

Licence fee rises will not stop BBC 'belt tightening'

IT HAS been a period of traumas and rumours for BBC radio. First the threatened strike by eight unions, among them the MU and Equity, against the cuts to Radio One. This was followed by the government approval of a rise in licence fees accompanied by BBC chairman, Sir Michael Swann stating that despite the rise in revenue there would still have to be "belt tightening".

The unions issued a statement saying that the BBC's accumulating deficit has brought hidden redundancies and threats to musicians, artists and staff on contracts. If the situation continued it might threaten the future of many employees.

However, a Musicians Union spokesman said later that reports of a proposed strike had been

fabricated out of rumour.

The decision to raise licence fees, from £12 to £18 for colour TV and £7 to £8 for black and white, and the decision that this would still not be enough to avoid programming cut-backs, cast a shadow over the future of Radio One, already trimmed drastically of its rock format. Where there plans perhaps to revert to the old Light Programme formula with pop music only occupying selected spots?

If there were, Derek Chinnery, programme controller for the station, had no knowledge of them. He said that there had been no discussions as yet concerning the effects of the increased licence fees. He added: "I hope that any future cuts will not effect Radio One as Radios One and Two have already suffered cuts anyway." He hoped that the effect of the licence rise on the future of the network would be known as soon as possible.

The rise in licence fees came in for criticism from all quarters: TV manufacturers, the IBA, the National Federation of Old Age Pensioners Association and John Morton, chairman of the Federation of Broadcasting Unions.

However, compared with other European countries, British Broadcasting is poorly subsidised. In Switzerland, for example, it costs about £17 for a radio licence and £20 for a TV licence.

In Belgium, a radio licence can be bought for £4.30. A TV licence costs £25 and a combined radio/TV licence about £27. The Dutch have to pay £14 for a radio licence alone and £27 for a TV licence. The Germans, £6.50 for radio and £23 for TV.

Denmark has one combined TV and radio licence which costs an incredible £46. Only France, with a radio/TV licence for about £12.50 lags behind Britain.

MUSICAL CHAIRS

IAN GURNEY, formerly marketing and field promotion manager at Bell has joined Elektra/Asylum as promotion manager. Previously he was head of promotion at Gaff Management.

JOHN GOULD has joined Keith Prowse Music as manager of the record promotion department. Gould, 29, who was previously with Magnet Records, was originally a record retailer on the Isle of Wight. The KPM promotion department now consists of Gould, John Gordon and Roger Bowman.

NICK JONES, who worked as a journalist on Melody Maker for three years, has joined British Talent Management as press officer with particular responsibility for the BTM label to be distributed through RCA.

GEORGE AUSTIN has joined the DJM Agency as a booker. He replaces Richard Griffiths who has joined Virgin, and Adrian Taylor who has joined MAM.

MIKE WESTON has joined Jet Records as marketing manager. He has been at WEA for the past four years in the marketing department with special responsibility for singles. Before that he was a tape representative at Phonogram.

TIM CHACKSFIELD has been appointed assistant pop marketing manager at Polydor, reporting to Gareth Harris. Chacksfield, 22, comes from Robbins Music, and before that Anchor Records where he was part of the field promotion team.

JOHN NEWMAN has been appointed general manager of the Contour budget company replacing Tom Parkington now deputy managing director of Polydor, as previously reported in Music Week. Newman is also appointed to the board. He joins company from outside the music industry, his last appointment being as general manager, consumer division, Osram GEC.

JOPLINGS, THE independent Sunderland department store, has made I. Burton buyer of records and cassettes as from February 1.

CATHI GIBSON, who formerly handled the Ocean music-publishing catalogue for the Mervyn Conn Organisation, has joined Retreat Records, principally to work on material in two catalogues - Derek Lawrence's Blackclaw Music and Jim Sullivan's Big Jim Music. Retreat Records is part of the EMI group of companies and operates from the Music Centre, Wembley, Middlesex.



PHIL COULTER and Bill Martin (left) who have written the Luxembourg entry in the Eurovision Song Contest, at the signing of the rights to Kenny for the US and Canada to UK. Seated is Jonathan King and standing with the group is Peter Walsh, their manager. -

Martin and Coulter pen Luxembourg song entry

LUXEMBOURG'S ENTRY for the Eurovision Song Contest has been written by an Irishman and a Scotsman, translated by a Frenchman and will be sung by an Irish girl based in London. Further, it has been chosen this year, for the first time, by Radio Luxembourg's British Service.

The radio station commissioned Bill Martin and Phil Coulter to write the song, *Toi*, which has been translated by Pierre Cour, writer of *Love Is Blue*. The singer is 19-year-old Geraldine, the latest artist to be signed by Martin and Coulter and the recording will be released, in both English and French, by EMI.

Martin and Coulter have a record for Eurovision winners. They wrote *Puppet On A String*, sung by Sandie Shaw, and *Congratulations* for Cliff Richard. Luxembourg has won the contest on three occasions, twice in the last three years.

Fred Day dies aged 96 years in Brighton

FRED DAY, the son of David Day, one of the founders of Francis Day and Hunter, died last week at his Brighton home at the age of 96.

During his many years with the company, Fred Day - also a prolific songwriter under the pseudonym of Edward Montagu - was responsible for securing countless important copyrights for the company from international-name writers such as Irving Berlin and Jerome Kern.

And on his worldwide travels he picked up songs from all sources, notably *Pack Up Your Troubles In Your Old Kitbag*.

Day retired from FDH ten years ago and ceased to be a director in June, 1972, prior to the purchase of Affiliated Music Publishers, of which FD and H was a part, by EMI. Day leaves a widow, Doris.

Transatlantic increases prices by 10 per cent

TRANSATLANTIC IS increasing its prices by an average of 10 per cent across the catalogue. Managing Director, Nat Joseph blamed the increase on escalating costs of everything from postage stamps to cardboard. "It has left us with absolutely no alternative," he said. Examples of new prices are *Transatlantic* and *Blue Note* (formerly £2.50) £2.75. *Leader/Trailer* (formerly £2.25) £2.75 and *Nonesuch* (£1.75) £1.85.

TOM DOOLEY

WITH RALPH McTell's *Streets Of London* hit now well past the 350,000-mark, and other best-sellers from Wizzard and Faces, WB finally proving itself capable of breaking singles.....and will current discussions with Bruce Forsyth result in the company moving into the MOR market?.....relations between David Bowie and manager Tony DeFries reportedly strained, but likely to be sorted out this week.....whither World Records chief Derek Sinclair now that he's been appointed to MFP board.....later this year, Bernard Delfont will present for EMI stage musical *Mardi Gras*, written by Ken Howard and Alan Blaikley with Melvyn Bragg.

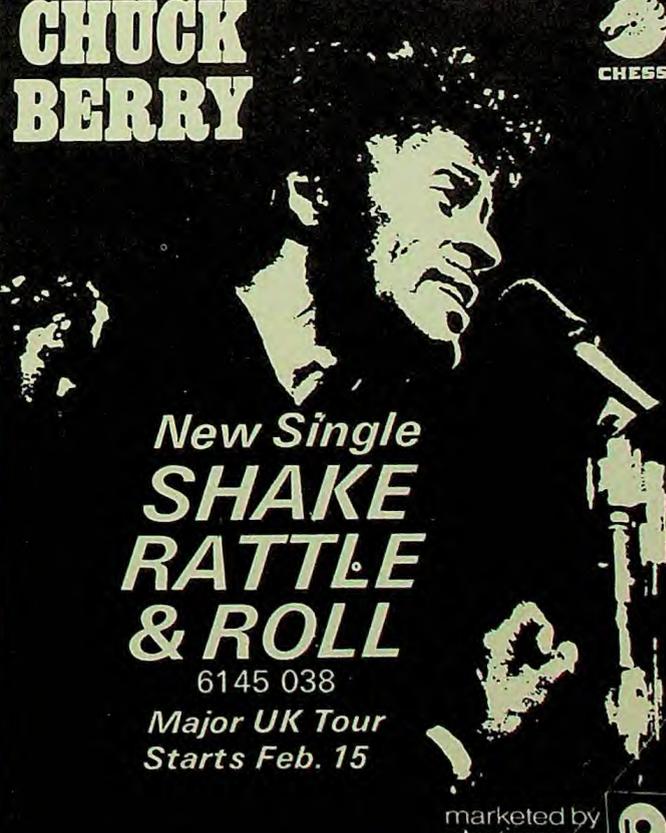
IN AMERICA, scantily dressed models now missing from Roxy Music's *Country Life* sleeve - replaced with foliage-only pic.....following disappointing performance of Paul McCartney's *Junior's Farm* single, EMI now plugging Sally G as the A-side.....Motown putting together Diana Ross sampler LP for Diana's World promotion - but not for general sale.....during his European promo tour, Monument's Billy Swan will appear on 10 tv shows in 12 days.....no holding RCA's on-target darts team, recent trouncing of DJM made a hat-trick of wins.

ON GTO this week, Duane Eddy makes disc comeback with Tony Macaulay-produced *Play Me Like You Play Your Guitar*.....in London, Nashville bossman Bill Anderson recording with Mitch Murray and Peter Callander producing.....incidentally will duo's *Hitchin' A Ride '75* for Paper Lace lead to *Bonnie & Clyde '76*, *Amarillo '77* and *Down Came The Rain '78*?.....after nine years Vince Hill has left EMI for CBS.....congratulations to Rushworth and Dreaper chairman James Rushworth this week awarded an honorary MA degree by Liverpool University - he was chairman of Liverpool Playhouse 1966-74.

PARTING COMPANY this week - Bronze and general manager Howard Harding.....a daughter Jacqueline for Orlake manager Ray Young and wife Alysoun.....RCA marketing manager Brian Hall well featured in recent Harrow Observer picture spread on HCC team's forthcoming tour of West Indies - Hall also designed team logo-cap badge.....Garry Glitter's *Remember Me This Way* documentary hits 56 London cinemas from March 23.....and what were GG and Ron Kass talking about in Los Angeles?

EXPECT NEWS soon of Island's plans to become involved in a manufacturing operation.....without advertising Jeff Kruger - promoted Helen Reddy concert at Theatre Royal Drury Lane in April was an immediate sell-out - she'll now play an extra late-night show.....EMI jazz-nostalgia expert Chris Ellis featured as vocalist on forthcoming Paul Whiteman tribute album released by Decca.....following recent newstaff cutback, Capitol may trim its number of producers.

CHUCK BERRY



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**SHAKE
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& ROLL**

6145 038

Major UK Tour
Starts Feb. 15

marketed by
phonogram

NEWS

Cutbacks at Selecta warehouse

FROM PAGE 1

Selecta owns the Glasgow depot, and is currently considering what to do with the space left vacant from the clear-out of stock.

It was a "management" initiative that led to Selecta's action, said O'Meara, who also commented that it would be wrong to see the decision as a preliminary stage of some future shutdown of the Glasgow depot. "I think it's impossible to make any predictions in the light of current economic conditions. Things may reverse themselves completely in six months' time."

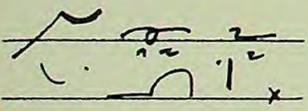
No similar changes are envisaged at present for any of Selecta's other depots, O'Meara concluded.

Selecta is a wholly-owned subsidiary of Decca, and the news of the Glasgow cut back came in the same week that the Decca group's pre-tax profits for the half-year to September 30 last were shown to be down from £7.49m to £5.62m in the same period of 1973, on a turnover of £68.4m (£62.8m). The contribution of record sales, which fall into Decca's consumer goods division, to the figure was reported to be disappointing. The directors anticipate pre-tax profits for the six months to March 31 this year to be about the same as those for the first half year.

Former NEMS staff start a new agency

THE FORMER employees of NEMS have formed their own agency, which has the exclusive European representation of a number of top acts, among them the Elton John Band, Deep Purple and Black Oak Arkansas.

Directors of the agency, Bamett Associates are Steve Barnett and John Fenton. At NEMS, Barnett was a director, Fenton his executive agent. Head of artist liaison is Jennie Halsall, who formerly worked as head of West Coast artist liaison and publicity at Asylum and was at one time EMI's head of press for US acts.



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

Phonogram tape sales up by 24 per cent on 1973

PHONOGRAM TAPE unit sales for the first nine months of 1974 were 24 per cent up on the same period for 1973 and 300 per cent on 1972.

Tape marketing manager Dave Adams said this week that tape sales now accounted for 28 per cent of total Phonogram UK turnover and he forecast 12½ million cassette and six million cartridge sales during

1975. According to ETIA figures, Phonogram's tape turnover has increased by 58 per cent and unit market share has increased from 5.1 per cent to 8.3 per cent.

Adams commented: "An increase of 3.2 per cent in market share in a year is a phenomenal success and this has been due to a great extent to Phonogram's activities in the

wholesale market and non-traditional outlets such as garages. We have also increased penetration in multiples.

The sales force has become much more tape-orientated and is now attacking a market which is understood thoroughly."

He added that the company had moved successfully into the field of tape-only compilations with hit and soul product, particularly in the soul market with material from the Avco and Mercury catalogues.

"I think the fact that our unit sales have increased by 300 per cent in the last two years speaks volumes in itself," Adams commented. "The increased sales are in no way at the expense of record sales, but do emphasise the boom in the tape market. Another reason for the greater success in tape is probably due to the much-improved repertoire now available on tape, and which has obviously been of great benefit."

Country music awards - names submitted

NOMINATIONS FOR the 1975 Billboard (UK) Country Music Awards have been made and from the various lists individual winners will be announced at the Seventh International Festival of Country Music at the Empire Pool, Wembley, March 29 and 30.

UK nominations: top solo performer - Larry Cunningham, Ray Lynam, Pete Sayers and Tex Withers; top group - Hillsiders, Frank Jennings and Syndicate, Miki and Griff and Redwood; top record company - CBS, RCA, United Artists and Word; country media award - BBC radio, BBC TV, Country Music People and Country Music Review.

US nominations: top male artist - Bill Anderson, George Hamilton IV, Charley Pride, Slim Whitman; top female - Wanda Jackson, Jeanne Pruett, Diana Trask and Kitty Wells; top group - Country Gazette, Jones Boys, Po' Boys and Oak Ridge Boys; top song - Help Me Make It Through The Night, Happy Anniversary, I Can Help and Jambalaya.

Categories open to both US and UK nominations: most promising newcomer to British audiences -

Frisco, Vernon Oxford, Jimmy Payne and Redwood; country music ambassador - Bill Anderson, George Hamilton IV and Wally Whytton.

Top country disc-jockey: David Allen, Don Allan, Bill Black, Stan Laundon, Bob Powell, Mike Storey, Wally Whytton.



FOLLOWING THE signing of a UK distribution deal for ex-Motown executive Barney Ales' new Prodigal label, Decca has cemented a tie-up between the two companies for all international territories except the US, Canada, Spain and Italy. Celebrating in London last week were (left to right) Decca managing director Ken East, EMI New Zealand records manager Peter Buckleigh, Ales, EMI Australia repertoire manager Bill Robertson and vice-president Ron Cabes. The EMI firms are Decca licencees in Australasia.

Government sets up £7m Audio firm

DESPITE SEVERAL major UK audio manufacturers recently carrying out redundancy programmes because of economic difficulties, more than £7m is being poured into a new Northern Ireland audio firm.

The company, Strathearn Audio in Belfast, is one of several set-up by the Government to provide employment in NI, in areas where unemployment figures are highest, and it will concentrate mainly on the manufacture of record-playing decks, amplifiers and speakers. An estimated 1,400 people will be employed by the company before the end of 1976.

A director, R. Gordon Smyth, who is also head of Symphola, the record distributors told Music Week that despite the difficulties plaguing

other audio companies he was confident of the success of Strathearn. The firm, he said, had been set up completely from scratch - "The Government provided us with a factory and the grant, and the entire workforce will be drawn from the ranks of the unemployed," he explained. "Staff training facilities have also been provided and the entire scheme should be in operation by the latter half of this year. We expect to achieve major production figures by 1976."

Smyth added that the operation was being supervised by a board of six directors. "We believe that we will get a very large portion of the market and we are hoping to pick up a nine per cent share of the up-market by 1976. Our merchandise will be expensive but

then we are gearing it to the up-market for hi-fi and on a worldwide basis."

Zero VAT bid

FROM PAGE 1

March. The petition has been circulated this week to theatres and concert halls. The MU has sent the petition direct to stewards of orchestras as well as to its branches with the intention of obtaining as many signatures as possible before February 17.

Every theatre in the country this week will be asking its audience to sign and the MU hopes that concert audiences can also be encouraged to add their names. VAT on tickets can amount to as much as £2,500 a week for a successful show.

EMI, CBS, Bell lead '74 survey

FROM PAGE 1

with Gonna Make You A Star by David Essex and When Will I See You Again by the Three Degrees figuring among the ten best-selling singles, it was able to boost its market share significantly from just over seven per cent in 1972/3.

Along with CBS, the success story on the singles front was that of Pye. In 1973, Pye was limping along with 2.9 per cent, which didn't rate the company a place in the top ten. In 1974, a year in which it proved itself to be one of the country's hottest companies on singles, Pye zoomed into fifth position with 7.1 per cent. But while Pye has grown stronger, Decca remains the problem company among the majors. Back in 1972, it was running in second place with a 16.3 per cent. In the following year, Decca's share was down to 7.9 per cent with a further slump in 1974 which left it in ninth place with 4.1 per cent.

Bell's winning streak as the nation's leading singles label was as clearly defined as ever with 10.0 per cent, ahead of Polydor (6.6) and CBS (6.2), with RAK moving into fourth place with 6.0 per cent. Last year's number two label, RCA Victor dropped down to fifth position with 4.9 per cent, against 1973's 9.4 per cent. On full-price albums, CBS collected an 8.4 per cent label share, with RCA Victor (7.1 per cent) second and Polydor (5.5 per cent) third.

Full details of the BMRB and Music Week surveys can be found in a special Awards Section on pages 27-39.

Air - Chrysalis in direct EEC publishing link

FROM PAGE 1

albums "The Chrysalis Compendium" which contain some of the company's most successful copyrights.

Says Nigel Haines, the general manager: "We are prepared to offer up to 50 per cent on mechanicals to sub-publishers on each cover version they obtain. And depending on their enthusiasm and activity with our material, we may even offer rights for the whole of continental Europe if a major international hit is obtained."

He added that so far there had been a good reaction to the scheme by European publishers.

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- 2 PILGRIMAGE MCG 3504
- 3 ARGUS MCG 3510
- 4 WISHBONE FOUR MCG 3503
- 5 LIVE DATES MCSP 254
- 6 THERE'S THE RUB MCF 2585

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EUROPE

Vicky is Germany's Star of the Year

VICKY LEANDROS has been named Music Week's 1974 Star Of The Year for West Germany. Wolfgang Spahr, Music Week's German correspondent, who presided over the jury of Ursula Schwitalla, music editor of the Norddeutscher Rundfunk, and Rolf Dieter Engelmann, show editor of the radio/TV weekly HOER ZU, says the award went to Miss Leandros "because she was one of Europe's most successful artists in 1974, continuing the great success story which started when she won the Eurovision Song Contest with Apres Toi. Although born in Corfu, Greece, it is in Germany that her career has really flourished and reach fulfilment and she easily qualifies as the most outstanding artist of 1974."

Other 1974 award winners are:

U.S.S.R.

Alexandr Gradsky (Melodiya).

Vadim Yurchenkov writes: "Alexandr Gradsky at 23 is one of the top talents in the Soviet Union, shining as a musician, singer, songwriter and group leader. He has been active on the Moscow rock scene since 1965 and started leading his own group, Skomorokhi, in 1967. His records enjoy consistently good sales and the music he wrote for the soundtrack of the feature film, "Romance Of Lovers" is being released by Melodiya both at home and abroad.



Vicky Leandros

YUGOSLAVIA

Korni Grupa (PGP RTB)

Borjan Kostic writes: The Korni group, which represented Yugoslavia in the Eurovision Song Contest last year were certainly the stars of the year in this country and it is sad to record that this year they have disbanded after eight years of working together. Led by Kornelije

Kovach, a graduate of the Belgrade Music Academy, the group recorded an album for Ricordi in Milan, featuring Kovach compositions sung in English - a great breakthrough for a Yugoslav group.

The Yugoslav jury consisted of Visnja Marjanovic (Radio TV Revija), Nikola Neskovic (Radio Belgrade) and Slobdan Konjovic (Studio B).

EUROPEAN VIEWPOINT

PARIS - The row between the French record companies and the radio stations has been getting good exposure in the newspapers here and it is always interesting to see how the daily press shapes up when it turns its attention to aspects of our rather special industry.

Generally speaking all the French newspapers agree that those responsible for radio programmes - with the exception of France Inter - are musically uninformed. Le Figaro pointed out in a sledgehammer article that France Inter is directed by Janine Leroy, late of the Paris Opera, so her credentials need no further examination. But as for the rest - they are all little dictators and complete ignoramuses when it comes to music. For them the first 15 in any chart represent the gospel - after that all is blasphemy and apocrypha.

Needless to write, the radio stations don't concur with this view of their organisation. They point out that they cater for a vast audience with a wide variety of tastes and there is no way of pleasing everyone. With 8,000 plus records released very year, selecting which to broadcast and which to ignore is a monumental task.

Now, above all the tumult and shouting, there has - startlingly - risen the voice of Lucien Liebovitz of Europe No. 1, who has admitted that many of those responsible for radio programming are failures - people who originally tried to succeed as artists but didn't make it and so became radio programmers instead. Liebovitz added that their lack of taste and imagination merited some sympathy because they were constantly under siege by record company promotion men and were ever the subject of vicious stories about greased palms. To protect themselves they tended to go for the unadventurousness of the sure-hit rather than show any imagination, individuality or unorthodoxy.

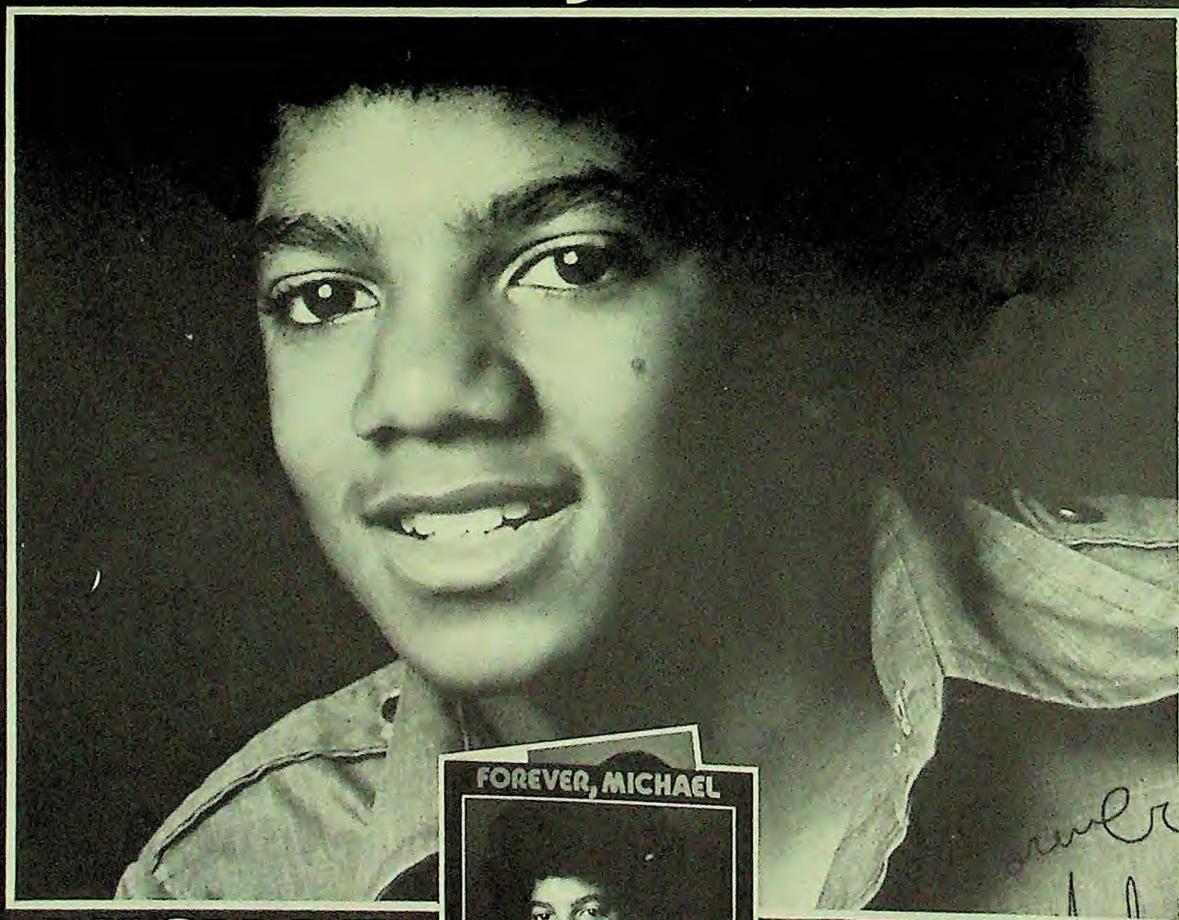
The newspapers have also been scathing about the decline of the music hall and, with it, the decline of singers who can take a theatre audience by storm. Le Figaro writes of one well-known recording artists who is incapable of singing a number from one end to the other and who records songs phrase by phrase. I know who it is - or I think I do - but no indiscretions.

I can however use an example of my own to show the way in which record company values are rather different from those which obtain in the music hall - and I'm not afraid of naming the artist. She's Marie Laforet who came into records via the cinema.

When she first started in the music business I interviewed her in her home and she told me that after being contracted by a record company, she suggested that she ought to take a few music lessons. God, no! said the record man. That was the last thing she should do. It might spell everything. However Marie Laforet had natural ability and came through with flying colours. There's no doubt that if you deprive some of today's less experienced and talented "vedettes" of electronic aids and tape splices, they would show up very poorly indeed.

HENRY KAHN

FOREVER, MICHAEL



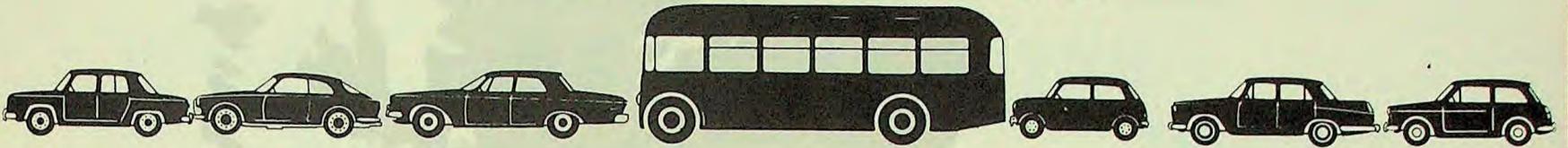
MICHAEL
HIS NEW ALBUM



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FOREVER, MICHAEL STMA 8022
Available on Cassette and Cartridge



Decca Group Artists TOURIN'



The Chi-Lites

Feb. 12-15th. Bailey's, Watford
 Feb. 16th. Hardrock, Manchester
 Feb. 17th. Top Rank Suite, Reading
 Feb. 18th. Tiffany's Ballroom, Blackpool
 Feb. 19th. The Maddison, Middlesbrough
 Feb. 20th. Heavy Steam Machine, Stoke-on-Trent
 Feb. 22nd. California Club, Dunstable
 Feb. 23rd.-March 1st. Bailey's, Derby
 March 8th. Odeon, Hammersmith



TOBY

BRLS 3010
 KBRLC 3010 Cassette
 EBRLC 3010 Cartridge

GREATEST HITS

BRLS 3003
 KBRLC 3003 Cassette

Tom Paxton

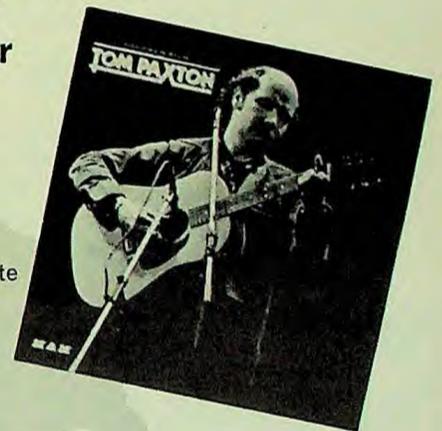
Feb. 20th. Carlton, Dublin
 Feb. 21st. Ulster Hall, Belfast
 Feb. 22nd. Imperial College, London
 Feb. 23rd. De Montfort Hall, Leicester
 Feb. 26th. The Dome, Brighton
 Feb. 28th. Lancaster University
 March 1st. City Hall, St. Albans
 March 2nd. Woodville Hall, Gravesend
 March 3rd. Portsmouth Polytechnic
 March 6th. Town Hall, Oakengates
 March 7th. Civic Leisure Centre, Wrexham
 March 8th. Sheffield University
 March 10th. City Hall, Hull

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MAM

**SOMETHING
 IN MY LIFE**

MAM-AS 1012
 KAMACR 1012 Cassette



Curved Air with special guests Trace

Feb. 20th. Town Hall, Watford
 Feb. 21st. City Hall, Newcastle
 Feb. 22nd. Strathclyde University, Glasgow
 Feb. 24th. Free Trade Hall, Manchester
 Feb. 25th. Reading University
 Feb. 26th. Civic Hall, Guildford
 Feb. 28th. Southbank Polytechnic, London
 March 1st. Leeds University
 March 3rd. Town Hall, Birmingham
 March 4th. Town Hall, Hove
 March 7th. Brunel University, London
 March 8th. Corn Exchange, Cambridge
 March 9th. Central Hall, Chatham
 March 11th. Hull University
 March 13th. Leicester University
 March 14th. Sheffield University
 March 15th. St. Andrew's Hall, Norwich
 March 16th. Gaumont, Ipswich
 March 17th. Branwin Hall, Swansea
 March 18th. Heavy Steam Machine, Stoke
 March 19th. Liverpool University

March 20th. Bristol University
 March 21st. Guild Hall, Plymouth
 March 22nd. Town Hall, Torquay
 March 23rd. Johnson Hall, Yeovil
 March 25th. Heavy Steam Machine, Stoke
 March 27th. Winter Gardens, Malvern
 March 29th. City Hall, St. Albans
 March 30th. Greyhound, Croydon

New album
**CURVED AIR
 'LIVE'**

SML 1119
 KSCM 1119 Cassette
 ESCM 1119 Cartridge



Great Sounds Around from

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 & TAPES

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West Germany

(Courtesy Musikmarkt)

- 1 YOU AIN'T SEEN NOTHING YET, Bachman-Turner Overdrive, Mercury Screen Gems
- 2 TRÄNEN LUEGEN NICHT, Michael Holm, Ariola
- 3 LONG FELLOW SERENADE, Neil Diamond, CBS
- 4 KUNG FU FIGHTING, Carl Douglas, Pye/Ariola
- 5 DANCE THE KUNG FU, Carl Douglas, Pye/Ariola
- 6 GRIECHISCHER WEIN, Udo Jürgens, Ariola
- 7 JUKE BOX JIVE, The Rubettes, Polydor
- 8 I CAN HELP, Billy Swan, Monument/CBS
- 9 LOVER LOVER LOVER, Leonard Cohen, CBS
- 10 YOU'RE THE FIRST, THE LAST, MY EVERYTHING, Barry White, Philips
- 11 TURN IT DOWN, The Sweet, RCA
- 12 I CAN'T LEAVE YOU ALONE, George McCrae, RCA

European top sellers

Holland

(Courtesy Stichting Nederlandse)

- 1 VOULEZ-VOUS COUCHER AVEC MOI CE SOIR, Labelle, Epic
- 2 DE LIEFDE VAN DE MAN GAAT DOOR DE MAAG, Ria Valk, Decca
- 3 MARIETJE, Hydra, Polydor
- 4 I CAN HELP, Billy Swan, Monument
- 5 SHOUT, Trammps, PIR
- 6 SAMBABALLEN SAMBA, Andre Van Duin (CNR)
- 7 NEVER CAN SAY GOODBYE, Gloria Gaynor, MGM
- 8 MALLE BABBE, Rob De Nijs, Phonogram
- 9 100 YEARS, Joey Dyser, Delta
- 10 KILLER :QUEEN, Queen, EMI

Italy

(Courtesy of Germano Ruscitto)

- 1 ANIMA LATINA, Lucio Battisti, RCA
- 2 XIXa RACCOLTA,

- Fausto Papetti, Durium
- 3 BORBOLETTA, Santana, CBS-MM
- 4 IN CONCERT, James Last, Polydor-Phonogram
- 5 STORMBRINGER, Deep Purple, EMI
- 5 BABY GATE AND MINA, Mina, PDU-EMI
- 7 CAN'T GET ENOUGH, Barry White, Phonogram
- 8 WHIRLWINDS, Eumir Deodato, MCA-MM
- 9 SERENO E, Drupi, Ricordi
- 10 E LA VITA LA VITA, Cochi & Renato, Derby-MM
- 11 LIVE IN USA, Premiata Fonderia Marconi, Numero Uno
- 12 LA VOGLIA DI SOGNARE, Ornella Vanoni, Vanilla-Fonit/Cetra

Sweden

(Courtesy of Radio Sweden)

- 1 FLAMINGOKVINTETTEN 5, + Flamingokvintetten, FLAM

- 2 FOREVER AND EVER, Demis Roussos, Philips
- 3 DESOLUTION BOULEVARD, The Sweet, RCA
- 4 PIERRE, + Pierre Isacsson, Polydor
- 5 SJUNGER MIKIS TEODORAKIS, + Sven Bertil Taube, HMV
- 6 I CAN HELP, Billy Swan, CBS
- 7 PLAY DON'T WORRY, Mick Ronson, RCA
- 8 FLAME, Slade, Polydor
- 9 ELVIS FOREVER, Elvis Presley, RCA
- 10 SHEER HEART ATTACK, Queen, EMI

Spain

(Courtesy of "El Gran Musical")

- 1 TODO EL TIEMPO DEL MUNDO, Manolo Otero, EMI
- 2 QUIERERES SER MI AMANTE? Camilo Sesto, Ariola
- 3 ENTRE DOS AGUAS, Paco de Lucia, Philips-Fo
- 4 PENAS, Juan Bau, Zafiro

- 5 CANDILEJAS, Jose Augusto, EMI
- 6 ROCK YOUR BABY, George McCrae, RCA
- 7 BANDOLERO, Juan Carlos Calderon, CBS
- 8 LA NOCHE EN QUE MURIO CHICGO, Paper Lace, Movieplay
- 9 A FLOR DE PIEL, Julio Iglesias, Columbia
- 10 ACTITUDES, Roberto Carlos, CBS

Spain (LPs)

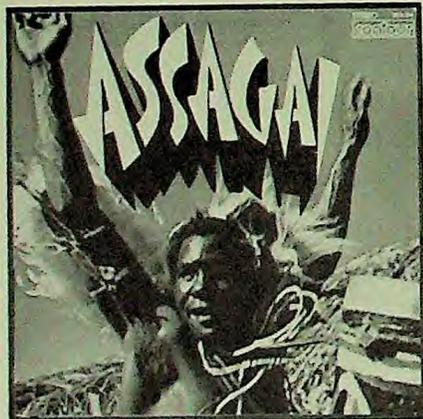
- 1 FUENTE Y CAUDAL, Paco de Lucia, Philips-Fo
- 2 SERENADE, Neil Diamond, CBS
- 3 EXITOS CBS-4, Varios Interpretes, CBS
- 4 COMO EL VIENTO DEL NORTE, Patxi Andion, Philips-Fo
- 5 ANKA, Paul Anka, Hispavox
- 6 CAMILO, Camilo Sesto, Ariola
- 7 EL SONIDO DE FILADELFA, MFSB, CBS
- 8 WELLS AND BRIDGES, John Lennon, EMI
- 9 4 6 1 OCEAN BOULEVARD, Eric Clapton, Polydor
- 10 CARIBU, Elton John, EMI

SOMETHING FOR EVERYONE

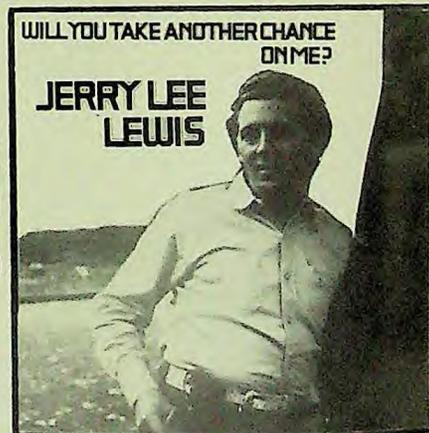
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contour 87p

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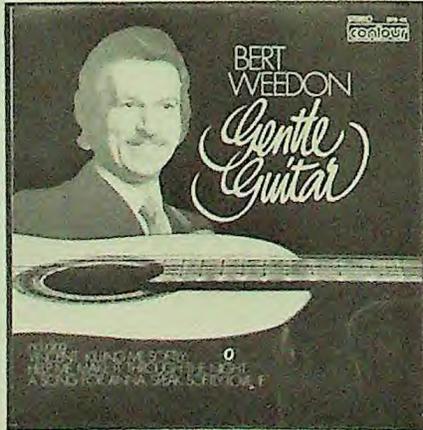
ASSAGAI 2870 394



JERRY LEE LEWIS 'Will you take another chance on me?' 6870 629



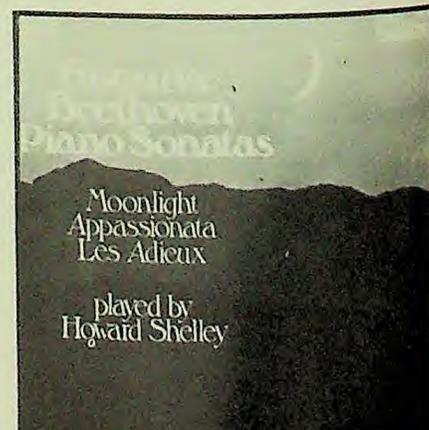
15 GREAT CLASSICS — HAMMOND STYLE
Danny Hodgson and The Pete Smith Big Band 2870 434



BERT WEEDON — Gentle Guitar 2870 435



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FAVOURITE BEETHOVEN PIANO SONATAS Howard Shelley 2870 436

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MUSIC WEEK AWARDS FOR 1974

G MAGNET RECORDS G

NO 1

PERFORMANCE AWARD SINGLES:-TOP MALE 1st

ALVIN STARDUST

NO 2

PERFORMANCE AWARD SINGLES:-TOP WRITER 2nd

PETER SHELLEY

NO 3

PERFORMANCE AWARD SINGLES:-TOP PRODUCER 3rd

PETER SHELLEY

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Metropolitan Radio: Top 5 charts & Dave Gregory's Record of The Week/Extensive BBC Local Radio play/
Also featured on London Weekend Television's 'Saturday Scene' with Sally James.

