

# MUSIC WEEK

Europe's Leading Music Businesspaper

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## Hopes rise for an end to the faulties row

HOPES ROSE this week for an early and successful solution to the vexed question of faulty-returns to CBS, WEA and A&M. It seems likely that the three companies will agree to accept recommendations put to them by the GRRC, including that of returning to the credit system of dealing with returns.

In the meantime, however,

## Glasgow is worst hit by strikes

SCOTLAND'S PRESENT industrial troubles seem to be having no serious effect on the region's record retail trade in general. Deliveries are reported to be close to normal, and dealers' orders fulfilled by rail and post are apparently getting through with little or only slight delay. Glasgow is the exception, however — the strike there of 3,000 public transport workers has made it extremely difficult for commuters to get into the city, and record store traffic is down as a result. The drop ranges from 10 per cent to 25 per cent, and is most noticeable at weekends, when many consumers are foregoing their usual Saturday-in-town shopping trips.

Mary Finlay of Casa Cassettes in Glasgow's Sauchiehall Street, for example, reported a ten per cent fall in business last Saturday, although she points out that turnover during

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## Bell again top singles

BELL RE-EMPHASISED its continuing singles strength by topping BMRB's survey of labels for the July-September period, while CBS retained its traditional place as the leading full-price albums label. Bell scored 9.4 per cent, ahead of MGM (7.6 per cent) and RCA Victor (6.4 per cent). Philadelphia (5.3 per cent) just edged Tamla Motown (5.1 per cent) out of fourth place.

Over the April-June quarter, RCA narrowed the gap and with 6.8 per cent finished 0.5% per cent behind CBS (7.3 per cent), the leading albums label, despite not having any titles listed in the Top 10 best sellers. In third place with 5.4 per cent was Island, with Apple in fourth position with 4.8 per cent.

With the price breaks for mid-price albums having been

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dealers in some parts of Britain are taking independent militant action and have started a boycott of CBS. Harry Tipple, secretary of the GRRC, said: "I know about these dealers but neither I nor the committee can endorse their action which they have taken without consultation."

Tipple said that the GRRC had recommended that the CBS, WEA, A&M manufacturing and distribution company should withdraw its decision to exchange faulty records rather than giving credit.

In return the retailers were prepared to back up attempts to deal with retailers who had been taking advantage of the returns-for-credit system. This could include fuller documentation. The

GRRC had suggested stickers that would be applied to faulty records by the retailer which would state the date the record was received, the invoice number, details of the fault and the same number as the returns note.

Tipple said the GRRC would like to see a standard return system of this nature adopted by every company and the suggestion was being examined by the BPI. He emphasised that the credit system was only essential for genuine returns. "Even if it takes four weeks we don't mind as long as we are eventually credited," he said. The record companies should be allowed to reserve the right to return records that in their opinion were not faulty.

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## Advertising goes under

MORE EXTENSIVE use of underground advertising sites is to be started in December with the backing of most major record companies. The campaign involves posters on both underground and rail sites and it is organised by Richard Gainsborough Periodicals which has already proved the effectiveness of similar posters in publicising books.

As from December 1, posters will appear on most underground stations and the main British Rail stations. There will be three, for pop, MoR and classical, each featuring 12 albums and each changing every month.

Record companies involved in the campaign include Warner Bros., Magnet, A&M, B&C, Decca, Phonogram, Transatlantic, United

Artists, EMI, Atlantic, RCA, Chrysalis, DJM, CBS, Pye, Polydor, BASF and DGG.

Alastair Ralston-Saul, a director of the company which publishes the monthly magazine Arts Review, said that the book posters, which have now been appearing for a year, have proved very successful and have been responsible for creating best sellers.

The long established publishing company went into the poster business 12 years ago with the launch of the London Gallery Guide. The book posters were begun because hardback book publishers did not have the money to spend on really good promotion. However, the scheme proved so successful that in three months the paperback

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## Klein fails in latest Beatle case

A MOVE by Allen Klein, former manager of The Beatles, to get rid of large parts of a claim against him by three former members of the group was dismissed in the High Court on Monday.

Klein and his company, ABKCO inc are being sued by John Lennon, George Harrison, Ringo Starr, Yoko Ono and 28 English and American companies associated with The Beatles. The claim seeks to set aside an agreement, and a subsequent variation to it, which gave Klein and ABKCO a substantial increase in commission.

It is alleged that undue influence was exerted on the three Beatles by Klein and his company.

Klein, seeking to have parts of the claim struck out, contended that

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## Chrysalis buys up AIR—label soon

CHRYSLIS HAS bought AIR London. The deal, concluded last week between Chrysalis co-chairmen Chris Wright and Terry Ellis and AIR chairman George Martin, comes two months after the failure of DJM's bid for the company, and only six months after the acquisition by Chrysalis of Wessex Sound. No figure for the purchase was disclosed, and Chris Wright was unavailable early this week for comment on the finer points of the negotiations.

Chrysalis will now control six full-size studios, with 24-track recording equipment. The purchase

also includes UK jingles company AIR-EDEL and AIR Music Scandinavia, one of the two biggest music publishing operations in that part of the world.

As part of the package, AIR's original founders — George Martin, John Burgess and Peter Sullivan — will maintain their current executive positions. They will also be free to continue their independent producing activities. Roger Greenaway and Roger Cook, who have been associated with AIR since its inception, will carry on their interest in the company, too.

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Pictured here after the signing of contracts in which Chrysalis acquired a majority interest in AIR London are (left to right, standing) John Burgess, George Martin and Terry Ellis, together with (left to right, seated) Chris Wright and Peter Sullivan. Wright and Ellis are the original founders of Chrysalis, and Martin, Burgess and Sullivan are the original founders of AIR (Record Productions) London.

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# NEWS

## A local MTA branch likely following Ulster course

THE FIRST MTA training course to be held in Northern Ireland proved so successful that local record dealers are likely to establish a regional branch of the Association in the province. Held at the Newtownabbey headquarters of the

N.Ireland Distributive Industry Training Board, a few miles outside Belfast, and organised jointly by DITB training manager Bob Ayling and MTA training officer Margaret Davis, the course included forums and talks on stock selection and

control, sales analysis, pilferage, shopfitting and other topics.

Most important to the success of the exercise, though, was the opportunity for the 20 retailers attending to discuss specific local problems with marketing executives from Solomon & Peres and Symphola, the two distributors supporting the course. In Northern Ireland, retailers deal not directly with record companies but through distributors, and in this situation of interdependence there have been complaints on one side that completion rates are too low, on the other that dealers should order in greater quantity.

MAargaret Davis commented: "The discussions were amicable, everyone put his point of view, and the whole course went extremely well, so much so that a group of dealers is going ahead with plans to set up a regional branch there. We would like to run another course in the future.

## More Pye special packs

FOLLOWING THE success of the 1973 batch of special presentation packs of four LP's in a set, Pye Records will this year release two more, one on comedy and the other on brass band music.

The comedy package (IIPP 201) retails at £4.70, and the artists featured are Ronnie Barker, John Cleese, Ronnie Corbett, Marty Feldman, David Frost, Kenneth Horne, Spike Milligan, Ken Williams, Tony Hancock and the casts of Steptoe and Son and Till Death Us Do Part. The pack includes material

from the Frost Report, Round The Horne, World Of Beachcomber, and Marty. The material was previously released in the Golden Hour series.

Four bands - the Black Dyke Mills, the Yorkshire Imperial Metals, the Desford Colliery and the Hammond Sauce Works - are on the brass-band package (IIPP 401), which retails at the special price of £3.50.

The 1973 batch featured four-record packs from Petula Clark, the Kinks, Donovan and a general easy listening compilation.

## Readers Digest issues Rock Revival package

CASHING IN on the current vogue for pop music from the Fifties and Sixties, Reader's Digest has issued a boxed, six-album package entitled Rock Revival. At present only available by direct mail from the company, it contains 84 tracks of predominantly American material originating from the Phonogram, Mercury and Chess labels. Artists featured include Chuck Berry, Jerry Lee Lewis, Fats Domino, the Platters, Bo Diddley, Marty Wilde and Ray Stevens.

Promotional efforts for the collection, which sells at £9.95 are being concentrated in national press advertising, but Reader's Digest will probably include it in its Christmas catalogue as well.

Rock Revival was conceived early this year when Reader's Digest, which has regular contacts with major record companies such as Phonogram, heard that the old rock material was available. Most of the tracks in the package have been issued in Britain on individual, various artists albums such as Do You Wanna Dance? and The Rock

'N' Soul Story.

Reader's Digest has high hopes for the success of Rock Revival, which is being pressed by Phonogram. The giant publishing/merchandising outfit usually carries out exhaustive market research before issuing any multi-album sets, but felt that a collection of old rock material was so assured of heavy sales that it dispensed with this preliminary set.

The collection also takes the company further away from the kind of light classical repertoire that has characterised many of its previous forays in the record business. The single artist concept, exemplified recently by its Herb Alpert compilation, remains popular, however, and similar offerings are by Andy Williams and the New Seekers are planned for next year.

Another Reader's Digest project for 1975 is an eight-album collection (14 tracks per record) of pop hits from the Fifties right through to 1973. All the major UK record labels except EMI will be contributing material.

## Swing back to nostalgia

A WHOLE new upswing in the nostalgia market could have been created by the release of the MGM film, That's Entertainment, currently enjoying box office success in London's West End. Polydor is now marketing the MGM soundtrack of the film (2659 033) featuring famous musical tracks by Bing Crosby, Judy Garland, Gene Kelly, Fred Astaire and a host of others.

The film, which shortly opens in Bristol, Brighton, Liverpool, Newcastle, Edinburgh and Glasgow, is a compilation of sequences from the musicals that came from MGM's

Hollywood studio since Broadway Melody in 1929. In a way it is a direct imitation of the sort of nostalgia compilation that the record industry has been indulging in for the past year or so.

However, it seems likely that it will direct the attention away from ragtime, early rock and roll and early pop and towards the musical of the depression - Leiber and Stoller replaced by Lerne and Lowe. Already EMI has announced the release of four albums featuring the music of Cole Porter, Jerome Kern, Irving Berlin and George and Ira Gershwin.

The first two albums are the original soundtracks of Top Hat/Shall We Dance (EMTC 102) and Swing Time/The Gay Divorcee (EMTC 101). November sees the release of two albums of Cole Porter Music, Cole (EMC 3049), a musical anthology with Elaine Stritch, Patricia Routledge, Ian Carmichael, Susannah McCorkle and the Mike Sammes Singers. The second album is Frank Pourcel presents The Cole Porter Story (TWOX 1028).

It seems likely, in addition, that the success of the film could encourage other film companies to attempt similar compilations inevitably with soundtrack albums.

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**New Single**

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**INTRUDERS SUPER HITS**

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65996

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## MUSIC DEALS

DART HAS signed a teenage group, Kydd, and is planning heavy promotion to secure the group its first hit. Kydd appear on ATV's New Faces on November 2 and at the same time will release a single, Young Love (ART 2050) written by Harold Spiro and arranged by Colin Fletcher. It features their 16-year-old singer, Paul Beecham.

## YESTERDAYS

### 5 YEARS AGO

(November 1st, 1969).

LESLIE GOULD to leave as m.d. of Philips at end of year.....Robert Stigwood Group planning merger with Arbiter and Weston bingo group.....Liberty-UA, A&M and WB join forces to promote a series of trade-shows.....EMI nearing Music Centre scheme target of 1000 dealers.....with an album by Rare Bird, Tony Stratton-Smith launches the Charisma label.....EMI revives Regal Starline label for 19s11d pop series.....Frankie Vaughan enters independent production with an album by his sister-in-law Joyce Howard.....Welbeck Music about to sign contract to represent Don Kirshner's publishing interests in UK.....with MCA, Mitch Murray and Peter Callander form 50/50 production company, City Hall.....Simon Napier Bell phases out his SN3 label and all acts revert to distributors CBS.

### 10 YEARS AGO

(October 29th, 1964)

NEW BEATLES single I Feel Fine due for release on November 27, with an album to follow one week later.....August disc sales of £2.15 million eight per cent up on 1960's boom December figure.....Oriole using Observer newspaper to advertise Realm albums.....growing strength of independent producers shown by their 21 per cent share of the Top 50 singles.....RR columnist down Tin Pan Alley reports publishers as saying that groups are on the way out and solo singers due to return to popularity.....Harlequin opens third store - three years after starting in Berwick Street.....Julie Rogers with The Wedding bidding to topple Sandie Shaw from Number One position.....EMI campaign to promote Pepe Jaramillo and Snuff Garrett's 50 Guitars described as "one of the most intensive ever devised in the record industry".

## Appeal confirms WEA's rights to Fleetwood's LP

THREE APPEAL Court judges last week lifted a ban preventing WEA Records from releasing Fleetwood Mac's *Heroes Are Hard To Find* LP. An injunction had been granted by Mr. Justice Forbes in the High Court on October 8, on an application by Clifford Davis Management. Davis was the manager of Fleetwood Mac until January of

this year, when the two parties fell out. He sought the injunction when WEA wanted to release the *Heroes* album (made by the group after they split with him) in Britain. He claimed that he was entitled to the copyright under an agreement with two of the members of the act, Christine McVie and Robert Welch. But Lord Denning, Master of the

Rolls, said that the publishing agreement was found to contain some amazing provisions, which gave Davis a stranglehold over each of the composers. The world copyright in everything they composed over a ten-year period was to be vested in him. It could be said that the terms of the contract were manifestly unfair, and the balance of convenience was in favour of discharging the injunction.

If it was eventually found by the trial of the action between the parties that there was an infringement of copyright, Lord Denning said, there would be an adequate remedy in damages.

Lord Justice Bowne agreed that the appeal by WEA Records be allowed.

## Midi sales exceptional

AFTER ONLY one week of the sell-in period, WEA has achieved sales of 75,000 units on its new mid-price label Midi. Ron Smith marketing manager for the company calls dealer reaction "fantastic".

"To achieve these sort of sales in such a short time is very exciting," he added, "and when you realise that our local radio campaign doesn't start for another two weeks it brings the success of the label more into perspective."

The radio campaign will be going

out on all the commercial stations backed up by in-store display material, consisting of album racks, counter displays, browser cards and full colour consumer leaflets.

The label, although made up of Atlantic and Warners repertoire, is a WEA enterprise. It will retail at £1.49p but orders received up until November 1 are eligible for a five per cent discount. The initial releases include material by Frank Sinatra, Aretha Franklin, Sammy Davis Jr. and Otis Redding.



The display material currently being sent to retailers.

## MUSICAL CHAIRS



RICK HAMM has been appointed general sales manager of WEA Records and will report directly to managing director Richard Robinson. Reporting to Hamm will be Mike Goldsmid, sales manager, and the rest of the sales team. Ron Smith, marketing manager, will be involved full-time in marketing, field promotion, liaison with the Warners and Atlantic labels and controlling the new Midi label and will continue

to report directly to Robinson. Hamm comes from outside the record business. He was previously sales services manager with Four Square Catering & Vending (a division of Mars) Ltd.

\*\*\*\*\*

IVAN CHANDLER has left April Music, where he spent five years ending as general manager, to take up a position as general manager of the publishing companies in the Bron Associated group of companies, working from the Chalk Farm premises which also houses the first studio (24-track) specifically designed with quadrophonic recording in mind. Chandler, who worked as musical director for Kiki Dee and as keyboard man for stars like Dusty Springfield, Lulu and Cat Stevens, said he regarded the new job as a big challenge - "to find talent for the Bronze label and to make the publishing side self-supporting."

\*\*\*\*\*

BARRY BETHEL has joined the staff of Cube. He will work initially on the promotion of artists and will assist Olav Wyper, managing director, in other projects involving Cube Enterprises and its widening activities in other areas of the leisure market. Bethel was with the William Morris Agency where he headed up the variety division for the UK and Europe. He was previously general manager for Mainman and before that was with RCA for a number of years working in promotion, pop A&R and artist relations.

## 'Name your suppliers' court order to dealer

RECORD DEALER L. H. Lister, trading as King Sound Recording Services of Ivor John Walk, Caerleon, Gwent, Wales, was ordered by a High Court Judge last Tuesday to name his own suppliers of records said to infringe copyright.

The order was granted to three record companies, RCA Corporation, Phonogram Inc., and Phonogram Ltd., who commenced an action against Lister for alleged dealing in pirated records.

Mr. Justice Goff also renewed, until trial of the action or further order, an injunction restraining Lister from parting with recordings which infringe copyright held by the companies. Robin Jacob, for the companies, said that although papers had been served on Lister, nothing had been heard from him.

The new order directed Lister to reveal in writing the names and addresses of companies or persons known to him as suppliers of infringing records.

## Lugtons on the move

FIRST STAGE in major headquarters move by old-established record distributors Lugton's was completed last week with transfer of the firm's record department store to a new 1½-acre site at Cross Lane, Hornsey. The huge stock was packed on the Friday afternoon and by weekend working, staff had the store operational by noon on Monday. Lugton director Walter Collins told Music Week, "This is a start of a gradual move that will eventually house all our operations at Cross Lane, but in the meantime phone and post orders should still come to us at Tottenham Court Road. We hope to have all departments operating from Hornsey by spring of next year." Lugton's have been in Tottenham Court Road for 34 years, moving there after their City premises were burned out in the 1940 London blitz.

# TOM DOOLEY

FIGURE OF £1m being mentioned as price paid by Chrysalis for AIR.....not true that Uri Geller will be blamed if copies of his forthcoming Polydor album are warped.....Roger Daltrey to play lead role in forthcoming Ken Russell film *Franz Listz*.....in US *Annie* I've now handling newly created post as director of international pr.....In February RCA marketing manager Brian Hall to visit Barbados as member of Harrow crickets' club team.....recent House and Garden featured Sir Joseph Lockwood's summerhouse at his Bucks country home.

APRIL MUSIC md Brian Hutch recently appointed a justice of the peace serving in a juvenile court.....in Birmingham Moody Blues about to open third Threshold record shop - with six further sites earmarked.....recent parting of the ways between John Fiddler and Peter Hope-Evans of Medicine Head and Worldwide Management.....death last week after long and serious illness of Tony Goldstone (39) first UK md of Ronco.....Scots comedian Billy Connolly, formerly a Transatlantic best-seller, now with Polydor.

ENCOURAGING START for new Bell boss Tony Roberts to see Bay City Rollers album go straight to Number One and then recapture position at expense of Rod Stewart - group was initial signing to Bell four years ago by Dick Leahy who's confident that current Dana single will provide GTO with its first major success.....Phonogram's Peters and Lee will star in own networked TV special on ATV for Christmas Day.....HB Barnum's *The Girl That I Love* being mentioned as next Osmonds single.....rumour has it that one tv album company is signing three year deals for product with some production companies.

AFTER WHAT Becomes Of The Brokenhearted, Motown releasing four and one half year old *Farewell Is A Lonely Sound*.....promotional blurb for Lloytron home audio centre enthuses "Two eight-track players and recorder in one unit. Record from one cartridge to another to make as many copies as you desire - just think of the possibilities - we can indeed.

DECCA ABOUT to provide first product for a tv compilation album - comprising Jonathan King's UK hits.....next Elton John single *Lucy In The Sky With Diamonds* on which John Lennon helps out - also Elton now clocks up one year in the album charts with *Goodbye Yellow Brick Road*.....four of the last seven UK Number One singles have been by black artists.....Kaupe and Hagen-get it; come one wake up at the back there (actually he says his full name is Blakenhagen).



**...YOU AIN'T SEEN N-N-N-NOTHING YET!...**  
 6167 025  
**BACHMAN TURNER OVERDRIVE SINGLE**

marketed by  phonogram

## NEWS

# EMI buys Casablanca for Europe—Noone first single

THE INDEPENDENT American label Casablanca has been acquired by EMI for Europe, and will be launched early in November with a single by Peter Noone, accompanied by a major publicity campaign.

Label manager John Cavanagh commented: "It is a third-party

deal; that is to say we have Casablanca in the same way as we have Tamla Motown. None of the repertoire on the label has been available in this country before, but there is some very strong material and we shall be starting off with the big guns."

A single and an album by Fanny will be released in November, and the all-girl rock band is to join Jethro Tull in a forthcoming UK tour. Further releases by Simon Stokes, the Parliaments and the Hudson Brothers, all of whom have had American chart success, are planned for the coming months, but initially EMI is concentrating on the promotion of the Peter Noone single, entitled Meets Me On The Corner Down By Joe's Cafe and written by Barry Mason and Tony Macaulay, who also produced.

For Noone the return to EMI is something of a homecoming. "It is 10 years since he first had hits with EMI. He has been working in America signed to Casablanca in May when his MGM contract expired. Neil Bogert formerly boss of Buddah, who set up the label, used to be promotion manager for Herman's Hermits in America.

## Glasgow hit by strikes

FROM PAGE 1

the week has not been noticeably affected. She remains unperturbed by the situation now, while acknowledging that the transport strike, if prolonged, could "make us feel the pinch in the next few weeks."

Similarly, Alan Kee of Trax Records in the city's Byres Road attributes a trade drop of up to 20 per cent — first apparent about a fortnight ago, he says — to the public transport standstill. But Kee has noted an upturn in sales of middle-of-the-road product, which he sees as early Christmas buying: "People are putting their money into goods now, while prices are low and availability is high."

Alfred Spears of Top Chart Records in Bath Street, Glasgow, agrees that the bus and tube strike is responsible for "fewer shoppers in town — between 20 and 25 per cent fewer, in fact." He looks upon it as a temporary affair, however ("there is certainly no shortage of money") and points out that, despite the

industrial troubles, Christmas sales are beginning.

Brian Finlay of Bruce's Record Shop in Glasgow's Sauchiehall Street confirms the trade drop in Glasgow — "fairly serious" in his view, with a 15 per cent drop — but is optimistic that people will adapt to cope with the disruption if it continues. "Business has been very good this year, and, quite frankly, I'm more worried about the deteriorating service we're getting from the record companies themselves, rather than the effect of the strikes."

On the wholesale side, Glasgow-based Clyde Factors (Electrical) reports almost no repercussions from the current industrial stoppages. "We have our own fleet of vans, so that haulage drivers' strike has not affected us," said Sol Wolfson, who heads up the firm's record division. "Shipments are coming through from London without any significant hold-ups, either. I would say the situation is at least 80 per cent normal."

## Bell again top

FROM PAGE 1

increased to encompass material retailing at £1.26-£1.99, the lower-priced labels like Decca's World Of and RCA International which formerly made up the bulk of the survey are excluded. Leading mid-price label was RCA Victor (8.7 per cent), followed by HMV (8.4 per cent) and K-Tel (8.2) and Pye Golden Hour (7.1 per cent). Full details of the labels' survey can be found on Page 36.

## Faulties row hopes

FROM PAGE 1

Jack Florey, CBS sales director, issued a statement on Monday which read: "Pending the hopefully favourable outcome of our next meeting with the GRRC committee, at which we will propose a solution based upon all the helpful and constructive criticism levelled at us by the retail trade, CBS/WEA/A&M have no final co-ordinated statement to make."

"Our last meeting with the delegate committee of the GRRC provided us with more genuine insight into alternatives with prospect of equal effectiveness. We have carefully considered the ideas put forward and investigated the feasibility of each and are now hoping to meet with WEA and A&M management during this week to arrive at a mutual agreement and presentation to the retail committee."

A&M sales director, John Deacon, endorsed Florey's statement. He said: "All three parties do not want this inquisition to go on without batting an eyelid. There must be some way round it. Obviously we have got to work to try to find a successful system throughout the industry which will be acceptable to retailers but whereby we can stop the dealer who is taking advantage."

Florey had more to add to his statement in respect of the proposed militant action which is being taken by dealers in almost every urban centre in the West Country, with indications that retailers in other parts of the country are considering similar action.

M. Sagar-Fenton, whose St Ives Chy-an-Stylus shop was one of the

first to take this action — a one week boycott on CBS orders — said: "The CBS establishment seem to see nothing unjust in supplying faulty product and then imposing restrictive conditions on returns. Nor are they impressed by what must be the largest spontaneous reaction of protest ever seen in the industry, so it is up to us, the independent retailers, to show them what we think of their scheme in stronger ways than letters of protest."

In reply, Florey commented: "They are entitled to do what they want, of course, and it is not really my place to comment but the GRRC's. I would have thought that this was a situation like in an industrial dispute where wildcat action is unnecessary because there is a representative body that handles the dispute."

In this case the GRRC is that body and it has handled the situation extremely well. We have been in very close consultation throughout the last week and have arrived at what I think will be a workable solution. It is not going to help anybody to be without CBS product and it really is not necessary because we have agreed a change of policy and an acceptable outcome."

However, Sagar-Fenton explains: "We are not doing this to undermine the GRRC and I am delighted that they are demanding a return to full credit facilities, but rather to support their stand at a grass roots level. I believe that on issues that affect us all, independent retailers can be a far more powerful pressure group than any of us imagine."

## Chrysalis buys AIR

FROM PAGE 1

"The acquisition gives us a much broader base within the entertainment business," Chris Wright commented in a press statement issued last week, "as it gives us the best studio complex and the services of three of the best producers in the world. It will also allow us to develop in an area of the recording business with which we have not previously been associated: namely, the straight pop area."

First step in the new set-up will be the centralisation of

administrative and publishing interests, which will operate from the present AIR offices in London's Park Street. Each company will maintain separate managements.

Wright also announced plans for the launching of a new label to be called AIR Records, which will be geared specifically towards a top quality pop market. "It will bear the personality of the principals in AIR London," he said. Timing of the label's launch, and distribution arrangements, have not apparently been decided upon yet.

## Underground advertising

FROM PAGE 1

publishers had approached Gainsborough requesting the same publicity.

Said Ralston-Saul: "The idea to go into the record business came about in July. At first we were just going to launch pop and classical posters, but Jack Boyce of Pye was

tremendous help and he suggested there should also be an MoR poster. Boyce introduced us to Geoffrey Bridge of the BPI who has also been very helpful. We started selling on September 1 and now we are almost fully booked for 12 months."

The posters will appear on 114 underground stations and 57 rail stations throughout the country. They are the same sites that have proved successful for the book posters and the majority are platform positions. Gainsborough is also in the process of negotiating with large record retail chains to put the posters into record stores.

Said Ralston-Saul: "We have created semi-best-sellers in the book market. Books that would normally sell 1500 copies have sold 3,000. The posters appeal to the public because they are constructive reading as opposed to the hard sell."

Gainsborough is now in the middle of discussions with the BRTDC to undertake a similar venture to promote tape.

The basic charge to record companies is £85 per month per space with discounts for bookings or six spaces in 12 months and for 12 spaces in 12 months.

## Beatles case

FROM PAGE 1

allegations against him were inconsistent with admissions made by Lennon, Harrison and Starr in earlier proceedings brought by Paul McCartney which resulted in the appointment of a receiver to manage the Beatles' multi-million pound business affairs.

Dismissing Klein's application, the vice-chancellor, Sir Anthony Plowman, said the ex-Beatles' reply was that, even if they made the admissions, they had not done so freely and voluntarily, but under persuasion from Klein.

That, said the Judge, was a neat point, and sufficient on which to base a case against Klein and ABKCO. Klein and his company were given leave to appeal.

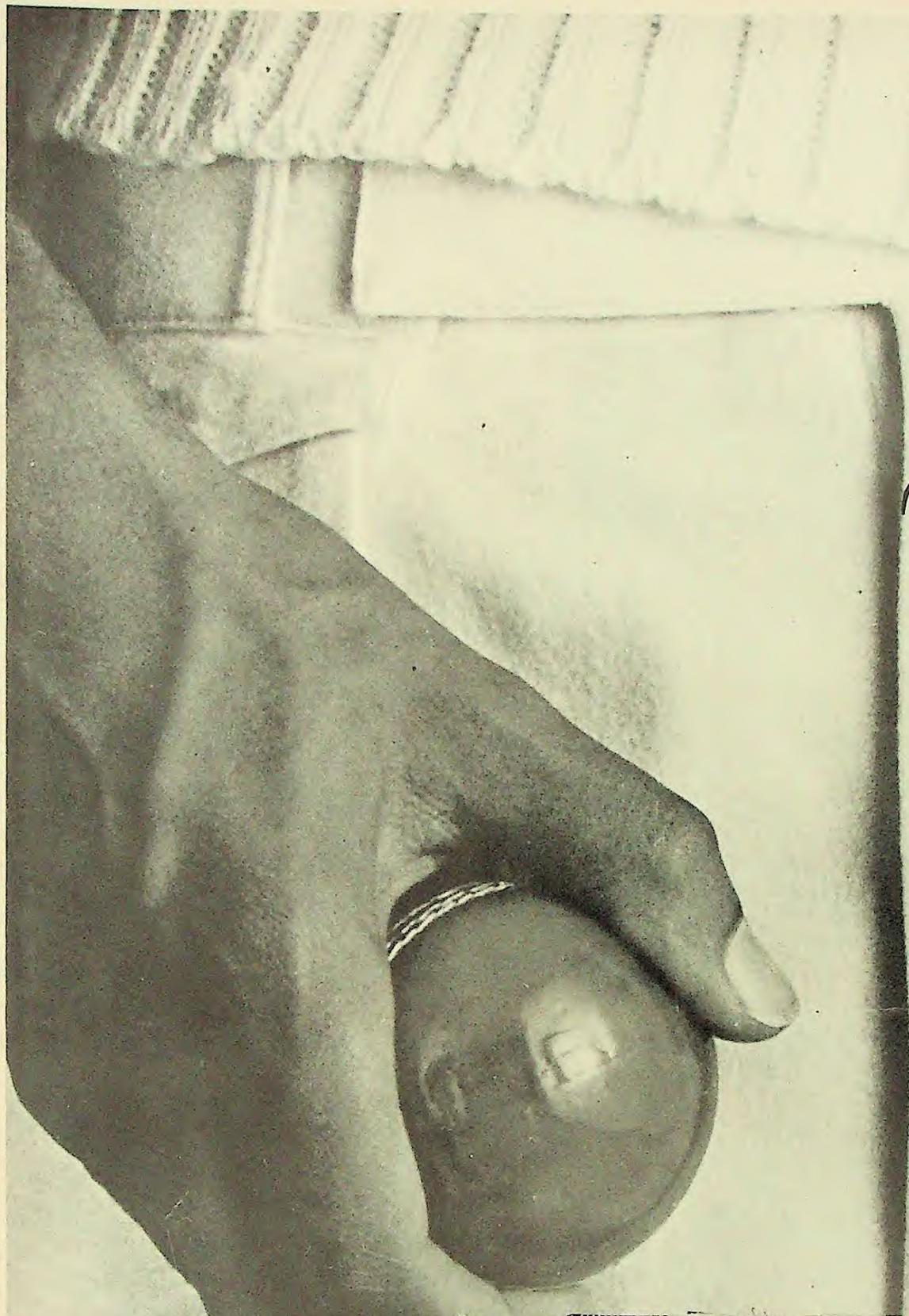
The Christmas song  
of 1974  
The Comedy song  
of 1974

**FREDDIE GARRITY**  
sings  
**"THE CHICKEN SONG"**  
BUS 1022

TV's already booked:  
"BASIL BRUSH SHOW" (BBC TV Nov. 3)  
"LIFT OFF" (GRANADA NETWORK Nov. 12)  
"SATURDAY SCENE" (LONDON WEEKEND Nov. 2)  
and other regional Television and National shows

Single Release Date: Nov. 1  
on  
**BUS STOP**  
RECORDS

ORDER THROUGH E.M.I.



Wishbone Ash

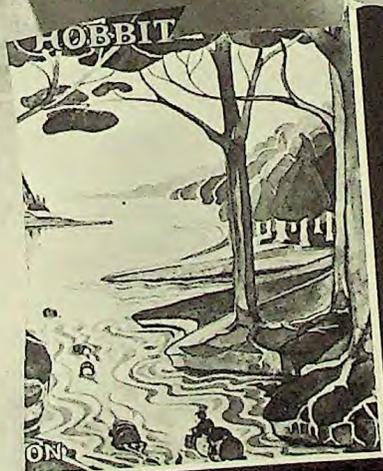
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—Royal Albert Hall, 1974  
SPA 369

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snapped up by brass enthusiasts.

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RECORDS  
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# IRELAND

## All the stops out for Peggy

by KEN STEWART

AMONG MY Souvenirs, released on October 25, is the first LP by one of the best-known Irish show business personalities during the last few decades - Peggy Dell. It's on Philips 6392 014 and retails at £2.10.

There will be quite an amount of promotional activity that could result in the album being a best-seller.

Before the disc was released, Peggy Dell entertained at the Polydor trade show in the Gresham Hotel, Dublin.

Her own eight-week series, Peg O' My Heart, begins on RTE Television on October 28. On the same day she will begin a week of lunch-time piano-playing sessions at McCullough Pigott and the store will have a major window display for Among My Souvenirs.

Said John Woods, general manager of Polydor, "We will be advertising her performances and we'll be having the same push as for Demis Roussos.

"It will include advertising on hoardings around the country - 135 around Dublin and approximately 50 each in Cork and Limerick. We're also having cinema ads, 15-second films, through a series of cinemas throughout the country. Also, there will be spot ads on radio and possibly television slides, if we can time them right."

When she appeared at the Olympia Theatre, Dublin, a few months ago in the Josef Locke show, Peggy Dell told her audiences: "By the way, I've just made an LP... and at my age they must be joking."

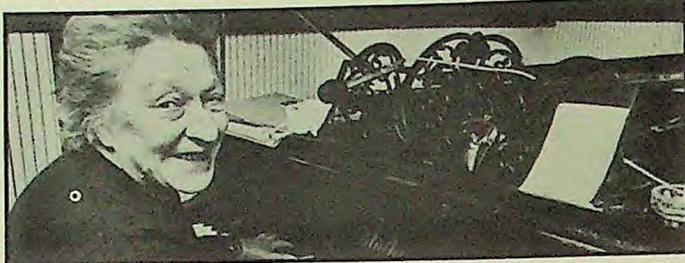
What that age is, she isn't saying, but let's put it this way: she probably remembers many of the tunes on Among My Souvenirs when they were new.

Peggy remembers 1970 as her worst year.

She became redundant at

sufficient for anyone."

Then, on RTE Television's Late, Late Show, in a special programme for the 70th birthday of Noel Purcell, one of the guests was Peggy Dell. She sang and played the piano and it was a very successful comeback.



Peggy Dell

Cavendish's furniture store, where she had played for 11 years from 11a.m.-5p.m. She wasn't there to sell pianos, she says, but to bring people into the shop.

Towards the end of the year the Dolphin Inn closed. She had been resident there for two and a half years.

In December, on her way home from the Dolphin in a taxi at a quarter to one in the morning, she was injured in an accident in O'Connell Street.

"I remember waking up in hospital... Thank God, I don't remember the accident. The driver wasn't hurt. I was thrown out in the middle of the road.

"There were a dozen and a half eggs in the back of the car and they weren't even broken.

"I was five times in hospital in three years and I think that's

"I was amazed at the reaction," she recalls.

"I didn't think anybody would be bothered. An awful lot was due to Gay Byrne because Gay said after I'd finished, 'Peggy, isn't it nice to hear the right chords.'"

Among the viewers that night was John Woods.

"I saw the show and heard my mother's reaction," he said.

