

WEEK

Europe's Leading Music Businesspaper

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US parent offers £8m investment for CBS UK

by REX ANDERSON

CBS INC. is to invest £8 million in the UK. Dick Asher, managing director of CBS UK, announcing this at the company's sales conference in Extonhouse said that the U.S. company had committed itself to a programme of expansion and growth for CBS UK. The £8 million was earmarked for rentals and capital expenditure, he told Music Week. "There is more to come. Some in long term rentals that we will still be paying in 10 years time," he added.

Most of the money will be absorbed in CBS expansion at Rabans Lane, the new depot in Barbly Road and head office in Soho Square. Apart from rent and capital expenditure it would be used for equipment and furnishings for these buildings, as well as the CBS studios, new accounting machines and some staff expansion.

He said that the finance was normal corporate practice. "You can't spend large amounts without corporate approval." He said that finance required to expand the artist roster was not included in this figure.

He said: "For two years running now we have been recouping the money we have spent on artists in advances against royalties." Consequently CBS did not need to be subsidised to acquire new artists. Asher admitted that although he could not discuss actual figures, the U.S. parent had taken very little

money out of the UK in recent years.

Concerning staff he said that in many respects CBS was undermanned and there were possibilities of a more sophisticated staffing structure in the future and CBS would probably become more self-contained and establish its own departments to perform functions that were presently being done outside.

He said that Rabans Lane had doubled the CBS factory floor, the new warehouse in Barbly Road

was 80 per cent larger than the present warehouse and all on one floor and the new offices offered 55 per cent more space. Further, a very sizeable yard surrounding the warehouse building gave ample room for future expansion.

In his speech to the conference he said that domestic sales of CBS-owned or licensed records and tapes for the first nine months of this fiscal year were nearly 50 per cent up on the same period last year. Net profit for the same period was 30 per cent up.

Denning lights Live Wire label

CHRIS DENNING, the independent promotions man who has worked on product for Decca, Bell and UK Records, is to launch his own label, Live Wire Records, through a pressing and distribution deal with Sonet Records.

This was announced at the Pye sales conference last week by Rod Buckle, Sonet managing director, who claimed that Denning promotions had involved record sales of more than six million in the UK.

First release on Live Wire is *Be My Day*, by the Dutch group Cats - a single which has already been a number one in Holland and Germany and has also hit the Top 20 in the Billboard Easy Listening chart.

Since Denning first revealed he would like to form his own record company, his name has been linked with several major companies. He said: "I was very near a licensing deal with one major, but after a lot of thought I realised it would be

better for me to set up my own outlet. Not only am I beholden to nobody else, but I can also continue my own independent promotion company."

So far he has no firm deals for the rest of the world, but has set up a publishing deal for Chris Denning Music with Lowiny Marquee Music.

Big splash for Anchor

BY ADAM WHITE
ANCHOR RECORDS, the company formed by Ian Relfini and the American Broadcasting Company's leisure group, officially weighs into the British market on October 1. Linchpin of the launch is a batch of 50 albums from the US ABC/Dunhill group, which have previously been available on Probe, Stateside and HMV. They will now appear on the ABC label, as part of an agreement between Anchor and EMI. The present UK licensing deal between ABC/Dunhill and EMI comes to an end on September 30, although the two companies' deal for the rest of the world - excluding the USA and Canada - remains unchanged. Distribution, however, remains with EMI.

Relfini told Music Week, "I am delighted that Anchor Records will be representing the ABC/Dunhill group of labels in the UK because it gives us the strength and the volume of turnover to sustain a full marketing and sales force. In the over-seeing necessary in the UK to give a concentrated promotional and marketing service to the dealer, I felt it necessary for us to try and achieve this situation. Now, with EMI's co-operation we have been able to do it."

Anchor has recruited its own 12-strong sales force which will sell the company's product from October 1 start, with distribution available through EMI's Hayes operation. All existing EMI stock originating from ABC/Dunhill will be overstock during the last week of September with the new ABC



BAC RECORDS has signed the American label Sussex Records, previously with A&M in the UK. The deal was concluded last week following negotiations between BAC's managing director Lee Gophal and Sussex president Clarence Avant. First release through the new arrangement will be a batch of four Bill Withers albums and singles from *Creazy Soul*, *Soul Searchers* and *Master Fleet*.

Sussex product can be ordered through BAC sales in Newcastle, as well as EMI Sales and label staff will work from the BAC offices in Soho Square.

The label will be managed by Steve Jukes, previously publicity director for BAC and ex-B&C promotions manager Geoff Collins has been appointed to the same position at Sussex.

Pictured above (l to r) Fred Parson and Brian Gibbons of BAC, Clarence Avant of Sussex Records and BAC's managing director Lee Gophal.

RCA numbers problem

AS A result of the shortage of single's pressing capacity, RCA is having to import 250,000 singles from the U.S. and has warned dealers that there may be confusion over the numbering system attached to the imported product.

The confusion arises because the parent company in the U.S. is in the process of changing its numbering system.

Said marketing manager Brian

Hall: "The new system uses the prefix PB for US-made singles, so for a while we will be issuing singles with our own RCA prefix, the original American APBO prefix and the new PB."

Among those artists whose records the company is having to import are The Guess Who, The Tymes, The Choice Four and the follow up to Rock The Boat from the Hues Corporation, Rockin' Soul.

ADVERTISEMENT

Stewart LP wrangle—statement

THE LEGAL wrangle between Phonogram and Warner Brothers Records over which company has the right to the latest album by Rod Stewart seems near to a settlement. A statement released by Phonogram discloses that there is "good hope of agreement that Rod's long-awaited new album *Smiler* will be rush-released worldwide by Phonogram."

In May Warner Bros secured an injunction restraining Rod Stewart from delivering tapes of his latest solo album to Mercury. In the statement, managing director Tony Morris says "It seems that the problems concerning the release of this one album have been resolved but the law suit is continuing and will be heard in November."

"I expect that there will be a single on the market before the end of September," he added.

At time of going to press, Morris from Warner Brothers was available to comment on the statement.

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To coincide with their major UK tour Gallagher & Lyle's new album "The Last Cowboy" has just been released on A&M Records

AMLH 68273

PYE SALES CONFERENCE

Elton's Greatest Hits

ELTON JOHN will have a Greatest Hits album out as a key Christmas album presentation by DJM Records.

Announcing this at the Pye sales conference, DJM label boss Les Tomlin said John's last three albums had gone straight to Number One. Whereupon John himself emerged from a cloud of mist, created by dry ice, and said: "No other company could have done a better job to promote and sell my records than Pye".

And he was presented with three gold cassettes and cartridges to mark sales of half a million tapes in this country... "the first artist to do so", said Walter Woyda, A further award for sales of more than £150,000 for the album Caribou was made.

Other DJM product announced: You Lucky People, by Tommy Tinder on the Silverline label; a full-price Edward Woodward LP, Lights Of Cincinnati; and new signings The Tremblers, with Shiner;

Amazing Blondel with Mulgrave Street; and Canadian singer Ian Thomas, who had a number one hit with Painted Ladies in Canada.

Sonet managing director Rod Buckle said that Bill Haley and the Comets had re-signed with the label for three years, and that despite the single market success of Sylvia with Y Viva Espana, the company would be very involved in the album side of the business.

From Bradley's a Rn album, featuring Stephanie de Sain, for November release; and new signings Miki Anthony and Catapult, a group from the same stable as Focus and Golden Earring.

Walt Disney Records are to launch a "You Can Fly" competition, with the main prize a visit to Disneyland in Los Angeles, and with entry forms supplied with Disney label albums and tape products. The dealer whose customer wins the main prize will also get a holiday for four in Los Angeles... and there are other prizes of photographic and recording equipment.

Benjamin applauds results

by RICHARD ROBSON
FOLLOWING THE staggering increase in Pye Group profits and turnover during the 12 months ending March, 1974 (Music Week, August 31), turnover was again up — by 30 per cent — at the end of the first five months of the current financial year, chairman Louis Benjamin told the conference.

Welcoming to the conference 20 licensees and licensors from 20 countries, he said: "The spectacular achievement last year was the best ever in the history of the company."

Benjamin made special mention of Precision which "played such an integral part in our rapid financial development in the last fiscal year and therefore developed from being a small subsidiary of Pye Records to a major contributor to the parent company."

However, it was the outstanding success of the group over all, Benjamin continued, that had encouraged "the management to invest for the future by way of expansion in all areas".

One of the first has been on the overseas side, with the setting-up

earlier this year of its own American operation and a joint company with Holland with Disque Vogue.

Referring to be headed by Peter Siegel, he said that the setting-up of Siegel, had in a country as big as the U.S. could be enormously costly — "and if not handled properly — and if not our competitor have found this out to their detriment".

He continued: "Equally, the point of opening Pye Records in the States is in order to fulfill artists' obligations and also to expose general catalogue wherever possible."

"When negotiating for an artist, it is a major issue as to whether we can market their product in the States and therefore to achieve this object without a terrible financial risk, we had to plan an extremely careful policy."

Benjamin went to explain that the decision to release UK originated product in the U.S. will be taken jointly by Siegel and Pye management in London.

"However, in order to protect our artists' interests, if there is any third party in the United States

specialising in a certain field, which wants to produce a product which would otherwise remain unused, then the American company will subsidise this product, thus giving more exposure to the catalogue."

Referring to the joint Dutch company with Vogue, headed by Hans Kellerman, Benjamin noted that it had already had its first hit with Lady, a single by Brotherhood of Man.

Commenting on the many new labels Pye has acquired during the past 12 months, Benjamin observed: "An interesting point in regard to the various new deals is that they are all licensing deals as against the more complicated type of distribution deal, and this has been a noticeable tendency with American labels for the past six months at least."

"What I like about licensing deals is that although the initial risk may be somewhat higher than a distribution deal, it does within its concept, display a total confidence in the record company, and happily we appear to have the results to justify the confidence."

Released by popular demand
the New Single from

Robert Knight

'My Rainbow Valley'

MNT 2344



MONUMENT



Regan signs Kung Fu for US

IN A highly unusual move, Pye has linked up with the rival 20th Century label in the U.S. to release there Kung Fu Fighting, the current British hit by Carl Douglas.

The release does not involve a straight licensing deal for the track, for which Pye has worldwide rights.

What has happened is that Pye would have normally issued the single through its new American operation headed by Peter Siegel but the company will not be fully operational until January.

MUSICAL CHAIRS

A RESTRUCTURING and strengthening of the publicity and promotion departments at Warner Bros, following the departure of general manager Des Brown to form his own record company, has been made by managing director Ron Kass.

Promotion manager Bill Fowler becomes director of exploitation with increased responsibility which will involve him in overall promotion of visiting US artists as well as dealing with tv, radio and regional activity. Reporting to Fowler will be Graham O'Keefe, who will be in charge of MTA-GRRRA attempts to sponsor a National Record Fortnight meeting with "an amazing amount of indifference"..... David Betteridge appointed director and general manager of Island..... Jimmy Henley leaves Chappell after 20 years..... Kinks Von Really Got Me on Pye his Number One..... EMI denies rumour of plans to launch separate label for Motown products with the comment, "We issue so much material from comparatively small US companies that if we gave same treatment"..... Ember moves head-quarters from Great Newport Street to Wembley.

Commented Siegel: "We would have been delighted to issue it through our own company but I have not completely formed my management team. I felt it would be unfair to both artist and record to attempt this due to the fantastic speed of its success in the UK."

So, an arrangement was reached with 20th Century president Ron Regan for the single to be issued on the label, with Siegel's office providing promotional and marketing back-up.

Goodwin, Moira Bellas, press officer, is promoted to director of publicity while Dave Walters is named press officer and Charlie McCurtrean press co-ordinator and Jane Fry personal assistant.

Kass has decided not to appoint a new general manager and has named Martin Jennings, the Warner Bros financial manager as his executive assistant.

JOOP VISSER, head of a rival EMI Records, left the company at the end of last week. He has yet to announce any future plans and his successor has also yet to be appointed.

RICHARD EVANS, formerly assistant to Marcel Suttman, head of Decca's European promotions, has been appointed assistant head of promotions for Decca's UK operation and will be working out of the company's Great Marlborough Street offices.

YESTERDAYS

10 YEARS AGO

TEN YEARS AGO
(September 10, 1964)

MTA-GRRRA attempts to sponsor a National Record Fortnight meeting with "an amazing amount of indifference"..... David Betteridge appointed director and general manager of Island..... Jimmy Henley leaves Chappell after 20 years..... Kinks Von Really Got Me on Pye his Number One..... EMI denies rumour of plans to launch separate label for Motown products with the comment, "We issue so much material from comparatively small US companies that if we gave same treatment"..... Ember moves head-quarters from Great Newport Street to Wembley.

5 YEARS AGO

FIVE YEARS AGO
(September 13th, 1969)

MANFRED MANN and Mike Hog form new company..... Sounds to handle their jingle writing activities..... RCA and Motorola hardware company link-up to mount joint promotion for 8-track cartridge system..... Island and Blue Horizon conclude deals this week to release material from the UK from the American label Thumb catalogue..... RCA's national sales manager..... Liberty-USA puts its first new salesman on the road..... ABC to be American label. Probe to be launched under its own logo by EMI next month.

Despite the BP actions pirated product floods in

DESPITE THE success of the BPI's campaign against pirates and bootleggers — over 100 cases have been dealt with in the courts or privately in the past 12 months — the flow of illegal product hasn't yet begun to wane.

In his report to the annual meeting of the BPI yesterday (Tuesday), director Geoffrey Bridge estimated that at least a half-million pirated tapes and approximately 50,000 pirated and bootlegged albums were sold in the UK last year.

"The success of the RIAA's campaign in the U.S.A. means that the American pirates are now busily searching for export markets and the UK and Europe are prime targets," he said.

During the meeting, members were shown a film made during a raid on premises used for manufacturing pirate tapes. This followed a court order granting an inspection as a result of suspicious illegal duplication which was continuing despite a previous undertaking to the court that the activity would cease.

In conducting its fight, the BPI incurred total costs, including legal fees, of about £7,000. This, explained Bridge, was due to the BPI taking civil action rather than criminal offenders. The latter course might have incurred costs of up to £10,000.

"By taking civil action we were able to recoup large sums from the offenders by way of costs and damages. If we were to take criminal proceedings, the offenders if proved guilty would be fined only nominal amounts and proceeds would go to the Crown and we would be left to pay our own costs," he commented.

Bridge noted that the BPI had two counsel under permanent retention, but the speedy and active co-operation of all member companies was required in preparing anti-piracy cases.

Another area of BPI activity in which co-operation of members is not always forthcoming is in the preparation of industry sales figures.

"It remains a source of sorrow

and frustration that only about half the companies invited to participate in this statistical exercise do submit returns," said Bridge, pointing out that details from major companies meant that about 90 per cent of the market was covered.

With industry sales on records and tapes at excess of £100 million last year for the first time, Bridge expressed surprise that the Department of Trade figures for the first quarter of 1974 showed LP sales seven million copies ahead of 1973 in view of the raw materials and energy problems. "I must confess that I find it hard to believe that 1974 is likely to outstrip 1973, but I hope I may still be proved to be wrong," he said.

Referring to the number of custom-pressed records imported by manufacturers, Bridge said this amounted to 1.5 million albums and 5.5 million singles. In the light of

these figures, Bridge said that agreement reached with Customs & Excise to increase the duty allowance from 34 per cent to 40 per cent of the dealer price on sleeved records and from 34 per cent to 47.5 per cent on unsleeved records, had probably saved manufacturers £150,000 — "or nearly seven times the total cost of running the BPI for one year".

In a comment on the charts, the costs of which are shared between the BPI, Music Week and the BBC, Bridge stated, "We are disappointed that the music publishers who we contend derive as much benefit from the charts as the record companies should contribute so little to the costs." He said that negotiations with the MPA are underway to obtain a contribution which could help reduce the sum of £22,000 which the record companies are having to bear.

New MTA centre opened

THE MUSIC Trades Association Training Centre has made great strides towards becoming financially self-supporting without assistance from the Distributive Industry Training Board.

Revealing this at the official opening of the Training Centre's new headquarters at Alfred Place, Tottenham Court Road in London's West End, one of the governor's Philip Foulds said that when the centre opened four years ago in Kensington, the DITB accepted responsibility for starting-up costs and also paid a subsidy to keep course fees at a low level. Nevertheless it was envisaged that there should not be total continued reliance on the DITB and by the progress had been encouraging. Then came two changes of premises which

brought about a loss of revenue from cancelled courses.

In praising the DITB for its support, Foulds also expressed appreciation for the way in which senior record company executives were willing to give up time to speak to students. "The school makes an extremely important contribution to the success of the music industry," he stated.

Lord Mottistone, DITB chief, who performed the opening ceremony, commended the work of the centre and the staff led by Margaret Davis. "Your association really understands about training in the right sort of way." However, he urged those who supported the centre to take steps to raise their sights and having benefited from the training courses to then aim to win a DITB award.



LORD MOTTISTONE, chairman of the Distributive Industry Training Board (right), pictured at the opening of the new MTA Training Centre, with (left to right), MTA president Raymond Fox, training officer Margaret Davis, and Philip Foulds, a governor of the centre.

Oldfield success — top two albums

HERGEST RIDGE, the latest album from Mike Oldfield, has entered the Music Week charts at number one. Sales of 125,000 were recorded in its first four days of release and it could outrival sales of artists first release, Tubular Bells, which has so far sold in excess of half a million, says Virgin Records managing director Richard Bratton.

Oldfield has now achieved the unique feat of simultaneously occupying positions one and two in the Music Week album chart.

TV promotion for the album has



LORD MOTTISTONE, chairman of the Distributive Industry Training Board (right), pictured at the opening of the new MTA Training Centre, with (left to right), MTA president Raymond Fox, training officer Margaret Davis, and Philip Foulds, a governor of the centre.

Oldfield success — top two albums

been postponed because of its overwhelming sales so far, but Bratton plans to re-promote both the Oldfield releases during the Christmas period.

French film director Roger Vadim had originally commissioned Oldfield to write the score for his latest film, as yet untitled, but since the decision of Henri-Georges Clouzot to use selections from both the artists' releases as accompaniment. Selections from Tubular Bells are also in use in the box office film success The Exorcist.

TOM DOOLEY

ARCADE ABOUT to release a first EP for tv promotion? during recent LA visit, WB managing director Ron Kass a visitor to Phil Spector's home — and enthusing about forthcoming Nilsson-Cher single....following his appointment as m.d. of CBS manufacturing, further recognition of Maurice Oberstein — he's been made a veeep of CBS International.....Motown's man in London John Marshall an interested spectator of final day of last week's CBS conference in Eastbourne.

AFTER RECENT appearance at Cleveland Stadium before 88,000 people who paid \$33,000, CBS&Y gig this weekend at Wembley should just about keep them in beer and ciggies.....according to K-Tel chief Ian Howard, Born With A Smile On My Face will not appear on forthcoming Beeb compilation album.....new Rolling Stones album released on September 27.....new Tony Christie single Happy Birthday Baby and Roger Greenaway-Barry Mason composition, produced by AIR's Peter Sullivan.

A RELIEF for EMI that Department of Environment has finally given go-ahead for new office-leisure in retirement on Tottenham Court Road.....although not considered a suitable event for MW coverage, EMI Ginegales sales conference the subject of special eight-page issue of company's Music Talk trade giveaway.....before her tv appearances to plug Sweet Dreams Honey Honey, does Polly Brown walk through a puff of smoke.....a gallant effort by all-concerned to generate a festive atmosphere at Anchor's candlelight sales dinner on Saturday after gales brought down power-cables.

TOM DOOLEY at CBS Conference — Walter Yetnikoff, international chief, signed Albert Hammond and Mike Hazlewood to worldwide sub-publishing deal, ex-North America.....what financial surpluses does sales force have in store for dealers?.....York Records has deleted all back catalogue except Ian Page and Max Wall's Fiddly Foodie Bird.....Magnet artist Zenda Jacks greeted with enthusiasm by sales force.....Keith Moon file insight in sneak preview of David Essex-Adam Faith film Start.....Magnet chief Michael Levy looking for black acts?

AND AT PYE CONFERENCE — Eric and Ernie latest Pye signings — but not writing songs for Des O'Connor.....three casually-derived youngsters almost evicted from formal Dorchester dinner turned out to be Prelude.....following whip-cracking climax to 20th Century's stripper presentation, Russ Regan quipped, "No wonder they wouldn't let me see the rehearsal".....endless praise for Jack Boyce for masterminding company's best-ever conference.

Decca results

THE SEVERE erosion of profit margins, brought about by escalating vinyl costs and the difficulties in gaining government approval to recoup via price increases is vividly brought into focus by Decca's trading report for the year ending March 31.

While group turnover increased by £20 million to £136.6 million, pre-tax profit was up by a mere £80,000 to £15.9 million.

Decca's UK turnover on the consumer goods side, which includes records, tapes, tv and audio, bounced up to £51.5 million from £39.1 million, while overseas sales slipped back slightly to £29 million from £29.9 million. However, the pre-tax division provided a £9.96 million surplus, against last year's £9.85 million.

The navigator, larger side of the company's activities, posted £36.2 million (£28.7 million) overseas and £19.9 million (£18.7 million) at home, on which pre-tax profit amounted to £5.94 million (£5.23 million).

A further reduction of profit in the first six months of 1974 is mentioned, but this is expected to be partly offset by an increase in profits on capital goods, sales of which continue to expand both in the UK and export markets.

SEX IS NOT THE ANSWER TO EVERYTHING

"LOVES THE ANSWER"

by AVCO 6105 030

Van McCoy & The Soul City Symphony

marketed by phonogram

NEWS

Anchor weighs in with 50 releases

FROM PAGE 1

catalogue numbers. At the same time, the company plans a major promotional-cum-explanatory mailing to the trade - 5,750 retail outlets will each receive an Anchor package containing full details of the company and its activities, release supplement, price list, singles release sheet and window stickers. Other dealer support plans include the provision of in-store material such as posters and tri-stands. Retailers will also receive a ten per cent discount on all orders from the back-catalogue, 50-album launch.

As well as this back-catalogue material, Anchor is pitching in on October 1 with what it considers a strong new release LP supplement,

which takes in albums from Rufus (an American act currently breaking in the UK with a single Tell Me Something Good Freda Payne, B B King, Three Dog Night, Jimmy Buffett and Richard Harris).