RETAILING

COUNTER
INTELLIGENCE

THE general feeling throughout the retail side of the industry seems to be that Christmas trading was as good as expected, if not better, and that despite any forthcoming economic recession the prospects for this year are not as bleak as some of us at first feared. Certainly the record industry, perhaps surprisingly since its goods are non-essentials, seems to prosper in the midst of general adversity, and the only major doubt cast on an optimistic forecast lies in the possibility of an adverse customer reaction, to the rising price of the product.

Previous experience of price rises has shown that they have had little or no effect on the volume of sales, but the probable breach of the £3.00 barrier later this year makes me wonder how long this situation will continue. Admittedly records are still a comparatively cheap form of entertainment, and their price has only kept pace with overall inflation, since I first started buying them some 15 years ago. We shall have to wait and see what effect any increase to a figure over £3.00 will have, but I am sure that even with current prices it is becoming harder than ever for the companies to break new artists as album sellers. Given an unwillingness on the part of the public to spend a substantial sum of money on something new and untried I envisage the companies turning more to budget and mid-price labels to launch new talent. Virgin has had notable success recently with cheap albums by both Faust and Gong, which have then stimulated interest in other full-price product by these

groups. The current Warner Bros. sampler is also promoting sales of the acts involved in the much publicized tour, although in general sampler albums featuring a mixed bag of artists do not have the same impact as the one-artist album, and sales have in the past been disappointing. So far the companies appear to have regarded budget and mid-price labels suitable for launching only MOR artists, but I am sure 1975 will see more pop artists launched in this way.

After the rows and bitterness engendered last year by BS/WEA's planned returns policy, it is most pleasing to hardly congratulate these two companies for establishing a simple but efficient method of dealing with returns, which all other companies should adopt immediately. The spare copy of the delivery-note ensures that there is no excuse for not notifying the company immediately of any errors in delivery, and the documentation for returning faulty goods, although the stickers are a little over-fussy, is a great help to the retailer and to the manufacturer. The whole process of returning goods and issuing credit should be speeded-up, with benefit to both sides. If all other companies would now follow suit one of the industry's major and perennial problems would be dealt with 'at a stroke'.

While considering paperwork I must not forget EMI which does, of course, already issue printed forms which go some way to meeting the problems of the returns, but in particular I must congratulate the company on the new-style delivery-notes. These are well set-out and are clear to read and they include prices, which can at times, be most useful.

I was interested to see that RCA is reverting the old-style catalogue prefixes for pop products after their adoption of the International

The Mike Davison column

Ali Baba Records, Liverpool

numbering system some 12 months ago. Although I personally did not find the new system a particular problem I am pleased that the company is so obviously willing to listen to the opinions of dealers and undertake a further change which must cause several organisational headaches. The price coding system, which RCA intends to retain, has I think, been successful and other companies could usefully follow the example as an aid to simplifying the vast range of price structures.

A couple of letters in a recent Music Week interested me, particularly the one from Joan Utterson of Newcastle which referred to my remarks on accessories in my December column. In emphasising the extra business to be gained from accessories at Christmas I had not of course forgotten that these are also part of the retailer's everyday trade and a valuable supplement to the more glamorous fluctuations of popular musical taste. From frantic phone calls from the Selecta depot, I gather that the company was upset that I recommended another supplier of

accessories and failed to mention Selecta's own products and well-known high quality service. In that article I felt there was no need to mention what every retailer knows, but perhaps Selecta, like the rest of us, like to be reminded of its good qualities.

A letter from another dealer in the same issue of Music Week complained of not being able to reach Phonodisc and subsequently of their having lost an order. I can sympathise with the dealer concerned. There is nothing more annoying than waiting for an order and then finding that it has never been processed and so having to start all over again, while losing sales in the meantime. Oddly enough Phonodisc is the one company I never have difficulty in phoning. I always seem to get an answer after a very short time and I have always found that their girls are both pleasant and efficient.

I am becoming more and more irritated with the TV promotion companies, and I am sure I am not alone among retailers. Arcade's handling of the Presley LP has been laughable, for although it will no doubt smugly quote a high sales figure for this album I wonder just how many more could have been sold if stocks were constantly available, particularly through the peak Christmas period. These TV-promoted albums have a short life in terms of high quantity sales and so it is vital that every effort is made to maximise sales throughout that period. However, these distribution companies just do not seem capable of fulfilling dealers' requirements and so sales are lost. All the companies involved are at fault in this and if they intend to continue in the record business they would do well to learn from the major manufacturers that it is no use creating a demand if that demand cannot be satisfied.

The aura of amateurishness which surrounds these companies is not merely seen in their distribution methods but seems to run through the whole organisation. I know many dealers who have had problems over accounts with the various TV companies, and only this morning I have had two parcels of returns sent back to me by Ronco and K-Tel. Ronco sent me 44 copies of their Black Explosion album to replace an equivalent number which had contained copies of 'Stardust', and K-Tel returned a consignment of 'Superbad' tapes which were originally a duplicated order and for which they had already issued returns authorization. It is this sort of error which is all too common, and which, when combined with the lesser profit margin available on these albums has made several dealers of my acquaintance stop stocking TV albums altogether. Such an action seems a rather negative step but I can understand their feelings and hope the companies concerned will improve their service to make such action unnecessary.

It appears as though there will be no major issue hanging over this year's GRRC conference which will be held in London later on February 24-26, but nevertheless I am sure that the occasion will, as usual, provide an ideal opportunity for dealers to discuss the many problems which they encounter during everyday trading. It is a unique chance for dealers and manufacturers to get together and iron-out some of those difficulties which are occasionally aired in this column and in the various letters to Music Week and I hope that as many dealers as possible will make an effort to attend. Details of the conference can be obtained from the MTA offices, and I look forward to meeting as many of my fellow retailers as possible during the three days.

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NIGHTRIDE

DOWN DOWN
BROKEN MAN
WHAT TO DO
WHERE I AM
BYE BYE JOHNNY



From the makers of



RETAILING

New radio station should boost sales

THERE MAY be a recession about but record shops in Scotland are still busy and make light of any suggestion that life has become more difficult.

Visits to record shops in different Scottish centres over the past week or two - admittedly in the main shopping locations - shows that there are still lots of customers, that records are selling well.

There has been intensified promotion for records this past month in the East of Scotland by the opening of Radio Forth - just as Radio Clyde stimulated the Glasgow and West of Scotland pattern at an earlier date.

Both stations are playing records directly or as background 18 hours a day. In the early stages, record retailers took time to publicise themselves with Alex Muir and Son of Dunfermline as one early example, for the appearance of Billy Connolly at their premises. Radio Forth indicate that time has been sold to record shops, to entertainment centres featuring appearances of recording stars, to equipment, radio and hi-fi shops and to others linked to the business. Real interest will be to discover in a month or two how valuable a medium this can be in selling more discs.

Value of local support was seen in Central Scotland where Bay City Rollers Rollin' album ousted the nationals in local record shops; they are a local group from Edinburgh and West Lothian and as such command a big following. Bathgate shops sold out as each new delivery

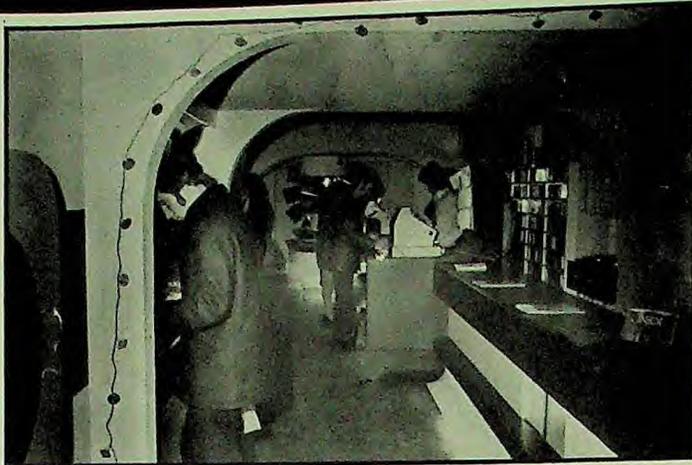
Scottish news
by
Robin Walker

came in making this a very nice bit of local business. Manager of the Bay City Rollers is Tam Paton and he has promised a live Scottish tour in April next.

In addition to the remarkable achievements of Billy Connolly, other 'local boys make good' selling has come from The Tartan Lads, who are Raymond Carse and Bill Moran, both from West Lothian. Their second LP album 'Here's To Scottish Whisky' from EMI is selling well, as did their first album Sincerely Yours.

They do well in the States and are off there in February for a six week club TV and record promoting tour.

Connolly, of course, is riding high in Scotland these days as must be expected and seems set to sell well for a long time to come. There is the ultimate question here of language, linked to Glasgow's unattractive image throughout the rest of Scotland, which neither understands the Glasgow



INTERIOR of the new Bruce's record store in Dundee which has been modelled on the tunnel effect so successfully introduced at the Lido record store in Paris.

pigeon-Scotch nor particularly likes Glaswegians; so Connolly might well remain a West of Scotland enthusiasm or become the darling of exiled Scots rather than the meat for all Scotland.

But it must be said that sales are booming now and not only in the Glasgow area, so that might be unfair criticism.

Orbit Records of Lumley Street Grangemouth report that the recent bus strikes did them no harm but just to balance the good with the bad they had a smash and grab raid in mid-December which did the shops and the window no good at all. Quite a lot of gear was lost says Margaret Connor, the owner.

Business has been very good she says and is running at 50 per cent records, 30 per cent 8-track and 20 per cent cassettes.

New moves at Orbit are the development of wholesaling on the hardware side of the business and the launching of a printing side, which began as a means of doing their own work and now works for others.

Bruce's now the biggest independent

WITH THE opening at 33 Reform Street Dundee in December there are now seven Bruce's Record Shops operating in Scotland, making this the largest single independently controlled operation in the Scottish trade. And one of the most successful; with Brian Findlay Ltd. at Cow Wynd, Falkirk the original unit in the group, these eight shops have been developed over the past seven years and have consistently led the way in the Scottish trade.

They have been copied, extensively, including variations of their 'I Got It At Bruce's' carrier bags, their advertising and their promotion. This Dundee opening is again something new. The first Bruce's, at Rose Street, Edinburgh, cashed in on the boutique drop-out image of that period and was the first such opening in Scotland; with each successive opening, in more

conservative towns and against a revulsion from scruffiness, they have upgraded their image.

Dundee takes that several stages further by providing a custom-built shop unique in the Scottish trade and embracing a number of interesting presentation firsts.

Background from Brian Findlay is this - "We gave a great deal of thought before opening in Dundee. We have mellowed our image and particularly so here. We used to be known for traditional pop and rock music but now we've branched out to include all types of music. We are expanding our classical section especially and in Falkirk recently we held an evening of classical music. It was very successful and we would hope to repeat such evenings. Apart from the best soul music available in this country we are importing many records which would not be otherwise available here. We also have an active disco service and will provide local discos with singles, all the best soul music imported from America."

The Dundee opening was a fantastic success with Rod Stewart as the attraction, and business was beyond all expectations in the opening weeks.

The layout of the shop is interesting; it is taken from the design used by their friends Lido Music of Paris and aims at a tunnel effect with arches at several points and with lighting designed to direct the eye to the curved walls; these incidentally allow a greater volume of presentation of packs than could be achieved on a flat surface and allow both library and front-face presentation.

There is no shop window as such, although there are display areas on the facing walls, on entry. The right hand wall has been used to house staff behind service counters, with two cash points, one at exit and the other midway. Vision is direct from doorway to the rear area where a two tiered circular browser unit has been located.

Manager at Dundee is John Preston formerly with Decca and a manager with Bruce's for the past year working in their various branches.

Outdoor markets grow

OUT-DOOR MARKETS are a new factor in the Scottish selling situation, small as yet but growing steadily.

A year ago there was only Barrowland in Glasgow and a limited sale of discs, cassettes and cartridges from markets; this Christmas there were some thirty weekly outdoor markets operating in Scotland from Monday to Sunday with the biggest at Ingleston, Kilmarnock, Paisley and Dumfries on the Sundays.

There are also a growing number of indoor markets at work, renting stalls to traders at low cost and enabling a new generation of traders to come into the recorded music trade. Established shop traders have protested against the markets more especially as some have been opened without planning permission.

They contend that their business is being cut by the markets; answer from the markets is that the shop

traders have the remedy of joining in and some are already doing so.

One successful opening at an indoor market is at the Lorne Street, Lochee, Dundee market where there are 200 stalls under cover; James Watt of Dundee is operating in this market handling TV radio and recorded music and doing well, he says. He also trades at Dundee's other indoor market at Dens Road again in recorded music.

This operation is typical of much that is happening in other markets and expectations for 1975 must include an increase in the amount of music trade selling done in markets.

Phoenix is a new opening at 215 High Street Edinburgh in the centre of the city tourist and historical area selling records, cassettes and cartridges. Co-owners are J. Mayer and R. Brogan. Webster Tyre has opened a new depot at Market Gate Arbroath handling car radio and recordings as well as accessories.



JAMES WATT is one of the growing supporters of indoor and outdoor markets which are becoming increasingly popular in Scotland. Watt (right) is seen serving a customer at his stall in Dundee's Lorne Street market.

DNS 1101

PRECIOUS LOVE

FIRST SINGLE ON

Dawn Records

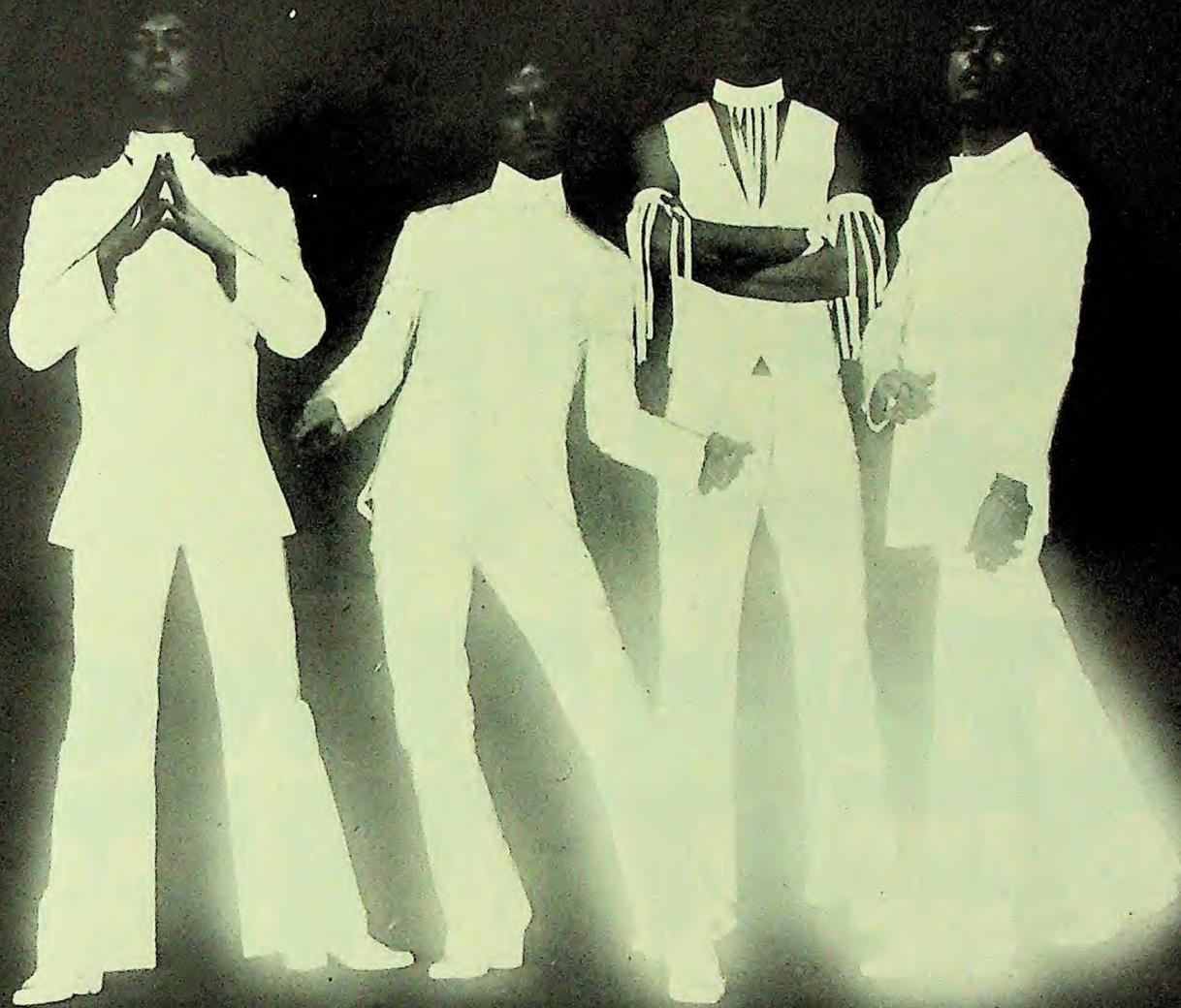
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Odeon Barking, 16th
Odeon Dalston, 16th
Odeon East Ham, 16th
Odeon Forest Gate, 16th
Odeon Camberwell, 16th
Odeon Croydon, 16th
Odeon Lewisham, 16th (6 days)
Odeon Peckham, 16th
Odeon Penge, 16th
Odeon Streatham, 16th
Odeon Well Hall, 16th
Odeon Wimbledon, 16th
Odeon Luton, 16th
Odeon St Albans, 16th
Odeon Uxbridge, 16th
Odeon Watford, 16th
Odeon Barnet, 16th
Odeon Guildford, 16th
Odeon Woking, 15th

Odeon Twickenham, 16th
Odeon Hounslow, 16th
Odeon Walton, 16th
Odeon Redhill, 16th
Odeon Romford, 16th
Odeon 2 Southend, 20th
Odeon Camden Town, 16th
Odeon Chelsea, 16th
Odeon Ealing, 16th
Odeon Hendon, 16th
Odeon 1 Holloway, 16th
State Kilburn, 16th
Mecca Godalming, 16th
Classic Gerrards Cross, 16th
Classic Hayes, 16th
Classic Camberwell, 16th
Broadway Hammersmith, 16th
Regal Bracknell, 16th
ABC 2 Basildon, 20th
Ritz Grays, 17th (6 days)
Rex Haslemere, 16th

Plaza South Woodford, 16th
Odeon 1 Muswell Hill, 16th
Embassy Crawley, 16th
ABC 1 Ewell, 16th
Classic Brixton, 16th
Classic Tooting, 17th
ABC Sidcup, 16th
ABC Wembley, 16th
Studio 70 Elstree, 16th
Embassy 3 Waltham Cross, 16th
ABC 3 Mile End, 16th
ABC Hackney, 16th
Classic 2 East Grinstead, 16th
Classic 2 Tunbridge Wells, 16th
Classic Leyton, 16th
Classic Colindale, 16th
Odeon 1 Shepherds Bush, 16th
Odeon 1 Swiss Cottage, 16th
Odeon Westbourne Grove, 16th
Odeon 1 Wood Green, 16th
Astra Stoke Newington, 16th

Studio Tottenham, 16th
ABC Windsor, 16th
ABC Maidenhead, 16th
Astoria Ashford, 16th
Embassy Ruislip, 16th
Regent Horley, 16th
ABC 2 Gravesend, 16th
Granada 1 Harrow, 16th
Granada 1 Walthamstow, 16th
Granada 2 Kingston, 16th
Granada 1 Clapham, 16th
Granada Slough, 23rd
ABC Horsham, 20th
ABC Newbury, 16th
Gaumont Reading, 16th
Odeon Ilford, 16th
Odeon Edgware Road, 16th
ABC Woolwich, 16th
ABC Basingstoke, 16th
ABC Aldershot, 16th
Granada Welling, 16th

Produced by Chas Chandler for Barn Productions Limited. "Flame" is a V.P.S./Good Times Production.

200,000 IN
SPECIAL COLOUR BAGS



SHOP TALK

TRYING TO keep up with all the new labels on the single launches has somehow overflowed onto the shelves where I kept my catalogues, those dated yet invaluable guides through the disc jungle. A fellow dealer remarked to me, not so long ago, that it was best "to keep it all in your head." "Deletions and all?" I enquired.

He nodded. I was on the point of asking him what happened to the Danny Kaye epic LP, "Mommy, gimme a drink of water?" (capitol, as it was: when it is being reissued, EMI?) when my dealer friend walked away in the general direction of the teapot, a stratagem oft encountered in the trade.

It is of course true that every dealer worth his salt absorbs a large number of catalogue numbers, but the record companies don't help too much by bringing out new prefixes as often as our local cuckoo sits on the beansticks.

Better still, why not devise, prefixes to associate the catalogue reference to the artist, e.g. CORKS, LUMMY, UG, GASP, and other words from the Billy Bunter Dictionary of Exasperation. In the meantime, thanks for the new catalogues, Decca, CBS and others. Is it true that they were all written by computer - with a memory better than mine?

Anybody for a second dance?

ITMA, in its hasty, eccentric encounters twixt Mayor Handley and the others, never matched the record business. Last week, a lady entered the store, and asked for a copy of Scarborough Fair. At once, using my memory (see above, in disbelief) I quoted diverse versions,

Is it true that catalogues are written by a computer?

mainly local. "It's got to be orchestral," said the lady, "and I want to be able to skate to it."

Gazing at her heavy handbag, I decided that it was too risky to have a skating lady whipping around our rotating record racks, so I offered to order something suitable. She departed, leaving our linoleum untouched by the silver blades.

A little later, a fellow straight out of the comic papers came in and asked for a piece of music suitable for a sand-dance. Recalling Wilson, Keppel and Betty of yore (I think they were on the Sphinx label, but cannot be too sure) I offered to obtain the disc of the Ballet Egyptien. However, I have not been able to obtain a copy - to the time of writing - nor indeed of Leroy Anderson's Sandpaper Ballet.

So I have been spending some time going through the racks trying to come up with an alternative. No luck, yet. Still, it's nice to know that we have a reputation for answering truly unlikely questions.

How to record fingerprints

YOU WILL all know that famous painting by Andy Static: "When did you last clean your record?" I was all but stunned once when a fellow informed me that he squirted his with Lux Liquid.

SHOP TALK

David Lazell is the manager of a Bristol firm selling records. This is the first of an occasional column which he will contribute casting a not too serious eye on life behind the counter.

Not that I would doubt the excellent properties of the product, maybe he managed to clean the turntable at the same time. Yet, despite the many fine products offered to record-purchasers, there seems to be a hard core of folks who are allergic to any suggestion that records should be cleaned. Just the other week, I had a couple of complaining customers who declared that the record "jumped." When I gazed at its finger-marked, greasy surface, I was surprised that the poor disc managed to stay on the turntable at all.

Remembering my former career in adult education, I tried to suggest that the poor little diamond stylus had little chance against such a veneer of grease. "Don't talk

rubbish," said the customer. "Every record has finger prints on it."

We let her have her money back. Not that we will sell any more to her, or her husband. Still, it is a thought. With the current paper shortage, will discarded long-players take the place of table napkins?

Or may the chap from Scotland Yard hold out the latest Sparks disc and say, "Do you mind putting your fingerprints on here, sir? We're trying to match them with some we caught on the Glitter Band." Ahhhh, if only Sherlock Holmes had lived to see the day.

The sad case of the disc-pincher

SHOPLIFTERS are a blooming nuisance, and we get the occasional band of lads obviously looking for something which they can nick. We had a rather nasty case of this recently, involving the theft of a pay packet from the staff room adjoining the store (the money was later found stuffed amid the displays - done, no doubt, when we called the police in at once).

Some characters whip in and ask for a record to be played, while they 'case the joint.' We're on to that trick now, though. Maybe we are more fortunate than most, in the record business since our nickers tend to be fairly identifiable. When I worked in a department store, I

was astonished to see how a quite respectable looking chap had stuffed 16 pairs of slacks about his person (I cannot be more specific than that).

Maybe the record companies could help by getting top groups to make the occasional Highly Moral Record, or even printing on all sleeves a Non-Government Warning: "This LP is guaranteed to warp automatically if taken out of the store without being paid for." Or even, "This cassette will foul itself up in your cassette recorder if stolen or come by dishonestly." Then I suppose the Sunday papers could serialize the sad cases of disc-pinchers who had built up a good collection only to find nothing playable: "Music at a Pinch" or "How I learned that No, Honestly is the Best Policy." In the meantime, we are dusting all our record sleeves with fingerprint powder!!

Nostalgia will keep on selling

BIG SELLERS in our store lately are Al Jolson, especially the EMI Coral Double Album, George Formby, Ted Heath - and Arthur Tracy, the Street Singer. Not just nostalgia, either, because the customers seem hungry for such music. How about reviving those old-time films: Jolson Story, the Formby sagas and even an Arthur Tracy biopic, say, as supporting features for Slade in Flame?

You'd be surprised how sales jump when we put nostalgic discs on the player in business hours, even if they do bring a tear or two to my eye. Says my head assistant, "it's music to put you to sleep." Well, what's wrong with being asleep in a crazy world like this?

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Michelangelo back with EMI label after 17 years

BACK TO the EMI classical fold comes internationally famed Italian pianist Arturo Benedetti Michelangelo, one of music's most brilliant but unpredictable figures. Michelangelo has just completed recording for EMI his first music for 17 years, for two LPs to be issued later this year, one solo and the other with orchestra. Recordings were made in the Johanneskirch in Thun in Switzerland, with team headed by producer David Mottley. Michelangelo recorded one LP of Schumann music including the popular Carnival Suite, and another of two Haydn piano concertos, in D and G, with the Zurich Chamber Orchestra conducted by Edmund de Stutz. Recording engineer from London was Neville Boyling.

In 1971 Michelangelo contracted to record for EMI but the project was never completed and instead the pianist recorded a similar programme for DGG, leading to protracted legal difficulties now



CLASSICS FOR Pleasure artists and recording director John Boyden was one of 11 winners of the Billboard 'Trendseller' Awards for 1974, honoured for innovation of 'CFP' label that now holds 14 per cent of the U.K. classical market. He is pictured here after the presentation in New York.

Birthday party for Sir Michael



BIRTHDAY CAKE with design from his opera *The Knot Garden* for composer Sir Michael Tippett at midnight party jointly arranged by Phonogram and publishers Schott & Co. in Covent Garden's crush-bar after Queen Elizabeth Hall concert by the London Sinfonietta in January.

resolved.

Producer Mottley has moved on this week to Poland, where in the town of Katowice he is recording for EMI with the Polish Radio Symphony Orchestra for two LPs of the music of Polish composer Krzysztof Penderecki, including the work *Jacob's Ladder*, performed here for the first time last month when Penderecki conducted a concert of his own music at London's Royal Academy of Music. With David Mottley in Poland is EMI's Electrola engineer Wolfgang Gulach.

Beethoven still the concert favourite

TOP TEN classical composers in last year's (1973-4) Festival Hall concert season, judged on number of performances by the four major London orchestras, the BBC Symphony Orchestra and the Royal Philharmonic Society concerts, are again headed by Beethoven with a total of 46 performances over the 12 months. Next comes Mozart with 32, followed by Brahms (25), Mahler and Richard Strauss tying with 16, Tchaikovsky (15), Schumann (14), Prokofiev (13), Schubert and Rachmaninov together at 11, Dvorak, Elgar and Stravinsky each with 10, and Haydn with nine. Out of 25 living composers listed, Benjamin Britten topped the list with 10, Soviet composer Dmitri Shostakovich next with nine, Sir William Walton with eight, and Malcolm Arnold with two. All the others rated only one performance from each.

Figures come from the annual report of the London Orchestral Concert Board, composed of representatives of the Arts Council and the Greater London Council. In its year ended last March 31 the board had a budget of just over £500,000 from its two sources. It paid out more than £260,000 in grants to the four London orchestras (LSO, LPO, RPO and

Top level change at Phonogram

TOP LEVEL changes in Phonogram's classical section bring in Ernst Van Der Vossen, formerly classical exploitation manager at Baarn headquarters in Holland, as head of newly formed International Classical Repertoire Division, responsible to former chief Willem Zalsman. New division will control recording programmes on both disc and tape. Van Der Vossen is in London for consultations with Phonogram classical executives this week.

CBS delays

TWO CBS classical issues, both scheduled for January release, have been postponed. Pianist Vladimir Horowitz's performance of Chopin works (76307) will probably be available in the last week of February. Volume 3 of Pierre Boulez's Ravel orchestral works (76306) has also been delayed, and will be issued as soon as supplies become available. CBS classical manager David Rossiter explained "Both these issues are part of our international series, pressed in Germany, and supplies have not been coming in so far. We regret this very much, but we're doing our best to get them in to Britain as soon as possible."



TEA AND CAKE at RCA celebrated signing of new contract with flautist James Galway. From left are RCA classical staff Mary-Jo Little, Galway's agent Michael Emmerson of London Artists, classical promotion manager Sally Stunt, producer Charles Gerhardt, Deidre Gates, Angela Boyd and classical manager Ralph Mace.

NPO), a further £56,000 towards holidays and sick pay for players, £94,000 towards administration costs and £27,000 to help performances of less-popular contemporary music. Just over £75,000 went in grants and guarantees to other concert

promoting organisations.

Figures show that the four major orchestras are undertaking an ever larger work-load to try to make ends meet. The LSO worked an average of 12 sessions a week, followed by the LPO with 10.9, the RPO at 10.4 and the NPO 9.6.

CLASSICAL RCA signs flautist for solo records

BRITISH BORN flautist James Galway, former player with London's Covent Garden, Sadler's Wells, Royal Philharmonic and London Symphony orchestras and now principal flautist of the Berlin Philharmonic, has signed an exclusive three-year solo recording contract with RCA. With Charles Gerhardt producing, he will make his first recordings in London in May. Later in the year, when his present contract with the Berlin Philharmonic ends, he will be heard more in solo and chamber music, appearing in this year's BBC Proms, giving two solo recitals in St. John's, Smith Square, playing as soloist with the New Philharmonic Orchestra and in a number of South Bank recitals. RCA European classical a&r manager Ralph Mace told Music Week "Galway is one of the world's finest flautists today and one of the great personalities of music."

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TALENT

'What sells now is the sound, not the music'

THE PLATTERS' hit version of Only You, a song written for them by their manager and producer Buck Ram, was a Top Ten success nearly twenty years ago - in 1956.

Now this much-recorded song is back in the charts again, via the Ringo Starr hit. And there is no question of Ram, white and in his 60s, uttering a single word of criticism about modern techniques used to re-vamp his old song standards.

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"But I'm always being asked about the technical side of songwriting today compared with when I started. You just can't generalise on a subject like that. There are some great writers around today. On the whole, though, it's obvious that youth has captured the market today, through the BBC's Radio One formula, and through the emphasis on the Top Fifty."