"Early this year I phoned Peggy to suggest making an LP. I thought someone else would have asked her to make a record by then. She accepted, and John Curran produced the LP."

At lunch with Woods and Polydor sales manager Jimmy Morrissey to discuss the promotion of the album, she told Woods, "I'm entirely in your hands because at my age I wouldn't have thought of making a record".

Curran a list of titles and he chose the material from them.

The album was recorded at Trend Studios.

"John Curran booked two days, with an option on a third. We did the LP in a day and a morning. John Curran was very easy to work with."

Peggy says that the BBC played an oldie by her one Sunday afternoon a few weeks ago.

"There was no battery in my radio so I couldn't listen to it. I got four telephone calls. Someone from Waterford wrote in and asked, 'Where is Peggy Dell?'"

"They mentioned the new record and they played a record I don't even remember making, Under A Blanket Of Blue. But we did two a month. You can't remember them all."

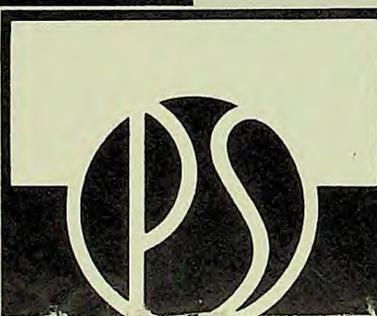
Among My Souvenirs includes Peg Of My Heart, Love Letters In The Sand, The Song Is Ended, Always, Blue Moon, Charmaine, Diane, What'll I Do, I Was A Fool, (I Left My Heart) In San Francisco, La Mer, Fascinating Rhythm and Walkin' My Baby Back Home.

She will be playing tunes from the LP during her television series. Each week she will have guest artists, one well-known and one unknown.

The headliners are Noel Purcell (who will be in the first and last shows), Patrick O'Hagan, Cecil Nash, Sean Mooney, Cecil Sheridan, Josef Locke, Danny Cummins and Johnny Keyes.

After all the difficult times she has been through, Peggy Dell is happy and optimistic. As she says herself, "Something always turns up."

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# Wild Honey

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### Underground ad Now!

FROM PAGE 1

publishers had approached Gainsborough requesting the same publicity.

Said Ralston-Saul: "The idea to go into the record business came about in July. At first we were just going to launch pop and classical posters, but Jack Boyce of Pye was

### Beatles case

FROM PAGE 1

allegations against him were inconsistent with admissions made by Lennon, Harrison and Starr in earlier proceedings brought by Paul McCartney which resulted in the appointment of a receiver to manage the Beatles' multi-million pound business affairs.

Dismissing Klein's application, the vice-chancellor, Sir Anthony Plowman, said the ex-Beatles' reply was that, even if they made the admissions, they had not done so freely and voluntarily, but under persuasion from Klein.

That, said the Judge, was a neat point, and sufficient on which to base a case against Klein and ABKCO. Klein and his company were given leave to appeal.

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The pe underground stations t They are proved su posters a platform p also in the with large r the posters

Said R created sem market. Bo sell 1500

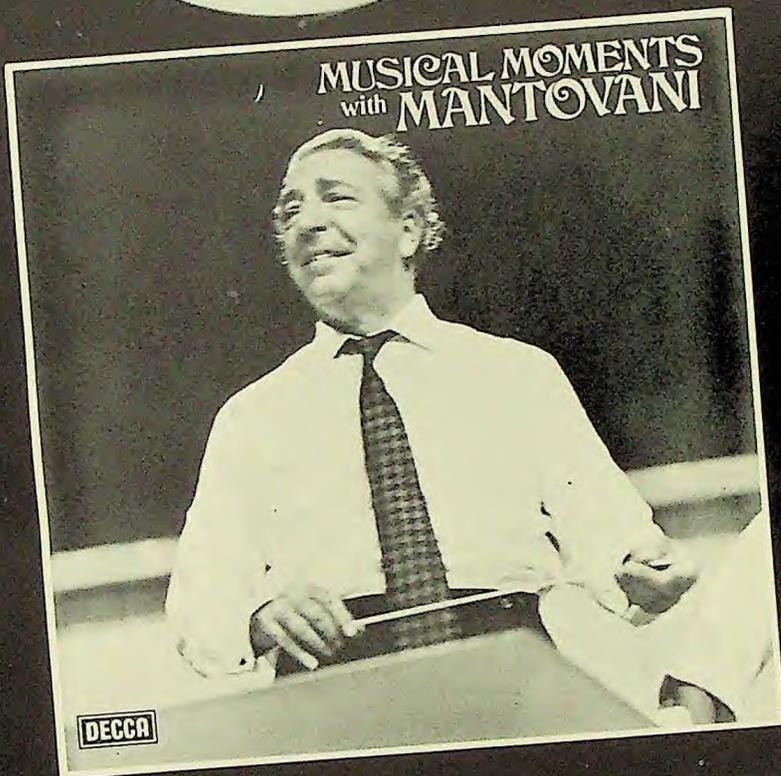
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ZPL 1196-9  
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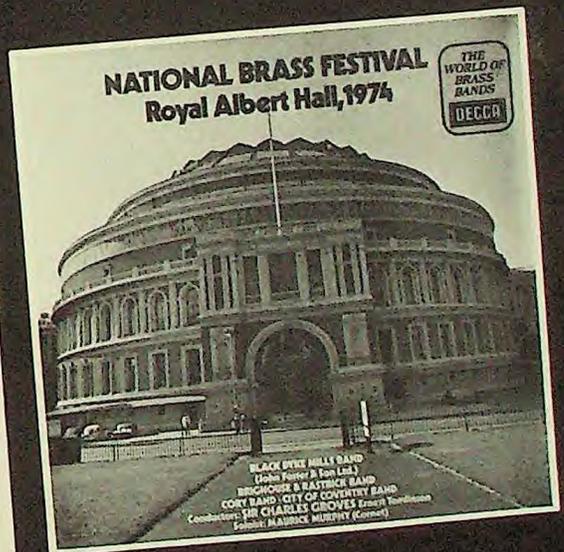
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—Royal Albert Hall, 1974

SPA 369

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**DECCA** GROUP RECORDS & TAPES

# EUROPE



AMSTERDAM - During a three day visit The Pointer Sisters conquered Holland with their performances in Amsterdam, Rotterdam and Den Haag. During a special press reception/dinner held in their honour by Negram in the Carebian swimming pool of the Schiphol Hilton Hotel, Negram's managing director Ted de Klerk introduced the Blue Thumb superstars to the Dutch press, after which they gave a special performance on a plank-bridge in the centre of the swimming pool.

## Mojo-Ackett join forces

AMSTERDAM - The two advance-agencies of Mojo and Paul Ackett have combined their activities and the new company in future will be known as Ackett and Mojo. Managers will be Paul Ackett, Berry Visser and Leon Ramakers.

Ackett sold his organisation, which included Holland's largest selling pop magazine Muziek

Express, to publishers VNU, and the holding is now in the hands of VNU and Mojo. The office is at Muziek Express office in the Hague.

According to Ramakers the backing in the magazines via the VNU is bigger. Previously the costs of separated actions to get world-famous artists and groups were too high. "It became too risky,

each time the artists were asking for more money," said Ramakers. "Now we can co-ordinate, managers cannot play us off against each other any more."

Ackett and Mojo are bringing Eric Clapton to Holland on November 30th and Sparks will visit in December. The Rotterdam Jazz Festival has attracted Count Basie, Oscar Peterson and the World's Greatest Jazzband, and the agency has in prospect a package deal with six Warner Bros. acts for January next year.

## Ariola success in five short years

AMSTERDAM - The Dutch record company Ariola celebrates its fifth anniversary in January and it will be a memorable occasion because in those five years Ariola has grown from a company with a rather old-fashioned repertoire into a very progressive industry, with the youngest team in the Dutch music business.

The average age of the staff is under 30 - Wim Schipper, the managing director, at 37 is the oldest. He is proud of his team and determined to take the company within a few years to the fourth spot in the list of important record companies. At the moment Ariola is in seventh place.

Schipper explained: "I complete the team I had in mind this year and our philosophy was to concentrate on the promotion activities. We tried to achieve a bigger turn-over not by contracting a lot of artists and labels, but to work with people we could use for a long period."

"We set up a certain local repertoire which has to be the main point. This year we started modestly with Wally Tax, Mayfly and Livin' Blues. We changed the atmosphere inside the company completely, because previously Ariola Holland had a name for releasing operetta repertoire. When Anton Witkamp and I entered the company we set up a big promotion for the Island and A&M labels, since we had both had a lot of experience in our jobs with Phonogram International."

Schipper has already had success. He succeeded in making the Carpenters popular in Holland and it appeared to be the bridge to the continent for the duo. "We had the image of a company that released a lot of German material, which we still do, but it was obvious that you can sell an American or English act

to Dutch television", he commented. "The Dutch broadcasting companies do not like the German repertoire, even though the German songs have more in common with typical Dutch music."

Schipper thinks that his company will overcome the loss of off-shore stations. "It is too early to talk about damage. It became more difficult to get airplay, but that's all for the moment," he says. "I think Holland is the most important and leading country on the continent in pop music. Radio Veronica made a great contribution to that development. In Holland a lot of acts broke through that failed elsewhere."

Ariola distribute the records through Inelco; Schipper wants to delay his own distribution system as long as possible, at least until the staffing has been extended by another 20 people. "That's our aim", he explains. "We just want to see that Ariola gets a certain name in the music industry, just as the name CBS has a certain sound. If we can supply top Dutch repertoire then we are there. We create our own producers and talentscouts. We have some people at the beginning of a very long career, as with Martin Duiser."

Schipper is disturbed by only two matters. He regrets that the Dutch record industry is too crumbled - "When the joint organisation for promotion, the CCGG, died there was only left the NVGI (Dutch Union for the Record Industry) but it is not like the DPL in England. We need a modern vision, we need market research and we need young people."

His second point is the Belgium market. "It is my wish to do something on the very big difference. Something is wrong and I went to know what."

**STOCK-UP NOW**

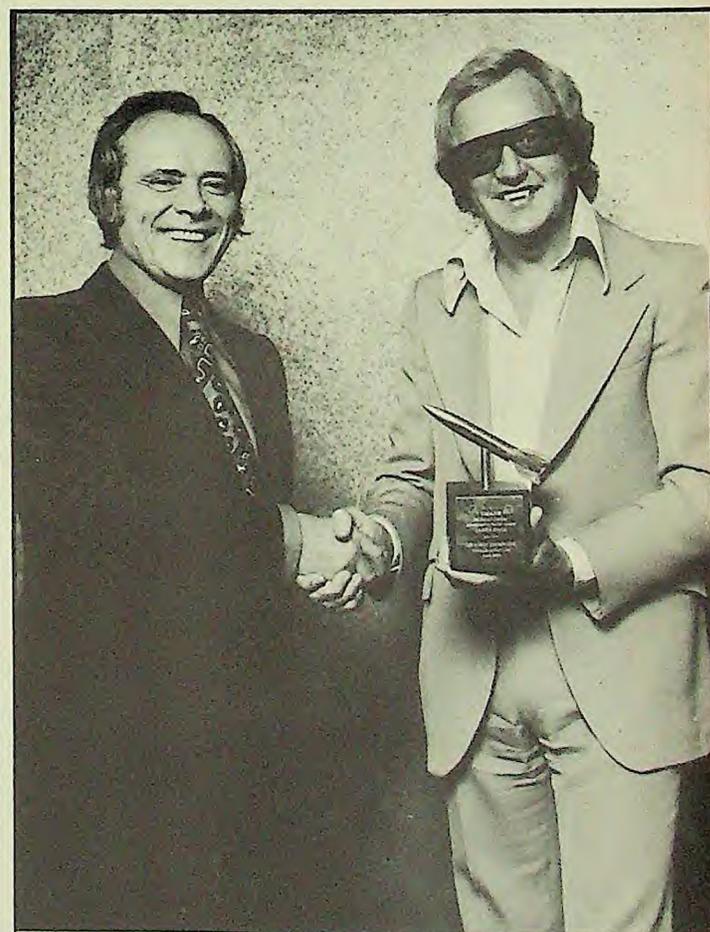
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**B.T. EXPRESS**  
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 7N 25666

Tony Blackburns Record of the Week  
**PAUL DA VINCI**  
 If You Get Hurt  
 PEN 852

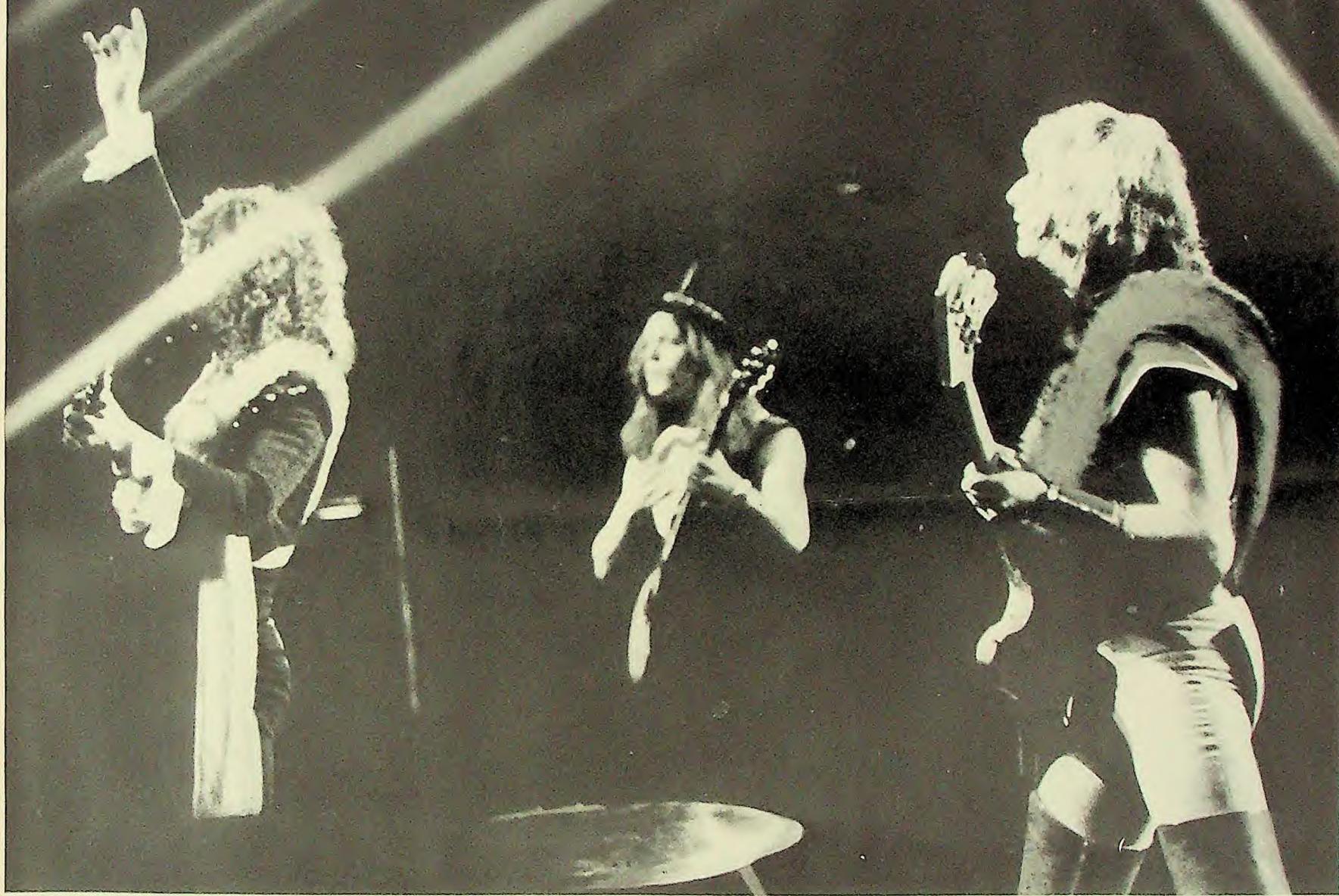
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GOLDEN ROCKET recipient Larry Page, pictured with Branko Zivanovic of Bellaphon Records, Germany, after he was presented with the award to mark 3,000,000 sales of Page-produced hits in Germany, Austria and Switzerland. Sales consisted of Daniel Boone, John Kincade and James Boys' records up to June of this year. Page, boss of Penny Farthing Records and Page Full of Hits publishing, is on the right.

# "Very Flash. Rude too. Very much '74 rock'n'roll"

Taken from a review of Mott's Live Tour. Melody Maker December '73.



## MOTT THE HOOPLE on tour

WITH SPECIAL GUESTS



**November:**

- |                          |                                |
|--------------------------|--------------------------------|
| 10 Glasgow, Apollo       | 19 Malvern, Winter Gardens     |
| 11 Edinburgh, Leith Hall | 21 Swansea, Brangwyn Hall      |
| 12 Dundee, Caird Hall    | 22 Cardiff, Capitol            |
| 13 Aberdeen, Music Hall  | 23 Taunton, Odeon              |
| 15 Leeds, Town Hall      | 24 Bournemouth, Winter Gardens |
| 16 Liverpool, Empire     | 26 Birmingham, Town Hall       |
| 17 Manchester, Palace    | 27 Preston, Guildhall          |
| 18 Portsmouth, Guildhall | 28 Stockton, Globe Theatre     |
|                          | 30 Lancaster University        |

**December:**

- |                         |
|-------------------------|
| 1 Bristol, Hippodrome   |
| 4 Ipswich, Gaumont      |
| 6/7 Hammersmith         |
| 8 Newcastle, City Hall  |
| 10 Southampton, Gaumont |
| 11 Oxford, New Theatre  |
| 12 Wolverhampton, Civic |



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## Spain

- 1 LET ME GET TO KNOW, Paul Anka, Hispavox
- 2 ROCK YOUR BABY, George McCrae, RCA
- 3 EL SONIDO DE FILADELFIA, MSFB, CBS
- 4 TOMAME O DEJAME, Mocedades, Zafiro
- 5 LOVES THEME, The Love Unlimited Orch., Movieplay
- 6 POR EL AMOR DE UNA MUJER, Danny Daniel, Polydor
- 7 CONVERSACIONES CONMIGO MISMO, Juan Pardo, Ariola
- 8 GIGI L'AMOROSO, Dalida, Poplandia-Z
- 9 DO YOU LOVE ME?, Sharif Dean, CBS
- 10 NO SE, NO SE, Rumba Tres, Belter

Courtesy of "El Musical"

## European top sellers

## Spain - LP's

- 1 JOURNEY TO THE CENTRE OF THE EARTH, Rick Wakeman, Ariola
- 2 EL SONIDO DE FILADELFIA, MSFB, CBS
- 3 MOCEDADES - 5, Mocedades, Zafiro
- 4 TUBULAR BELLS, Mike Oldfield, Ariola
- 5 JOAN MANUEL SERRAT, Joan Manuel Serrat, Zafiro
- 6 JESUS CHRIST SUPERSTAR, Banda Original Pelicula, Movieplay
- 7 BAND ON THE RUN, Paul McCartney & Wings, EMI
- 8 RHAPSODY IN WHITE, Barry White, Movieplay
- 9 BEFORE THE FLOOD, Bob Dylan, Hispavox
- 10 CONVERSACIONES CONMIGO MISMO, Juan Pardo, Ariola

## Denmark

- |   |  |
|---|--|
| 1 JOHNNY REIMAR PARTY No. 8, Johnny Reimar, Philips   | 11 SMILER, Rod Stewart, Mercury                          |
| 2 KAY & ANDREA, Kaj & Andrea, Metronome               | 12 KISSIN' IN THE BACK ROW OF THE MOVIES, Drifters, Bell |
| 3 FUNNY HOW SWEET CO CO, The Sweet, RCA               | 13 MUD ROCK, Mud, RAK/EMI                                |
| 4 DR. HOOK, Dr. Hook, CBS                             | 14 SVANTES VISER, Povl Dissing Benny Andersen, Metronome |
| 5 OLDIES BUT GOODIES, Svenne & Lotta, Polar/EMI       | 15 VIL DU MED I SKOVEN, Poul Kjoller, Metronome          |
| 6 WATERLOO, Abba, Polar/EMI                           | 16 16 DANSKE TRAEFFERE, Div. Danske Kunstnere, Melody    |
| 7 WALLS AND BRIDGES, John Lennon, Apple/EMI           | 17 RING RING, Abba, Polar/EMI                            |
| 8 I'M LEAVING IT UP TO YOU, Donny & Marie Osmond, MGM | 18 SWEET FANNY ADAMS, The Sweet, RCA                     |
| 9 TYGGEGUMMIBANDEN, Tyggegummibanden, EMI             | 19 KIMONO MY HOUSE, Sparks, Island                       |
| 10 THE NIGHT CHICAGO DIED, Paper Lace, Philips        | 20 BAND ON THE RUN, Paul McCartney & Wings, Apple/EMI    |

(Courtesy of Ugens Top 20)

## Holland

- 1 KUNG FU FIGHTING, Carl Douglas, VIP
- 2 SWINGIN' ON A STAR, Spooky and Sue, Negram
- 3 WALL STREET SHUFFLE, 10CC, UK Records
- 4 ROCK YOUR BABY, George McCrae, RCA
- 5 I'M LEAVING IT ALL UP TO YOU, Marie & Donnie Osmond, MGM
- 6 SUCH A NIGHT, Ricky Gordon, CNR
- 7 AIR DISASTER, Albert Hammond, Epic
- 8 IN THE SUMMER-NIGHT, Teach In, CNR
- 9 I'VE GOT THE MUSIC IN ME, Kiki Dee, Rocket
- 10 C'EST MOI, C. Jerome, Disc

Courtesy Stichting Nederlandse Top 40 (formerly radio Veronica)

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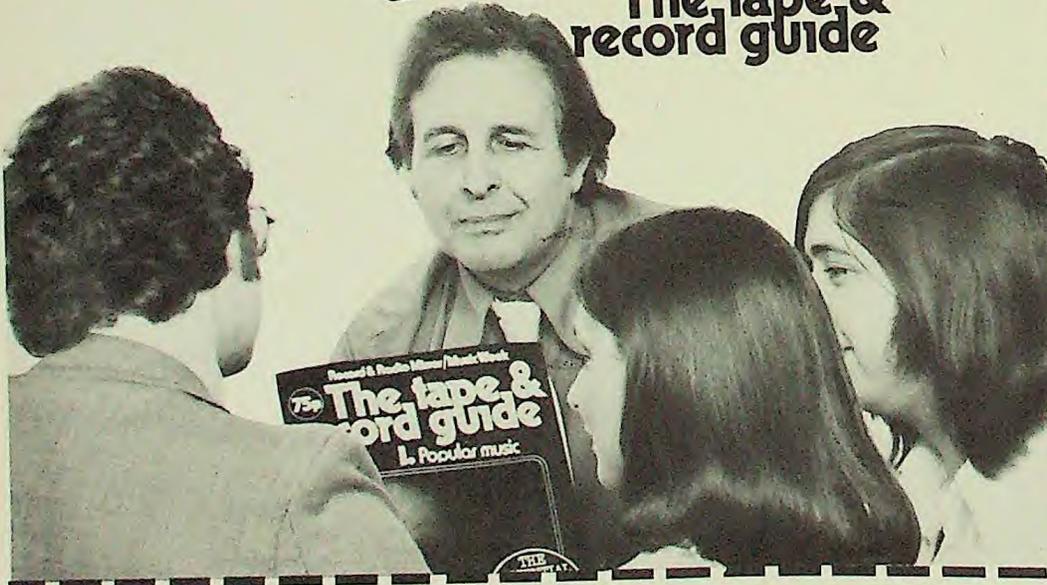


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NOTE: Prepaid orders only accepted

# CLASSICAL

## Bang & Olufsen use Mahler to demonstrate CD-4 system

SPECIAL PRESSING in CD-4 quadraphonic of Independent World Releases new Mahler Symphony No.5, now on general release in stereo (SYM 3 and 4), has been made with an initial exclusive order from Danish-based hardware firm Bang & Olufsen of 5,000 copies to be used for demonstration in record stores of their new '6000' compatible system reproducing all types of quadraphonic recordings plus stereo and mono.

This four-channel version, containing only the symphony and not the Mahler song-cycle Lieder Eines Fahrenden Gesellen with baritone soloist Roland Herman, which is on the stereo recording, will not for the time being be available for public sale, though IWR chairman John Raffael told Music Week that it is already on sale through RCA-Victor in Japan. The

recording, made earlier this year by the Symphonica of London conducted by Wyn Morris and produced by Isabella Wallich, has been cut and pressed in Germany by Sonopress. Bang & Olufsen is presenting it in its own specially designed sleeve different with a geometrical motif illustrating quadraphonic sound, together with the original notes by musicologist Deryck Cooke and a booklet on the uses of quadraphonic sound.

The special quadraphonic version will be used by Bang & Olufsen dealers to demonstrate equipment, and copies will be distributed free to buyers of the near-£1,000 system. Further orders of the quadraphonic version will take a similar promotion throughout Scandinavia and other European countries. "This large unit sale has already covered 45 per cent of our production cost", said Raffael.

## CFP new million sales award

MARKING THE first million sales of Classics For Pleasure's Wills Master Series of original recordings by the London Philharmonic Orchestra, a new record award has been initiated by CFP. In the form of an 18-inch high bronze figure of a flute player, and made by sculptress Jean Bullock, it will be known as Music Maker.

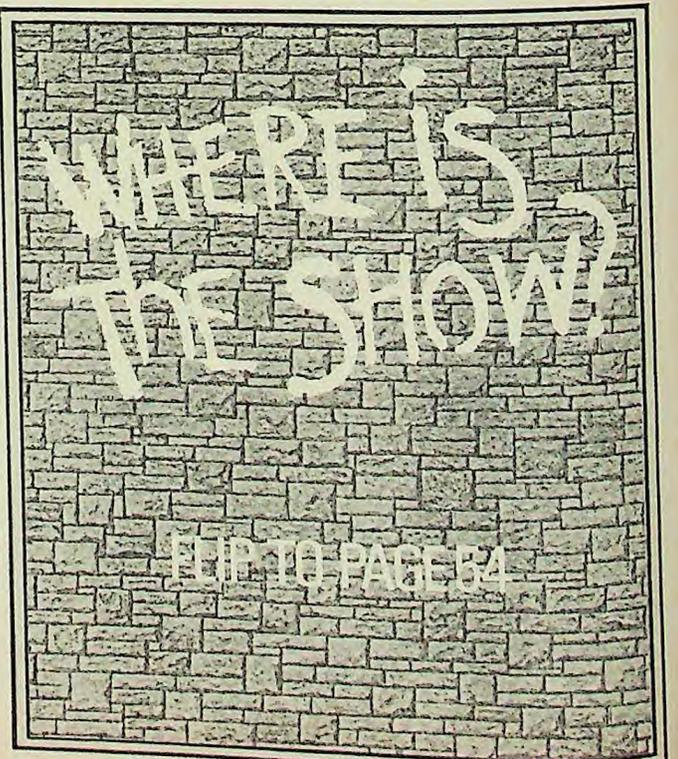
At the first Classics For Pleasure concert by the orchestra in London's Albert Hall on October 18 the first two were presented by MFP managing director Richard Baldwin to W. D. & H. O. Wills managing director John Wilson and LPO chief Eric Bravington to underline success of the Wills Master series, originally sponsored by Wills four years ago on a three-year

contract now extended until 1976. CFP catalogue now has 18 Wills Master recordings produced by recording director John Boyden.

Richard Baldwin told Music Week "We have commissioned these sculptures to present to people who have contributed to the success of our operations which in only four years have secured us a total of 14 per cent of the whole U.K. classical record market. By agreeing to sponsor an original series of classical recordings, Wills enabled us to be the first classical label to put on the market new recordings by top-class orchestras, conductors and soloists retailing at less than £1. The fact that they have sold one million records in only four years shows that they have fulfilled a need".



MUSIC MAKER awards, first in CFP's new series, were presented at the Albert Hall by Music For Pleasure managing director Richard Baldwin (centre) to (left) LPO managing director Eric Bravington and W. D. & H. O. Wills managing director John Wilson marking the one millionth sale of CFP's Wills Master series.



Question  
 The Actor  
 The Word (POEM)  
 Eyes Of A Child  
 Dear Diary  
 Legend Of A Mind  
 Have You Heard  
 Ride My See Saw  
 Tuesday Afternoon  
 And The Tide Rushes In  
 New Horizons  
 Simple Game  
 Watching And Waiting  
 In The Beginning  
 Lovely To See You  
 Never Comes The Day  
 Isn't Life Strange  
 The Dream (POEM)  
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# Capitol



# Europe

## 8 track progress

SENIOR MANAGEMENT in the recorded tape industry tends to veer from extreme optimism to abject depression with frightening rapidity," said Bill Dalglish, Capitol Audio Devices' European Director, during an address to a meeting of mid-western duplicator management in Jacksonville, Illinois, recently. Mr. Dalglish was reviewing the growth of the recorded and unrecorded magnetic tape markets in Europe over the past five years.

"For instance, when sales are buoyant we all tend to think that the situation will continue to exhibit a snowballing growth rate for ever and ever, and senior executives make plans to buy expensive yachts, custom golf clubs, and educate their children at expensive finishing schools in Switzerland. The moment monthly sales volumes show a down-turn they tend to cancel orders for capital equipment, switch from double whiskies to alka-seltzer, give up smoking and restrict their families to two meals a day, pending the current month's sales results.

"For instance, in the UK during the first quarter of 1974 private motoring underwent severe shrinkage due to the oil crisis. This affected the volume of sales of 8-track recorded product and the situation was exacerbated by the fact that this time of year is normally fairly quiet from the point of view of retailing.

"However, management interpreted this to mean that the 8-track pre-recorded cartridge was on the way out and that cassette product would reign supreme and alone. We know that this is not the case.

"Over the past few years we have conducted extensive market

research throughout Europe and we find that in the UK alone over a million and a half 8-track cartridge players have been either imported or installed. This alone means a continuing market for pre-recorded product in the short term. Our research further indicated that few retailers publicly expose 8-track product to the same degree that they expose cassette tape even though the rates of cassette to cartridge sales was five to three.

"There are some people who maintain that the blank 8-track cartridge is more time-consuming to record than the cassette product. If this is the case then surely this directly benefits the pre-recorded music companies as it provides a disincentive to private recording of music products on blanks. Thus it must be in the overall interest of the pre-recorded tape music industry to promote the 8-track cartridge concept.

"Our market research shows that the 8-track cartridge is here to stay in the European marketplace.

"Initially, a user buys cassette hardware which is more readily portable and can be thrown into the car or taken into the home with ease. As his awareness of tape music and his personal economic situation develops, he will, like many cassette users, readily switch to 8-track stereo or quadrophonic cartridge systems. This is already happening to some extent in both the UK and France."

Continued Mr. Dalglish, "Happily, overall the first half of 1974 showed a stabilisation and resurgence of demand for 8-track product in both the United Kingdom and France."

## Brass tacks



SENIOR TAPE duplicator executives from Europe discussed industry problems and exchanged views on advanced production techniques during a two day meet at Capitol Magnetics Glenbrook manufacturing facility. Seated clockwise around the table are: M. Papaleukas, Mood Music, Paris; E. Buchegger and B. Moschim, Werner Weber, Zurich; Frank Diaz, Capitol's research director; R. Watts, Trident Tapes, London; Mrs. J. Buschenhagen, ITP, Berlin; M. Tovey, Precision Tape Ltd., London. After learning a little about the manufacture of magnetic tape products the party moved on to the CBS tape duplicating plant at Terre Haute, Indiana, one of the largest production facilities in the world.

## Brass hat



A moment of relaxation during the European duplicators' visit to Glenbrook, USA. Mick Tovey of Precision Tapes shows his seamanship and Dick Watts of Trident Tapes manages to look at ease regardless of where the Captain may be steering him!

personalities and our good friends of EMI film world supplied the costumes. Our European Director set the scene by reading his greetings from a Hammer horror movie gravestone.

That's one of the advantages of being based at film studios—there's always something of interest to show your friends. During the course of the afternoon our guests were treated to a tour of the studio stages and sets; demonstrations of filming techniques, special effects, and film soundtrack dubbing; an exhibition of film props; and, mainly for the younger ones, a showing of the classic "Wizard of Oz".

We older ones had almost forgotten what a good film it was and this particular copy was, of course, in excellent condition.

Everyone seemed to enjoy themselves. Certainly we enjoyed being hosts. And to those friends who were unable to make it, well perhaps we'll be able to do something similar in the future.

One thing we've learned, it's not all glamour in the film world. Working conditions in those costumes were anything but comfortable. As Arthur Emerson, our Henry VIII said, in one of his printable quotes, "In all that gear small wonder he was given to fits of head-chopping temper!"

Capitol Audio Devices  
P.O. Box 6,  
Borehamwood, Hertfordshire  
Tel: 01-953-1600  
(Advertisement)

## Around Europe Basle

QUALEX OF Basle, Switzerland, have been appointed Capitol agents for American forces in Europe.

The company has its own personnel in major cities throughout the continent and they will be concentrating on sales of the Capitol 1 and Capitol 2 range of cassette, cartridge, and open-reel blank tape through the forces Audio Clubs.

## Hamburg

A CITY WITH a reputation for high living—you want it, it's there. But Les Fawsitt, CAD's Administration Manager denies his June visit had anything at all to do with the fleshpots. Well, we know he did arrange a doubling of our warehouse capability with the result that Capitol now offer a 48 hour delivery service to anywhere in Europe for magnetic products.

What we're now wondering is how frequently he'll be wanting to make inspection tours!

## London

NOT TO BE outdone by Hamburg our London warehouse space has also been extended because we are now manufacturing our own 8-track stereo cartridge components here in UK using a K7 mould. The increased market has made this economically viable, and who wants to pay off the national debt in import duty?!

With production fully operational ex-stock delivery is part of normal service.

## Turin

PAOLO REINAUDO has found 25 years of master lacquer disc distributorship in Italy rather like marriage—a close relationship full of ups and downs. Very tactful, the Italians, in affairs of the heart, you know.

It has certainly been a very successful business relationship. In that period his company, Audio SNC of Turin, has handled in excess of four million master lacquer discs for the Italian market.

To mark the anniversary CAD's Bill Dalglish presented a silver plated master disc. Quipped Signor Reinaudo: "We're rather strict on divorce here in Italy and so I'm looking forward to receiving a gold disc to mark the occasion of our 50th anniversary in 1999" Like we said, very tactful, the Italians.

## A Capitol day out..... at home

IT MAY BE difficult to believe but there was a Saturday in September this year when the sun really beamed down on EMI-Elstree Studios at Borehamwood, Hertfordshire.

The sunshine itself was something to remember but it was also CAD's first "at home" in UK since establishing their European HQ here.

Originally it was intended to have a small informal party for a few business acquaintances. The idea snowballed somewhat. Enthusiasm and interest reached inflation level and the eventual guest list, 250 recording industry executives and their families, had a fun day.

Henry VIII, Captain Hornblower, a dashing hussar, and elegant crinolined ladies were on hand to greet the visitors for a buffet lunch. CAD staff were the



Your guess is as good as ours when it comes to putting this young man's thoughts on the confrontation into words.