Anchor, which has been in the making since Ian Raffini left WEA in the autumn of last year, brought its full team together for the first time last week at the Riverside Hotel, Bircoot-on-Thames, and combined its primary sales meeting with a company familiarisation programme for new personnel. Anchor actually embraces four labels at the present time, Raffini told staff in an outline of the company structure. As well as its licensing deal with ABC/Dunhill, it will be developing and issuing

British product on Anchor as a label in its own right. Started for release in the next few months are LPs and singles from acts such as Charlie and the Wide Boys, Sam Leno, Philip A&R as the top priority for Anchor, as it bids to capture a substantial slice of the market for home-grown talent.

The other labels Anchor will be handling are Impulse and Konk (the Davies). The company will also represent the artists from the newly-acquired Famous Music representatives from France, Germany, Italy, Spain, Holland, Belgium, Greece, Norway, Sweden, Finland, Eire, Austria, Denmark, Zealand, South Africa, Singapore and Nigeria. EMI's domestic get-together was held at Glenaeles, Scotland.

EMi aims high internationally

THE COUNTRY seat of Lord Montagu in the picturesque beauty spot of Beaulieu in Hampshire's New Forest was the setting of EMI's international promotion and sales conference on September 3. It was the first occasion that the conference had been held outside London, and it was attended by 150 people, including overseas sales representatives from France, Germany, Italy, Spain, Holland, Belgium, Greece, Norway, Sweden, Finland, Eire, Austria, Denmark, Zealand, South Africa, Singapore and Nigeria. EMI's domestic get-together was held at Glenaeles, Scotland.

EMI Records managing director Gerry Oord tagged his opening address "Looking Ahead With Confidence." He described 1974 as "a year of transformation" with music changing and extending its frontiers. There was a rock 'n' roll revival, a mixture of old standards and new trends "a year of contradictions and contrasts, and for EMI a year of reorganisation, reassessment and resolution."

Oord paid tribute to EMI chairman Sir Joseph Lockwood in the year of his retirement by tracing the expansion and achievements of the company during the period since Sir Joseph took over in 1954, a period which had witnessed the Beatles, the acquisition of Capitol and many other major moves and attainments.

"He set a tempo, a rhythm, and his own achievements have given us something to live up to," declared Oord.

EMI stressed Oord, became a company attractive to the younger artists and public, and had directed itself of the image of being "the Civil Service of the record business."

Highly successful acts such as Marc Bolan, Mickie Most's Rak Stars, Paul McCartney, Cockney Rebel and Queen liked what was and is happening at EMI, and Olivia Newton-John and Labi Siffre had now joined their fellow artist Cliff Richard in the EMI family.

"It didn't happen overnight, but through determination, dedicated efforts, and hard work for which there is no substitute.

"The key to a record company's success is the development of new artists and we must make sure that others follow Cockney Rebel and Pilot. We are the complete No.1 record company in this country, youthful yet mature, bold but with a sense of tradition. We are committed in every sense to music."

Barry Green, head of EMI's UK tape marketing division, recalled that early this year because of the energy crisis. Cassette sales had dropped, and the 8-track cartridge had been predicted to be losing out altogether. The situation had improved considerably, however, and sales were now generally healthy with a two-to-one ratio of cassette over cartridge. A new EMI

tape plant was under construction which would have a production capacity of over 200,000 units per week.

Green introduced the new Year Kind Of Music tape series to the conference, explaining that its target was "the vast middle market." The series had attracted an encouraging advance order of 50,000, and was being promoted during peak time advertising spots on London independent TV. Green admitted that in the past there had been some delays and difficulties in supplying tapes promptly, but now the main aim of his division was "to make sure that any top hit material is simultaneously available on tape."

John Whittle and John Patrick, respectively general manager and deputy general manager of the EMI classical division, shared the classical presentation at the conference. Details and extracts were given of recordings of Elgar's oratorios The Apostles, conducted by Sir Adina Boult, Shostakovich and Shostakovich works by the Bourne-mouth Symphony Orchestra conducted by Paavo Berglund, and by the King's College Choir of Cambridge under their former conductor David Willcocks and his successor Philip Ledger.

UK division general manager Bob Mercer told the conference that key strategies in terms of A&R were the planned development of a band artist roster and artist signing based on specific "gap analysis" and search.

Marketing strategies were based on planned exploitation of resources utilising a conceptualised approach - "in other words, Queen and Cockney Rebel" - and the sales force must be established as an integral part of the division's strength.

"EMI has been accused in the past of putting out too much product," concluded Mercer. "Our intention is to expand our organisation to cater for that product."

Among albums introduced by Vic Lanza, head of middle-market repertoire were Supercharged by Paddy Kingsland, a member of the BBC Radiophonic Workshop and a synthesizer specialist; Survival by Mandingo, John Keating's Electronic Philharmonic and Pulse - In Search of Atlantis. The Very Best of Shirley Bassey, a 20-track compilation, and Fred Astaire and Ginger Rogers in the first record release of the soundtracks that the RKO movies Top Hat and Shall We Dance.

On One-Up there is another album of 20 "vocal charistubs" and material connected with a new TV series called Jungle Ted And The Lazy Button Poppers, which will be networked here with heavy parallel promotion in the shape of books, toys and posters. A language version of the series is in preparation for Continental screening.

ETIA future uncertain

FOLLOWING A division of opinion among members of the European Tape Industry Association at their meeting last week, a general meeting is to be arranged for the end of October with the object of determining the direction in which the ETIA should develop in the future.

Chairman of the ETIA, Henry Pattinson, was not available for comment, but it is known that last week's meeting revealed a major split on certain aspects of the Association's policies, notably the question of publicity and promotional activity by the Association as a whole.



PICTURED AT the Pye sales conference last week are (l to r): Eiton John, Radio One dj Rosko and Rusty Regan, president 20th Century Fox. Earlier Eiton John had been presented with gold cassettes marking 100,000 sales of his album Don't Shoot Me I'm Only The Piano Player and Goodbye Yellow Brick Road and a gold cassette marking sales of 500,000 throughout the entire Precision catalogue.

GREAT SINGLES
BRADLEY'S SEPTEMBER RELEASES

RELEASED SEPTEMBER 13th
'MAMA'S BOY'
THE FASCINATIONS

BRAD 7415 Bradley's first American disco import.

RELEASED SEPTEMBER 20th
**'LET YOUR HAIR
HANG DOWN'**
CATAPULT

BRAD 7416 Huge hit on the Continent

RELEASED SEPTEMBER 20th
'LA LA LA'
EL CHICLES
BRAD 7417

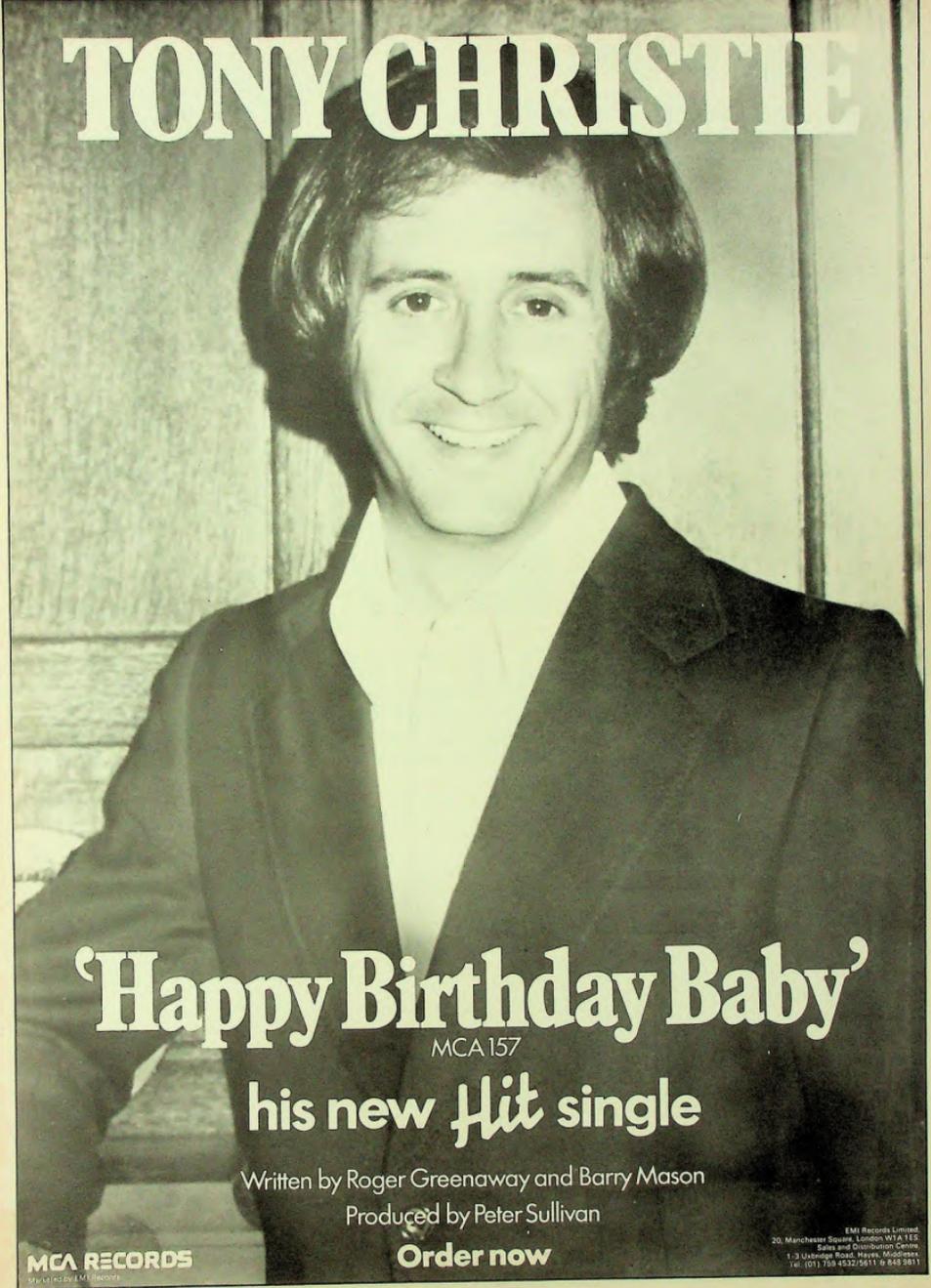
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(For answer see page...16)



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IRELAND

Campaign to boost Irish potential

by KEN STEWART
 POLYDOR IRELAND has embarked on a major campaign, spread over several years, to promote to the full the international potential of Irish artists.

Said the company's general manager John Woods: "This has always been part of the group policy - that is to market group material to the best advantage locally and to supply local material to the other national companies within the group."

"We've had a taste of success with Tina Turner in Eurovision 1974 and achieving sales in the UK, France, Germany and Canada with Cross Your Heart, quickly followed by Teddy Palmer's Rumble Band with Teddy Bear, which sold so well in Canada alone that they requested an album release."

"While an album might now have been considered as a result of Irish sales, we certainly wanted to meet the international request and get him to work with Ed Welch on the immediate production. That album session worked so well that the title track, Hell Of A Fuss On The Late Night Bus, is being forecast as a UK chart entry."

"There's an immediate example that Ireland has quality entertainers - and we have the organisation to develop this talent internationally."

"This style of development takes a considerable time to organise, particularly as the local artist has the immediate problem of recording for a local market in order to advance his image for playdates and

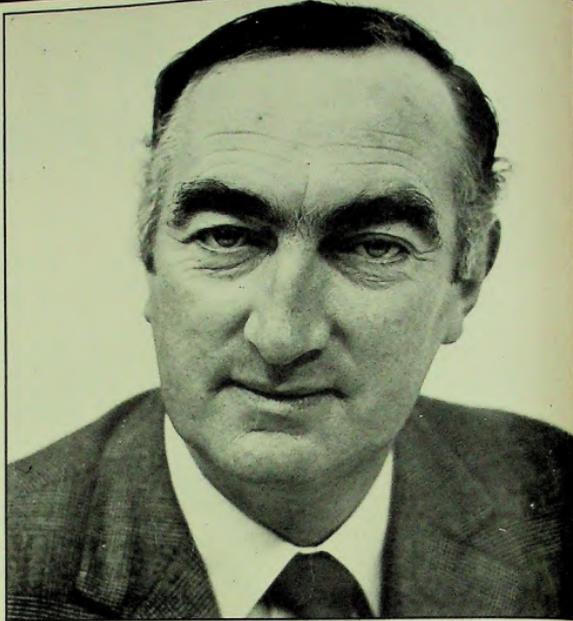
it becomes difficult to break into a new way of thinking."

These days, Woods always takes his passport with him wherever he goes, in anticipation of travelling abroad at short notice.

"On a recent visit to London, I played tapes of the Woods Band, Loudest Whisper, the Jim Tyrrell Trio, Larry Hogan and Glen Curtin. Interest was so spontaneous that an early trip was organised by Wayne Bickerton, head of creative services, Polydor, including his promotions manager, John Howson, and one of his A&R managers, George McManus, to come and listen and talk to the groups already signed. Contracts were taken over, where necessary."

"The results of the visit should be seen in UK releases and chart entries during the coming months. "Already, Planxty, the Dubliners and Pumpkinhead have spearheaded this style of operation."

"Within the group, the machinery is there for the automatic auditioning by national companies of the product made available throughout the sister companies. But in our case we feel that it's necessary in order to create acceptance to follow product on a personal level, particularly in the U.S. and Canada, which are so vast in themselves that material emanating from Ireland tends to be treated as ethnic. The personal approach, after spending time on local radio stations endeavouring to enthuse an audience, helps for more favourable decisions."



John Woods, general manager, Polydor Ltd. Ireland.

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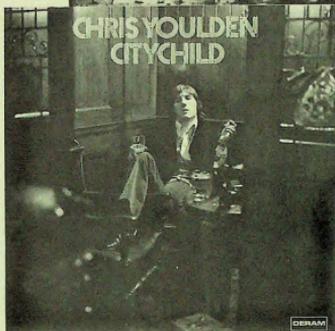
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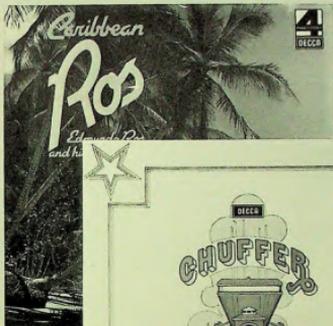
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 Stuck On You

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TALENT Soul Chart

1	6	HANG ON IN THERE BABY: Johnny Bristol: MGM 2066.443 (3)
2	10	QUEEN OF CLUBS/DO IT AGAIN: K.C. & The Sunshine Band: Jay Boy 88 (3)
3	3	WHEN WILL I SEE YOU AGAIN: The Three Degrees: Philadelphia Int. 2155 (5)
4	4	YOU MAKE ME FEEL BRAND NEW: The Stylistics: Avco 6105.028 (11)
5	8	KUNG FU MAN: Ultra Funk featuring Freddie Mack: Contempo 2023 (3)
6	5	MACHINE GUN: The Commodores: Tamla Motown 902 (4)
7	1	ROCK THE BOAT: Hues Corporation: RCA 0232 (5)
8	13	IT'S BETTER TO HAVE: Don Covay: Mercury 6052.634 (4)
9	9	BUS STOP: Oliver Sain: Contempo 2026 (3)
10	16	CAN'T GET ENOUGH OF YOUR LOVE: Barry White: Pye International 25661 (2)
11	2	ROCK YOUR BABY: George McCrae: Jay Boy 85 (6)
12	14	LIVE IT UP: The Isley Brothers: Epic 2578 (2)
13	7	WHAT BECOMES OF THE BROKEN HEARTED: Jimmy Ruffin: Tamla Motown 911 (4)
14	12	FEEL LIKE MAKIN' LOVE: Robert Flack: Atlantic 10467 (5)
15	11	DANCE MASTER: Willie Henderson: Contempo-Raries 9005 (6)
16	17	EVERYBODY PARTY ALL NIGHT LONG: Chairmen of the Board: Invictus 2523 (4)
17	44	KUNG FU: Curtis Mayfield: Buddah 402 (2)
18	52	BABY LOVE: Diana Ross & The Supremes: Tamla Motown 915 (2)
19	34	IT'S THE SAME OLD SONG: The Armada Orchestra: Contempo 2024 (2)
20	23	TOM THE PEEPER: Act One: Mercury 6008.005 (10)

Courtesy Blues & Soul International Music Review

Singers Unlimited stop over in London

SINGERS UNLIMITED, an American group which many musicians and record industry insiders rate as the best vocal group in the world and the natural successors to the now-defunct Hi-Lo's, were recently in London on their way to Germany to record a new album for the MPS label.

Reason for the London stop-over was to look in at the Chappell Studio where master-arranger Robert Farnon with a 25-piece orchestra was recording the instrumental tracks for the album, tentatively entitled Sentimental Journey. Additionally BASF hosted a reception and screened a recording of a concert made for German television with the Oscar Peterson Trio.

The project with Farnon, in his own way as respected a figure as Singers Unlimited, represents a new departure for the vocalists. Gene Peurling, an original member of the Hi-Lo's, Don Shelton, a later recruit, Len Dressler and Bonnie Herman. Previously their albums have been either with a small group accompaniment - for instance the Oscar Peterson Trio - or unaccompanied, as on their most recent UK release: A Cappella, a

splendid and daring example of harmonic skills.

The collaboration with Farnon was the result of a mutual appreciation society, but was stimulated by an approach made by Peurling. He sent vocal scores to Farnon, who then spent four weeks preparing the instrumental parts. "It was," says Farnon, "such an interesting assignment that I was genuinely sorry when the job came to an end."

In the seven years of existence - they have been recording since 1971 when Oscar Peterson recommended them to the German jazz label - Singers Unlimited have never appeared in public, which certainly accounts for their failure to be more widely known. And the chances are that they never will.

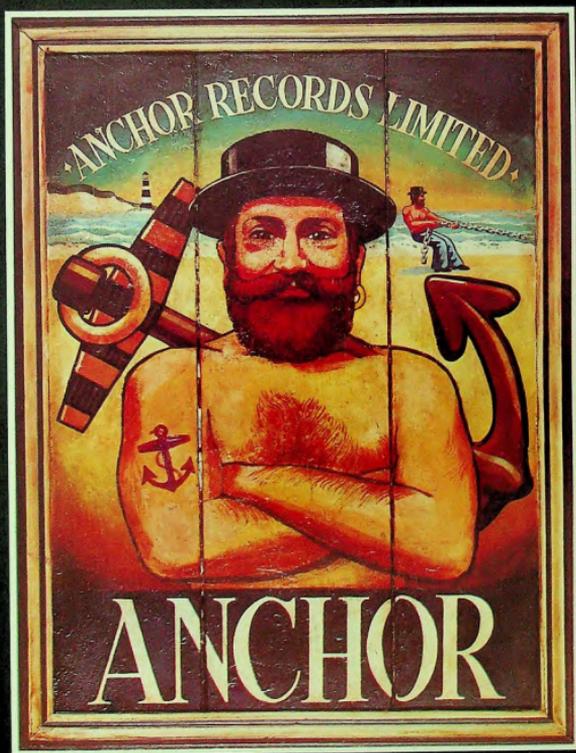
The nearest they ever came was last year when there was an invitation to appear on Dutch television in a UNICEF charity show. Despite their feeling that the multi-tracking technique is unsuited to stage appearances, the group seriously considered making a public bow. But, said Peurling, "We simply didn't have any material for such an appearance. So we had to pass it up. I guess we are just a non-in-person group."



ARRANGER ROBERT Farnon (far right) with Singers Unlimited, the American vocal group for whose next album he has written arrangements, at a reception last week at Ronnie Scott's Club. Also in the picture are pianist Roy Budd (second left) and (standing), Willi Fruth and Hans Brunner-Schweizer of MPS Records Germany.



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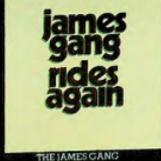
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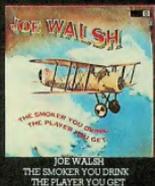
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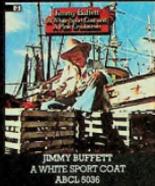
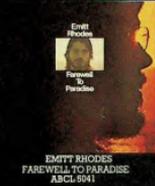
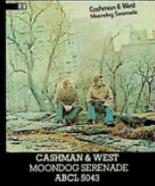
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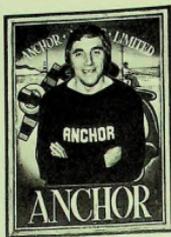
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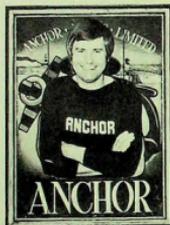
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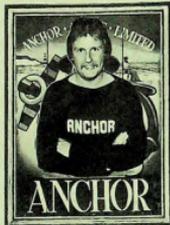
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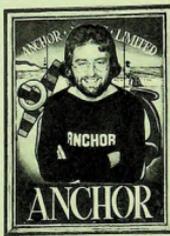
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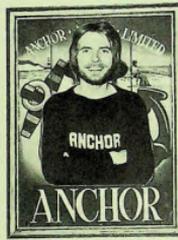
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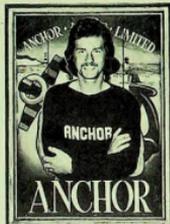
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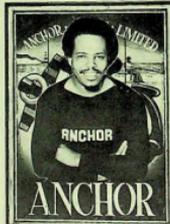
JOHN HUTCHINSON
EAST LANCs.



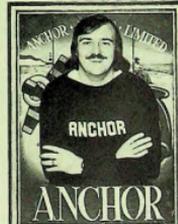
BRIAN MATTHEWS
MIDLANDS



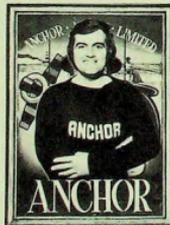
DAVID McWILLIAMS
WEST LANCs.



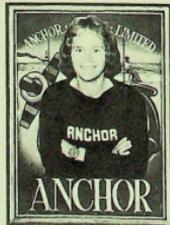
JOE SINCLAIR
NORTH LONDON



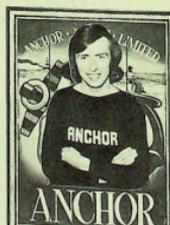
JIM STEVENSON
NORTH EAST



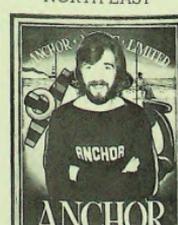
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CLASSICAL

Most recorded orchestra in the world—LSO

MOST RECORDED orchestra in the world was the claim made for the London Symphony Orchestra by administrator Stephen Reiss. "In the last year", he said at the orchestra's annual press conference at the Savoy Hotel, "we have recorded with 21 companies, resulting in a recording revenue of £235,000". Annual turnover for recording, concerts and television had increased from £660,000 to £850,000, up by 28 per cent and the highest for a British orchestra. Only 13 per cent of this came from public funds, and 61s per cent from individual and industrial sponsors. The rest had been earned by the orchestra playing a total of 612 sessions, with the fees of players going up by only five per cent as against 29 per cent for star conductors and soloists.

