection of ballads and pop numbers, beautifully orchestrated and capably performed. Variety is the keyword; the opening track, Silver bird (an instrumental) is like the overture from a major epic film and in If You Wanna Dance, there are definite influences of Leo Sayer. The album should appeal to anyone who enjoys the work of artists like Sedaka and Elton John, but obviously exposure will be a prime consideration for sales.

MISCELLANEOUS

VARIOUS ARTISTS

The Greatest Hits Of Walt Disney. Ronco RTD 2013 - Compilation producer: Gordon Smith. In a class of its own, this compilation is a winner from start to finish. Containing 24 original records, it traces the Disney era from 1938 to the present day. Including Bare Necessities, Whistle While You Work, Ugle Bug Ball, Supercalifrag etc., Alice In Wonderland, and The Wonderful Thing About Tiggers, this album is bound to attract huge interest. Being promoted on television, and backed by shrewd marketing, it should attract many people visiting one of the annual Christmas Disney screen epics. An excellent product.

SHUSHA

Before The Deluge. United Artists UAS 29879. Producer: Jerry Boys - Shusha writes good songs, and the collection on this, her third album, are almost uniformly outstanding. If there is a problem for her, it is that they sometimes appear specifically slanted to suit her own wide-ranged, crystal-clear vocal style. However the title track here is by Jackson Browne, with outstanding lyrics, and she proves ability to sing "outside" material by an excellent working of John Prine's Hello In There and by a sensitive Gypsy Road, written by her guitarist and arranger Gerald Moore. Shusha is clearly on the way to full acceptance and recognition. As singer and writer.

EIRA HEATH

Christ In Competition. Pilgrim Praise 2. Jolly set of tuneful numbers with a Christian Message, a step further than the Sally Army's pop-hymns of a few years back. The songs are m-o-r pop and even with different lyrics would hardly be chart material. One even has a Hawaiian flavour. The songs are delivered by Good Old Days regular Eira Heath backed by touring group The Scholars and many of the songs have been featured at religious festivals throughout the world. As a religious disc its sales are obviously specialist but as a means of getting the message across in the pop market its potential is limited.

THE GOONS

Goon Show Classics Vol. 2. BBC REB 213. Two more glorious episodes from the legendary Goon

Shows - the Jet-Propelled Guided NAAFI and The Evils Of Bushey Spon - which despite their age, 19 and 17 years old respectively, remain as hilarious as ever - for the reason that it was, as they said, all in the mind. Side One makes some pointed digs at government extravagance, culminating in the launch of a self-propelled NAAFI carrying 60,000 gallons of tea with a range of 6,000 miles. The Bushey Spon episode concerns the erection of an unwanted lamp-post and has a strong social relevance for the time, emphasised by a guest appearance by the veteran actor A. E. Matthews who fought a lengthy, well-publicised battle against an intrusive lamp-post outside his home. The show has an enduring and loyal following and the album is a sensible stock item.

IVOR CUTLER

Velvet Donkey. Virgin V2037. Prod: David Vorhaus - Cutler in good form, relating over 30 short pieces, some just one-line jokes, some quite lengthy narratives told in his characteristic disingenuous fashion, the pretence of simple-mindedness lending force to his far from simple-minded sense of compassion. Phonic Poem uses this technique to particularly good effect in a child's flat-voiced account of a road accident. There is also a selection of Cutler's short songs on odd topics, the magical sound of his harmonium now augmented by Fred Frith's quirky viola phrases, plus occasional contributions from Phyllis April King in a similar vein. An album for confirmed Cutlerists, but recommended also to those who have never heard him.