The biggest  
1 year old  
in the business



**MAGNET**  
**RECORDS & MUSIC**



**Congratulations Magnet on having your cake and eating it too!**



You've obviously got what it takes.  
And with us — you've got it made.



CBS manufacture, distribute and sell Magnet Records

# Congratulations

**G**  
**MAGNET**

*...we are proud to represent you in Scandinavia...*

## **IMUDICO**

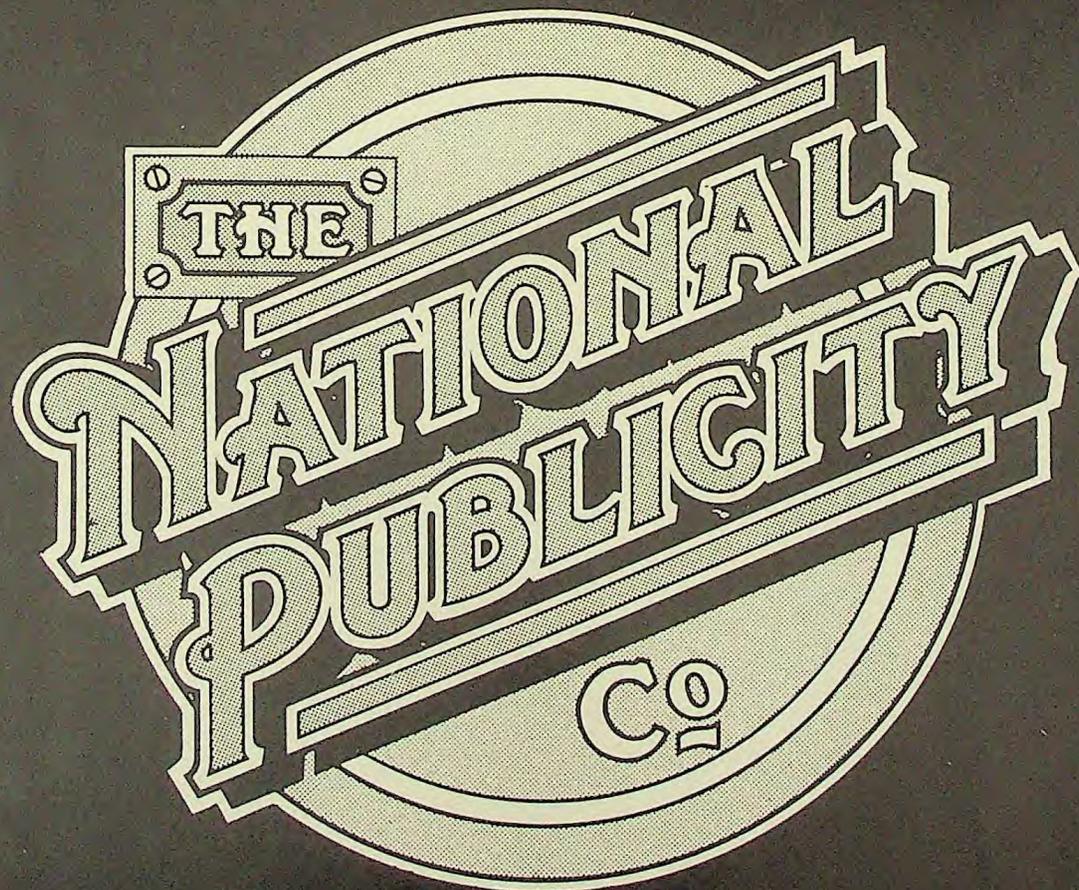
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114 59 STOCKHOLM  
TELEPHONE 236680

IMUDICO A/S  
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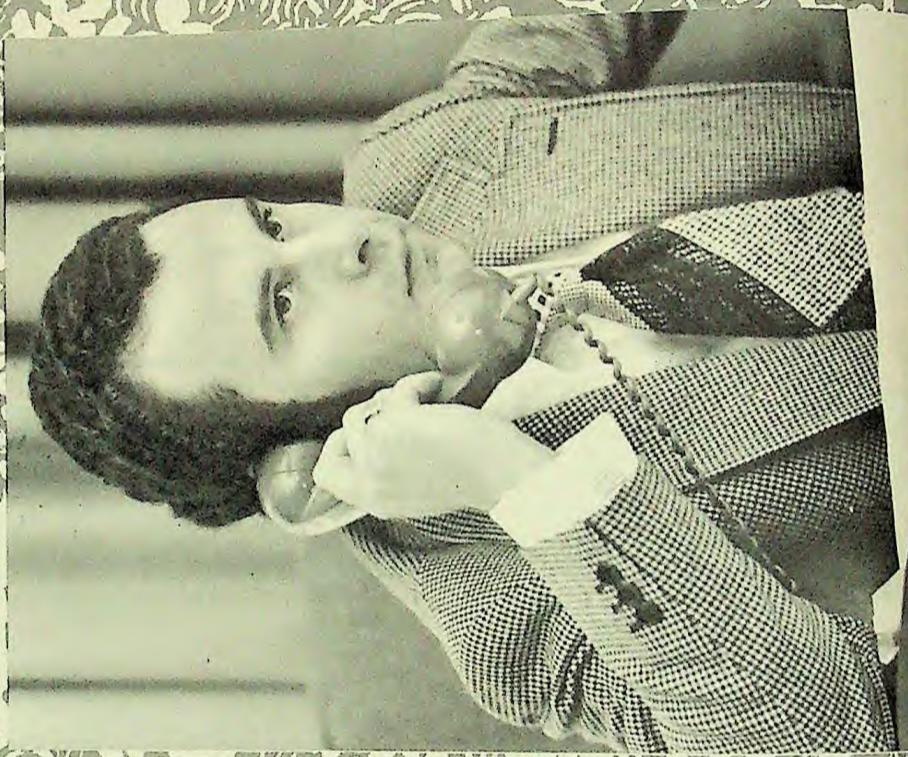
MAGNET RECORDS

Congratulations on your  
Great First Year

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London & Amsterdam  
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# the MAGNET team

## From the top...



**Michael Levy**  
Managing Director



**Grant Goodchild, aged 29**  
General Manager  
Administration Manager  
Records & Magnet Music  
After Cyril Stone, Chap-  
pells, Dick James, Carrin, &  
PRS at the age of 29 years a  
niche has finally been found.



**Peter Shelley**  
Director & Head of A & R



**Malcolm Cook**  
General Manager Globe  
Artists Managements  
Experience as Tour Manager  
for 10 years. Agent and  
Manager for 4 years. Worked  
extensively throughout world  
with many top artists.



**Graham Mabbutt, aged 32**  
Head of Marketing  
Previously engaged in rec-  
ord retailing for 10 years



**Annie Kenyon, aged 26**  
Press Officer  
Was secretary to Mike  
Beander at the beginning of  
the Glitterera. Joined Magnet  
as Press Officer in March '74.



**Lesley Williamson,**  
aged 26  
International Dept.  
Has been with MAGNET  
since its inception. Previously  
travelted a lot on the Conti-  
nent and Far East.



**Steve Cahyer, aged 25**  
Director of Promotion  
Started off in music industry  
as a musician. Worked at  
Decca, then at CBS at 21.  
Head of Promotion at CBS  
before joining Magnet as  
Director of Promotion.



**John Gould, aged 29**  
Assistant to Director of  
Promotion  
Assistant to Director of  
Promotion. Joined Magnet at  
beginning of September pre-  
viously a professional dis-  
cokey/promoter and record  
retailer in the Isle of Wight.

Pat Lilley, aged 32

Secretary  
Part time secretary with MAGNET worked with M.A.L. previously before he formed MAGNET one year ago.



Ann Blakelock, aged 18

Receptionist  
Joined Magnet 6 months ago, her cheery voice is well known to all callers.



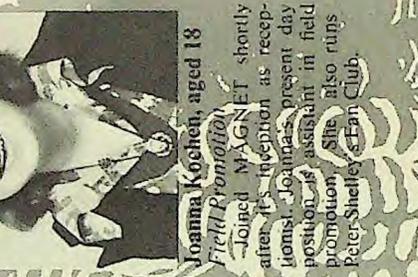
David Novik, aged 17

Office Assistant  
Joined Magnet straight from school, is office assistant.



Joanna Kochen, aged 18

Field Promotion  
Joined MAGNET shortly after it's inception as receptionist. Joannas present day position is assistant in field promotion. She also runs Peter Shelley's Fan Club.



John Mollison, aged 31

Accountant  
Newest member of the Magnet team.



Peter Ridley, aged 26

Assistant to Head of A & R  
Has been in the music business 9 years, 6 years as a professional musician, 1 year in Publishing. 13 years with Bell Records in Marketing and field promotion and the remainder of the time with Magnet.



Jean Cobb, aged 33

Secretary to Managing Director  
Secretary P.A. to Michael Levy for the last five years.



Michael Rouliston, aged 21

Marketing and Field Promotion Assistant  
Magnets first field promotion team originally based in Scotland. Has now joined Head Office Staff.

# Field Promotion Team



Carolyn Jezard  
Marketing and Promotion Secretary

Has worked in Spain and spent 6 years as Secretary at R.C.A. Records in New Jersey, U.S.A. before joining MAGNET as Secretary to Head of Marketing and Director of Promotion (Graham Mabbutt and Steve Colyer.)



Nicky Todd  
South Wales



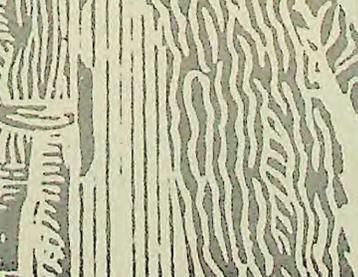
Nicky Thorn  
Northern Home Counties



Bill Austin  
East Lothian



Pete Banks  
North & West London



Barry Drake  
East Anglia



Trevor Bignell  
Sussex



Maureen Morton  
South



David Lawton  
Yorks



Pete Waterman  
Central Midlands



Ray Wilkinson  
North West



Roger Day  
South West

# right down to the grass roots!

Clifford Elson  
Press and Publicity  
Consultant



MAGNET RECORDS

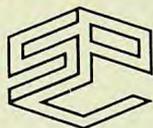
# Congratulations

# MAGNET

## On Your FIRST YEAR

Tell Everybody You Got It Made At

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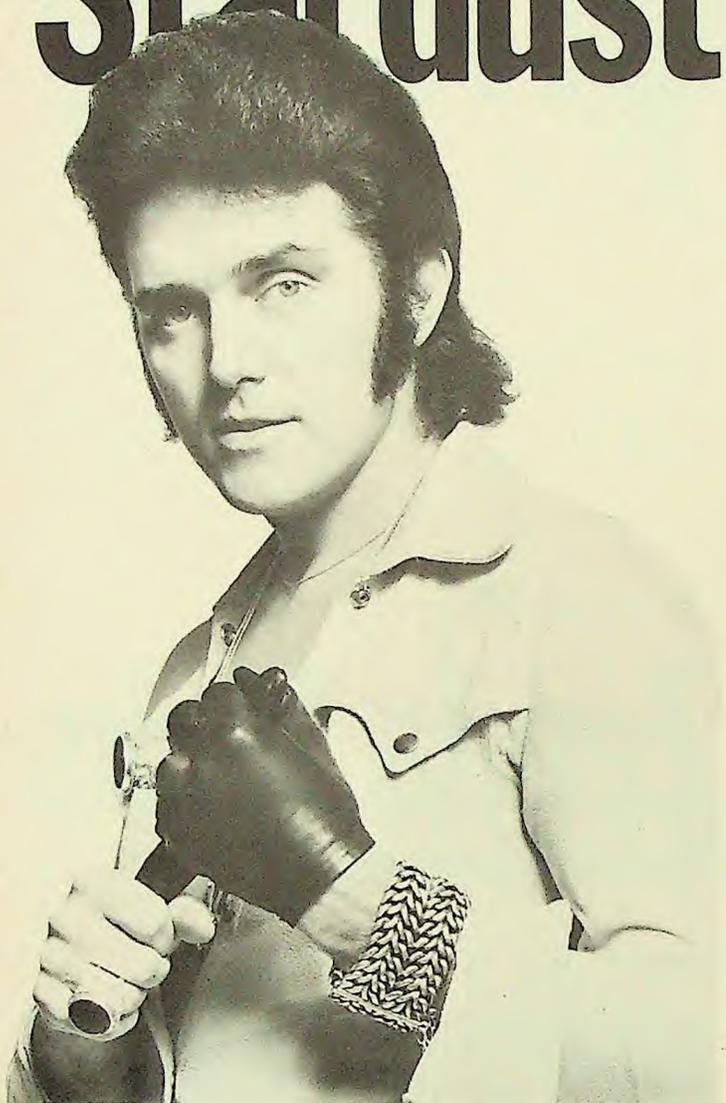
CONGRATULATIONS  
FROM  
PATHE MARCONI 

and  
LES EDITIONS  
ET PRODUCTIONS  
MUSICALES  
PATHE MARCONI

  
MAGNET  
RECORDS Ltd  
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LONDON W1H 1ED  
Angleterre

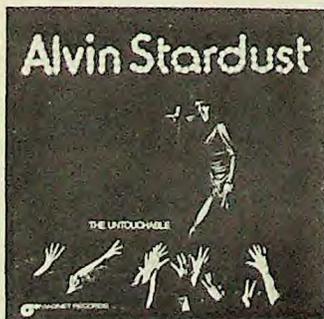
MAGNET ARTISTS

# Alvin Stardust



Today he ranks as one of Britain's pop Superstars, and his popularity increases at home and abroad with every stage performance, and every record release. And if further proof of his unique standing in the

business is necessary, Alvin currently leads the field - by a huge margin at that - in the half yearly singles chart analysis as compiled by the Market Research Bureau.



His first album "The Untouchable" reached number 4 in the album charts and was awarded a silver disc and sold very well all over the world.



The new, sensational album "Alvin Stardust" - make sure you really order in a big way. Release date 29th November - Mag 5004.

MAGNET RECORDS  
& MUSIC

**CONGRATULATIONS**  
on your  
**FANTASTIC**  
**SUCCESS**

Victor Musical Industries Inc.  
Japan

Victor Music Publishing Company Inc.  
Japan

## ALVIN LIVE

"Alvin is the first hard-rock artist to prove he has what it takes to make impact on the sophisticated night club scene.

The sound is high-decibel but beautifully balanced and the juggling with the lighting is so bang on cue it almost becomes an extra instrument.

But where I give Alvin top marks is his choice of programme - packed with surprise after surprise." -

Daily Express

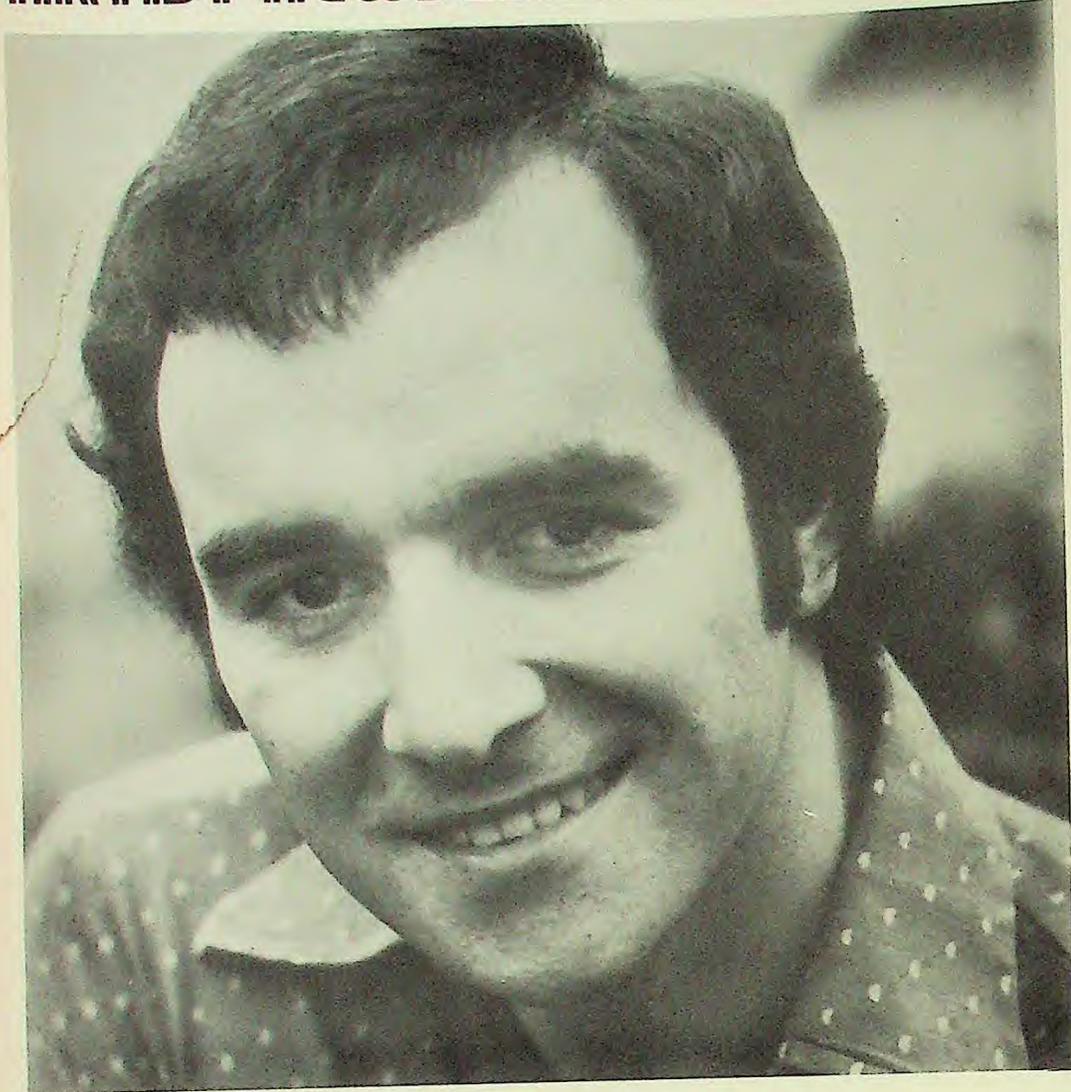
"For more than 50 minutes Alvin Stardust was the ultimate showman, the extravagant exhibitionist, who was not, as some critics might say, trying to recapture past glories of past stars.

He is a man who quite simply has a superb stage act." -

Evening Telegraph



# ARTIST NEWS



# Peter Shelley

Peter Shelley, Director and head of A & R for Magnet Records has played a major part in its success story. As a fine reward for this brilliant young composer/producer, he was recently placed second as Britain's Top Song Writer, and Third as Britain's Top Record Producer, in the Music Week Singles Survey.

Peter, too has ventured into the recording scene in his own right. His self-penned song "Gee Baby" was a great Top Five smash hit, reading No. 1 in the NME Charts, gaining a Silver Disc and a follow up single "Bye, Bye" is released next week and an album "Gee Baby" is planned for November 29th release.

## CONGRATULATIONS



★ **ALVIN** ★  
**PETER**  
**MICHAEL**



**& THE MAGNET TEAM  
ON YOUR FIRST BIRTHDAY**

**ALVIN STARDUST appears  
on K-TEL internationally**

**K-TEL Europe & the World's largest TV.  
promotion Co.**

# Zenda Jacks

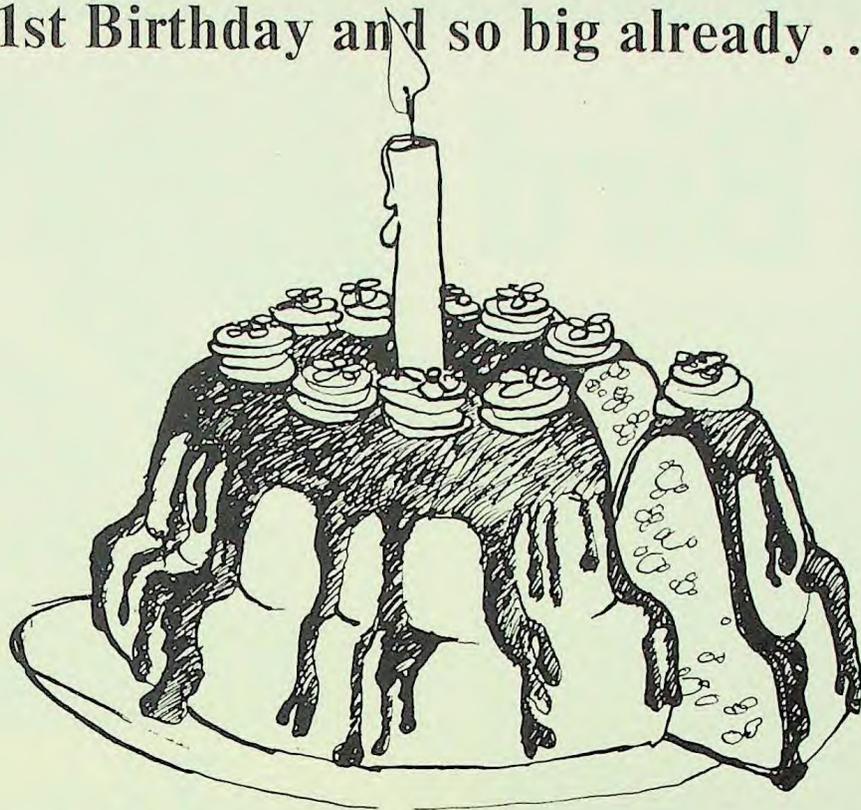
## The Goddess of Rock

Zenda Jacks - The Goddess of Rock - a new signing to Magnet. Her very first single "Rub My Tummy" has had a tremendous reaction from all over the country and particularly from the

discos. Everyone at Magnet is very excited about her and hope to see her in the charts with her first release - Rub My Tummy - Mag 14.

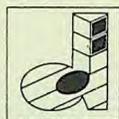


1st Birthday and so big already...!



Congratulations and thank you MAGNET - our compliments to Michael Levy  
and his great team!

We're proud to be part of the cake...!



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Holland

Hans Kusters Music  
Langestraat 9A  
1700 Asse  
Belgium

# ARTIST NEWS

## Yellow Bird



Yellow Bird - a group who have been working and touring the UK for some considerable time creating a very exciting impact on their

audiences. Their very first single "Attack, Attack" Mag 16 has just been released and is being exceedingly well received at their live gigs.



## Zig-Zag

Zig-Zag, the resident dance group on Granada Television's new hit pop programme '45', are Magnet's latest signing, and their debut single for the company is 'The Bump' written by another Magnet artiste, Peter Goalby,

A very versatile group, having amassed a wealth of television experience behind them, appearing with such successful troupes as The Young Generation, and The Peter Gorden Dancers.

## Chris Rea



Chris Rea's first release on Magnet Records was a gutsy, self-penned single called "So Much Love" which has been extremely well received.

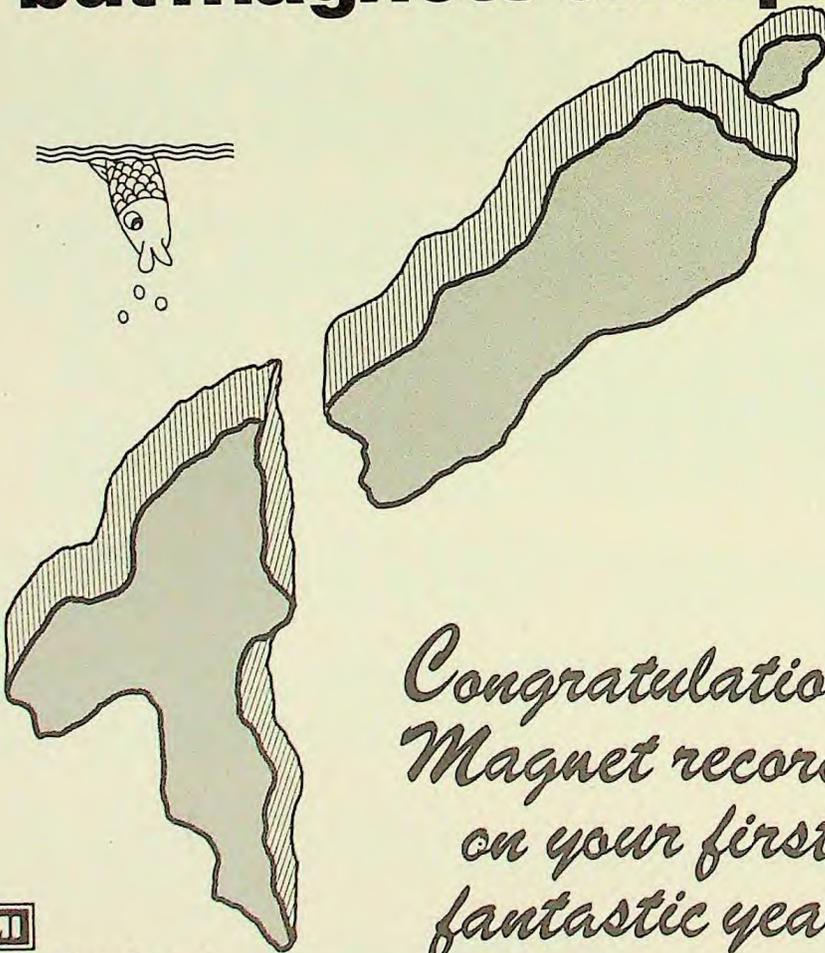
## Marty Wilde



Marty Wilde has recently enjoyed success on a nation-wide rock 'n roll revival tour and has just returned from a highly successful tour of

Australia. Marty is currently starring alongside Adam Faith and David Essex in the film "Stardust".

### We may be down under but magnet's on top.



*Congratulations Magnet records on your first fantastic year.*



New Zealand



Hannibal specialist printers to the recording industry send First Birthday greetings to that rapidly-growing one-year-old Magnet Records Limited



Collapsible boxes for single and long playing records

Cartons and slip cases

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in your initial year.**

**We look forward to great success  
in America.**



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**MAGNET RECORDS**

Jerry Weintraub  
Barry Goldberg  
Shelly Schultz  
Sal Bonafede  
Dan Castagna  
Steve Borkum



**Congratulations  
to the  
World's Biggest  
One-Year Old**



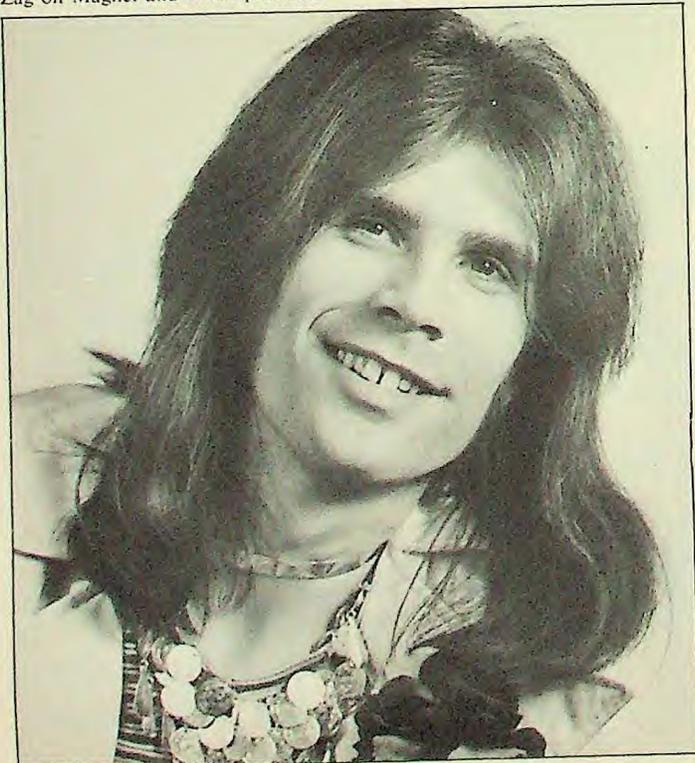
CBS RECORDS SWEDEN

# Peter Goalby

Singer Peter Goalby, also a prolific songwriter, was until recently lead singer with the Midland-based group Fable.

Peter also wrote "The Bump" which has just been released by Zig-Zag on Magnet and which promises

to be the dance sensation of the year. Peter is being launched as a solo artiste in the new year and has almost finished his first album. Magnet are planning a big campaign to launch this tremendously talented artiste.



**IMPACT MUSIC  
COMPANY**



**PUBLISHING  
(PTY) LTD.**

South Africa

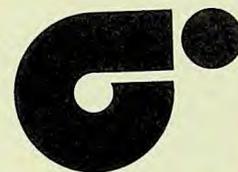
**WISH MAGNET MUSIC EVERY  
SUCCESS FOR THE FUTURE**

Congratulations to  
**magnet records**  
on a magnificent 1st year

from

**Satbel**

Record & Tape Company (Pty) Ltd.  
South Africa



**MAGNET RECORDS**

To

**The Best Team in the World  
— The Magnet Staff!**

*thanks a million*

**Michael Levy**

# Congratulations on your first birthday

## and best wishes for the future

HASTINGS PRINTING COMPANY  
THE SHOW BUSINESS PRINTERS OF THE SOUTH  
0424 436283

# ONE BIG ONE

## AND MANY MORE TO FOLLOW SUCCESSFUL YEARS THAT IS...



**EMI (Australia) Limited**

and *Castle Music Pty. Ltd.*

are proud to be part of the

*Magnet-ism*

of **MAGNET RECORDS**

And with artists like

ALVIN STARDUST; PETER SHELLEY; ZENDA JACKS;

MARTY WILDE; CHIS REA and ZIG-ZAG

## HOW CAN YOU MISS



MAGNET RECORDS

# HAPPY BIRTHDAY MAGNET!

From all of us at Mayfair Sound Studios and congratulations for the chart successes you have recorded at Mayfair.

**Alvin Stardust** Jealous Mind; Red Dress; You, You, You  
**Peter Shelley** Gee Baby

*Good Luck & Best Wishes for the future . . . . .*

*Wood.*

*Trent.*

*Tony Kasher*  
*gag* 

*Lee*

*Alan Phillips*

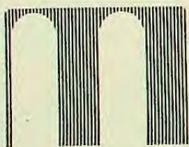
*Ben X*

*James*

*THE CLEANER*  


*Tony H.*

*Robert*



**Mayfair Sound Studios**

64 South Molton Street London W1  
Telephone 01-499 7173

# CONGRATULATIONS ON A MARVELLOUS FIRST YEAR TO MAGNET MUSIC

FROM

SCREEN GEMS·COLUMBIA MUSIC INC.  
COLGEMS MUSIC CORP.

The music division of Columbia Pictures Industries Inc.

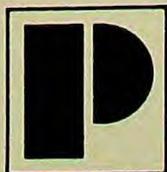
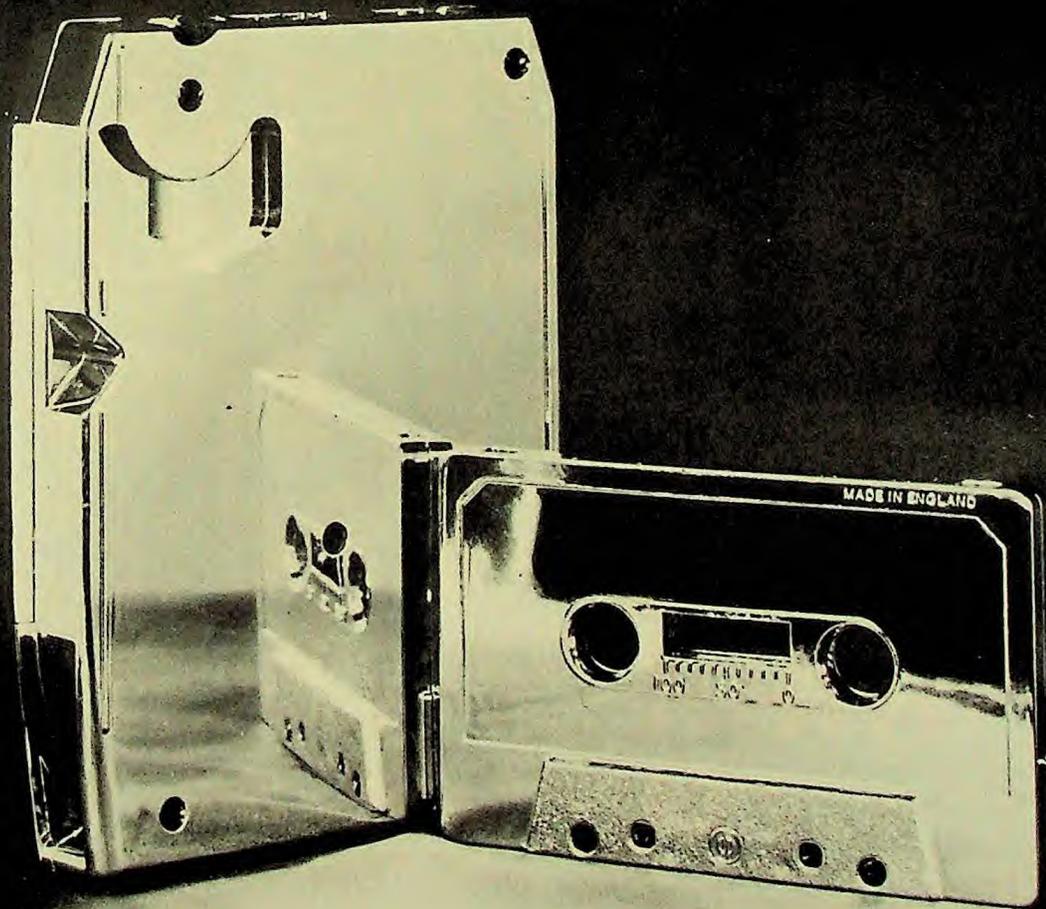
# Solid Gold Sounds On Solid Green Cassettes & Cartridges

## Precision Tapes

congratulate

## Magnet Records

on attracting so much success  
in their first year



PRECISION TAPES LTD



MAGNET RECORDS

# With thanks to Michael Levy

and all his team at  
magnet records

ALVIN STARDUST

PETER SHELLEY

ZENDA JACKS

YELLOW BIRD

ZIG-ZAG

MARTY WILDE

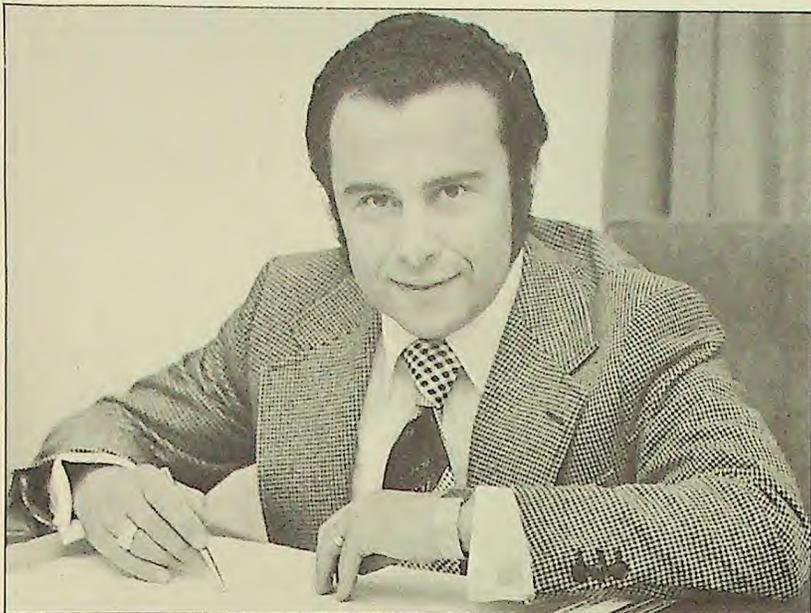
CHRIS REA

PETER GOALBY



MAGNET RECORDS

## MAGNET 1ST ANNIVERSARY



# The Magnate behind Magnet

by Spencer Howard

There seems no possible way to move out of the corridors of high finance and to become a highly successful magnate in the world's most flamboyant yet most precarious business - the music industry.