Sponsors for the coming season will include the Sun Life Assurance.

British Airways, IBM (U.K.), the Peter Stuyvesant Foundation, and Perkins Engines. Second Rupert Foundation Conductor's Competition will bring contestants to London in November for a first-prize of £3,500 and opportunity for work with the LSO.

Next year the orchestra goes to the Far East for 14 concerts in Japan and two in South Korean capital Seoul, a tour entirely sponsored by Tokyo Philharmonic manager Tadatsuku Sasaki at a fee of £110,000 with no help needed from British sources, believed to be the highest offer any orchestra has ever received for a single series of concerts. In 1977 Rank Xerox will sponsor an East Europe tour to the tune of £40,000 with conductors Andre Previn and Leonard Bernstein.

Prix Mondial awards go to DGG's Der Freischutz, Decca's Schumann & CBS' Le Marteau Sans Maitre

MOST HIGHLY regarded of the world's classical music recording prizes, the Prix Mondial associated with the annual Montreux-Vevy music festival in Switzerland awarded three prizes, all of equal status, at the presentation ceremony on September 2 in the historic Chillon Castle at Montreux.

Awards went to DGG's complete recording of Weber's opera Der Freischutz (2720 021) conducted by Carlos Kleiber, to Decca's Schumann

Scenes from Faust conducted by Benjamin Britten, (SET 567-8) and to the CBS Boulez work Le Marteau Sans Maitre with the composer conducting (73213). Awards were made by the international jury of critics from a total of 25 recommendations from a separate committee of different critics, who listed 15 boxsets and 10 single LPs for submission to the final jury.

A full report with pictures on the 1974 Montreux Prix Mondial awards will appear next week.

Classical sales up over 50 per cent on last year

CLASSICAL SALES for year to end of August 53.1 per cent up on the same period last year were reported by DGG classical manager Peter Russell to Polydor sales convention this week at Marine Hotel, North Berwick in Scotland. Russell, with aides Anthea Greenwood and Sue Richmond, gave sales staff and Polydor UK and overseas representatives five informal presentations of coming classical issues to groups of 25. Concentration was on the October Bach Edition, 99 LPs in a total of 11 boxes covering the complete works of Johann Sebastian Bach. Buyers of each box as it comes out will be given firstly a free empty box to be No.11, plus one free LP for that box. Buyers will complete purchase of all 10 boxes between October and autumn of 1975.

EMI's next EMD series announced

THIRD STAGE of EMI's new EMD series was announced by classical manager John Whittle at end-of-August sales convention, including a recording by the Sydney Symphony Orchestra, now touring Europe, of music by Australian-born composer Percy Grainger including orchestral, vocal and choral works, some well-known, other pieces never before recorded. Another coming EMD issue will feature music of contemporary Australian-born composer Malcolm Williamson, and a third in the issue will be of Brazilian music played by pianist Cristina Ortiz.

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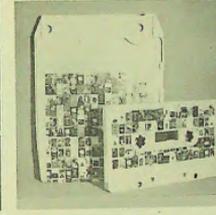
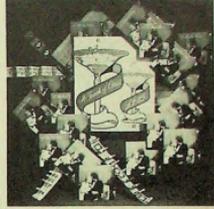


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PUBLISHING

How long should a music publisher back a hunch?

HOW LONG should a music publisher go on backing a hunch? If industry ears seem unresponsive to a new writing talent, then is it worth spending time and money, year after year, trying to get people interested?

Interzone managing director Adrian Rudge was sent some demo tapes of American writer-singer Bruce Springsteen in December, 1972. He set up a deal with the artist when he joined Interzone in January, 1973. Since then, he spent "a fortune" on distributing albums and publicity materials on Springsteen. Until recently nothing much happened.

But now Rudge's enthusiasm is paying off. David Bowie has recorded two Springsteen-penned tracks, the Hollies one and Allan Clark has cut 'If I Were The Priest' as an album track.

Said Rudge: "There were times when it seemed I was bugging my

head against a brick wall. There was my pile of 43 Springsteen titles. And a pile of rave-review cuttings about his work in the States, where he's a big box-office hit, pulling in 5,000 dollars a gig.

"But nothing happened this end, despite all the hard work. I pushed his albums, Ashby Park and East Street Shuffle, to anybody I thought might help. I was sold on him from the start. Call it blind, blood-minded faith if you like — but a guy really IS different. He has to be a giant, and soon, in the UK."

If there is a problem over Springsteen, it seems to be one of identification. He's been hailed as the new Dylan in the States; as the latest Elvis Presley; and a new, white, 25-year-old Chuck Berry. Rudge brings in another comparison: "To me he's in the Van Morrison scene. No copy, just Van Morrisonish!"

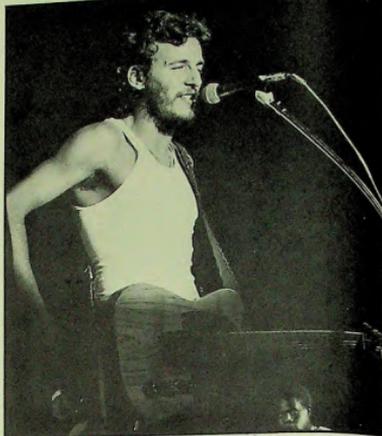
Yet he still sees a

Springsteen-Dylan link. "Could be that he'll finally break in the way Dylan did — that is not getting much recognition until one of his songs goes big for another act... like 'Blowin' in the Wind' for Peter, Paul and Mary.

"There's a track from one of the albums, Born To Run, which is rather too long at present for a single, and it out-Spectors Phil Spector. But Springsteen is constantly changing his style. Once he learns to write a story in three minutes of music, then he'll surely have a giant hit for himself."

Rudge agrees there's still a long way to go to establish Springsteen, but Bowie interest will help a lot. "If it takes another couple of years, no matter. He's worth all the hard work."

Incidentally Springsteen is looking for a new keyboard player — might well buy British. Adrian Rudge will arrange demo tapes and introductions for interested pianists.



Bruce Springsteen

Kipner working on two new acts

FINALISING A TV series on the all-time greats of show-biz with veteran writer Archie Alexander, writing the score for the feature movie *Sooty Solves The Great Bone Robbery*, completing a children's record-book, and producing and writing songs for a couple of new pop groups... just a few of the current activities of the remarkable Nat Kipner.

Signed to Carlin Music Group at the insistence of Peterman Music boss Mike Collier, Kipner is one of those writers who influences the international music scene without making much of a song and dance about it. Yet basically he IS a song and dance man!

Nat comes from America's mid-West — Dayton, Ohio. At 16, he faked a birth certificate and joined the US Air Force, ending up in Australia, where he decided to live after his demob.

There he became a top TV producer, formed his own record company and topped the charts many times with his songs and records. He also found the Bee Gees and suggested they go to England to find success. Which they did.

He's had hits in the States with the original Tin Tin, and worldwide hits with John Rowles. Under his Carlin deal, signed in January this year, he has written the "A" side of Acker Bilk's most recent single, When I See You Smile Again, which has sold well round the world, and has current top sides on the market via Lee Grant, The Vernons and Tin Tin — the last two as producer as well as composer.

Currently he's working on two

new acts: Wild Honey, a Philly-sound sort of band, and Chuckles, Tony Robert's first signing for Bell Records.

It is the range of his musical fancies which makes Kipner a real asset. His show-biz background comes through when he presents his songs with a co-writer on piano or guitar — selling with a sort of Al Jolson razzamatazz. But he's equally at home with the most sophisticated electronic equipment of a multi-track recording studio.

Mike Collier says: "Apart from his own very considerable talents, Nat has an amazing ability to act as a catalyst for other writers. We often meet young composers who are almost writing hit songs... but not quite."

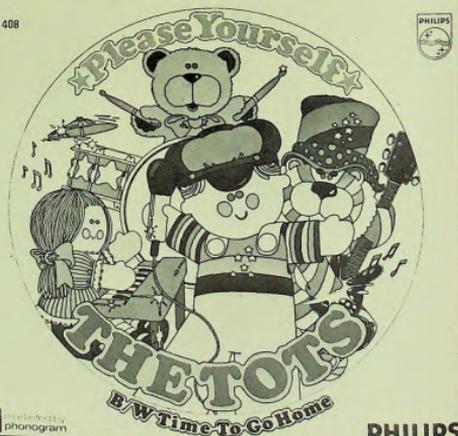
"I ask if they are prepared to co-write with Nat and they mostly are — he has a fine reputation. They disappear into Nat's "den" for hours or days. I haven't been able to find out just what happens in there. I only know that they come out with very commercial songs."

Kipner goes to the States in November to meet and talk with a r and m record company executives — and they are already showing a great deal of interest in his visit.

Carlin chart-note: in the Top Twenty of week ending August 31, the group had the "B" side of the Osmonds' number one; both sides of the Three Degrees' number two and the Stylistics' number three — and the "B" side the number four record by Donny and Marie Osmond.

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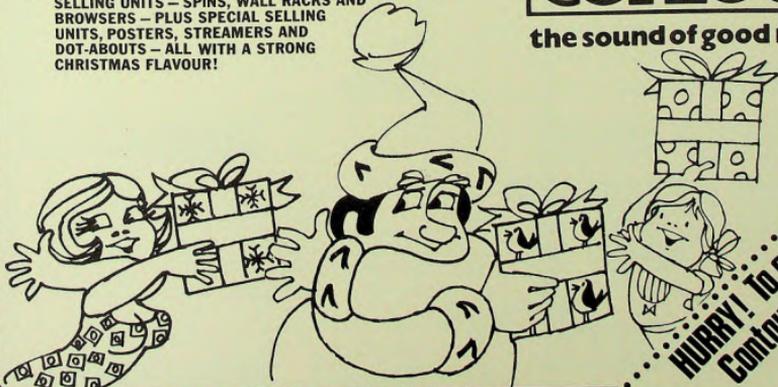
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AUDIOVISUAL REPORT

Who believes in videocassettes?

by GARY POWNALL, managing editor INQUIRY Magazine

NO ONE outside the broadcasting organisations and the companies making equipment for them had thought very much about television recording until 1969. Then the New York Times published a feature which described a new invention from CBS Laboratories called Electronic Video Recording (EVR). This article captured the imagination of many people, particularly in the film and print publishing business, because the machine it described, which had been developed by Dr Peter Goldmark (the inventor of the audio LP), seemed to promise the ordinary household unlimited choice in the matter of TV programming. These people were encouraged by first reports of the new system and by CBS, whose press releases spoke of players costing \$280 and pre-recorded programmes retailing at \$15 per hour, to believe that the grasp of the three networks on the most successful medium since the motion picture film could be loosened. At last it seemed a way had been found to make the American public pay directly for television because if then secured economic to offer programmes to the kinds of minority audiences which only book and magazine publishers had been able to reach. Because EVR programmes could only be produced in special laboratories, film producers felt they could safely entrust the new medium with old products; no one could pirate it and an accurate count could be kept of copies struck, which reassured those with outstanding royalty rights. Although the occasion of the Times' story was the sale of two hundred teleplayers

to the Equitable Life Assurance company, everyone was convinced that it was in the home that fortunes would be made. Just as a Time magazine cover story launched Swinging London on the slenderest evidence, so the New York Times may be said to have launched the Cassette Revolution.

Other publications expanded on the possibilities and discovered rather to everyone's surprise, that most other electronics companies had comparable devices in development. Companies were formed to make and distribute programmes. Research studies were undertaken to estimate the likely market size. The Rand Corporation gave the 'revolution' a helpful spin by announcing that US revenues from videocassettes would amount to \$2 billion by 1980 and as few wished to share this considerable sum with more people than necessary, serious analysis of the possibilities became increasingly secret and consequently, less exposed to common sense. Besides, few wished to believe that it could not be true when so much money appeared to be involved. One was frequently reminded of the fate of those who had not believed that stereo or even television itself would be saleable. Optimists were given a free rein.

In this increasingly hysterical atmosphere, projects which should have been allowed to remain in the decent obscurity of the laboratories until they were ready were rushed into the limelight. A widespread belief, now seen to have been largely mistaken, that the establishment of a standard format (like Philips' Compact Cassette for audio recording) was the key to the

market, forced more and more companies to slow their hand. CBS announced that they could offer another format, leaving behind colour EVR, dropped the black and white version which was being sold, hurried to build up a rather elaborate support structure of laboratories and marketing organisations their systems needed. At that moment, things started to go wrong with 1971, CBS had dropped the EVR to their English and Japanese partners with losses reported variously between \$25 and \$30 million. The EVR duplication equipment was moved to Britain and by mid-1973 was largely moved again to a plant in Japan - the one country where the system has had any real success.

Few developments in consumer technology are entirely new. EVR was one but it has now abandoned all claim to a future in the home and is being pursued by the Japanese and other manufacturers, notably Sony, who have adopted it at the institutional markets which have grown slowly but consistently. The blow that hurt EVR most was the decision to hold back the monochrome teleplayer and concentrate on colour. This was done by other manufacturers, notably Sony, the breathing space they needed to adapt existing products to the needs of the institutions for videotape recording. This they were able to do quite successfully. At the first major industry convention, the 1971 VIDCA in Cannes, visitors saw a range of recorders from Japan and one, the Philips VCR, from Europe. Although these were new models, they were not new ideas.

What these manufacturers had done was adapt a technique of recording television signals on magnetic tape, the new technique being that used since 1955 in broadcast television studios, to what they foresaw as the needs of the home. These new requirements were primarily convenience and low cost. Convenience meant the facility to load the machine without having to thread the tape through pinch wheels and around rollers, which unskilled users would find tiresome and which damages the delicate videotape. Low cost (then) meant under \$650. Their aim was essentially to have ready a range of machines which could replace the machines they received as their main consumer product by the end of the decade.

At present, machines of this sort that is to say simple recorders, using magnetic tape and VCR cartridges - dominate the markets for television recording. But these markets are still primarily semi-professional. Buyers have found that the video cassette offers an invaluable new dimension to corporate communications. In education users then extensively record off-air and store schools' broadcasts until they can use them in increasingly inflexible timetables. Duplication facilities available to make copies from film or other tape formats - a fact that makes the establishment of a universal standard format much less important - have slowly been established to cater for these users.

By now, three main formats have emerged; that is to say, three classes of machine, each made by a number of different manufacturers. Within each standard format types are all directly interchangeable with the Compact Cassettes or 8-track Cartridges are but if you have a programme on one and want to play it on a machine of another format you will have to re-record; probably at a professional duplicator and probably with a marked loss of quality. This has not proved to be the hindrance as was supposed when videocassettes were thought of as a

mass medium. What has happened is that the three sufficiently different formats have appealed to quite different sectors of the market - who seldom need to communicate in this way with one another.

The dominant format in the US is Philips' VCR, Sony's M-U-Matic. In the European market it is Philips' VCR. Sony's Europe it is Philips' VCR. Sony's recorder is robustly staying power recorded is capable of playing back recorded on the American/Japanese NTSC colour system so it appeals to inter-national business - particularly the European parts of American multi-national works where it has sold more than 2 million units. In Europe at all. In Britain it costs about £800, which virtually excludes it for home or school use. Sony's intention is to produce a domestic version at about £250 (today's prices) within four or five years. Philips VCR was designed for home use and is priced and engineered accordingly. At under £450 it appeals to schools who like its ability to record off-air though it is integral with its blank tape (today's more expensive than Sony's at £17 per hour cassette) but Philips are confident that this is a home market worth pursuing. The home market, however, is being pursued by the EIAJ Cartridge format, largely championed by Matsushita (National Panasonic) will sell well to those customers who already have EIAJ reel-to-reel equipment and want the convenience of cartridge loading.

This stable situation betters the trauma the videocassette business has been through. Two other tape formats, thought once to be important to the 'Revolution', have disappeared. In October 1972, the first of these, the JVC format, the originators of commercially successful videotape recording, announced that they were not pursuing their Instavideo project and in the following June Avco wrote off Cartrivision and with it \$48 million. This was a particularly severe blow to the confidence of the industry. Much more so than the demise of Instavideo since the Avco player was aimed exclusively at the

home and was backed by what was thought to be a suitable, if not very extensive, library of pre-recorded programmes. The reason for the Cartrivision failure are still not understood but it had a somewhat better success in the schools where it increasingly turned their attention to video discs.

Since the end of the 1960's there have been three new videotape technologies other than the one involved and the most interesting commercially seemed to be the videodisc developed jointly by AEG Telefunken and Decca, known originally as the TeDeC video disc and now as TeD. Although only offering a limited playing time (10 minutes per disc) and not permitting the user to make his own recordings, the TeD player is much cheaper than any of the tape machines. Had it not been delayed by technical trouble, the simplest version should have sold in Germany at the beginning of this year for DM 1148 as against about DM 3100 for the Philips VCR. It itself the cheapest videocassette recorder. Philips also have a video disc in development, the laser-scanned VLP player which has been demonstrated playing up to 30 minutes' excellent quality colour pictures. Philips say the VLP will arrive on the European market in limited numbers in 1975. Old hands in the videocassette business are impressed but generally say that they will start planning to use VLP when they see it in shop windows. The VLP player is likely to cost nearer £400 than the TeD £200. But in terms of playing cost per hour the two discs are very similar. If 12,000 copies of a 30-minute programme are made, each system's disc (2 x 30min. VLP or 6 x 10min. TeD's) will cost about £1.50 plus programme costs, distribution costs and profits. Tape will cost at least three times the amount for some years to come. For this reason, discs are seen now as the only way into the home with pre-recorded programmes.

But there has once said the same about Cartrivision and EVR. Companies represented will include EMI, Crown Cassettes, Decca Gramophone, Rank Video Systems, London Weekend Television, Rank Video Laboratories, Transatlantic Records, Sony UK, W.H. Smith, Video Rediffusion, Radio Holdings, Linguaphone.

In addition to the hardware and software exhibits, VIDCOM will include a six-day programme of international study sessions covering such aspects of video communications as education, professional training, information and promotion, economic questions, copyright problems, methods of distribution and sale of software, leisure and cultural applications, cable television and future trends.

The study sessions will incorporate talks by leading international experts in the various fields, a panel discussion, and a question and answer period. The sessions will be directed by Jean-Michel Sauvage, French audiovisual communications consultant, and will involve contributions by experts from the UK, USA, France, Italy, Germany, Holland, Spain, Belgium, Canada, Sweden, Switzerland and Japan.

VIDCOM Sleazes the Video Word

DEMONSTRATIONS OF the Philips and TeDeC Videodiscs are scheduled for the International Market for Videocassettes and Videodiscs to be held at the Palais des Festivals in Cannes, Sept. 16 to 21.

In addition there will be a demonstration of the magnetic disc recording system developed by Dr. Rabe of the German Bogen company. This MDR system, it is claimed, can produce sound and head on a normal record player.

VIDCA this year will be part of a more broadly-based event which has been organised by VIDCOM, the International Market for Video Communications and for the first time the exhibition will be open to general public. VIDCOM also embraces the 2nd International Cable TV Market (MICAB) and the Training Project Market for Video. This will include a symposium on training and educational programming in various configurations Super 8, videocassettes and videodisc - all over the world.

At press time more than 1,000 participants from 27 countries had registered for VIDCOM and British

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AUG. 31 AUG. 24

1 1 [YOU'RE] HAVING MY BABY
PAUL ANKA
United Artists XW454-W

2 2 THE NIGHT CHICAGO DIED
6 TELLS ME SOMETHING GOOD

1 [YOU'RE] HAVING MY BABY
Paul Anka (United Artists 454) 3 4 3
2 THE NIGHT CHICAGO DIED
Paper Lace/Mercury 73492 2 1
3 TELLS ME SOMETHING GOOD

FOR WEEK ENDING SEPTEMBER 7, 1974

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Paul Anka (UA) United Artists 454
2 2 5 TELLS ME SOMETHING GOOD—A
Paper Lace/Mercury 73492

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MUSIC WEEK TOP 50

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WHEN WILL I... (C) 1974

AUDIOVISUAL REPORT

UK looks to the US for the lead on video

by REX ANDERSON

THREE IS NOT going to be a video market explosion just at the time when nobody was expecting it. However, it isn't going to happen now and to judge from the response to a Music Week enquiry, unless there is some change of heart, it won't involve many of the record companies operating in the UK.

The lack of knowledge, at quite a high level, in the record industry about corporate involvement in video, was astounding.

The only companies readily able to talk about video software plans were Decca and EMI, both of which have departments to handle the new branch of the industry. Neither, however, were able to talk in specific terms since their own plans are understandably top-secret at this stage.

In fact, the only concrete plans for software were evolved from Transatlantic which is marketing two programmes this month in conjunction with Polyvideo and is in fact exhibiting at Vidcom.

The Transatlantic programmes are, however, entirely educational. There are no immediate plans to produce consumer material. This is sensible since the consumer market relies heavily on plenty of hardware being sold or rented and this situation will not arise until at the earliest late next year.

The Transatlantic-polyvideo set-up has produced two one-hour programmes for distribution to schools and educational institutions. They are available in any form of video cassette required.

The first programme is entitled: First Steps in Folk Guitar and comprises 12 five-minute lessons aimed at students with no previous musical knowledge. The lessons are presented by John James. The second programme is History and Folk: a look at the social history of England as reflected in folk and popular songs. It has been adapted by Ian Campbell from his TV programme based on the same theme.

In fact, it is difficult to think of successful video programmes that would have consumer appeal but were not instructional. The problem being to find a programme format that can be played back over and over like a record.

EMI has a number of people involved and has even set up a new company, RM EMI which is at present mainly engaged in film production but is ready to involve itself in video. MFP managing director, Richard Baldwin, is the chairman of the EMI video committee.

domestic market is going to be. He believes that when things get going there will be a demand for feature films. On the subject of video-discs he says all the plans for software in that direction are on the market for the next two years.

"The cassette system is with us

will be available on a rental basis like a record library."

Baldwin sees sport as an obvious market for the domestic market, particularly things like golf tuition and other household educational programmes like cooking, gardening, car repairs and so forth. Archive material may also find a

TELEVISION system.

This is far less expensive than cassette. The Philips market price for VLD - in Germany is projected at £250. The discs, which play for 10 minutes a side, will cost about £2 and £4 depending on the programme material.

With this system however, the user cannot record. Decca will probably announce software plans for Vidcom, but Thorne was unwilling to reveal any plans beforehand. He said: "We have been investigating suitable software for three or four years." He also mentioned some instructional material and children's programmes. He also brought up the problem of the "repeatability factor".