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RELEASES

R
RAINY NIGHT IN GEORGIA, Willie And Lora Mae Jones, TONY JOE WHITE. Warner Bros. K 16642 (CW)
RAILROAD TRACK, Freedom Song, THIRD WORLD. Island WIP 6256 (I)
REGGAE FUNKYFIELD, Guess You Didn't Know, ANTHONIE BROWN. EMI INT. 517 (E)
ROCKFORT FILES, I Don't Know, ALAN BOWN. CBS 3721 (CW)
ROCK STAR, Country Lady, BEARDED LADY, Young Blood Int. YB 1075 (CW)
ROCK 'N' ROLL SHOW, It's Fallen Off, ARGENT. RCA 2624 (R)
RUN AWAY, The Best Thing In My Life, JOHN CHRISTIE. Polydor 2058.657 (F)

S
SHE WEARS MY RING, Just A Moment, C. CAMPBELL. Vulcan VUL 1003 (F)
SERENADE THAT WE PLAYED, Love Is A Word, SCARLET JADE. Pinnacle P8411 (P)
SHUT OFF THE LIGHT, He Was A Big Freak, BETTY DAVIS. Island WIP 6255 (I)
SLEEP WARM, Never Been A Horse That Couldn't Be Rode, ROD MCKUEN. EMI 2367 (E)
SONG FOR TWO LADIES, From The Heart, BRAMMER & KANE. Warner Bros. K16641 (CW)
STRANGE SHIPS, Little Brown Box, FOX. GTO GT 41 (F)
SWEET MAMA, It's In The Sky, SWEET MAMA. Bradley's BRAD 7350 (A)
SPACE WALK, I'm Only An Elf, CAPTAIN ZERO. Gull GUL 23 (S)
SUNDAY MORNING SUNSHINE, You Are, MALCOLM ROBERTS. BUC BU 3021 (S)

T
THE KITE, Same Old Feeling, MAX BYGRAVES. Pye Popular 7N 45545 (A)
THE TIMPAN REEL, Samhradh, Samhradh, (Summertime, Summertime), THE CHIEFTAINS. Island WIP 6247 (I)

NOV. 1

THE JOKER, Doodle, BUTCH BARKER, Creole CR 113 (CR/E)
THE WHIFFENPOOF SONG, Rosie, MIKE FELIX. Pye Popular 7N 45532 (A)
TO HAVE, TO HOLD AND LET GO, Midnight Rainbows, JOE SOUTH. Island WIP 6254 (I)
TRY ME OUT, Try Me Out (Instrumental), JIM HAVEN. Penny Farthing PEN 898 (A)
TRAM DRIVER, Nuclear Nightclub, WIGWAM. Virgin VS 128 (I)

W Y

WALKIN' ON WATER, Steppin' Out, JERRY RIOPELLE. Anchor ABC 4084 (E)
WHATCHA GONNA DO ABOUT IT, Knightingale, DAN McCAFFERTY. Mountain Top 5 (E)
WONDERFUL CREATION, Enjoy It, MR BIG. EMI 2372 (E)
WHO LOVES YA BABY, Nevertheless (I'm In Love With You), TELLY SAVALAS. MCA 217 (E)
WHY CAN'T WE BE FRIENDS, Here's Looking At You Kid, C'mon Kid, 53rd & 3rd FEATURING THE SOUND OF SHAG. UK 114 (F)
YOU BRING THE SUN IN, IN THE MORNING, You Bring The Sun In, In The Morning (Disco Mix), FAY HAUSER. Phonogram 600.489 (F)

TOTAL ISSUED

Singles Issued by major manufacturers for week ending 31st, October, 1975

	This Week	This Month	This Year
EMI	7 (14)	29 (14)	441 (582)
Decca	6 (3)	69 (3)	222 (602)
Pye	9 (12)	36 (12)	389 (266)
Polydor	5 (4)	35 (4)	296 (261)
CBS	4 (6)	26 (6)	238 (361)
Phonogram	4 (-)	18 (-)	161 (293)
RCA	3 (4)	12 (4)	203 (281)
WEA	14 (5)	15 (5)	248 (305)
Others	24 (26)	110 (26)	1047 (1122)
Total	76 (74)	307 (74)	3245 (4173)