Yet Michael Levy has done it!

There seems no possible way to start a fully independent record company, by backing your own judgment without very much previous practical experience of the recording industry to call upon.

Yet Michael Levy has done it!

There seems no possible way to make that company into one of Britain's most respected and successful (capturing a large slice of the singles market) record labels and to establish two major international super-stars . . . and clock up several number one hit records world-wide . . . or receive a series of Gold and Silver Discs. The epitome of the showbusiness fairy tale come true.

Yet Michael Levy has done it!

And Michael Levy has done it in less than a year.

Thirty-year-old Michael Levy, managing director and the guiding light behind Magnet Records has proved himself in so short a space of time, to be nothing short of a phenomenon. And no apologies are made for using the word! Levy's track record speaks for itself:

In just twelve short months, Magnet Records has taken more of the singles' market than the established giants of The Music Industry; established Alvin Stardust as a major force in international pop music through his smash hit singles "My Coo Ca Choo", "Jealous Mind", "Red Dress" and "You, You, You"; and his album, "The Untouchable"; and unearthed the immense talents of Peter Shelley, who wrote and produced all of Stardust's world-wide hits . . . and is currently riding high in the British chart in his own right as a singer with his own composition "Gee Baby"; besides 'discovering' and developing a wealth of talent with its own stable of recording stars.

Michael Levy has himself emerged as one of the shrewdest businessmen in showbusiness at the present moment. He has a nose for success and it doesn't take him long to realise he's on to a winner. He firmly believes in the old adage of actions speaking louder than words. Yet, when it came to the formation of a record label - and a totally independent one at that - many other people would have shuddered at the mere thought, when one thinks of the more renowned and experienced people who have fallen by the wayside. So why has Levy succeeded where others have failed?

"I suppose it's because the vast majority of people who have failed," says Michael Levy, "were too closely involved with the industry, being artistes themselves with money to spare, or recording executives, producers or promoters and the like. Whereas I was an accountant specialising in the music industry through the number of clients I looked after who were associated with the business, I was still very much on the outside looking in. I think that undoubtedly helped. It gave me a clearer view of the situation and a realistic one at that, not clouded by enthusiasm and very little else. I quite honestly felt that there was a desperate need for a new, independent record label in the United Kingdom. I could see that the major record labels were having great difficulty in breaking new artistes, mainly because they had so much product and catalogue to concentrate on that their total efforts seemed to be too widespread. I reasoned that an independent company could give much more attention to specific artistes.

"So I made all the necessary financial arrangements and went ahead".

“I set up Magnet Records with the sole intention of it becoming the most successful independent record company in the world!”

"And I set up Magnet Records with the sole intention of it becoming the most successful independent record company in the world!"

"Of course, the going was tough at the beginning . . . but hard work, and plenty of it, won through in the end. However, I was very lucky in that I'd met Peter Shelley some time previously, and he'd become a great friend and client. He, to a great extent, stimulated me into forming the company, because I believed in his *immense talent*, which nobody seemed prepared to back. So I took the plunge . . . and the results are there for everyone to see."

If Levy lacked practical experience at the start, he soon set about surrounding himself with the ablest people in the business . . . which he readily admits has proved the secret to Magnet's success.



“I knew I was on to a winner as soon as I heard "My Coo Ca Choo!"

"This record showed to me the wealth of talent of Peter Shelley and was the best possible start to a new venture we could ever possibly have hoped for.

"That was the spark that has subsequently turned into a fabulous year of success for the company, enabling me to lay the plans and foundations for Magnet for the next few years."

“My own future is to make sure that Magnet gets where I want it!”

And the future?

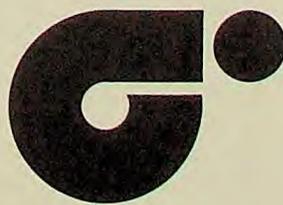
"Well, I see the future of Magnet developing into one of the largest independent record companies on a world-wide scale. We've already set the pattern and we will consolidate that success to build for the future. I firmly believe we've a tremendous stable of talent on our books with outstanding potential. As for my own future - I want to make sure that Magnet Records gets where I want it!!"



“Magnet's secret of success”

and indeed the secret of any Company's success, is in the choosing of the right staff. I feel proud to have the team we have built because they have given Magnet a tremendous standing in the business and helped make Magnet successful for two reasons - sincerity and the tremendous in-depth thought we all give to every single project and the furtherance of our policy which is to develop and launch long-term recording careers for artistes on an international scale. With the right team behind any company, there's no end to what it can achieve."

Magnet's emergence from the shadows of its contemporaries happened with the release of its very first single - "My Coo Ca Choo" - by a then, unknown artiste - Alvin Stardust.



FIRST ANNIVERSARY CONGRATULATIONS TO  
MICHAEL LEVY,  
PETER SHELLEY

&

**MAGNET RECORDS**

Where Creative 'STARDUST'  
Will Make The Sound Of Stardom  
For Years To Come

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**G** MAGNET RECORDS LTD.

INTERNAL MEMORANDUM

TO:

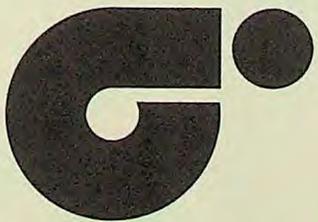
Peter Shelley

FROM:

Michael Levy

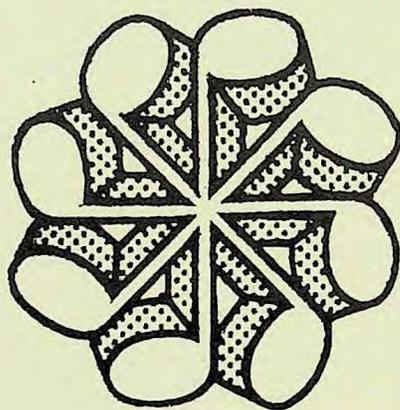
CONGRATULATIONS ON YOUR FANTASTIC SUCCESS

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**Michael Levy**  
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and all our friends at  
  
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**ATV MUSIC**

**Thank you, writers.**

**Geoff, Len, Eddie.**

# RADIO WAVES

THE NEW production studio at Piccadilly, Manchester, is complete, and going into full-time use for production of commercials. This to everyone's relief, means that studio two, a broadcast studio, can now be handed back to the broadcasters.

Piccadilly presenters are being seen around a lot these days, as their diaries become ever more crowded with personal appearance dates. Many have been meeting their audience at the Bolton Ideal Home exhibition, where Piccadilly has a stand. Two or three live inserts are taken from the show daily.

The station, which has concluded a deal with Danny O'Donovan for future promotions in Manchester to be joint enterprises with Piccadilly, has not yet had the opportunity to try its skills as a promoter, but it is quite possible that early next year it will be mounting its own venture. It is not expected that a promotion company will be formed, because the station wants to keep all its activities "under one roof", but the present promotion and publicity department will probably be expanded.

\*\*\*\*

STEVE BARNARD, host of BBC Radio London's Reggae Time, is off on a month's tour of the West Indies, which he has not seen since his childhood there. He will be collecting recorded material for use on his show when he returns. Tony Fish takes over the programme in Steve's absence.

\*\*\*\*

AN ACKNOWLEDGED authority among writers in the pop field, Paul Gambuccini, London correspondent

for Rolling Stone magazine, introduces from November 2 a BBC Radio One series called All American Heroes. Each of the 13 one-hour shows will be an appraisal, illustrated with music, of one US pop artist. The first programme features Carole King, and other subjects will include Stevie Wonder, Roy Orbison, Aretha Franklin, Marvin Gaye and Neil Diamond.

\*\*\*\*

DAVE LEE Travis's BBC request show on Sunday November 3 will be coming from the Audio Fair at Olympia. Also visiting the fair will be the full contingent of Capital Radio dj's, who will be there at different times throughout. Dave Cash's competition programme, Cash On Delivery, will come live from Olympia, and his guests there will include Henry Cooper, Gerald Harper, and Crystal Palace FC manager Malcolm Allison.

Harper, who regularly sends champagne and roses to his listeners, received a magnum of champagne and a bunch of red roses himself, as a thank-you from the Rolling Stones - he had done a voice-over for one of their commercials.

Two new faces at Capital are Serena Williams and Jennie Payne, who have taken on the job of running the station's PR dept. Serena Williams has for the past three years been PR for the Playboy Club and Jennie Payne met the Capital crowd when, as organiser of a charity concert in aid of the Tower of London bomb victims, she asked the station for help. It responded by advertising the event for free.

A MEETING to be held in London this month to form a Radio Listeners' Council, which plans to act as an advisory body for commercial radio stations in Britain. The new council will be set up by Tony Roundthwaite, Chairman of the Free Radio Campaign, and is intended as a successor to the FRC.

After recent Dutch legislation outlawing offshore radio stations it was realised the FRC would also have to come to an end. The proposed new organisation would have a national council, to make regular statements and compile press releases.

\*\*\*\*

THE BRMB studios in Birmingham have in the past month welcomed a steady stream of famous names from the music business, including Mud, the Bay City Rollers, Dana Tim Rose, and - of particular local interest - the Birmingham group Sundance, and Sandra Dickinson, who is playing the part of Marilyn Monroe in Legend, at the Alexandra Theatre, Birmingham.

Among guests for the coming month on Ed Doolan's weekday afternoon show, are Labi Siffre, Jeremy Taylor and Spike Milligan; and on Robin Valk's weekday evening programme, on November 5, Eno.

Norma Scott, co-presenter of the station's mid-morning programme, and News Editor Brian Sheppard will be visiting the 1st Staffordshire Regiment in Northern Ireland from November 4 to 8, and they will broadcast taped messages and news when they return.

## London birthday

RADIO LONDON celebrated the start of its fifth year on the air with a specially extended nine-hour long edition of POPSHP, hosted by the Station's Music Programmes' Organiser, David Carter. Swedish Television were present to cover the event, which finds a place in the next Guinness Book of Records.



A SPECIAL technical achievement of BBC engineers was demonstrated during the POPSHP special when a new radio London reporter Paul Tilsley, seen here gate-crashing the studio. Tilsley had gone round London with Pan's People visiting private parties which were taking place around London that night.

# THE TEENAGE WORLD. DISC IS ONE OF ITS BIGGEST INFLUENCES.

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A JARROW STREET  
"Not a green spot or a single tree" was the photographer's description of Jarrow.

A WAGE INCREASE  
COAL OWNERS REFUSE A MEETING  
WILL THE GOVERNMENT ACT?

MINERS' PROTEST  
Whitehaven there is heavy unemployment.

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What will they do when they  
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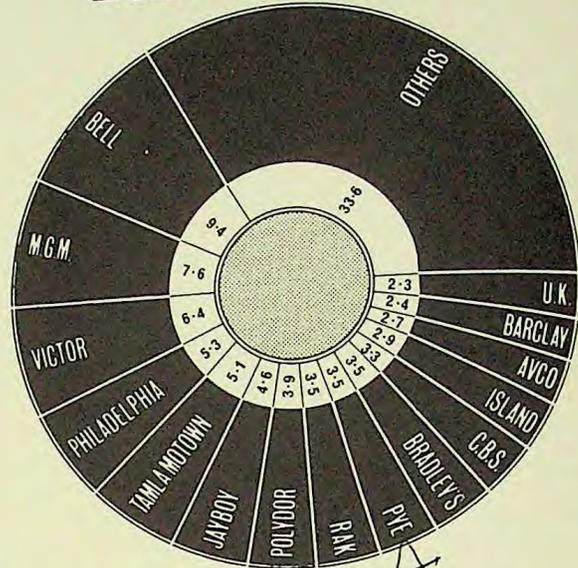
# MARKET SURVEY

## PERFORMANCE RATINGS

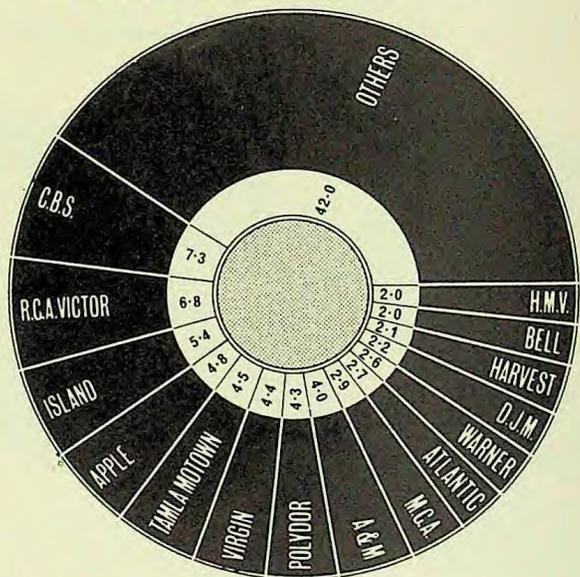
### JULY-SEPTEMBER 1974

THE GRAPHS on this page were prepared from statistics supplied by the British Market Research Bureau and based on a weekly sample of sales through 300 record shops in the UK. Full-price albums are those selling at £2.00 or more, while mid-price releases now are included within a new price category, approved by the BPI, of £1.26-£1.99, which also includes tv compilation albums.

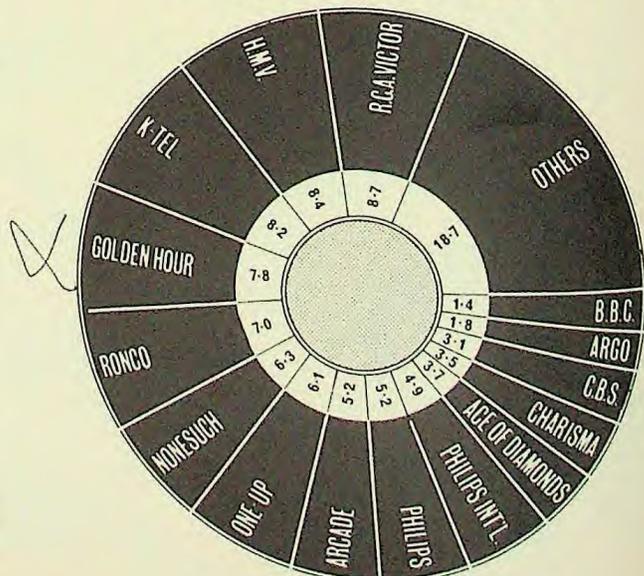
#### Singles Leading Labels



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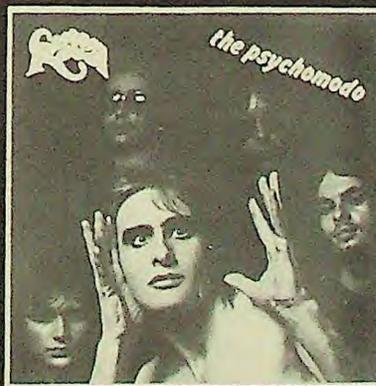
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The new  
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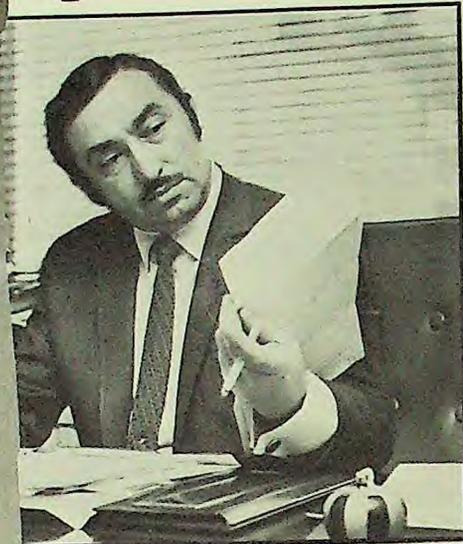
RCA 2480



Available soon

RCA

# Records—lowering sights may afloat



...the under £1 record will never come"

whether budget Miles' heavy t despite n budget full-price that price two has s full-price price. But d various by budget

companies, mainly to combat the three-day week and its threat on their slender margins.

"After a period of concern during the three day week, we have recovered very well," commented Tom Parkinson, managing director of Contour Records. "The three day week was the biggest thorn because of factory capacity, but we got over the problems one way or another.

"We had to cut back during that time because of the pressure of material going to the factories."

Music for Pleasure also encountered pressing problems, being part of EMI where the pressing queue is headed by full-price releases.

"Our problem is one of capacity," explained managing director Richard Baldwyn, "rather than vinyl shortages. Factories are so busy we are queuing up for pressings, especially when EMI recently had an extraordinary period of success in the singles charts.

Of the 154 albums in Windmill Records' catalogue, it is concentrating on about 80 guaranteed sellers in a bid to prune and absorb costs and keep at least 10p behind the retail price of competitors.

"We are absorbing a great deal of the increased cost," explained Miles, "there has been 3 to 8p increase in vinyl costs per record, jackets are up 15 per cent in cost, labels up 15 per cent and boxes for distribution up 40 per cent. A price increase was forced on us."

The price of Windmill's records rose to 69p although unit sales were up for the year, because profitability was down, and has forced the company to concentrate on higher volume sales on new releases rather than back catalogue.

Miles' aim to keep 10p behind competitors has been helped by the fact that all budget companies have met with the same sort of cost increases as Windmill, and though like Windmill they have economised as long as possible, price rises have been inevitable.

Contour, which also reports sales 40 per cent up on last year has been forced to push its retail price up to 89p. Damont, which is retailed

solely through Woolworths, has increased prices from 49p to 59p and Pickwick, 71p last Christmas is now 89, after a stop-gap rise to 79 pence in January, and again despite Pickwick's best year in its 12-year history.

As these prices rise, although they maybe forced on companies, they creep closer to another spanner which hovers above the works, the £1 barrier, described by Richard Baldwyn as "perhaps the most import price barrier." The under-a-pound tag is a natural hook on which to hang the definition of a budget album. Should it go, as seems eventually inevitable, budget records will start moving in full-price circles, for although the monetary gap between the two may remain the same, the reference to both in pounds will make them appear closer in price.

Continued Baldwyn: "Budget records have had it good for the last eight or nine years, but this is the most difficult time yet, with prices shooting up and margins tightening.

"If there should be a big jump in VAT within the next 12 to 18 months, and costs go on increasing as they have over the last six months, budget records of any quality will go over a pound."

The loss of this part of a companies marketing armoury, while acting as a deterrent to thoughtless price increases, only adds to their already considerable worries. Of the major independents, Music for Pleasure, Pickwick, Contour, Damont, Windmill and World Records (mail order), only the latter and Pickwick have cause for less worry than the others.

TO PAGE 42

## 'Affection'. The first smash single by Reflections.



on The Mike Yarwood TV Show BBC1 Friday November 15th  
PUR 124



# "Turn It Down!"



**Sweet...**  
**the new**  
**single** RCA 2480

"Turn It Down" from the Sweet album "Desolation Boulevard" available soon

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from his album: I've Got My Own Album To Do K 56065

ORDER FROM CBS/WEA ORDER DESK TEL. 01 960-2155 OR ASK YOUR WEA REPRESENTATIVE

## FEATURE Budgets—fight to float

FROM PAGE 40

World Records has been in existence four years as a mail order outlet issuing historical classical, popular and nostalgic records mainly in box sets, and has grown rapidly in that time, and managing director Derek Sinclair feels that World Records has opened up the budget market, without any direct effect on other budget companies.

Pickwick has experienced similar success growth since it began, and this year was a record year despite the three-day week, with boasts of 100,000 initial releases on its top albums.

Pressing facilities at Pickwick are diversified. RCA presses some of its Camden budget product, CBS its Halmak label, Pye some Halmak and Marble Arch, and there are three independent concerns used as well.

Although concentration had to be on best sellers during the three day week, operations are now back to normal. Explained Pickwick managing director Monty Lewis: "Our albums have always been cheap and we would like to keep them like that. Though the price has gone up to 80 pence, the price at Christmas, 71 pence had been that for five years despite increased costs but whereas ten years ago we sold two million records a year, today it is somewhere in excess of 10 million.

"We would like to control the price now, I'd hate to make further increases in the foreseeable future, because I think everything will go up in a puff of smoke if we are not careful. But it would be wrong to say the under the £1 record will never come."

Of the other companies MFP releases six to eight albums a month on its three labels, MFP, Sounds Superb and Classics for Pleasure, and all three have suffered to some degree by what Richard Baldwin feels is a definite decrease in the volume of budget sales.

"The budget market as a whole over the past 12 months has not increased at the same rate as other record markets, including tv albums," he commented. "Money has been in people's pockets to afford full price albums. Perhaps as a result of economic measures the pendulum could swing back to budget records."

Contour, with ample pressing facilities within the Polygram group, has found its main problem is the rise in price of raw materials, a rise which was mainly responsible for Contour's recent price increases. Managing director Tom Parkinson said the company had absorbed

what cost increases it could, but margins had tightened considerably and price increases were inevitable.

Despite the worries he remained optimistic: "As situations change we have to re-think but I don't foresee any immediate problems. More people are buying records every year, and there is every indication they are buying mine."

Damont, which has a catalogue of 70 albums, and a campaign due in Autumn for release of another 12, has an exclusive dealership with Woolworths and its own pressing plant at Hayes, but is still suffering.

"Considerable increases in costs is making the budget market very difficult," remarked managing director Monty Presky. "Having Woolworths helps, but PVC is not readily available and expensive, and with manufacturing costs the same as full price albums, profit margins inevitably go down. Gross profit margin on a record now is only a few pence."

So in a vicious spiral which forces prices up despite increased unit sales, these sales have to be increased further if prices are not to rise more. In searching for other outlets to augment the traditional record shops and non-traditional supermarket type outlets already in use, there is a limit on the number of outlets which can be used, and though most companies are now exploiting garages, the most promising direction seems to be towards budget tapes, though even this idea in its infancy is prone to the effects of shortages and rising costs.

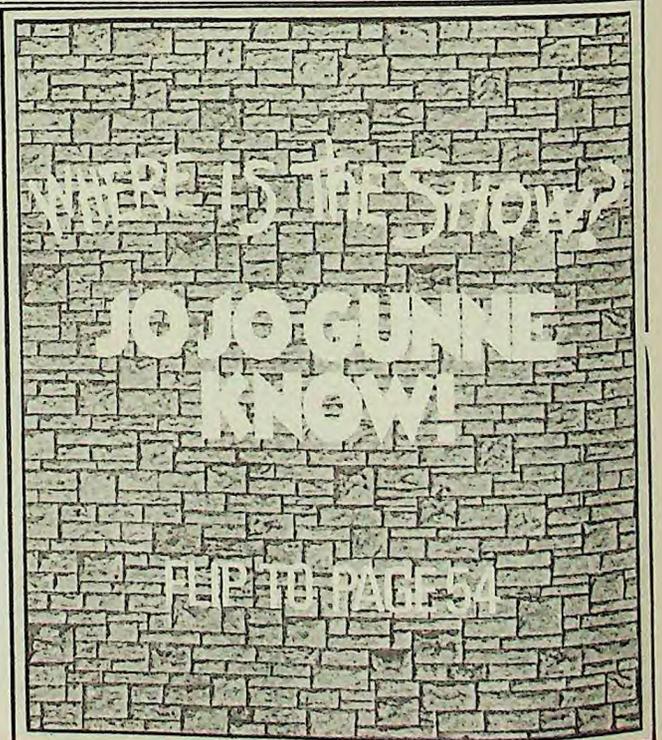
MFP has been unable to proceed with its planned launch of budget tapes because of production shortage and as yet has not re-scheduled the launch date.

Explained Baldwin: We would have originally launched last Autumn, but I'm glad we didn't. We've got enough on our plate at the moment."

Besides MFP, Contour release budget tapes, Damont began just before Christmas on both cassette and cartridge at 99 pence, and Pickwick started on both 18 months ago. Pickwick racks containing something like 350 tapes are common sights in Woolworths, especially as all new album releases, where possible and including the Top of the Pops series, are released on all three configurations simultaneously. Records retail at 89 pence, cassettes at £1.50 and cartridges at £1.80.

Commented Pickwick managing director Monty Lewis: "Tapes are a new growth part of the record

TO PAGE 75



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Johnny Mathis WE WISH YOU A MERRY CHRISTMAS / Andre Kostelanetz TOYLAND / Doris Day I HEARD THE BELLS ON CHRISTMAS  
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# MUSIC FOR PLEASURE NEWS

ISSUE No. 6

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

## MUSIC FOR PLEASURE VOTED IN WITH A MAJORITY ON ALL LABELS

### HALLE/CLASSICS FOR PLEASURE three-year plan receives national acclaim

'Another commercial boost for the Halle came with the announcement that the orchestra is back in the recording business after a long silence. An initial nine-record programme over three years, marking

the debut on record of the orchestra under James Loughran, has been agreed with Classics for Pleasure and the first four records will be released on 25th October'

*Sunday Times*

**WALTON: BELSHAZZAR'S FEAST**  
Michael Rippon, baritone/  
Halle Choir and Orchestra/  
James Loughran  
CFP 40063

'This marks an important development. For the last two months I have been congratulating Classics for Pleasure for having the initiative to record James Loughran and the Halle Orchestra. Their records of Brahms and Rachmaninov orchestral music are outstanding on any count, but here is an altogether bigger, more challenging project. It is encouraging for a label like Classics for Pleasure to count it worth while to record a twentieth-century work involving so many performers.'

*The Gramophone*

**RACHMANINOV: SYMPHONY NO. 2 IN E MINOR, OP 27**  
Halle Orchestra/James Loughran  
CFP 40065

'... anyone who has been wondering why such a fuss has been made lately about this magnificent work should at once investigate so outstanding a bargain issue. The Halle first horn and first clarinet - so vital to this work - deserve special praise.'

*The Gramophone*

'A major new recording contract has been signed by the Halle Orchestra and the best-selling Classics for Pleasure label. The deal, announced in Manchester on 18th September, covers three years, and puts the orchestra back on disc for the first time since the death of Sir John Barbarolli four years ago.'

*Manchester Daily Express*

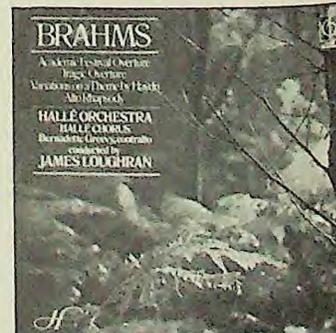
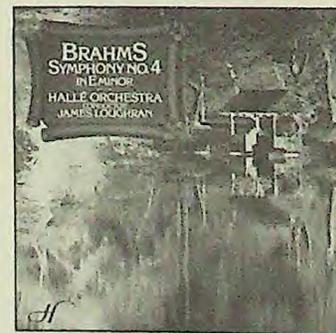
**BRAHMS: SYMPHONY NO. 4 IN E MINOR, OP. 98**  
Halle Orchestra/James Loughran  
CFP 40084

'... readers will want to hear Loughran's toughly argued, invigorating Brahms fourth. ... His performance has the vividness of the live concert experience ... the Halle at their warm-hearted best.'

*Hi-Fi News & Record Review*

'With the release this month of the first records made with James Loughran the Halle are hoping to win even bigger audiences. ... The significance of the three-year contract with Classics for Pleasure goes beyond financial hopes of either the Halle or the record company.'

*Manchester Evening News*



# Tchaikovsky, Schubert and Beethoven~ a classical coalition

**TCHAIKOVSKY: VIOLIN CONCERTO IN D, OP.35; CAPRICCIO ITALIEN\***  
Leonid Kogan, violin/Paris Conservatorie/Constantin Silvestri; \*Philharmonia/ Paul Kletzki  
CFP 40083

This violin concerto is one of the most popular and is a welcome addition to the Cfp catalogue. The brilliant orchestration of this piece together with the Capriccio Italien will ensure that this



record enjoys long lasting success.

**SCHUBERT: THE 'TROUT' QUINTET**  
Moura Lympny with Principals of the London Symphony Orchestra  
CFP 40085



The Cfp label has been without a version of this delightful chamber masterpiece since December 1973 and it is with great pleasure that we now

release this brand-new recording. Not only does Miss Lympny give an outstanding performance, but also this recording includes the repeats in all movements - two points that will strongly recommend this LP to all classical music lovers.

their Musical Director Alexander Gibson. This is the first record in the cycle and is possibly the most popular of all piano concertos. In 1970 John Lill shared first prize in the Tchaikovsky competition in Moscow and since then his career as a pianist has never been in doubt.

**BEETHOVEN: PIANO CONCERTO NO. 5 IN E FLAT, OP.73 'EMPEROR'**  
John Lill/Scottish National Orchestra/Alexander Gibson  
CFP 40087

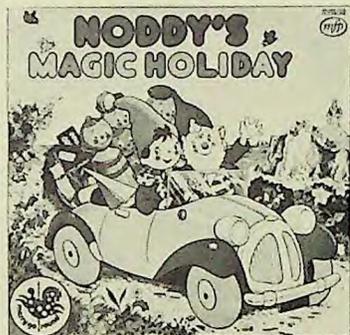
During the next two years Cfp intend to release new recordings of the five Beethoven piano concertos with John Lill and the SNO under



## More music for all the family in MfP's October policy.

**PIANO SINGALONG MRS. MILLS**  
MfP 50009

Say has anybody seen my sweet Gypsy Rose, Paper Roses, Chattanooga Choo Choo - are just 3 of the 12 singalong numbers featured on this new album from Glad Mills.



**NODDY'S MAGIC HOLIDAY**  
MfP 50109

(Merry-Go-Round Series)  
Here for youngsters of all ages is a really great adventure story with eight songs featuring Noddy and his friend and companion Big Ears.



**STRINGS FOR PLEASURE PLAY THE BEST OF DYLAN**  
MfP 50173

Times they are a-changing, Don't think twice it's all right, If not for you, It ain't me babe - they're all here! All Dylan's greatest hits each with an exciting new arrangement and orchestral-rock sound.

**THE HOLLIES 'I CAN'T LET GO'**  
MfP 50094



Originally entitled 'Would you believe?' and released in 1966 by EMI. Tracks include Chuck Berry's 'Sweet little sixteen', Paul Simon's 'I am a rock' and of course The Hollies' own smash hit 'I can't let go' plus 9 more numbers all in the group's own inimitable style.

**DES O'CONNOR ENTERTAINS**  
MfP 50119

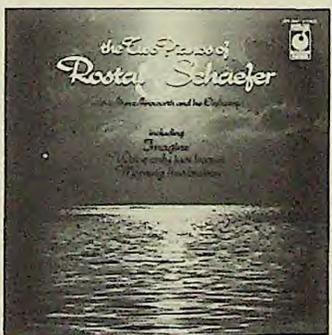
Des O'Connor enjoys a tremendous following and in 1973 was voted the most popular TV personality by readers of the TV Times. This album consists of 12 tracks all recorded between 1957 and 1970 and all make very easy listening. Tracks include: Red roses for a blue lady, This is my world, Heartaches.



## Sounds Superb~ October manifesto

**THE TWO PIANOS OF ROSTAL AND SCHAEFER**  
Spr 90047

Rostal and Schaefer appear regularly on television and have performed at the London Palladium on several occasions. This LP was originally released by EMI in 1973: among the 12 tracks are The world is a circle, Speak softly love, We've only just begun.



**DRUM SPECTACULAR KENNIE CLARE AND RONNIE STEPHENSON**  
Spr 90057



To quote Ronnie Scott (tenor sax) 'I've always enjoyed playing in a big band and this is certainly one of the most exhilarating and spirited dates I've known. The whole session was sparked by the work of these two great drummers and if you get anything like the pleasure out of listening to it as we did out of playing on it you'll have a ball!

**BRIDGE OVER TROUBLED WATER**  
GEOFF LOVE SINGERS  
Spr 90048

This album is the follow-up to the popular LP 'Somewhere my love' (Spr 90023). It was specially produced for Sounds Superb by Norman Newell and contains 12 great numbers incl. She, Spanish eyes, The most beautiful girl.



**GREAT FILM SCORES OF THE 70's**  
JACK PARNELL AND HIS ORCHESTRA  
Spr 90056

After the outstanding success of Jack Parnell's first LP on Sounds Superb (Spr 90035) this record will justifiably be in great demand. The 12 themes selected for this album are assured of becoming 'standards'; titles include Enter the Dragon, The Entertainer, Lady sings the



blues, What'll I do (from The Great Gatsby).

**GEORGE** MfP's Christmas policy wins big majority across the counter



## RADIO

# Three more stations go on air— Swansea—the local accent set-up...

by TERRI ANDERSON

THE PAST month has brought commercial radio to three more cities, and has seen the appointment of the first lady programme controller, Gillian Reynolds, former radio critic for the Guardian, and BBC tv presenter, now of Radio City, Liverpool.

On September 30 Swansea Sound, the first independent station in Wales came on the air, to be followed the next day by the launch of Radio Hallam, in Sheffield, and on Oct 21, by Radio City, in Liverpool.

The Swansea station has the shortest broadcasting hours of the commercials, from 6 a.m. to midnight on weekdays, and from 8 a.m. to 8 p.m. on Sundays.

Programme Director Colin Mason calls these "sensible hours which don't stretch our resources". He and several of his staff were previously with BBC local radio. They share a strong commitment to community radio for their area. As Mason puts it: "I don't think any radio station today has the right to

play just music. Radio frequencies are precious, and should be used to inform, and help people of the area to broaden their activities. Music is the ideal vehicle for information, and by playing popular music we can reach people who really need local radio to get them involved in the community."

He hopes that Welsh listeners who had turned to Radios One & Two because they wanted that sort of music will now listen to Swansea Sound which gives them the music, but much more besides.

The station has a contractual obligation to broadcast ten per cent of its programmes in Welsh, but in fact they are happy to do more, and the aim is to integrate Welsh language programming with English.

The decision to use the Welsh language as part of the day — as for example, a trailer in Welsh inserted without warning, comment or explanation into an English programme — seems to have proved a good one. There are also news bulletins in Welsh.

Mason feels that it is myth that the Welsh are more serious minded or musically highbrow than anyone else, and this has led to an important, and highly successful experiment. For the first time in Wales an ordinary record programme, playing general pop music, has Welsh language presentation. This seems to have delighted listeners, and has a large English speaking audience, who can enjoy the music even if they cannot understand a word the dj is saying.

The station staff have been overwhelmed by the favourable reaction to Swansea Sound, and Mason feels that the station is following in the footsteps of Radio Clyde in fulfilling a long denied need in the area. "What Clyde is doing for Glasgow, we are doing here, and looks like being a real success story. Perhaps up to now the Celtic areas have had the short end of the stick in terms of broadcasting."

The attitude of the station and its audience is reflected in the fact

that, contrary to the national pattern, their local advertising vastly outweighs national. "The community has totally embraced us. It is very exciting, and a little frightening".

Like all other independents Swansea has 50 per cent needletime, but, because of its community information policies, the station does not use it all.