Decca has retained David Attenborough as a consultant and Thorne says he has been very helpful. He also says that despite the short running time the cost of the video disc compared to the cost of the same playing time on videotape will be about a tenth.

In addition to these companies, of course MCA in the States is working on video software and hardware and no doubt other American record companies are investigating. The need however seems to be not so much to find the right material for video programming but to invent a new art form, or rather allow it to develop.

It may be nice to have a library of feature films, educational material and even pop concerts, but with TV critics constantly complaining about the number of repeated programmes on television it is obvious that this branch of the visual art has yet to be developed to even the same stage as still visual art like painting and sculpture.

The video market explosion will probably coincide with a realisation by the public that they can use their own video equipment better than they do now and that moving pictures can contain some sort of poetry that will give them lasting and repeatable value.



THE PHILIPS VLP videodisc player which will be available in the UK in 1976.

"All I can say as far as EMI is concerned at the moment is that we are making software of different kinds, but I can't tell you exactly what because at the present moment everybody is wondering what other people are doing."

The Philips VCR has been selling to industry and educational institutions for some time and has been on the open market now for two months. According to Baldwin, Philips expect to sell 16,000 video cassette recorders in the first year.

Said Baldwin: "Looking at the economics of making software, if that is the projected market for the hardware one is not going to get very far in the first year."

He points out that even at this late stage, nobody knows what the

market. "The secret," says Baldwin, "is to make programmes that will not date. We own Pathe the newsreel company, and obviously in that company there is material of enormous value - sports events, politics, wars, royal occasions."

Decca has Ken Thorne, manager of the video-disc division. The accent here is on the disc rather than cassette since Decca in conjunction with Teldec and Telefunken has almost perfected the

Copyright pose a huge headache

by NICK ROBERTSHAW

THE GROWTH of video technology presents a new challenge to copyright law in this country which is already notoriously difficult for the layman to understand. Current legislation is based on the 1956 Copyright Act which has in many respects been overtaken by events, both in technology and usage. A major growth area in recent years, for instance, has been the use of domestic tape recorders, and with it an explosion in the amount of home recording made by the public.

Understandably, record companies and copyright owners of all kinds have been perturbed by the implications of this usage in terms of the effect on sales and of lost copyright revenue, and in 1955, in fact, the Mechanical Copyright Protection Society, which has been responsible for collecting and distributing that revenue for more than sixty years, introduced a licensing scheme for individuals who would otherwise be infringing the Copyright Act by making home recordings, even for private use.

The MCPS licence has never been more than an attempt to keep alive the principle of payments and only a few thousand are currently held. Most bodies look forward to the introduction of a simpler overall system for the collection of copyright payments, possibly on the lines of the German system where a levy is made on the purchase price of tape machines, acting as a kind of compulsory licence.

This year, the Whitford Committee was set up to look at the question of updating copyright law, and representations will be made by interested parties for consideration of video usage. By the time the Committee's findings are put into practice, video is likely, that is by the best optimistic projections currently fashionable, to be an enormous market, so it is vital that a clear policy be evolved as soon as possible.

The BBC and IBA will plainly be the main target for home video recording, and the attractions of recording your favourite TV programmes to watch at leisure have already been expounded in advertising copy. It has been raised as very serious objection to this practice, but by the same token they do not wish to be seen to encourage it, and in fact the BBC has produced a leaflet detailing the and TV broadcasts. It points out sternly that most people do not purport they may infringe copyright, but four sets of copyright: the programmes, the copyright in the literary material contained in the programme, record company control of performers' own control of records used, and the over-recording. The BBC relents a little where educational broadcasts are concerned, saying that special provision is possible for reproduction of material for

educational purposes, provided any recordings of that sort are destroyed within one year. However, little room for manoeuvre is left to the private video owner. For musical and literary material, "fair dealing" for private study and research" is excluded, but with the remainder that basis of private copying is purely for entertainment and therefore does not qualify. For records, of course, the companies control all forms of reproduction - whether or not they are intended for amusement or study purposes.

The Mechanical Copyright Protection Society stresses that though the legal problems can be overcome comparatively readily by suitable legislation, the practical application is a much thornier question. Managing director Brian Pratt commented: "Legally it is not too hard, and the MCPS would be happy to see the introduction of a levy system if that is what is decided. The difficulty is how to distribute the monies collected by MCPS. TV programmes are made by creative artists with copyright, and though the music and record copyright owners are organised properly, nobody else is. The more the artists and producers who are not licensed to collect money

The solution, which must be found quickly, would be either to create a new organisation for the purpose, or to use an existing organisation such as the MCPS as an over-riding body of revenue to the various bodies concerned."

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CHARTS

Denmark

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 - 2 ROCK YOUR BABY, George McCrae, RCA
 - 3 SUGAR BABY LOVE, Rubettes, Polydor
 - 4 SVANTES VISER, Poul Dissing, Benny Andersen, Metronome
 - 5 THE NIGHT CHICAGO DIED, Paper Lace, Philips
 - 6 HAMMOND POPS 2, Ole Erling, P.M. LP
 - 7 THE SIX TEENS, The Sweet, RCA
 - 8 FOR THE CHILDREN OF THE WORLD, Olsen, Philips
 - 9 DOBBELT PARTY, Ulla Pia, Keld Heick, EMI
 - 10 G U S T A V S S T J E R N E P A R T Y, Gustav Winckler m.fl., Metronome
- (Courtesy of I.F.P.I Denmark)

European top sellers

Spain

- 1 TOMAME, Mocedades, Zafiro
 - 2 TSOP, MFSB, CBS
 - 3 LOVE'S THEME, Love Unlimited Orchestra, Movieplay
 - 4 AYUDADME, Camilo Sesto, Ariola
 - 5 POR EL AMOR DE UNA MUJER, Danny Daniel, Polydor
 - 6 LET EM GET TO KNOW YOU, Paul Anka, Hispavox
 - 7 VOLVER, Sergio & Estibaliz, Zafiro
 - 8 ACALORADO, Los Diablos, EMI
 - 9 LA FIESTA DE BLAS, Formula V, Philips-F
 - 10 NO SE, NO SE, Rumba Tres, Belter
- (Courtesy of "Gran Musical")

Italy

- 1 E TU... Claudio Baglioni, RCA
 - 2 PICCOLA E FRAGILE, Drupi, Ricordi
 - 3 BUGIARDI NOI, Umberto Balsamo, Phonogram
 - 4 SOLEADO, Danile Santacruz Ensemble, EMI
 - 5 PIU' CI PENSO, Gianni Bella, CGD/MM
 - 6 NESSUNO MAI, Marcella, CGD/MM
 - 7 COME UN PIERROT, Patty Pravo, RCA
 - 8 ALTRIMENTI CI ARRABBIAMO, Oliver Onions, RCA
 - 9 T S O P, M F S B, Philadelphia International/MM
 - 10 INNAMORATA, I Cugini Di Campagna, Pull/Fonit/Cetra
- (Courtesy of Germano Ruscitto)

Belgium

- 1 THE NIGHT CHICAGO DIED, Paper Lace
 - 2 ROCK YOUR BABY, George McCrae
 - 3 GIG L'AMOROZO, Dalida
 - 4 PAPA WAS A POOR MAN, Jack Jersey
 - 5 ROCK THE BOAT, Hues Corporation
 - 6 ROCKET, Mud
 - 7 SHE, Charles Aznavour
 - 8 THE HOSTAGE, Donna Summer
 - 9 SUGAR BABY LOVE, Rubettes
 - 10 YOUR BABY AIN'T YOUR BABY ANYMORE, P. Da Vinci
- (Courtesy of Belgium Radio & TV)

Switzerland

- 1 SUGAR BABY LOVE, The Rubettes, Polydor
 - 2 THE ENTERTAINER, Original Soundtrack, MCA
 - 3 T.S.O.P., MFSB, CBS
 - 4 SEASONS IN THE SUN, Terry Jacks, Bell
 - 5 THEO, WIR FAHREN NACH LODZ, Vicky Leandros, Philips
 - 6 HONEY HONEY, Abba, Polydor
 - 7 THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US, Sparks, Island
 - 8 WATERLOO, Abba, Polydor
 - 9 ROCK YOUR BABY, George McCrae, RCA
 - 10 THE GOLDEN AGE OF ROCK 'N' ROLL, Mott the Hoople, CBS
- (Courtesy of Die Radio Hitparade)

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TV Series starting September 14th

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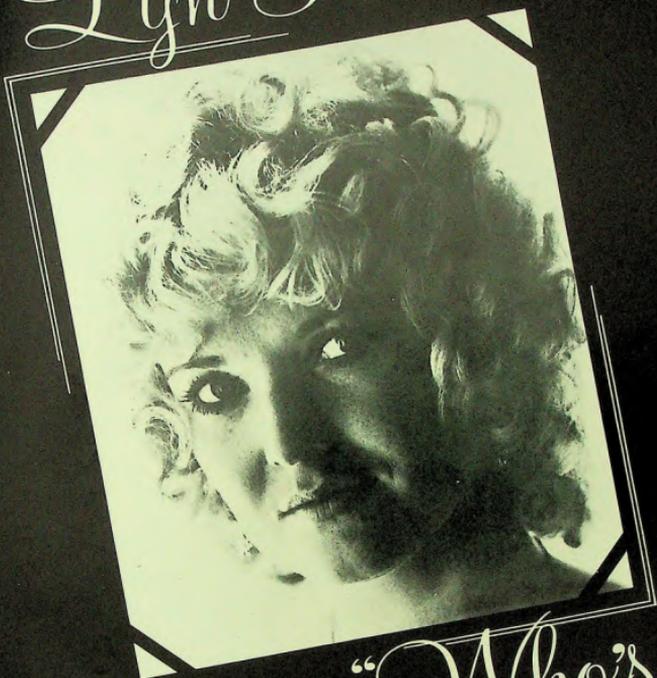
products which will be in the shops very soon - and not forgetting the catchy single "JUNGLE TED AND THE LACEYBUTTONPOPPERS" c/w 'It's Possible With Bert The Bear' - EMI 2213

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‘45’



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- 24th WATFORD Town Hall
- 25th TUNBRIDGE WELLS Assembly Rooms

26th WOLVERHAMPTON Civic Hall

27th LONDON Cecil Sharp House

October

- 4th CROYDON Fairfield's Halls
- 5th BRISTOL Colston Hall
- 6th LEICESTER De Montfort Hall

10th HANLEY Victoria Hall

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12th SOUTHEND

13th GRAVESEND

30th OAKENGATES

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MUSIC WEEK

TAPES FOR ALL

Servicing all tape outlets

Contour enters the budget tape market

CONTOUR RECORDS announced its entry into the tape market at the company's sales conference in the Kensington Close Hotel last week, with the launch of a range of budget cassettes and cartridges retaining at £1.50 and £1.75 respectively.

The initial release features 30 titles, fifteen of them on cartridge as well as cassette, with a mixture of original artist recordings and cover versions. Among the former are Bert Kaempfer, Del Shannon, Bee Gees and the New Seekers. Eighty five per cent of the cassette releases have Dolby noise reduction,

and all are packaged in a distinctive magenta and orange design.

Extensive consumer advertising has been arranged to support the launch, with space in the popular Sunday papers and in both TV and Radio Times, all of which have very large readerships.

A range of piller-proof selling units has been prepared and will be supplied to dealers free on loan to aid sales. To qualify for the units, dealers have to order the minimum number of tapes needed to fill them. All tapes are on full sale or exchange.

Managing director Tom Parkinson commented: "We are extremely confident. Just as writers wait to read the first reviews, we are waiting for our critics, all the 60 million people who are potential customers, to give their view, and I am positive they will give us a good write up. Our own sales force is absolutely knocked out with the release; I think the price is just right for people who do not want to spend getting on for £3 on a tape, and I am sure we will open up the tape market just as dramatically as we have done with budget market for records."

MTA tape training course

THE MUSIC Trades' Association is to hold its seasonal tape course for retailers at the MTA training centre in Alfred Place, London, from September 16-19. The course is called "Cassettes, cartridges and reproducing equipment," and will be run by the MTA's training officer, Margaret Davis.

On the first day a film on pillage and related security problems will be shown, and Bob Berkowitz of the Dolby Laboratories will speak on Hi-Fi sound and the Dolby noise reduction system. On the second,

Jim Tryon, sales manager of Radiomobile, will discuss in-car entertainment and Joan Coulson, EMI's classical press and promotion officer, will give a talk entitled Time for Tape. In the afternoon there will be a visit to Precision Tapes factory. Four speeches will be given on the third day, one from an executive of BASF, one by Geoffrey Brighouse, director-general of the British Phonographic Industry, on piracy and bootlegging, one by Ken Robson, managing director of Bibabel, and one by David Adam, tape marketing manager of

Phonogram. For the final day's programme, Walter Woyda, managing director of Precision Tapes, will speak on the future of tape, and Nigel Hunter, editor of Cassettes and Cartridges, will discuss the question of promotion to the press. The course will conclude with a general discussion among participants in the course.

Cost of the four-day course, which boasts the strongest ever lineup of speakers, is £33 to members of the MTA, and £36.30 to non-members. Places are still available for late applicants.



BASF HAS introduced two new blank tapes: a 45-minute and a 90-minute cartridge, each containing high quality BASF tape and retaining at £1.60 and £2.00 respectively.

Harrogate hardware show

AUDIO HARDWARE manufacturers are unlikely to have fond memories of 1974. Drooping sales figures have forced many companies to draw in their horns, and since the state of new models unveiled at the London trade shows, there has been a noticeable decline in activity.

In this rather gloomy atmosphere, the Harrogate Audio '74 show made the best of things with an excellently-run event, and good display and demonstration facilities at the Majestic Hotel. Even so, there were several notable absences among the major companies, and attendance, at least

on the first day, was a little disappointing.

Among the profusion of cassette recorders on show were models from Trio, Toshiba, JVC, National, Panasonic, Sanyo, Sony, Samsil, Sharp and Tandberg, most featuring comprehensive specifications and upper-middle range prices. Less known contributors to the ever-growing list of cassette machines were Amstrad, which specialise in low-cost audio, and Wharfedale, which has introduced a new Dolby cassette recorder, the WDD 20B.

Very few software firms made the trip to Yorkshire, but Memorex

displayed its full range of blank cassettes with the new MEX Oxide, plus the CO₂ range, their top-selling line of blank cartridges, and conventional open-reel tapes. On the pre-recorded side, Precision stand demonstrated the company's determination to remain leaders in the tape business, with a wide selection of its 200-title repertoire.

Major news at the show concerned Hayden Laboratories, which now has the franchise to distribute the Fisher range of amplifiers, receivers and loudspeakers, and was taking advantage of this first opportunity to show that equipment.

Toshiba launches largest promotions campaign yet

DURING SEPTEMBER, Toshiba is mounting its largest promotion campaign since the company began operations in Britain, with over 50 pages of advertisements in the hi-fi press scheduled for the coming months.

Major selling point in the

campaign is the possibility of customers putting together a top-class stereo system from Toshiba components, for what in three days is a comparatively low price of £240. Other advertisements concentrate on the company's range of cassette decks.

Psssst!
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8090

You've obviously got the message - colour makes you look. So ring for a colour ad in Music Week.

Arrowtabs in Venezuela

ARROWTABS RECENTLY concluded a successful deal with BASF in Venezuela, whereby the company's pre-recorded cassettes will be manufactured and released in that country on tapes using BASF chrome dioxide Hi-Fi tape recorded with Dolby. The cassettes will also use BASF's tape drive mechanism.

The deal is the result of a visit to South America by Arrowtabs managing director Maurice Mindel, and is the latest of 20 overseas territories in which the company has

established a foothold. Eighty titles are to be released on tape on the International Artists label in Venezuela, and in most territories distributors release both tape and record material.

Mindel commented: "We are very keen to develop our overseas licensing arrangements. In fact, the income helps to finance the very high standard of production that we are now achieving with new releases."

'74 International Audio Festival/fair at Olympia

THIS YEAR'S International Audio Festival and Fair will be held at Olympia from October 28-November 3. The Fair is sponsored by the Sunday Mirror, promoted by the International Fair Ltd, and organised by Industrial and Trade Fairs Ltd, all of whom are within the IPC group. A very large publicity campaign has been under way for some months and may culminate in television, radio and national press advertising.

There will be in excess of 100

stands with many major companies exhibiting, among them Bang and Olufsen, Tandberg, Garrard, National, Panasonic, Philips, Rank, Sanyo, Sony and Superscope.

On the first day, there will be two hours when the show is open to the trade only, between 10 and 12 a.m. Admission to the public will cost 50p, and a spokesman for Industrial and Trade Fairs said it was hoped to increase last year's attendance figure of 90,000 to something in the region of 125,000.

TAPE TOPICS

ape sales are going water

TO PUT in perspective the despair that set in some months ago when tape sales dropped off, a little investigation reveals that Europe generally suffered very much the same downturn. Apparently Italy was the least hard-hit, but France and Germany really felt the pinch. Now, though, business is improving on the Continent, and here too, things are looking a little healthier than they did a few weeks ago when out-of-work tape duplicators from abroad were touting for business in London. There was a rush of plastic salesmen trying to sell cassette and cartridge parts at very competitive prices.

LOOKING AT figures for top sellers in record and tape, a result averaged over 10 titles shows pre-recorded tape with a market share between 20 per cent and 25 per cent of the total record sales — nothing like the 32 per cent claimed by some more advanced statisticians.

This figure could get a big lift if the hardware situation were improved. At the moment there is too much tape equipment in the top and bottom price brackets but not enough in the mid-price range.

DESPITE A 2 per cent drop in VAT there have been few indications of any price adjustment to the public. The fact increases of nearly 20 per cent are forecast. This is not exactly going to get the customers rushing in to buy, but before putting the finger of condemnation it is worth taking a look at the basic cause. Most raw materials are up by 10 per cent over the time last year. Wages are up, and postal and transport-costs are now quite frightening. The margins being made by some companies in the business can hardly give very much encouragement to shareholders. By the end of the year it is quite possible that we will have to offer 99p budget tapes for retail at £1.35, and full-price product may well reach the £3 mark.

IN MOST retail outlets, reject boxes are getting bigger. Sales reps are not getting the welcome to which they have been accustomed. Some dealers are getting quite spiteful over rejects. The relevant parts of the Sale of Goods Act and the Trade Descriptions Act should be compulsory reading for all in our trade. I support Walter Woyda of

Precision in his claim that 70 per cent of returns are not due to manufacturing faults or material failures. I add the last two words to emphasise that the cassette and cartridge tape used in the production of pre-recorded music is generally of better quality than that employed in a great many blank cassettes and cartridges.

Over recent months I have examined a large number of returns of all makes and come to the conclusion that more than half are generated by customers through ignorance. There has been much too little education in the use of equipment and software. At one time EMI and Decca used to distribute a leaflet called "Care and Use of Cassettes", sending a copy out by every replacement. The British Recorded Tape Development Committee was also going to produce a pamphlet — maybe it has and not told us about it.

IF EVER a man deserved praise from our trade it is Ray Dolby, creator of the Dolby Noise Reduction System. It must have been a great day for him when Philips adopted the system, but recently other people, with fewer scruples have used the system in circumstances where it was never intended to be used. Only last week I heard some samples from the US that were plastered all over with the Dolby insignia, yet they had a most unacceptable noise level. Why? Because they were originally recorded in 1960 and were re-processed from the original, it said on the inlay card, but who is fooling who? Things like that do not impair the public's faith in Dolby, but bring the name of Dolby into disrepute. It is no boast to state that tapes manufactured in Britain by reputable companies are generally of better quality than equivalent products made in America. With budget tapes, quality is generally far better than comparable US product. Let us keep it that way.

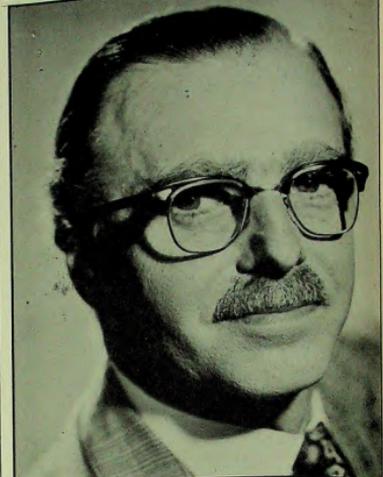
COPYING OF records and pre-recorded tapes by the public has been going on for well over 20 years in ever increasing volume, but it was not until the authors, composers, publishers and record companies realised they were having a fair bit of gypsy wiped off their plate that the hue and cry started. The early

1960s were the heyday of the tape recorder clubs, and many of them took out the licenses that the Mechanical Copyright Protection Society had started issuing some years before.

The Germans took a somewhat closer look at things and fixed a levy on each tape recording machine sold. The levy is a percentage of the equipment purchasing price and entitles the owner to make recordings for his own use, free of all copyright and royalty liabilities. There are various interpretations of our own Copyright Act, but members of the public are clearly out of order in much of the recording they do. It is that we see advertisements offering for sale tapes that are copies of old Radio Caroline and other pirate radio stations? Who has made the applications for the right to reproduce and sell these? Who authorized their recording in the first place?

IT IS good to see that Geoffrey Bridg of the BPI is to address the MTA Training Centre course later this month on piracy and bootlegging. Recently I spoke to a Northern dealer who had bought some imported lines. He was amazed when I pointed out they could be "forgotten" if he did not buy them from the producer company or an accredited export agent. Furthermore, none of the inlay cards showed any author/composer/publisher information, or any indication they had been cleared by MCPS or anyone else involved. He did not buy them when he realised he was up for the high jump if he offered these for sale and was caught by a MCPS agent. I have two large lists on my desk offering such lines as Capitol, Columbia (CBS), Warner, Dot, Epic, Polydor, MGM, Ampex, Sun — you name it, they've got 'em. One came from the US, the other from Britain. Dealers should not touch this stuff until they have seen printed words showing the material to have been cleared not only with their own country but also with those responsible for copyright control.

MUSIC FOR Pleasure's long-promised huge release of budget tapes is now slated for next Easter. Such a release will fit a



Alec Campbell-Gifford

ALEC CAMPBELL-GIFFORD is production and marketing director of Cassette Developments (Audiosonic) Limited, Coronet Recordings and managing director of Audio Magnetic Products Limited. Each month in Tape Retailer he will be looking at topics in the field of pre-recorded tape and related subjects of interest to everyone connected with the trade at production, marketing and retail levels.

large number of traditional outlets with new and highly salable material and will also expand into non-traditional outlets. Other budget lines are planning major releases on tape, some before Christmas. Regular retailers who think they are above stocking these lines may be developing a lean and hungry look.