NEEDLE TIME

RADIO LONDON'S FAVOURED PLAYS
GOOD BYE EE, 14-18 (Magnet MAG 48)
DANCE WITH ME, Orleans (Asylum AYM 544)
BAD BLOOD, Neil Sedaka (Polydor 2058 532)
STRANGE SHIPS, Fox (GTO GT 41)

ROBBIE VINCENT'S ROCKET
ONCE YOU FALL IN LOVE, Eddie McLoyd (Brunswick BT 27)

BRMB PERSONALITY PICKS
George Ferguson: BAD BLOOD, Neil Sedaka (Polydor 2056 532)
Adrian Juste: DELILAH'S POWER, Ike & Tina Turner (United Artists UP 36028)
Edd Doolan: ONLY YOU (AND YOU ALONE), Johnny Mathis (CBS SCB 3673)
Dave Jameson: MAGIC OF THE BLUES, Blue Magic (Atlantic K 10689)
Brian Savin: LOVE MACHINE, Montanas (Charisma CB 265)
Brendan Power: SINGING MY SONG, Tammy Wynette (EPIC SEPC 3591)

RADIO ONE RECORD OF THE WEEK
Noel Edmunds: PART TIME LOVE, Gladys Knight and The Pips (Buddah BDS 438)
Tony Blackburn: I'M STILL GONNA NEED YOU, Osmonds (MGM 2006 551)
Johnny Walker: IF YOU DON'T WANT MY LOVE, Ronnie Wood (Warner Bros. K 16618)
David Hamilton: GAMES PEOPLE PLAY, Detroit Spinners (Atlantic K 10659)

RADIO CLYDE PERSONALITY PICKS
Dave Marshall: WALK AWAY RENEE, Four Tops (Tamlam Motown)
Steve Jones: TRAIN OF THOUGHT, Gene Pitney (Bronze BRO 41)
Richard Park: SINGING MY SONG, Tammy Wynette (EPIC EPC 3591)
Tom Ferry: SAY IT AIN'T SO JOE, Murray Head (Island WIP 6252)
Brian Ford: WISHING WELL, Ronnie Charles (20th Century BGC 1011)
Bill Smith: HEAVEN AND HELL IS ON EARTH, 20th Century Steel Band (United Artists UP 36021)

RADIO CLYDE RECORD OF THE WEEK
OUR DAY WILL COME, Frankie Valli (Private Stock PVT 42)

CAPITAL CLIMBERS
AFRICA (INDIAN SUMMER), Joe Daffin (CBS 3670)
BORN TO RUN, Bruce Springsteen (CBS 3661)
ALL AROUND MY HAT, Steeleye Span (Chrysalis CH 2078)
RAIN GAME, Street Walkers (Vertigo 6059.130)
WILD EYED AND LEGLESS, Andy Fairweather-Low (A&M 7202)
ARE YOU SURE HANK DONE IT THIS WAY, Waylon Jennings (RCA 2619)

RADIO LUXEMBOURG HOT SHOTS
Chris Carey: GOOS BYE EE, 14-18 (Magnet MAG 48)
Stewart Henry: LOOK AT ME I'M IN LOVE, Moments (All Platinum 6146 309)
Peter Powell: CHANGE WITH THE TIME, Van McCoy (Avco 6105 042)
Tony Prince: RATTLE SNAKE ROLL, Wizard (JET 758)
Bob Stewart: AT SEVENTEEN, Janis Ian (CBS 3498)
Mark Wesley: LOVE HURTS, Jim Capaldi (Island WIP 6246)

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WILDE ROCK THIS WEEK'S PLAYLIST