Terry Mann — ex-BBC Bristol — is music producer. He says that the weekly job of compiling the playlist of 80 tracks is handled very democratically. All records sent to the station are listened to, and he and the presenters discuss them and compile the list together. There is no great leaning to format radio, and the presenters, except for restrictions on repetition, can choose from the list as they please, as well as inserting four or five records per hour of their own choice entirely. Specialist music shows do not use the playlist.

The Swansea Top 40 aims to be ahead of national sales charts, and

local musical talent — of which there is no lack in Wales — is favoured where it is of the right quality. The station has been playing a single by a Swansea artist, Paul Carmen. It feels his single is good, but it would not have got any airplay except from this local station.

Among the staff are Adrian Jay, from BBC Bristol. Phil Fothergill from BBC Brighton, Crispin St John, from the pop pirate RNI, Doreen Jenkins from local hospital radio, and Glynog Davies, who came straight from Swansea University, and who presents the evening Welsh programmes — which, at 90 minutes, are the longest block of Welsh programming available on radio.

Swansea is also aware that it brings stereo radio to Wales for the first time, and the 9 p.m. to midnight programme, hosted by Viv Evans, has two hours devoted to music chosen especially to highlight stereo sound.

## ...Hallam—the rebel radio...

"They call us rebel radio round here," says Keith Skues, Programme Director of Radio Hallam. The nickname arises out of the fact that so many of the station's presenters are BBC staff who have gone over to the commercial camp.

Skues himself has been both presenter and producer for Radio One — having, in fact, earlier this year — co-produced their prestigious Story of Pop series.

He is happy to go on record as thanking the BBC for the thorough training received from the Corporation not only by himself, but by Johnny Moran, who first worked for the BBC in 1967, and later was the regular host of Radio One's Scene And Heard pop magazine programme.

Then there is Colin Slade, formerly of BBC Radio Medway, and two women who have changed allegiance, but not area — Jean Doyle and Brenda Ellis, both ex-BBC Radio Sheffield.

Perhaps not too seriously Skues describes Hallam as "Radio One-and-a-quarter." The music programming follows a pattern of Top 40 sounds for the breakfast, lunchtime and early evening shows, with soul and progressive for late evening.

The Hallam Hot 100 is compiled by and for the station, but on the whole is very much like the national

charts, except that positions of singles in this chart may vary from those they hold nationally. Skues thinks the Hallam chart is slightly ahead of the national chart.

Skues would like to get a really good flow of information from local retailers, and perhaps discos, but since the station is so new nobody has yet had time to go round to get the information. But this is being organised.

A large first stride towards involving retailers has, however, already been taken, with a regular weekly outside broadcast from a local record shop. These visits, broadcast from 9 a.m. to 12 noon on Saturdays will not be confined to shops in Sheffield itself, but will come from all over the official reception area, as, for example Chesterfield, which has already been visited.

Despite the fact that these OB's are a lot of work for every one involved, with preparations beginning and equipment being set up in the chosen shop at 7 a.m. on Saturday, Skues is sure it is "worth every minute spent on it". The programme is already a great success.

The Hallam Hot 100 consists of 40 singles, which are doing well in the area, with 40 albums chosen by the presenters — 20 current releases and 20 from back catalogue — and 20 of the week's new releases, which are chosen a week in advance, and get placed in the Hot 100 on the Saturday before release. Skues is impressed with the help the station has had from record companies.

During the day the music content is all Hot 100, but the later evening specialist shows are non-format, with the presenters being given a pretty free hand.

In an area where there is strong competition from BBC local radio — several reception areas overlap, and the stations in this part of Britain are those with particularly good programming — Hallam is possibly going to have a bigger fight for its share of the cake than most other commercial stations.

The station has set out to get attention, and to involve its listeners in all kinds of ways. One of these ways is embodied in Roger Moffat, another former BBC name. He has,

says Skues, "taken the city by storm," and he has done it by being possibly the most sour and irritable presenter ever.

Moffat, with all the grace and goodwill of an alligator with toothache, has already had a go at Sheffield's transport system, their telephones, and the citizens. Needless to say he has aroused equally stiff comment from his audience.

Skues is quite unrepentant on Moffat's behalf. "That is Roger, and I think he is worth his weight in gold. If you get any reaction it is

good. It's when the public say nothing that you begin to worry."

Moffat is certainly a very experienced radio man, who can say that he was leaving Radio Luxembourg when Pete Murray, a complete unknown, was joining it. He spent 14 years with the BBC in Manchester, and then moved to work for them in London as announcer and compere.

Skues — who in becoming Programme Director of a commercial radio station achieved an ambition, formed some 20 years earlier and pursued through work

with British Forces Network, pirate radio Caroline, Luxembourg and the BBC — is keen on getting the station involved with the people.

To this end there is at least one OB every day hosted by Ray Stewart from a local pub, with three on Fridays and Saturdays.

Yet another BBC man, whose name is still linked in many minds with the audience-pulling programme Family Favourites, is Bill Crozier, who contributes a weekly big band music show.

The station is in a university town, and is aiming at an audience aged between 16 and 40.

## ...and City with a lady in the chair

Gillian Reynolds, Radio City's Programme Controller, sees radio as being, at its best, "the informed friend at the listener's ear."

The station's pre-launch publicity put no little emphasis on the intention to be "different," and some surprises in programming were hinted at.

One difference — as far as independent stations outside London are concerned — is that Radio City is the first of these stations to run 24-hour programming from the start.

Others, except for Capital and I.B.C. in London, have chosen an 18-hour broadcasting day, and their staff are prepared to admit they find that gruelling enough. They will probably be very interested in what Radio City does with the extra six hours, and what return they get for their extra work.

The station's output is "aimed specifically at a majority audience on Merseyside," and the local flavour of the programmes is strong.

Each mid-day sees a Radio City outside broadcast at a different location, which could be the docks, Skelmersdale New Town, or a comprehensive school.

This, with a nightly phone-in, a

programming feature which now appears to be generally indispensable, and twice weekly speech shows aimed at specialist audiences, will mean a lot of talking, and so, hopefully, a lot of communication.

"Our commitment to local music is real," Gillian Reynolds insists, and it is fulfilled in three shows weekly, in which the pick of local live concerts is broadcast. Pop fans will be well catered for, but concerts and recorded music, as varied as jazz and chamber music, will get plenty of attention. Radio City is possibly the only commercial station so far to promise its listeners — those of them who are so inclined, that is — a programme of lieder.

Those extra witching hours between 2 a.m. to 6 a.m. are filled by Night Owl, described as offering "the best of all sounds, conversation and off the cuff chats."

As part of its attempt from the very beginning to make itself that friend which is good radio, the station daily asks listeners to "Walk Right In" to the studios at 8-10 Stanley Street, for a programme which is one step on from the phone-in, and invites listeners to be

studio guests for a 10 a.m.-Noon music, information and conversation show.

Anyone who tries to ignore the topic of sport in Liverpool is likely, as the very least, to be dubbed as odd, and so Radio City offers possibly a greater emphasis on weekend sports coverage than other commercial stations — some of which offer no sport at all, opting for being a complete alternative to BBC radio, and both tv channels. Also, possibly bearing in mind the fact that the wedding page probably sells more local papers than the rest of their contents put together, Radio City has a Saturday music request show especially for brides, which should have every bride-to-be in the city glued, misty eyed, to her radio for an hour a week, at least.

Sport and music overlap for Starspin, a mainly music show hosted by Liverpool's Kevin Keegan and Everton's Dave Clements, while that other talented local lad, Ken Dodd, has an hour-long Saturday show of music and hilarity.

More local flavour appears in Leavin' Of Liverpool, a Sunday night show when well-known local personalities, who have moved away, talk about the city.

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- November 19th JOLLEES STOKE-ON-TRENT
- November 20th CENTRAL HALL CHATHAM
- November 21st LA VALBONNE KINGLEY STREET W1
- November 22nd HAMMERSMITH ODEON
- November 23rd CALIFORNIA BALLROOM DUNSTABLE
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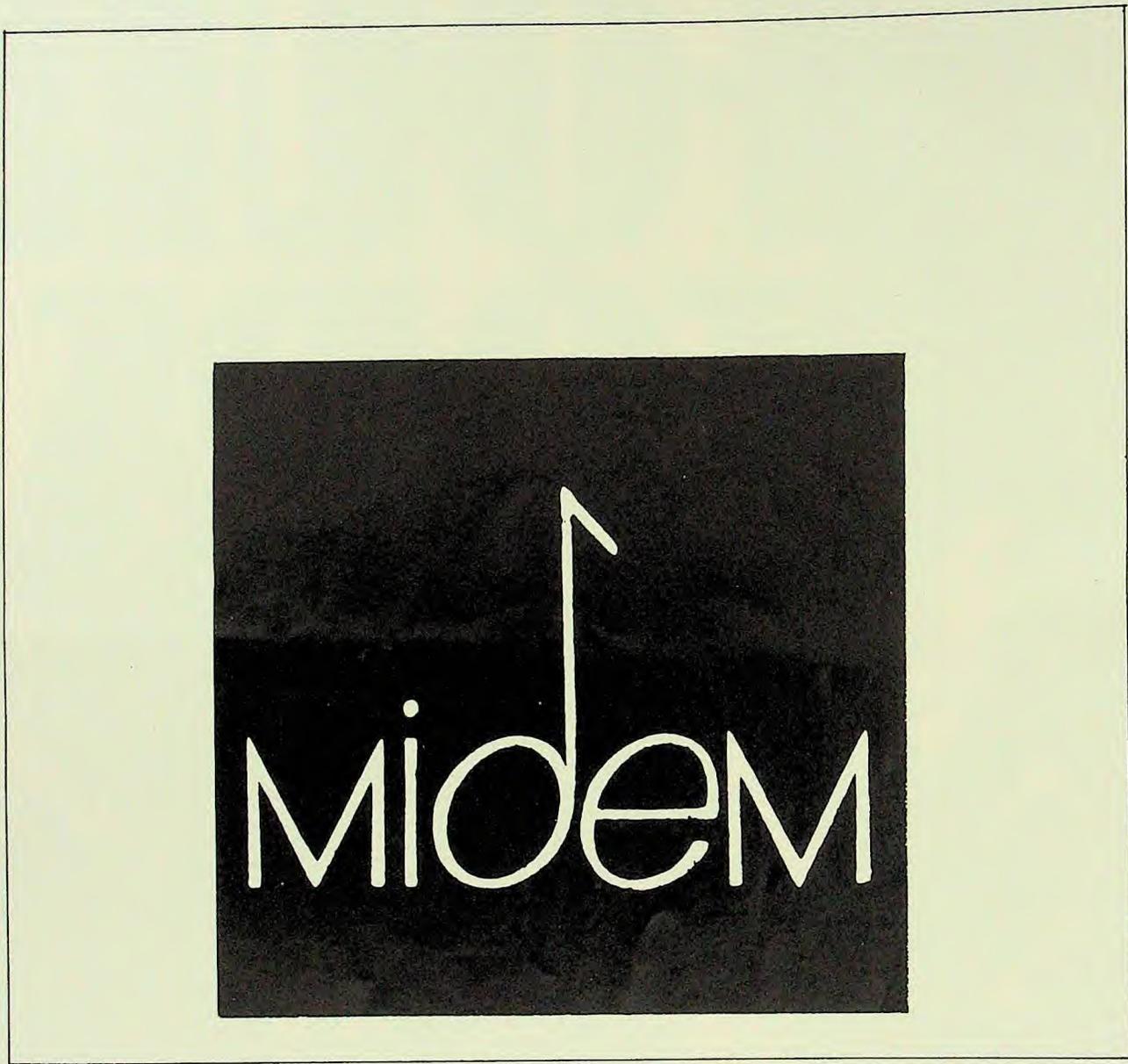


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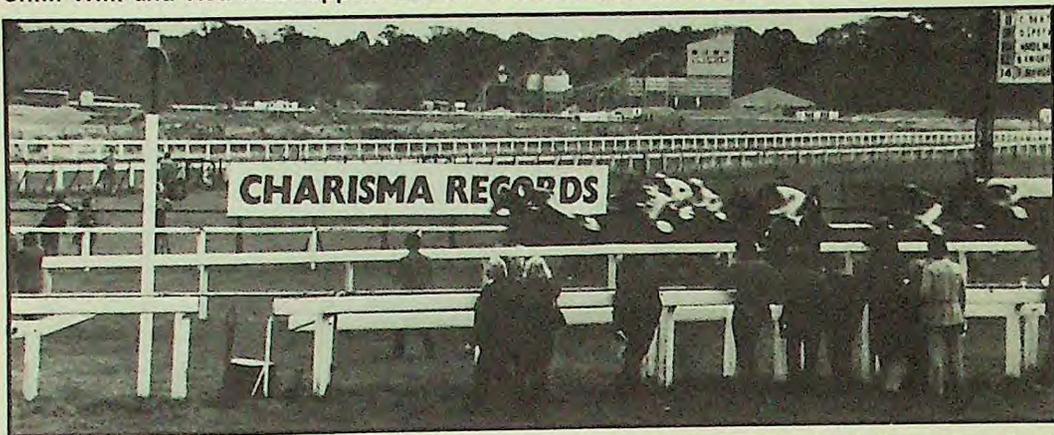
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# FEATURE

# They're off and running

CHARISMA RECORDS recently sponsored a race meeting at Kempton Park track. As well as the horse-racing there was a concert featuring Jack The Lad, Decameron, Greep & Chilli Willi and Red Hot Peppers and G. T. Moore and the Reggae Guitars.



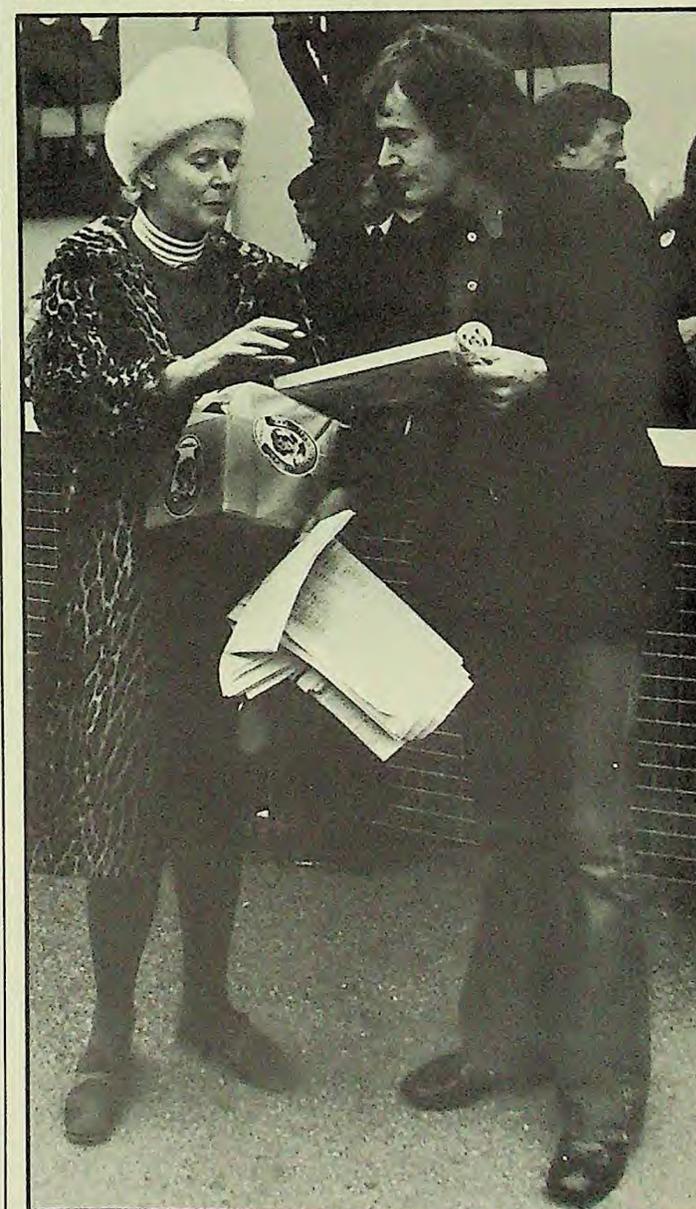
BOB CHAMPION, rider of the Genesis Handicap Hurdle winner Top Priority is pictured with (l to r) Tony Smith, Genesis manager, Graham Jones, assistant racing manager, Phil Collins, drummer with Genesis with Major Derek Wigan, the horse's owner.



CHARISMA CHIEF Tony Stratton-Smith chats with Lord Wigg and Dennis Howell, Minister of Sport.



JOCKEY DAVID Mould, rider of Rossborough - winner of the Mooncrest Records Novice Hurdle Race, chats with (l to r) Harry Thompson-Jones, Rossborough's trainer, Kid Jensen, 208 dj, Ken Evans, 208 programme director and Mrs A. Gibson, Rossborough's owner.



MRS EDWARD courage, whose husband is the owner of Number Engaged, winner of the Charisma Artists Opportunity Handicap Steeplechase, chats with Gary Shearston.

## LETTERS

YOUR EDITORIAL, plus letters from other retailers on the CBS debacle, were superb. Of course it is morally and financially indefensible for any record company to set up a complete series of barriers in order to deter retailers from returning faulty product.

However, this particular case does expose the poor relationship which exists between the retailer and the manufacturer. And once again it emphasises the David and Goliath aspect of that relationship. The blame for this situation lies mainly with the retailer.

Unless everyone is prepared to do battle with the record 'giants', to getaliate against them en masse, the 'giants' will continue to shout orders to their retailer serfs. And they will never learn to talk peacefully until the retailers show some strength.

The best solution would be to appoint a person to act as a full time representative of retail interests. Somebody who is aware of the problems we all face and who could negotiate from a position of strength. Ideally this solution should proceed from the GRRC. And surely this is the time for the GRRC to write to every retailer in the land (I would like to hear from them after a silence of eight years) in order to strengthen their membership prior to taking more positive action.

G. H. FORSHAW, Forshaw's, Lancing, Sussex.

\*\*\*\*\*

Printed below copy of letter from Mr. G. H. Forshaw to CBS.

WE FIND it impossible to comply with your terms for returning faulty records on the grounds of cost and time.

There is no possible excuse for CBS, unless it dares to claim all records and tapes produced are perfect, to put us to the inconvenience of having to ask if we can return the CBS 'mistakes'!

Unless you are prepared to pay for the time and cost of dealing with faulty product i.e. packing, assembly, time to Post Office etc, at £1 per hour, plus telephone and postage costs, we are not prepared to jump through the hoola-hoop of inconveniences CBS have assembled.

If you are certain that particular dealers are cheating you then deal with them. But please do not make the mistake of hitting the customers who pay your salary. You will find the reaction can be explosive.

G. H. FORSHAW, Forshaw's, Lancing, Sussex.

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YOU WILL no doubt recall the directive from CBS regarding faulty returns. This was dated September 20, although it did not reach me until October 4.

I despatched a parcel of faulties to CBS on September 23 and you may be interested in the outcome. Today (October 22) I received a parcel of replacements with the following result - one LP marked "cannot supply"; two cassettes marked "out of stock" (are these being extended?); one cassette missed off the replacement note; three LPs which should have been cassettes. Out of 18 records in the parcel, three were scratched.

The replacement note was prepared on October 14, but the goods were not despatched until October 19.

Is CBS trying to make life so difficult for us that we will refrain from sending any faulty product back?

E. C. FOOTE, The Record Gallery, 18 Otley Road, Leeds LS6 2AD.

\*\*\*\*\*

I HAVE just returned from a fact-finding tour of Japan, Australia and the Far East and my horror about the situation in the Far East is such that I felt I must share it with you.

The potential for giant record sales there is vast. Hundreds of millions of population, over 50 per cent of them under 21. There

current mental state is musically as enthusiastic for Western "pop" as ours was in Great Britain ten years ago in the era of the pirate radio stations. Kids walk the streets of Bangkok with transistor sets glued to their ears. The Philippines have music in their veins. Indonesia has a population of 110 million. They dance in the streets of Singapore to the cassettes on the barrows.

And there lies the rub. Those cassettes are pirated copies. Bad but cheap copies of our records, sold at a price of three to one, paying no copyright or royalty. For every thousand genuine Gilbert O'Sullivan albums, one hundred thousand pirates are sold, on the M.C.M. (as opposed to M.A.M.) label. That's in Singapore alone.

If you look at the power of the pirates all over the Far East, you realize that we are losing at least half our world sales to illegal marketing. They even provide a better service than we can, I walked into one modern record store and selected tracks from various albums on various labels. The next day I collected my cassette amalgamation and paid one third of the price I would have paid for just one of those LPs.

I feel very strongly that this situation *must* be cured by the industry. It's no use looking to governments or the police - their feeling is (rightly) - "why deprive our poor people of inexpensive entertainment simply to line the already rich pockets of fat and wealthy western pop tycoons?"

Whether the answer lies in producing some interference signal on records and tapes which makes them unrecordable or in raising the tariff on blank cassettes or some other solution - I do not know. I do know that some method of lowering our prices for the underdeveloped countries would do little harm to anyone. And I do know that some solution must be found by the industry, and soon. To increase the world sales of a reasonably popular LP from 1 million to 2 million is a boost we could all do with for our falling profits, affected as they are by price rises in basic commodities.

JONATHAN KING, UK Records Inc., New York.

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# TALENTSCENE

spotlighting the music makers and management

## Ace play Oxford United both come out winners

ACE, THE rock band whose first single was released by Anchor Records a fortnight ago, set an important precedent on October 26, when they become the first group to play a concert prior to a football match. A number of clubs have used local bands on a casual basis for pre-match entertainment, and this year has seen a marked increase in the use of football stadiums as concert venues, but with the Ace concert the Second Division club Oxford United is taking a major step towards an alliance of the two forms of entertainment.

The man responsible for the scheme is John Tagholme, recently appointed PRO with the club, whose eventual aim is to make use of the excellent ground facilities to

stage rock concerts as a separate activity. "At the moment, clubs have these large, expensive stadiums that in many cases are almost ideal for concerts and they never use them. From the financial point of view of the club it would be a great benefit, and from the public's point of view it would provide new venues to see live music".

Initially, though, Oxford United intends to organise rock performances before home games in the hope of raising attendance figures. Tagholme says: "We have a fairly low average gate of 6,500, and if we can raise that by a couple of thousand then it will be worthwhile. A survey we ran showed that 78 per cent of the fans wanted pre-match entertainment to be rock music. We

have arranged things so that the sound will be as good as possible, and Ace will play a one-hour set immediately before kick-off. The prices will be the same as always, with no increase, and we have got lots of local publicity plus mentions on Radio 1 and Capital Radio, so we are hopeful of success. This first event is obviously something of a trial run, and we will wait to see the reaction, but we certainly intend to run concerts regularly and with the big name bands."

Ace release their first album on November 15, entitled Five-a-Side. All the members are avid football fans, and the album cover was photographed, ironically enough, at Craven Cottage, home of Fulham who are Oxford's opponents on October 26.



ACE ARE the ones with the long trousers! Pictured with Oxford United are, from left, Terry Comer, Alan King, Paul Carrack, Phil Harris and Fran Byrne.

## UA lean on nostalgia

UNITED ARTISTS has just released one of the most carefully researched collections of historic rock material yet compiled. Merseybeat 62-64 is a double album set amounting almost to a social history of the Liverpool rock boom, the explosion of talent that has influenced all pop music of the last ten years.

It is the work of United Artists A&R manager Andrew Lauder, who spent more than a year in putting together the 32 tracks included. "It was a long job, mostly in my spare time, but it was a great pleasure to do because I am fascinated by the period, and in fact I was able to get a lot of the material from my own collection."

"Actually selecting the tracks was quite a task. There were some major bands, like Billy J. Kramer and the Dakotas, Gerry and the Pacemakers and the Swinging Blue Jeans, that we couldn't use for contractual reasons, which was all right because their work is readily available anyway. The same applies of course to the Beatles. Polydor did offer some very early material, but it didn't fit the concept of the albums.

On the positive side, some of the songs picked themselves because they were so obviously the best or the most representative, songs like the Faron's Flamings version of Do You Love Me. We started with the Oriole recordings as they had a live sound and were mostly done in Liverpool, and generally we tried to use the recordings that were typical of the spirit of the group and their live feel, rather than the more "produced" material. Some of the groups, like the Big Three, had so much good stuff that I could easily do another album without scraping the barrel."

Not the least remarkable aspect of the Merseybeat release is the packaging, which combines all manner of advertising and record images of the time, and includes a facsimile copy of Mersey Beat, the Liverpool weekly that chronicled the period, courtesy of its editor Bill Harry, who was extensively involved in the compilation. Retailing at £4.25, the set has just become available after a release delayed to fit in with the opening of Radio City in Liverpool.

## Rock Bottom's image takes the limelight

RCA HAS just issued a single, Tambourine Queen, by a female vocal trio called Rock Bottom, who are nevertheless a far cry from the Beverley Sisters in that they have what has been described as a "middle-aged slag image".

The girls in Rock Bottom have been together for about one year, and have a vivid, visual act that draws on a total of 35 years experience in the acting profession. Already they are beginning to attract the attention of TV producers and concert promoters.

Their producer Don Fraser explains: "I'd had an idea in mind for a long time to do a three-girl act, similar to the Ronettes, although obviously not the same as them, but I didn't want just three 18-year-old girls. If anything the qualifications were three girls with acting experience, who weren't 18."

Fraser's search resulted in Rock Bottom - comprising ex-debutante Gaye Brown, Anabelle Leventon

(middle class from Watford, and proud of it) and Diane Langton, a working-class Cockney living in Fulham. The three girls had met through the theatre, but had had frequent contact with the musical world.

Don Fraser's idea was to produce an act, which would be theatrical while retaining a strong musical content, and he seems to have found the formula with Rock Bottom. Although a recording deal with Polydor earlier this year turned out to be a disastrous affair, Fraser and the girls have formed a happy liaison with RCA.

"The point is, RCA is content to wait and let the girls develop before trying for a hit record. You just can't expect a big seller straight away with a group such as Rock Bottom. That's why it was important to have a record company who would be on our side," Fraser said.

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## Quick Spins

THE ROBERT Stigwood Organisation's production Sergeant Pepper's Lonely Hearts Club Band On The Road receives its New York premiere on November 14 at the recently restored Beacon Theatre on Broadway. Described as an "all-music, all-singing, all-dancing rock spectacle", the show recounts the adventures of main character Billy Shears as he fights towards pop stardom.

Some 28 Lennon-McCartney songs, including everything from the Sergeant Pepper and Abbey Road albums, are performed by various members of the 32-strong cast during the course of the action, and all the characters involved have been derived from the lyrics of the songs themselves.

The production is directed by Tom O'Horgan, who was previously associated with both Jesus Christ Superstar and Hair, and includes the use of elaborate stage props such as giant helium-filled balloons on which lighting effects and pictures are to be projected. O'Horgan said: "I think this show will mark the beginning of a new kind of entertainment, combining the elements of theatre, opera and rock concerts in a novel way. Such productions could provide the much-needed alternative to the theatre, which sadly does not appeal to a large youthful audience, and to rock concerts, which are themselves trying to get a more theatrical approach." Currently there are no plans to bring the show to Britain.

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THE HIT musical The Rocky Horror Show is to be filmed under the direction of Jim Sharman, with Lou Adler as executive producer. To be called The Rocky Horror Picture Show, the film, which is currently shooting at Bray International Studios near London, will star many of the actors who performed in the original London stage production, notably Tim Curry as Frank N. Furter and Richard O'Brien.

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## FEATURE

# Johnny Bristol—putting the final touches to a glittering career

THE MOST influential names in black music today are unquestionably those whose talent has materialised at every level of the business. Isaac Hayes, Stevie Wonder, Barry White, Smokey Robinson, Curtis Mayfield — all are major stars who have built their careers upon a solid foundation of songwriting, record production and artist development, as well as singing.

Johnny Bristol has a musical pedigree that is as impressive as any of his soul superstar contemporaries in every department except singing. He has written and produced for almost every big name in the Motown galaxy, and can take the credit to an inventory of hits that — within the confines of Berry Gordy's empire, at least — is matched only by Smokey Robinson.

Bristol's material and expertise has contributed significantly to the careers of the Four Tops, Stevie Wonder, David Ruffin, the Spinners, Marvin Gaye and Tammi Terrell, Diana Ross and the Supremes and Edwin Starr, while his single most creditable achievement was probably the rebirth of Junior Walker and the All Stars. The group had run out of hit record steam in the mid-Sixties after a string of successes such as Shotgun, Shake And Fingerpop and Road Runner. Bristol coaxed them (not without some initial resistance) into mellowing their raw, bluesy

sound and adopting a fuller, tring-backed style with the emphasis on vocals rather than Walker's gutsy saxophone playing. The result was a further string of even bigger hit records than before, which projected the group enduringly into the Seventies.

But now Bristol has come out from behind the mixing desk and put his own voice on disc, and the first results — immediate gold on both sides of the Atlantic with Hang On In There Baby — have propelled him rapidly into the world of the artist, the performer.

Nevertheless, he is under no illusions that his years of experience behind the scenes will provide him with anything more than just a starting point for his singing ambitions. There will be mistakes along the way, he admits, but he hopes that his observation of other artists' careers in the past will help him to keep these to a minimum.

Bristol is also acutely conscious of the 'jack of all trades, master of none' maxim. "I would rather master one facet of this business at a time. I like to think that I've mastered producing and writing, and hopefully I can master being a recording artist. But I don't believe that one hit record makes me a master at singing, for it takes time to develop into an artist who can really entertain an audience. That's

what they pay to see — entertainment."

However long it does take to perfect his performing abilities, Johnny Bristol is determined not to let this become his only concern. "I will always want to write and produce, no matter what else I'm involved in. In fact, I want to programme myself yearly so that I spend a certain amount of time on those things, and a certain amount on singing."

Bristol currently has one deal with US Columbia as a producer, and another with MGM as a singer. This situation came about when the former, which has the first option on any new artist produced by Bristol, showed little interest in the idea of handling him as an artist. So he approached MGM, which liked the project and urged him to cut some tracks — among which was Hang On In There Baby. Bristol acknowledges that the label has not previously been considered very strong in the US soul stakes, but is convinced that this state of affairs is changing. MGM now has a promotion team that is heavily involved in black music, to whom Bristol gives credit for the success of his single in the pop and soul markets.

His links with MGM have also been strengthened recently by one of the label's biggest acts, the Osmonds, whose last hit, Love Me



Johnny Bristol

For A Reason, as co-written by Bristol. "I wrote that song about four years ago for Marvin Gaye and Diana Ross," he explained. "We got Marvin's track laid down, but Diana never found the time to add her vocal part. Years later, someone at Jobete, Motown's music publishing arm, sent the song to the Osmonds. I'm pleased they've had a hit with it because I always knew it was smash material."

Bristol regards it as a compliment that a group like the Osmonds should record one of his songs, especially as he feels they must be very selective about the material they use. "I'd love to produce an Osmonds album, too," he says. "I think I could make them stronger in a Johnny Bristol sort of way."

Yet for all the involvement which Bristol has in producing records for other artists as well as himself, he shows no marked interest in setting up his own production company. Here he goes against the trend set by many of his contemporaries in this field, such as Stevie Wonder and Curtis Mayfield, whose respective Taurus and Curtom operations are highly successful. "I know that having an independent outfit can be quite beneficial in the monetary sense," Bristol explains, "but there's a lot of pressure involved in setting up something like that. You have to do so much at an administrative level. People can be hired to do this, but I'm the sort of person who has to be right in there making sure they're doing it right. It would be tremendously time-consuming and tedious."

For many years, of course, Bristol had no need for an independent operation — he was working for Motown, where his talents made him one of the label's top producers. But he chose to leave the organisation in 1973, after it had moved from Detroit to Los Angeles, and it was then that he joined Columbia.

It was in those early days with his new label that he co-wrote a number entitled La La Peace Song, which has suddenly turned up on the American charts this month via separate versions by O C Smith and Al Wilson — both of which Bristol produced!

"I cut O C Smith on that song over a year ago," he explained, "but Columbia killed it then, for whatever reason. I knew it was a

smash record, and I don't like material lying around if it's strong, so I cut it again later with Al Wilson.

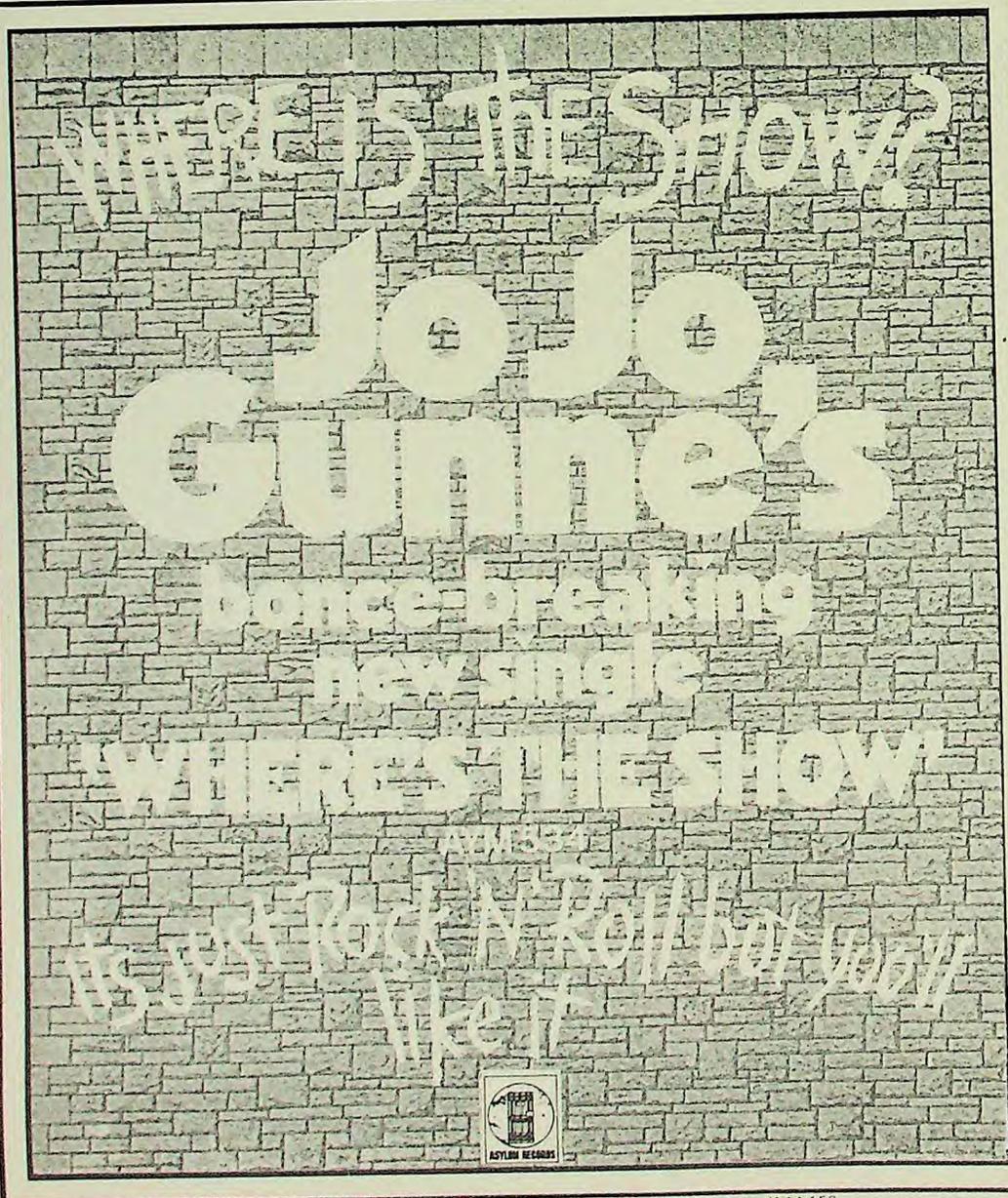
"Then I got a call telling me that Columbia had re-released O C's version in New York and, because it was selling well there, they decided to go national with it. At the same time, Al Wilson's label, Rocky Roads, said that they want to go with his version, too."