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The Platters' organisation is based in a Spanish-style home in Las Vegas where they have a business office, rehearsal hall, equipment storehouse, recording studio and

publicity centre.

Ram said that he originally was to become a lawyer. But he got into the talent-spotting business. He found the Three Suns, and promoted them. And Ella Fitzgerald was only fifteen when he saw her in an amateur night performance in Harlem, and introduced her to top bandleaders. He has been arranger for the Dorsey Brothers, Count Basie, Cab Calloway, Duke Ellington, Gus Arnheim's Rhythm Boys (the band in which Bing Crosby found early fame) and for Alan Freed, founder of the whole rock 'n' roll scene.

He said: "Music runs in the family. My great grandfather played the tuba in the Czar's personal band in Russia! And I was early into classical music, playing violin at the age of 15 with the Edison Symphony Orchestra in the US."

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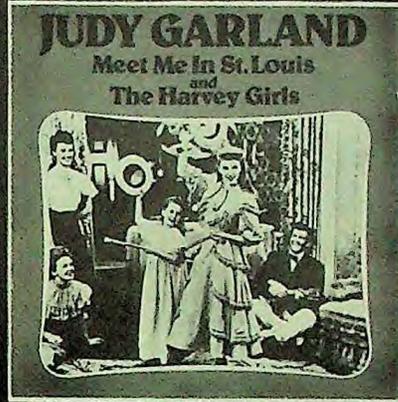
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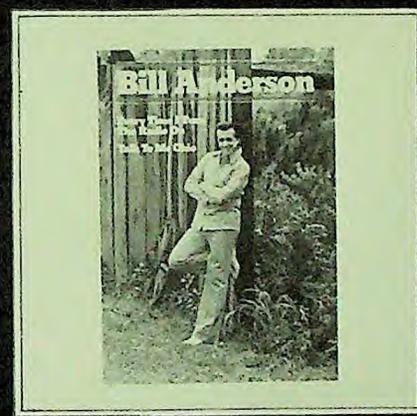
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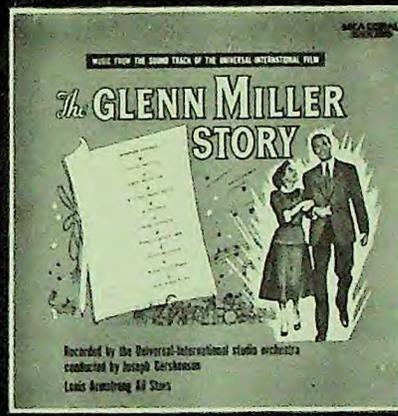
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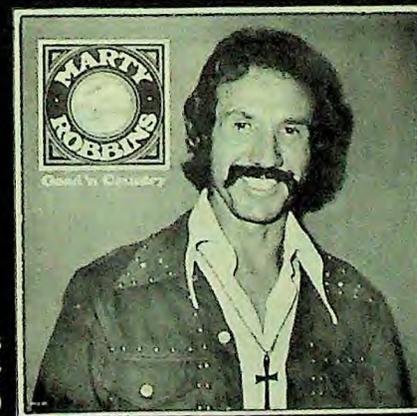
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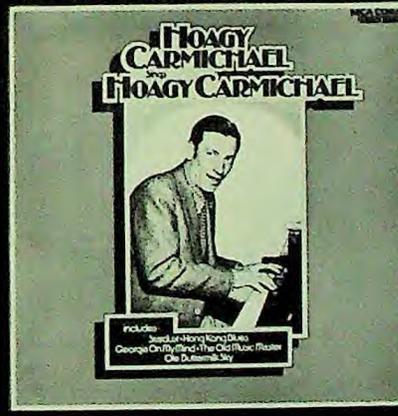
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Crosby Alan Freed, rock 'n' roll scene.

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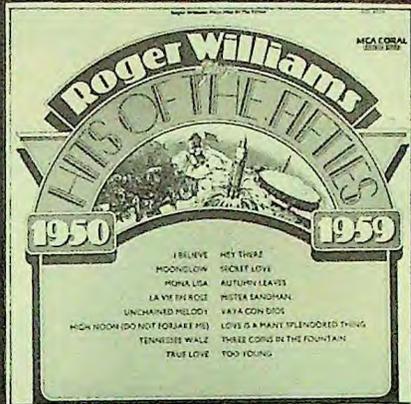
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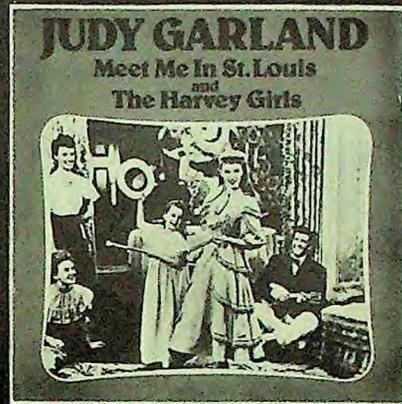
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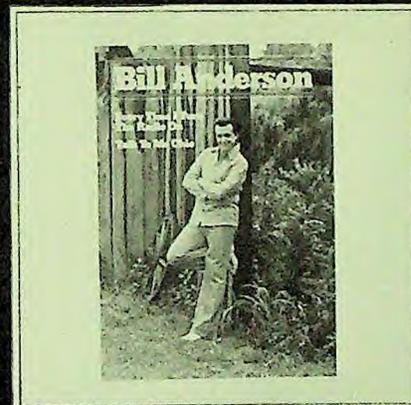
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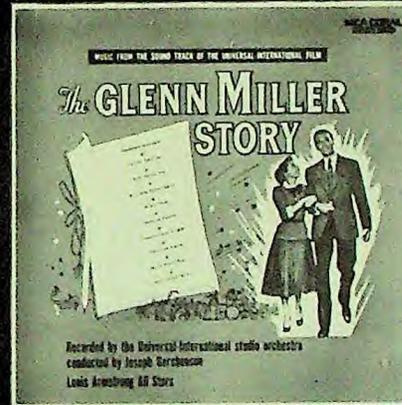
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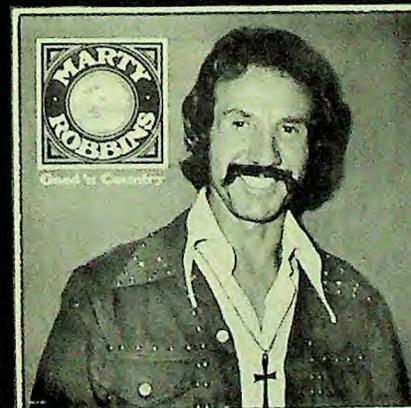
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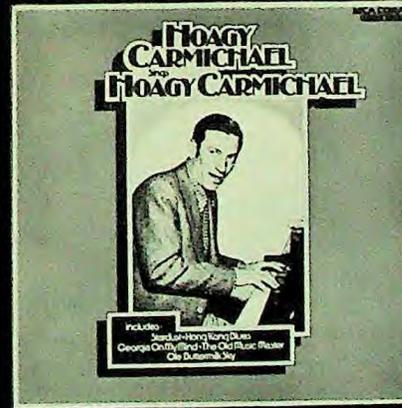
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SOUL

RCA cashing in on 'Soul Explosion' with five U.S. acts

RCA HAS sold over a million singles and albums as a direct result of its Soul Explosion campaign last summer. The company now plans to extend the promotion well into 1975, capitalising on UK visits by five of its American acts.

Leading the drive will be the Tymes, who embark upon a 10-week tour of Britain for promoter Henry Sellers from the middle of this month. The majority of their appearances will be in Northern clubs and discotheques. RCA will probably issue a follow-up single to the group's chart topper, Ms. Grace - which has now racked up sales of a quarter million - at some time during the tour. It will be Someway Somehow, a track lifted from the Tymes' Trustmaker album.

The Hues Corporation, whose RCA single, Rock The Boat, is close to going silver, fly in for a major charity concert with Dionne Warwick at London's Royal Albert Hall on February 22, followed by a week of club dates, plus radio and TV work, for promoter Danny O'Donovan. The trio will be promoting their new single, I'll Take A Melody, throughout the visit.

Also arriving this month for a week-long round of promotion is Betty Wright, whose latest single, Shoorah Shoorah, is now in the UK charts. A rush-release of her album, Danger High Voltage, is currently in the works.

At some point during all these visits, RCA is hoping to stage some form of special presentation, jointly featuring the three acts.

In addition, the company is arranging to bring into Britain a further two of its soul acts, although firm dates have yet to be fixed. These will be new names to the label, solo artist Nel Carter and



Dionne Warwick

five-piece group Choice Four. Both are proteges of RCA America's r&b director, Tom Draper, who has been responsible for much of the company's success in the soul field over the past year. A single from Carter, entitled Dreams, and one from Choice Four, entitled The Fingerpointer, have just been issued.

The merchandise pattern established by RCA UK when it began the Soul Explosion campaign last summer will hold good for this year. Tying in with all the artist activity will be a stream of retail support material, including window displays, stickers, posters and point-of-sale items. The low-price Soul Explosion sampler LP, which has contributed considerably to the million-plus sales figure achieved in Britain by RCA's black acts, will continue to feature prominently in the extended campaign.

RCA is planning to hold a nationwide search for a UK soul band some time this year, too, which will be run in conjunction with local radio stations. The winners will receive a recording contract, and become a serious part of RCA's soul market strategy. Further details of the contest are to be announced later.

Capitol boosts soul lists with new r & b discs

CAPITOL RECORDS is trying to build a reputation for itself in Britain as a credible source of US soul product. With this aim in view, the label is issuing a number of r&b singles this month, including two that are currently strong in the American market. All the discs are being individually and heavily promoted to discotheque disc-jockeys, as well as to national and local radio stations.

Two singles released this week (14) are Margo Thunder's Expressway To Your Heart (a song written by Philly masterminds Kenny Gamble and Leon Huff) and Barbara Acklin's Special Loving, while Tavares' Remember What I Told You To Forget comes out next week.

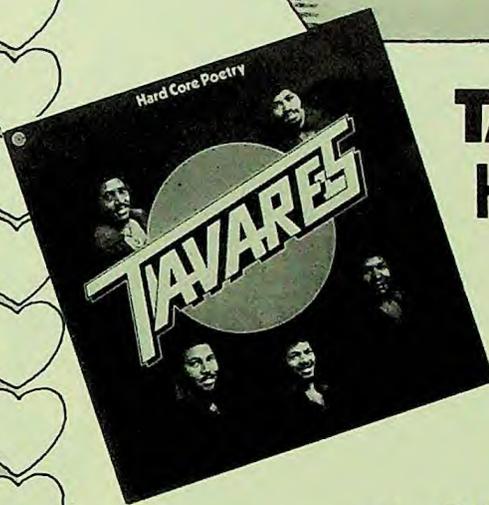
Both the Thunder and Tavares discs originate from Brian Potter and Dennis Lambert's Haven Productions, an outfit which has been responsible for the enduring success of the Four Tops since they left Motown and for the

recently-revived fortunes of the Righteous Brothers. Haven, which has a US distribution deal with Capitol, has also just signed Evie Sands, whose original recording of Take Me For A Little While has become a much-in-demand import item in Britain.

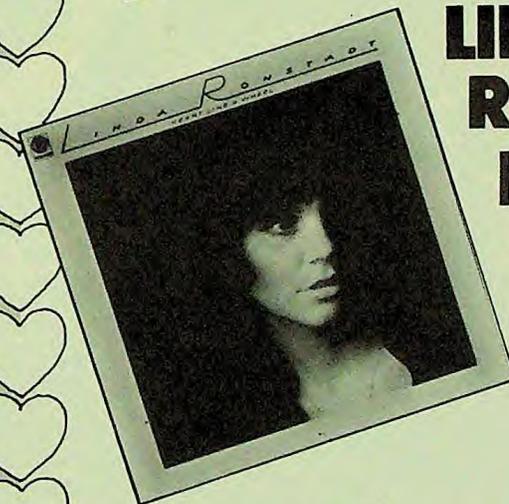
Capitol also has a new single this week from Nancy Wilson, whose standing in American soul circles has increased lately as a result of her last 45, Streetrunner, and her new album, All In Love Is Fair. The long-player has yielded a new US r&b hit for the veteran artist, a Thom Bell/Linda Creed song entitled You're As Right As Rain and first recorded by the Stylistics. This is also the topside of Wilson's new UK release.

From the success it hopes to achieve with these singles, Capitol will graduate to the appropriate album product, and then strengthen its soul identity with retail support material such as posters, window displays, streamers and brochures.

THE CAPITOL CALENDAR



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Hard Core
Poetry
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RONSTADT**
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E-ST 11358

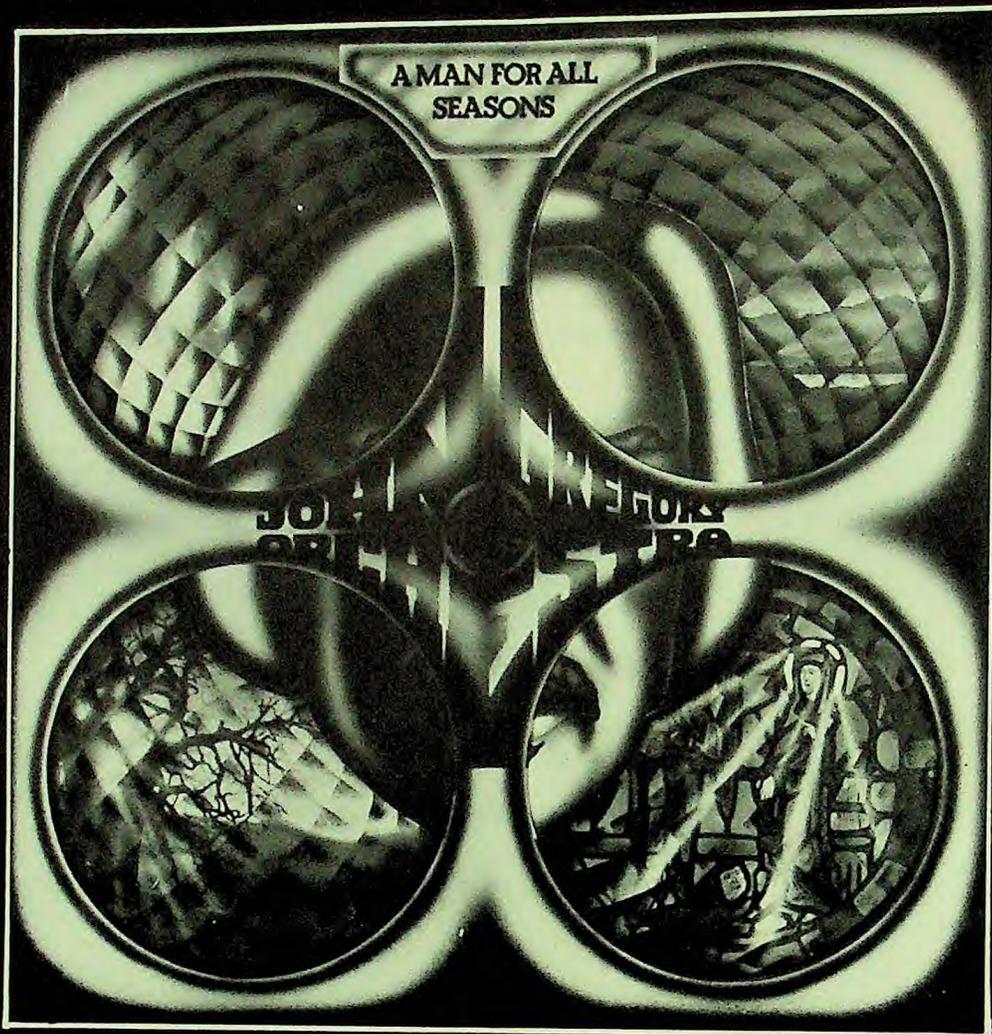


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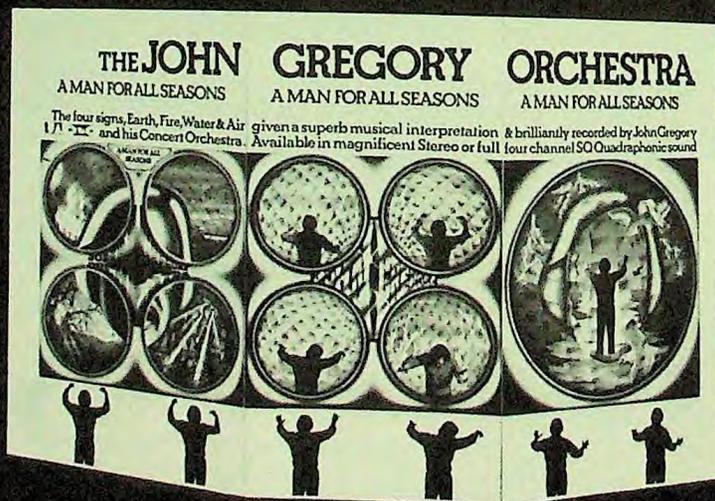
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SOUL

Heavy release schedule for Motown singles

TAMLA-MOTOWN has moved into February with a heavy schedule of single releases, including a brand new title from Diana Ross, who will be the subject of a major, month-long promotion in March. The ex-Supreme's disc, a Michael Masser/Pam Sawyer song entitled Sorry Doesn't Always Make It Right, comes out next week (21).

One of two singles issued this week (14) is by a brand new Motown act, Caston & Majors. They are Leonard Caston, co-producer with Frank Wilson of much recent work by Eddie Kendricks, and Carolyn Majors, a studio session singer. Title of their disc is Child Of Love, a track lifted from the duo's first album, a 'concept' set recently issued in the US.

This week's second Motown 45 is a re-release by the Marvelettes, When You're Young And In Love. It was a minor Top 30 hit in Britain when first put out in the late Sixties, but since its deletion has again become much in demand. The 'B' side, The Day You Take One, is as on the original record.

On February 21, along with the Diana Ross disc, a single by session man Richard 'Popcorn' Wylie, Funky Rubber Band, is issued - followed a week later by the Miracles' Where Are You Going To My Love. The latter is a track lifted from the group's Do It Baby album, and is a British song originally

recorded by the Brotherhood Of Man.

By the end of this month, Tamla-Motown's 1975 output of singles will total 12, three of which are re-issues. The label's decision about which catalogue items to give a fresh lease of life has been largely governed by information from UK clubs and discotheques. According to promotion manager Paul Prenter, the results of a survey taken at such locations late last year were mainly responsible for the re-release of the Isley Brothers' This Old Heart Of Mine two weeks ago.

Second and third in the same poll were titles by the Four Tops, Reach Out I'll Be There and I Can't Help Myself respectively. The former has only been issued once, in 1966 when it was a UK chart topper; the latter has been put out in Britain twice before, and was a hit on both occasions.

Motown is currently considering whether either of these discs is strong enough to stand another stab at the market.

"It's all a matter of timing," Prenter told Music Week. "If it's the right moment, a re-release can reach the Top Five".

Whatever Motown's decision about further revivals, a special 16-track Disco Classics LP - made up of titles which showed up strongly in the discotheques survey - may well be issued later this year.

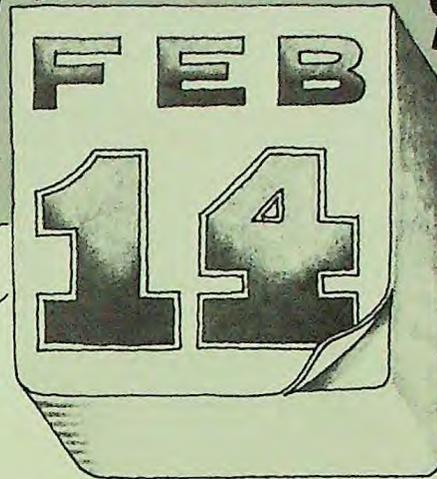
Soul Chart

- 1 5 SHOORAH SHOORAH: Betty Wright: RCA 2491
- 2 7 WOMAN TO WOMAN: Shirley Brown: Stax 2019
- 3 9 KEEP ON STEPPIN': Fatback Band: Polydor 2066.494
- 4 6 FUNKY PRESIDENT: James Brown: Polydor 2066.520
- 5 8 STAR ON A TV SHOW/HEY GIRL COME AND GET IT: The Stylistics: Avco 6105.035
- 6 47 FIRE: Ohio Players: Mercury 6167.058
- 7 3 DO IT 'TIL YOU'RE SATISFIED: B.T. Express: Pye International 25666
- 8 15 SCRUB BOARD/SIXTY MINUTE MAN: Trammps: Buddah 415
- 9 30 YOU'RE THE SONG I ALWAYS WANTED TO SING: Timmy Thomas: Polydor 2061.545
- 10 35 YOUR KISS IS SWEET: Syreeta: Tamla Motown 933
- 11 16 PICK UP THE PIECES: Average White Band: Atlantic 10489
- 12 - SHAME SHAME SHAME: Shirley & Company: All Platinum 6146.301
- 13 4 BOOGIE ON REGGAE WOMAN: Stevie Wonder: Tamla Motown 928
- 14 27 IT MAY BE WINTER OUTSIDE: Love Unlimited: 20th Century 2149
- 15 1 NEVER CAN SAY GOODBYE: Gloria Gaynor: MGM 2006.413
- 16 2 MS. GRACE/THE CRUTCH: The Tymes: RCA 2493
- 17 31 FOOTSEE: Wigan's Chosen Few: Pye Disco Demand 111
- 18 20 HAPPY PEOPLE: The Temptations: Tamla Motown 931
- 19 40 I CAN UNDERSTAND IT: Bobby Womack: United Artists 35456
- 20 17 BUS STOP: Oliver Sain: Contempo 2026
- 21 23 IN THE BOTTLE: Brother To Brother: All Platinum 6146.300
- 22 12 THE DOUBLE BUMP: Oliver Sain: Contempo 2042
- 23 - SOUTH AFRICAN MAN: Hamilton Bohannon: Brunswick 16
- 24 67 LOVE GAMES: The Drifters: Bell 1396
- 25 14 TRUSTING HEART: Trammps: Philadelphia Int. 2835
- 26 - SHAKE 'N' BUMP: Snoopy Dean: Seville 1000
- 27 - BUMP ME BABY: Dooley Silverspoon: Seville 1002
- 28 19 WHERE ARE ALL MY FRIENDS: Harold Melvin & The Blue Notes: Philadelphia Int. 2819
- 29 24 DO IT FLUID: The Blackbyrds: Fantasy 113
- 30 69 I SPY: Jamo Thomas: Polydor 2001.544
- 31 68 THREE RING CIRCUS: Blue Magic: Atlantic 10553
- 32 42 TOM THE PEEPER: Act One: Mercury 6008.005
- 33 13 DOCTOR'S ORDERS: Carol Douglas: RCA 2496
- 34 28 GANGSTER BOOGIE BUMP: Willie Henderson: Pye International 25668
- 35 37 LET'S STRAIGHTEN IT OUT: Latimore: President 428
- 36 39 DANCE MASTER: Willie Henderson: Contempo-Raries 9005
- 37 25 LADY MARMALADE: Labelle: Epic 2852
- 38 26 HUNG UP ON YOUR LOVE: The Montclairs: Contempo 2036
- 39 18 SUGAR PIE GUY: The Joneses: Mercury 6167.018
- 40 36 MAKE ME YOURS: Bettye Swann: Contempo-Raries 9019

Chart from sales returns supplied by 27 Specialist Shops and compiled by Blues & Soul International Music Review

THE CAPITOL CALENDAR

Latest Singles



Margo Thunder

Expressway To Your Heart

CL 15808

Nancy Wilson

You're As Right As Rain

CL 15810

Barbara Acklin

Special Loving

CL 15807

OUT NOW

EMI

Capitol



After two successful years in America Renaissance are back in Britain.

Stock up now to get full benefit from their concert tour and promotional advertising.

Renaissance play a totally original kind of music. It's soft rock with classical influences and orchestrations.

And it's won them a lot of rave reviews in America, as well as making them America's 18th most popular band.



After two very successful years over there this British band is back.

They're special guests on a nationwide tour with Caravan, when they'll be promoting their new album 'Turn of the Cards.'

In addition, we'll be selling them hard through the music press with big powerful spaces. We'll be telling British music fans all about Renaissance's success in America, the sort of music they play and in particular their new album, 'Turn of the Cards.'

And there will also be radio support, and local press advertising to promote their tour.

The album was in the American charts for 6 months.

Ask your RCA salesman about 'Turn of the Cards' (BTM 1000), when he calls.

February 21st	LONDON—Brunel University
February 22nd	SOUTHAMPTON—University
February 23rd	OXFORD—New Theatre
February 24th	BRIGHTON—Dome
February 26th	NORWICH—University
February 27th	BOLTON—Town Hall
February 28th	SUNDERLAND—Locarno
March 1st	NOTTINGHAM—University
March 4th	SWANSEA—University
March 5th	CARDIFF—University
March 6th	LIVERPOOL—University
March 7th	DURHAM—University
March 8th	LEICESTER—University
March 9th	LONDON—Rainbow
March 10th	BRISTOL—Colston Hall
March 12th	HANLEY—Victoria Hall
March 13th	EDINBURGH—Leaf Hall
March 14th	GLASGOW—Apollo
March 15th	NEWCASTLE—City Hall
March 16th	MANCHESTER—Palace Theatre
March 17th	EGHAM—Royal Holloway College
March 22nd	CAMBRIDGE—Corn Exchange
March 23rd	BIRMINGHAM—Town Hall

Renaissance



Manufactured & Distributed by RCA Limited, Record Division.

SOUL Chi-lites tour UK and plug single



PICTURED IN London are America's Chi-Lites, currently touring Britain and hoping for a hit with their new Brunswick side, *Toby*. Upcoming prestige date for the trio is on March 8 at London's Hammersmith Odeon.

President launches new US-only Seville label

PRESIDENT RECORDS, whose licence deal with the Florida soul outfit, TK Productions, helped to make 1974 the British firm's best sales year to date, has launched a new label, Seville, exclusively for US product. Its first single releases originate from TK - Snoopy Dean's *Shake And Bump* (SEV 1000) and Smokey 007's *Never Ending Song Of Love* (SEV 1001).

Seville takes its name from President boss Ed Kassner's first label, founded in the US before he crossed the Atlantic to set up a British operation. Kassner's decision to introduce Seville alongside his company's other labels was apparently prompted by the need to have an outlet for product which did not fit into the repertoire niche of either JayBoy (disco soul) or President (pop and some soul).

Material from TK Productions, which has been responsible for UK hits by George McCrae, Betty Wright and KC and the Sunshine Band as well as a lot of other successful soul products, has now appeared on three labels within the President group.

The third Seville single is Dooley Silverspoon's *Bump Me Baby*, an American master originating from the small, New York-based Cotton label. It was produced by Sonny Casella, who owns Cotton, and has

already sold more than 30,000 copies on America's East Coast.

Casablanca label issues its first product

THE NEW Casablanca label, distributed in Britain by EMI, has issued its first soul product - a single from veteran r&b act, Parliament - and backed it up with a discotheque mailout. The disc, entitled *Up For The Down Stroke*, has been a US soul chart item for the five-piece group, which first came to prominence in 1966 with the original version of *I Wanna Testify*.

Casablanca is enjoying two other hits on the American soul listings at present, including one featuring another veteran black act, James and Bobby Purify. The duo, who cut the original, chart-topping version of *I'm Your Puppet*, have scored with their interpretation of Isaac Hayes' *Do Your Thing*. The other Casablanca hit is Gloria Scott's *Just As Long As We're Together*, a Barry White tune.

Both discs are being considered for UK release.

"Kiss are the 1970's band for all those who claim there aren't any"

Max Bell N·M·E

Hear them on their great album
KISS
CBC 4003
featuring their
single
NOTHIN' TO LOOSE
CBX 503

EMI

CASABLANCA-The sound that's good to get to.

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

'Breakaway' is all about a lot of things.

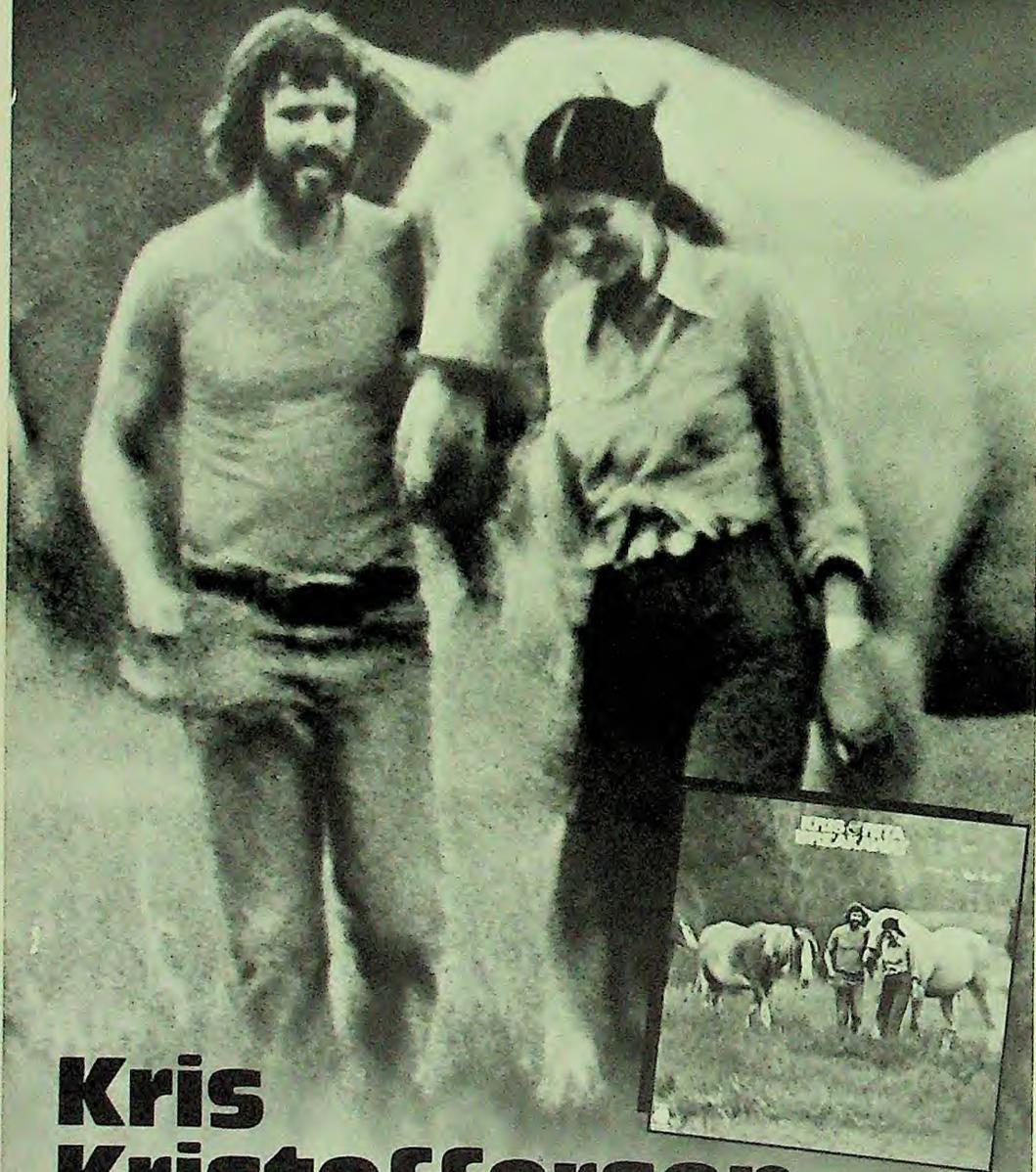
Kris Kristofferson and Rita Coolidge. Together on a new album, superbly produced and performed:

'Breakaway!'

all about love, and people, and the livin', the laughin', the cryin'.

Kris and Rita, together on an important new album.

'Breakaway!'



**Kris
Kristofferson
Rita
Coolidge**

'BREAKAWAY'
Featuring their new single 'RAIN'

On Monument records and tapes 80547 

ORDER FROM CBS ORDER DESK Tel 01 960 2155 CBS/WEA/A & M Distribution Centre Barby Road London W10

IRELAND

RTE television contest to select a song for Europe

RADIO TELEFIS EIREANN announced that songs by composers in Dublin, Leitrim, Waterford and Westmeath were selected for presentation in the 11th National Song Contest on February 9 on RTE Television, to find a song to represent Ireland in the Eurovision Song Contest in Stockholm on March 22.

Eight songs were in the Irish national finals, including one by the Swarbriggs, the Mullingar-based singers and composers who will sing for Ireland in the contest.

It was a condition of this year's National Song Contest that one of the eight songs would be written by the Swarbriggs. To date, over 50 of their songs have been published.

It was the second time in the history of the National Song Contest that composers were invited to submit songs for specific singers.

The Swarbriggs were contracted to sing for Ireland in October. The closing date for entries for the national contest was December 31.

A total of 335 compositions were entered and of these, 295 has English lyrics and 40 had lyrics in Irish. Two of the eight songs will have Irish lyrics.

In addition to representing Ireland in the 1975 Eurovision Song Contest, the winning song will win for its composer/s a cash prize of £250. If a song with lyrics in Irish is selected, a further £250 will be awarded.

Ten juries, each with ten members and a non-voting spokesman, located in ten centres around the country, will vote by phone for the song they think best suited to represent Ireland at

Eurovision '75, and the results will be announced live, on air, during the National Song Contest programme.

This year the jury will be at Dublin, Cork, Waterford, Galway, Sligo, Tralee, Castlebar, Letterkenny, Cavan and Birr.

For the first time, the National Song Contest will be broadcast in colour. The contest is being organised and produced for the eleventh successive year by Tom McGrath.

EMI promotes Dazzle Band's Dutch B-side

EMI IS promoting the other side of Cahir O'Doherty and the Dazzle Band's Rock, Rock, Sham-A-Ram (IEMI 5010). It's a Dutch song, In The Still Of The Night, and it was a hit in Holland last year.

Said Derry O'Brien, EMI marketing manager: "From the enthusiastic reception which Rock, Rock received from the media men we were convinced we had a winner on our hands. We still think so, but now, in retrospect, we feel that the song's merits will be better appreciated outside Ireland."

In the Still Of The Night is popular on the juke boxes - and the Dazzle Band have had to rehearse the song for television in their stage show.



PEGGY DELL appeared at McCullough-Pigott's in Suffolk Street, Dublin, for a week to promote her LP, *Among My Souvenirs* (Philips 6392-014), on which she plays the piano and sings a selection that includes many standards. Left to right, Jimmy Reid, who played the drums on the album, Peggy Bell, Maureen Storey, manageress of the record department, McCullough-Pigott, and John Woods, general manager, Polydor Ltd.