WE HEAR: THAT CBS' reconstructed tape plant at Leyburn is now just about

ready for action. THAT Immediate Sound Services has put in several more Gauss slavers and upped production volume by nearly 50 per cent.

THAT a new trade duplicator has set up in London — Duplitate.

THAT Cassette Developments (Audiosonic) is moving from Salisbury to new premises near Richmond to be nearer their customers.

SOFTWARE REVIEWS

CHARLES AZNAVOUR

A Tapestry of Dreams, Barclay CA 003. With the recent smash success of She, Aznavour has finally come to his own as an album sales and there's no doubt now that tape version will be a popular item. A distinct plus factor is the fact that the 'Frenchman' sings throughout in English, which will make those delightfully accented biters-wider ballads appealing to a much wider audience. With Aznavour about to embark upon a UK tour and the promotional push being made by RCA, the sales will be immediately high and sustained for a lengthy period.

THE GLITTER BAND

Hey! Bell ZCBH 221. Another best selection from the Glitter band whose popularity is rapidly nearing the level of that of Glitter himself. Tracks include a new material interspersed with old favourites such as 'Twistin' The Night Away and Gimme Some Lovin' and with a new single. Exposure the band is getting both in their own right and with Glitter, sales should be heavy on this item.

THE NEW SEEKERS

Look What's Done To My Love, Contour Stereo 3470 342. This has been brought out five months or so after the split up of the Seekers, a whole into disparate, but good following of all ages. Their popularity should be reflected in the sales of this cassette which, besides the title as well-known title track and "Nickel Song" contain a good selection of lesser known numbers, most of which have a message to them and so it should give the current popularity of his Annie's Song single.

VARIOUS ARTISTS

Memories Are Made Of This, Decca KIPCX 8025. These are indeed, and of old songs are the truest of nostalgia, as this double tape of 'Fifties' hits shows. Listening has the same fascination as showing round old photos, everybody likes to do it, and no doubt Decca's sales will reflect that. Happy Wanderer, Friends and Neighbors and How Much Is That Doggie In The Window seem especially memorable, but everyone who has their own favourites from the 24 tracks.

JOHN DENVER

Back Home Again, RCA AFKI 0548. Another fine selection from singer/songwriter/guitarist John Denver who is just getting the UK attention he deserves. One, Epic, all but the odd one or two tracks are self-penned with This Old Guitar, Sweet Surrender and the title track the highlights of an extremely listenable and easy-on-the-ear set. It would be nice to see this tape do well and so it should given the current popularity of his Annie's Song single.

NEIL SEDAKA

On Stage, Decca MPK 225. Shameless schmalz, recorded live at an undisclosed venue. Sedaka has an excellent voice: he can sing Bridge Over Troubled Water like Simon & Garfunkel and Great Balls Of Fire like Jerry Lee Lewis. Moreover, he has the classic showman's mixture of cheerfulness and sentimentality, the other without jarring. At his best on the medley of his own hits, but a highly enjoyable throughout.

FRANK SINATRA

The Very Best Of... Capitol 8X E ST 2256. Sixteen tracks, Sinatra but also the best of songwriting, with credits for teams Loew-Lerner, Evans, Heusen, Arlen-Mercer, Rodgers-Hart and others to mind when the famous Coins In The Fountain, Here's Three Bubs, That Old Black Magic, Lady Is A Tramp, an impressive list. At this late stage in his career, criticism of Sinatra seems pointless, better to back and enjoy a master at work.

BERT WEEDON

Remember Jim Reeves, Contour 3897 341. Background and melodic strength and anonymity. It will sell mainly on the strength of the Jim Reeves name and the enduring popularity of such melodies as Welcome To My World, Driftin' Drums, Let's Have To Go and the rest. Weedon's guitar-playing against a vaguely country-style accompaniment is melodic, useful, but shows no originality of imagination — which is probably the way the record was planned.

DANA GILLESPIE

Weren't Born A Man, RCA AFKI 0354. Dana Gillespie certainly wasn't born a man and just as certainly there is any doubt, the only carries an extremely appealing and much publicised photo of a young lady. Sadly however, the visual impact of this item is cancelled by the mistal content of the track by MainMan, the LP version of which album failed to register which can help the lady's chances.



Your Kind of Music

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HARDWARE

New decks from old

DISTINCTIVELY STYLED in brushed metal, this new model from Pyle may look rather familiar to audio enthusiasts. Possibly because the machine is actually an old model from Philips, specifically the N210, which has been on the market for a considerable length of time and now reappears under another guise and with a new lease of life.

Modern audio styling is almost invariably of a high standard, and sometimes even beautiful. The 9148 is particularly elegant, with sensibly positioned controls grouped in both slider and piano-key designs. Only the mains, eject, counter and noise reduction controls use push-buttons. Although not angled, as on many decks the VU level meters are clearly visible and the cassette recess itself is easily accessible. Compactly built in a slimline cabinet, the machine looks slightly less robust than some of its competitors, but in fairness, this may be only a matter of appearance, not of actual strength.

A major problem with cassette recording technology has been the amount of tape his generated, and the Dolby system is generally agreed to be the most effective means yet devised to limit that background noise, so much so that it is a brave audio manufacturer who ignores it. However, there are alternative methods, and the 9148 uses one of

them, Philips' own Dynamic Noise Limiter. DNL is not very highly thought of in recent Which? report described it as "the least effective", and Philips has actually signed an agreement with Dolby in the future. In home use it is impossible to judge the merits of DNL accurately, but it certainly makes some contribution, as can be shown by switching it in and out rapidly. The difference in his level is quite marked. It is worth pointing out too, that though noise reduction systems have been widely used as selling points, they are essentially a negative function, a way of overcoming inherent defects in the technology.

An unusual feature of the 9148 is automatic selection for chrome dioxide tape, but the switch is only sensitive to Agfa, BASF and Philips cassettes, which limits the choice of blank tapes.

DIN sockets for recording input are grouped under a sliding cover, one for stereo microphone and two for mono. No microphone is supplied with the machine, which seems a little mean, but Philips-type mikes are recommended. With only one mono mike, recordings can only be made on one channel, so two are really essential for amateur music making by more than one person, but the deck has one facility which is quite unusual, namely input

mixing, which means it is possible to record from more than one source simultaneously without extra equipment. For instance, guitarists can dub their own playing over a recording from record player or radio. The player uses a mike, and the signal from a stereo system is fed directly into the deck from a lead connected to the back of an amplifier. This lead is also used for output, when playing back through a stereo system.

Playback quality is very high, but obviously depends upon the quality of the ancillary equipment used. With a fairly powerful amp, for instance, it is possible to record with the volume very low, and playback quality is thereby enhanced. In the Which? report mentioned above, the machine scores well for speed accuracy, and consequently has a good wow and flutter rating, but is less commended for signal to noise ratio, reflecting the inadequacies of DNL, and for channel separation and accuracy of tape guidance.

In general, this is an above average machine in the most common price range for cassette decks, available from discount stores for around £100. Anyone starting from scratch, of course, would need to spend considerably more to get an amplifier and speakers. Recommended retail price is £137.05 including VAT.



PYLE CAMBRIDGE 9148 HI-FI Stereo Cassette deck.

SOFTWARE REVIEWS

FROM PAGE 28

SERGIO MENDES & BRASIL '77. Vintage 74. Bell Y8BEL 240. Towards the end of his previous association with A&M there were signs that Mendes was drifting away from his Brazilian roots towards a contemporary rock style. Now that he is with Bell, he's obviously decided to adhere more closely to the engaging bossa nova style that was a him such a massive middle-market following. On this collection, there are flashes of rock guitar and touch of synthesizer, but in the main the distinctive female vocal lead over irresistible rhythms is the predominant sound.

JULIAN BREAM & JOHN WILLIAMS
Together Again. RCA ARKI 0456. Britain's finest classical guitarists ducting on six short works. By Arnold Camilli, Grandos and Giuliano. Only rarely are both in full

flight together, but even so the effect is pretty astounding. A rock band full of Breams and Williams would be really spectacular, but of course their instrument is essentially one for virtuoso soloists. This thought is prompted by the unusually approachable and hearty material they have chosen, particularly the two Danza Espanola. Required listening for any guitarist as a demonstration of total mastery.

DAVE BRUBECK QUARTET
All-time Greatest Hits. CBS 40-68288. Double-play collection of one of the most commercially successful jazz bands ever. Brubeck's reputation among purists suffered accordingly, but really he was an innovative and influential jazzman, not least for his obsession with obscure time signatures and polyrhythms. Most famous examples are the aptly titled Take Five and Unsquare Dance, but Some Day My

Prince Will Come is a classic instance of controlled improvisation, the fabric of the old waltz from Snow White stretched and reformed with graceful skill. Moderately difficult easy listening.

VARIOUS ARTISTS
Your Kind of Music. EMI Super Executive TC EXES 5001. Sampler tape from EMI's new light classical series. Some music can survive anything, and Bach's Air On The G String has had to, but here, played in its entirety by Memhrin, it fits well. A less inspired choice is the Hallekju Chorus, whose mood of religious elation is rather hard to take when divorced from the remainder of the Messiah. Aimed at the casual listener, this kind of series makes no attempt to take notices beyond the tried and tested old faithfuls of the classical repertoire, but of its type it is a fairly intelligent selection.

If the cassette jams

IF THE CASSETTE jams... 3M's way of illustrating the durability of its new portable cassette recorders for the educational market in the

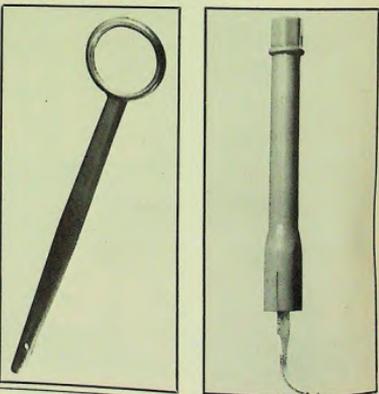
Wollensak range. Pictured is the 2620AV with 1 watt output, designed for individual use by students.



Additions to Bib's range

STRAIGHT OUT of the operating theatre come the two latest additions to Bib's range of accessories. Left is a Hi-Fi inspection mirror for examining the condition of tape heads or indeed, anything else. Right is a cassette tab

removing tool and winder, of course. Record tabs can be snapped out with one end and cassette tapes can be wound by hand with the other. Retail prices: 24p and 38p respectively, excluding VAT.



ALAN MOORHOUSE

Rock Gently With Beethoven Bach Brahms. Contour 3470304. Moorhouse is credited as arranger, but Contour is not saying who are the musicians on this budget series of souped-up classics. The rock, orchestra plus heavy drums, to change identity from track to track that betrays session men at work. The effects on the defenceless

classics chosen for the attentions of this unnamed mob are mostly horrendous, though when the players do the job thoroughly, using the original themes only as a basis for new interpretation, results sound remarkable good Sonata Pathetique, which sports some fine jazz piano, is the best example but there are few others. Mostly it is a matter of cranking up the tempo and hanging on tight.

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EUROPE IN FOCUS-BENELUX

Belgium—where strength in depth

is the key to success

Europe in Focus
Benelux

BY MIKE HENNESSEY

BRUSSELS — Although the music industry in Belgium — as everywhere else — has been hit by rapidly escalating costs, and despite the infamous problems of direct imports and pirate tapes, Pierre-Louis Goemaere, president of Belgium's music industry association and head of Indeco, has no great worries about the state of the business and sees the future with a certain ease and optimism.

One particularly healthy aspect of the market in Belgium is the opportunity that exists for all kinds of repertoire to achieve acceptance. Perhaps because Belgium lacks internal unity, being divided into Flemish and Walloon regions with Brussels the capital, a metropolitan melting pot where every sign, every street name, every fascia, every poster must be rendered in two languages, there is nothing like the chauvinism that characterises the market of neighbouring France.

Says Goemaere: "Belgium is a very open country, receptive to all kinds of music. And that's why any major company must carry a wide-ranging current catalogue. The country is wide open in the business sense, too. It is possible to start a company there that is 100 percent owned by non-Belgians, with complete freedom to repatriate all the profits. Restrictions are against the Belgian mentality. There's a saying here that it is supposed to sum up the difference between Belgium and Holland — in Belgium anything that is not expressly forbidden is permitted, in Holland anything that is not expressly permitted is forbidden."

The element of diversity is not only reflected in the wide range of repertoire to be found in the record shops but also extends to estimates about the kind of market Belgium really is. Whereas it is generally held that Belgium's population of nearly ten million is divided into five and a half million Flemish people, around four million Walloons plus a few hundred thousand German-speakers east of Liege, nobody is quite sure just how many Belgians speak French as their national language and how many speak Dutch. Although Dutch, French and German are all recognised as official languages,

there is no doubt that French is in the ascendancy, especially in the capital, which is now probably 90 percent French-speaking.

Surnames are no guide; Goemaere points out that a former Belgian prime minister with the good old Walloon name of Lefevre was a Dutch speaker, while his foreign minister, who had the Flemish surname of Spaak, spoke nothing but French.

However it has to be acknowledged that records in French are more widely accepted in Belgium than records in Dutch or German. This is because the Flemish are much more receptive to foreign languages than are the French-speakers. So, with the

increasing "Frenchification" of Brussels, it is natural that the Flemish populace are strongly resisting any further erosion of their native tongue.

Goemaere estimates that locally-produced product accounts for only ten percent of the market; but whereas product from France can claim a 30 percent market share, records made in Holland share a modest ten percent with product from Italy and Germany.

By far the most important repertoire in the popular domain is that from the UK and USA — accounting for about 50 percent of the market.

And how big is the market? There is a diversity of view here, too. The official figures for sales of records and pre-recorded tapes in Belgium at retail value including VAT are around 1,000 million Belgian francs (£11 million) for 1972 and 1,050 million francs (£11.5 million) for 1973. But some observers claim sales are substantially higher — they have even been put as high as 2,000 million francs.

It has to be remembered, of course, that the official figures only cover the sales of the companies in membership with SIBESA (Syndicat de l'Industrie Belge d'Enregistrements Sonores et Audio-Visuels) or, if you are a Lefevre, Syndikat der Belgische Nijverheid van Geluid en Audio-Visuele Opnames). The industry association companies account, according to Goemaere, for between 85 and 90 percent of sales in Belgium. In addition there is a brisk market in direct imports — records brought in by Belgian wholesalers and retailers in other European countries and from various American sources. There is no way of knowing just how big this market is, but Goemaere estimates that it is somewhere between ten and 15 percent of the total market — and growing.

Most of the directly imported product comes from France, Holland and the UK. There is no import duty on product from France and Holland since these are

records and tapes copyright free and pay mechanicals in Belgium.

Says Goemaere: "We have made it very clear that the Belgian group of the IPI believes that copyrights should be paid in the country of sale. If, for example, a Belgian licensee of a British or American catalogue decides to have his records pressed in France or Germany, he should be able to import the records without having to pay mechanicals in the country of manufacture. It may well be that a quantity of the imported records remain unsold, but the Belgian licensee will have paid mechanicals on them anyway. This is quite unfair."

Naturally Belgian publishers representing foreign catalogues are also unhappy about this situation, and led by Felix Faeco, president of World Music, are implacably opposing the BIEM Berne recommendation which says that mechanicals should be paid in the country of manufacture.

Goemaere, who speaks as a publisher as well as a record man, recognises the growing problems that collection agencies have in controlling sub-publishing rights in the various countries, with vast numbers of titles, most of which produce very little revenue, the task becomes hopelessly uneconomic. But he argues that the problem could be eliminated if all record labels bore the name of the original publisher. Then all that the sub-publishers in each country would need to do would be to list with their collection societies a lodge of the catalogues they represent.

A much more disturbing segment of the import trade in records is that involving pirate cassettes and cartridges — a trade which is also in evidence. Belgium has not yet ratified the Geneva Convention on piracy and is currently providing a handy back door into Europe for a number of American pirate duplicators who are looking for new markets now that the U.S. laws are tightening up.

The Belgian record industry is campaigning to have the Geneva Convention ratified and Goemaere is very well aware of the fact that the lack of firm action against the pirates in Belgium has repercussions

TO PAGE 36

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EUROPE IN FOCUS-BENELUX

Belgium backs bubble gum music

FROM PAGE 35

in other European countries. A great deal of pirate material has found its way into France through Belgium, for example.

I have seen cartridge catalogue of nearly 400 titles - including the Moody Blues, Isaac Hayes, Carole King, the Rolling Stones, David Cassidy, the Beatles and various other top names - put out by a firm called D. L. G. Electronics which claims to be the distributor for Benelux of product from Diamond Sounds Inc.

The Belgium industry is also fully supporting the IFPI campaign to have records considered on the same cultural plane as books both in terms of reduced value added tax and of abolished import duty.

Value added tax on records in Belgium is 25 percent, compared with 16 percent in Holland, 10 percent in Luxembourg, 11 percent in Germany, 33.3 percent in France and 30 percent in Italy, (a fine example of Common Market rationalisation!) "The problem here," says Goemaere, "is that as we start pressuring the government to reduce VAT at least to the Dutch level, the minister may well be tempted to adjust it up to the French rate."

Another source of concern for the industry is the increasing use being made of the mobile record libraries of the Discotheque Nationale which offer everything from Janacek to Jefferson Airplane. This, allied to the booming sales of tape recorders, is certainly a worrying element, although it is nothing like so severe a problem as has been experienced in Denmark.

One of Belgium's top disc jockeys, Claude Delacroix, recently mentioned on the air that he got a large number of complaints whenever he talked over a new record "and we all know the reason why". He added that Goemaere is confident that there will ultimately be a levy on blank tape sales in Belgium as compensation for home duplication.

Although, since the EP disappeared from the Belgian market, singles sales have been increasing steadily, the fact remains that far fewer copies of individual titles are sold today than was the case two years ago. A No. 1 single in 1972 could easily sell 150,000; today the figure would be near 75,000.

Total unit sales of singles and LPs by the SIBESA companies in 1973 were 13.5 million, just 100,000 more than in 1972 - and this shows how the industry in "marking time" in the face of the various problems already outlined.

The situation on the pre-recorded tape front, however, is more encouraging. Unit cassette sales in 1973 were 620,000 - almost a seven percent increase over 1972; and there was an even more impressive growth in cartridge sales which jumped from 170,000 in 1972 to 580,000 in 1973.

Although the 8-track picture in many continental European countries is relatively gloomy, in Belgium the market is substantially healthier because there has been no hardware lag. Ineco, for example, has been importing Voxson equipment since 1967 and has put a lot of promotional effort into getting acceptance for the 8-track

configuration. There is also a good deal of Japanese hardware on the market. There was a slow-down in the tape business in the first quarter of this year due to the oil crisis, but he is giving strong promotion to home equipment next season and in 1975 will be importing the newly developed Voxson Quad 8 hardware.

Discounting is a way of life in Belgium and traditionally the industry has always given very handsome terms to the country's 900 dealers. Although the theoretical retail margin is 31 percent, in practice it works out at an average of 38 percent - although there is a tendency now to reduce this because of increasing costs.

Conventional retailers account for about 50 percent of sales, racks 20 percent, wholesalers 20 percent and department stores ten percent.

One development in the Belgian market recently which has not been regarded with uninhibited enthusiasm by the Belgian record industry is the direct import of Arcade and K-Tel albums originally produced for the UK market.

"This has been an embarrassment for some of the companies here," says Goemaere, "because some of the tracks on these albums are taken from singles which are still being worked on in Belgium. You can imagine the impossibility of trying to sell a single at 85 francs when a whole album, including that particular single, is being offered for 99 francs. This is another disturbing aspect of the direct imports problem."

As I indicated earlier, Belgian taste in recorded music covers an extremely wide range (there is even

a marked increase currently in the sales of Arab music because of the popularity of the Arabs in Belgium) but the Belgians are great proponents of 11 - I heard of one record store which had an extremely healthy interest in jazz.

While I was in Belgium recently I attended a concert in a tiny club and the village of Heist op den Berg had the pleasure of catching a performance by Jimmy Heath, Jones and Billy Higgins. The following night the same club featured Slide Hampton, Hal Singer, Nathan Davis and a rhythm section that included Horace Parlan on piano. Such concerts are regular occurrences and always well supported. There are various jazz clubs, around Belgium, and a well-established annual festival at Bilzen.

Classical sales are also fairly good - around 12 to 15 percent of the total - but currently the back bone of the business in bubble gum music. Middle of the Road is the mainstay in Belgium; the Sweet are big sellers, as are Mud, the Rubettes, Paper Lace and the Dutch group the Cats. Two kinds of material which don't seem to be able to get a foothold in Belgium are soul music and country music. Last phenomenon of the Belgian jazz market has always been the staggering number of juke boxes in use. Some estimates have put the number as high as 50,000 juke boxes for every 200 people! - but there is some evidence now that the number is declining as more and more cafe owners install TV or

background music. Nevertheless juke boxes are reckoned to account for at least ten percent of singles sales in Belgium.

The most effective promotion for the record industry is of course via the state radio and television stations. The broadcasting operation is split into two services - Flemish and French-speaking - and outlets for pop music on both radio and television are generally regarded as reasonably good. The Flemish radio service makes a point of playing a minimum of 15 percent Flemish records; but while there is sometimes pressure on both services to give more exposure to local talent and less to foreign products, these kinds of restrictions are very much against the Belgian mentality. They also run counter to public taste. It is significant that none of the three top-selling singles over the last few years has been a Belgian record.

"Pushed" by Middle of the Road sold 178,000, "Vous Retenez Monsieur" by Adamo (a Sicilian-born singer who once lived in Belgium and is now resident in France) sold 128,000 and "I Wanna Hold Your Hand" by the Beatles sold 126,000.

The 564,000 for 2,440,000 Belgians (roughly 10 percent of the population) is the one relating to market shares. A consensus of estimates, however, produces the following breakdown:

EMI 25 percent	Phonogram 18 percent
Polydor 18 percent	Fonior 12 percent
CBS 10 percent	Inteco 10 percent
Others 5 percent	

The answers to the questions on page are:

Yes, Roland Kluger is alive and well in Brussels

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SABAM sets its sails

BRUSSELS - Although the Belgian copyright law dates back to 1886, it was only in 1922 that SABAM, the Belgian performing and mechanical right society was founded on the initiative of Emiel Hulsbroek who came from the Flemish part of the country.

Although initially Flemish in character, the SABAM soon attracted the affiliation of Belgium's French-speaking composers and lyricists who, up to that time, had looked to the French society, SACEM, to protect their interests. Today SABAM is a fully national organisation, affiliated to all the major performing and mechanical right societies throughout the world and looking after the copyright interests not only of lyricists and composers but also of authors, librettists, film makers, artists, sculptors and photographers.