Despite the irony of the La La Peace Song battle, it helps to make Johnny Bristol one of the most influential names in the US music business now. With Al Wilson and O C Smith both climbing the charts (the latter is slightly ahead), and the Osmonds' Love Me For A Reason and his own Hang On In There Baby still listed, Bristol has four songs and three productions out of the current American Top 100.

He plans to stay influential. He is currently working with a new group called the Jackson Sisters — five girls whose ages range from 13 to 18 — whom he believes are "future superstars". Bristol has just completed producing a single for them, and is sure that it will be a smash. He has also recently finished working on an album with Johnny Mathis, which he regards as among the best work he has ever done — and likely to make Mathis a stronger contender in the soul market than he has previously been.

Meanwhile, MGM is preparing Bristol's follow-up to Hang On In There Baby. In the States, it is likely to be a track entitled You And I, lifted from his album, while in Britain, where the market's difference from the U.S. has been carefully weighed up, Memories Don't Leave Like People Do (also from the LP) is regarded as stronger material.

Johnny Bristol is confident, too, that he is better equipped for the future than he has ever been before — especially where producing is concerned. "I think producers have become a lot more aware of the need to be creative in their work. I think they study what they do more closely now. I know I do. It has to be treated like a business. I do research, I study why one record may be in the top ten, and one of mine only in the top fifty. It has to be done, and it makes me more conscious of my work, makes me take more pride in it."



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# Thin Lizzy—rocking back again

DURING ONE concert on Thin Lizzy's current tour, a young man stood up in the audience, and brandishing a large photo of ex-member Eric Bell, nodded his head emphatically. Then, pointing at the two musicians who have now replaced Bell, he made an equally emphatic gesture of disapproval. Which illustrates first that rock fans are often highly conservative and resent change in their favourite bands, second that Thin Lizzy has had its fair share of problems in the fight to become a major British act.

The departure of guitarist Bell last New Year's Eve, suffering from nervous exhaustion, was very nearly a killing blow, as singer Phil Lynott recalls: "We had been working hard for three years, we had had a hit single with Whiskey in the Jar, and we were really pressing. You know, we could see the light at the end of the tunnel, but Eric couldn't. Gary Moore, who I knew from Skid Row, joined and pulled us through the worst, then he left as well. We had two other guys, one after the other, and went to Germany to tour, but it didn't work out. It was like four musicians playing instead of a band. I was really fed up and almost at the point of giving up, then we heard that the Vagabonds album was in the American charts, and that gave us the confidence to keep going. Somone recommended Brian Robertson, who is a young Scottish guitarist, and we took him on after auditions, then Scot Gorham, who was working on the pub circuit in Ireland, joined as well. They have had a bit of stick from fans who remember Eric, but only at the

beginning of concerts; by the end I think everyone is just enjoying the music."

In England the band's career is just beginning, but home in Ireland they have little left to prove, having been voted Number One rock band in 1972 and 1973. Even there, though, they had to work for their success: "In Ireland", says Lynott, "the showbands rule the roost. They have names like Big Tom and the Mighty Mainliners and wear mohair suits. There was even one lot called the Zulus who put boot polish on their faces that I thought I was a natural for. I was always a rock musician, but when you are broke you adapt by playing in folk clubs and things as well. There just weren't enough gigs to support a rock band, and in fact most of the rock guys got pulled into the showbands, just because that was where the steady money was. When we were called Orphanage we were going out for about £12 a night, but we kept going because we had seen people like Morrison and Gallagher break out of the circle and we knew it could be done."

Thin Lizzy came to London in 1971, signed a recording contract with Decca, and released their first album. A second followed, called *Shades of a Blue Orphanage*, then in January 1973 the band's arrangement of the traditional Irish song *Whiskey in the Jar* became a worldwide hit. "I had been writing material for a long time", says Lynott, "but in Ireland you have to do familiar stuff because the audiences demand it, and so we had always done half a set of

non-original material and I had acquired some experience in arranging it. The Clancys and the Dubliners and so on had recorded



PHIL LYNOTT in characteristic pose on stage with Thin Lizzy.

versions of Whiskey, so I thought I might as well go in and butcher it".

The stage appeared to be set for a swift conquest of the English market, but in fact Thin Lizzy's follow-up single *Randolph's Tango* made little impression. The band was not yet sufficiently well-established to sell records on its name alone, and Lynott deliberately chose not to capture sales by recording another folk-rock single on the same lines as *Whiskey*. "It would have been the easiest thing in the world to have done Liverpool Lou or something, but I did not want to be typecast into something that was not even our kind of music. We are, and always have been, a rock band, and the second single was a deliberate and serious attempt to destroy any illusions about that".

That decision should not be interpreted as the act of a musical purist uninterested in fame. In fact Phil Lynott is engagingly honest about ambition: "Don't get me wrong, I really do want to become a famous person, but I'm now very aware of what I want to do, so it is important how the fame comes to me; it has to be under the right reasons. For instance, I want Thin Lizzy to be a working band. In Ireland the record market is small and the whole emphasis is on liveliness and that suits me because I like performing, I like the ego of the moment. When I'm on stage I jump around with the guitar, because I can't see any point in getting up and just standing there fiddling about. You have to be upfront, and then you can actually

make people listen just by the force of your presence there".

Thin Lizzy is touring until the end of November, and follows the recently released single *Philomena* with an album called *Night Life*, scheduled for November 8. Both are on the Vertigo label. The last LP, *Vagabonds of the Western World*, sold nearly 20,000 copies, but the band's management felt it had not received adequate promotional assistance from Decca, and made the change of label earlier this year. Short tours on the Continent and in Ireland follow, and after Christmas Thin Lizzy will record another album before embarking on their first American tour in February. More or less incidentally, Lynott has published a book of his own lyrics, originally intended as a limited edition available on request but now on general sale in a second, paperback edition. It is a packed schedule that reflects the band's recognition that success is a lengthy and continuing process, that nothing is overnight.

Lynott has the same feeling about his own music: "If people ask what is my favourite album, I have to say what Duke Ellington said, the best one is the one you have just written, the new baby is always the favourite. I don't come to hate old songs I wrote like some people do, but I am always thinking ahead to some time in the future when I will be as good as I ought to be, there is never a point where you actually stop and say, that's it, that's my best".

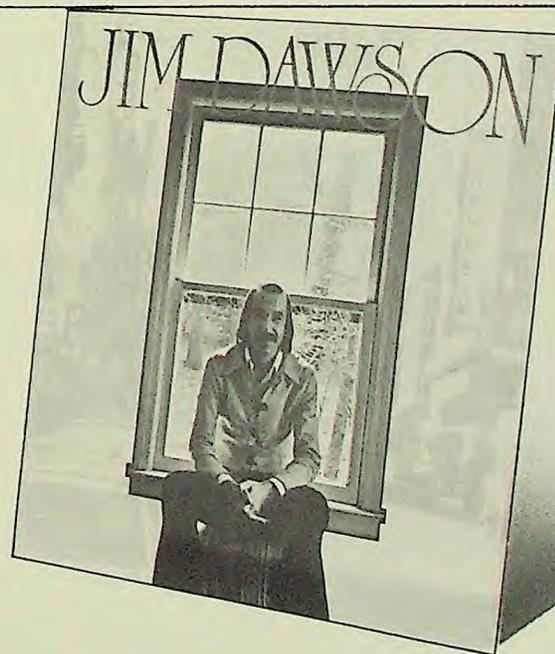
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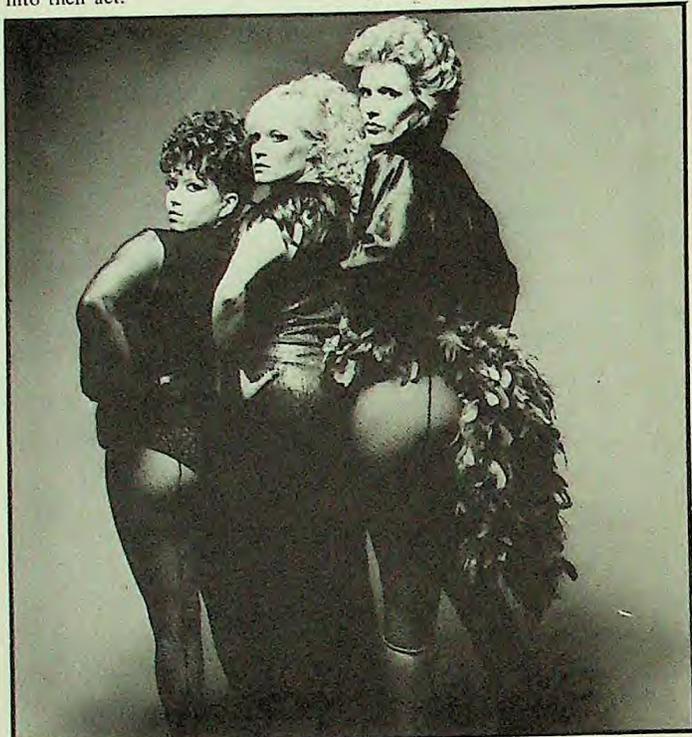
# TALENTSCENE

## Bottoms up at RCA

FROM PAGE 53

To date the girls have worked a variety of gigs, at places such as the Kings Road Theatre and the Theatre Royal, Stratford. They have also backed Pete Straker, both in live performances and on record. Dressed in clothes which at best can be described as outrageous they perform songs in a manner not unlike the Andrews Sisters, and with wicked humour frequently bring members of the audience directly into their act.

A major break comes for the girls on October 25, when they will be featured regularly in a "Down Memory Lane" presentation on BBC TV's Nationwide programme, and sing the theme song. The song will be released as a single and the A-side, Tambourine Queen, has been written by Annabelle Leventon, with Don Fraser and Howard Schuman. There are also tentative plans for an ITV series built around the girls, featuring them in a comedy and singing capacity.



Rock Bottom

WHILE KUNG Fu Fighting was enjoying a three-week stay at the top of the singles chart, sharp-eyed readers may have noticed against the Producer credits the cryptic listing "Biddu". In India the word would be more readily comprehensible, since Biddu is actually a young man whose record producing career in England was preceded by an equally successful singing career in his native country.

"I started singing in schools and at dances in Bangalore, where I was brought up, in about 1963. There were absolutely no beat groups in India at that time, but I was in a middle-class, anglicised environment and friends would bring back records from abroad that we used to learn, mostly by people like Peter Paul and Mary. Also I copied the dancer Uday Shankar, who was a friend of mine, in having very long hair so that at least I looked like a pop singer."

Biddu formed a band called the Trojans with two friends and a minimum of equipment and went to Calcutta. There the Trojans became widely known, playing at expensive night clubs and sporting exotic stage clothes as an additional attraction.

In 1965 the band broke up and Biddu became The Lone Trojan, a sort of cabaret star on the lines of Trini Lopez, but with audiences at weekend shows of as many as 10,000 people. By 1968 he was ready to leave. "I had to get out because I could not go any further. The record industry then was only for Indian music, and though I wrote lyrics for two films that they made records of, I could never record my own work."

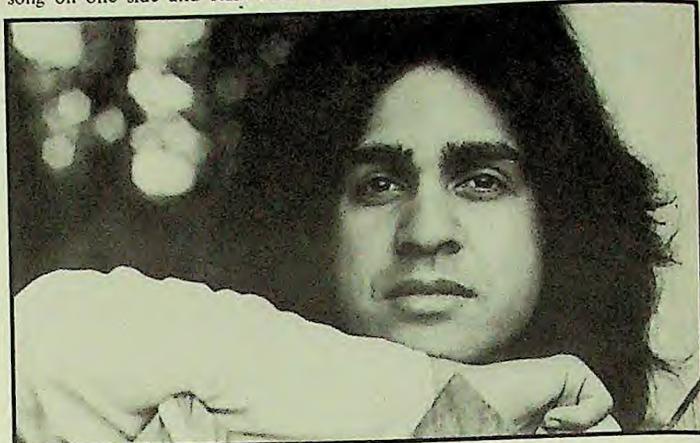
In his first year in England, Biddu, by his own account, did nothing, simply learning the folk-club circuit, playing a little, and writing songs. Early in 1969 he saved enough money to hire Polydor's studio, and electing to

# Biddu breezes in

by-pass the usual demo-tape stage, made a master of his material. His self-confidence turned out to be justified, as Roland Rennie, at that time Polydor's managing director, offered to buy it.

"He also asked me if I would produce a single for a Japanese band called the Tigers who were going into the studio. It had a Bee Gees song on one side and Rain Falls On

take the results to a record company afterwards, and so when I heard that Carl Douglas, who is an old friend of mine from a long time ago, had come to the end of his contract with EMI, I asked him if he would like to work with me. We recorded the single at Nova Studios, which I always use, and that was that, although it was out for three weeks without selling a bean. It was



Biddu

The Lonely on the other and it sold one million in Japan.

"Then I produced an album and two singles for Jack Wild. The singles got into the Top 20 in Japan and the album was a hit in the American charts, just. The first soul type of record I worked on was an LP by Jimmy James and the Vagabonds called A Man Like Me. That was 18 months ago and it still sells well, and there is a new single just out that I did for the band.

"Kung Fu Fighting came about almost by accident really. I always finance sessions myself and then

the discos that made it a hit because it had no radio plays at all in the beginning."

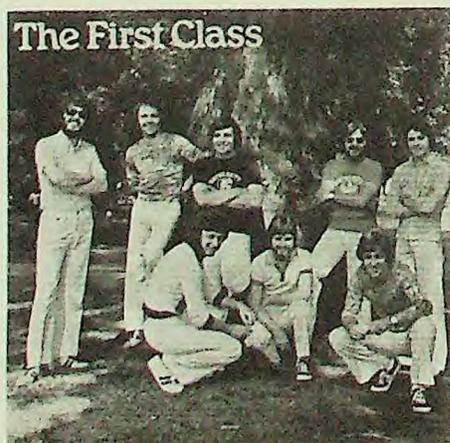
Biddu has just finished producing Carl Douglas's album and next single, and also has a single from the Bell artist Lee Vanderbilts about to be released. He is working with two new acts, Tina Charles and Faith Brown, and with the British-based soul artist Johnny Johnson, looking after the interests of the Subiddu publishing company he set up with Chappels four months ago, and hoping to fit in somewhere a trip to India.

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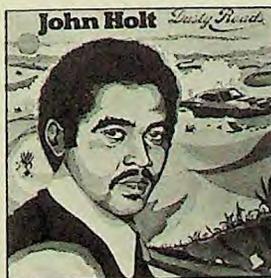
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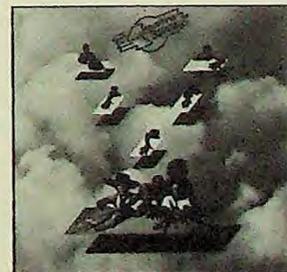
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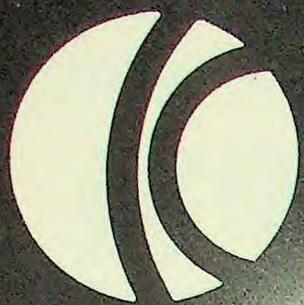


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# 15 YEARS OF THE RONNIE SCOTT CLUB

## "If there's a jazz renaissance then it's happening in Europe..."

WHEN RONNIE Scott opened his jazz club in a rather dingy basement in Gerrard Street, Soho, 15 years ago, there were absolutely no indications that the club would one day be hailed as the finest jazz room in Europe.

Nor that it would proudly feature such giant jazz talents as those of Stan Getz, Dizzy Gillespie, Ella Fitzgerald, Buddy Rich, Woody Herman, Sonny Rollins, Zoot Sims, Ben Webster, the Clarke-Boland Band, Gary Burton, Bill Evans, Freddie Hubbard, Johnny Griffin, Wes Montgomery, Horace Silver, Jimmy Witherspoon, Clark Terry, Earl Hines, Roland Kirk, Oscar Peterson... and many, many more.

The transition from being just a refuge from a square world where

ALTHOUGH JAZZ maybe a forlorn four-letter word as far as record sales are concerned (We've heard it put at little more than three per cent of the total market) it has been a powerful influence on popular music and its dedicated but often lamentably-paid exponents tend to be musicians of a far higher calibre than can be found in your average pop group or even among the lesser classical ensembles. Ronnie Scott is not only a front rank musician (completely uncorrupted by having played on a Beatle track or two!) but with his partner and former musician Pete King he has done more than most people in Britain to keep jazz alive both in terms of maintaining public interest by presenting top international jazz talent, and also in terms of providing opportunities for British jazzmen to play their chosen music. For years the "old place" in Gerrard Street was run at a loss just so that British jazzmen would have a place to play. This month the Ronnie Scott Club celebrates its 15th anniversary. When it first opened there were people who couldn't see it lasting 15 weeks. Music Week salutes the Scott Club and presents a 15th anniversary interview with its founder — laced with some choice examples of his sardonic humour.

you? To do that I'd need to wear that suit of yours. Somewhere in East London there's a Ford Popular without any seat covers."

10 or 15 per cent of the people there were interested in what was going on on the stand, and the vast majority were young people who wanted to dance and meet girls, and

and certain nights of an individual artist have been better than others. Everyone has ups and downs, and some guys have come into the club and knocked me out on various occasions.

"I mean, on many times Zoot Sims, Stan Getz have knocked me out. Some nights Buddy Rich and the band have been a terrific thing. The Kenny Clarke-Francy Boland band has been very exciting — when that got off the ground it was really something."

About the place itself — maybe Ronnie Scott had some tucked-away ambitions about changing the club in some way? Perhaps enlarging it? And the reply came up, honest as ever.

"No, it's tough filling the place as it is. I don't think we have any plans on enlarging it, no. I think we change, though. I think the club is different now to what it was five years ago, and five years ago it was different to what it was like five years before that. It does change, of course. The policy varies. It has to.

"If we want to keep the place open, then we have to — to a certain extent — compromise. I've never denied the fact that the place isn't an absolutely pure jazz club."

Ronnie said that very few "pure" jazz clubs could survive in these times, and he was insistent that his

would be one that would survive. So he was prepared to compromise to a degree, providing that he never lost sight of the fact that the basic idea was to present jazz artists.

"If we have to present commercial artists, let's say opposite to jazz, so we can get enough people in to pay the rent to pay the salaries, then that's what we'll have to do."

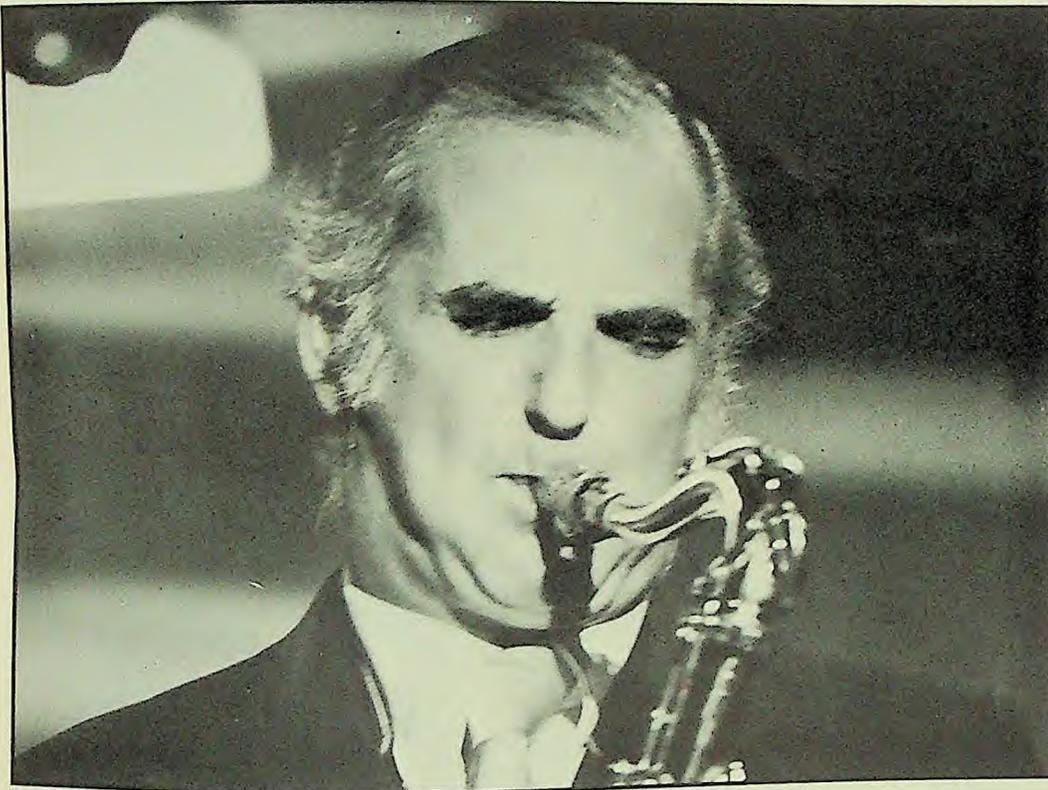
"We're serving a new drink in the club tonight — a mixture of muscatel and hock. We call it muck."

But the basic policy of the club is obviously very good. The question is whether there were plans in Ronnie's mind to expand the music content more than it is now. And his main argument, by way of answering, was that he didn't really see how that could be done — particularly as the extremes of the musical scene didn't work there, perhaps because of the kind of clientele which had been built up. Again the honesty shows...

"One of the other reasons is that I don't particularly fancy sitting for two weeks listening to some free-form group. My own personal taste has to enter into it. The very basic traditional jazz we haven't used here, but as I say we're obliged to look at the thing economically. If, for instance, having some kind of traditional band in the club would pay the rent at the end of the week... then we'll do it. I really don't think we're narrow-minded in any way as far as the attractions are concerned providing we can pay the rent. That's the basic thing."

"Our landlady was Irish — typically Irish. She had a green face. When

TO PAGE 60



Ronnie Scott

Ronnie and his fellow British musicians could play jazz, to an internationally renowned club featuring top jazz names, was not achieved without a great deal of difficulty, perseverance and dedication. There were many occasions when the standard Scott jokes about poor business became an all-too-grim reality...

"You should have been here last night", Ronnie says in his between-sets chats. "Somebody should have been here last night. We had the bouncers chucking them in. The band was playing 'Tea For One.' It was an hour before we found our cashier was dead..."

Ronnie to heckler: "I see, sir, you'd like me to try to be as funny as

**TO  
RONNIE AND PETE  
WISHING YOU THE  
BEST OF LUCK ON  
YOUR ANNIVERSARY  
AND MANY MORE  
HAPPY YEARS FROM  
THE VINTAGE HOUSE  
— LOU**

But for all the trials, tribulations and traumas, despite the sometimes desperately abrasive clashes with certain *prima donna* musicians (jazz musicians are not necessarily the easiest people to get along with), and despite "the mystery guests who've just finished variety in the north and are now here to finish it in the south", Ronnie is emphatic that it has all been worth while.

Ask Scott now whether he had the feeblest of expectations that he could make the club work for so many years and he says: "Well, I did expect it to last. When you open a thing like this, you don't do so with any pre-determined length of time in mind, you just open it and hope it will be successful. You just don't know, but I suppose we hoped it would carry on — yes, sure."

Ronnie Scott remembers the first artist he booked only too well. "Yes, it was me! After that, when we first opened, it was all local guys for the first two years or so. That was the basic idea of the club. An idea to have a place where British jazz musicians could work — a place that wasn't a kind of dance-hall, as most of the then existing clubs were on the jazz scene.

"The few clubs at that time were really just dance-halls where kids came because they liked to dance to that kind of music and perhaps only

girls to meet boys and so on. I just thought it would be nice to have a place where the music was primary instead of being incidental.

"I just thought it would have to be a small place, that was the idea — and we used all the guys around at that time... Tubby Hayes, Jimmy Deuchar, Stan Tracey and so on. As a matter of fact, Charringtons helped a lot in those early days, too — and they still do!"

"We did a gig in Stockport — wonderful town, Stockport. I read somewhere they dropped an atom bomb on Stockport, and it did £15 worth of damage."

So many fine and talented musicians have played at Ronnie's over the years that it would seem a fair assumption that he'd find it difficult to name the one who gave him the most pleasure. In fact, he finds it relatively easy.

"For me, personally speaking, Sonny Rollins is the most brilliant contemporary jazz musician, but that's because I am a tenor saxophone player and that instrument would naturally hold the most interest for me. But there have been so many good things happen,

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## (AT LEAST THATS WHAT RONNIE SAYS)

David Redfern

# 15 YEARS OF THE RONNIE SCOTT CLUB

## Jazz happening in Europe

FROM PAGE 59

*we arrived she said to me: "I hope you've got a good memory for faces." I said: "Why?" - and she said: "Because there's no shaving mirror in the bathroom."*

And he admitted that the club was not in a position to run for any appreciable time without making some money, because it just didn't have the capital behind it.

Ronnie Scott is himself a recording artist. RCA have just released an album with his trio. But did he want to do more recordings with the trio, or maybe use other bands? The surprising thing is that Scott is no "natural" recording artist.

He said: "Quite honestly, I hate making records. I have no ambition in that field. I really don't like to listen to myself on record more than once, and that is just out of my own critical curiosity. But to me jazz is a kind of impromptu thing and I don't feel, personally, that I'm the kind of player to make records - not like so many other guys. Some seem to revel in recording, and make record after record, and honestly I don't think a lot of them warrant the 'honour'. Some do, but a lot don't."

"I just don't feel that I do. I feel also the record issued by RCA is now a year old, and I listen to things on it and I don't think I'm playing that way today. I think my own playing changes from day to day - certainly from month to month. I would hope so, anyway."

Ronnie recently toured Australia,

and also played his first concert in New York's Carnegie Hall. The obvious question was whether he'd developed a real wanderlust and maybe would tour so often as to leave less of his time for the U.K.

But Ronnie felt his recent wanderings were not things likely to happen all the time. He added: "They don't really need us there. The reviews were very good. But talking about the trio, I just really enjoy playing with them, and we play the kind of music we want to play and so on. But of course on the tours, the main attraction was Stephane Grappelli.

"He is fantastic and I've no doubt that he will be going back to those places many times, because he is an incredible musician. But as far as the trio is concerned, to be quite frank, I'm much happier playing at home, as it were. At least playing in England, rather than playing away. But the trio does a lot of work on the continent."

*"It was the sort of town where you turn on your electric toothbrush and the streetlights dim. I asked a taxi driver to take me to where the action was and he took me to a place where they were fishing illegally. I even had a taxi-driver ask me where he could get laid."*

Still, at least Ronnie Scott's perambulations "down under" must have given him a good idea of the jazz climate in Australia. His own view is that there are some very good players there, despite it being

such a small population fitted into such a big country. However he was convinced there weren't too many players making a living solely from playing jazz.

"They all have to do other things besides. We went to a club in Sydney where there was a very good group playing, and I enjoyed their work very much".

There are so many theories that a revival of jazz is coming... soon. That should be reflected in the Scott club business, or at least in the mood of the visiting artists. However Ronnie is one of those who feel that while people keep talking about a renaissance in jazz, it would be very hard to prove it. Certainly his view is that not many of the clubs in the U.S. were doing particularly good business.

"We worked at Buddy Rich's, and it did excellent business all the week we were there, probably the best of any jazz club in New York at that time. But that was probably because we were a novelty attraction, English jazz musicians... and Stephane Grappelli, being continental, got rave reviews and a lot of folk remembered him from earlier days, and consequently the business was very good.

"But I know for a fact that jazz musicians are having a very tough time. Only a few attractions now are doing any business in jazz clubs. In fact, a lot of jazz artists or people known as jazz artists have decided to turn into rock and roll bands, and freely admit to it... just because it is so difficult to make it as a jazz artist.



Stan Getz

"So I really don't know where this jazz renaissance is, because it certainly isn't happening in America. Funnily enough, I'd say that if there is a renaissance, then it seems to be happening in Europe."

*"That's one of our beautiful waitresses. I asked her the other night if she was interested in*

*Dickens and she said she didn't know, she'd never been to one. She even thinks Moby Dick is a venereal disease."*

Scott admitted that he would very much like to see jazz music given more support by radio and

TO PAGE 62

**CLEO LAINE &**

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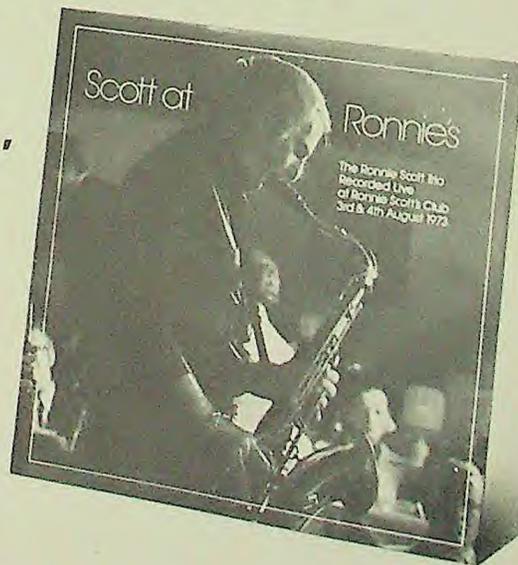


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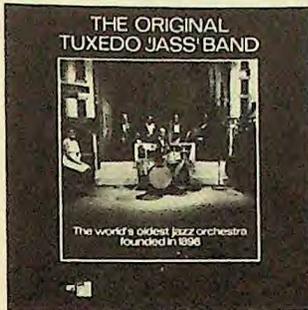


**RCA**

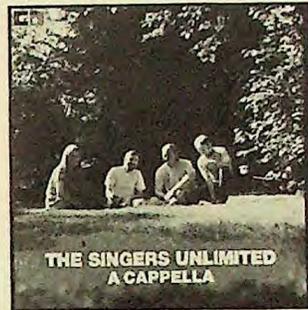
# MPS salutes 15 glorious years of the Ronnie Scott Club with 15 glorious albums.



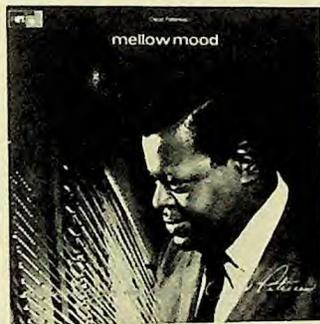
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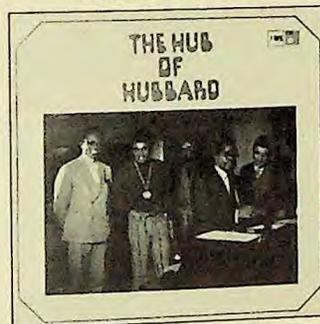
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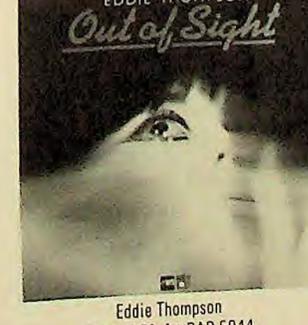
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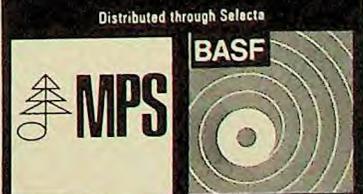
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## Long may the bouncers keep chucking them in!

# 15 YEARS OF THE RONNIE SCOTT CLUB

## Jazz happening in Europe

FROM PAGE 60

television in the UK. His view is that jazz programmes are pitifully few and small compared to coverage given to other forms of music. He would like to see at least three one-hour programmes a week on radio, and certainly one TV show a week devoted to jazz.

"There's so much rubbish being churned out so many hours a day on the medium wave and I'm sure they can afford to lose an hour of rubbish and play an hour of jazz a week - even though their excuse is that jazz doesn't have enough of a listening public.

"There are a lot of young people who must be fed up with what has been churned out in the last ten or 15 years and are now looking for something a little more musically satisfying and a little more musically intellectual."

One problem is that over the last few years so many outstanding talents of the jazz world have died - Duke Ellington, Louis Armstrong, Ben Webster, Tubby Hayes, to name just a few... and maybe it's hard to find new talent coming up to fill the gaps.

Scott found that a difficult subject to analyse. His main point is that young musicians, generally speaking, aren't directing themselves in the way of the old jazz giants.

"They prefer to go in other directions. As I've said, there are certain young artists who were previously jazz musicians and are now turning to rock and roll in order to make money. I find I'm not really in sympathy with the

kind of music a lot of the young guys are playing. So I don't really think there are any new Duke Ellingtons visible on the horizon.

"But I'm sure that there are very talented musicians. Certainly I think the standard of musicianship is much higher than it was ten or 15 years ago."

*Ronnie to heckler: "When I want your opinion, sir, I'll give it to you. I thought we were only letting people in tonight. You haven't been drinking on an empty head again? Still, you've got a kind face... the wrong kind... but, a kind face."*

We got on to the subject of the world-famed Ronnie Scott wit - the jokes that he uses when introducing guests at the club. Maybe he had a secret scriptwriter lurking in the wings...

Said Scott: "This kind of wit thing has really been blown out of all proportion. All I have done over the years is collect things which I think are funny. I can stand up and do maybe a ten-minute routine, which usually consists of the same jokes... well, they do change gradually over the years.

"If I hear something funny that I think I can put in, I do. I enjoy it if people laugh. I enjoy making them laugh. There are very few comedians who make me laugh, but the ones that do I enjoy very much."

And finally the question of whether Scott has any unfulfilled ambitions - for himself, or for the

club.

"As far as the club is concerned, what we'd like to do is to be in a position where we don't owe anybody any money and where we can use the club as creatively as we can.