MUSIC WEEK

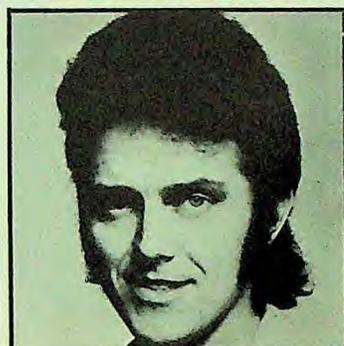
1974 AWARDS



Writers and producers
CHINNICHAP



Publisher (Corporate)
CARLIN



Singles — Male
ALVIN STARDUST



Singles — female
SUZI QUATRO



Singles — group
THE WOMBLES



Albums — male
ELTON JOHN



Albums — female
DIANA ROSS



Albums — group
THE CARPENTERS

Producer — albums
GUS DUDGEON

Individual publisher
JOBETE LONDON

Top companies

- EMI** — singles
- EMI** — full price albums
- ARCADE** — mid price & TV albums

Top labels

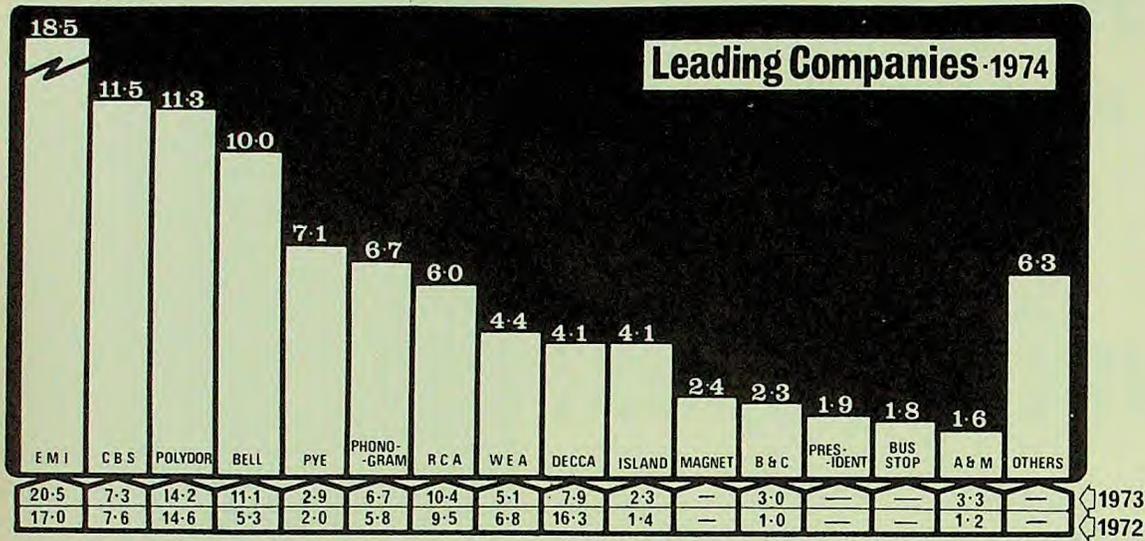
- BELL** — singles
- CBS** — full price albums
- ARCADE** — mid price & TV albums

MUSIC WEEK MARKET SURVEY

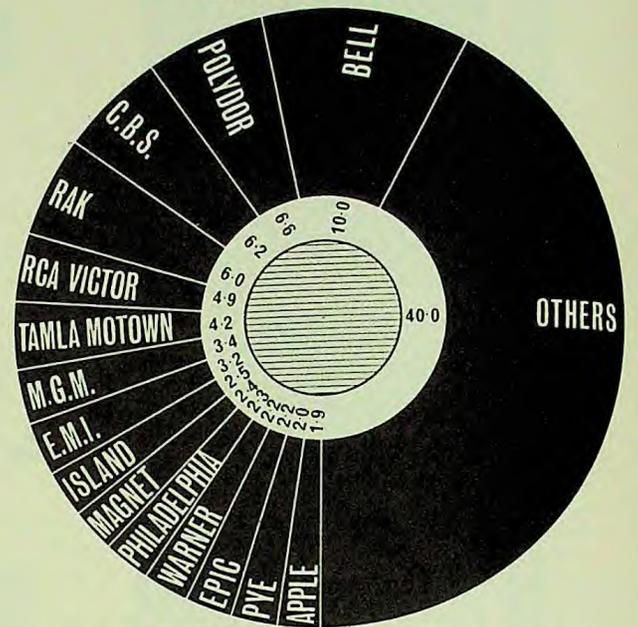
PERFORMANCE RATINGS FOR 1974

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; mid-price refers to albums selling between £1.26 - £1.99 and includes TV compilation albums. Due to a change in the price categorisation of the mid-price section, comparison of performance in 1972-73 has been excluded.

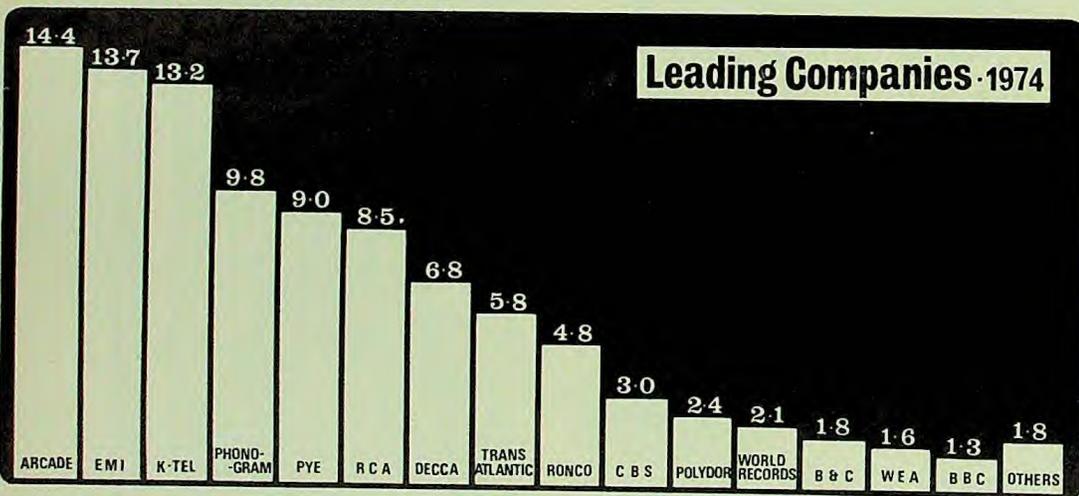
Singles



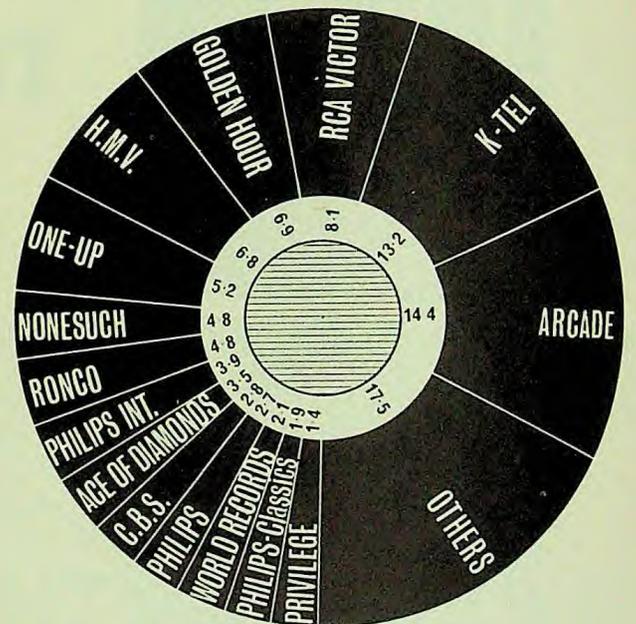
Singles LEADING LABELS



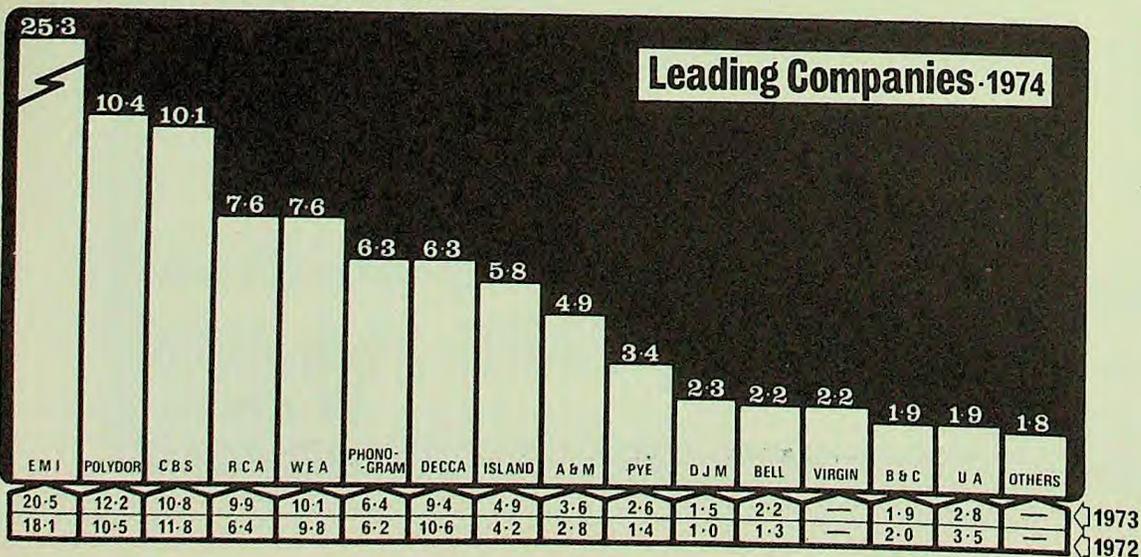
Mid Price Albums



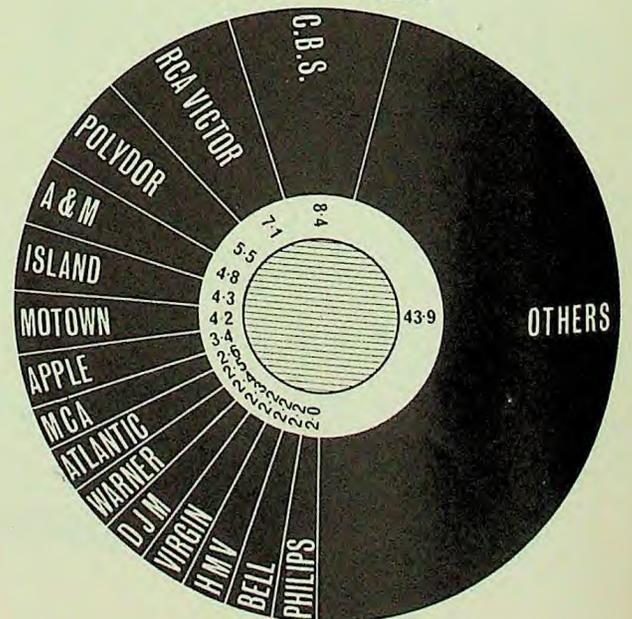
Mid Price Albums LEADING LABELS



Full Price Albums



Full Price Albums LEADING LABELS



Music Week Chart Performance Survey

Singles

Albums



TOP FEMALE ARTISTS

- 1 SUZI QUATRO
- 2 SYLVIA
- 3 DIANA ROSS
- 4 OLIVIA NEWTON-JOHN
- 5 LENA ZAVARONI
- 6 LULU
- 7 SUNNY
- 8 GIGIOLA CINQUETTI
- 9 LYNSEY DE PAUL
- 10 MARIE OSMOND

TOP MALE ARTIST



- 1 ALVIN STARDUST
- 2 BARRY WHITE
- 3 ELTON JOHN
- 4 GARY GLITTER
- 5 DAVID ESSEX
- 6 GEORGE McCRAE
- 7 DAVID BOWIE
- 8 TERRY JACKS
- 9 CHARLIE RICH
- 10 STEVIE WONDER



TOP GROUPS

- 1 CARPENTERS
- 2 SIMON & GARFUNKEL
- 3 PINK FLOYD
- 4 PAUL McCARTNEY/WINGS
- 5 BEATLES
- 6 PETERS & LEE
- 7 SLADE
- 8 DIANA ROSS/MARVIN GAYE
- 9 SPARKS
- 10 WOMBLES

TOP PRODUCER

- 1 GUS DUDGEON
- 2 SIMON & GARFUNKEL/ROY HALEE
- 3 PAUL McCARTNEY
- 4 PINK FLOYD
- 5 RICHARD & KAREN/JACK DAUGHERTY
- 6 MIKE OLDFIELD/TOM NEWMAN/SIMON HEYWORTH
- 7 GEORGE MARTIN
- 8 CHET ATKINS
- 9 JOHN FRANZ
- 10 BERRY GORDY



TOP GROUPS

- 1 WOMBLES
- 2 BAY CITY ROLLERS
- 3 MUD
- 4 STYLISTICS
- 5 PAPER LACE
- 6 RUBETTES
- 7 COZY POWELL
- 8 PAUL McCARTNEY & WINGS
- 9 THREE DEGREES
- 10 GLITTER BAND

TOP PUBLISHERS (INDIVIDUAL)

- 1 JOBETE LONDON
- 2 GAMBLE HUFF/CARLIN
- 3 CHINNICHAP/RAK
- 4 ATV MUSIC
- 5 CARLIN
- 6 MAGNET
- 7 BATT SONGS
- 8 INTERSONG
- 9 MARTIN/COULTER
- 10 LEEDS



TOP FEMALE ARTISTS

- 1 DIANA ROSS
- 2 JONI MITCHELL
- 3 CARLY SIMON
- 4 LENA ZAVARONI
- 5 NANA MOUSKOURI
- 6 LENA MARTELL
- 7 OLIVIA NEWTON-JOHN
- 8 CAROLE KING
- 9 MARIE OSMOND
- 10 BARBRA STREISAND

TOP SOUNDTRACKS

- 1 THE STING
- 2 JESUS CHRIST SUPERSTAR
- 3 SUNSHINE



TOP PRODUCER

- 1 MIKE CHAPMAN/NICKY CHINN
- 2 MIKE LEANDER
- 3 PETER SHELLEY
- 4 GAMBLE/HUFF
- 5 MIKE BATT
- 6 BILL MARTIN/PHIL COULTER
- 7 MICKIE MOST
- 8 BARRY WHITE
- 9 T.K. PRODUCTIONS
- 10 PAUL McCARTNEY

TOP PUBLISHERS (CORPORATE)

- 1 CARLIN
- 2 ATV MUSIC
- 3 RAK
- 4 JOBETE LONDON
- 5 WARNER BROTHERS
- 6 MAGNET
- 7 MARTIN/COULTER
- 8 APRIL
- 9 CHAPPELL
- 10 BATT SONGS



TOP MALE ARTISTS

- 1 ELTON JOHN
- 2 MIKE OLDFIELD
- 3 DAVID BOWIE
- 4 PERRY COMO
- 5 STEVIE WONDER
- 6 BRYAN FERRY
- 7 JOHN DENVER
- 8 ANDY WILLIAMS
- 9 RICK WAKEMAN
- 10 NEIL DIAMOND

MID PRICE & TV COMPILATION

(£1.26 to £1.99)

- 1 ELVIS PRESLEY'S GREATEST HITS (Arcade)
- 2 SUPERBAD, (K-Tel)
- 3 SCOTT JOPLIN PIANO RAGS (Nonesuch)
- 4 DYNAMITE (K-Tel)
- 5 ALAN FREEMAN'S HISTORY OF POP (Arcade)
- 6 MUSIC EXPLOSION (K-Tel)
- 7 BLACK EXPLOSION (Ronco)
- 8 20 NUMBER ONES (Arcade)
- 9 SCOTT JOPLIN PIANO RAGS, VOL. 2, (Nonesuch)
- 10 LISTEN TO THE MUSIC, 20 SMASH HITS (Arcade)

TOP SELLING SINGLES

- 1 TIGER FEET, Mud (RAK)
- 2 SEASONS IN THE SUN, Terry Jacks (Bell)
- 3 BILLY, DON'T BE A HERO, Paper Lace (Bus Stop)
- 4 GONNA MAKE YOU A STAR, David Essex (CBS)
- 5 WHEN WILL I SEE YOU AGAIN, Three Degrees (Philadelphia)
- 6 ROCK YOUR BABY, George McCrae (Jayboy)
- 7 SHE, Charles Aznavour (Barclay)
- 8 KUNG FU FIGHTING, Carl Douglas (Pye)
- 9 EVERYTHING I OWN, Ken Boothe (Trojan)
- 10 SUGAR BABY LOVE, The Rubettes (Polydor)

TOP WRITERS

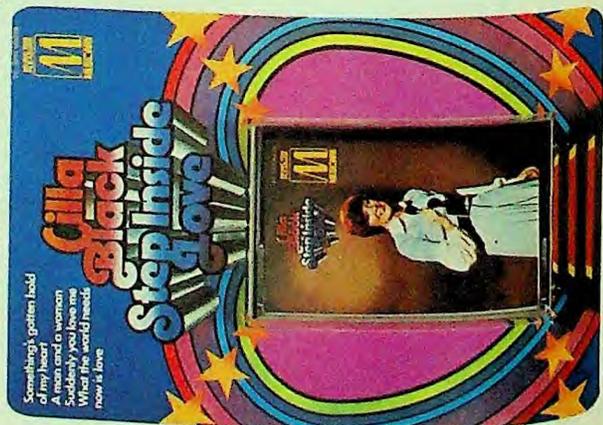


- 1 MIKE CHAPMAN/NICKY CHINN
- 2 PETER SHELLEY
- 3 BILL MARTIN/PHIL COULTER
- 4 GAMBLE/HUFF
- 5 MIKE BATT
- 6 BELL/CREED
- 7 BARRY WHITE
- 8 HOLDER/LEE
- 9 ROY WOOD
- 10 MITCH MURRAY/PETER CALLANDER

TOP SELLING ALBUMS

(£2 and over)

- 1 THE SINGLES 1969-1973, The Carpenters (A&M)
- 2 BAND ON THE RUN, Paul McCartney & Wings (Apple)
- 3 TUBULAR BELLS, Mike Oldfield (Virgin)
- 4 AND I LOVE YOU SO, Perry Como (RCA)
- 5 THE DARK SIDE OF THE MOON, Pink Floyd (Harvest)
- 6 ROLLIN', Bay City Rollers (Bell)
- 7 GOODBYE YELLOW BRICK ROAD, Elton John (DJM)
- 8 ELTON JOHN'S GREATEST HITS (DJM)
- 9 OLD NEW BORROWED AND BLUE, Slade (Polydor)
- 10 SIMON & GARFUNKEL'S GREATEST HITS (CBS)
- 11 ANOTHER TIME, ANOTHER PLACE, Bryan Ferry (Island)
- 12 HERGEST RIDGE, Mike Oldfield (Virgin)
- 13 CARIBOU, Elton John (Elton John)
- 14 DIAMOND DOGS, Bowie (RCA)
- 15 JOURNEY TO THE CENTRE OF THE EARTH, Rick Wakeman (A&M)



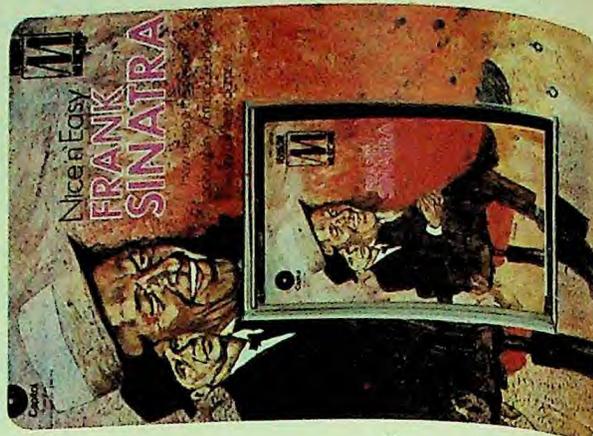
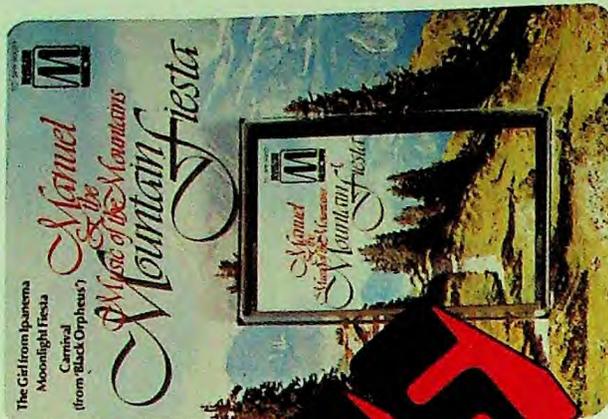
The U.K. Pre-recorded Tape Market has experienced a phenomenal rate of growth in recent years and in the current year is expected to be worth 20 million units. The fact that $\frac{1}{3}$ of the population already has tape playing equipment and that some 8 million tape players were in this country in 1973 makes it a market with enormous potential.

Music for Pleasure is now entering this rapidly expanding market with a new and exciting range of cassettes

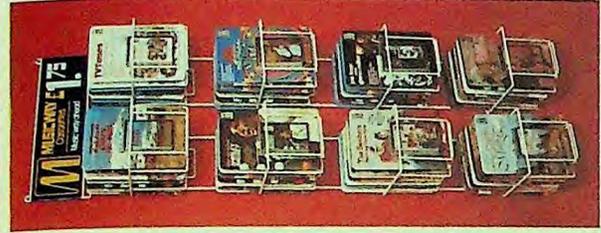
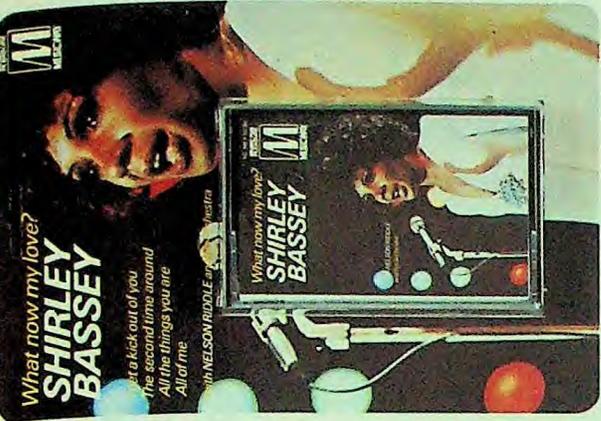
NEW RELEASES



The unique multi-purpose wall rack to take care of that space problem. For use vertically or horizontally — capacity 48



capacity 48



Stands



Musicway offers these distinct advantages



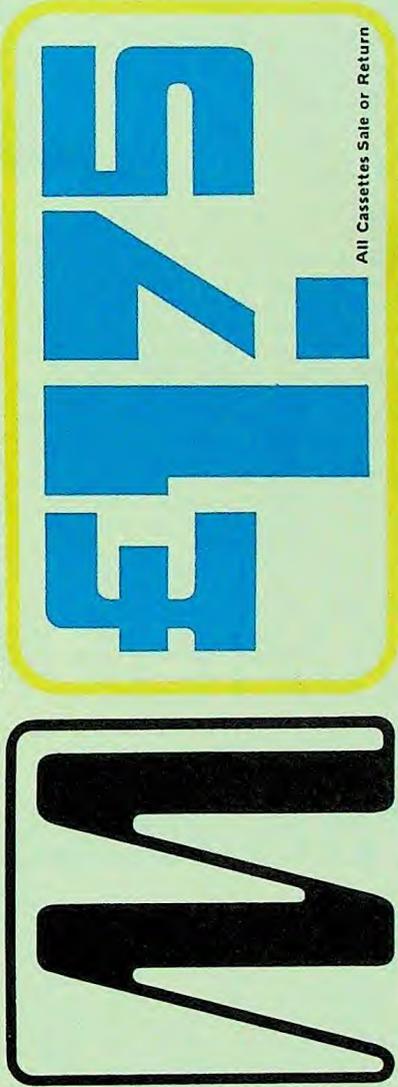
The Spin holding 208 for use in high traffic flow areas for maximum profitability.

Packaging

A new and unique form of presentation designed to give maximum impact.



The Browser unit with a capacity of 144 designed to integrate with existing MFP record browsers.



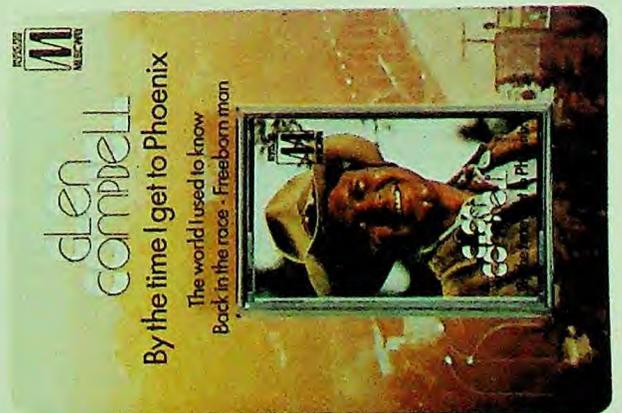
All Cassettes Sale or Return

MUSIC WAY AHEAD

Music for Pleasure Ltd. ASTRONAUT HOUSE, HOUNSLOW ROAD, FELTHAM, MIDDLESEX

Merchandising

Strong merchandising consisting of Posters
Rack header cards
Window streamers 3D window display



AWARDS

Chinn and Chapman's second award

A YEAR has passed since Music Week was congratulating Nicky Chinn and Mike Chapman on a writing/production award and 22 hits to that date. They now have 30 hits to their credit and another award. But a very early springclean has drastically changed things at the Chinnichap office.

The duo has lost, from its small stable of hit-making artists, both Mud and Sweet. The split with Sweet was by mutual agreement and quite amicable. Mud's decision to sever themselves from both the writers and Rak Records has caused not a little tearing of hair and gnashing of teeth in Audley Court, where Chinn and Chapman have their offices.

"Mud is a very sticky situation," Chapman unwittingly punned. "They have decided they don't need us any more." Chinn and Chapman have written seven hits for Mud and a new single, recorded in December before the situation arose, is imminent. There is also an album scheduled. Chinn and Chapman are rather bitter about the turn of events saying that they never want to speak to Mud again. Chapman remarked: "We don't understand it. We thought we had a great relationship."

The Sweet situation was rather different. Said Chapman: "Sweet has been going up and down for the last 12 months. Now they want to do what they want to do by themselves. We think we can still help them, but we are not prepared to stand in their way."

The entire situation is reminiscent of parents watching their children grow up and leave home. All that is left is the faithful daughter, Suzi Quatro.

Not surprisingly, the partnership is pinning its hopes on Quatro for 1975. It seems likely that the pins will hold since Miss Quatro is on the boil in the US and promises to give both Chinnichap and Rak their first Sateside hit. For this reason the duo is viewing the coming year as the most exciting for them yet.

"We say that every year," said Chapman, "But it is always true. This year we are going all out to break America."

In addition, Chinn and Chapman have Smokey, a band they signed in the middle of last year before there were any signs of losing Mud and Sweet. Smokey is an album act that write their own material. The intention is for Chinn and Chapman to write them a couple of hits to get them into the public eye.

Following the string of commercial success the writers now intend to spread their own wings a little. The loss of the two acts will facilitate this. Although they are established as hit makers they have yet to confirm their status as album producers.

"We did it with Sweet and Smokey have the ability to start in the album market. We intend to establish ourselves in the album charts as heavily as in the singles charts. The only real album success we have had was with Mud."

"We are about to cut a new album with Suzi which will be a new funky sound for her. It is coming out in America to coincide with her April tour. They are more a funky band than a rock and roll band."

Inevitably, the duo is now also looking for another act to write for. Suzi Quatro and the band have begun to write, so neither of their current acts depend entirely on the writing brilliance of Chinnichap for material. The main job here will be merely to keep the acts in the singles charts.



One would expect, with Chinn and Chapman's more than apparent knowledge of what exactly comprises a hit single, that the pair would also be able to forecast "standard" status for at least one of their hits to date. Unfortunately they do not see the market as that predictable. Chapman's immediate response is: "The one we are going to write next year."

He said: "You can never tell these days. It is more a question of writing a classic than a standard. Today, Phil Spector's work is regarded as classic but who would have guessed it at the time. The Beatles wrote both classics and standards. It took them a few years to write their first standard, but some of their classic recordings were their early ones, like, She Loves You."

He hopes that in ten years time, when classics of the 70's are discussed, the name of Nicky Chinn and Mike Chapman will appear linked with those of Suzi Quatro, Mud and Sweet.

"It's like Neil Sedaka, whom we were talking to in L.A. He said that he just couldn't believe that he could go on stage and perform Happy Birthday Sweet Sixteen and receive the rapturous reception that he does. If someone wrote a song like that today it wouldn't stand a chance."

He added: "I don't think we are quite that good yet."

Nicky Chinn, not surprisingly, endorses everything that Chapman has said. "We do think alike," he said. He added that

'75 holds two promises that he and his partner are looking forward to.

The first is that they intend, later in the year, to find themselves an American act. He added: "Now that our work's cut in half, what we intend to do when we have some weeks to spare is instead of spending the time writing a collection of songs for our own artists, to start looking at songs for other artists like Helen Reddy and the Carpenters."

To start writing for artists that do not belong to Chinnichap may well be the best way to establish themselves as international writers of quality rather than quantity. They say that the days of quantity are now over.

"We would very much like to write a hit song for Helen. There's no doubt at all that we will try to do that," commented Chinn. "Karen and Richard are great friends of ours. They have been joking for some time that we should write them a song, but of late these references have become more serious."

Chinn and Chapman have served their apprenticeship in writing songs that are to become classics. Chapman really means it when he says that the standards will come next year. In years to come the industry may well remember nostalgically the sound of Mud, Quatro and The Sweet but the songs it will hum as it goes about its daily business of hitmaking will doubtless be those that Chinnichap have yet to write.

Carlin does it again

EIGHT YEARS in succession - that's the remarkable record of Carlin Music as top corporate publishing house in the UK. An unbroken run of success since 1966. An unmatched history of consistency.

The Carlin story started with a small catalogue of songs owned by Freddy Bienstock - he had named the company after his daughter, Caroline. It was originally administered in the UK by the Aberbach Music international group of companies.

In 1966, Jean and Julian Aberbach decided to sell off their overseas companies, and Bienstock acquired the London office, complete with all the catalogues. Bienstock hired former band singer Paul Rich as general professional manager.

Rich, now vice-president, says: "The formula we work on is really straightforward and simple. We have to be good pickers of material, at least forty per cent right all the time, and we have to know how to promote material. It's a matter of pride that Carlin has always boasted a strong promotion team."

Rich elaborated the point. "I've always been the promotion man. And so many of our previous employees have gone on to greener pastures, if you like - but having learned a great deal. Dave Most, Mickie's brother, came to us from working in a garage. We have had Derek Green and Bill Fowler pass through our promotion department. There was a time when people would bring their 'B' side copyrights to Carlin, just because of our virile and aggressive promotion."

"This really is a great contributory factor in influencing top American companies to be with us and also helps greatly in dealings with British associates."

Some of the successes which helped Carlin to the top spot again in 1974 were the New Seekers (prior to the group break-up), Wizzard, Nazareth, Genesis, Roy Wood, ELO, all Gamble and Huff acts including the Three Degree, the Stylistics, Billy Paul, the Crystals, Donny Osmond (Where Did All The Good Times Go), the Intruders, Lobo (I'd Love You To Want Me), the Drifters (Kissin' In The Back Row Of The Movies), the Main Ingredient, Elvis Presley, the Isley Brothers (Summer Breeze), Diana Ross and Marvin Gaye (You Are Everything).

There is also the substantial back catalogue of pop and rock

hits, with writers involved including Lieber and Stoller, the standards of Bacharach and David, Bert Kaempfert, Mort Schuman and an apparently neverending list.

And with the tremendous turnover of hit parade material, the advent of the compilation albums was a great addition to the Carlin success and revenue. One example: the current Elvis Presley 40 Greatest Hits, of which Carlin controls 31 copyrights, and album sales are well in excess of one million.

Says Rich: "We're particularly proud to be associated with the companies of GTO, including Macaulay Music, Roy Wood Music, Jeff Lyne and Bay City Music. And Lieber and Stoller are back writing again and have produced a fine new duo in Dino and Sembello, for A&M Records. As for 1975, my tip is to watch out for the group Babe Ruth, for Catherine Howe, and for writer-singer-performer Paul Curtis."

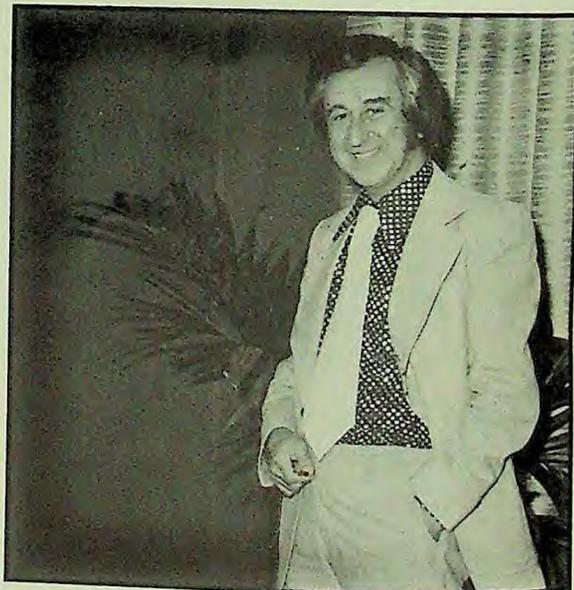
"Additionally I'd say this is to be the year when the great American duo Seals and Crofts will make it in the UK, and anyway we represent some of the best of American talent in Gamble and Huff, Tom Bell, Cashman and West, Mike Curb and the formidable rosters of Sidney A. Seidenburg and Phil Spector."

"Somehow it seems merely true to form that we should have seen 1975 in with a number one hit Miss Grace, by the Tymes."

"But it really does all add up to that simple formula of being good pickers of songs, and being strong on promotion. We have a weekly meeting with everybody included, when minutes are taken. It's a scientific process, to know exactly where we are with every song - those about to explode, those about to fade away, those which need working on. We have one girl whose sole job is to check sales figures from record companies. Another who collates all radio plays. We know precisely where we are each week on every copyright."

Rich added: "We really are all very musical in the Carlin offices. I was a singer, songwriter and musician. Like a few others, Cyril Shane, Franklyn Boyd and so on, the rock and roll thing hit us and we got scared about our singing futures, and we turned to publishing. We've been through the music business at all levels."

"What we always try to do at Carlin is to create that instant aura of music. You feel it when you walk in the office."



Paul Rich of Carlin Music.