Rich Man's Woman A&M
Track from the album 'Rich Man's Woman'/AMLH 64554
ELKIE BROOK EMI/EMI 2349
My Mind
Single from the album 'David Courtney's First Day'/EMC 3094
DAVID COURTNEY Southern Cross A&M
Track from 'The Car Over the Lake album'/AMLH 64549
OZARK MOUNTAIN DAREDEVILS New York Groove
HELLO BELL/BELL 1439
Happy To Be On An Island In The Sun
DEMIS ROUSSOS Philips 6042-033
Imagine APPLE/R 6009
Single from the album 'Shaved Fish/Collectable Lennon'/PCS 7173
JOHN LENNON EMI/EMI 2353
Long Cool Woman In a Black Dress
Single from the album 'History of the Hollies'/EMSP 650
THE HOLLIES MOUNTAIN/Top 3
Holy Roller
NAZARETH
Rock 'n' Roll Love Song NEMS/NES 003
THE MERRIBOYS EMI/EMI 2357
Love-A-Love-A-Love-A-Love-A-Love
Single from the album 'Happy'/EMC 3098
LABI SIFFRE ISLAND/WIP 6248
Love is the Drug
Single from the album 'Siren'/ILPS 9344
ROXY MUSIC ROUTE/RT 13
Livin' In Love
SHEILA ANTHONY
Rocky
AUSTIN ROBERTS PRIVATE STOCK/PVT 33
Wide Eyed Legless A&M/AMS 7202
Single from the album 'La Booga Rooga'/AMLH 68328
ANDY-FAIRWEATHER-LOW CHRYSLIS/CHS 2074
Fool In Love
Single from the album 'The Rock'/CHR 1088
FRANKIE MILLER
Reflections (Summer '75)
THE DEZRO ORCHESTRA ROUTE/RT 19
Candy Baby
ADRIAN BAKER MAGNET/MAG 41
★ Why Did You Do It
STRETCH ANCHOR/ANC 1021
Good-bye-ee
14-18 MAGNET/MAG 48
★ KENNY EVERETT'S WILDE ROCK HOT SHOT

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THESE ALBUMS ARE WANTED

STEVE HACKETT:
VOYAGE OF THE ACOLYTE CAS 1111



STRAIGHT IN AT 26

DESCRIPTION:

Steve Hackett has succeeded in showing off a full range of colours on his first solo album. The Genesis guitarist sets out on an ethereal excursion through eight beautifully woven tracks, ably supported by Genesis colleagues Mike Rutherford, Phil Collins and friends. "Voyage of the Acolyte" is a beautiful tapestry of moods — a masterpiece of late night listening. It is the kind of album which is going to be around for a very long time, to become a firm favourite amongst D.J.'s, Journalists, Record Dealers and Public alike. It is indeed the finest phonographic performance since the last Genesis album.

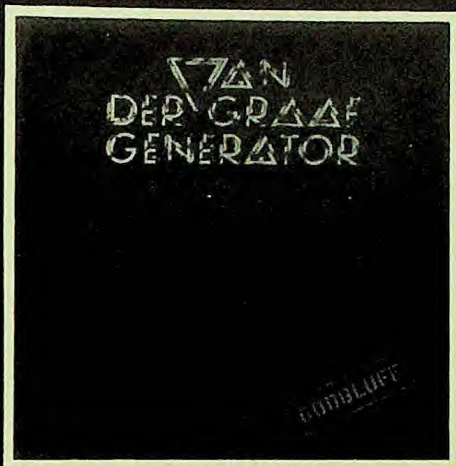
FORM:

Ace of Wands. Hands of the Priestess part I. A Tower Struck Down. Hands of the Priestess part II. The Hermit. Star of Sirius. The Lovers. Shadow of the Hierophant.