For its work in collecting the rights of its members from a wide variety of sources, SABAM takes 25 percent of its gross income to cover its costs.

The three major sources of income are performing fees, mechanical rights on records and pre-recorded tapes (calculated on eight percent of the retail price), and record performance rights paid by Belgian radio and television.

When it comes to distributing fees, SABAM generally follows the pattern established in agreement among writers, composers and publishers - giving one third to the lyricist, one third to the composer and one third to the publisher. It is also sometimes the publisher gets a half share and the composer and lyricist a quarter share each. When an arranger is involved, the split will be 2/12 to the arranger, 3/12 each for composer and lyricist and 4/12 for the publisher.

Since the Belgian market is so

receptive to foreign material, much of the income of Belgian publishers comes from sub-publishing agreements. Money relatively easily earned these days since they do not have the problem of having French or Flemish lyrics written in foreign languages. Most foreign hits today make it in Belgium in the original version.

On the other hand the accelerating turnover of hit material has caused plenty of headaches for SABAM. At one time in a mere leisurely era - the staff working on the distribution of royalties knew most of their affiliated composers and publishers by heart. The volume of copyrights today makes this utterly impossible.

Another headache for SABAM arises with the distribution of performing rights. Very often when bandleaders make returns on the numbers played in live performances, they cheat - listing numbers written by themselves or their friends. To combat this SABAM has a service of inspectors making regular checks on concert programmes. But, even so, it is impossible effectively to police all the live performances that take place in Belgium. And quite apart from the delinquency of band returns, there is the additional problem of tunes wrongly attributed to composers, errors in titles, and so on.

Like every other organisation of its kind, SABAM has faced with an ever-multiplying repertoire, is fighting hard to keep its costs within the 25 percent limit and also to improve its image with the general public which has the tendency to regard copyright fees as burdensome taxes and not to associate them with a just reward for the use of songwriters' intellectual property.

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COMPANY REPORTS=BENELUX

Dureco

ALTHOUGH DURECO has been in business since 1952 it is still one of the youngest companies in the Benelux countries with an average age of under 30. Dureco is based in a small village near Amsterdam. It has its own pressing plant which intends to double its capacity within the coming year and in the two years they have been in existence, Dureco Studios have become one of the leading recording centres in Holland.

The company has had commercial success with foreign artists like Dalida, Paul Da Vinci and Caravan, and with local artists like Ben Cramer, Oscar Harris, Vader Abraham and The Sissies. Dureco is also established as one of Holland's leading jazz companies, representing Milestone, CTI/KUDU, ECM, ESP Disk and its own White Elephant label.

Also signed for distribution is the new Keystone label, formed by CBS recording artist Chris Hinze. The label features artists like Toots Thielemans, Phillip Catherine, John Lee and Gerry Brown.

Outside Holland, Dureco is conquering the world charts with artists like Cherrie Vangelder-Smith represented by WEA, CBS, Polydor and Phonogram in different countries. Shakin' Stevens and The Sunsets are building their career with Dureco. The Dutch accordion duo, De Kermisklanten are licensed to RCA Germany and are selling extremely well.

Oscar Harris has signed to Tara international in the States and his first release on that label has received heavy airplay. His album is planned for release later this year. Negotiations are being made with major companies around the world for the US singer, Billy Jones.

Recently, Dureco signed a worldwide agreement with the

famous English singer/factor, Peter Gilmore who started the *Jazzes Oudon* in the TV series *The Oudon Line*. On August 30 ex-Shocking Blue singer, Mariska Veres began recording at the Dureco studio.

BASF

BASF NEDERLAND was not reluctant to follow its parent company, BASF Aktiengesellschaft into the established record world and in the past few years this decision has proved to be right. A growing repertoire, first of all based on the BASF catalogue, contains a number of interesting records in the classical field.

Place of honour should be given to the Harmonia Mundi label, on which well beloved Dutch artists like Gustav Leonhard and Ely Ameling have excelled and still continue to do so. Among other performers on Harmonia Mundi are Pro Cantione Antiqua, a group which won highest praises for its performance during the 1973 Holland Festival.

Gustav Leonhard and his newly-formed group, La Petite Bande, have recorded Lully's *Le Bourgeois Gentilhomme* in Holland's Castle Amerongen. The recording was greeted as a major event.

Well known Dutch artists appear on the BASF label. To mention just a few, there is the cellist Anner Bijstman, the Dazzi Quintett, the Concerts Amsterdam under conductor Jaap Schroeder.

In the next few weeks a recording of Liszt's Grand Duo concertino by the outstanding young violinist, Vera Beths, accompanied by Stanley Hoogland, is to be released.

In the field of non-classical music, BASF Nederland is proud to represent such labels as Project-3 and Transatlantic. MPS offers a wide selection of jazz and the Dutch Jazz

Association is well represented in the catalogue. Les Cuypers was awarded the Westelikeken prize in 1973 for his LP on BASF.

Popular German stars, like Cindy and Bert and Freddy Breck, have found many friends in the Netherlands. The major breakthrough for Breck was in this country where he gained his first gold disc - soon to be followed by many more.

The Dutch group, Jackpot, did very well with its *Everybody Happy*, which earned them a gold disc and international acclaim. Fon Element is a young outstanding guitarist/songwriter whose first album, *I Feel Lonely in My Town*, was received with praise and earned him this year's Silver Harp. He was a member of the Dutch team that took part in the Jazz Festival 1974 in Oxford. The Dutch team won and Fon received the highest personal score of all the participants.

Tony Sherman is another name to keep in mind. His single, *Tonight*, is still riding high in the charts. He has all the potential to become an important name in the field.

Comedian Henk Elank, has a new LP, *Gokschereid* (Larking about) to be released in the next few weeks.

With interesting releases like these, BASF Nederland looks forward to a promising season.

Anagon, Schaltone, Freetone

THE ANAGON Music/Schaltone/Freetone music publishing group, the EMI publishing subsidiary in Holland headed by Peter Schoonhoven, is having another very successful year.

About 50 per cent of all original material released by the EMI Dutch

Benelux Comp

record companies Boevena. Negram and Delta, is published by the group.

Anagon recently set-up a record production arm to record and one of the firm's first recording projects was *Hits From The Midwaves*, a budget LP of covers of current top 20 hits in Holland.

Among the acts signed to Anagon are The Cats, the George Baker Selection and Kayak. In conjunction with Schaltone, the company represents in Holland the catalogues of KPM, Motown's Jobete, Stein & Van Stock, Stone Diamond and Stone Agate companies, Bob Dylan's Big Sky, Dwarf and Ram's Horn Music, Phil Everly's Bowling Green Music and Snuff Garrett's Senor Paso, Blue Monday and Henry Tuesday Music.

Among the group's future plans are an extension of its production activities, and a step-up in its efforts to get its songs placed with overseas artists.

Inelco

INELCO BELGIUM S A and Inelco Nederland BV were founded together in 1957 by two brothers, Pierre-Jean and Serge Goemaere, with the objective of trading on the total Benelux market as if it were just one territory of some 22 million people.

The Inelco group employs some 250 people evenly spread between the two countries. The turnover reached some 18 million dollars in 1973.

P-J Goemaere is a veteran in the record business with which he has been associated since 1947. His

brother is an electronic engineer who worked for RCA prior to his founding of Inelco. Also with the firm from the very first day was W. Brandstader, also a veteran record man.

Both Inelco firms are organized into three very distinct divisions. The industrial electronics division, under the supervision of S. Goemaere distributes both active and passive components within Benelux and broadcasting equipment, cctv systems etc. It represents RCA, Burrough, Intel, Cornell Bulbair, Tefonic, Comarc, RF Communication, IVC and others.

The consumer electronics division is responsible for the sale of HiFi equipment such as Trio Krowood, Teac, KLIH, Garrard, Pickering and others. It also handles automotive products such as Voxson car radios and stereo 8 players, Nippon antenna etc.

The records and tapes division was based on RCA records from the very start in 1957 when the firm licensing agreement was signed. RCA is still the major label for Inelco, but licensing agreements have also been made with Vanguard and Erato.

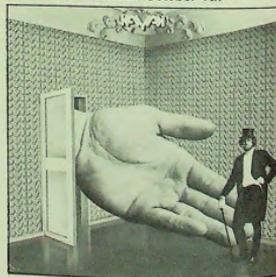
Through a distribution agreement with the Ariola group, Inelco handles artists like A&M and Island. Says P-J Goemaere: "For Anglo-American catalogues it makes sense to work on a Benelux basis. We are much closer to Anglo-American music than our big neighbours, the French or Germans. We must release records at the same time as Britain if we do not want to

TO PAGE 39

EMI-BOVENA PRESENTS: THE GOOD THINGS FROM HOLLAND

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any Reports

FROM PAGE 38

see parallel imports and at Inelco we are permanently on the alert. American and Brussels also work together on artist promotion and personal appearances. It is only two hours drive between the two cities."

Delta

DELTA, WHICH is a member of the EMI group of companies, has developed during the last 18 months from a predominantly budget LP company into a full-sized concern with single production also received greater attention in the period, and Delta scored a number of hits with US songs like *Music In The Air* by US and *What Makes The World by Pim Maas*. Both of these singles are being released in most European countries.

Delta is growing strongly and looks forward to taking a fair share of the record market in the future.

Purple Eye Productions

A RECENT signing to Bant's record-producing offshoot Purple Eye Productions is Wim Overgaauw, leading Dutch guitar player whose three previous albums all went gold. Overgaauw (left) is pictured with producer Andre de Raff and Purple Eye general manager John Brands. The company's current best-seller is *Tough* by Tony Sherman which has risen high in both the Belgian and Dutch charts and is being

released in Germany on the Hansa label. Released this month is an album by popular girl singer Conny Vandenberg.

Bovema

BOVEMA'S INTERNATIONAL division is working hard on the following acts: Kayak, The Cats, Nick Mackenzie and Jack Jersey. Apart from these four, the company is also concentrating on a number of promising new acts such as Debbie, Heart, Pim Maas, Kaz Lux and Erik Tagg.

The company's philosophy is not just to sell records but also to assist artists in the most effective way, and to this end there are executives in the company who advise artists on dress, stage appearance and performance. In this way Bovema is able to present a good production and an act that is equipped to remain successful for a long time.

Kayak is to give a British tour in November and a US tour early next year. EMI International is giving every assistance to Kayak, in the belief that the result will be an international breakthrough for Holland's most promising progressive group.

The Cats celebrate their tenth anniversary this month. During their career they have scored success all over Europe and in the Far East and have amassed in Holland a total of 14 gold singles and 8 gold albums. However, the UK and the US remain unconquered, so the band recently went to America and recorded a TV special and an album. The single *Be My Day*, taken from

that album, was a major hit all over Europe, is now a breaker in America, and is shortly to be released in England.

Nick Mackenzie has established himself as a major singer in only 6 months, with four hits in Holland and Belgium, three singles in the German charts and encouraging reactions from the US and Britain.

Jack Jersey is a well-established star who had a series of hits in Holland under his own name, Jack de Nij, before deciding last year to start with English productions with a new name. His latest single, *In The Still of the Night*, is becoming a smash hit in Europe, and Jersey is currently in Nashville recording an album for Capitol in America.

Polydor Belgium

POLYDOR BELGIUM recently introduced two special single lines — *Discotheque Special* and *Million-Airs*.

Discotheques Special releases mainly black music, which is very popular in the clubs and discotheques in Belgium, and has proved a highly successful new series saleswise. One of the reasons for launching the line was to see just how popular black music is in Belgium and judging by the reaction of the series, there is an even greater demand for this sort of repertoire than was first thought.

Million-Airs is a special line that was introduced to rerelease past hits by some of the biggest artists in Polydor's catalogue. This series, too, has proved very popular.

On the album front, the Polydor Special series of LPs has also been very successful and has added significantly to the turnover of the company. It is a mid-price line and is used to release material specially compiled to cater for the tastes of the Belgian record-buying market.

COMPANY REPORTS—BENELUX

CBS Holland

A NOTABLE event in the 1974 activities of CBS Holland took place recently with a party at which five local artists received gold or platinum discs, regarded as a unique happening in a country the size of Holland.

Thijs Van Leer, flute and organ player with Focus, received a platinum record for his album *Interception* which has been in the Radio Veronica Top 20 LPs for over 100 weeks. Another platinum winner was Gerard Cox for his best Of... collection — Cox specialises in performing Dutch translations of the songs of such French chansonniers as Joe Dassin.

Gold records were presented to Louis Van Dyke, a leading jazz pianist for his Telepathy album and to Rita Rays, often called Europe's First Lady of Jazz, for her Rita Sings Burt Bacharach LP. Another gold-striker was the director-arrange-composer, Roger Van Otterloo for his album *Turks Fruit*, a soundtrack recording for a top Dutch film. Otterloo's work is mainly instrumental and he's regarded as having international sales potential on the lines of Quincy Jones or Don Sebesky. Otterloo's latest album *Visions* includes the theme of another Dutch film *Help*. The albums were largely produced by Rudi Jacobs.

In the opinion of managing director John J. Vis, one of the most promising new signings of CBS Holland, is Albert West, once lead vocalist with local act The Shuffles.

West has won several song festival awards in Austria and at Poland's Sopot contest.

Eurovox

TCHIP TCHIP by Cash and Carry is developing into a strong international seller for Eurovox

which has just heard from Inelco — EMI that it has been certified gold in South Africa. It is also charting well in Denmark. The record has already sold one million copies worldwide, and group leader Bobby Setter received an initial gold record for 500,000 sales during a visit last month to the Belgian summer resort of Blankenberge.

On the publishing front, managing director Louis Van Rymenant reports that Eurovox recently formed Sparta Florida Music Belgium with Hal Shaper on a joint basis, which gives Eurovox access to the Burton Music catalogue which contains many songs recorded by Frank Sinatra, Dean Martin and Sammy Davis, and also the publishing companies of Charlie Rich. Earlier in the year, Eurovox did business with another London firm to form Mervyn Conn Music Benelux, which includes several US catalogues, among them Big Bopper Music. Before the end of the year, Rymenant plans to form two additional publishing companies in Belgium and reckons that during the past three years turnover has increased by more than 200 per cent.

From the beginning of the month, the company became known as Eurovox Music Group International and the staff has been increased by five people. Ben Gyselincx has joined as international manager and Sylvain Van Holmen as head producer. Van Holmen was founder-producer of Wallace Collection, *Two Men Sound* and the Salsa album *Oh Mama*.

"We are dropping almost all our local artists and will in future concentrate on international talent," said Van Rymenant, who during a recent southern France holiday spent time in producing a Bolivian group in preparation for a Mideam launch.

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EUROPE IN FOCUS - BENELUX

The Dutch gap

by FRANS VAN DER BEEK

AMSTERDAM — It is said in Holland that the best advice that can be given to someone intent on explaining the complexities of the Dutch broadcasting system to a foreigner is: "Don't."

The system is rooted in religious history and in a concept of equality that allows every section of the population to have its own broadcasting outlet provided that it can satisfy certain requirements. In the first place there has to be a guarantee of adequate support in terms of listeners — this determines the amount of airtime allocated. Secondly the would-be broadcasting body has to have a specific goal and has to establish that it is catering for the cultural and spiritual needs of its listeners.

To date, seven broadcasting organisations have been able to fulfil these conditions, ranging in nature from liberal to socialist, from Catholic to Calvinist. The available broadcasting time on three radio transmitters and two television channels is divided between these seven organisations.

Of the three radio channels, one is a popular family programme, one is a cultural programme and the third is a popular and light music channel. This third channel, Hilversum 3, was brought into operation a few years ago by the minister responsible for broadcasting in the Netherlands as an alternative to the highly successful pirate stations Radio Veronica and Radio North Sea International.

However, up to now Hilversum 3 has not been successful — largely because of the lack of continuity inherent in sharing a transmitter among seven different broadcasting organisations.

Each organisation has a different approach to pop music and the religious broadcasting agencies tend to reject it totally, preferring to

play sacred and classical music.

The effect of this has been to swell the listening figures of the pirate stations which have been of inestimable value in promoting pop music in Holland and have certainly had much to do with the fact that the Dutch per capita expenditure on records is one of the highest in Europe.

However, since September 1, the pirate stations have gone off the air, following the Dutch government's ratification of the Strasbourg Treaty outlawing concern among record companies and widespread dismay among the pop-loving members of the public.

At present the three official radio programmes are transmitted on FM as well as AM, but it is the intention of the minister to separate the AM and FM transmissions, using AM for pop and classical music, and FM for cultural, news and current affairs programmes — still broadcast, of course, by the seven different organisations.

Not unexpectedly, music lovers have protested strongly about this plan because it is impossible to receive stereo broadcasts on the medium wave — and the scheme has been deferred until January 1 next year.

When Radio Veronica first faced up to the threat of being closed down several months ago, the owners of the station tried to get authorization to become an official station like the "saintly seven" on the grounds that Veronica was catering for a vast listening audience. The station actually managed to recruit 250,000 members in an attempt to qualify as an identifiable section of Dutch society to whose needs Veronica was catering by offering their

preferred programme material.

But two months ago the minister ruled that Veronica could not qualify as the nation's eighth broadcasting organisation. With no reprieve in sight for the pirate stations, some of the official stations began to battle to take over the Radio Veronica Top 40, the most important record chart in Holland. The chart exists still, even though it gets no more radio exposure — it is simply published each week in the Radio Veronica magazine and is very much used by record retailers as a basis for their orders. If this Top 40 should disappear it will be a further heavy blow for the industry.

Says Olaf Kleijn of the Boven-EMJ promotion department: "For years we have been basing our singles activity on the airplay and charts of the pirate stations. Now that the pirates have gone, there is a big gap — and we don't know how to fill it. It is certainly not possible to present time. The structure of the programme is too heterogeneous — there is no unity."

The pirates provided a tremendous boost to our singles business," says Kleijn. "They played singles 24 hours a day — and now that they've gone I believe the whole structure of the Dutch record market will be altered. Anyone who listens to the first and second official channels today can hear at once that nothing has changed in 20 years. And I don't think Hilversum 3 will improve because there is no longer any competition in the pop field."

Jan Corduener, head of promotion for Phonogram says that the Dutch record industry will now

have to concentrate its activities entirely on Hilversum 3 and it will be much harder to break records in the future. He feels that record companies will put more emphasis on television promotion — and there might also be greater use made of pop magazines to promote record sales. The publishers of music magazines in Holland would certainly welcome this since circulations have dwindled seriously over the last few years.

Says Corduener: "The only advantages I see in this situation is that artists may enjoy longer periods of popularity in Holland. At present they tend to burn themselves out too quickly because of over-exposure of their records. Singles have tended to come and go

in the charts at a very fast rate.

"Take Paper Lace. Their record Billy Don't Be A Hero came into the chart at No. 2, but after selling 40,000 it disappeared totally from the list. In the new situation records may stay longer in the charts and sell more — but the record companies won't gain from this because fewer titles will get into the hit parade."

At present there is a considerable amount of pessimism among record men about the future, particularly where singles are concerned. But the gloom is not unrelieved. Some industry people feel that the disappearance of Veronica and North Sea has left such a gap, that some acceptable alternative will emerge to fill it.

Belgian TV crosses the border

by JUL ANTHONISSEN

BRUSSELS — Although Belgium has just two official television channels and two radio channels — Flemish speaking and French speaking — its geographical situation means that large sections of its population are also exposed to the broadcasting of neighbouring countries Holland, Germany and France.

The Dutch television programme, Top Pop is regularly seen in Flanders; in the French-speaking Walloon area of Belgium it is possible to receive French television programmes and listen to Radio Luxembourg and Europe 1; and in the eastern region of Belgium, where there are a few thousand German speakers, the German radio and television services are receivable.

In addition to this, Belgium has long had its share of listeners to the Dutch pirate stations, Radio Veronica and Radio North Sea International — to say nothing of the Flemish offshore pirate stations, MI Amigo and Atlantis.

In general the Flemish part of

the Belgium tends to be more internationally orientated and particularly influenced by Anglo-American material, whereas the Walloons are much more closely linked to the French market.

The disappearance of the Dutch pirate stations is regarded by most Belgian record men as likely to have an extremely depressing effect on the Belgian singles market — especially since the airplay given to pop records by the official Belgian radio stations is much more limited than is the case with the pirates. Added to which the record companies have been able to buy time on the pirate stations; getting airplay on the official channels depends on the taste of the producers and disc jockeys — their relations with the record company promotion men, and — perhaps most important — public demand.

There is no doubt that in the past much of this public demand has been created in the first place by the illegal radio stations which have always tended to be faster on the ball than the official stations.

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- 16 Apollo Centre, Glasgow
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'I'm Coming Home'
CBS 65690



'Me & Mrs Jones'
CBS 65443



the music people



'Killing Me Softly With Her Song' CBS 65672

FEATURE

Hardware and software—will ever the twin meet?

FOR MANY years, the hardware and software sides of the music business have existed and developed largely as two completely separate and autonomous industries both at manufacturing and retail levels.

There are cases where the two sides have overlapped — EMI many years ago was heavily involved in audio equipment with its HiFi and Marcaphone lines, Decca is still manufacturing and marketing its DeccaSound hardware, and of course, there is the Philips Electrical/Polygram Group tie-up.

Overall, though, the manufacturing, distribution and selling patterns for equipment are fundamentally different to those of records and tapes. Indeed with the existence and prosperity of either side so inherently necessary for the continued development of the other, it is surprising that there is such a gap between the two industries.

In view of the vast capital investment and specialist expertise needed, the possibility of the record industry becoming more involved in hardware or, in turn, equipment manufacturers starting to record and release records and tapes is remote.

However, at the retail end of the scale, there have been growing signs in recent years of a merging of the two interests as more and more record dealers discover that they can make valuable extra profits by stocking hardware while in turn, audio retailers have found that their shops can be an ideal point-of-sale for records and tapes if product is properly displayed and promoted.

Traditionally, the gap between hardware and software retailing has been as wide as the void at the manufacturing end of the industry. In the past, equipment in the main

has been sold through High Street electrical shops and audio and television specialists although more recently, discount audio chains such as Lakys and mail-order organisations such as Comet have made great inroads into the established hardware market.

However, in the same way that record retailing has spread beyond the specialist music outlets and into newagents, chemists, department stores and host of other new outlets, equipment too, has found new outlets in the High Street.

Among the new breed of hi-fi dealers are a growing number of record retailers, many of whom have been encouraged to start selling equipment by the boom in hi-fi sales during the past couple of years.

They have managed to talk the hi-fi manufacturers in letting them have the all-essential equipment franchises which normally go to High Street electrical shops and have moved into this market with a determination and drive that for many, has paid off handsomely in extra profits.