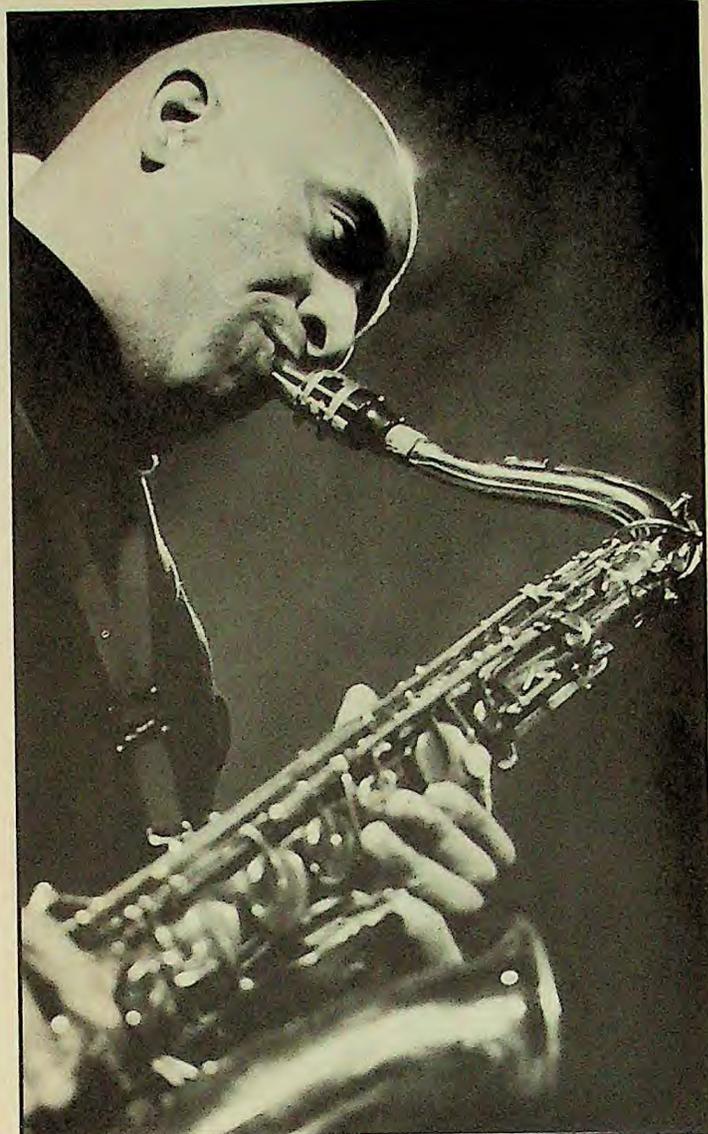
"We want to introduce early evening theatre in the club - that's something we've been thinking about for a long time. The club itself, the jazz club proper, opens at 8.30, but nine times out of ten there isn't an appreciable audience until 10 p.m. which means that the room is really being wasted.

"I'm interested in the theatre and I would find it very satisfactory to put on something of that nature. As far as ambitions for myself are concerned, I think I would like to be an expert thief! Oh, I don't know..."

"Ambitions for myself? Obviously any musician hopes to improve musically. That's really the only ambition I have."

*"You've probably gathered by now that I'm not a professional comedian. But we do have a very fine professional comedian in the club and we call him the chef. Fifty million flies can't be wrong. We get no complaints about the food here - we get a lot of people throwing up... but no complaints."*

*"That's one of our waiters, Luigi. Luigi has only been married for three weeks but already he can hear the patter of tiny feet. His mother-in-law's a dwarf."*



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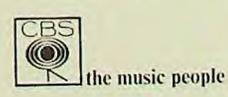
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# PUBLISHING

## Publishers take note of Macaulay case ruling

by PETER JONES

WHEN FIVE Law Lords brought to an end a four-year fight by songwriter Tony Macaulay to prove he was entitled to break a contract with Schroeder Music, the decision sparked off a great deal of comment within the publishing business.

While many publishers pointed out that they no longer relied anyway upon a standard contract, such as that signed by the then unknown Macaulay in 1966, others felt that a general contract should always be applied with commonsense in changing circumstances.

In brief, the original situation was that Macaulay, then aged 21, signed a contract with Schroeder Music which bound him for five years in any event and for ten years if royalties during the first five years exceeded £5,000.

The Law Lords, in a final appeal, ruled that that it was an unreasonable restraint to tie the composer for that period — and that the composer's work could be sterilised and could earn nothing if the publisher chose not to publish.

Said Brian Hutch, managing director of April Music: "The courts' decision means that songwriters' songs shouldn't be left on the shelf. Less involvement for the publisher with dead material. We have a project on turnover, and we re-consider material all the time. I think that this case will help publishers in that it will make them aware that either a song must be worked on, or handed back to the composer.

"Unfortunately people get a wrong impression of publishers — that they're at golf three times a week, and get drunk every lunchtime. If the material we handle isn't working out, then we come to an agreement with the writer. If the writer feels we're not doing the job, then he gives us six months to pull our finger out. The court decision could revitalise the industry".

From Southern Music, managing director Bob Kingston said he would always return copyrights if the company couldn't do anything with them. And he stressed: "Should any

other publisher now be taken into court, the contract will be examined in its own right, not just on the basis of this decision. Contracts are individually applied — and we have no fear that a contract of ours would be contested".

Geoffrey Heath, managing director of ATV Music, said: "I think it's a fair decision and one good for the industry. We've never had problems with our writers, and we tailor our contracts to individual writers. If a contract is genuinely fair, then nobody has anything to worry about. But perhaps it's worth saying that in the US it is law that no songwriter's contract can be for more than eight years."

Essex Music group managing director David Platz, an expert witness at the Macaulay-Schroeder hearings, said: "The most valid criticism from the judgement is the one that the contract did not require the publisher to do anything for the writer. Changes should be that the composer knows precisely what the publisher's function is, how he will exploit the copyright, and it will have to be made clear just how the copyright may go back to the composer.

"But it's a matter of commonsense. It doesn't mean the end of a standard contract — because each house has its own variations. And we must remember that this all took place eight years ago, when Macaulay was unknown... and a lot of important things have changed since then."

Paul Rich, vice president of Carlin Music, said: "My main point is that we don't ever want to frustrate creativity — do that and a publisher is dead. If I had an artist, on a tiny advance and signed for a long time, and he then had a couple of hits, then I'd make concessions to him... once the potential had come through, then I'd change the contract. Obviously if I'd paid a few thousand pounds, then I'd expect all I could get.

"But the way we put it to composers is that when they sign a three or five year contract — and five and five are very rare — then they are simply giving me first

refusal on their material. That way they understand the deal."

Ron White, managing director of EMI Music Publishing, said his legal department was still sifting through the official judgement. "But we don't use an inflexible form of contract or agreement. Ours are updated regularly and always subject to special provisions agreed by the company with the composer."

However the view of Arthur Crisford, of Schroeder Music, was: "Our company may have gone into the dock, but it was the industry that was under attack. Or rather the industry's standard contract.

"Exclusive contracts generally are the same as ours, but how does one define exploitation and promoting the interests of the songwriter. There could be merit in including a release clause in the contract stating that if no record is secured within 18 months, then the writer can offer the tune elsewhere.

"Now we are doing this where we have entered into one-off agreements. The ten-year term only arises when a writer earns his advance over the first five years — but there are some where the writer is committed for a further five even if he doesn't fulfil his advance in terms of royalties.

"And as for what a publisher can do for future material of a contracted writer — well, how on earth can you know what a writer is going to produce two years from now?"

"As for putting songs in a drawer... well, I've worked for five different publishers and that isn't an unknown situation when you've worked as hard as you can on a song for three months or more and if nothing happens then you're obliged to leave it aside in order to concentrate on new material coming in."

"I think publishers may tend to go for individual songs rather than writers in future. And I suppose all contracts are restricting to a degree, but if there are not some restrictions there is no point in having a contract. If either side can get out any time they like then you might just as well have no contract."

### VAN MORRISON

Veeton Fleece. Warner Brothers K 56068. Producer: Van Morrison. A back-to-grass-roots album from Morrison. No funk here, just the simple, acoustic approach of such early numbers as Madame George and Cypress Avenue. Bulbs is the nearest thing to any of the recent Morrison material. It's uptempo but has a country feel to it. Of the rest, Streets Of Arklow stands out, thanks particularly to the bass work of David Hayes. Veeton Fleece is an album that should win Morrison a lot more friends and one destined for the charts.

### BEACH BOYS

Endless Summer. Capitol EA-ST 11307. A collection of early Beach Boys material recorded between 1962-65. All the material deals with the Californian Dream of surf, sun and bronzed blondes. A must for Beach Boy fans because it brings together on one album everything that made the group super stars. There are 20 titles and amongst these are such classics as Surfin' USA, Surfin' Safari, California Girls and Wendy. Should get them back in the charts.

### MIKE MCGEAR

McGear. Warner Brothers K 56051. Production: Paul McCartney. The slightly more famous brother takes a

hand in all the songs but Brian Ferry's Sea Breezes and the new Wings provide all the backing. Also in the band are Brian Jones on sax and Paddy Moloney on Uilleann pipes. Written and recorded in remarkably short time this is McCartney showing how he can churn them out (has he broken a record yet for songwriting?) McGear manages to sound like Zappa, McCartney, even like an early 'Seventies folk singer on Casket, one of the best tracks.

### LEO SAYER

Just A Boy. Chrysalis CHR 1068. Producers: Adam Faith-David Courtney. With his second album, Leo Sayer confirms all the earlier indications of being the most interesting new solo talent to make his mark in Britain in the past 12 months. With the excellent arrangements of Andrew Powell, Dave Courtney's music and his own lyrics, so vivid and perceptive, the sum of the parts is considerable indeed. Add to this the presence of One Man Band and Long Tall Glasses plus the title track, once a hit for Roger Daltrey, and the album shapes as being a certain chart entry.

### ACKER BILK

That's My Desire. Pye NSPL 41036. Producer: Terry Brown. As Terry Brown's sleeve-note says "Working

# ALBUM REVIEWS

With Acker is one of the nicest experiences a producer can have" — a pleasure shared no less by listeners to his new album. 14 tracks, thoughtfully arranged by Alan Tew, from She to Swan Lake, the haunting The Promise Of Your Eyes, and a very beautiful Bachianas Brasileiras No. 5 Arie, combine to make this a quality album which could re-establish Bilk, always a strong international success, as a potent chart-force in this country.

### RANDY NEWMAN

Good Old Boys. Reprise K 54022. Production: Lenny Waronker and Russ Titelman — You can't deny Newman's ability to write a good tune and to put excellent lyrics to it, even if in this instance they do tend to be of a highly political nature. Newman seems to have discovered the modern protest song (along with ragtime and iraproved vocal ability with overtones of Joe Cocker). This is an album not to be dismissed on first hearing. It may not be chart bound but it is destined for long term sales.

### BLACK OAK ARKANSAS

Hot And Nasty. Atlantic K 20083. Atlantic is obviously trying to convince more of the nation's record buyers of the merits of Black Oak Arkansas with this specially-priced (99p) compilation. It contains some of the group's earlier, lesser-known material like Singing The Blues and Memories At The Window, as well as a couple of interesting 'live' cuts (the title track and Hot Rod) from their Raunch 'N' Roll LP. More recent recordings here include the act's last single, Hey Y'All, and a strong version of the Motown classic, Dancing In The Street. As a sampler, it has much potential, especially in the light of Black Oak's recent mini-tour of Britain.

### JUNIOR WALKER & THE ALL STARS

Anthology. Tamla-Motown TMSP 1129. Only when one is faced with such an exhaustive collection of Junior Walker and the All Stars' recordings does it become apparent how many of them were characterised by thundering, blues-based excitement and top-class musicianship. This 31-track, 2-LP set traces the Motown group's career from their first major hits in 1965 (Shotgun, Do The Boomerang, Shake And Fingerpop) to their successes of last year (Gimme That Beat, I Don't Need No Reason, Peace & Understanding). Particularly worthwhile are the half-dozen or more hits that Walker's combo had at the composing and producing hands of current chart star Johnny Bristol, such as What Does It Take, These Eyes, Gotta Hold On To This Feeling, Take Me Girl I'm Ready and Walk In The Night.

### PETULA CLARK

Live In London. Polydor 2893 303. Recorded at the Royal Albert Hall in February and later shown on BBC TV, Miss Clark was in her usual professional form for this concert. Starting with I Can See Clearly Now and You Are The Sunshine Of My Life, and sounding as fresh as a daisy, she takes a couple of Gilbert O'Sullivan songs (Alone Again and Get Down), recalls her early years in showbiz, with G.I. Jive and pays tribute to Nat Cole and Judy Garland with Mona Lisa and The Man That Got Away respectively. Unashamed schmaltz but a good seller — particularly in view of her present tv series.

### LIBERACE

A Liberace Christmas. Hallmark SHM 848. Yet another record release by Lee and one to tie-in with the oncoming festive season. He takes some of Christmas' best-loved songs, like Little Drummer Boy, Here Comes Santa Claus and White Christmas, and adds

several carols, with the result that here is a very saleable budget-price album.

### HUDSON FORD

Free Spirit. A&M 68274. Production: John Ford, Tom Allom, Richard Hudson. The sound is right for the charts. These are expert singles writers who, despite the expansion of the duo to include a very able guitarist, Micky Keene, keyboards and drums, have resisted the temptation to move away from commerciality. Since leaving The Strawbs the duo have had no marked success with their singles. Perhaps this is because their music is a little predictable. Nevertheless there is potential here.

### AMAZING BLONDEL

Mulgrave Street. DJM DJLPS 443. Production: John Glover and Phil Brown. And amazing they are. Amazingly different from the band that used to be on RCA. They rather failed in their attempt to be a modern folk band of the electric-crumhorn-with-fuzz-pedal variety. The title track is a masterpiece both of recording studio technique and of musical arrangement, possibly breaking new ground the mood is changed and the simple theme preserved. The record then becomes a little more mundane but is revived magnificently by Hole In The Head marking this album out as the best new thing to come out of DJM for a long time.

### RICHARD BETTS

Highway Call. Capricorn Super 2429 117. Producers: Richard Sandlin-Richard Betts. With his first solo album Betts shows a distinct affinity with country style music, not the most probable departure for the lead guitarist with the hard-rocking Allman Brothers Band. But the results are quite enjoyable and with colleague Chuck Leavell, so dependable on piano, the voicings occasionally echo tracks from the Brothers and Sisters album. Betts sings capably, plays impeccably and the band swings all the way, although the two long jams of side two do go on a bit.

### SNAFU

Situation Normal. WVA 013. Production: Steve Rowland. Basically rock with a funky flavour and a little country thrown in here and there. A very good sound this and Bobby Harrison's voice is strong if not particularly distinctive. The music is excellent but American in sound and perhaps not sufficiently remarkable to seize the attention of the British public. Nevertheless, Harrison is a hustler and he even has a solo single in the pipeline. Anything may happen.

### CURTIS MAYFIELD

The Best Of Curtis Mayfield. Buddah BDLP 4015. Buddah clearly hopes that this Mayfield compilation, released only weeks after the soul star's Sweet Exorcist album, will become a steady-selling regular stock item. And while it may make an attractive package for the occasional Mayfield fan, the LP's title is certainly contentious. Only four of the 11 tracks (Move On Up, We've Got To Have Peace, Superfly and Back To The World) were single 'A' side for the artist, while another two (People Get Ready and Mighty Mighty) are 'live' recordings which were originally only noteworthy in the context of the concert album from which they have been lifted. All the material serves to demonstrate Mayfield's unique and stimulating musical talent, of course, but then almost everything he records does that. As a set purporting to contain his best, it lacks much. What about If There's A Hell Below (his first solo single), for instance, or Freddie's Dead (his Grammy-nomination song)?

## CHART CERTAINTY

Sales potential within respective market

\*\*\* Good

\*\* Fair

\* Poor

## POPULAR

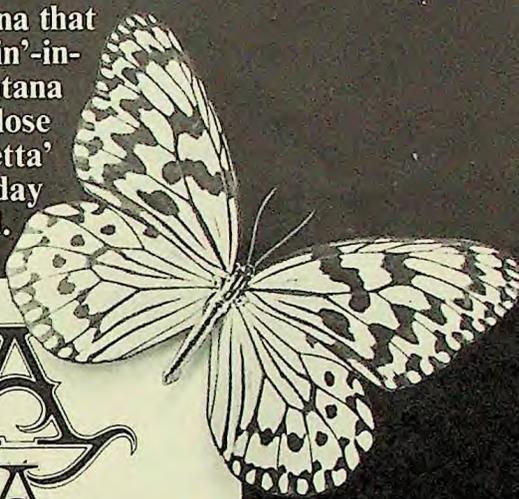
### BUDDY HOLLY

Legend. MCA Coral Rainbow CDMS 802. This 33-track, 2-LP piece of history — for Buddy Holly was one of the most influential of rock's early heroes — looks set to be snapped up even by fans of the late singer who already possess everything the compilation contains. Every significant track Holly ever made is here, from his first hit, That'll Be The Day (from 1957) to his last posthumous charter, Love Is Strange (recorded in 1959, but a US hit in 1969). The classics come thick and fast: Not Fade Away, Peggy Sue, Rave On, Think It Over, It's So Easy, It Doesn't Matter Anymore, Raining In My Heart, Oh Boy and so on. The inclusion of five tracks in genuine stereo is the bonus that will attract the diehard fans, while exhaustive sleeve notes (with musician line-ups and recording dates) make a good package great.

# SANTANA BORBOLETTA

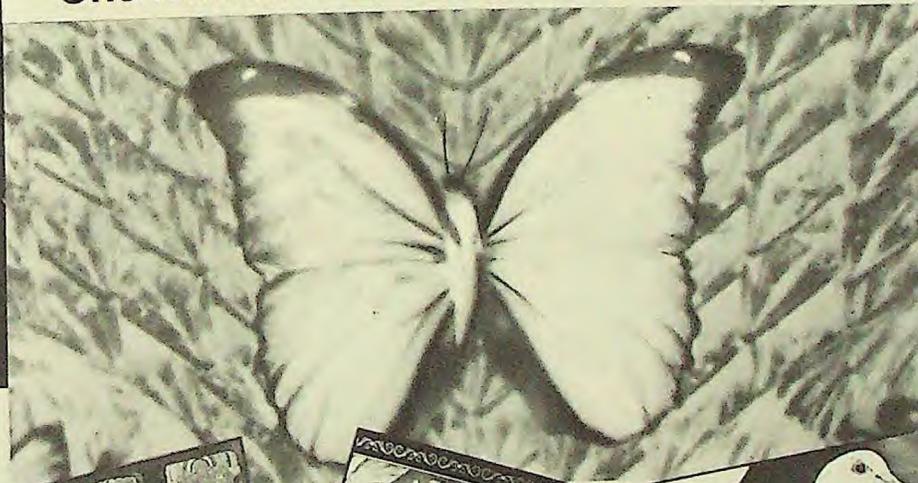
The fiery rhythms that Santana introduced to rock are back

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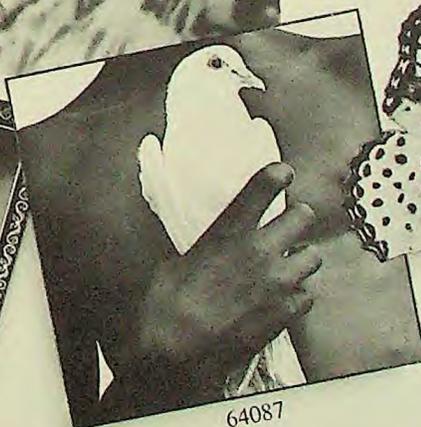
including:  
Mirage/Give And Take/Life Is Anew  
One With The Sun/Promise Of A Fisherman



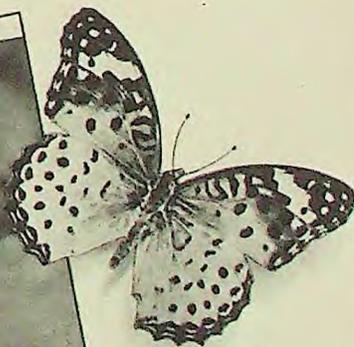
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ON PAGE 74

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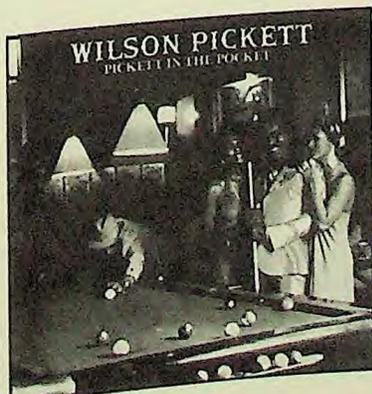
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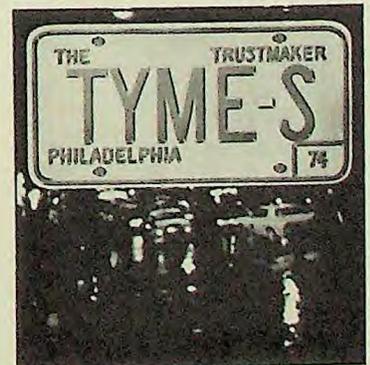
APLI 0335



APLI 0495



APLI 0323



**RCA**

ALSO AVAILABLE ON TAPE

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LISTINGS

AB

ANGEL, Whole Lotta Trouble, CARL SIMMONS. Antic K 11515.  
 BACK IN MY CHILDHOOD DAYS, Back In My Young Man's Days, MAX BYGRAVES. Pye 7N 45414.  
 BE NOT TOO HARD, Earth Hymn Part 2A, MANFRED MANN'S EARTH BAND. Bronze BRO 13.  
 BIG BIG DEAL, Bed In The Corner, STEVE HARLEY. EMI 2233.  
 BOOGIE ON REGGAE WOMAN (Vocal), PAT RHODEN. Boogie On Reggae Woman (Instrumental), DEZ ALL STARS. Horse HOSS 59.

C

CRAZY LADY, End Of Another Day, JOHN BALDRY. ABC 4016.

D

DEAR JESUS, Lady From A Small Town, PRELUDE. Dawn DNS 1089.  
 DELAWARE, Catarina, I Love You And Don't You Forget It, PERRY COMO. RCA 2469.  
 DO IT FLUID, Summer Love, BLACKBYRDS. Fantasy FTC 113.

E

EASY STREET, Do Like Me, EDGAR WINTER. Epic EPC 2802.  
 EVERYTHING I WANT TO DO, Woman Of The World, ALBERT HAMMOND. MUMS 1834.

G

GANGSTER BOOGIE BUMP, Let's Meringue, WILLIE HENDERSON. Pye 7N 25668.  
 GEMINI, Tradition, GREEP. Charisma CB 237.

I

I CAN FEEL THE FIRE, Breath On Me, RON WOOD. Warner Bros. K 16463.  
 I'M GETTIN' IN OVER MY HEAD, Eris Tu, TRINI LOPEZ. EMI International INT 505.  
 I GOT TO FIND ME SOMEBODY, What Now My Love, THE VEL-VETS, Pye Disco Demand DDS 109.  
 I HEARD IT THROUGH THE GRAPEVINE, Chained, MARVIN GAYE. Tamla Motown TMG 923.  
 I HIT THE JACKPOT, Falling In Love With You, PAUL NICHOLAS. Epic EPC 2783.  
 I LOVE YOU, Old James Dean, CHRIS HODGE, DJM DJS 337.

C

I'M A CLOWN, Old Soldiers, NEW WORLD. EMI 2234.

I

I'M GOIN' LEFT, Heavy Day, SYREETA. Tamla Motown TMG 926.  
 I'M LEAVING IT UP TO YOU, WINSTON & THE ZION BOYS, Teach The Children, L. GICHIE AND THE ZION BOYS. HJ 6693.  
 I'M STILL WAITING, Judgement Day, G T MOORE AND THE REGGAE GUITARS. Charisma CB 236.

IS IT ME, IS IT YOU, Loving You, MICHAEL PRICE. Cube BUG 52.

I SURRENDER, Goodbye Jon, THE ANGELETTES. Mooncrest MOON 35.

IT TAKES A TRAIN, Lay Me Down Easy, TRACY NELSON. Atlantic K 10512.

J

JUKE BOX JIVE, When You're Falling In Love, RUBETTES. Polydor 2058 529.  
 JUNIOR'S FARM, Sally G., PAUL McCARTNEY & WINGS. Apple R 5999.

L

LITTLE BOY BLUE, Tragedy Queen, ANGEL, Cube BUG 51.  
 LOVE AND AFFECTION, No More, REFLECTIONS. Purple PUR 124.

M

MEMORIES DON'T LEAVE LIKE PEOPLE DO, It Don't Hurt No More, JOHNNY BRISTOL. MGM 2006 471.  
 MOMENTS, Space Legend, KEITH MICHELL. Spark SRL 1111.  
 MORNING SIDE OF THE MOUNTAIN, Riding My Bicycle, DANNY RAY. Trojan TR 7938.  
 MRS. VANDERBILT, Oh My Love, JANGLES. Pye 7N 45411.  
 MY BOY, Loving Arms, ELVIS PRESLEY. RCA 2458.  
 MY FRIEND THE SUN, Burlesque, FAMILY. Reprise K 14361.  
 MY LOVE FOR YOU, JACKIE ROBINSON, Smokey Mountains, R D L ALL STARS. Harry J HJ 6695.

N

NOT FADE AWAY, After The Dance, FUMBLE. RCA 2479.

O

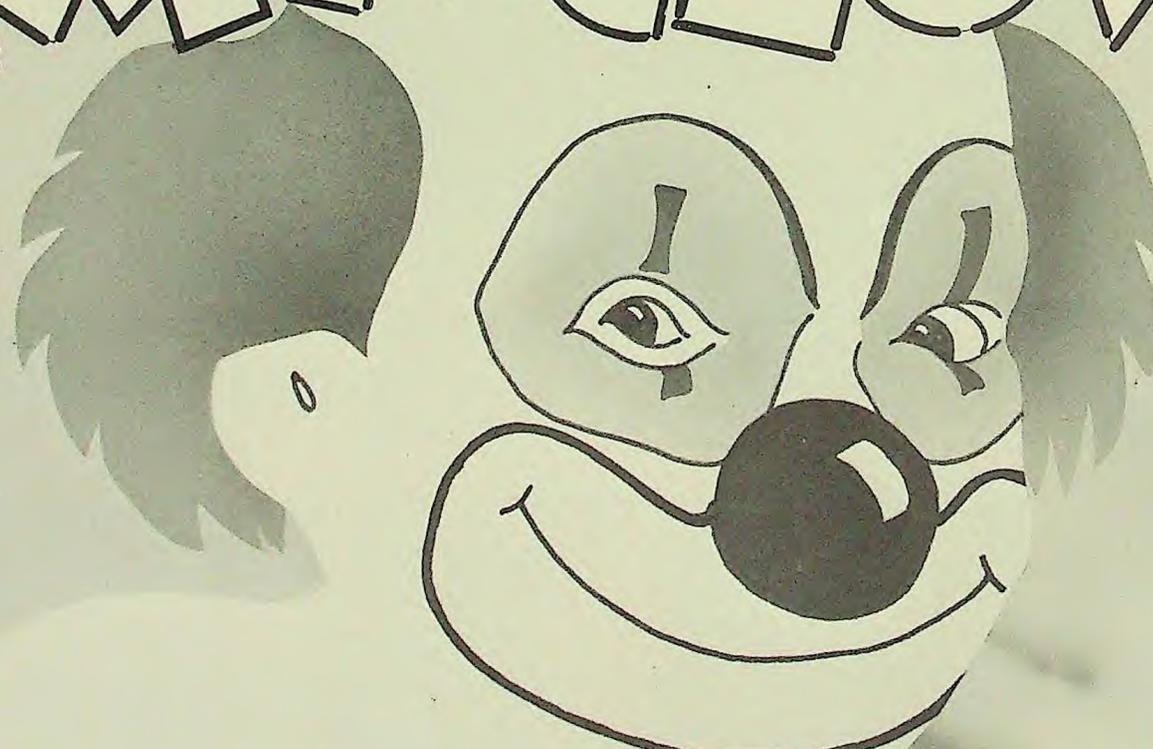
ONE WONDERFUL MOMENT, Love, Love, Love, THE SHAKERS. ABC 4018.  
 ONLY ONE WOMAN, In Good Time, NIGEL OLSSON. Rocket FIG 13.  
 ON THE NING NANG NONG, The Silly Old Baboon, SPIKE MILLIGAN. Polydor 2058 524.

R

RED RIVER ROCK, Rockin' Goose, JOHNNY & THE HURRICANES. Contempo CS 9012.  
 REMEMBER (SHA LA LA), I'll Always Do The Best I Can, FRIENDLY PERSUASION. Rare Earth RES 120.  
 ROLL ON SWEET MISSISSIPPI, The Music's Real, DOBIE GRAY. MCA 163.

Cut Here

I'M A CLOWN



Written and produced by Russ Ballard

PERFORMED BY

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# RELEASES

## MUSIC WEEK NOV. 2

**S**  
 SAILING ON, If You Act This Way, TOOTS & THE MAYTALS, Dragon DRA 1026.  
 SAME FOLKS, Dub Wise, RAMNY DAVIS, Attack ATT 8082.  
 SAND IN YOUR HAND, Miss You, JAMES ANTONY, UK UK 83.  
 SEE-SAW, Mercy Mercy, DON COVAY, Atlantic K 10515.  
 SH-BOOM (LIFE COULD BE A DREAM), Maybe I'm Old Fashioned, SHA NA NA, Kama Sutra KSS 701.  
 16 BROTHERS, Hush Hush Maria, JOE DOLAN, Pye 7N 45410.  
 STREET CORNER MUSIC, God's Own Country, DAVE JORDAN, Bradley's BRAD 7422.  
 SOUL FOR SALE, Lovin' You Girl, JOHN SCHROEDER & ORCHESTRA, Pye Disco Demand DDS 2002.

**U**  
 UP UNTIL NOW, Pick A Bale Of Cotton, THE JAMES BOYS, Penny Farthing PEN 857.

**W**  
 WALKING IN THE WIND, Walking In The Wind (Instrumental), TRAFFIC, Island WIP 6207.  
 WE GOT LOVE, Pain, BUDDY MILES, CBS 2713.  
 WHEN MABEL COMES IN THE ROOM, I'll Be With You In Apple Blossom Time, RAY CONNIF, CBS 2742.  
 WHERE DID ALL THE GOOD TIMES GO, I'm Dyin' DONNY OSMOND, MGM 2006 468.  
 WILD CAT, Only Half A Man, MERLIN, CBS 2790.

**Y**  
 YOU BELIEVED IN ME (Part I), You Believed In Me (Part II), EXECUTIVE SUITE, Cloud One HIT 3.  
 YOU ARE, Five Flight Walk-Up, PHILIP GOODHAND-TAIT, DJM DJS 278.  
 YOUNG LOVE, Look At You, Look At Me, Look At Us, KYDD, Dart ART 2050.

**Z**  
 ZIP GUN BOOGIE, Space Boss, T. REX, EMI MARC 9.

**T**  
 THE CHICKEN SONG, Pooh! Pooh! Pooh!, FREDDIE GARRITY, Bus Stop BUS 1022.  
 THE JIMMY BROWN SONG (THE THREE BELLS), It's A Great Little World, THE KING SINGERS, EMI 2230.  
 THEME FROM THE MAD ADVENTURES OF RABBI JACOB, Love At First Sight, VLADIMIR COSMA, Decca F 13559.  
 THERE GOES MY EVERYTHING, Tennessee Saturday Night, ACE CANNON, London HOU 10472.  
 THE SWISS MAID, Hey Little Girl, DEL SHANNON, Contempo CS 9013.  
 THE TELEGRAM SONG, Love You More Than Any Other Guy, THE OUTRIDERS, Dart ART 2049.  
 THE WILD ONE, Shake My Sugar, SUZI QUATRO, RAK 185.  
 THE ZOO (THE HUMAN ZOO), I'm Looking For Love, THE COMMODORES, Tamla Motown TMG 924.  
 TURN IT DOWN, Someone Else Will, SWEET, RCA 2480.  
 TWELVE DAYS OF CHRISTMAS, Does Your Hair Hang Low, BILL BARCLAY, GM GMS 031.

### TOTAL ISSUED

Singles issued by major manufacturers for week ending November 1st, 1974.

	This Week	This Month	This Year
EMI	14 (16)	14 (16)	582 (584)
Decca	3 (6)	3 (6)	602 (603)
Pye	12 (4)	12 (4)	266 (247)
Polydor	4 (5)	4 (5)	361 (367)
CBS	6 (5)	6 (5)	361 (340)
Phonogram	— (4)	— (4)	293 (288)
RCA	4 (3)	4 (3)	281 (279)
WEA	5 (3)	5 (3)	305 (296)
Others	26 (9)	26 (9)	1122 (1110)
<b>Total</b>	<b>74 (55)</b>	<b>74 (55)</b>	<b>4173 (4114)</b>

## NEEDLE TIME

**RADIO LONDON'S FAVOURITE PLAYS**  
 Love Ship - Kenny Young (GTO 4)  
 Walkin' In The Country - Country Hams (EMI 2220)  
 The World Today Is A Mess - Donna Hightower (Decca FR 13387)  
 Be My Day - The Cats (Livewire SON 4000)

**ROBBIE'S ROCKET**  
 How Long - Ace (Anchor ANC 1002)

**BRMB RADIO HITPICKS**  
 GEORGE FERGUSON: Keep It Down - Jack Bruce (RSO 2090 141);  
 The Well Is Dry - Four Tops (ABC 4013)  
 JOHN HEDGES: We Got Love - Buddy Miles (CBS 2713); Tell Me  
 What You Want - Jimmy Ruffin (Polydor 2058 433)  
 ED DOOLAN: Billy Porter - Mick Ronson (RCA 2482); The Wild  
 One - Suzi Quatro (RAK 185)  
 ROBIN VALK: It Takes A Lot To Laugh - Tracy Nelson (Atlantic  
 K 10512); I Can Feel The Fire - Ron Wood (Warner Brothers K  
 16463)

**RADIO TWO DISC OF THE DAY**  
 Monday: November 4 - That Song Is Driving Me Crazy - Peddlers  
 EMI 2231  
 Tuesday: November 5 - Nabucco - Va Pensiero - Waldo de Los  
 Rios Warner Bros K 16480  
 Wednesday: November 6 - Various Tracks from LP - Those Classic  
 Years 1948-56; Capitol E-ST 23368  
 Thursday: November 7 - Stony - Lobo (From Album Calumet);  
 Philips 6369 802  
 Friday: November 8 - With You - Demis Roussos; Philips 6009 543

**RADIO LUXEMBOURG HOT SHOTS**  
 KID JENSEN: Get Your Love Back - Three Degrees, Philadelphia  
 SPIR 2737  
 PETER POWELL: Ride On Baby - Geordie, EMI 2226  
 TONY PRINCE: Love Ship - Kenny Young, GTO GT 4  
 MARK WESLEY: Give Me What I Cry For - Christopher Rainbow,  
 Polydor 2058 516  
 DAVE CHRISTIAN: The Well Is Dry - Four Tops, ABC 4013  
 BOB STEWART: Jazzman - Carole King, Ode ODS 66101  
 POWERPLAY: Juke Box Jive - Rubettes, Polydor 2058 529

**RADIO CLYDE PERSONALITY PICKS**  
 STEVE JONES: Do Ya - The Move (Harvest HAR 5086) - Our  
 Special Song - Lelly Boone (Penny Farthing PEN 853).  
 RICHARD PARK: Hergest Ridge - Mike Oldfield - Rub My Tummy  
 - Zenda Jacks (Magnet MAG 14).  
 TOM FERRIE: You're The First, The Last, My Everything - Barry  
 White (20th Century BTC 2133); With You - Demis Roussos (Philips  
 6009 543).  
 BRIAN FORD: Get Dancin' - Discotex & The Sex-o-lettes (Chelsea  
 2005 013) - Saturday Gig - Mott the Hoople (CBS 2754).  
 TIM STEVENS: You Are - Philip Goodhand-Tait (DJM DJS 278);  
 Can't Stop Myself - Billy Shake (Young Blood YB 1073).