EYE WITNESS:

'This is not rock music, nor is it "classical-rock," but it is fine music, of any description. It is music for cathedrals. But sadly it will probably never be performed in public, as Steve has no desire for a solo concert. It is enough to know that this will ring out across continents, a triumph of artistry and musicianship'. CHRIS WELCH, MELODY MAKER

VAN DER GRAAF GENERATOR:
GODBLUFF CAS 1109



KNOCKING AT THE DOOR

DESCRIPTION:

Having re-formed in June of this year, played two sell-out concerts at the Victoria Palace and New Victoria, and completed two sell-out tours in Europe, Van der Graaf Generator now commence their first British tour in three years. Consequently 'Godbluff' is an eagerly awaited album. All four tracks have already established themselves as real favourites in the repertoire, alongside the time-honoured classics, and the album is not only a testament to one of the great groups of the sixties, but proof of their current status as one of the most innovative bands in Britain today.

FORM:

The Undercover Man. Scorched Earth. Arrow. The Sleepwalkers.

EYE WITNESS:

"Godbluff"... is a classic continuation of the old Van Der Graaf style. "Godbluff" takes you most of the way to Hell and leaves you there; music to commit suicide by. I love it. Public School Rock? Don't make me laugh. JONATHAN BARNETT, N.M.E.

The world of '75 fits their music better than the world which last heard it. Many reputations have faded, theirs has hardly begun. They are guided by their music and not the fads of the day.

TIME OUT

LINDISFARNE:
FINEST HOUR CAS 1108

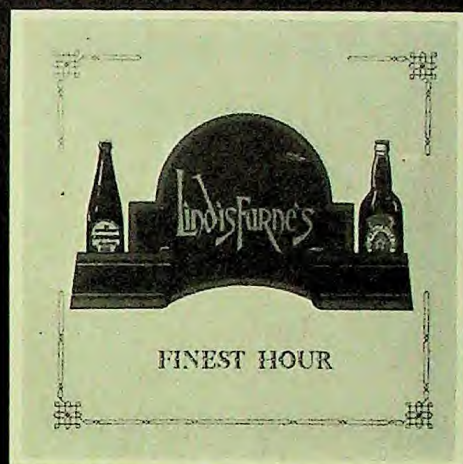


CHART CONTENDER

DESCRIPTION:

Possibly the best value for money on the market, with sixty-two minutes of Lindisfarne's finest work contained on a single album. Brilliant reviews have prompted high sales for this beautiful catalogue album. After three weeks of release it entered the Melody Maker charts, and Music Week Breakers and we predict yet greater chart success.

FORM:

Lady Eleanor, Road to Kingdom Come, Down, Wake Up Little Sister, Together Forever, Alright on the Night, Scarecrow Song, We Can Swing Together, Meet me on the Corner, All Fall Down, Go Back, Winter Song, Clear White Light, Don't Ask Me, January Song, Alan in the River with Flowers, Fog on the Tyne.

EYE WITNESS:

'This is an imaginative compilation of good Lindisfarne material, thoughtfully leaving out the roughest bits. The classics are here; Fog On The Tyne, Clear White Light and Lady Eleanor. In fact all the numbers that got everyone going on boozy Lindisfarne tours.' RR, RECORD MIRROR/DISC