These record dealers that have contradicted the cynics and proved that hardware and software can be successfully sold alongside each other all cannot underline strongly enough that it is no good going into hardware retailing in a half-hearted way — it has to be done properly.

Tucking away around half dozen hardware models on a shelf somewhere at the back of a shop and calling yourself a hi-fi dealer is

not enough.

Two complete departments must be created in the shop — one for equipment, the other for software — fields agree on is that it is necessary to have two separate staffs — one to look after the equipment side, the other to take care of the software.

A customer buying a new cassette deck will probably also buy some product to play on it if he can see a rack of tapes at the point-of-sale.

If the software department is next door or upstairs and out-of-sight, he is far less likely to buy any tapes albeit he may know perfectly well where the department is located.

A good stock of equipment is obviously important and dealers should aim for franchises in their area on a minimum of half a dozen leading brands of equipment to form the backbone of their stock.

Good after-sales service is also very important — if a fault develops in a piece of equipment, the owner will more often than not take it back to the shop he bought it from for repair.

A record dealer moving into the hardware field must be prepared to set-up a full servicing department and have on his staff at least one fully-qualified service engineer.

A consumer buying audio equipment from a traditional hardware outlet is used to relying on his dealer for a full after sales service and naturally expects the

same thing when buying equipment from a record store.

Another point that dealers who have successfully married the two fields agree on is that it is necessary to have two separate staffs — one to look after the equipment side, the other to take care of the software.

A customer buying a record or tape from a store expects counter staff, however junior, to know at least something about the repertoire in the shop and likewise the same level of knowledge and experience is expected from assistants working in the hi-fi department.

There is no denying that a record dealer wanting to move into hardware must expect to have to make a considerable capital outlay — a minimum of around £8,000 to £10,000 is generally considered to be necessary just for initial stock.

However, once the department is operational, there is no doubt that the rewards are there.

Alan Hill, director of the Recorder record and tape shops at Northwood and Stanmore, Middlesex, and Radlett, Hertfordshire, commented: "All our shops and split into two sections, — one for software, the other for equipment — and we carry about six ranges of top quality staff."

"I think the important thing to remember is that you can't just sell it — you've got to have the back-up service as well. In all our shops we have a separate service department staffed by two or three full-time engineers and a service manager."

Hill continued: "We have a very personal approach to our business. A new person moving into one of the areas will come to us for stereo equipment and will then start buying records or tapes from us."

"If a dealer is going to start stocking hardware, it has got to be done properly. I reckon that you need the best part of £10,000 for stock alone."

David Rushworth, a director of Rushworth and Dreaper, has also found valuable extra profits can be made out of stocking hardware.

Where can I find information
on that great English studio
in Brussels: MORGAN?
(For answer see page...36)

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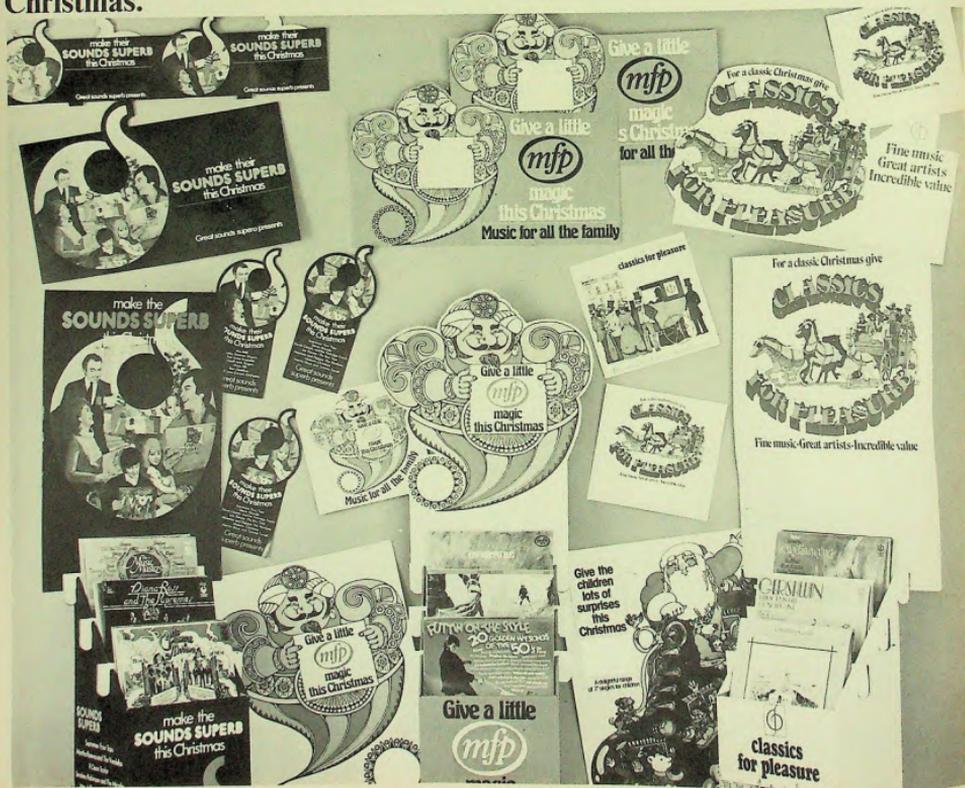
MUSIC FOR PLEASURE NEWS

ISSUE No.5

Incorporating Music for Pleasure Sounds Superb Classics for Pleasure Surprise! Surprise!

EVEN BETTER DISPLAY MATERIAL THAN EVER BEFORE!

These were the words which Ted Harris, MfP's General Sales Manager, used to describe this year's Christmas display material when it was unveiled at a sales conference held at The Heathrow Hotel on 15th August. Each of the four campaigns was designed to appeal to the wide selection of consumers which record retailers are expecting to visit their stores this Christmas.



GRACIE ~ She's back!



SINGALONG WITH
GRACIE FIELDS
SUPERSTAR
MPF 50052

The idea for this new album materialised at a party attended by Gracie and her husband. During the evening Gracie was asked to sing, which she did, unaccompanied - at least until all the guests joined in! Her audience was under her spell, so much so that when someone suggested she made a record before flying home to Capri, she readily agreed. This is that record exclusively recorded for the MPF label by Norman Newell with 14 standards including: The Isle of Capri, Sally, Tea for two.

Ain't you got fun!



AIN'T WE GOT FUN!
JOE LOSS AND HIS
ORCHESTRA
REMEMBER THE
GATSBY ERA
MPF 50180

This new album, recorded for the MPF label by Walter J. Ridley, presents Joe Loss and his Orchestra at their very best. All of the 12 titles featured here also appear in the soundtrack of the film 'The Great Gatsby' e.g. Kitten on the keys, Charleston, Yes sir that's my baby.

California Dreamin'



CALIFORNIA DREAMIN'
BEST OF THE MAMAS
AND PAPAS VOL. 2
SPR 90050

This is the follow-up album to 'Monday Monday' (Spr 90025) so now all the Mamas and Papas hits can be found on Sounds Superb. These 12 tracks were originally released by Probe Records UK between 1966 and 1969 and include the title track. It's getting better, I saw her again last night, Creek Alley.

Faraway places



FARAWAY PLACES
FRANCK POURCEL AND
HIS ORCHESTRA
SPR 90043

Franck Pourcel is an international star having sold over 20 million records in 44 different countries. Each of the 12 numbers on this LP were made between 1965 and 1973 and the majority have never before been released in the UK. Tracks include: The Harry Lime theme, Somewhere my love, This is my song, El condor pasa.

Scorchin' Soul



SCORCHIN' SOUL -
VARIOUS ORIGINAL
RECORDINGS
SPR 90052

Every one of these 12 tracks is an all-time soul 'great' performed by the original artists: namely Johnny Johnson and the Bandwagon, Lee Dorsey, The Box Tops, The Delfonics, Robert Knight, James and Bobby Purify and the O'Jays.

Hello cheeky 20 Golden Memories



NON-STOP DANCE
PARTY
THE EXCITING SOUNDS OF
CHICO ARNEZ
MPF 50179

Chico Arnez and his band are well-known to BBC radio listeners throughout the country as they regularly appear on 'Night Ride' 'Late Night Extra' and the Tony Brandon, Charlie Chester and Joe Henderson shows. They have also recently completed a successful UK tour which has inevitably increased their popularity. Among the 14 non-stop tracks on this great party LP are: In the midnight hour, Spirit in the sky, Put your hand in the hand.



MEMORIES ARE MADE OF
THIS - 20 GOLDEN
HITS OF THE 50'S VOL. 2
MPF 50121

This brand-new LP is the follow-up to our highly successful album 'Puttin on the style' (MPF 50073). The record consists of 20 great numbers each timed to the length of the original hit. Titles include: Smoke gets in your eyes, To know him is to love him, All I have to do is dream.

GRIEG: PEER GYNT - INCIDENTAL MUSIC

Originally released by World Records in 1963, this LP offers the well-known pieces from 'Peer Gynt' together with other excerpts presented in the order in which they appear in the play. Excellent value at 87p - especially as no other budget label has a similar version encompassing so many of the excerpts.

Peer Gynt Incidentally



Nice one Mr. Hurst!

of Market Hall, Wigan

Afrorock



AFROROCK - ASSAGAI
SPR 90054

When this album was first released by Philips in 1971 it was greeted as the high-point of Afrorock. Produced by Dave Watson who also produced Osibisa, this LP contains 8 longer-than-average tracks performed by Assagai who play Afrorock at his best.

Pinky & Perky



PINKY AND PERKY -
SINGALONG PARTY
(Merry-Go-Round series)
MPF 50156

Another new LP specially recorded for the MPF children's series 'Merry-Go-Round'. Among the 12 tracks are standard titles such as 'She'll be coming round the mountain' and Top Twenty material like 'Wombing Song' and 'Paper roses'.

CONGRATULATIONS ONCE AGAIN



Pictured above with MPF's Managing Director, Richard Baldwin (centre) are Gary Howells (left) and Duncan Eccles (right): both collected a cheque and a silver disc for being the Company's 'Salesmen of the Year 1973/74'. There was also a tie for third place between Matt Rundalls and Eric Hall.

The recommended retail price of each of Music for Pleasure's four labels is as follows:
Music for Pleasure 87p
Classics for Pleasure £1.25
Sounds Superb £1.25
Surprise! Surprise! 34p

GEORGE and the Christmas material



FEATURE

Slater & Murfet putting muscle onto the rock stage

by GRAHAM PUNTER

THE MIGHTY mealy bouncer capable of making you a reluctant burden on the National Health Service appears a thousand miles removed from the lofty intellectual heights of psychology.

But it's a psychological mind within a framework of brawn that has helped establish Easton-based Artists' Services as one of the world's leading concert security firms after just six years of operation.

The company that promises it can organise anyone with anything from a girl to a world concert tour has proved its point by working with artists like David Cassidy, Omsonds, Donovan, Led Zeppelin, Munkes and Joni Mitchell.

The mind-masters-muscle firm centres round about 25 full-time staff with a massive backup of men and machines only a 'phone-call away.

Artists' Services is the working company under the umbrella of Murfet-Slater, set up by the co-owners Don Murfet and Gerry Slater.

Murfet-Slater incorporates as subsidiaries E-Zee Haul, a self-drive truck rental outfit, Express Messenger Services, a motorbike messenger operation; Artists' Security; and Artists' Services, the tour organisation company. An independent company, E-Zee Hire, an equipment rental operation, works in conjunction with these.

Murfet and Slater teamed up in 1968 after Murfet got out of his limousine hire car operation which had earlier been bought out by Brian Epstein. Slater's interest in the music industry was as a former record retailer.

Despite all the various areas of the firm's operations, it is security that has won them their reputation. Running Artists' Security is 15-storee Pat Collins.

He has travelled the world keeping crowds under control and was on duty at David Cassidy's recent tragic White City concert.

"I don't like it when someone calls me or any of our people thugs," he said. "We've got better things to do than go around having fights with people."

"It's all psychological controlling crowds. You've got to know the kind of crowd and the way to handle them. Obviously very different audiences go to Led Zeppelin concerts than to David Cassidy."

"With the heavy groups there is greater danger of physical assault than at teenybopper shows where the problem is hysteria."

"After the Who concert at Charlton a bloke pulled a knife on three security men including myself at different times during the afternoon. There were plenty of security men around to overpower him and put him in hospital."

"But we each told him just to stay calm and not to get himself hurt out because he would miss the show."

But after the concert outside the stadium he was waiting again with the knife. I told him our blokes had now finished work and he was outside the stadium and they were all raring to have a go at him.

It was all lies but it sent him on his way without anyone getting hurt.

"There was another concert where two Teddy Boys jumped the barrier in front of the stage. I went to stop one and he said, 'we've come here to rock and we're gonna rock.' I told him he could happily rock behind the barrier and spent the concert sharing cigarettes with him. He caused no trouble."

Murfet said: "There is always the guy who had had a couple of beers and wants a fight no matter what. So we get 12 of our biggest men and carry him out of the stadium. He is so completely overpowered he cannot fight and no-one gets hurt. We could send out one guy to punch it out with him but that's not so swift nor efficient and someone is going to get hurt."

"Teenybopper crowds are completely different. There you have hysterical girls who just don't know what they're doing and it's difficult to make them listen to reason. Then we just put them in a corner somewhere where they can't hurt themselves until their friend comes along and tells them they're missing the concert."

On the incident at the Cassidy concert when 14-year-old London schoolgirl Bernadette Whelan died, Murfet said: "It was tragic. But we handled Cassidy's world tour and no-one else was hurt. Even on reflection I don't think we could have been any more thorough in our preparations for security."

"The argument that audiences

shouldn't be allowed on the grass area at football stadium concerts and should be confined to the stands is only good if everyone can be seated. If people are standing on one person falls she could be crushed by several people on top of her. But on the flat grass no-one can fall anywhere."

On the psychological issue he said: "The idea is to get across to the crowd that you are with them by talking their language. It defuses potentially explosive situations. There is nothing worse than a uniformed commissioner who takes a 'we fought the war for this lot' attitude."

The security service extends beyond concerts and can produce embarrassing situations.

"A record company may be holding a function that it doesn't want anyone else from any other record company to attend. We might have to turn people from other companies away at the door knowing they will be our employers the next week. Diplomacy counts for a good deal," said Murfet.

But the operation of Artists' Services extends way beyond security in general. They are ready for problems in the knowledge they are only wanted when things go wrong.

Murfet's dictum of never turning away work which gave the company its first ever assignment in 1969 — a European tour by Crosby, Stills, Nash and Young — which brought a

few difficulties to the surface.

"The diesel fuel froze up in Stockholm," he said. "You don't realise these things until they happen but now we are well prepared for all kinds of eventualities."

Getting to know local customs in other countries is vital. You could end up with an articulated lorry full of equipment that the police stop because there is no driver's mate in the cab. It might be OK in England but on the Continent you've lost a pig.

Some European countries charge a percentage of road tax on visiting vehicles. The driver must have enough in his petrol fob to cover that. An American group may be booked to play two venues 24 hours and 400 miles apart in Europe. The arrangements have been made because with a hard day's drive in America and no problems crossing State borders it can be done.

"But in Europe you could cross four of five countries doing that 400 miles. There are delays at each border. You suddenly find the itinerary just cannot be met," said Murfet.

There was the time when Artists' Services handled a Johnny Cash tour. A threat to kidnap Cash's child led to Pat Collins spending a day baby-sitting.

But everything is accepted as part of a day's work. The next major headache for the company is the Omsonds tour which has been kept hush-hush like no tour has ever been kept quiet before.

Even the wall-chart in the firm's offices marking the assignments until the end of the year doesn't list the group.

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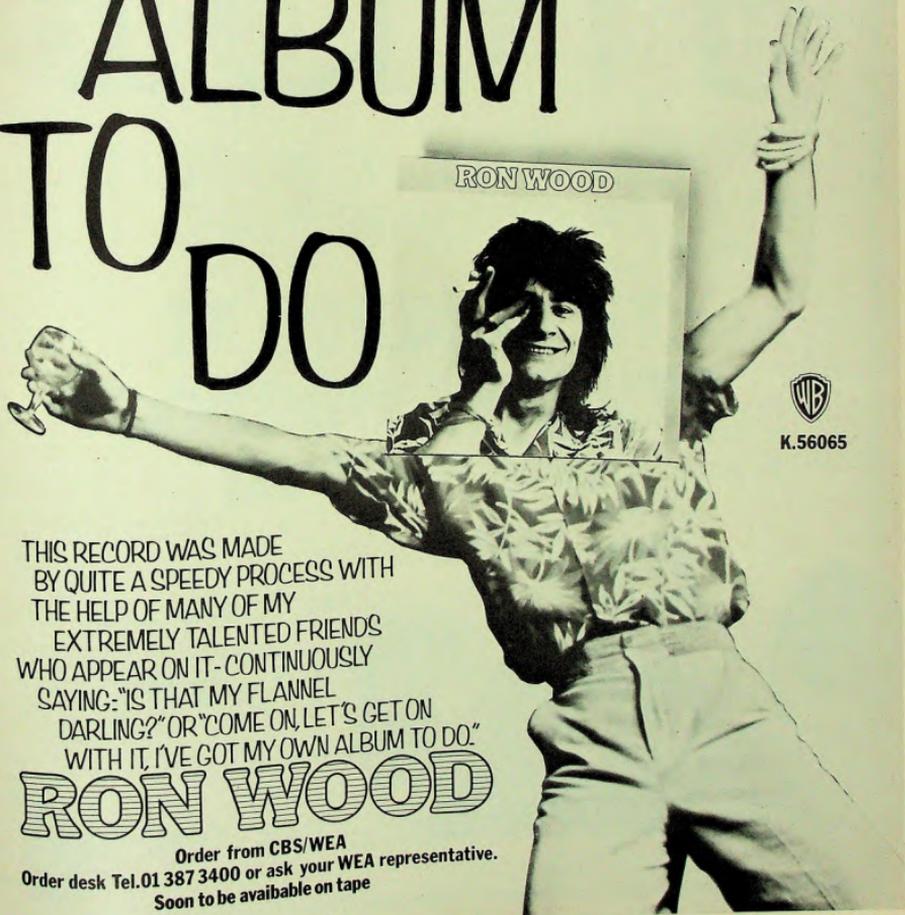


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ALBUM REVIEWS

POPULAR

ELVIS PRESLEY
Recorded Live On Stage In
Memphis. RCA APL1 0606.
Executive Producer: Elvis Presley.
Spurred on by the ecstatic
participation of his hometown
supporters, Presley turns in a superb
rocking performance on this
in-concert recording. It was
obviously an occasion for reviving
the golden oldies, and Presley by
comparison with some of his largely
indifferent recent recordings, sounds
full of enthusiasm and completely
involved as he tears off I Got A
Woman, Long Tall Sally, Whole
Lotta Shakin' In My House, Rock
And Roll, and Hound Dog among a repertoire
of vintage material. On the strength of
this effort, the King's reign is not
over.

MIKE OLDFIELD
Hergest Ridge. Virgin V 2013.
Virgin decided that it couldn't hold
back the release date of Hergest
Ridge any further, despite the
continuing phenomenal success of
Tubular Bells. Now Oldfield's latest
masterpiece is vying for the top spot
in the album chart with its
predecessor. Produced by Oldfield
and Tom Newman, Hergest Ridge is
a satisfying masterpiece, which is in
a similar vein to Bells but also
retaining great individuality. It is an
album you have to listen several
times to, because appreciating its
full impact, and beauty but is also
a record that Oldfield can look back
on with pride and satisfaction.

**CROSBY, STILLS, NASH &
YOUNG**
So Far. Atlantic K50023. Producers:
Various. CSN&Y, rumoured the
biggest album selling group of all
time, are back with another certain
chart entry. So far, not
inappropriately, is a collection of
some of this supergroup's best
known works. Included are
Woodstock, Our House, De Ja Vu
and Teach Your Children.
Surprisingly Marmalade Express,
probably this best loved song, has
been omitted. Stick up quickly as
this forthcoming Wembley concert
is going to help sales. But a new
album would have been an even
better seller.

THE STYLISTICS
Let's Put It All Together. Avco
64666013. Producers: Hugo and
Luigi. Highlight of this album is
without doubt the group's recent hit
single You Make Me Feel Brand
New. The rest is just above average
soft soul. Keeping My Fingers
Crossed is an attempt to put it all
together but the feeling of the
Stylists vocals and an Al Green
type beat doesn't quite come off.
The group do enjoy a good
following though and this should
help them into the lower reaches of
the chart.

BOBBY GOLDSBORO
Hello Summertime. United Artists
UAS 29691. Producer: Bobby
Montgomery and Bobby Goldsboro.
This album could have been called
Goldsboro's Greatest Hits since it
contains all of this including
Canadian's winners to date.
Goldsboro manages to inject life
into songs, which, in the hands of
lesser singers would seem extremely
trite, and it is this quality which has
endured him to British non-
audiences. Hello Summertime is
obviously a chart record and for
in-store playing it may be wise to
concentrate on his earlier hits,
namely Sunny and Summer (The
First Time).

PERRY COMO
Perry Como Sings Just For You.
RCA Camden CDS 1130. A
selection of 12 numbers from Mr. C.
recorded in 1964 when he had
decided to fall into the chart

CHART CERTAINTY

Sales potential within
respective market

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

wilderness, but that's not to damn
this budget release. In fact it's a
very pleasant-on-the-ear batch of
numbers by such as Porter, Berlin
and Gershwin, and all performed in
that relaxed style. Strong casual
notes.

GENE PITNEY
Greatest Hits Series Vol. 1.
Hallmark SHM 842. This is few on
the ground for Pitney nowadays,
because somehow he seems to have
lost the knack of selecting really
good chart material. Or perhaps it is
because he has most competitors
nowadays? Anyway this album, in
what should be a promising series,
includes his first British smash, 24
Hours From Tulsa. It has to be
In Love and True Love Never Runs
Smooth, as well as some of his
earlier American successes. He still
has a lot of fans on the catering
circuits and this will probably sell
like hotcakes among them.

THE GUESS WHO
Road Food. RCA APL1 0405.
Producer: Jack Richardson. This
latest piece of work from RCA sees
a much-changed Gene Who with
vocalist Burton Cummings
remaining the only survivor from
the original group. Sick and
well-produced, this album is aimed
basically at the American market
but not' notch up many sales in
this country. Hear one Burton
Cummings' number and you pretty
well have heard them all. Star baby
was a singles' hit in North America,
but not in this country. The album
sales have undoubtedly been helped
in North America by the appearance
of Wolfman Jack on the album in a
number called Clap For The
Wolfman. His appearance may help
sales across the water where he is
well-known, but it won't cut much
ice here.