In the United States, you go in through a collection of secretaries and you might as well be in a bank. They have 6,000 radio stations. Coping with that, a publisher could go broke inside a week. We're lucky in the UK in that the publishing and music business is really set in a comparatively small area.

"We don't want to match the Americans for enormous advances, which make the publisher just a banker. We want to be totally involved in the music. The rest follows."

Nothing has interrupted the Carlin saga of success - not even losing the Jobete Motown catalogue in mid-1973. Says Rich: "It's not for me to talk about what other publishers do. But I must just say again that the real recipe for success in this business is to be able to pick the right song - and have the right organisation to promote it."

"Simple as that - especially when you are working for such a fine publisher as Freddy Bienstock."

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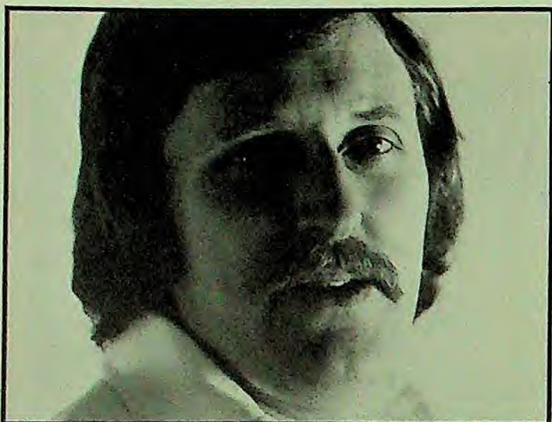
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AWARDS

Third stage of sleeve art



NICHOLAS DE VILLE'S victory in the full-priced category of this year's Music Week sleeve design awards illustrates forcefully the arrival of a new era of sleeve designing. De Ville's design for the Roxy Music Country Life album is, in his own words, "A very direct and powerful image which illustrates graphically everything that the band is about."

This heralds the third stage so far in the development of sleeve art. Originally, designing a record jacket was very much a case of selecting a flattering picture of the artist for the front and commissioning an industry luminary to write equally flattering words for the back. Simple.

The Beatles changed all this. 1966 saw the release of Revolver with sleeve designed by Klaus Voorman. The idea that you could do much more with an album sleeve took the industry by storm and the next five years saw a glut of memorable and not so memorable covers. The situation got out of hand and once again it was the Beatles who made the first move away from this concept with the original anti-sleeve on their White Album.

So far then there has been the straight mug-shot sleeve which developed into an attempt to say something about the music on the album but retained the artist's picture. What is happening now is that sleeve designers are doing away with the artist's picture and trying to convey everything graphically.

Second place in the full-priced album section went to an excellent illustration for the Illusion album by Isotope, once again an attempt at graphic interpretation.

Although De Ville is keen to give credit for the Roxy sleeve to the band's leader Bryan Ferry, this kind of graphic interpretation is very much a hallmark of his work, as witnessed by his Sparks' Kimono My House cover.

Does he feel this idea is the shape of things to come? "Definitely," he replied. "What sleeve designers are now trying to do is to interpret an artist's music. To bring together the musical and visual aspects of a band."

The sleeve has been criticised for being a straight sex sell. De Ville disagrees with this and defends his work by saying, "The sleeve has a country feel about it. The models chosen for the picture fit in to the Roxy image." However he does concede the marketing of the album has had a strong sexual overtone and was particularly resentful of the American decision to cover the album with an opaque plastic bag. This idea of a graphic representation of an artist's work has also spilled over into the mid-price album category. This year's winner, the Legendary Glenn Miller on RCA, was designed by Foster-Knowles studio, formerly The Splinter Group. The Miller sleeve differs slightly in that it is a representation of the period, the idea being that as the Legendary Glenn Miller series progresses chronologically, so that sleeves will represent the feel synonymous with the period.

Brian Foster of the Foster-Knowles partnership shares De Ville's thoughts on the function of a sleeve but is critical of the way in which the album price structure interferes with the design of the sleeve.

"People tell us that mid-price and budget albums should be cheap and cheerful. There have been occasions when artwork we have submitted for a cheaper album has been criticised for being too good, too classy.

"A budget album which is being sold through racks I agree should be eye-catching," he said, "but why can't it also be stylish? Why does it almost have to be vulgar?"

The answer is of course that it doesn't, although many people mistakenly felt it should. This year's budget category winner, Windmill's Ragtime album by Tommy Burton, shows precisely this.

Designed by Multiple Sound Distributor's art director Anne Grogan it is a nostalgic picture evocative of the ragtime era, eye-catching, direct and stylish.

As indeed is the winner of the classical section - CBS' Chopin album titled The Great Piano Music. The designer, CBS' art director Roslav Szaybo, presents a montage of images perfectly in tune with the album's concept.

"The great thing about Chopin," says Szaybo, "was that he remained very true to his Polish roots. The sleeve is meant to convey the feel of the Polish countryside, which Chopin says was a great inspiration to him, and at the same time inform the buyer precisely what is on the album."

Aznavour's first number 1

ONE OF the major success stories of 1974 belonged to RCA, which finally brought the French balladeer Charles Aznavour to national prominence via the Number One hit, She on the Barclay label. Aznavour is no youngster, and has enjoyed a long and distinguished recording career, not only in his own country but internationally. In Britain, though, the Midas touch was really supplied by the enormous selling power of a television theme tune, nationally broadcast week after week.

Surmising, astutely enough, that Aznavour's Frenchness was not the least of his marketable qualities. RCA based its first advertising, designed to re-activate Aznavour catalogue, on the ultra-French image of a gendarme, seen halting record dealers to tell them about the sales potential of recordings like the album, Aznavour Sings Aznavour Volume Three, which at the time was his best-selling LP.

Released at the end of May 1974, She climbed to the top of the charts and went silver, then gold. On August 23, RCA released the album Tapestry of Dreams, promoting it with a development of the French theme. This time the company chose another quintessentially Gallic image in the onion-seller. The man responsible was John Dyer, RCA's head of creative services, and his design for the full-page advertisement that appeared during that month won Music Week's award for black and white advertising.

"Both the gendarme and the onion-seller advertisements were a marked departure from standard record company practise, which tends to be simply to have a good picture and possibly a punch-line about the actual record involved. I think it was a good thing to adopt a broader approach, and in fact the company is changing its advertising agency in March to TRJ, who have experience outside, as well as within, the record industry.

"Both advertisements were designed here. I wrote the copy, which for the onion-seller was on the lines: 'Some things the French take for granted', and we used the same model for both photographs. We developed the theme further and used the model for posters, mailing sheets and so forth, and even at our sales convention, dressed in various French costumes. It was a successful, hard-selling campaign, and I think that we just about exhausted the potential of that particular advertising theme. In fact, there was a little bit of in-house opposition to using that arrangement to the extent we did. Mainly it was because the sleeve for Tapestry of Dreams used some very expensive photos by Lord Snowdon, and the company felt, quite reasonably, that it should take advantage of them."

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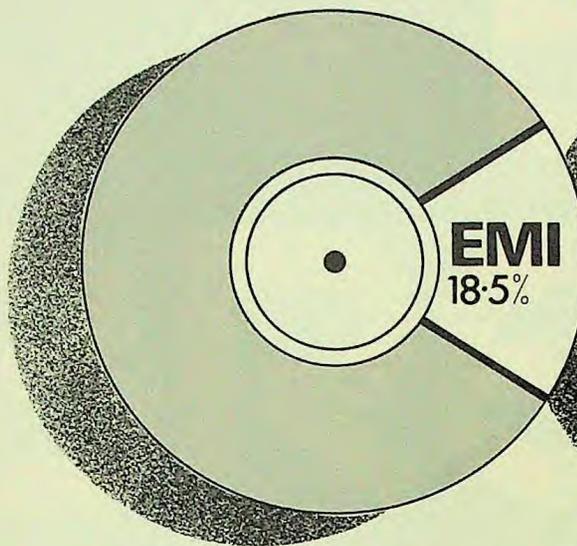
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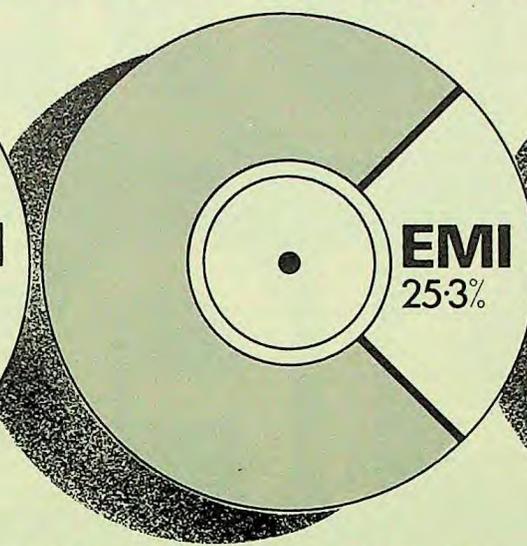
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MUSIC WEEK AWARDS 1974

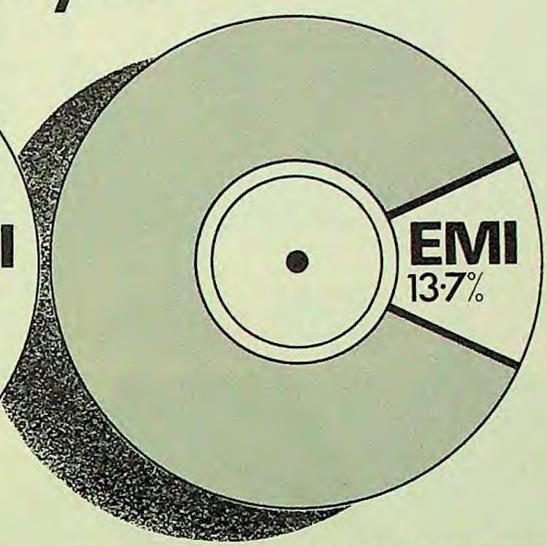
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TOP WRITERS/
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Nicky Chinn and
Mike Chapman



TOP FEMALE VOCALIST SINGLES
No. 1 Suzie Quatro
No. 3 Diana Ross



TOP GROUP
No. 3 Mud (singles)
No. 3 Pink Floyd (albums)



TOP FEMALE ALBUMS ARTIST
No. 1 Diana Ross
No. 2 Joni Mitchell
No. 3 Carly Simon



TOP SOUNDTRACK
No. 1 'The Sting'
No. 2 'Jesus Christ Superstar'



AWARDS

The Wombles—a novel success

IT IS not unusual for novelty records to succeed in the singles chart, enjoying a brief spell in the limelight before the fad or event that prompted them dies away, but it is rare for one success to lead to a whole string of hits, several chart albums and even, in the case of the Wombles, to an award as the top-selling singles group of 1974.

But then the Wombles are something of a fairy story in every sense. Originally created by Elizabeth Beresford, the characters of Great Uncle Bulgaria, Wellington, Orinoco et al. first appeared in book-form and became the subject of a pilot programme for a possible TV series. The makers, Filmfair, commissioned a young arranger/producer named Mike Batt to write and record a pilot music track, and the BBC was so impressed by the results that it used Batt's Wombling Song in its original form when the series went on the air, early in 1973.

Though still only 24, Batt is no newcomer, having been in the record industry since he left school, working as a staff A&R man with Liberty before leaving to set up as an independent producer, working with acts like the Groundhogs and Big Joe Williams, extending his activities to arranging and the writing of TV jingles, and forming the two companies Batt Enterprises and Batt Songs. Then came the Wombles invitation. "I wrote the Underground Overground thing, and we did a



pilot track for seven and sixpence virtually, using my own voice simply because I was there really, just by accident. That got used and I retained the right to use the Wombles' characters promotionally."

The Wombling Song did not appear as a single until Autumn 1973. Batt explains, "We waited to give the characters time to become established through the series. That was one reason. The other was that I took the recording to four record companies and nobody wanted to know. I don't blame them; if I'd been in their position I would probably have done the same. I decided we ought to record the thing properly, at any rate, and during the summer we did that, plus a whole LP, and I did a deal with CBS."

Even when the single came out, there was no overnight success — enough interest was shown to keep Batt optimistic but there was little actual movement. Accordingly Batt asked his mother to construct a Womble suit, which she did with the aid of a discarded boiler-suit, and thus Batt's version of the character Orinoco was born and immediately put to work, touring the country with CBS' field promotion teams. Batt, who is not a wholly extroverted character, nevertheless enjoyed the long days in Manchester and Birmingham, halting traffic and accosting policemen in the rain, and was rewarded with some excellent publicity and sales in some cities of around 100 copies a day. CBS remained enthusiastic and both he and they looked forward to better things with the Christmas market.

Inexplicably the record missed Christmas, fell into the three-day week and, equally mysteriously, broke at last, carrying the album, which had also been released four months previously, with it. With the aid of three new recruits and two days' hard work on the part of Batt's mother, constructing suits, the Wombles were ready to make their debut on Top of the Pops. It was the first of numerous appearances during which the numbers were brought up to the full seven characters of the original and Batt gave considerable thought to the problem of making visually interesting a group who, for all their spectacular dress, could actually do little more than cavort around, being able neither to play instruments with their Womble hands, nor sing with their Womble muzzles. When Batt's wife had a baby and national papers pictured Orinoco at the bedside, the initial publicity work came to a successful conclusion.

At the end of March, Batt released his follow-up, Remember You're a Womble, though at that time no-one was likely to forget, and at regular intervals thereafter came Banana Rock, Minuetto Allegretto, and Wombling Merry Christmas, all of them hits and three of them Silver Discs. June saw the issue of the second album, Remember You're a Womble, and at the end of November came the third, Keep on Wombling, another injunction to the public not to forget the lovable beasts. CBS released all three as a Christmas package and sold 30,000 sets.

The enormous success of the Wombles made considerable demands on Batt. In the first place he was obliged to spend a great deal of time locked up in a sweaty Womble suit, going

on TV and making all manner of personal appearances. In the second, he had to provide a steady stream of Womble music, all written, arranged and produced by himself, though with the musical assistance of sessioneers as illustrious as Chris Spedding. "Fortunately I have been able to vent my imagination completely, while staying within the context of the Wombles. There are some Wombling things from the series that are good to write songs about, some that aren't. You are bound to vary the material or you end up writing about picnics all your life."

Batt has done a lot more than that. In Orinoco's Dream, for instance, which occupies a whole side of the Keep On Wombling album, the character becomes in turn an astronaut, a cowboy, a jungle explorer and a conductor. It is a good dream. More important, he has matched the inventiveness of the lyrics with some remarkable variations in musical styles, taking the Wombles through rock, country, twist, boogie and a host of other kinds of music, all beautifully tongue-in-cheek, and the Womble stamp on every one. Most successful of all, perhaps, is the Minuetto Allegretto, which elegantly combines Mozart's original with a tale of Great Uncle Bulgaria's childhood in 1780.

Batt has endured a good deal of sniping, inevitably enough, and is known to find it hard just to shrug off criticism. Much of it is prompted by the financial success of the Wombles, and Batt is certainly not oblivious to this aspect. But he does take the Wombles seriously, as a comedian takes his material seriously, and does share some of their childhood qualities. As a result it is impossible to dismiss him as a sophisticated music-biz manipulator, cynically milking the Wombles phenomenon. The albums are recorded carefully, almost lovingly, and the musical effects are never slapdash. He never writes down to his largely youthful audience, and if his lyrics are not likely to give Dylan competition, they are at least interesting and stimulating, as witness Tobermory's Music Machine, with its pseudo-scientific language and catalogue of studio effects. Batt can, too, claim some credit for introducing children to the notion that classics are fun. Not to mention the notion that pollution is bad.

Over Christmas, Batt took a break from Wombling, partly with a sound instinct not to give the public too much of a good thing, partly to concentrate on another project, his own forthcoming solo album, about which his only worry is that his and the Wombles' voices are one and the same. However, a new single is planned for the end of February and a fourth album will almost certainly follow. Despite rumours to the contrary, and despite the drawbacks of Womble-life, among them the recent criticisms of the stage-show mounted by the company Wombles Ltd., over which Batt has no control, he says: "I still enjoy doing it, with all the hassles, and though I don't know what I'll be doing in a year's time, say, I can imagine the Wombles going on for some time." One development that is likely to verify that prediction is the success they are beginning to have abroad, notably in America, where Wombling Summer Party was a small hit and there has already been a Wombles Week.

Diana — the supreme queen reigns

DIANA ROSS lays claim to the title of 1974's top-selling female album artist as the ex-Supreme enters her second decade of success. And whatever the scale of her future achievements as a solo, singer, the 'ex-Supreme' tag will probably stick all the way.

It certainly did last year. Despite a string of UK chart discs featuring her either on her own or duetting with Marvin Gaye, it was the top ten success of the Supremes' re-released Baby Love — first put out in 1964, when it was a chart-topper — for which Diana Ross is most likely to be remembered in 1974.

Ross must take some of the blame for the re-emergence of her past on record, though. She made no significant in-person or on-stage appearances in Britain last year — a state of affairs which undoubtedly made it more difficult for Tamla-Motown UK to publicise her new, solo recordings than it was for them to promote Supremes oldies, for which a ready market already exists in clubs and discotheques throughout the land.

The low profile of Diana Ross apparently has much to do with her new film, Mahogany, the story of a fashion designer. In her anxiety to ensure the success of the all-important follow-up to her debut screen success, Lady Sings The Blues, she has been closely involved with the development of the script for Mahogany as well as with actual shooting. Much of the location work has been handled in Rome, where Diana Ross' personal mentor, Motown boss Berry Gordy Jr, has been supervising the movie's day-to-day progress. Gordy was previously executive producer on Lady Sings The Blues.

When the making of Mahogany is complete, Ross returns to the US to begin work on a new album, which will probably be released this summer.

Tamla-Motown UK, meanwhile, is laying down preparations for a special promotion revolving around Ross next month.



Entitled Diana's World, it will feature all the singer's solo albums, including the soundtracks of Lady Sings The Blues and her television special, plus her duet long-player with Marvin Gaye, Together.

Retailers will be receiving details of the campaign within a fortnight, and there will be full merchandise material available. A special promotion package, including all the albums, will be distributed, and Tamla-Motown UK is setting up competitions with Ross LPs as prizes with local newspapers and the music press. Window displays in 500 retail outlets are envisaged, and the Ross repertoire on tape will also figure in the campaign. A new single from the artist, Sorry Doesn't Always Make It. Right, is being released next week, which may provide a chart hit on which Motown and Britain's retail trade can hang all the activity.

Scott — out on his own

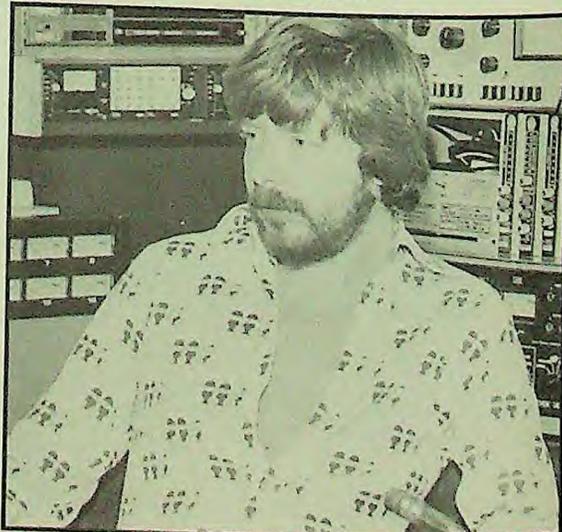
ALTHOUGH IT is the third consecutive year that Ken Scott has taken the Soundscene Engineers' award, his career has moved in a fresh direction over the past 12 months. The change has been twofold, affecting his business affairs as well as the type of work in which he has been involved. Last March, Scott resigned from Nereus Productions, the company set up by the Trident group to look after his interests, and linked up with a new outfit, Aeriis Productions, headed by Ian Farrell.

The new arrangement has seen a snowballing in Scott's interest in production. He has produced the latest Mahvishni album, as well as the debut LP from the group's breakaway members Jerry Goodman and Jan Hammer. He has also handled Supertramp's Crime Of The Century, and continued his association with Billy Cobham (on the artist's third long-player) as well as working with Stanley Clarke.

But Scott's talents as an engineer have not suffered at the hands of his production tasks, for he still does virtually all his own engineering. He follows the making of an album right through to mixing, which he then tends to devote between the US (often at Chicago's Paragon complex) and Britain (at Scorpio and Trident).

Scott's current projects include work on Billy Cobham's fourth album, a two-disc live set recorded during concerts at the Montreux festival and London's Rainbow. This promises to be particularly important, because the Rainbow date has also been filmed, with possible BBC2 screening — and stereo Radio One link-up — later this year. Next month, he also starts work on the second Supertramp LP, which may well be recorded at Threshold in London. If it is, Supertramp will be among the first outside acts to use the studio, which is owned by the Moody Blues.

It also seems likely that Scott will soon announce plans for his own recording studio, located somewhere in the South of England, which will also encompass living accommodation — from all accounts, an ambitious project.



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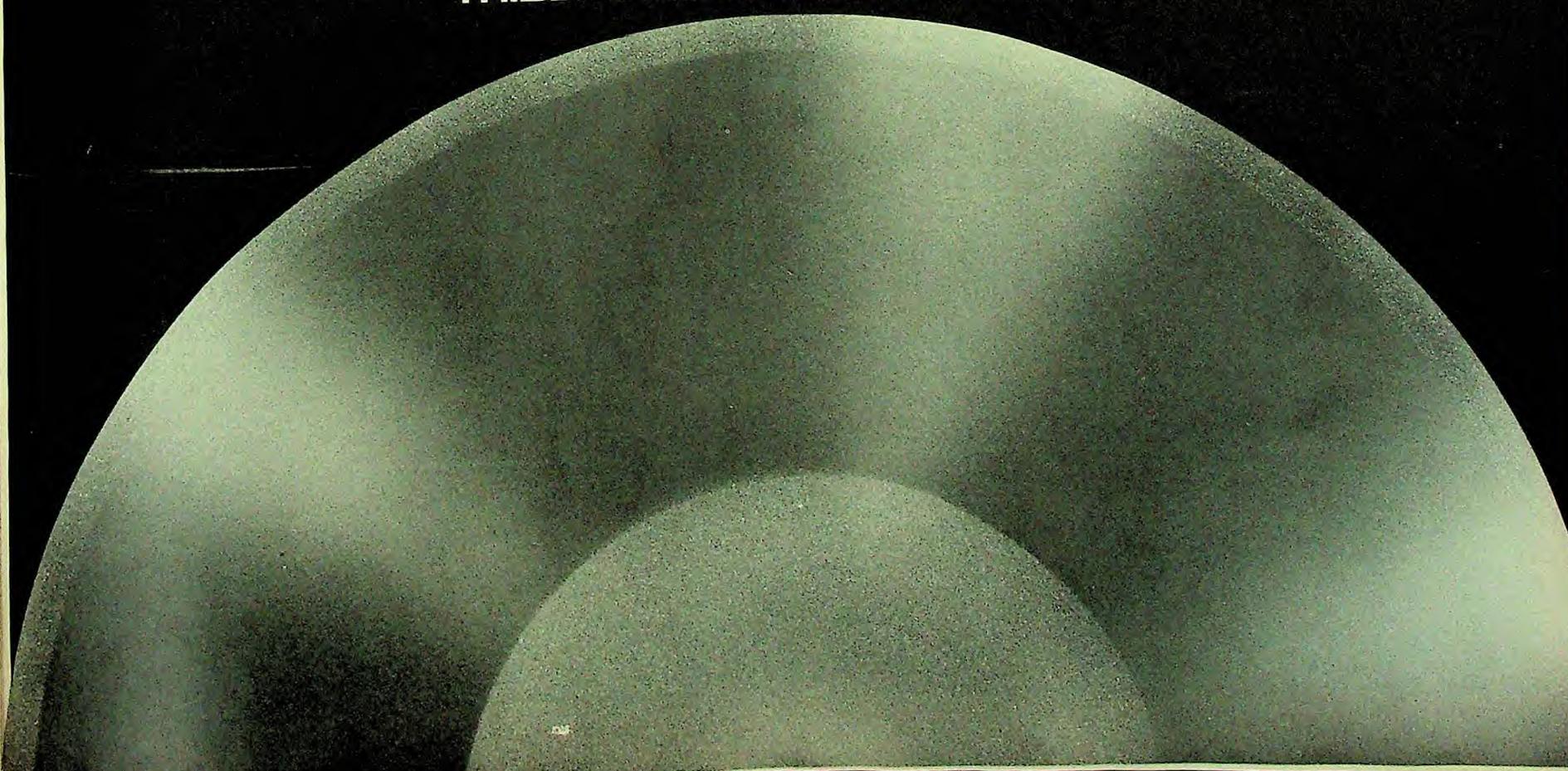
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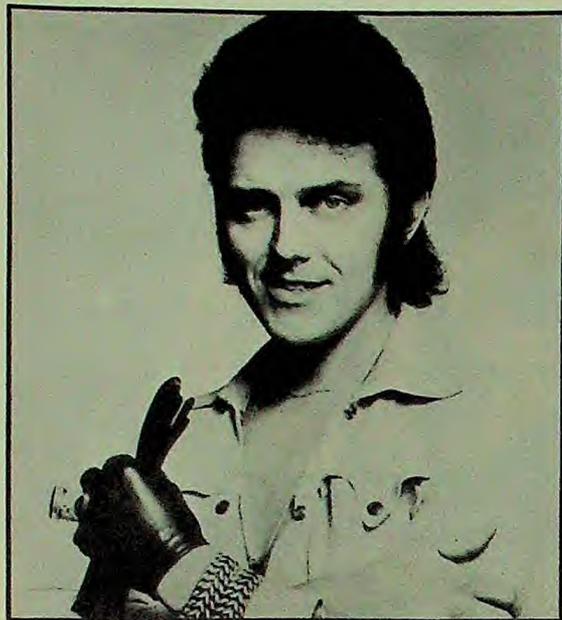
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AWARDS



Alvin emerges from the ashes

IN LITTLE more than 13 months Alvin Stardust (top singles, male) has emerged from the ashes of Shane Fenton, defunct rock singer of the early Sixties, to become one of the major pop entertainers on the scene today.

His staggering success has taken many people in the music business by surprise, but the statistics can't be argued with — five hits singles including the chart-topping *Jealous Mind*, and an immediate success with his debut album, *The Untouchable*. And 1975 starting on a strong footing with his latest hit, *Good Love Can Never Die*.

Probably the man who deserves most credit for Stardust's outstanding success is Peter Shelley, Magnet Records' creative director, but better known as the producer and writer of Stardust's material. He met Stardust at a time when he had no recording contract, offered to produce him and turned up with a song he had written called *My Coo Ca Choo* which reached No. 2 in the Music Week chart.

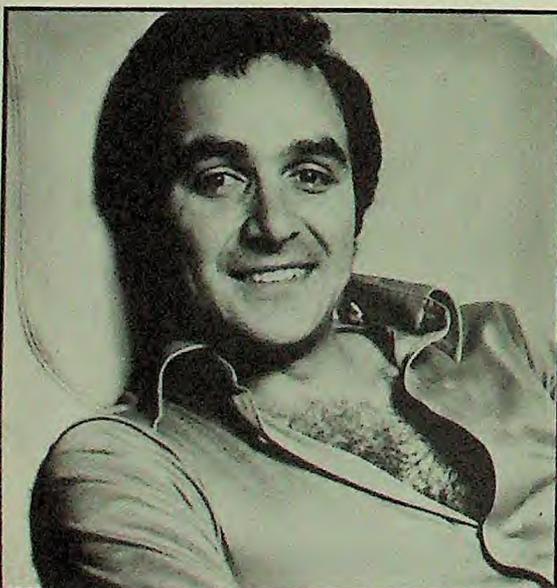
Now the time has come when Shelley feels Stardust should be singing rather more meaningful songs and the new hit, *Good Love Can Never Die*, is a deliberate step in that direction. "The way I see it, I want Alvin Stardust to develop even more as an artist and get involved in meaningful songs. *My Coo Ca Choo* introduced him as a rock and roll singer and the follow-up *Jealous Mind* went a bit further, in that it contained a nice little message," he says.

"However with the new record, the lyrics in the chorus lines have a lot more lyrical sense and really the song is different to all his others — while still hinging around his image of being bad."

Stardust's image of being "bad" recently seemed to be giving way to a gentler, wider-appealing guise when the singer decided to discard his leather cat-suits and greasy hair and present a more human face to the public. Now however he has reverted to his old style — in Shelley's words, "to his more positive image."

"Alvin Stardust had established himself with this kind of bad image and it seemed silly to let it go," explained Shelley. "Smiling just isn't him and it was wrong to try and force a change of image. People recognise Stardust immediately he comes on television, although the important thing of course is to ensure that his music does keep progressing."

Shelley feels that the correct way to broaden Stardust's image is through his choice of songs and he is now working on several which he is confident have an even broader appeal than their predecessors. He admits however that Stardust's "bad"



Peter Shelley

image has helped his success: "People like to see someone who has a positive identity, when they're watching TV they don't want somebody who is very ordinary looking. They are looking for somebody who is different, who they can look up to and enjoy."

Far from resting on past laurels, Stardust is spending a lot of 1975 in consolidating his record successes with live appearances and already he has scored heavily in cabaret, appealing to a very broad section of the public. His plans include several overseas tours — he is a firm favourite in many major overseas markets — and he has tours fixed for Spain, Belgium, Denmark and Finland during February, Australia and New Zealand in March, and Japan in April. Sandwiched in between is a British tour, in which he will be backed by his new group, the Heartbeats, who are also doing a solo single for Magnet.

Pickwick's 'dealer' wins

PICKWICK'S FULL-PAGE colour advertisement for last September's Hallmark and RCA Camden album releases used an idea as simple as it was effective, a card-table illustrating the succinct caption "Dealer Wins" with details of the nine records involved. The concept came from the company's studio manager Roy McGregor, who was slightly surprised to find a theme which in a way was so obvious and yet had apparently not been used before, within the record industry.

"I think the copy is the most important thing about an advertisement, and in this case we had something that was very simple and direct, and just right for our market. The rest of the design followed from that. We have a house rule always to show album covers and that was easy to do with the cards."

Sales manager Alan Friedlander was equally pleased with the results: "Apart from the odd specific promotion we really only use Music Week, and when we advertise a new issue we always get terrific pre-sales response from dealers. Nowadays we don't sell less than 35,000 of any album. We are fortunate in that we are only dealing with albums, and unlike full-price companies we can plan up to six months ahead. We always take full pages, generally the back cover, and we always use colour as a matter of policy. Obviously the quality of our advertisements is vitally important, and the Dealer Wins design was possibly the most successful we have done. It was visually striking, it conveyed the message we wanted to get across and gave all the information required, and it stuck in the mind."

Pickwick was sufficiently pleased with the advertisement to contemplate the idea of a whole series of variations on the theme of games and sports for succeeding advertisements, but the idea has been dropped since the two month gap between advertisements for new issues was felt to be too long to maintain the necessary continuity. As a one-off concept, though, Dealer Wins was wholly effective, and wins Music Week's award for colour advertising.

1,000 million forgotten ears

ONE OF the most curious advertisements of 1974 was taken by the newly formed Jet Records to promote its first release, Lyndon de Paul's theme song for the TV series, *No Honestly*. In huge numerals across a double-page centre-spread, Jet announced that its debut single, issued on October 4, would be heard by 725,809,301 ears. If true, it was good enough reason for dealers to keep well stocked, and in fact they were right to do so since the record reached Number Seven in the BMRB chart.

The statistic given for aural exposure was odd in itself and doubly odd in that it was an odd number. It was chosen by Jet founder Des Brown, who now reflects: "I worked it out by multiplying the audience forecast for the London Weekend programme by the number of times the song was heard in the course of a 13-week series, but in fact I underestimated by about 1,000 million ears." That error apart, Brown was well-pleased with the advertisement: "We numbered *No Honestly* JET 747 so that dealers couldn't forget it, and the number in the advertisement had the same effect. It was designed to arouse interest, as a sort of joke, and I was glad to see Music Week's Dooley column rise to the bait."

The whole advertisement was designed by Seabrook, Graves and Aslett Associates, an agency that is one of the largest in its field, handling most of the artwork for companies like Warner Bros., and Anchor, and now Jet. The company's policy is not to credit individuals for work done, but Peter Graves, one of the partners, revealed: "The advertisement was done in no time at all. I would say its design life was no more than two or three hours, and in the original form we just had the number and a clapperboard. But it was one of those occasions where you have to compromise between the aesthetic and the practical considerations, and we had to keep adding bits of information about the record and the TV series and so on. That being so we decided to use spot colour in places just to get us out of trouble."

However much its design was a matter of trial and error, though, the advertisement was an unqualified success in communicating its message as forcefully as possible, and deservedly carried off Music Week's award for spot-colour advertising.

Bigger than the big four

EVER SINCE the fabulous four split up, the music industry has been racking its brains and re-running its tapes in the hope of finding a new formula that would be as successful as the Beatles.

Men, known for their genius in production, talent-spotting, image-creating and marketing have been searching for a group or an artist that will attain the standards set up by John, George, Paul and Ringo.

The search goes on, and all this while the standards have been met, and in some ways surpassed by a group that in retrospect would appear a most unlikely replacement, far too clean cut and a bit too close to MoR to fit the bill.

Nevertheless, when viewing Richard and Karen Carpenter's success, the only comparison possible is with The Beatles, and to some extent, Simon and Garfunkel. In fact for record sales they have surpassed both these acts. No other artist has done what The Carpenters have done in the UK which is to sell a million copies of one album, *The Singles*, in record and tape form inside a year. In making the claim, A&M managing director, Derek Green, points out that this is even more remarkable in that the duo has not made a new album for two years. Carpenters fans will be glad to know that an album is now in preparation and should be released in March. The test of the strength of the Carpenter's success, according to Green, is the industry reaction.

"Nobody involved in music is not appreciative of the Carpenters," he says. Sales prove that they are enjoyed by album buyers, eight-track owners, cassette buyers. Surprisingly the singles buyers, the backbone of the MoR market, are more reticent. Please Mr Postman was released in the first week of December, and yet it took until January 18 for it to appear in the Music Week Top 50.

The lack of albums is due to Richard Carpenter's perfectionism in the studio. Although 1974 was a good year for them in the UK, the new album and the promise of a tour in the Autumn should guarantee them even greater success in 1975. It was the Carpenters' public and TV appearances in 1974 that really established them on the album market.

"Everything fell into place," he says. "The gigs were at the right time, the TV appearances were perfectly spaced. As a result it was plain sailing. There was also just a little bit of magic."

Brightening up Trident

THE CLAIM of Trident boss Barry Sheffield that his company's studio operation is "well thumbed" is again affirmed by this year's awards. Not only does Trident seize the bouquets for top studio and disc cutting, but it is also the place where top engineer Ken Scott did much of his award-winning work. So it is no surprise that, in terms of recognition as well as business, Sheffield views 1974 as an exceptional year.