**CAPITAL CLIMBERS**  
 Longfellow Serenade - Neil Diamond (CBS 2769)  
 I'm Goin' Left - Syreeta (Tamla Motown TMG 926)  
 Fly Away - Russ Ballard (Epic EPC 2670)  
 Bad Blood - Neil Sedaka (Polydor 2058 532)  
 Get Your Love Back - Three Degrees (Philadelphia PIR 2737)  
 Be Not Too Hard - Manfred Man Earth Band (Bronze BR 13).

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MAG 17

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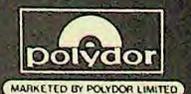
2058 529



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2383 306 M/C 3170 206

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MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Charts cover week ending October 19th.

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# MUSIC WEEK TOP ALBUMS

- = NEW ENTRY
- ⊕ = MILLION SALES
- = OVER £150,000 SALES
- = OVER £75,000 SALES
- 1 = RE-ENTRY

Now	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
* 1	2	3	SMILER			
* 2	1	4	ROLLIN'	Rod Stewart	Rod Stewart	Mercury 9104 001
* 3	3	43	TUBULAR BELLS	Bay City Rollers	Bill Martin/Phil Coulter	Bell BELLS 244
* 4	7	2	JUST A BOY	■ Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
* 5	■	■	IT'S ONLY ROCK AND ROLL	□ Leo Sayer	Adam Faith/Dave Courtney	Chrysalis CHR 1068
* 6	4	9	BACK HOME AGAIN	The Rolling Stones	The Glimmer Twins	COC 59103
* 7	5	46	BAND ON THE RUN	John Denver	Milton Okun	RCA Victor APLI 0548
* 8	11	16	ANOTHER TIME, ANOTHER PLACE	■ Paul McCartney/Wings	P. McCartney	Apple PAS 10007
* 9	19	2	A STRANGER IN MY OWN BACK YARD	□ Bryan Ferry	B. Ferry/J. Punter	Island ILPS 9284
*10	6	3	WALLS AND BRIDGES	Gilbert O'Sullivan	Gordon Mills	MAM MAMS 506
*11	8	8	HERGEST RIDGE	□ John Lennon	John Lennon	Apple PCTC 253
*12	13	3	DAVID ESSEX	Mike Oldfield	M. Oldfield/T. Newman	Virgin V 2013
*13	9	41	THE SINGLES 1969-1973	David Essex	Jeff Wayne	CBS 69088
*14	12	6	MUD ROCK	■ Carpenters	J. Daugherty/R&K Carpenter	A&M AMLH 63601
*15	14	55	THE DARK SIDE OF THE MOON	Mud	M. Chapman/N. Chinn	RAK SRAK 508
*16	18	7	SANTANA'S GREATEST HITS	■ Pink Floyd	Pink Floyd	Harvest SHVL 804
*17	■	■	I'M LEAVING IT ALL UP TO YOU	Santana	—	CBS 69081
*18	17	8	THE BEST OF JOHN DENVER	Donny & Marie Osmond	Mike Curb	MGM 2315 307
*19	■	■	CAN'T GET ENOUGH	John Denver	Milton Okun	RCA Victor APLI 0374
*20	28	7	RAINBOW	Barry White	Barry White	20th Century BT 444
*21	10	2	ODDS & SODS	Peters & Lee	Johnny Franz	Philips 6308 208
*22	16	2	THE IMPOSSIBLE DREAM	The Who	—	Track 2406 116
*23	22	2	MOTOWN CHARTBUSTERS VOL. 9	Sensational Alex Harvey Band	D. Batchelor/D. Wadsworth	Vertigo 6360 112
*24	26	118	SIMON & GARFUNKEL'S GREATEST HITS	Various	—	Tamla Motown STML 11270
*25	15	21	SHEET MUSIC	□ Simon & Garfunkel	Simon & Garfunkel	CBS 69003
*26	21	13	THE THREE DEGREES	10CC	10CC	UK UKAL 1007
*27	27	11	461 OCEAN BOULEVARD	Three Degrees	—	Philadelphia PIR 65858
*28	20	5	HANG ON IN THERE BABY	□ Eric Clapton	Tom Dowd	RSO 2479 118
*29	24	13	ROCK YOUR BABY	Johnny Bristol	Johnny Bristol	MGM 2315 303
*30	48	9	STONE GON	■ George McCrae	T. K. Productions	Jayboy JSL 3
*31	37	5	ABRAXAS	□ Barry White	Barry White	Pye NSPL 28186
*32	33	67	AND I LOVE YOU SO	Santana	—	CBS 64087
*33	29	3	KIMONO MY HOUSE	■ Perry Como	Chet Atkins	RCA Victor SF 8360
*34	35	52	GOODBYE YELLOW BRICK ROAD	□ Sparks	Muff Winwood	Island ILPS 9272
*35	47	2	REMEMBER YOU'RE A WOMBLE	■ Elton John	Gus Dudgeon	DJM DJLPD 1001
*36	25	17	CARIBOU	The Wombles	Mike Batt	CBS 80191
*37	■	■	WAR CHILD	■ Elton John	Gus Dudgeon	DJM DJLPH 439
*38	49	4	A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT	Jethro Tull	Ian Anderson	Chrysalis CHR 1067
*39	—	1	BRIDGE OVER TROUBLED WATER	Nilsson	Derek Taylor	RCA Victor SF 8371
*40	■	■	ILLUMINATIONS	⊕ Simon & Garfunkel	S & G Halee	CBS 63699
*41	41	2	JOURNEY TO THE CENTRE OF THE EARTH	Carlos Santana/Alice Coltrane	—	CBS 69063
*42	31	12	OUR BEST TO YOU	■ Rick Wakeman	Rick Wakeman	A&M AMLH 63621
*43	23	12	FULFILLINGNESS' FIRST FINALE	□ Osmonds	—	MGM 2315 300
*44	39	2	LET'S PUT IT ALL TOGETHER	Stevie Wonder	S. Wonder	Tamla Motown STMA 8019
*45	—	1	THE BEST OF BREAD	The Stylistics	Thom Bell	Avco 6466 013
*46	40	2	GLEN CAMPBELL'S GREATEST HITS	Bread	—	Elektra K 42115
*47	—	1	SOLO CONCERT	□ Glen Campbell	—	Capitol ST 21885
*48	—	1	SUNSHINE	Billy Connolly	Nat Joseph	Transatlantic TRA 279
*49	50	19	THE BEATLES 1962-1966	Original Soundtrack	Gil Roden/Johnny Musso	MCA MCF 2566
*50	46	2	THESE FOOLISH THINGS	■ Beatles	George Martin	Apple PCSP 717
				■ Bryan Ferry	B. Ferry/J. Punter	Island ILPS 9249

## OUTSIDERS

TAPESTRY OF DREAMS, Charles Aznavour, Barclay 90 90003  
 THE BEATLES 1967-1970, Beatles, Apple PCSP 718  
 DIANA AND MARVIN, Diana Ross/Marvin Gaye, Tamla Motown STMA 8015  
 SO FAR, Crosby, Stills Nash And Young, Atlantic K 50023  
 GOLDEN MEMORIES, James Last, Polydor 2371 472  
 MEDDLER, Pink Floyd, Harvest SHVL 795  
 EVERYONE IS EVERYBODY ELSE, Barclay James Harvest, Polydor 2383 286  
 SPOTLIGHT ON NANA MOUSKOURI, Nana Mouskouri, Fontana 6641 197  
 INNERVISIONS, Stevie Wonder, Tamla Motown STMA 8011  
 THE STING, Original Soundtrack, MCA MCF 2537

## ARTISTS' A-Z

(Full price)

BAY CITY ROLLERS.....	2
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THE MID-PRICE CHART NOW COVERS ALBUMS RETAILING AT A RECOMMENDED PRICE OF £1.26-£1.99 PLUS TV COMPILATION ALBUMS. ONLY FOUR ALBUMS QUALIFIED FOR INCLUSION IN THIS WEEK'S CHART. THEY WERE:

- \* 1 BLACK EXPLOSION, Various Artists, Ronco BPR 208
- \* 2 BUDDY HOLLY'S GREATEST HITS, Buddy Holly, MCA (CORAL) CDLM 8007
- \* 3 SCOTT JOPLIN PIANO RAGS, Joshua Rifkin, Nonesuch H 71248
- \* 4 ELVIS PRESLEY'S 40 GREATEST HITS, Arcade ADEP 12

**None but not forgotten** F13557

is a single to watch!

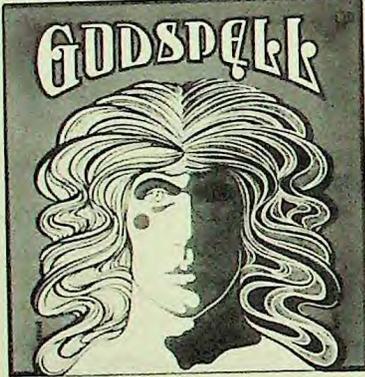
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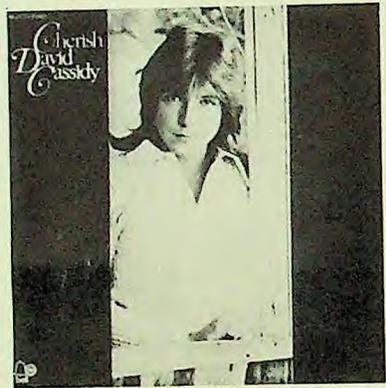
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BELLS 203



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David Cassidy  
**DAVID CASSIDY**  
**CHERISH**  
BELLS 210



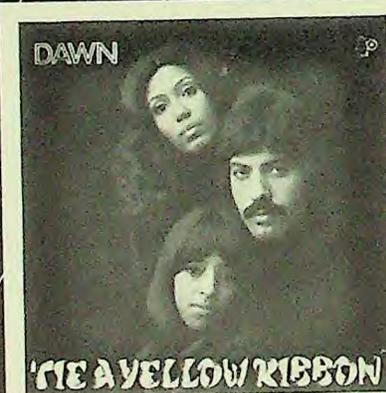
David Cassidy  
**DREAMS ARE**  
**NUTHIN' MORE THAN**  
**WISHES** BELLS 231



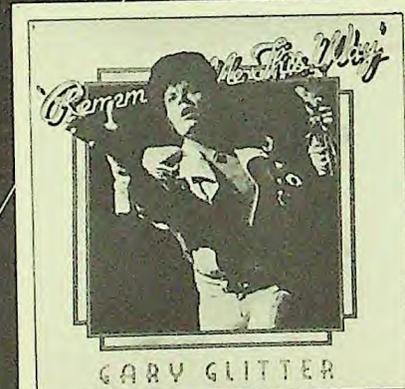
SEASONS IN THE  
TERRY JACKS  
**TERRY JACKS**  
**SEASONS IN**  
**THE SUN**  
BELLS 239



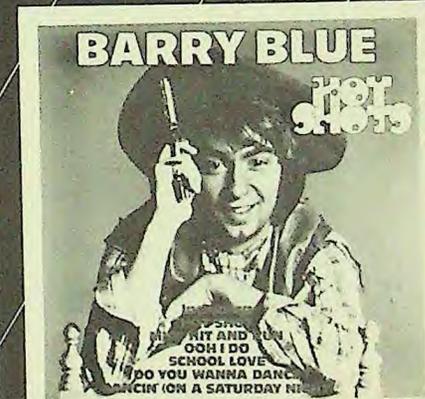
The Delfonics  
**SUPER HITS**  
BELLS 204



DAWN  
**'TIE A YELLOW RIBBON**  
**Dawn**  
**TIE A YELLOW**  
**RIBBON**  
BELLS 221



Remember Me This Way  
**GARY GLITTER**  
**Gary Glitter**  
**REMEMBER ME**  
**THIS WAY**  
BELLS 237



**BARRY BLUE**  
**Hot Shots**  
**Barry Blue**  
**HOT SHOTS**  
BELLS 249

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 = QUARTER MILLION SALES  
 = SALES INCREASE OVER LAST WEEK  
 CODE: A - American songs, B - British, F - Foreign.  
 DISTRIBUTORS' INDEX CODE  
 CW-CBS/WEA, E-EMI, A-Pye, H-H.R. Taylor, I-Phonodisc, L-Lugtons, R-RCA, S-Island, X-Clyde Factors, B-B&C, Z-Enterprise.

# MUSIC WEEK

# TOP 50 SINGLES

**STAR BREAKERS**  
 SHA LA LA, Al Green, London HL 10470  
 HOW LONG, Ace, Anchor-ANC 1002  
 UNDER MY THUMB, Wayne Gibson, Pye Disco Demand DDS 2001  
 (YOU KEEP ME) HANGIN' ON, Ann Peebles, London HL 10468  
 WILLY & THE HAND JIVE, Eric Clapton, RSO 2090 139  
 TELL ME WHAT YOU WANT, Jimmy Ruffin, Polydor 2058 433  
 ZING WENT THE STRINGS OF MY HEART, Trammps, Buddah BDS 405  
 GOODBYE NOTHING TO SAY, Javetts/Nosmo King, Pye Disco Demand DDS 2003  
 ROCK A BYE NURSERY RHYME, Rockin' Berries, Pye 7N 45394  
 YOU AIN'T SEEN NOTHING YET, Bachman-Turner Overdrive, Mercury 6167 025  
 LONGER LIST OF BREAKERS BUMP, Kenny, RAK-186  
 CAN'T HELP LOVING THAT MAN OF MINE, Ila Van, Pye Disco Demand DDS-108  
 EVE, Jim Capaldi, Island WIP 6127  
 FAMILY AFFAIR, MFSB, Philadelphia PIR 2219  
 GET DANCING, Discotex And The Sex-o-Lettes, Chelsea 2005 013  
 HAPPY BIRTHDAY BABY, Tony Christie, MCA 157  
 HELP ME MAKE IT THROUGH THE NIGHT, John Holt, Trojan TR 7909  
 I SURVIVED, Adam Faith, Warner Bros. K 16437  
 MY MISTAKE (WAS TO LOVE YOU), Diana Ross/Marvin Gaye, Tamla Motown TMG 920  
 O.K. CHICAGO, Resonance, Bradley's BRAD 7410  
 PLEASE TELL HIM THAT I SAID HELLO, Dana, GTO GT6  
 TELL HIM, Hello, Bell 1377  
 TELL ME SOMETHING GOOD, Rufus, ABC 4008  
 YEARS OF LOVE, Freddie Breck, Buk BJ 3002.

	LAST 2 WKS	1	2	7		TITLE	ARTIST	LABEL & NUMBER	Publisher	Producer
£ 01	1	2	7	A	EVERYTHING I OWN	Ken Boothe	Trojan TR 7920	Screen Gems/Columbia	L. Chalmers	
£ 2	2	3	3	B	FAR FAR AWAY	Slade	Polydor 2058 522	Barn	Chas Chandler	
£ 3	10	19	4	B	GONNA MAKE YOU A STAR	David Essex	CBS 2492	April/Rock On	Jeff Wayne	
£ 4	4	11	4		ALL OF ME LOVES ALL OF YOU	Bay City Rollers	Bell 1382	Martin Coulter	Bill Martin/Phil Coulter	
£ 5	23	-	2	B	KILLER QUEEN	Queen	EMI 2229	Feldman/Trident	Roy Thomas Baker/Queen	
£ 6	3	1	8	B	SAD SWEET DREAMER	Sweet Sensation	Pye 7N 45385	M&M Music	Tony Hatch/Des Partop	
£ 7	6	12	6	A	(YOU'RE) HAVING MY BABY	Paul Anka	United Artists UP 35713	MAM	Rick Hall	
£ 8	15	25	4	A	DOWN ON THE BEACH TONIGHT	Drifters	Bell 1381	Cookaway/Macaulay	R. Greenaway/Billy Davis	
£ 9	9	13	5	A	I CAN'T LEAVE YOU ALONE	George McCrae	Jayboy BOY 90	Southern	T. K. Productions	
£ 10	19	48	3	B	LET'S GET TOGETHER AGAIN	Glitter Band	Bell 1383	Ram	Mike Leander	
£ 11	18	31	3	A	(HEY THERE) LONELY GIRL	Eddie Holman	ABC 4012	Famous Chappell	Peter De Angelis	
£ 12	7	9	5	A	I GET A KICK OUT OF YOU	Gary Shearston	Charisma CB 234	Chappells	Hugh Murphy	
£ 13	5	4	8	B	GEE BABY	Peter Shelley	Magnet MAG 12	Magnet	Peter Shelley	
£ 14	28	34	3	A	LET'S PUT IT ALL TOGETHER	Stylistics	Avco 6105 032	Avemb/Cyril Shane	Hugo & Luigi	
£ 15	16	17	4	B	ALL I WANT IS YOU	Roxy Music	Island WIP 6208	E.G. Music	Roxy Music/J. Punter	
£ 16	21	33	3	B	NEVER TURN YOUR BACK ON MOTHER EARTH	Sparks	Island WIP 6211	Island	Muff Winwood	
£ 17	24	23	4	B	MINUETTO ALLEGRETTO	The Wombles	CBS 2710	Batt Songs	Mike Batt	
£ 18	11	7	5	B	FAREWELL - BRING IT ON HOME TO ME	Rod Stewart	Mercury 6167 033	G. H. Music	Rod Stewart	
£ 19	20	18	7	A	YOU LITTLE TRUST MAKER	Tymes	RCA 2456	April/Maximus	Billy Jackson	
£ 20	13	10	7	B	REGGAE TUNE	Andy Fairweather-Low	A&M AMS 7129	Rondor	Elliott Mazer	
£ 21	17	28	5	A	HAPPY ANNIVERSARY	Slim Whitman	United Artists UP 35728	Francis Day & Hunter	Kelso Herston	
£ 22	22	29	4	B	I HONESTLY LOVE YOU	Olivia Newton-John	EMI 2216	Rondor	John Farrar	
£ 23	30	38	3	A	DA DOO RON RON	Crystals	Warner Spector K 19010	Carlin	Phil Spector	
£ 24	12	5	12	A	ANNIE'S SONG	John Denver	RCA APBO 0295	ATV Music	Milton Okun	
£ 25	8	8	11	A	ROCK ME GENTLY	Andy Kim	Capitol CL 15787	Intersong	Andy Kim	
£ 26	50	-	2	B	PEPPER BOX	Peppers	Spark SRL 1100	Instant	Sirocco	
£ 27	33	45	3	A	ROCK 'N' SOUL	Hues Corporation	RCA Victor PB 10066	Jimi Lane/BMI	T. Sellers/W. Holmes	
£ 28	26	22	13	F	Y VIVA ESPANA	Sylvia	Sonet SON 2037	-	Rune Ofverman	
£ 29	39	-	2	B	HOT SHOT	Barry Blue	Bell 1379	ATV	Barry Blue	
£ 30	36	39	3	A	YOU HAVEN'T DONE NOTHIN'	Stevie Wonder	Tamla Motown TMG 921	Jobete/London	S. Wonder	
£ 31	14	6	8	B	LONG TALL GLASSES	Leo Sayer	Chrysalis CHS 2052	Blandell/Compass	A. Faith/D. Courtney	
£ 32	38	49	3	A	THEN CAME YOU	Dionne Warwick/Detroit Spinners	Atlantic K 10495	Gamble/Huff/Carlin	Thom Bell	
£ 33	27	27	6	A	SAMBA PA TI	Santana	CBS 2561	Chrysalis	Fred Catero/Santana	
£ 34	NEW ENTRY			A	FAREWELL IS A LONELY SOUND	Jimmy Ruffin	Tamla Motown TMG 922	Jobete London	James Dean/William Witherspoon	
£ 35	NEW ENTRY			A	GET YOUR LOVE BACK	Three Degrees	Philadelphia PIR 2737	Gamble Huff/Carlin	Richard Rome	
£ 36	41	41	3	A	WHATEVER GETS YOU THRU' THE NIGHT	J. Lennon/Plastic Ono Nuclear	Apple R 5998	Lennon/ATV	J. Lennon	
£ 37	32	14	12	A	KUNG FU FIGHTING	Carl Douglas	Pye 7N 45377	Subiddu/Chappell	Biddu	
£ 38	NEW ENTRY			A	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	Barry White	20th Century BTC 2133	Schroeder	Barry White	
£ 39	NEW ENTRY			A	TOO GOOD TO BE FORGOTTEN	Chi-Lites	Brunswick BR 13	Intersong	Eugene Record	
£ 40	NEW ENTRY			B	MAGIC	Pilot	EMI 2217	Robbins	Alan Parsons	
£ 40	31	15	11	A	HANG ON IN THERE BABY	Johnny Bristol	MGM 2006 443	Warner Bros Music	Johnny Bristol	
£ 42	25	16	6	A	KNOCK ON WOOD	Bowie	RCA 2466	Warner Bros.	T. Visconti/Mainman	
£ 43	29	20	11	A	MACHINE GUN	Commodores	Tamla Motown TMG 902	Jobete London	James Carmichael	
£ 44	35	30	12	A	CAN'T GET ENOUGH OF YOUR LOVE BABE	Barry White	Pye 7N 25661	Schroeder	Barry White	
£ 45	NEW ENTRY			B	COSTAFINE TOWN	Splinter	Dark Horse AMS 7135	'oops'	George Harrison	
£ 46	34	24	10	B	YOU YOU YOU	Alvin Stardust	Magnet MAG 13	Magnet Music	Peter Shelley	
£ 47	NEW ENTRY			B	SATURDAY GIG	Mott the Hoople	CBS 2754	April/Whiz Kid	Mott the Hoople	
£ 48	NEW ENTRY			B	NO HONESTLY	Lynsey de Paul	Jet 747	Standard	Lynsey de Paul	
£ 49	NEW ENTRY			B	BLUE ANGEL	Gene Pitney	Bronze BRO 11	Cookaway	Roger Cook	
£ 50	37	26	12	A	QUEEN OF CLUBS	K.C. & The Sunshine Band	Jayboy BOY 88	Southern Music	Richard Finch	

**DISTRIBUTORS A-Z**

All Of Me Loves All Of You .... 4E  
 All I Want Is You ..... 15I  
 Annie's Song ..... 24R  
 Blue Angel ..... 49E  
 Can't Get Enough Of Your Love  
 Baby ..... 44A  
 Costafine Town ..... 23CW  
 Da Doo Ron Ron ..... 8E  
 Down On The Beach Tonight ..... 1BE  
 Everything I Own ..... 2F  
 Far Far Away ..... 18F  
 Farewell - Bring It On Home To  
 Me ..... 34E  
 Farewell Is A Lonely Sound ..... 3CW  
 Gonna Make You A Star ..... 13CW  
 Gee Baby ..... 35CW  
 Get Your Love Back ..... 40CW  
 Hang On In There Baby ..... 21E  
 Happy Anniversary ..... 11E  
 (Hey There) Lonely Girl ..... 29E  
 Hot Shot ..... 12BE  
 I Get A Kick Out Of You ..... 9Z  
 I Can't Leave You Alone ..... 22E  
 I Honestly Love You ..... 5E  
 Killer Queen ..... 42R  
 Knock On Wood ..... 37A  
 Kung Fu Fighting ..... 10E  
 Let's Get Together Again ..... 14F  
 Let's Put It All Together ..... 31I  
 Long Tall Glasses ..... 43A  
 Machine Gun ..... 40E  
 Magic ..... 17CW  
 Minuetto Allegretto ..... 16I  
 Never Turn Your Back On Mother  
 Earth ..... 48F  
 No Honestly ..... 26A  
 Pepper Box ..... 50ZLH  
 Queen Of Clubs ..... 20CW  
 Reggae Tune ..... 25E  
 Rock Me Gently ..... 27R  
 Rock 'N' Soul ..... 6A  
 Sad Sweet Dreamer ..... 33CW  
 Samba Pa Ti ..... 47CW  
 Saturday Gig ..... 32CW  
 Then Came You ..... 39S  
 Too Good To Be Forgotten ..... 36E  
 Whatever Gets You Thru' The  
 Night ..... 30E  
 You Haven't Done Nothing' ..... 19E  
 You Little Trust Maker ..... 7E  
 (You're) Having My Baby ..... 38A  
 You're The First, The Last  
 My Everything ..... 46CW  
 You You You ..... 28A  
 Y Viva Espana ..... 28A

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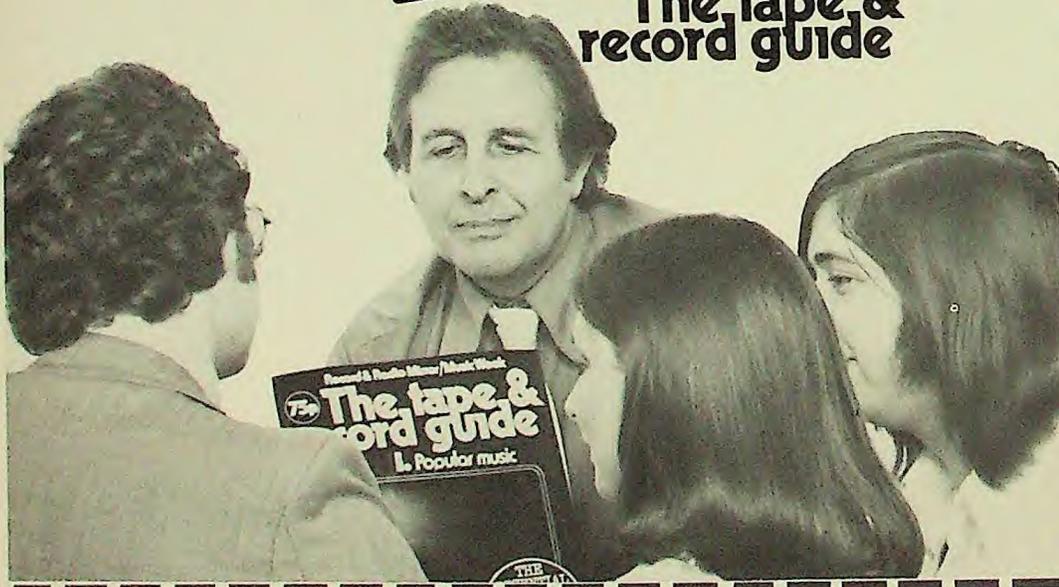
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CONTINUED FROM PAGE 66

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## PERFORMANCE

## Ann Peebles

ANN PEEBLES - Among the first American artists to capitalise on Britain's current soul boom - could have been back on home ground when she stepped out in front of a mainly black audience at one of Frankfurt's many American air bases this week.

The tour which has brought her lots of new admirers in Britain and the Continent was on its last lap and it showed. T. F. Much, her English backing band, were now controlled but relaxed, leaving the lady out front a perfect opportunity to operate the classic soul stance. Like many performers of this genre Ann projects a powerful intensity on stage which equals and indeed complements the warmth of her voice. She's a soul lady in the classic mould; distinctive and stylised, as well as being quietly commanding.

Her set in Frankfurt followed closely the content of her British performances, but with the added advantage of a 'home' audience, this quiet, almost shy lady raised the temperature to fever pitch.

Having worked herself to exhaustion during the last three weeks, Ann Peebles has established beyond doubt that I Can't Stand The Rain was no one-off hit. Her latest release is (You Keep Me Hangin' On - a high point in her act and a song that could still hit the charts.

PETER HARVEY

## Supertramp

A&M IS showing a lot of faith in this group, which recently had its first album for the label, *Crime of the Century*, released.

On Saturday they gave two performances at London's Collegiate Theatre, before embarking on a string of gigs throughout the country, and it gave people a chance to see just what their music is all about.

It's difficult to guess just what kind of an audience Supertramp will attract, but certainly the second house on Saturday were appreciative of the group's efforts - so much so that at the close of the concert many of them resolutely refused to move from their seats, in an attempt to win them back on stage.

Musically Supertramp show great ability, although their music is often placed at a complicated level - and it is probably a case of hearing them several times, to appreciate them to their full extent. Their sound is very good - and interesting use of lighting, particularly in the closer, *Crime of the Century*, enhanced the performance.

Basically their hour-long set revolved around their debut album, with a handful of other numbers thrown in. *Hide In Your Shell*, written by Richard Davies and Roger Hodgson - as indeed were all the other songs - started in an almost plaintive mood, and built up to a resounding climax which thawed out the audience. *Asylum*

was performed in a suitable maniacal style, while the group's debut single, *Dreamer*, was sung in an almost strangled style by Hodgson.

Many people in "the know" in the business are predicting great things for Supertramp and it remains to be seen whether they live up to expectations. But certainly, if Saturday's performance is anything to go by, it will be interesting to watch their progress and see what kind of product they come up with in the future.

CHRIS WHITE

## Drifters

NOSTALGIA IS the name of the game at London's Talk Of The Town at the moment. For they don't come any more nostalgic than the Drifters, now playing a two-week cabaret season at this London nightspot. The group's act - competent, polished and professional - is composed almost entirely of old songs: *Save The Last Dance For Me*, *I'll Take You Where The Music's Playing*, *Come On Over To My Place*, *On Broadway*, *There Goes My Baby*, *At The Club*, etc. etc.

Not that anyone seemed to mind last Monday, the opening night of the Drifters' stint - the procession of old favourites went down extraordinarily well. So much so, in fact, that even the quartet's use of that ancient cabaret device - the mid-act false exit - was greeted by the audience as if it were a new trick.

But it remains sad that this likeable foursome, which claims (by virtue of its stage act, at least) virtually the complete 20-year repertoire of Drifters' hits as its own, should have only one member who has been linked with the original group for anywhere near those two decades. What new material they did perform was limited to their recent outings for Bell Records: *Sister And Brother*, *Kissin' In The Back Row Of The Movies* and *Down On The Beach Tonight*.

Granted even the requirements of a Talk Of The Town fortnight, these particular Drifters should surely show us a little more of today's (and tomorrow's) music than that of yesterday.

ADAM WHITE

## Johnny Winter

AFTER his long absence from London, the New Victoria Theatre was packed for Winter's performance but it was an hour and a half before he actually appeared. This was due to a long set by a young English group, Nutz, and a few technical hitches before Winter's appearance.

Three and a half hours of rock music is good value for money but some of the audience certainly did not appreciate Nutz's efforts to plug their albums, both released and forthcoming, when they had come

to see Winter.

The theatre was not ideally suited for a rock concert, with its very high domed ceiling and undulating walls; this potential sound problem was simply overcome by sheer volume. Even by today's standards the music was very loud.

Winters started with a few numbers from his forthcoming album, all Winter-style rock and rollers. Particularly funky was *The Golden Days of Rock and Roll*. He followed these up with an extremely well-delivered extended version of the old blues favourite, *Mean Mistreater*, which gave him the chance for a quick slide guitar solo.

The climax of the show, however, was the old Stones favourite, *Jumpin' Jack Flash*, which brought the hitherto subdued audience to its feet and shouting for more. The band reappeared and in the same vein played, as encores, *Johnny B Goode* and *Highway 61*.

Richard Hughes on drums and Randy Jo Hobbs on bass (none the worse for a massive haircut) provided a rhythmic wall of sound for Winter and Floyd Radford to build on. Radford, playing for the first time on stage with Winter is an able replacement for the talented Rick Derringer and the skilful interplay between him and Winter were the highlights of the concert. Winter is one of the few rock musicians today who has never deviated from his original ever-popular driving rock and blues style. A rousing and exciting performance.

CHRISTOPHER SIMMONDS

## Joe Pass

CERTAIN POP exponents notwithstanding, one of the hardest instruments on which to fake expertise is the guitar - and when it is unaccompanied guitar, played in the intimacy of a club, then there is just no way for a faker to get by.

That a shy, reticent and genuinely humble man like Joe Pass to take on this kind of challenge every night at the Ronnie Scott Club is a tribute to his dedicated belief in his music. His in the unhurried graceful and serene composure of the devoted craftsman - a far more impressive manifestation than the brittle, pre-fabricated confidence of the strident "show-biz" extroverts whose head sizes seem to increase in inverse ratio to the measure of their talents.

Joe Pass is a master musician. His solo playing is lithe, sparkling, inventive and richly melodic and he has all the necessary resources to combine rhythm, melody and harmony in a perfectly judged mellow blend. He has an inspired ear for the quality song - "Come Rain Or Come Shine, Watch What Happens, Darn That Dream - and he has a formidable technique. On the second half of his first set, when he was joined by Lennie Bush and Tony Crombie, he set a furious pace for *Secret Love* which had the British musicians hanging on for

dear life.

In Tony Kinsey's group, opposite, it was good to see such stalwarts of the British modern jazz scene (how dated that term seems somehow!) as Pete King and Stan Robinson. Backed by Kinsey, Colin Purbrook on piano and Ken Baldock on bass, the two saxophonists played most satisfying pop-flavoured jazz and proved themselves worthy of more regular exposure.

MIKE HENNESSEY

## Wishbone Ash

THERE IS something sleep provoking about two guitars, bass, drums and vocal harmonies. It's a formula that is by now so played out that even the best bands in this field are beginning to sound like each other. It is arguable from the retailers point of view that he could change the sleeves round on a number of well known ensembles' recent albums and, providing he did not look at the label, the average punter would not notice.

Wishbone Ash, performing to an intelligent audience at the New Theatre Oxford, began by sounding as though they are no exception. The guitars thrash, the bass throbs, the drums pound. Martin Turner's voice sounds slightly cracked. They are playing the modern brand of rock and roll; fast, frantic, insistent, electric and dull.

It seemed like several songs, although it was probably only two, before the dulled senses of your reviewer began to perceive something rather more lyrical in the performance. The band began with a few new numbers, among them *Silver Shoes* and *Lady Jane* which uses some three-part vocal harmonies and was in fact quite uplifting.

This did wonders for the audience's appreciation of what they had really come to hear - selected tracks from past albums. Laurie Risefield, playing both a custom made Zemaitis and a standard Fender Stratocaster, has fitted neatly into his new band both vocally and instrumentally.

Just how neatly wasn't to be revealed until the breathtaking instrumental *FUBB*, a guitar duet with so many changing moods and lengthy passages of challenging extemperism. The piece began with something of an afterbeat rhythm lead off on bass which marked it out as something blacker in feel than most of what the band had played to date. The essence was a lengthy passage played as a parallel harmonic duet by Risefield and Andy Powell using his Gibson Futurist.

Suddenly the piece was transformed by Steve Upton on drums introducing a steady 16 on the snare and the two guitarists were into the most complex piece of six-string conversion with Risefield picking up Powell's phrase and reiterating it at times like a Watkins Copycat and at others adding his own interpretation.

REX ANDERSON

## Budgets

FROM PAGE 42

industry for people like us who have not been in it before."

With budget tapes now infiltrating the non-traditional outlets, the boom which accompanied the introduction of budget records, especially in the field of in-car entertainment, seems to be happening all over again.

Totally happy with the future for his own budget record company, Marcel Rodd, managing director of Saga Records said that far from cutting back on releases and their quality the company was going ahead with a very full programme. Between now and the end of the year there would be at least 24 new Saga releases on the market, and the company was also forging ahead with the production of budget cassettes and cartridges, he claimed.

Saga can boast a comprehensive catalogue of classical, jazz and historical recordings, and the company in fact celebrates its 21st birthday later this year.

"Since *Classics For Pleasure* increased the price of their albums, we have become the only classical budget-line company in Europe selling for less than a pound a record," he added. "Fortunately we were not affected in any way by the three day week earlier this year. We applied for a licence from the Department of Industry, which meant that we could work seven days a week. If anything we were helped and not hindered by it all."

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