DEMIS ROUSSOS
My Only Fascination. Philips 6235
094. Producers: Demis Roussos,
Mike Curb, Leo Landros. Roussos
who has had some considerable
degrees of success in Europe now is
trying to penetrate the English
market via this album and the normal
appearances. Judging by the material
on this album, he is deserving of
success although his high-pitched
quavering style of singing is an
acquired taste, but original enough
to make the effort rewarding.
Roussos could pull it off, through
hard work and a single hit, because
the public interest is already there.

VARIOUS ARTISTS
Top Of The Tots Pop Party. Vol. 3.
Hallmark SHM 803. Good
representations here of some recent
chart smashes, which could also be
said to have special appeal for the
teeny-weeny market. It includes a
couple of Womble songs, two Gary
Glitter hits, as well as Lone Hired
Lover. From Liverpool and Clats
Houses. My four-year-old nephew
loves it, so it must be another smash
for Hallmark.

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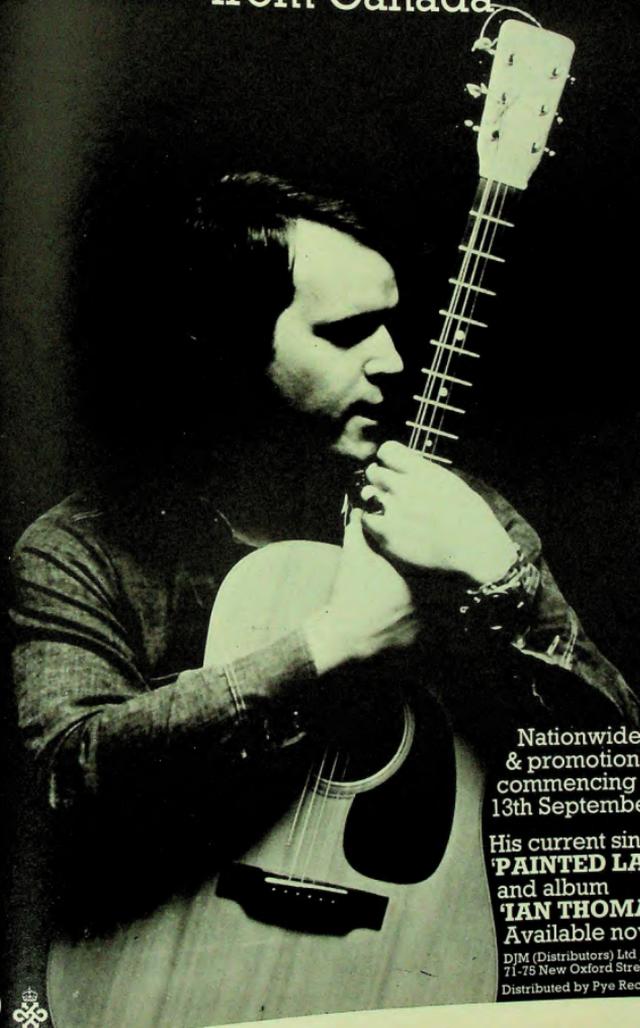
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MUSIC WEEK SEPT. 14

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L
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M
 MAKE ME A DOLLAR MAKE ME A DIME, Find Me, BRENDON, UK UK 79.
 MANY RIVERS TO CROSS, Don't Forget Me, NILSSON, RCA Victor RCA 2459.
 MARIA (ENCHILADA SONG) (Pedro/Cyrl Shane), Your Mother Wouldn't Like It (Pedro/Cyrl Shane), GIGGLES, EMI 2212.
 MORNING OF MY LIFE, Love Story, ROSEMARY NOBLE, Philips 6006 412.
 MOTOR CYCLE DREAM, Ride/The Wind, SLACK ALICE, Fontana 6007 038.
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N
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Cut Here ----- Cut Here

MUSIC WEEK SEPT. 14

O
 OHI DOCTOR (BOB-SHOOWOP), Can't We Find A Way, MYHILL, EMI 2211.
R
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S
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 SOUL SERENADE, Bond In Bliss, BYRON LEE & THE DRAGONAIRES, Horse HOSS 56.
 SOUL STREET, The Highwayman, EDDIE FLOYD, Stax 2005.
 SUNDAY WON'T BE SUNDAY ANYMORE, This Way That Way, BUTTERS-COTCH, Ammo AMO 112.

T
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TILL I KISSED YOU, Pie In The Sky, JOHN KINCADE, Penny Farthing PEN 850.
TONIGHT, Propeller Love, MOTHER TRUCKER, Ember EMBS 333.
WHAT GOOD IS I LOVE YOU (Cyrl Shane), Just You And I, EMMALINE JONES, Dawn DMS 1082.
WHO'S SORRY NOW, Sweet Lovin' Ways, LYN PAUL, Polydor 2058 514.
Z
 ZING WENT THE STRINGS OF MY HEART, Penguin At The Big Apple, TRAMPPS, Buddah BDS 405.

NEEDLETIME

RADIO LUXEMBOURG HOT SHOTS
 TONY PRINCE: Under My Wheels - Alice Cooper (Warner Bros. K 16123)
 DAVE CHRISTIAN: Reggae Tune - Andy Fairweather Low (A&M AMS 7129)
 BOB STEWART: Invisible Man - Phil Everly (Pye 7N 45398)
 MARK WESLEY: Free Spirit - Hudson Ford (A&M AMS 7130)
 KID JENSEN: Traffic Jam - Sailor (Epic EPC 252)
 PETER POWELL: Leave It - Mike McGear (Warner Bros. K 16446)

RADIO ONE HIT PICKS
 NOEL EDMUNDS: Eye - Jim Capaldi (Island WIP 6127)
 TONY BLACKBURN: Life is Having My Baby - Paul Anka (United Artists UP 35713)
 JOHNNY WALKER: Life is Rock (But The Radio Rolled Me) - Reunion (RCA WIT 10056)
 DAVID HAMILTON: Long Tall Glasses - Leo Sayer (Chrysalis CHS 2052)
 PICK OF THE PAST: Son Of A Preacher Man - Dusty Springfield (Philips 6436 010 (LP))

RADIO TWO - DISC OF THE DAY
 Monday: Happy Anniversary - Lynn Whitman (United Artists UP 35728)
 Tuesday: Who's Sorry Now - Slim Paul (Polydor 2085414)
 Wednesday: I Do All My Crying In The Rain - Des O'Connor (Pye 7N 45400)
 Thursday: Come On A My House - Margie Miller (from album Santa Ponsa PNL 503)
 Friday: When Somebody Thinks You're Wonderful - Peters & Lee (from album Rainbow Philips 638208)

BRMB HIT PICKS
 GEORGE FERGUSON - Title Theme - Isaac Hayes (Stax STXS 2004)
 Love Song - Severin Browne, Moscow MW 3020
 JOHN HEDGES - Girl You Need A Change Of Mind - Eddie Kendrick, Tamla Motown TMG 916
 Clay Fou The Wolman - Guess Who, RCA APB 00324
 ELA PULAN - Tumbling Down - Yvonne Kealey, EMI 2206
 These Are Not My People - Men Antic 11505

TOTAL ISSUED

Singles issued by major manufacturers for week ending 13th September, 1974.

	This Week	This Month	This Year
EMI	8 (13)	54 (51)	520 (57)
Decca	3 (6)	40 (41)	569 (57)
Pye	6 (5)	35 (28)	222 (215)
Polydor	5 (6)	28 (26)	337 (336)
CBS	5 (2)	37 (29)	321 (313)
Phonogram	5 (3)	30 (23)	272 (265)
RCA	3 (1)	29 (23)	262 (259)
WEA	3 (3)	34 (27)	280 (273)
Others	6 (18)	92 (96)	1023 (1027)
Total	44 (57)	379 (344)	3809 (3785)

Dave Dee,
Dozy, Beaky, Mick
and Tich get it together
again!



#	CASSIDY Live	The Stylistics	Thelma Houston	Other
*42	1	ROCKIN' ROLL BABY	Barry White	Pye NSPL 28186
*43	50	2	Greenlade	Greenlade/J. Enzor Warner Bros. K 56055
*44	—	—	Glen Campbell	Capitol ST 21895
*45	28	26	Charles Aznavour Charles Aznavour/Dal Newman	Barclay 90 90003
*46	38	2	Neil Young	Mazer Reprise K 44088
*47	—	1	George Martin	Apple PCSP 717
*48	24	12	Emerson Lake and Palmer	Lake Manticore K 53501
*49	—	1	Diana Ross	Tamla Motown STMA 8006
*50	—	1	DIANA ROSS GREATEST HITS	

- * 5 SMASH HITS, Various, Atlantic
- * 6 SUPER BAD, K-Tel NE 459
- * 7 JIM REEVE'S GOLDEN RECORDS, RCA International INTS 1076
- * 8 WORLD OF YOUR HUNDRED BEST TUNES Vol. 7, Decca SPA 325
- * 9 ON STAGE, Nesi Sedaka, RCA International INTS 1486
- * 10 SCOTT JOPLIN PIANO RAGS Vol. 11, Joshua Rifkin, Nonesuch H 71264

THE WORLD OF RAY CHARLES

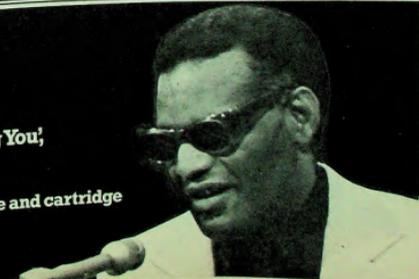
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SEEING YOU THIS WAY, The Edge Of A Dream, MINNIE RIPERTON, Epic 2660.

SHE'S GONE, Abandoned Luncheonette, DARYL HALL & JOHN OATES, Atlantic K 10502.

SOME OF US BELONG TO THE STARS, It Wouldn't Have Made Any Difference, MICHAEL CRAWFORD, CBS 2622.

SOUL SERENADE, Bond In Bliss, BYRON LEE & THE DRAGONAIRES, Horse HOSS 56.

SOUL STREET, The Highwayman, EDDIE FLOYD, Stax 2005.

'SUNDAY WON'T BE SUNDAY ANYMORE, This Way That Way, BUTTERS-COTCH, Ammo AMD 112.

T

THE RAGTIME DANCE, The Ragtime Piano Man, RAY CHARLES SINGERS, RCA Victor RCA 2460.

1967
WHO'S SORRY NOW, Sweet Lovin' Ways, LYN PAUL, Polydor 2058 514.

Z

ZING WENT THE STRINGS OF MY HEART, Penguin At The Big Apple, TRAMMPS, Buddha BDS 405.

TOTAL ISSUED

Singles issued by major manufacturers for week ending 13th September, 1974.

	This Week	This Month	This Year
EMI	8 (13)	54 (51)	520 (517)
Decca	3 (6)	40 (41)	569 (570)
Pye	6 (5)	35 (28)	222 (219)
Polydor	5 (6)	28 (26)	337 (336)
CBS	5 (2)	37 (29)	321 (313)
Phonogram	5 (3)	30 (23)	272 (265)
RCA	3 (1)	29 (23)	262 (259)
WEA	3 (3)	34 (27)	280 (273)
Others	6 (18)	92 (96)	1023 (1027)
Total	44 (57)	379 (344)	3809 (3765)

ROCKY EDWARDS: Eve - Jim Capaldi (Island WIP 6127)
TONY BLACKBURN: You're Having My Baby - Paul Anka (United Artists UP 35713).

JOHNNY WALKER: Life Is Rock (But The Radio Rolled Me) - Reunion (RCA PH 10056).

DAVID HAMILTON: Long Tall Glasses - Leo Sayer (Chrysalis CHS 2052)

PICK OF THE PAST: Son of A Preacher Man - Dusty Springfield (Philips 6436 010 (LP))

RADIO TWO - DISC OF THE DAY

Monday: Happy Anniversary - Slim Whitman (United Artists UP 35728)

Tuesday: Who's Sorry Now - Lyn Paul (Polydor 2058514)

Wednesday: I Do All My Crying In The Rain - Des O'Connor (Pye 7N 45400)

Thursday: Come On A 'My House - Margie Miller (from album Santa Ponsa PNL 503)

Friday: When Somebody Thinks You're Wonderful - Peters & Lee (from album Rainbow Philips 6308208)

BRMB HIT PICKS

GEORGE FERGUSON - Title Theme - Isaac Hayes (Stax STXS 2004)

Love Song - Severin Browne, Mowset MW 3020

JOHN HEDGECOCKS - Girl You Need A Change Of Mind - Eddie Kendricks, Tamla Motown TMS 916

Clap For The Wolfman - Guess Who, RCA APB 00324.

RAY LAJULAN - Tumbling Down - Yvonne Keeley, EMI 2206

These Are Not My People - Men Antic K11508

NEW album charts are categorised as follows: 120 records compiled by BPI on returns from 350 conventional record outlets, through other than regular SAs and departments are not included. Charts cover week ending August 31st.

FULL PRICE

(£1.88 upwards)

NEW	Wk	Wk	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	Week	Chart				
*	1	—	HERGEST RIDGE			
*	2	26	TUBULAR BELLS	Mike Oldfield	M. Oldfield/T. Newman	Virgin V 2013
*	3	1 39	BAND ON THE RUN	Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
*	4	6 9	ANOTHER TIME, ANOTHER PLACE	P. McCartney/Wings	P. McCartney	Apple PAS 10007
*	5	3 34	THE SINGLES 1969-73	Bryan Ferry	B. Ferry/J. Porter	Island ILPS 9284
*	6	4 4	461 OCEAN BOULEVARD	Carpenters	J. Daugherty/R&K Carpenter	A&M AMLH 63601
*	7	5 5	OUR BEST TO YOU	Eric Clapton	Tom Dowd	RSO 2479 118
*	8	9 13	THE PSYCHOMODO	The Osmonds		MGM 2315 300
*	9	2	BACK HOME AGAIN	Cockney Rebel	S. Harley/A. Parsons	EMI EMC 3033
*10	7	48	THE DARK SIDE OF THE MOON	John Denver	Milton Okun	RCA Victor APLI 0548
*11	15	111	SIMON & GARFUNKEL'S GREATEST HITS	Pink Floyd	Pink Floyd	Harvest SHVL 804
*12	22	12	HIS 12 GREATEST HITS	Simon & Garfunkel	Simon & Garfunkel	CBS 69003
*13	11	60	AND I LOVE YOU SO	Neil Diamond		MCA MCF 2550
*14	10	5	FULFILLINGNESS' FIRST FINALE	Stevie Wonder	Chet Atkins	RCA Victor SF 8360
*15	13	16	KIMONO MY HOUSE	Sparks	Muff Winwood	Tamla Motown STMA 8019
*16	12	6	THE THREE DEGREES	The Three Degrees	—	Philadelphia 65858
*17	33	38	BY YOUR SIDE	Peters & Lee	Johnny Franz	Philips 6308 192
*18	—	—	HEY!	The Glitter Band	Mike Leander	Bell BELLS 241
*19	16	45	GOODBYE YELLOW BRICK ROAD	Elton John	Gus Dudgeon	DJM DJLP 1001
*20	17	4	LADIES AND GENTLEMEN	Emerson, Lake & Palmer	Greg Lake	Manticore K 63500
*21	42	25	DIANA AND MARVIN	Diana Ross/Marvin Gaye	Berry Gordy	Tamla Motown STMA 8015
*22	—	—	THE BEST OF JOHN DENVER	John Denver	Milton Okun	RCA Victor APLI 0374
*23	19	6	ROCK YOUR BABY	George McCrae	T.K. Productions	Jaybey JSL 3
*24	14	18	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman	Rick Wakeman	A&M AMLH 63621
*25	18	10	CARIBOU	Elton John	Gus Dudgeon	DJM DJLP 439
*26	21	14	INNERVISIONS	Stevie Wonder	S. Wonder	Tamla Motown STMA 8011
*27	31	14	SHEET MUSIC	10CC	10CC	UK UKAL 1007
*28	25	9	SOLO CONCERT	Billy Connolly	Nat Joseph	Transatlantic TRA 279
*29	34	3	THESE FOOLISH THINGS	Brian Ferry	B. Ferry/J. Porter	Island ILPS 9249
*30	27	11	REMEMBER ME THIS WAY	Gary Glitter	Mike Leander	Bell BELLS 237
*31	26	10	REMEMBER YOU'RE A WOMBLE	Wombles	Mike Batt	CBS 80191
*32	32	12	THE BEST OF BREAD	Bread	—	Elektra K 42115
*33	23	11	THE BEATLES 1967-70	Beatles	George Martin	Apple PCSF 718
*34	30	15	DIAMOND DOGS	Bowie	Bowie/Visconti	RCA Victor APLI 0576
*35	20	139	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	SBG/Hale	CBS 63699
*36	29	36	THE STING	Soundtrack	Marvin Hamlisch	MCA MCF 2537
*37	37	14	BAD CO.	Bad Company	—	Island ILPS 9279
*38	—	—	NOW AND THEN	Carpenters	R&K Carpenter	A&M AMLH 63619
*39	43	12	MEDDLE	Pink Floyd	Pink Floyd	Harvest SHVL 795
*40	48	4	WE CAN MAKE IT	Peters & Lee	Johnny Franz	Philips 6308 195
*41	36	7	CASSIDY LIVE	David Cassidy	D. Cassidy/B. Ainsworth	Bell BELLS 243
*42	—	—	ROCKIN' ROLL BABY	The Stylistics	Thom Bell	Avco 6466 012
*43	50	2	STONE GON	Barry White	Barry White	Pye NSPL 28186
*44	—	—	SPYGLASS GUEST	Greenlade	Greenslade/J. Ensor	Warner Bros. K 56055
*45	28	26	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	—	Capitol ST 21885
*46	38	2	A TAPESTRY OF DREAMS	Charles Aznavour	Charles Aznavour/Del Newman	Barclay 90 90003
*47	—	—	AFTER THE GOLDRUSH	Neil Young	—	Reprise K 44088
*48	24	12	THE BEATLES 1962-66	Beatles	George Martin	Apple PCSF 717
*49	—	—	BRAIN SALAD SURGERY	Emerson Lake and Palmer	Lake	Manticore K 53501
*50	—	—	DIANA ROSS GREATEST HITS	Diana Ross	—	Tamla Motown STMA 8006

● = NEW ENTRY
 ○ = MILLION SALES
 ◐ = OVER £150,000 SALES
 ◑ = OVER £75,000 SALES
 ◒ = 1 RE-ENTRY

OUTSIDERS

SILVERBIRD, Leo Sayer, Chrysalis CHR 1050.
 FERRY, Perry Como, RCA Victor APLI 0585
 PICTURES AT AN EXHIBITION, Emerson, Lake & Palmer, Manticore K 33591.
 AMERICAN PIE, Don McLean, Atlantic Artists UAS 29285.
 DON AND PHIL'S FABULOUS FIFTIES TREASURY, The Everly Brothers, Jams 5310 300.
 SGT. PEPPER'S LONELY HEARTS CLUB BAND, The Beatles, Virgin PCS PAC 7077.
 INTRODUCING EDDY AND THE FALCONS, Wizzard, Warner Bros. K 54275.
 PHAEDRA, Tangerine Dream, Virgin V 2010.
 ABRAXAS, Santana, CBS 64087.
 FEVER AND EVER, Demis Roussos, Philips 6325 021.

ARTISTS A-Z

(Full price)
 AZNAVOUR, Charles.....45
 BAD COMPANY.....37
 BEATLES.....34
 BREAD.....32
 CAMPBELL, Glen.....46
 CARPENTERS.....5,38
 CASSIDY, David.....41
 CLAPTON, Eric.....6
 COCKNEY REBEL.....13
 COMO, Perry.....10
 CONNOLLY, Billy.....28
 DENVER, John.....20
 DIAMOND, Neil.....42
 EMERSON, LAKE & PALMER.....29
 FERRY, Bryan.....4,29
 GLITTER BAND.....18
 GLITTER, Gary.....39
 GREENSLADE.....44
 JOHN, Elton.....19,25
 MCCARTNEY, Paul/Wings.....3
 MCRAE, George.....23
 OLDFIELD, Mike.....12
 OSMONDS.....7
 PETERS & LEE.....17,40
 PINK FLOYD.....10,39
 ROSS, Diana.....50
 ROSS, Diana/Marvin Gaye.....21
 SIMON & GARFUNKEL.....11,35
 SPARKS.....15
 STYLISTICS.....42
 THREE DEGREES.....16
 10CC.....27
 THE STING - Soundtrack.....36
 WAKEMAN, Rick.....24
 WHITE, Barry.....43
 WOMBLES.....21
 WONDER, Stevie.....14,26
 YOUNG, Neil.....47

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- 3 RELICS, Pink Floyd, Starline SRS 3071.
- 4 JOHN WILLIAMS' GREATEST HITS, Edition Chamber Orchestra/Sir C. Groves, Harmony 30851.
- 5 LISTEN TO THE MUSIC, 20 SMASH HITS, Various, Arde ADEP 11.
- 6 SUPER BAD, K-Tel NE 499.
- 7 JIM REEVES' GOLDEN RECORDS, RCA International INTS 1070.
- 8 WORLD OF YOUR HUNDRED BEST TUNES Vol. 7, Decca SPA 355.
- 9 ON STAGE, Neil Sedaka, RCA International INTS 1070.
- 10 SCOTT JOPLIN PIANO RAGS Vol. 11, Joplin/Ritkin, Nonesuch H 71264.

THE WORLD OF RAY CHARLES

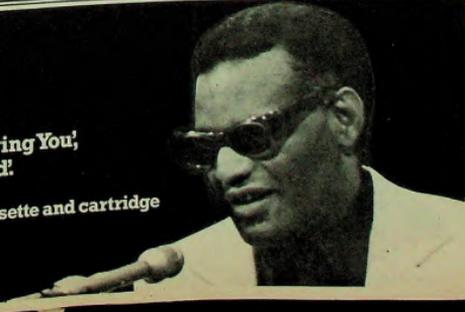
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"You Make Me Feel Like Singing A Song Vol. 7"
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GIUSEPPE TADDEI
GVC 87



Golden Hour of Tango's
101 STRINGS
GH 834



SARAH VAUGHAN
"A Time in My Life"
NSL 1024



DIANA TRASK
"Learn It All On Me"
NR 5078



JOAN SUTHERLAND
GIUSEPPE DI STEFANO
GVC 86



Golden Hour of Max Miller
GH 884



MARGIE MILLER
PKL 803



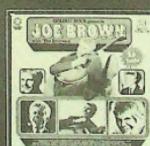
JOE STAMPLEY
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