But although Trident has successfully got through the past 12 months without any radical alterations to its approach or its hardware, the firm is not prepared to rest on its laurels in 1975. "If you're busy all the time, you're well thumbed," says Sheffield, "and if you're well thumbed, you need brightening up from time to time."

Trident's brightening up begins in March. "It'll be more than just a paint and paper job," according to Sheffield. "We're going in for a complete revamp — at a cost of about £250,000. It's been in our minds for 18 months at least, but we've been too busy up to now to get started. As well as total redecoration, we'll be installing new equipment and going 24-track."

But Sheffield is reluctant to give a precise list of the new hardware, other than saying that two new Triad desks — one for the studio, one for the remix suite — are to be included. At the moment, Trident has Triad mixers, Dolby, 3M and Studer tape machines, JBL and Lockwood speakers and a clutch of limiters, delay units and equalisers.

The redevelopment will be phased over a period of three to four months, so that work does not have to grind to a complete halt in the studio. "We don't want to gut everything at once," Sheffield says, "because if you do that, you've got no reference points. You end up asking where your particular sound has gone, where the studio's idiosyncracies and identity has disappeared to."

Trident's award-winning disc cutting facilities will also come in for a fresh look — to the tune of something like £25,000. The update will include the fitting of a new control desk, custom built by the studio. "Cutting work is always brisk," observes studio manager Bob Hill. "We get about 12 solid hours of work per day, although 80 per cent of it is mastering. We hope to get to the stage of producing all the international masters like the Rolling Stones and Led Zeppelin."

The promise of its ambitious redevelopment is not the only highspot in the coming year for Trident. Despite talk of an ailing British economy, Barry Sheffield expects studio business in 1975 to be very good. "London is still one of the best, if not the very best, recording centres in the world," he says, "and I think we'll see more foreign recognition of this fact."

A new image for Jobete

IN JUNE, 1973, Jobete music-publishing went independent. The Motown publishing outlet split from Carlin Music in London, set up a completely separate organisation and settled down to a struggle to establish an important identity even though the Tamla Motown "image" was weakening.

Now Jobete emerges as the top individual publisher of 1974. And there is a strong resurgence of interest in the Motown product, contemporary and past.

John Marshall, director and general manager was away on a song-finding and contact-building mission to Africa when the success was announced, but Dave Valente, professional manager, outlined the statistical strength of the company's link with Motown.

"Of 19 Tamla Motown top fifty hits during 1974, Jobete had 17," he said. "The only ones missing were the Marvin Gaye and Diana Ross duets on You Are Everything and Stop, Look And Listen. But while Motown obviously provided the bulk of the success, we had a great year in other directions in terms of chart product."

There was a double 'A'-sider for the Faces, including Jobete's Wish It Would Rain. A top thirty hit for Aretha Franklin, Until You Come Back To Me. A number one for the Osmonds in Love Me For A Reason. Also during 1974 were the first chart stirrings of Gloria Gaynor's Never Can Say Goodbye, which went on to hit number two in the charts this year.

Said Valente: "In talking about pure statistics there were other signs that it was a great year. We had six star breakers during 1974 in the Music Week charts' survey, plus seven in the longer list of breakers."

Yet in 1973, when Jobete went independent, the Motown impact appeared to be lessening. Valente pointed to Diana Ross and Stevie Wonder doing well, but a generally weakening position.

"What is happening now is that the strength of the Motown catalogue is coming back. We're getting a much stronger share of the action, over most of the acts. In 1974, it was particularly gratifying to break Eddie Kendricks, and now there are others coming through. Syreeta Wright is destined to be a really big star, and is visiting London, and the Commodores are also getting a lot of action through the discotheque scene. There's a problem over an instrumental group getting time on BBC, but the disco reactions are really strong."

Marshall was international director of Motown Records and supervised the publishing end of the operation even before Jobete went independent. Valente was with Carlin for four months before the indie switch, and joined Jobete as soon as the change was made.



John Marshall of Jobete

They head up a comparatively small team.

Brian Roots heads up the financial side, and Roz Gilbert is copyright manageress, and Jill Ronga is Valente's secretary and assistant.

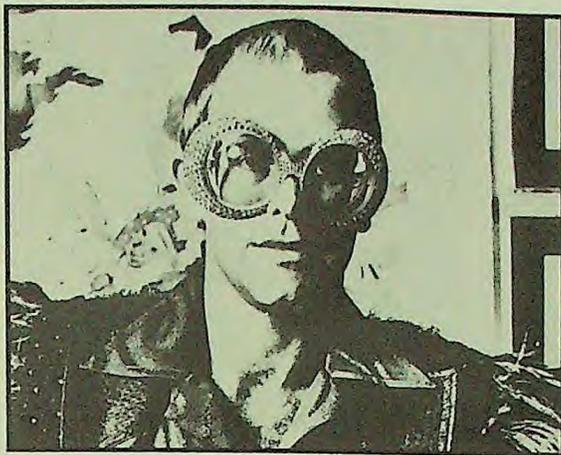
Said Valente: "We have only two local writers under contract as of now. They are Lee Hart and Jeff Peters, both from the group Slowbone, and they are writing first-rate material. We had several other writers, but they came in as an addition to the record production side here, which ended when Trevor Churchill left. We have a problem, perhaps, in lack of space and personnel, but generally there's an air of caution about how we develop from now on."

Looking to the future, Valente said: "We're obviously after cover versions of Motown songs, but the task basically is to try to achieve success with Motown product, to make people aware of the material available, and setting up our own publishing situations here."

"Certainly all the evidence points to a re-birth of the Motown sound and product. Gloria Gaynor's Never Can Say Goodbye is a great example of the type of song that can come back time and time again, being projected to new generations of record buyers. We've got a lot of songs in the catalogue that are in that category. In fact, of songs in the catalogue that are in that category, the biggest of all the 1974 hits in the U.K., but there really are a lot which can be pushed out over and over again."

"Obviously we're very much tied in with the record-producing side, and we're publishing orientated, but we're very much after covers by U.K. artists."

And Valente added: "We must develop - we must increase our activities at all levels. But we're confident that we have the right kind of catalogue material which will keep 'repeating' on the market, and that we can do even better in getting that material recorded by non-Motown acts."



Elton — a very welcome win

WITH THREE albums listed in the best-selling albums list for 1974, Elton John has well-earned his Music Week award for being the top-selling male album artist - his achievement is all the more welcome for him since in 1973, in the face of competition from Bowie, Max Bygraves, Gilbert O'Sullivan and Doony Osmond, he managed to attain only a fifth placing in the list.

John's top rating is due to the runaway success of the double-album Goodbye Yellow Brick Road, his Greatest Hits album which achieved gold status within two days of release, and Caribou. And with an increased programme of recordings already lined up for future release, he is in a strong position to do battle with all prospective rivals.

Stephen James, managing director of DJM, says that a new album has been pencilled for release tentatively on April 25. Called Captain Fantastic and the Brown Dirt Cowboy, it is basically a concept album telling the story of how John met his songwriting partner Bernie Taupin and tracing their life since then.

At the moment discussions are taking place about the sleeve which will feature a 16-page booklet and it promises to be one of the most lavishly packaged albums produced.

Also in the offing are 24 tracks recorded live at John's U.S. Madison Square Garden concert last November, when he was backed by the Elton John Band and the Muscle Shoals Horns. The tracks have yet to be mixed and probably won't be released until next Christmas, or even Christmas 1976.

Comments Stephen James: "Elton John is also visiting the States in March and plans to record another album there. We have enough product in the can to keep fans happy until the end of next year. Certainly no one is worrying about contracts at the moment and DJM will continue to release his product worldwide, with the exception of the States where we are distributed by MCA."

A taste of things to come will be on February 28 when DJM release the next Elton John single, Philadelphia Freedom. The b-side, his version of the Beatles' I Saw Her Standing There, comes from the Madison Square Garden and the musician line-up includes John Lennon.

Meanwhile, Elton John fans will continue to listen to his music via his already available recordings. Caribou is still selling strong, Goodbye Yellow Brick Road continues to keep a firm foothold in the chart and his Greatest Hits hangs on with tenacity to the prized number one position in the chart.

The album has already outsold every other Elton John album in Britain, within only a few weeks of release, and it is not far off achieving platinum status from the BPL.

There are no firm plans for an Elton John tour of the UK although he has hinted to Stephen James that he would like to play concerts in late spring - but the outcome all depends on his recording sessions, which will be occupying much of his time. He does however plan a promotional tour of the country's commercial radio stations, and a Top of the Pops appearance, to tie-in with the release of the new single.

Unchallenged rock heroine

MUSIC WEEK'S award for the top singles artist of 1974 goes to Suzi Quatro, who consolidated her success in the previous year with three further hits. First came Devil Gate Drive, released at the beginning of February, which climbed effortlessly to the Number One position. Then followed, in June and November respectively, Too Big and The Wild One, both of which reached the Top Ten in the BMRB chart.

The award was no foregone conclusion, with artists like Lynsey de Paul, Olivia Newton-John and Diana Ross also active in the singles charts, but it is true to say that Quatro has little competition in her own specific area, as a female rock musician. There are signs that contenders may appear in the future - Phonogram for instance is trying hard to establish Slack Alice, visually and musically a comparable band - but for the moment her ability to assume the aggressive postures demanded by the rock idiom gives her an unchallenged hold over thousands of pop fans. To girls she has a modern,

Women's Lib kind of appeal as a female making it in a male-dominated area, but at the same time she has managed not to alienate male fans, who still see beneath the butch poses and leather suits an attractive and desirable woman.

That carefully balanced image is a major secret of her success, and bears the hallmark of Mickie Most, the man who "discovered" her, and who has guided her recent career with the same uncanny sense of what the public wants that he has brought to so many acts. Most spotted Quatro during a visit to Detroit, where she was singing with a band called Cradle, and shortly afterwards she came to London and released the Dennys/Brown composition Rolling Stone, her first single, during the summer of 1972. The record made no impression, and there followed a nine-month gap during which Most re-thought tactics and Quatro went on the road with her newly-formed band of three British musicians. Her first gig was at Loughborough University, and was followed by a December tour supporting Slade and Thin Lizzy. Then came a series of one-nighters in the early part of 1973, which ended when Can the Can was released and shot to the head of the hit parade.

For this second single, Most had enlisted the songwriting team of Mike Chapman and Nicky Chinn. The combination proved irresistible, and continued with further hits in 48 Crash and Daytona Demon. Quatro's face became familiar to millions through repeated appearances on Top of the Pops, and though there were grumbings that she was just one more product of the Chinnichap hit factory, nothing could stop her success.

Ironically, those who have seen the Suzi Quatro Band live attest that there is much more to the group's abilities than is expressed on the singles, but Quatro remains very much a singles artist and a single success. During 1974 she did not tour Britain, and neither of her two LPs, Suzi Quatro, released back in 1972 and Quatro, released last November, has sold enormously well in this country the latter failing to enter the charts. This year, the band is to go on RAK's Roadshow along with Cozy Powell and Arrows a tour that runs, from February 23 to March 8 and ends with a headline, concert at the Rainbow Theatre. Most of the effort in Quatro's career, though, will be directed towards foreign markets.

The strongest of these are Germany, Australia and Japan. In the first, Quatro has won the Golden Otto award as top female artist for two successive years, and her first LP only recently slipped out of the album charts there after a two year stay. In Japan she has also been voted top female artist, and total album sales in Australia amount to 300,000. The major target, though, is America, as Mickie Most describes.

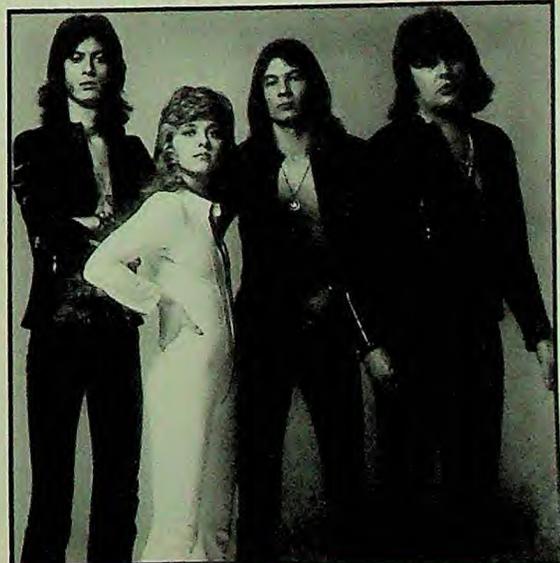
"I think that Suzi Quatro is unique. It is known that she is a major record seller and attraction throughout the world virtually, and I am convinced that she is going to be enormous in the United States this year. Her product is right for the market."

Quatro, of course, began her career in America, her own country, as part of the Detroit Sound, and she has been back since joining forces with Most. Last year there were two visits, the first a three-week tour memorable for her appearance at Carnegie Hall with Grand Funk Railroad, the second a month-long trip including some headlining dates and some as support to acts like Black Sabbath. This year sees the main attack, with a three-month, 63-date tour scheduled with Alice Cooper. A track from the first album, All Shook Up, made the US charts when released as a single, and Quatro's recording plans have America very much in mind.

Her new single, Your Mother Won't Like Me, came out recently, and the album which she is currently recording, of the same title, will probably be issued just after the American tour ends, in July or August. While she is touring, another single called I Bit Off More Than I Could Chew, will be released, and with admirable confidence, Most has arranged for her to break her tour and return to Britain for Top of the Pops at that time.

The ace up Most's sleeve, though, is not musical but cinematic. "I'm going to put her into a film, with the idea of establishing her as a cult figure, if you like, a sort of female James Dean. They are much more advanced in America, especially the young people, and there are terrific possibilities in this thing of Suzi being a woman in a man's province, which is a very topical concept. Girls are going to say, you know, why do we go and watch fellas all the time?"

At the moment, the scheme exists primarily in Most's mind, and he is working on the problem of developing the structure of the film around the character he envisages. But on his past record, there seems little doubt the film will be made, and that it will bring new success and possibly a new dimension of talent to the diminutive Queen of Rock 'n' Roll.



AMERICAN SCENE

Why Dylan's new album is a museum piece

from IAN DOVE

NEW YORK — The arrival of the new Bob Dylan album (*Blood On The Tracks*) hot on the marketplace is an example of the best-laid-plans-etc that can afflict even the most merchandising and promotion-conscious of record companies. Columbia, to be fair, is no slouch at moving records and (reversing its previous sour grapes when the Big D went to the Little G at Elektra-Asylum) clapped its corporate hands over the importance artistically and commercially of the brand new Bob.

Early test pressings were poured seductively and selectively into critical ears in November to whet appetites and oil cash registers for goodies to come. Release dates were set — then moved back as the Artist became discomfited and dissatisfied. Finally Artist (and tapes) went to Minneapolis, home territory, in late December and reworked and recut at least half of the album using local musicians.

Columbia meanwhile had around 30,000 copies of a brand new sleeve titled *Blood On The Tracks*, the sleeve notes written by Shirley MacLaine's old man, writer Pete Hammill based on the earlier out-of-date pressings, and credit given on the sleeve only to the New York session musicians who accompanied Dylan back in September now overlaid overdubbed and in some cases ignored on the new version.

Columbia, moving right along, had also set up a kind of mini convention — unveiling for dealers, radio people and other movers and shakers to have their collective ears pierced by Dylan '75.

So decisions were made. Go ahead — release the thing, mistakes and all and ride out the confusion. The second pressing will give credit where it is due, adjust the sleeve notes and everybody knows that in 10 years this rare, first pressing *Blood On The Tracks* will be worth big bucks in the nostalgia shops.

(Collector Note: during the fuss over Elvis Presley reaching 40, one New York trivia-nostalgia-golden oldie dealer stated on television that copies of the French 10-inch version of Presley's *Good Rockin' Tonight* were the most sought after — some collectors paying 400 dollars for mint condition.)

Concert takings down 33 per cent

While the record industry in America spits into the wind of recession the concert business has been hit in the eye already. In New York only the Bottom Line 400-seater club, celebrating its first and extremely successful anniversary, and the Academy of Music, a converted (barely) cinema, uphold the promise that rock and roll is still *The Music*. New places such as the NFE (on the site of the old Fillmore East) are not drawing and are probably in line to be padlocked.

January, usually a dry month, has this year been positively arid with very few concerts and even Sly and the Family Stone drawing only few supporters in the large Radio



Bob Dylan: Almost half of his new LP was re-cut.

City Music Hall.

And despite Alvin Lee being a sell-out at the Academy, the owner of the place and one of the two top rock promoters in Manhattan, Howard Stein admits that his overall concert business is down 33 percent. He blames, not the recession, not the high prices but too much rock and roll in concert and particularly on television. (There is an average of five, hour-plus, rock concerts on network television over a weekend at present).

Still there is one form of live music in New York that is quietly doing business. Jazz Interactions, a non-profit organisation devoted to the jazz cause, listed over 100 jazz events happening in New York in its latest Newsletter. To be sure most of the activity is centered in small clubs in the neighbourhood bars but this is obviously a good time to be a jazz piano player in the city. The activity is there in all configurations of the music.

The demise of the Half Note

Club should not be taken as a sign of jazz recession. This was an attempt at a deluxe club in mid-town Manhattan, aimed at attracting the tourists from the nearby hotels as well as the jazz freak. Prices were set too high for the jazz freak and if the tourists came at all they went into Jimmy Ryan's directly across the street where Roy Eldridge lays Dixieland and occasional beauty on them.

Reggae band hit by visa problem

Reggae took another slap as the wave of the future with the cancellation of Ken Boothe's Carnegie Hall concert (Jan. 25) because of visa difficulties. The promoters, New Audiences, were busily enquiring after Terry King's health ... Ex-Sha Na Na manager Ed Goodgold is preparing a book of Beatles trivia ... Monty Python's *Flying Circus* was the top-rated show on New York's Channel 13 for a couple of weeks during its 13 week run (now in repeats). But there are still as many import copies of their album as official U.S. releases ... Film director Ken Russell was in the city drumbeating his film version of the Who's rock opera, *Tommy* which opens in March in New York. Russell stated that for the Pin Ball Wizard part, he originally had Tiny Tim in mind, David Essex also recorded the music but he had to "settle for" Elton John. Polydor have the album in America ... Atlantic Records gifted

Alice Cooper with many crates of beer (his fave rave potion) when he signed a one shot deal with the label for the soundtrack album *Welcome To My Nightmare* (Anchor in the UK). However Cooper's contract with Warner Bros is nearing the end so Atlantic may be aiming for better targets ... The power of radio: Paul Drew, executive of the RKO chain of radio stations, brought back an English copy of the Elvis Presley hit *My Boy* and put it on his stations, particularly Boston, Memphis and Tulsa. Response was sufficient to justify RCA pulling the album track and setting up an initial pressing of 250,000 copies as a single ... The re-emergence of Gorgio Gomelsky on the American music scene — as Gomelsky/Eggers Music and Information Company, with product distributed world-wide by RCA — is an example of the delicate art of packaging. Gomelsky came to New York a couple of years ago to tout his French avant rock group, Magma. Working with Greengrass Enterprises he sold the group to A&M, arranged for a Newport Jazz Festival appearance. Greengrass is Ken Greengrass, mainly an investment advisor and a manager, who had Kevin Eggers as a client. Eggers had started Poppy Records (now sold to United Artists) Greengrass put Eggers together with Gomelsky (best known for his work with Julie Driscoll, Brian Auger, John McLaughlin, Yardbirds, Rolling Stones, and Chris Barber) and formed the company. Greengrass will handle admin. and finance and design coordination will be by Milton Glaser, currently a very hot designer-artist and — you guessed it — a Greengrass client.

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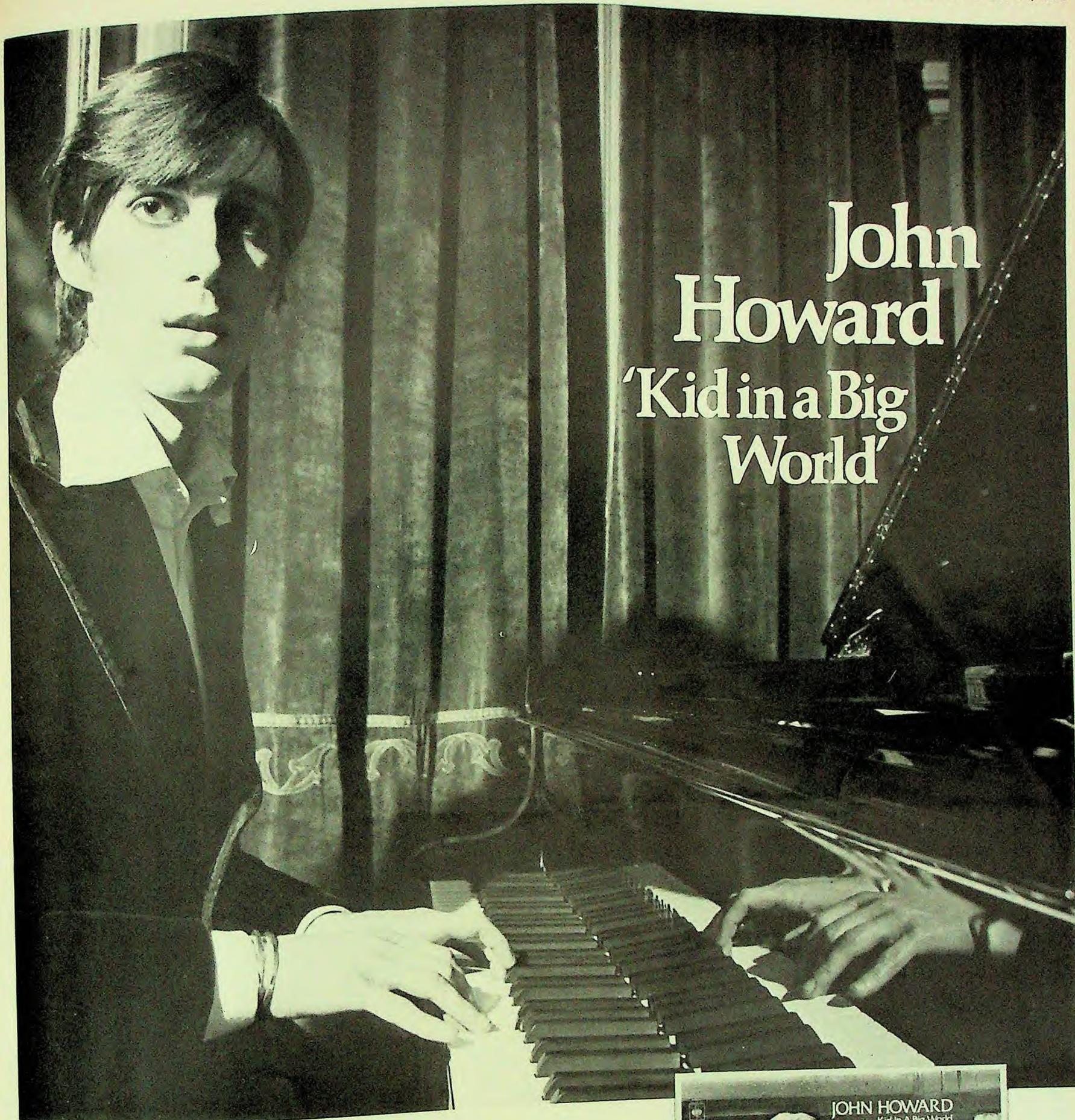
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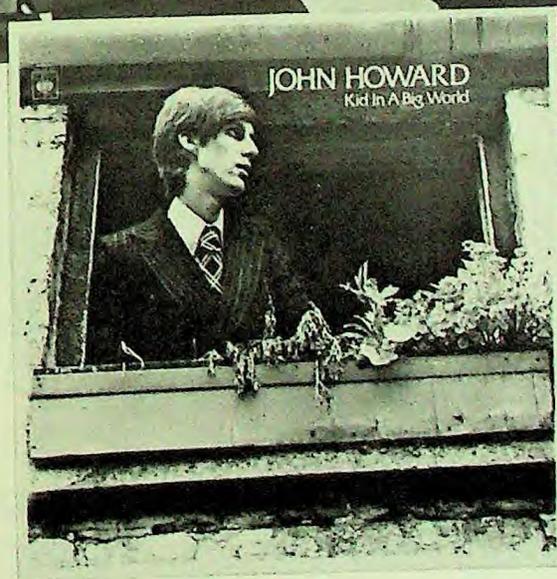


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PUBLISHING

Writers' workshop April Music UA Music signed M&W invites new talent college tour to find bands

A MUSIC workshop where budding songwriters can take material and receive encouragement and advice is the basic idea behind an experiment being developed by songwriter Roger Cook and some of his friends.

Based in Portsea Place, London, W2, in premises best described as "a home from home", the workshop is a very real attempt to overturn the long-held theory that publishers just aren't interested in developing new talent. So Cook and his colleagues have issued an open invitation to all hopeful composers and artists to pay a visit.

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UNITED ARTISTS' Music has signed an exclusive worldwide deal with M&W Music to sub-publish its catalogue. UA managing director Martin Davis said he was impressed with the company for its production ability as well as the writing side - they have a production deal with GTO. David Myers, John Myatt and John Worsley, who run M&W Music leave soon for the US for Los Angeles-based talks with UA. Pictured left to right: Myers, Myatt, Davis, Worsley and John Velasco, general manager of UA Music (UK).

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Giltrap (centre) with his manager Greg Thain (left) and Ivan Chandler.

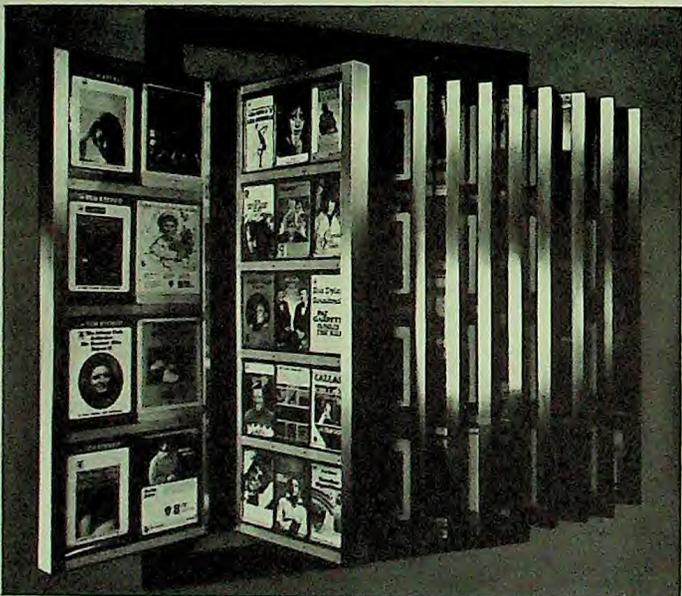
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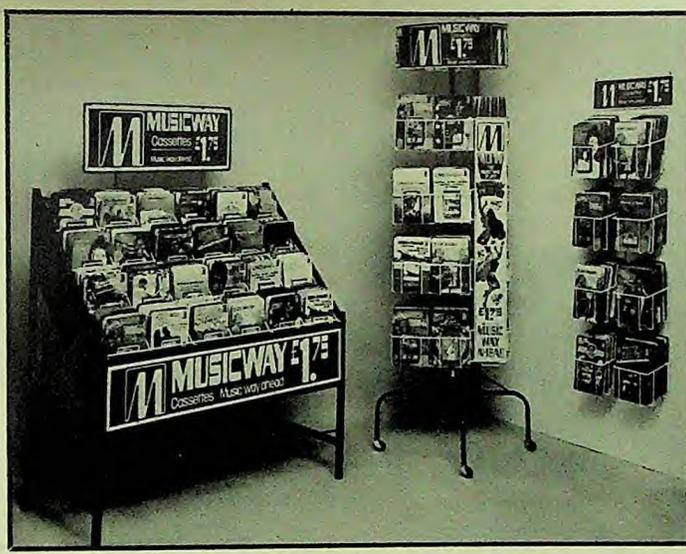
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Campaign for Damont

A PROMOTION campaign for Damont Tapes has been launched by Precision, involving 16 new releases from the budget label.

A series of 15 and 30-second advertising spots are being taken out of Capital Radio, LBC and Radio Clyde and full-page adverts are being carried in several music trade papers. In addition, Precision is offering a merchandiser that displays 24 dummies to every dealer who orders 50 Damont tapes, and catalogues will be available containing all Damont inlay cards and a list of new releases and back-catalogue.

Spearheading the campaign are four nostalgia tapes featuring Frank Sinatra, Tommy Dorsey and his Orchestra, Louis Armstrong and Duke Ellington, and 12 other new releases, including titles by Terry Lightfoot, Newport Male Voice Choir and the Border Brass. The tapes all retail at 99p each.

A Precision spokesman commented: "Sales of Damont have picked up considerably in the last three months, indicating that either we are more successful getting it into stores or that in these times of economic difficulties, the consumers are more aware of the price."

"With the new range of tapes, plus the heavy advertising and promotion we are putting behind them, we hope to make every consumer aware that there is a range of tapes covering all areas of music available for 99p."

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PRECISION HAS rush-released a compilation tape of 30 of 1974's Top 3 singles, including 16 which made no. 1. The tape, the first compilation of 1975, has 86 minutes playing time and retails at £1.99. Among the cover-version songs included are Tiger Feet, Devil Gate Drive, Killer Queen and Y Viva Espana. The company has also released three other tape-only compilations - You Don't Know What You've Got which features tracks by such artists as Frankie Lyman, Ronnie Hawkins, Bobby Freeman and Lee Dorsey, English Country Garden by Jimmie Rodgers (25 tracks), and How Do You Spell Soul? which features various artists including Roberta Kelly, Major Lance, Oscar Tony Junior, Fontella Bass and Freddy Mack.

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A SPLENDID time is guaranteed for all, a line from one of the Beatles' most famous songs, will spearhead an EMI tape marketing campaign concentrating on all 33 back-catalogue Beatles' tapes. The EMI sales force has just started a selling-in period of the tapes and the campaign in earnest will start at the end of February, backed by window displays, posters and in-store promotions. The campaign will involve every Beatle tape released, both of the group collectively and individually. Chris Baxter of EMI's tape department is pictured here with one of the specially-designed in-store displays.

PUBLISHING

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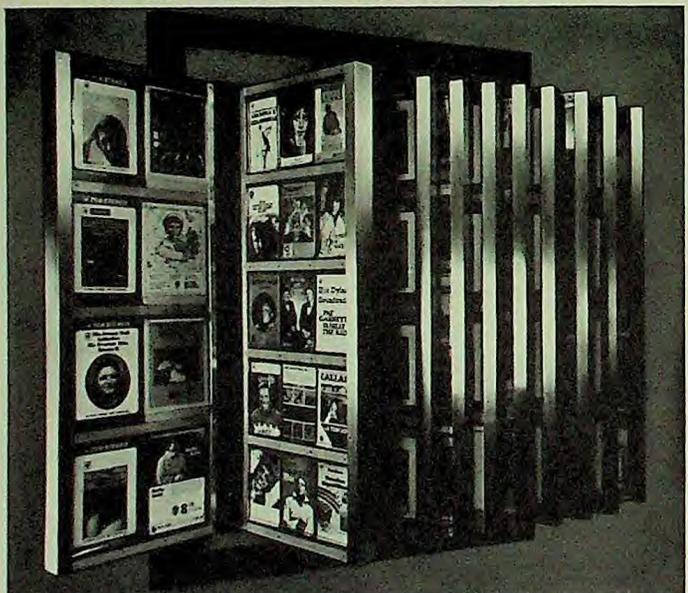
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Compiled by Music Publishers Association

MUSIC WEEK

TAPE RETAILER

Servicing all tape outlets

Full sleeve notes for MFP Musicway debut cassettes

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THE RAPID growth of JVC, distributors of JVC hi-fi goods, since its formation as a company in 1969 has resulted in a move to new premises at the Eldonwall Trading Estate, off London's Edgware Road. Previously JVC just had a sales department and warehouse in Caledonian Road. Company chairman K. Lowy commented: "The move has been necessary for some time because our growth has been enormous. There are a lot of JVC products planned for the future and of course the increased sales have put a lot of pressure on our service department too. The new premises will enable us to expand our sales and service facilities tremendously."

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Spearheading the campaign are four nostalgia tapes featuring Frank Sinatra, Tommy Dorsey and his Orchestra, Louis Armstrong and Duke Ellington, and 12 other new releases, including titles by Terry Lightfoot, Newport Male Voice Choir and the Border Brass. The tapes all retail at 99p each.

A Precision spokesman commented: "Sales of Damont have picked up considerably in the last three months, indicating that either we are more successful getting it into stores or that in these times of economic difficulties, the consumers are more aware of the price."

"With the new range of tapes, plus the heavy advertising and promotion we are putting behind them, we hope to make every consumer aware that there is a range of tapes covering all areas of music available for 99p."



A SPLENDID time is guaranteed for all, a line from one of the Beatles' most famous songs, will spearhead an EMI tape marketing campaign concentrating on all 33 back-catalogue Beatles' tapes. The EMI sales force has just started a selling-in period of the tapes and the campaign in earnest will start at the end of February, backed by window displays, posters and in-store promotions. The campaign will involve every Beatle tape released, both of the group collectively and individually. Chris Baxter of EMI's tape department is pictured here with one of the specially-designed in-store displays.

TAPE RETAILER

Decca's successful tape-only release experiment

UNLIKE THE previous two companies, Precision and EMI, featured so far in this series, Decca does not have such an extensive catalogue of music to be found on tape-only, but nevertheless the company is aware of the possibilities which exist.

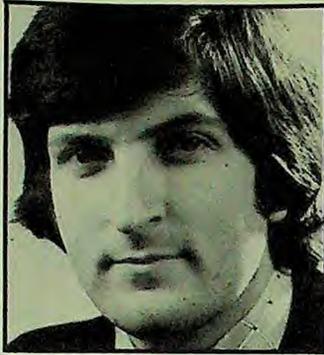
Decca's attitude towards the question of tape-only releases tends to be, what's good for record is good for tape and vice versa, but it has experimented with a selected catalogue of tape releases and more are planned later this year.

Head of tape promotion Gary Mann commented, "We issued the first tape-only releases in April 1971 and followed them up with the series, An Evening With, in June that year. To date we have sold well in excess of 200,000 units with the Music for the Motorway and World of Easy Listening series, and one

tape-only release in particular, Mantovani's Music for the Motorway has sold 70,000 units alone."