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

CHART FOR WEEK ENDING OCTOBER 18

TOP ALBUMS

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	1	7	40 GOLDEN GREATS	● Jim Reeves	-	Arcade ADEP 16
2	5	5	FAVOURITES	□ Peters & Lee	John Franz	Philips 9109 205
3	2	10	ATLANTIC CROSSING	● Rod Stewart	Tom Dowd	Warner Brothers K 56151
4	4	6	WISH YOU WERE HERE	● Pink Floyd	Pink Floyd	Harvest SHVL 814
5	7	9	THE VERY BEST OF ROGER WHITTAKER	□ Roger Whittaker	Denis Preston	Columbia SCX 6560
6	3	6	ALL THE FUN OF THE FAIR	□ David Essex	Jeff Wayne	CBS 69160
7	9	3	THE WHO BY NUMBERS	● The Who	Glyn Johns	Polydor 2490 129
8	■	■	BREAKAWAY	Art Garfunkel	Phil Ramone	CBS 86002
9	■	■	WE ALL HAD DOCTORS PAPERS	□ Max Boyce	Bob Barratt	EMI MB 101
10	8	31	THE BEST OF	● Stylistics	-	Avco 9109 003
11	■	■	STILL CRAZY AFTER ALL THESE YEARS	Paul Simon	P. Simon/P. Ramone	CBS 86001
12	6	16	GREATEST HITS	□ Cat Stevens	-	Island ILPS 9310
13	■	■	GOOD, BAD BUT BEAUTIFUL	Shirley Bassey	Martin Davis	United Artists UAS 29881
14	38	2	ALL AROUND MY HAT	Steeleye Span	Mike Batt	Chrysalis CHR 1091
15	■	■	40 GREATEST HITS	Perry Como	-	K-Tel NE 700
16	12	168	SIMON AND GARFUNKEL'S GREATEST HITS	● Simon & Garfunkel	S&G	CBS 69003
17	37	3	MALPRACTICE	Dr Feelgood	Dr. Feelgood/Vic Maile	United Artists UAS 29880
18	13	7	ANOTHER YEAR	□ Leo Sayer	Adam Faith/Russ Ballard	Chrysalis CHR 1087
19	21	4	WINDSONG	John Denver	Milt Okun	RCA Victor APL 11183
20	15	19	HORIZON	● Carpenters	Richard & Karen	A&M AMLK 64530
21	11	20	VENUS AND MARS	● Wings	Paul McCartney	Capitol PCTC 254
22	14	103	TUBULAR BELLS	● Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
23	19	27	ONCE UPON A STAR	● Bay City Rollers	Phil Wainman	Bell SYBEL 8001
24	22	17	ONE OF THESE NIGHTS	Eagles	Bill Szymczyk	Asylum SYLA 8759
25	18	3	INDISCREET	Sparks	Tony Visconti	Island ILPS 9345
26	■	■	VOYAGE OF THE ACOLYTE	Steve Hackett	J. Acock/S. Hackett	Charisma CAS 1111
27	26	3	ELVIS PRESLEY'S 40 GREATEST HITS	● Elvis Presley	-	Arcade ADEP 12
28	24	9	STRAIGHT SHOOTER	□ Bad Company	Bad Company	Island ILPS 9304
29	30	106	DARK SIDE OF THE MOON	● Pink Floyd	Pink Floyd	Harvest SHVL 804
30	10	3	RABBITS ON AND ON	Jasper Carrott	Jasper Carrott	DJM DJLPS 462
31	28	91	THE SINGLES 1969-1973	● Carpenters	J. Daugherty/R&K	A&M AMLH 63601
32	■	■	MUD'S GREATEST HITS	Mud	Mike Chapman/Nicky Chinn	RAK SRAK 6755
33	■	■	SMOKEY/CHANGING ALL THE TIME	Smokey	Mike Chapman/Nicky Chinn	RAK SRAK 517
34	20	6	SABOTAGE	Black Sabbath	Black Sabbath/M. Butcher	Nems 9119 001
35	31	22	CAPTAIN FANTASTIC	● Elton John	Gus Dudgeon	DJM DJLXP 1
36	■	■	BORN TO RUN	Bruce Springsteen	J. Landau/M. Appel/B. Springsteen	CBS 69170
37	41	3	FOREVER AND EVER	● Demis Roussos	Demis Roussos	Philips 6325 021
38	17	97	BAND ON THE RUN	● Paul McCartney/Wings	Paul McCartney	Capitol PAS 10007
39	■	■	MOTOWN GOLD	Various	-	Tamla Motown STML 12003
40	16	3	EXTRA TEXTURE (READ ALL ABOUT IT)	George Harrison	George Harrison	Parlophone PAS 10009
41	-	1	ROLLIN'	● Bay City Rollers	Bill Martin/Phil Coulter	Bell BELLS 244
42	23	6	SENSATIONAL ALEX HARVEY BAND LIVE	Sensational Alex Harvey Band	David Batchelor	Vertigo 6360 122
43	44	2	NATTY DREAD	Bob Marley & The Wailers	Chris Balcwell/Wailers	Island ILPS 9281
44	33	6	LIVE AT TREORCHY	● Max Boyce	Bob Barrett	One-Up OU 2033
45	■	■	BLUES FOR ALLAH	Grateful Dead	Grateful Dead	United Artists UAS 29895
46	32	3	TIME HONOURED GHOSTS	Barclay James Harvest	Elliot Mazer	Polydor 2383 361
47	-	1	ROCK 'N' ROLL	□ John Lennon	J. Lennon/P. Spector	Apple PCS 7169
48	27	17	THANK YOU BABY	□ Stylistics	Hugo/Luigi	Avco 9109 005
49	-	1	COP YER WHACK FOR THIS	● Billy Connolly	Bill Martin/Phil Coulter	Polydor 2383 310
50	39	2	WORDS AND MUSIC	Billy Connolly	-	Transatlantic TRA-SAM 32