The Evening With series featured six double-play tapes devoted to the music of Caterina Valente, Benny Goodman, Stanley Black and Ronnie Aldrich, Bernard Hermann, Stan Kenton and Jacque Loussier. Their playing time is around 90 minutes, although the tapes are double-price. "Basically the series was designed for the home listener rather than the motorist," Mann explained. "The intention was to give the listener 45 minutes each side of uninterrupted entertainment.

"The World of Easy Listening series, which ran into six tapes retailing at £1.89 each, was also extremely popular to the extent that Decca later decided to release it in album form. We sold around 80,000 tape units which was very



Gary Mann
good."

Mann says that more tape-only releases are being planned for the summer, although details of them are still being prepared. "We have found that summer is in fact the best time of the year.

Children's market
tape sales on the
increase, though
records unstable

THE TAPE market slowly but surely continues to establish itself as a force to be reckoned with, but if there is one area in which it is even stronger than the record, then it is the children's market.

In recent weeks a volley of tapes, aimed specifically at the kids, has hit the market and while children's records find sales rather unstable the tape versions flourish. Most tape companies are now latching on to the idea that there is money to be made in tapes aimed specifically at the young market and are preparing even more releases for the future. Probably the great danger now is that saturation point will soon be reached.

BBC Cassettes is one company to have realised the potential of children's tapes and it has the good fortune to be able to draw on a vast repertoire of material from TV and radio shows. It recently released a batch of six tapes, based on TV programmes like Crackerjack, Ragtime, Play Away, Bang On a Drum and Play School, and sales have been encouraging.

Promotions manager Richard Robson commented: "There is a vast market for children's tapes, because for one thing they can be used in car journeys, to relieve the tedium of long hours and stop the kids fidgeting. They're also useful for bedside stories."

Robson added that the tapes had the extra advantage over records of being virtually indestructible. "We feel that this market is going to continue growing and it is amazing how many parents buy their children small portable cassette players," she commented. "We are certainly planning more releases on BBC Cassettes, following the success of the first six, but then we are very lucky here in being able to draw upon some very strong TV programmes for our repertoire."

Precision is another tape company with considerable faith in cassettes for the young ones. "We have quite a wide variety of tapes available, several of which are quite educational," claimed A&R manager Dave MacDougald. "One series of tapes tells the stories of Elizabeth I, Oliver Cromwell and Winston Churchill, and we have also prepared a special one on the early life of Lord Baden-Powell."

"Apart from that we have a series called Small Talk, featuring Mike Aspel, and we recently repackaged a lot of Disney material and launched them in a mid-price series. In addition, there are tapes by Ed Stewart telling the stories of Hans Andersen and the Brothers Grimm."

MacDougald affirmed that there was tremendous potential in the market. "Precision receives many letters, both from children and their parents, saying how much they have enjoyed listening to tapes and asking about new releases. One of the main advantages is that they are portable and convenient, and can keep children occupied for hours. Really the market is quite extensive."

Over at EMI, the tape department has enjoyed success with children's tapes. Barry Green, until recently tape general manager, was responsible for introducing them into the EMI tape catalogue and he

has seen his dream reach remarkable success with more than 100,000 tapes sold. Such has been the success that a special EMI Children's Tape Club was started, with Green as its honorary 'Uncle' Barry, and newsletters are sent out to all members informing them of new releases.

"Everyone accepts that the children's record market is dead but my reasoning was that where records failed, tapes could succeed," commented Green. "For one thing a cartridge featuring children's material will keep kids quiet for hours during long car journeys and cassettes are ideal at bedtime. Just put them in a cassette player and you have instant bedtime stories."

Also happy with the success of children's tapes is Pinnacle, which has about 30 children's titles in its catalogue and will soon be breaking into the Australian, New Zealand and South African tape markets with them.

Sue Wellborne, sales promotion manager, said that over the Christmas period sales of the tapes increased by 200 per cent and she was hopeful that by next Christmas the figure would be nearer 300 per cent. "Even so, I think that children's tapes could do even better if the public were better educated about them," she commented. "There is a vast, untapped market lying there but a lot of people don't seem to realise that children's tapes exist. However we do still receive a lot of letters from the public, enquiring about new releases ... some of them have built up whole libraries of stories on tape."

So the market for children's tapes continues to grow, with more and more companies jumping on the bandwagon and releasing special recordings. Just about all the major companies have released such tapes, the most recent being RCA which launched a series of six tapes and records.

RCA tape product manager Ray Pocock agreed that tape had proved to be an ideal medium for children's entertainment, mainly because of its versatility which made it easy for children to operate themselves. "Tape repertoire in this market range from nursery songs to spoken word product taken from books, films and TV programmes," he commented, "and RCA has already released material specially abridged for tape. As an educational aid tape has also proved to be popular in schools and colleges."

TAPE TOPICS

IMPORTS

If there is anything rotten in the tape business then it is only the same as that which has been decaying the whole economy - we are importing far too many products. Take a look at the figures for imported records and tapes during the last year and ask how much of this was really necessary for the prosperity of the industry, producers and retailers alike. Not much, and in any case in the situation in which we find ourselves we cannot afford to lose currency. A look at the export figures issued by the Department of Trade and Industry show them to be pitiful, especially where tape and tape hardware is concerned.

A quick look at in-car hardware, unit audio, tape recorders (reel, cassette and cartridge) reveals that the great majority of them bear the mark of a foreign manufacturer and those that don't usually have a fair quantity of foreign components.

What is the true origin of all that stuff that comes from the last Crown Colony, Hong Kong? Once again the total value of that merchandise is no great contribution to our balance of payments situation. If we had had the foresight to look at the World market rather than just the home market (like the Japanese did) we might have had a few more large and prosperous electronic factories.

We do not even have the excuse that most of these imports are top-quality products. Most are not. We are not alone in this predicament. It is just as common in the States, Canada and other countries. The trouble is, too often customers are disappointed with this product and as a result are prejudiced against tape and tape equipment in general, believing it to be all the same quality. The trade would do well to consider very carefully what it buys in the way of imported software and hardware and to handle only those products which offer effective after-sales service and value for money.

It is gratifying to know however that a few of the major companies are no longer shopping around in overseas markets for cassette and cartridge parts. Not only are these being produced in greater quantities than ever before, but UK manufacturers are doing the job better than their foreign counterparts and at a more

competitive price too. All that is needed now is for the industry to grow big enough to make it more viable to manufacture raw tape product of a quality comparable to the best German and US product.

QUALITY

There is no question that the pre-recorded tape product made in this country is with few exceptions far superior to that produced in the States and in many cases superior to European product. It is by the maintenance of these standards that we shall reduce the incidence of faults and gain not just the confidence of the public but the goodwill of dealers everywhere. Furthermore we can go with confidence into overseas markets with a product that will not fail us.

The cassette-versus-cartridge war still rages but in my opinion, which is backed by experienced marketing man, any dealer who drops 8-track tapes will regret it later. To start stocking 8-track now might be folly for those dealers who are not already slanted towards in-car entertainment, but for those who are in the cartridge business, remember that the returning customer does not only buy 8-track - you can sell him other things too.

WE HEAR THAT: Grampian Records in Wick are installing Gauss duplicating equipment early this year; will they become the sixth trade duplicating house in Britain?

Immediate Sound recently repositioned its production lay-out with such success that it has markedly improved production throughput. Perhaps others should take a look at their product flow facilities.

Martin Gower, recently appointed managing director of Bilabel, the Chandlers' Ford-based wholesale tape merchandisers, has completed his first stage of reorganisation of the company's servicing operations. Ian Wallace, managing director of Direct Tapes in Leeds, is also smiling happily after a very successful Christmas and 1975 1974 in general. Direct Tapes are also in the wholesale business.

Petrogina are doing a trial run with cassettes and cartridges of all brands in their Punch shops. It follows a pilot scheme in which they featured Coronet budget material.

EXPANSION IN the tape industry, prices, imports and quality all come under Alec Campbell-Gifford's (managing Director, Audio Magnetic Products) magnifying glass in his latest Tape Topics article.

LOOKING BACK on 1974 we should be thankful that the tape industry was not bedevilled with liquidation and cash flow problems, and that we did not see a string of bankruptcies like those which have dragged large and small businesses to the wailing walls of Carey Street.

On the whole it was a good year for everyone in the music business and considering its share of the market was particularly good for those involved in tape. Not since cassettes and cartridges began to get off the ground some seven years ago have we seen such widespread expansion of manufacturing facilities for pre-recorded product in Britain.

Not only was the expansion seen in the major record companies who extended their duplicating and assembly facilities but the optimism went out to the trade duplicators such as Trident, Immediate and Tape Duplicating who all wisely prepared for the expansion that was inevitable. It didn't necessarily mean a boom, but it did mean that product emerged in a much more even flow and the service given to dealers was faster and more efficient than ever before. Also there was no need for product to be sent into Europe for duplicating during the peak periods and all this happened despite the chaos caused by the three day week earlier in the year and increases in the costs of raw materials and labour.

Another significant fact was that when the upsurge of raw material prices collided with the summer downturn of consumption, the raw material prices began to level out and by the end of the year some were drifting back towards pre-1974 levels.

PRICES

It is not realistic however to look at this situation and immediately call for tape prices to be brought down, bringing them more into line with records. It is quite impossible.

The cost of producing a cassette or 8-track cartridge is still around 10p more than for an LP and this is before you even consider the cost of inlay cards, sleeves, copyright and royalties. It is unreasonable to complain in these times about records and tapes being too expensive. After all we have been demanding better-quality products and you can't have them by cutting costs.

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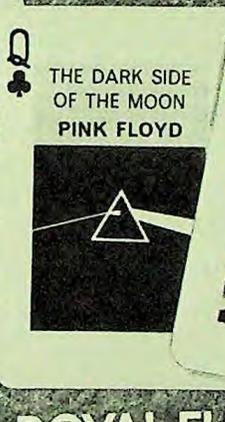


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TC & K4 indicates cassette
8X & K8 indicates cartridge



SOFTWARE

POPULAR

NEIL SEDAKA
Overnight Success. Polydor 3170 205. — Sedaka is one of the great musical talents on the international pop scene and the title of this tape is somewhat ironical, considering his mammoth slog to get back to the top. This must rank as his best tape release yet, with a diversity of songs which underline his genius. He's taken that old rocker of his, *Breaking Up Is Hard To Do*, and turned it into a beautiful ballad, and added ten new songs. The plaintive *Hungry Years*, acid Queen of 1964 and rocking *Bad Blood* (With Elton John helping out on background vocals, are gems in an above-average set.

VARIOUS
Show of the Week, Vol. 1. BBC RMC 4014. — A selection of pop hits from Cilla Black, Lulu, Cliff Richard, Sacha Distel and the New Seekers... plus a few more who have appeared regularly on BBC TV's Show of the Week programme. Pleasant enough listenings although the choice of material is rather uninspiring. Should appeal to the MOR market and might just do as well as the Top of the Pops series.

NEW PHILHARMONIA ORCHESTRA
1812 Overture. Contour 3470-419. — Three favourites by Tchaikovsky — the ever-popular 1812 Overture, his vigorous *Marche Slave* and the beautifully contrasting *Fantasy Overture* from *Romeo and Juliet*. Classic lovers will probably have these pieces already, but nevertheless this budget tape must pick up sales and perhaps turn a few more people on to the popular classics.

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

VARIOUS
Explosive Sounds of the Big Bands. Contour 3470-348. — An excellent budget-line release, featuring the cream of the big bands. Count Basie, Buddy Rich, Harry James, Benny Goodman and Duke Ellington all make magnificent contributions and standout tracks include *Frankie and Johnny*, *Soul Call* and *East of the Sun*. Johnnie Spence's *Cherokee* is just about worth the price of the tape alone. The tracks date back to 1956 but nevertheless this is a fine release which deserves strong sales.

MAMAS AND THE PAPAS
California Dreamin'. MFP TC-SPR-90050. — Among the first batch of Music For Pleasure Musicway releases comes this compilation of hit singles and standout album tracks from the Mamas and the Papas. Although it is several years now since the group split up, there is still a very strong affection for their music which was melodic without being maudlin. Standout tracks are the title song, *I Saw Her Again Last Night* and *Mama Cass' It's Getting Better*, but really every one is a winner. Good sales forecast.

He's given the reliable support of Nelson Riddle and orchestra, and the songs include favourites like *She's Funny That Way*, *How Deep Is The Ocean?* and *You Go To My Head*. A safe bet this to launch the new MFP tape series.

FRANK SINATRA
Nice 'n' Easy. Music For Pleasure TC-MFP-5258. — Originally released in 1960 when Sinatra's recording for Capitol were tending to become somewhat jaded. Nevertheless this is pleasant enough singing which should find itself into many homes.

CHARLEY PRIDE
Country Feelin'. RCA AFX1 0534. — Mr. Pride is currently halfway through his first UK tour and if it has been anywhere near as popular as his two sell-out Palladium appearances, then he will be well-pleased. As will his record company, for much of this tape's success will depend on audience reaction at his concerts and the aftermath demand for his music. Ten tracks are featured in all, including *All His Children*, *Streets of Gold* and *It Amazes Me*, sung with great professionalism by Pride, who sounds as white as any other country singer around. RCA's intensive sales campaign should considerably help this tape.

GLENN MILLER
The Legendary Glenn Miller, Vols. 5-9. RCA LK1 7512. — The five latest tapes in a series compiled by Alan Dell, which will eventually comprise every song recorded by the legendary Miller. Basically they will appeal to the dedicated Miller enthusiast, many of whom will be discovering new recordings for the first time and, as a collector's item, they will be invaluable. The inlay cards also contain very informative notes about the tracks (which date between October 1939 and June 1940) by Alan Dell. Sales may be limited, but nevertheless there are still a lot of Miller enthusiasts around who will snap up these tapes.

HARDWARE

The SL 54

ITT battery/

mains

recorder

THE NEW SL54 battery/mains cassette recorder from ITT Consumer Products retails at £4.00 less than the model it replaces, yet in every way it is as good as its predecessor.

The new model has several admirable features, not the least being a sensitive built-in condenser

microphone which rules out all the old problems of setting-up and positioning a separate microphone. In addition the SL54 has automatic recording level control — a feature retained from the earlier model — and recording is simplicity itself — just insert a cassette and simultaneously depress the record key and the start key.

The recorder operates either from five batteries (Ever Ready HP11), Vidor HP11 and Varta 233 recommended) or it is suitable for operation on an a.c. supply of 200V-240V 50Hz. In addition it can be used in conjunction with other equipment and a 5 pin 180 DIN socket is provided at the rear of the set for this purpose.

Controls of the SL54 are of the standard piano-key type. There is fast forward wind and rewind, and another usual function of the model is the safeguard against accidental erasure.

ITT claim that under normal operating conditions, the recorder will give good service with requiring maintenance, although it is advisable to clean the record-replay and erase heads after 100 running hours by removing dust and brown oxide deposits. Either this can be done by a dealer or with a special head and guide cleaning tape cassettes which are generally available.

Certainly the new model, which retails at £32.00, is an handsome addition to the ITT range and should become a popular choice of many prospective hardware buyers. It's light weight (4½ lbs complete with five batteries) and handsome classic styling are big points in its favour, but the model's easy manipulation and good sound and recording quality will also ensure its popularity. Already backed by a major TV advertising campaign, the SL54 is a new model of which ITT can be justifiably proud of.

MISCELLANEOUS

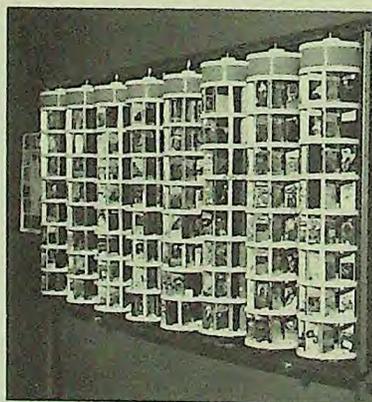
Fifty Years of Royal Broadcasts. BBC HRMC 187. — The BBC has an eye for the unusual, to say the least, and while this tape will never achieve mass popularity, for some people it will become a treasured possession. It recalls the first-ever royal broadcast — King George V at Wembley in 1924 — and the voices of many other royal personages, including Edward VIII, George VI and our own Queen Elizabeth are included. This double-play tape also features the voices of Churchill, Chamberlain and Hitler amongst others and recalls some of the historical landmarks of the last 50 years. Purely for nostalgia addicts.

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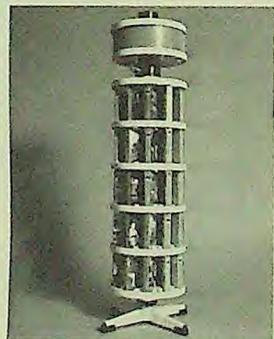
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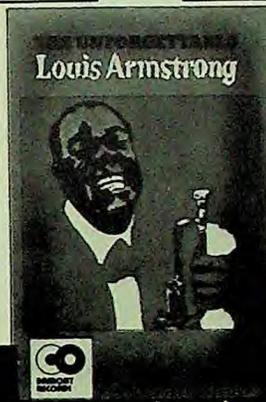
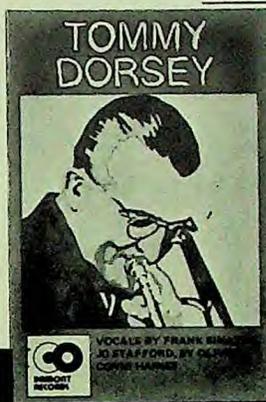
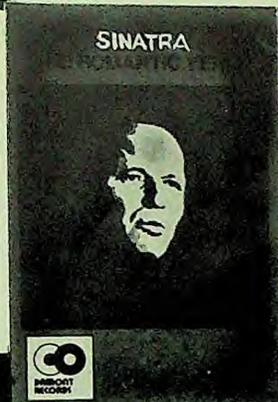
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ALBUM REVIEWS

POPULAR

VARIOUS

Top Of The Pops, Vol. 43. Hallmark SHM 895. Another selection of cover-version hits, some of which are still climbing the chart. You have to hand it to Pickwick — they are always on the ball with these albums and manage to plan in advance a successful musical programme. Ms Grace, Promised Land, The Bump, January and Never Can Say Goodbye are included.

ANDY WILLIAMS

You Lay So Easy On My Mind. CBS 80490. Production: Billy Sherrill. — Recent recordings by Williams seem to indicate that he is moving away from the big ballad approach which has brought him success and instead tackling more relaxed, easy-listening numbers. Certainly this album, while containing no really memorable songs, is pleasant enough listening and the singer does numbers like I Honestly Love You, Another Lonely Song, Cry Softly and I'll Have To Say That I Love You In A Song with his usual style and professionalism. There is a country music feel about the album and with background vocals by the Nashville Edition, Williams' fans will still find it enjoyable listening.

ELVIS PRESLEY

Promised Land. RCA APL1-0873. Production: not stated. Suddenly there is Presley mania all over again, what with two smash hits in the chart at the same time, and quite a furore over his 40th birthday. The title track, Promised Land, will probably carry this album to success but otherwise the remaining nine tracks are somewhat mundane, and the feeling incurred is that somehow the whole album was recorded in

about an hour. A pity, because Presley is capable of doing great things to a wide range of numbers, and here he just isn't given the scope. The sleeve is somewhat disappointing too.

JOSHUA RIFKIN

Scott Joplin Piano Rags Volume 3. Nonesuch H 71305. Third in Rifkin's series of recordings of re-vamped Scott Joplin rags. The series has enjoyed tremendous success and there is no reason why this volume should not repeat earlier volumes' journey up the charts. Rifkin has enjoyed a good deal of television exposure lately which should help boost sales. Everything on this volume is treated in the same way as before, there are no surprises, which is probably a good thing.

BOBBY WOMACK

I Can Understand It. United Artists UA 29715. Womack is yet another of the highly talented American soul performers who just doesn't seem able to bridge the gap between US tastes and the slightly more conservative British idea of soul. I Can Understand is a collection of all his best material and includes his enormous US hits That's The Way I Feel About 'Cha and I'm Forgetting About You. The album illustrates just how far Womack has come since he sang with his four brothers as the Soul Stirrers, Sam Cooke's backing band. Although he is probably best known as the composer of the Stones' hit It's all Over Now, I Can Understand is a good base for UA to launch him in this country. There are many who hope they will.

BOB MARLEY AND THE WAILERS

Natty Dead. Island ILPS 9281. Producers: Chris Blackwell and the Wailers. — Bob Marley is

CHART CERTAINTY

Sales potential within respective market

*** Good

** Fair

* Poor

undoubtedly the most gifted of the clutch of reggae songwriters. His material managers to fuse reggae's ethnic roots with current rock developments whilst raising the standard of reggae lyrics immeasurably. Unfortunately it is precisely his rock bias which has kept his material from the notice of the pop-buying public. Marley refuses to alert his stance whilst at the same time a whole spectrum of artists ranging from Johnny Nash to Barbra Streisand have enjoyed success with pop-type arrangements of his material. However, the current reggae boom might just bring his name to before the public generally instead of limiting him to the rock intelligencia. Natty Dead is typical Marley material — original and exciting, a refreshing change the watered down stuff currently riding high in the charts.

STACKRIDGE

Extravaganza. Rocket PIGL 11. Production: Tony Ashton and Stackridge. The first album on a new label by this band which is still magnificently defying categorisation. The accomplished musical eccentrics have produced another very good effort and its sales will obviously depend upon their coming tour. The return of Mutter Slater, flute, vocals and dustbin lids, should please the fans and carefully handled by Rocket this album may go far.

GENE CLARK

No Other. Elektra/Asylum SYL 9020. Production: Thomas Jefferson Kaye. — This new solo release from

the ex-Byrd combines a lot of what is both good and easy on the ear from both country and rock. He uses strong melodic vocals over a rich backing sound using, on various tracks, pedal steel, piano, guitars and full choir. There are areas of this album that encourage a second hearing and other areas which suggest that they may have a long term fascination. Perhaps there is even a hint of commerciality here.

CLEO LAINE

A Beautiful Thing. RCA SF 8398. Production: Mike Berniker. — Here is all that can be hoped for from a lady with a superb voice, fine backing musicians and arrangements by John Dankworth. The album is in a series of solo releases from Miss Laine. Her voice is so rich and wide in range that her followers, who must be growing steadily in number, can be sure of a few surprises, as on Skip-A-Long Sam, sung like Shirley Temple and sandwiched between a sophisticated love song and a lyrical ballad.

GLORIA GAYNOR

Never Can Say Goodbye. MGM 2315 321. Producers: Various. — All credit to Polydor for expediting Gloria Gaynor's first album into the UK marketplace a month ahead of schedule to cash-in on her magnificent Never Can Say Goodbye smash. Sales should be reflected accordingly, for she's as stimulating through 24-inches of music as on a single. None of your effete soul warblings here, Miss Gaynor sings throughout with full-blooded power, but the mark of the true expert is reflected in her ability to keep it under control at all times. Side one is non-stop disco music, 19 minutes which utilise long instrumental links to weld together three songs, Honey Bee, her hit and a stunning version of Reach Out, I'll Be There. The rest retains the same pulsating pace.

MIDDLE OF THE ROAD

Chirpy Chirpy Cheep Cheep. RCA Camden CDS 1141. One of the first releases from Pickwick since it took over the RCA Camden catalogue, this is a selection of 12 numbers by a group who achieved some degree of popularity a couple of years back. Apart from the title track there's also Tweedle Dee, Tweedle Dum, Yellow River and I Can't Tell The Bottom From The Top, and several lesser-known numbers. Might sell to the mums and dads market.

DINO AND SEMBELLO

Dino & Sembello. A&M AMLS 6357. The singers are two young Philadelphians and this album is fair brainchild and the ace songwriting team, Lieber and Stoller. As such you would expect an above-average debut album and certainly the songs are varied and enhanced by some stimulating backings. Most commercial track is Dancin' Jones, but other good cuts are Neighborhood and Hey Superstar. Generally an impressive first effort, which would seem to indicate more will be heard in the future from Dino and Sembello.

DR. FEELGOOD

Down By The Jetty. United Artists UAS 29727. Producer: Vic Maile. — Dr. Feelgood brings back happy memories of the Animals and the Yardbirds and those other blueswailing British bands of a decade or so back. It is a good tradition in which to be steeped and the refinement which Dr. Feelgood has introduced without losing any of the basic earthiness has already won them a growing following around the clubs as well as the enthusiastic support of the consumer music press, which has been touting them for impending fame. Could be they are right, too.

JIMMY BUFFETT

A1A. ABC ABCL 5065. Producer: Don Gant. — It is inconceivable that 1975 will pass by without Jimmy Buffett making a major breakthrough in this country.

Currently he shapes as one of the most satisfying performers in what was once called the singer-songwriter tradition — delivering country-tinged melodies laced with finely crafted lyrics which are often slightly self-mocking in their yearning for days gone by. Buffett doesn't always sing of success, but he's no doom merchant either, and supported by an excellent back-up unit, the overall impression of warmth and good-nature is easily communicated. Given those essential UK personal appearances, Buffett could easily make his mark.

RASPBERRIES

Starting Over. Capitol EST 11329. Producer: Jimmy Tenner. — Anybody who heard this record blind might be forgiven for thinking initially that The Beatles had reformed with Keith Moon on drums. And that they had not progressed since 1969. It really is quite strange to hear Scott McCarling sing Play On and sound for all the world like John Lennon. But on closer listening, the Raspberries bear only a facile resemblance to the fabfour, and survive on a much more aggressive form of music that may well batter the British into submission, if a hit single is forthcoming. Otherwise the uphill struggle is likely to prove as frustrating as it has for Capitol's other big name act, Grank Funk Railroad.

DON COVAY

Hot Blood. Mercury 9100 010. Covay recently scored in Britain with It's Better To Have, a disco favourite included here. This album shows that he is more versatile than the single indicated — although that will come as no surprise to soul fans who have followed his progress since the mid-Sixties. Here are meaningful ballads like We Can't Make It No More and I Been Here All The Time, mid-tempo items like Sexy Lady and infectious fun songs like Rumble In The Jungle, a tale of the recent Ali/Foreman fight. All are well handled by Covay and his instrumental back-up, and a possible single hit here is Enjoy What You Have. Soul and perhaps pop buyers will go for this LP in some quantity.

ALBERT KING

Get Funky. Stax STX 1003. Producers: Henry Bush and Allen Jones. King is the third in a line of veteran bluesmen (Bobby Bland and B. B. King are the others) who have married elements of their traditional style with those of modern soul — female back-up voices, strings etc. — and come up with a winning formula. The title track of this LP exemplifies the trend, with the Barkas' funky rhythm patterns, the Memphis Symphony Orchestra's subtle strings and Hot Buttered Soul's unobtrusive vocals all topped off with King's mean guitar styling and throaty rasp. The whole collection brings home the bacon in the same way, and promises to sell to soul and blues buyers — a powerful market combination — alike, especially as King's recent r&b charter, That's What The Blues Is All About, has been included.

SONNY & CHER

Greatest Hits. MCA MCF 2586. Somewhat cheeky, this collection. Sonny & Cher's greatest hits, perhaps — although not all of them (where are Baby Don't Go, Little Man, But You're Mine?) — but some are certainly not the original recordings. I Got You Babe, The Beat Goes On and What Now My Love are all live cuts, while United We Stand was never a hit for the duo and You Better Sit Down Kids was a solo success for Cher, not for Sonny, whose version MCA has seen fit to include instead. All this aside, however, Cher's voice still has an attractive quality to it, and providing record buyers are prepared to accept what is here on musical merit rather than hit reputation, the album could sell moderately well.



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SWAMP RELEASES

MUSIC WEEK FEB. 15

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D
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DON'T BE CRUEL, It's All Over, MIKE BERRY. RAK 198.
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F
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G
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H
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I
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I WAS IN LOVE WITH DANNY BUT THE CROWD WAS IN LOVE WITH DEAN, Pseud's Corner, KIMI & RITZ. Epic EPC 3018.

L
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M N
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(REMEMBER THE DAYS OF) THE OLD SCHOOLYARD, Cordon Blues, LINDA LEWIS. Bell 1405.

S
SATIN SOUL, Cream Corner, GENE PAGE. Atlantic K 10567.

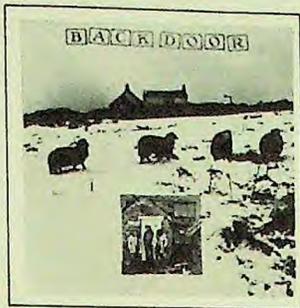
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"BACK DOOR"
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NEW MUSICAL EXPRESS
..... Hodgkinson simply advances electric bass playing from the Model T stage to the XKE Jag stage.
Charles Shaar Murray

ROLLING STONE
..... they have breathed new life into the concepts of the instrumental trio.
Paul Gambaccini

CREAM
This is the kind of group which, if there were any justice in the world, would be very popular with the people who follow bands like Colosseum or ELP.
Dave Gelly

NEW MUSICAL EXPRESS
..... John McLaughlin proclaims Back Door to be "best band in Britain" - he's ordered five tapes of debut album.....

COSMOPOLITAN
..... I cannot speak highly enough of this band, except to say that when I saw them live, I was yelling and stamping and shouting for more. Their record is just as good.
Anne Nightingale

DAILY MIRROR
Now the rest of us have a chance to catch our breath over something totally fresh and exciting. Don't miss it.

MUSIC WEEK
..... The group now has a formidable word-of-mouth reputation which should ensure excellent sales for this album. Three fine musicians with much to offer. Well worth stocking

EVENING STANDARD
Back Door, one of the most original groups to have emerged in a long time.

SOUNDS
..... Like the Mahavishnus, Back Door change the mood fast and convincingly. One minute you're floating lazily down a mountain stream, the next you are in a busy city street with the traffic honking around you.....

TIME OUT
..... The group combine inventive mastery of their instruments with humour and a continual emphasis of melody.
John Collis

BEAT INSTRUMENTAL
..... have turned out an album remarkable for its simplicity yet stunning in its depth of musical awareness.

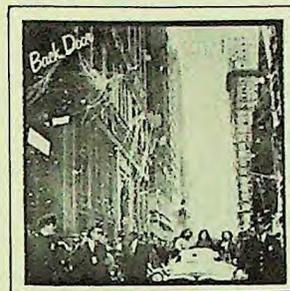
GRAPEVINE
Back Door's music has guts, expression, feeling and even subtlety. The only thing it hasn't got is a category.
Steve Orme

PLAYBOY
These short, precise, acerbic numbers are an absolute blast of fresh air.

NEW MUSICAL EXPRESS
..... When you're satisfied that we give you not, try Back Door's debut album on Warner Brothers. It's a ba-a-ad mother!
Ian McDonald

DOWN BEAT
Really, the genius of this music is what genius is about: it is unlike any music I know of and is damn good.

MELODY MAKER
..... Back Door have a unique quality that is refreshing, and sufficient to restore the faith in the power of creativity.....
Chris Welch



"8TH STREET NITES"
K46265

RECORD MIRROR
..... One of the year's most significant albums.

SOUNDS
Back Door are an insanely good band.....
Pete Erskine

THE SUNDAY TIMES
..... This album is excellent, especially the work of Colin Hodgkinson, who's turned the bass guitar into a front-line instrument.....
Derek Jewell

CASHBOX
..... A striking combination of funk and

jazz which explodes with the pulsating, compelling rhythms of New York city nights.

DISC
..... With this album, Back Door have resurrected the blues. Pour in a piece of Memphis, add a touch of New Orleans, throw in some Yorkshire humour, mix it by Felix Pappalardi and what have you got? You've got a great album.....

YALE UNIVERSITY DAILY NEWS
Shelly Finkel and Jimmy Koplick - the people who brought you Watkins Glen - have done it again. They have provided New Haven audiences with another surprise..... called Back Door.
Earl Johnson

THE POPULAR RECORD AND BOOK REVIEW
this is jazz-blues-rock at its best.
Alan Roberts

HARRISBURG, PA. INDEPENDENT PRESS
..... If they still fit the category of "Best Unknown Group in the World", Back Door won't be there much longer.

COLCHESTER EVENING GAZETTE
Back Door are different..... Their album, "8th Street Nites" (Warner Bros.) is a complete change from almost anything else that's around today.

COSMOPOLITAN
No one has yet defined the music of Back Door, three intelligent, witty and rather breathtaking musicians..... Back Door claim that their highly complex music is "simple blues". Huh! You'll find out what a modest description that is on "8th Street Nites" (Warner Bros.).
Anne Nightingale

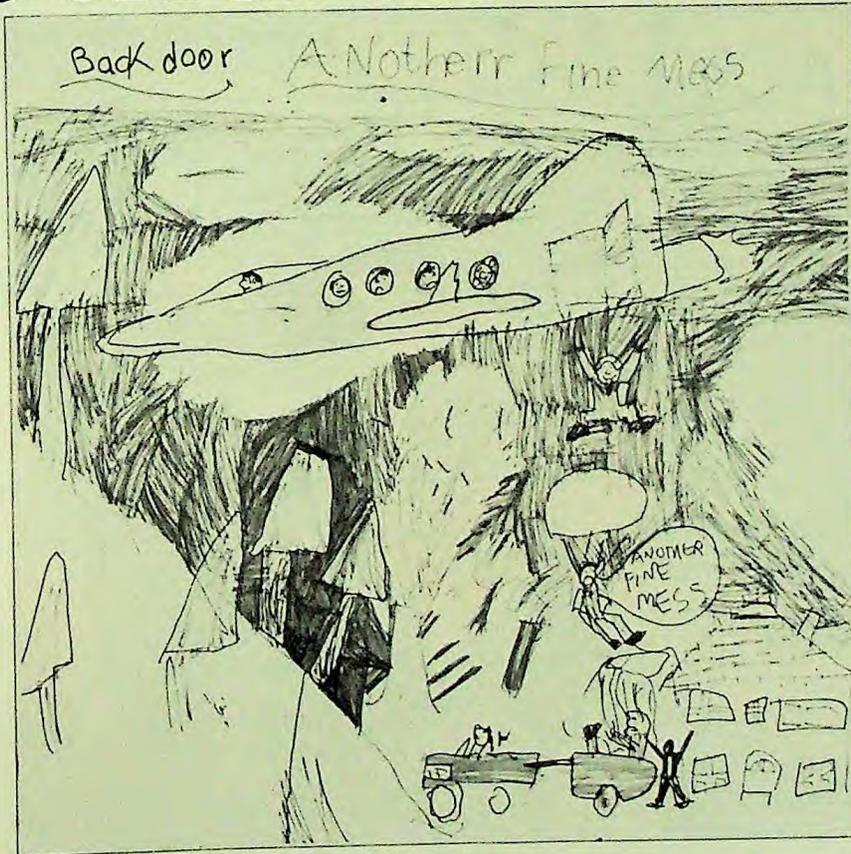
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PRELIMINARY

MUSIC WEEK FEB. 15

SCAREDYCAT, Little Smile, DOYLEY BROTHERS, Safari SF1 102 (Reg McLean/Frank Skarrt).