- = 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

NEXT TEN

- 51 ELTON JOHN'S GREATEST HITS, Elton John, DJM DJLPH 442
- 52 40 SING A LONG PUB SONGS, Various, K-Tel NE 509
- 53 SOUVENIRS, Demis Roussos, Philips 6325 201
- 54 MINSTRELS IN THE GALLERY, Jethro Tull, Chrysalis CHR 1082
- 55 GLEN CAMPBELL'S GREATEST HITS, Capitol ST 21885
- 56 TEN YEARS NON STOP JUBILEE ALBUM, James Last, Polydor 2660 111
- 57 BRIDGE OVER TROUBLED WATER, Simon & Garfunkel, CBS 63699
- 58 THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman/ERE, A&M AMLH 64515
- 59 STEP TWO, Showaddy-waddy, Bell BELLS 256
- 60 TOMMY, Soundtrack, Polydor 2657 014

ARTISTS' A-Z

- BAD COMPANY..... 281
 BASSEY, Shirley..... 13E
 BAY CITY ROLLERS..... 23,41E
 BLACK SABBATH..... 34F
 BOYCE, Max..... 9, 44E
 CARROTT, Jasper..... 30A
 CARPENTERS..... 20, 31CW
 COMO, Perry..... 15F
 CONNOLLY, Billy..... 49F, 50T
 DR. FEELGOOD..... 17E
 DENVER, John..... 19R
 EAGLES..... 24R
 ESSEX, David..... 6CW
 GARFUNKEL, Art..... 8CW
 GRATEFUL DEAD..... 45E
 HACKETT, Steve..... 26F
 HARRISON, George..... 40E
 HARVEST, Barclay James..... 46F
 HARVEY, Alex..... 42F
 JOHN, Elton..... 35A
 LENNON, John..... 47E
 MARLEY, Bob & The Wailers..... 431
 McCARTNEY, Paul/Wings 21,38E
 MOTOWN GOLD..... 39E
 MUD..... 32E
 OLDFIELD, Mike..... 221
 PETERS & LEE..... 2F
 PINK FLOYD..... 4, 29E
 PRESLEY, Elvis..... 27R
 REEVES, Jim..... 1R
 ROUSSOS, Demis..... 37F
 SAYER, Leo..... 181
 SIMON & GARFUNKEL..... 16CW
 SIMON, Paul..... 11CW
 SMOKEY..... 33E
 SPARKS..... 251
 SPINGSTEEN, Bruce..... 36CW
 STEELEYE SPAN..... 141
 STEVENS, Cat..... 121
 STEWART, Rod..... 3CW
 STYLISTICS..... 10, 48F
 WHITTAKER, Roger..... 5E
 WHO..... 7F

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
 T - Transatlantic


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Arista 25