SHAKE RATTLE AND ROLL, I'm Just A Name, CHUCK BERRY, Chess 6145 038.

SITTING ON TOP OF THE WORLD, Smile We Have Each Other, DETROIT SPINNERS, Atlantic K 10570.

SPECIAL LOVING, You Give Him Everything But I Give Him Love, BARBARA ACKLIN, Capitol CL 15807.

SOMEONE, SOMEONE, My Friend Delaney, THE TREMELOES, DJM DIS 348.

SUCH SWEET MUSIC, Ship Of Memories, ERLINE BENTLEY, Contempo SIT 5015.

SUGAR ON SUNDAY, Maybe, THREE DEGREES, Pye International 7N 25671.

SUKI SUKI SUKI, Fumie No Kuni E, SADISTIC MIKA BAND, Harvest HAR 5092.

WHEN YOU'RE YOUNG AND IN LOVE, The Day You Take One You Have To Take The Other, THE MARVELETTES, Tamla Motown TMG 939.

WHIP YOUR LOVING ON ME, Night Train, T 'n' T, Bulldog BD 3.

WILLIE AND THE HAND JIVE, Harlem Nocturne, JOHNNY OTIS, Bulldog BD 2.

TAX MAN, Jail Balt, BLACK OAK ARKANSAS, Atlantic K 10569.

THE BOY IN THE BAND, Guilty, MERLE DE SILVA, Creole CR 102.

THE RACE, Mrs. Mann, GO-GO THUNDER, RCA 2494.

THE SECRETS THAT YOU KEEP, Still Watching The Clock, MUD, RAK 194.

THERE'S SOMETHING ABOUT YOU BABY, You'd Have To Go Some, GLEN DALE, Epic EPC 3009.

THREE BELLS, Susannah In The Summer, TONY ANGEL, Pye 7N 45436.

TOO MANY COOKIES IN THE JAR, Don't Let This Feeling Go, BLUE, RSO 2090 195.

TRAVELLING AND SINGING, Groove Me Girl, CLINTON GRANT, Safari SF1 101 (Reg McLean).

WE LOVE YOU SUPERSTAR, Plaisir D'Amour, THE PRYDE PIPERS, EMI 2267.

WE MAY NEVER LOVE LIKE THIS AGAIN, Until It's Time For You To Go, MAUREEN MCGOVERN, 20th Century BTC 2158.

WHAT EVER MOOD YOU'RE IN, Roadmaster, LES WALKER, Retreat RTS 258.

WHAT A FUNNY WAY TO FALL IN LOVE, Rock And Roll Express, MERLIN, CBS 3021.

WHEN THERE'S NO SUCH THING AS LOVE (IT'S OVER), The Minx, LENNY WELCH, Mainstream MSS 307.

Y YOU ARE GONNA LOVE YOURSELF (IN THE MORNING), A Brand New Day, ROY CLARK, Ember EMBS 339.

YOUR AS RIGHT AS RAIN, There'll Always Be Forever, NANCY WILSON, Capitol CL 15801.

YOUR BULLDOG DRINKS CHAMPAGNE, A Real Good Time, JIM STAFFORD, MGM 2006 485.

YOUR SONG OF LOVE, Always, FREDDY BRECK, BUK BU 3005.

TOTAL ISSUED

Singles issued by major manufacturers for week ending 14th February 1975.

	This Week	This Month	This Year
EMI	17 (7)	39 (21)	70 (40)
Decca	5 (4)	13 (15)	21 (30)
Pye	12 (3)	28 (7)	56 (17)
Polydor	3 (4)	11 (8)	27 (14)
CBS	6 (4)	16 (11)	36 (20)
Phonogram	3 (-)	5 (5)	14 (11)
RCA	6 (2)	15 (7)	33 (10)
WEA	6 (3)	12 (10)	22 (32)
Others	22 (14)	62 (26)	131 (55)
Total	80 (40)	201 (110)	410 (229)

RECORD PRICE INDEX

	Feb.	January	Movement
Singles	0.56	0.55	0.01
LP's Mid Price	1.55	1.55	0.00
LP's (Full Price)	2.52	2.44	0.08
Cassettes	2.76	2.69	0.07
Cartridges	2.90	2.83	0.07

Copyright: John Humphries
The figures are calculated from the published price lists of the eight major UK record companies: CBS, Decca, Phonogram, Polydor, Pye, RCA, EMI and WEA.

NEEDLE TIME

RADIO ONE RECORDS OF THE WEEK

NOEL EDMUNDS: Never Let Her Go - David Gates (Elektra K 12165).

TONY BLACKBURN: I Have No Hold On You - Jean Musy (Atlantic K 10556).

JOHNNY WALKER: Pick Up The Pieces - Average White Band (Atlantic K 10489).

DAVID HAMILTON: Shame Shame Shame - Shirley & Company (All Platinum 6146 301).

PICK OF THE PAST: Lady Madonna - The Beatles (Parlophone H 5675).

RADIO TWO ALBUM OF THE WEEK

Batchelor Singalong - The Batchelors (Philips 9109 201).

DAVID CARTER'S RADIO LONDON FAVOURED PLAYS

Highly Prized Possession - Anne Murray (Capitol CL 15806).

Choo Choo Ch'Boogie - Asleep At The Wheel (Epic EPC 3001).

Music Man - Magee MacNamara (EMI 2259).

There's A Whole Lot Of Loving - Guys & Dolls (Magnet MAG 20).

ROBBIE VINCENT'S ROCKET

Supernatural Thing - Ben E. King (Atlantic K 10565).

BRMB

GEORGE FERGUSON: Superman - Commodores (Tamla Motown TMG 935); Supernatural Thing - Ben E. King (Atlantic K 10565).

ADRIAN JUSTE: Music Man - Magee MacNamara (EMI 2259); Rock And Roll Souler - Donovan (Epic EPC 3037).

ED DOOLAN: Hitchin' A Ride - Paper Lace (Bus Stop BUS 1024); Someone Someone - The Tremeloes (DJM DIS 348).

ROBIN VALK: Shake Rattle And Roll - Chuck Berry (Chess 6145 038).

DAVID JAMIESON: Very Hard To Go - Tower Of Power (Warner Bros. K 16278).

NICKY STEELE: Scaredy Cat - The Doyley Brothers (Safari SF1 102).

CAPITAL CLIMBERS

No. 9 Dream - John Lennon (Apple R 6003).

I'm Her Fool - Billy Swan (Monument 3057).

You Mama Won't Like Me - Suzi Quatro (Rak 191).

Queen Of 1974 - Neil Sedaka (Polydor 2058 546).

Play Me Like You Play Your Guitar - Duane Eddy & The Rebelettes (GTO GT 11).

Trans Canada Highway - Gene Pitney (Bronze BRO 14).

RADIO CLYDE PERSONALITY PICKS

BRIAN FORD: Queen Of 1964 - Neil Sedaka (Polydor 2058 546); Givin' Grease A Ride - Mike McGear (Warner Bros.).

RICHARD PARK: If - Telly Savalis (MCA 174); Flower Of Scotland - Corries.

TOM FERRIE: Good Vibrations - Troggs (Penny Farthing PEN 861); Mandy - Barry Manilow (Arista 1).

TIM STEVENS: Don't Say Goodbye - Les Payne; Broken Blossoms - Redbirds (Philips 6006 436).

BRIAN FORD: Make Me Smile - Steve Harley & Cockney Rebel (EMI 2263); Dreamin' - Ronnie Williams (Chelsea 2005 018).

RADIO LUXEMBOURG HOT SHOTS

KID JENSEN: Where Are All My Friends - Harold Melvin & The Blue Notes (Philadelphia PIR 2819).

TONY PRINCE: Can't Help Loving You - Paul Anka (RCA 2498).

BOB STEWART: This Is Reggae Music - Zap Pow (Trojan TR 7941).

DAVE CHRISTIAN: Dance - Milk & Money (Live Wire SON 4002).

MARK WESLEY: The Best Of Everything - Sweet Dreams (Bradley's BRAD 7502).

PETER POWELL: Mellow Down - Andy Fairweather Low (A&M AMS 7136).

POWER PLAY: Slow Down - Shabby Tiger (RCA 2492).

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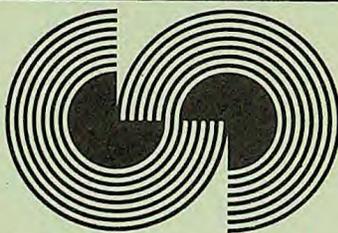
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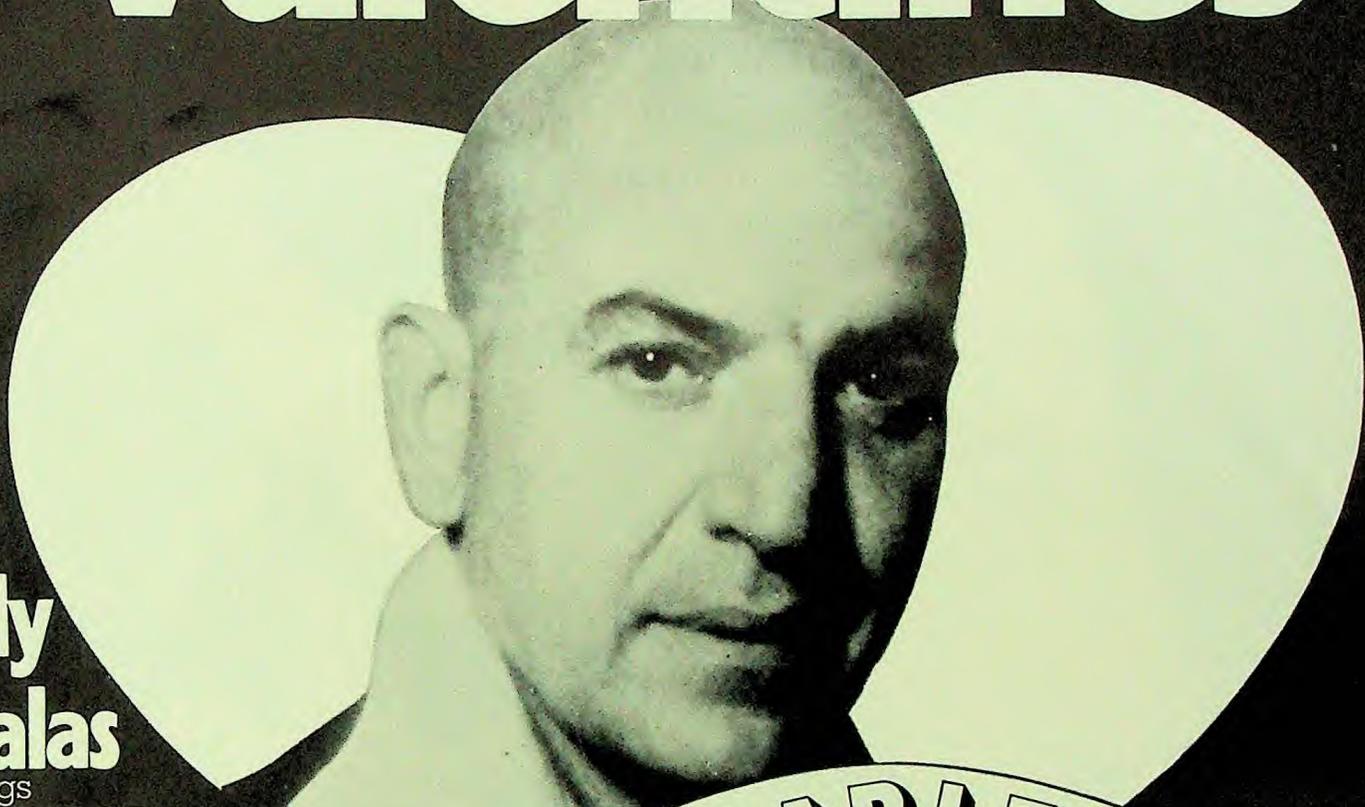
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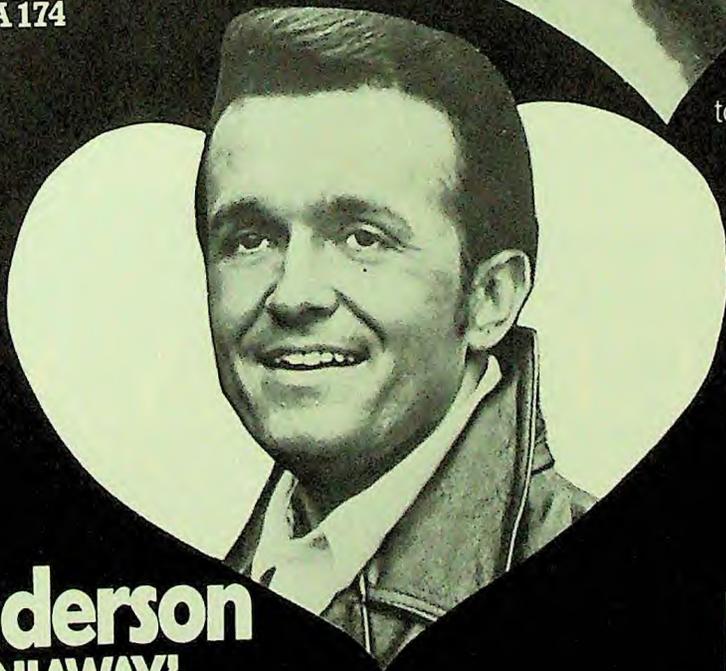


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'IF'

b/w You and Me Against the World.
MCA 174

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fantastic reaction from all
Radio stations and is destined
to be a smash hit.



Bill Anderson
'SLIPPIN' AWAY'

b/w Hush...not a word to Mary
MCA 177

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in London only a week ago.

Produced by

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He is promoting this on his current tour.



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'COME ON HOME'

b/w "Tomorrow"
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Bill Anderson.

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MUSIC WEEK

TOP ALBUMS

* = NEW ENTRY
 ☆ = MILLION SALES
 ● = OVER £250,000 SALES AS FROM 1st. SEPT. '74
 ■ = OVER £150,000 SALES
 □ = OVER £75,000 SALES
 -- 1 = RE-ENTRY

Now	Last Week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
* 1	1	8	HIS GREATEST HITS	□ Engelbert Humperdinck	Peter Sullivan	Decca SKL 5198
* 2	2	12	ELTON JOHN'S GREATEST HITS	● Elton John	Gus Dudgeon	DJM DJLPH 442
* 3	3	57	TUBULAR BELLS	● Mike Oldfield	Oldfield/Newman/Hayworth	Virgin V 2001
* 4	4	55	THE SINGLES 1969-1973	⊙ Carpenters	J. Daugherty/R&K Carpenter	A&M AMLH 63601
* 5	5	12	SHEER HEART ATTACK	□ Queen	Roy Thomas Baker/Queen	EMI EMC 3061
* 6	7	132	SIMON AND GARFUNKEL'S GREATEST HITS	□ Simon & Garfunkel	Simon & Garfunkel	CBS 69003
* 7	6	17	DAVID ESSEX	● David Essex	Jeff Wayne	CBS 69088
* 8	8	69	THE DARK SIDE OF THE MOON	■ Pink Floyd	Pink Floyd	Harvest SHVL 804
* 9			BLOOD ON THE TRACKS	Bob Dylan	-	CBS 69097
*10	10	4	CRIME OF THE CENTURY	Supertramp	Ken Scott	A&M AMLS 68258
*11	11	60	BAND ON THE RUN	■ Paul McCartney/Wings	P. McCartney	Apple PAS 10007
*12	13	18	ROLLIN'	● Bay City Rollers	Bill Martin/Phil Coulter	Bell BELLS 244
*13	12	81	AND I LOVE YOU SO	■ Perry Como	Chet Atkins	RCA Victor SF 8360
*14	9	15	CAN'T GET ENOUGH	Barry White	Barry White	20th Century BT 444
*15	19	10	BRIDGE OVER TROUBLED WATER	⊙ Simon & Garfunkel	S&G/Halee	CBS 63699
*16	16	2	DONNY	Donny Osmond	Mike & John Costa	MGM 2315 314
*17	20	2	THE ORCHESTRAL TUBULAR BELLS	Royal Phil. Orchestra/Mike Oldfield	David Bedford/Mike Oldfield	Virgin V 2026
*18	26	4	SHOWADDYWADDY	□ Showaddywaddy	Mike Hurst	Bell BELLS 248
*19	17	4	NOT FRAGILE	Bachman-Turner Overdrive	Randy Bachman	Mercury 9100 007
*20	18	20	MUD ROCK	□ Mud	M. Chapman/N. Chinn	RAK SRAK 508
*21			COMMONERS CROWN	Steeleye Span	Robin Black	Chrysalis CHR 1071
*22	23	21	RAINBOW	Peters & Lee	Johnny Franz	Philips 6308 208
*23	42	5	PROPAGANDA	□ Sparks	Muff Winwood	Island ILPS 9312
*24	28	3	THE BEST OF JOHN DENVER	■ John Denver	-	RCA Victor APLI 0374
*25	15	8	HIS 12 GREATEST HITS	Neil Diamond	-	MCA MCF 2550
*26	14	5	COP YER WHACK FOR THIS	● Billy Connolly	Bill Martin/Phil Coulter	Polydor 2383 310
*27	27	4	ROCK YOUR BABY	■ George McCrae	T. K. Productions	Jayboy JSL 3
*28	40	2	DAVID LIVE	Bowie	Tony Visconti	RCA Victor APL2 0771
*29	45	3	MOTOWN CHARTBUSTERS VOL. 9	Various	-	Tamla Motown STML 11270
*30			MAIN EVENT	Frank Sinatra	Don Costa	Reprise K 54031
*31	21	2	HERGEST RIDGE	■ Mike Oldfield	M. Oldfield/T. Newman	Virgin V 2013
*32	-	1	DIANA AND MARVIN	■ Diana Ross & Marvin Gaye	Berry Gordy	Tamla Motown STMA 8015
*33	33	23	BACK HOME AGAIN	■ John Denver	Milton Okun	RCA Victor APLI 0548
*34	30	4	THE BEST OF BREAD	Bread	-	Elektra K 42115
*35	-	1	HELLO	■ Status Quo	Status Quo	Vertigo 6360 098
*36	-	1	FULLFILLINGNESS' FIRST FINALE	■ Stevie Wonder	S. Wonder	Tamla Motown STMA 8019
*37	-	1	SERENADE	□ Neil Diamond	Tom Catalano	CBS 69067
*38	-	1	THE RISE AND FALL OF ZIGGY STARDUST	■ David Bowie	David Bowie/Ken Scott	RCA Victor SF 8287
*39			STREETS	Ralph McTell	Ralph McTell	Warner Bros. K 56105
*40	35	13	THIS IS THE MOODY BLUES	□ The Moody Blues	Tony Clarke	Threshold MG 1/2
*41	-	1	SANTANA'S GREATEST HITS	□ Santana	-	CBS 69081
*42	48	8	RELAYER	Yes	Yes/Eddie Offord	Atlantic K 50096
*43	39	9	MEDDLE	Pink Floyd	Pink Floyd	Harvest SHVL 795
*44	29	17	SMILER	● Rod Stewart	Rod Stewart	Mercury 9104 001
*45	25	3	SLADE IN FLAME	□ Slade	Chas Chandler	Polydor 2442 126
*46	34	3	MILES OF AISLES	Joni Mitchell	Joni Mitchell/Henry Lewy	Asylum SYSP 902
*47	-	1	DIANA ROSS GREATEST HITS	Diana Ross	-	Tamla Motown STMA 8006
*48	24	2	FREE AND EASY	Helen Reddy	Joe Wissert	Capitol E-ST 11348
*49	-	1	BBC TV'S BEST OF TOP OF THE POPS VOL. 1	□ Various	-	Super Beeb BELP 001
*50	38	3	ROCK ON	■ David Essex	Jeff Wayne	CBS 65823

OUTSIDERS

GOODBYE YELLOW BRICK ROAD, Elton John, DJM DJLPD 1001.
 SOLO CONCERT, Billy Connolly, Transatlantic TRA 279.
 HEY!, The Glitter Band, Bell BELL 241.
 I'M LEAVING IT ALL UP TO YOU, Donny & Marie Osmond, MGM 2315 307.
 WALLS AND BRIDGES, John Lennon, Apple PCTC 253.
 REMEMBER YOU'RE A WOMBLE, The Wombles, CBS 80191.
 PILEDRIVER, Status Quo, Vertigo 6360 082.
 PROMISED LAND, Elvis Presley, RCA Victor APLI 0873.
 HUNKY DORY, David Bowie, RCA Victor SF 8244.
 ALADDIN SANE, David Bowie, RCA RS 1001.

ARTISTS' A-Z

(Full price)

BACHMAN-TURNER OVERDRIVE.....19
 BAY CITY ROLLERS.....12
 BBC TV'S BEST OF TOP OF THE POPS VOL. 1.....49
 BOWIE.....28, 38
 BREAD.....34
 CARPENTERS.....4
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 QUEEN.....5
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 ROSS, Diana/Marvin Gaye.....32
 ROYAL PHIL. ORCHESTRA/Mike Oldfield.....17
 SANTANA.....41
 SHOWADDYWADDY.....18
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 SINATRA, Frank.....30
 SLADE.....45
 SPARKS.....23
 STATUS QUO.....35
 STEELEYE SPAN.....21
 STEWART, Rod.....44
 SUPERTRAMP.....10
 WHITE, Barry.....14
 WONDER, Stevie.....36
 YES.....42

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 * 2 GET DANCING, Various Artists, K-Tel TE 307.
 * 3 STARDUST, Soundtrack, Ronco RR 2009/10.
 * 4 ABSOLUTELY DEVINE, Sydney Devine, Emerald GES 1133.
 * 5 PRIDE OF AMERICA, Charley Pride, RCA Victor LSA 3202.
 * 6 CRYING TIME, Sydney Devine, Emerald GEM 1111.
 * 7 BUDDY HOLLY'S GREATEST HITS, Buddy Holly, MCA Coral CDLM8007.

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ROCK ARTISTS MANAGEMENT

MUSIC WEEK

TOP 50 SINGLES

= FORECAST
 = QUARTER MILLION SALES
 = SALES INCREASE OVER LAST WEEK
 Code: A - American songs, B - British, F - Foreign.
 DISTRIBUTORS' INDEX CODE
 A - Pye, CWM - CBS/WEA/A&M, E - EMI, F - Phonodisc, H - H.R. Taylor, I - Island, L - Lutgtons, R - RCA, S - Selecta, X - Clyde Factors, B - B&C, Z - Enterprize, CR - Creole

LAST 2 WKS	WKS ON CHART	TITLE	ARTIST	LABEL & NUMBER	Publisher	Producer
1	1	5	B	JANUARY Pilot	EMI 2255 Robbins	Alan Parsons
£ 2	8	15	5	B	PLEASE MR. POSTMAN Carpenters	A&M AMS 7141 Dominion Richard & Karen
£ 3	3	10	5	B	SUGAR CANDY KISSES Mac & Katie Kissoon	Polydor 2058 531 ATV/Pamscene Bickerton/Waddington
£ 4	2	8	5	B	GOODBYE MY LOVE The Glitter Band	Bell 1395 Rock Artists Mike Leander
£ 5	13	18	5	A	ANGIE BABY Helen Reddy	Capitol CL 15799 Warner Bros. Music Joe Wissert
6	7	3	10	B	THE BUMP Kenny	RAK 186 Martin/Coulter B. Martin/P. Coulter
£ 7	14	21	5	B	BLACK SUPERMAN (MUHAMMED ALI) Johnny Wakelin & The Kinshasa Band	Pye 7N 45420 F D & H R Blanchflower
8	6	5	9	A	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond	MGM 2006 474 Warner Bros. Mike Curb
9	33	-	2	B	MAKE ME SMILE (COME UP AND SEE ME) Steve Harley & Cockney Rebel	EMI 2263 Trigram/RAK S. Harley & A. Parsons
£ 10	16	25	5	B	FOOTSEE Wigan's Chosen Few	Pye Disco Demand DDS 111 Planetary Nom (Ldn.)
£ 11	12	20	4	B	NOW I'M HERE Queen	EMI 2256 Trident/Feldman Roy Thomas Baker/Queen
£ 12	18	24	4	A	STAR ON A TV SHOW The Stylistics	Avco 6105 035 Avemb/Cyril Shane Hugo & Luigi
13	10	9	5	A	PROMISED LAND Elvis Presley	RCA PB10074 Tristan
14	25	30	3	A	YOUR KISS IS SWEET Syreeta	Tamla Motown TMG 933 Jobete London Stevie Wonder
15	38	-	2	A	SHAME SHAME SHAME Shirley & Company	All Platinum 6146 301 Copyright Control Sylvia
16	9	7	9	A	HELP ME MAKE IT THROUGH THE NIGHT John Holt	Trojan TR 7909 KPM Tony Ashfield
£ 17	22	40	3	B	GOOD LOVE CAN NEVER DIE Alvin Stardust	Magnet MAG 21 Bumper Songs Peter Shelley
18	11	14	5	B	PURELY BY COINCIDENCE Sweet Sensation	Pye 7N 45421 M&M Des Parton/Tony Hatch
19	15	12	6	A	BOOGIE ON REGGAE WOMAN Stevie Wonder	Tamla Motown TMG 928 Jobete London Stevie Wonder
£ 20	24	28	4	A	IT MAY BE WINTER OUTSIDE Love Unlimited	20th Century BTC 2149 Ed Kassner Barry White
21	31	39	3	A	MY EYES ADORED YOU Frankie Valli	Private Stock PVT 1 KPM/Jobete London Bob Crewe
22	30	44	3	A	ROLL ON DOWN THE HIGHWAY Bachman-Turner Overdrive	Mercury 6167 071 Screen Gems/Columbia R Bachman
23	17	22	5	B	SOMETHING FOR THE GIRL WITH EVERYTHING Sparks	Island WIP 6221 Island Music Muff Winwood
24	28	32	4	A	I'M STONE IN LOVE WITH YOU Johnny Mathis	CBS 2653 Gamble Huff/Carlin Thom Bell
25	29	37	4	B	PLEASE TELL HIM THAT I SAID HELLO Dana	GTO GT6 Hush/Chrysalis Geoff Stephens
26	NEW ENTRY		B	THE SECRETS THAT YOU KEEP Mud	RAK 194 Chinnichap/RAKM.Chapman/N.Chinn	
27	5	4	10	A	NEVER CAN SAY GOODBYE Gloria Gaynor	MGM 2006 463 Jobete London Monardo/Bongiovi/Elis
28	4	2	8	A	Ms. GRACE Tymes	RCA 2493 Carlin Billy Jackson
29	27	27	4	A	SHOORAH! SHOORAH! Betty Wright	RCA 2491 Warner Bros.Willie Clarke for T.K. Records
30	34	45	3	B	MY LAST NIGHT WITH YOU Arrows	RAK 189 RAK Mickie Most
31	36	-	2	B	YOUR MAMA WON'T LIKE ME Suzi Quatro	RAK 191 Chinnichap/RAK M. Chapman/N. Chinn
32	43	-	2	B	LEGO SKANGA Rupie Edwards	Cactus CT 51 Creole Rupie Edwards
33	19	13	10	B	STREETS OF LONDON Ralph McTell	Reprise K 14380 Essex Ralph McTell
34	41	-	2	B	LOVE GAMES Drifters	Bell 1396 Macaulay/Cookaway Greenaway
35	NEW ENTRY		B	SOUTH AFRICAN MAN Hamilton Bohannon	Brunswick BR 16 Burlington Music H. Bohannon	
36	49	-	2	B	No. 9 DREAM John Lennon	Apple R6003 Lennon/ATV John Lennon
37	20	11	8	B	ARE YOU READY TO ROCK Wizzard	Warner Bros. K 16497 Roy Wood/Carlin Wizzard
38	NEW ENTRY		B	HOW DOES IT FEEL Slade	Polydor 2058 547 Barn (Slade Ltd.) Chas Chandler	
39	32	26	6	A	ROCK AND ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) Kevin Johnson	UK UKR 84 Tree Kevin Johnson
40	21	16	9	B	STARDUST David Essex	CBS 2828 April/Rock On Jeff Wayne
£ 41	40	48	3	A	SIXTY MINUTE MAN Trammps	Buddah BDS 415 Lark/Carlin Baker/Harris/Young
42	48	-	2	A	I'M ON MY WAY Dean Parrish	UK USA 2 Robert Mellin E. Greenberg/D. Morris
43	37	49	3	A	WE LOVE EACH OTHER Charlie Rich	Epic EPC 2868 London Tree Music Billy Sherrill
44	26	6	10	B	DOWN DOWN Status Quo	Vertigo 6059 114 Valley/Shawsbury Status Quo
45	50	-	2	A	MY HEART'S SYMPHONY Gary Lewis & The Playboys	United Artists UP 35780 Warner Bros. Snuff, Garrett & Leon Russell
46	47	-	2	B	THIS MONDAY MORNING FEELING Tito Simon	Horse HOSS 57 B&C K. Foster
47	45	43	7	F	Y VIVA ESPANA Sylvia	Sonet SON 2037 Rune Ofverman
48	23	17	9	B	CRYING OVER YOU Ken Boothe	Trojan TR 7944 B&C Music Lloyd Chalmers
49	NEW ENTRY		A	DREAMER Supertramp	A&M AMS 7152 Delicate/Rondor Ken Scott	
50	NEW ENTRY		B	ONLY YOU CAN Fox	GTO GT8 Gurusama Music Kenny Young	

STAR BREAKERS
 HAVING A PARTY, The Osmonds, MGM 2006 492
 MANDY, Barry Manilow, Arista 1
 SWEET MUSIC, Showaddy-waddy, Bell 1403
 YOU ARE YOU, Gilbert O'Sullivan, MAM 126
 THIS OLD HEART OF MINE, The Isley Brothers, Tamla Motown TMG 937
 HEY GIRL DON'T BOTHER ME, The Tams, Anchor ABC 4020
 ONE MAN WOMAN/ONE WOMAN MAN, Paul Anka with Odia Coates, United Artists UP 35761
 DO IT ('TIL YOU'RE SATISFIED), B. T. Express, Pye 7N 25666
 SUPERMAN, Commodores, Tamla Motown TMG 935
 DOCTOR LOVE, Pearis, Bell 1394
LONGER LIST OF BREAKERS
 CATS IN THE CRADLE, Harry Chapin, Elektra K 12157
 FIRE, Ohio Players, Mercury 6167 058
 FLY NOW, Brian Protheroe, Chrysalis CHR 2060
 GERONIMO'S CADILLAC, Claire Hamill, Konk KOS 1
 I'LL TAKE A MELODY, Hues Corporation, RCA 2514
 KEEP ON BUMPING, Zagzag, Magnet MAG 17
 LOVE IS ALL, Roger Glover & Guests, Purple PUR 125
 MELLOW DOWN, Andy Fairweather Lowe, A&M AMS 7136
 SUPERGIRL, Graham Bonney, EMI 2250
 THE BALLAD OF LUCY JORDAN, Dr. Hook & The Medicine Show, CBS 2780
 THERE'S A WHOLE LOT OF LOVING, Guys & Dolls, Magnet MAG 20
 TOBY, Chi-lites, Brunswick, BR 15
 WOMAN TO WOMAN, Shirley Brown, Stax STXS 2019
 YOU'VE GOT IT, Average White Band, Atlantic K 10489

DISTRIBUTORS A-Z
 Angie Baby..... 5E
 Are You Ready To Rock..... 37CW
 Black Superman (Muhammed Ali)..... 7A
 Boogie On Reggae Woman..... 19E
 Crying Over You..... 48BEL
 Down Down..... 44F
 Dreamer..... 49CWM
 Footsee..... 10A
 Goodbye My Love..... 4E
 Good Love Can Never Die..... 17CWM
 Help Me Make It Through The Night..... 16BEL
 How Does It Feel..... 38F
 I'm On My Way..... 42S
 I'm Stone In Love With You..... 24CWM
 It May Be Winter Outside..... 20A
 January..... 1E
 Lego Skanga..... 32CR/E
 Love Games..... 34E
 Make Me Smile (Come Up And See Me)..... 9E
 Morning Side Of The Mountain Ms Grace..... 28R
 My Eyes Adored You..... 21E
 My Heart's Symphony..... 45E
 My Last Night With You..... 30E
 Never Can Say Goodbye..... 27F
 Now I'm Here..... 11E
 No. 9 Dream..... 36E
 Only You Can..... 50F
 Please Mr. Postman..... 2CWM
 Please Tell Him That I Said Hello..... 25F
 Promised Land..... 13R
 Purely By Coincidence..... 18A
 Rock And Roll (I Gave You The Best Years Of My Life)..... 39S
 Roll On Down The Highway..... 22F
 Shame Shame Shame..... 15F
 Shoorah! Shoorah..... 29R
 Sixty Minute Man..... 41A
 Something For The Girl With Everything..... 23I
 South African Man..... 35S
 Stardust..... 40CW
 Star On A TV Show..... 12BF
 Streets Of London..... 33CW
 Sugar Candy Kisses..... 3E
 The Bump..... 6E
 The Secrets That You Keep..... 26E
 This Monday Morning Feeling..... 46B/E
 We Love Each Other..... 43CWM
 Your Kiss Is Sweet..... 14E
 Your Mama Won't Like Me..... 31E
 Y Viva Espana..... 47A

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



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'THE QUEEN OF 1964'



2066 533

Roy Buchanan

'RESCUE ME'

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MW

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REVIEWS

COUNTRY

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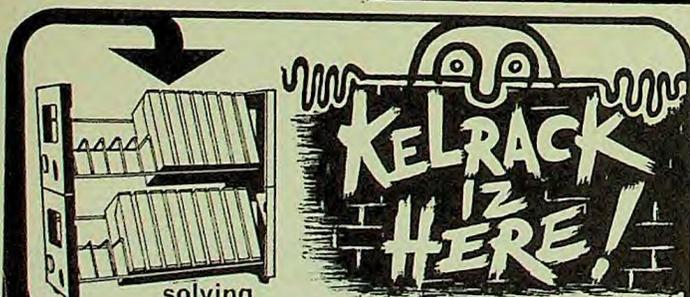
DOLLY PARTON
Love Is Like A Butterfly. RCA LSA
3195. Producer: Bob Ferguson. With
an array of album releases behind
her, Dolly Parton has already
notched up a loyal following here
without having ever made a UK
visit. (Her scheduled appearance at
Wembley over Easter will further
increase her popularity). Her
strength lies in her distinctive vocal
styling and her considerable prowess
as a writer, and this album — which
includes eight originals — should
meet with immediate market
demand. A wide range of material
with the deliciously, delicate title
track and the funky Gettin' Happy
among others.

GEORGE JONES
You Gotta Be My Baby. RCA LFLI
5061. Producer: "Pappy" Daily —
First release from stalwart George
Jones on RCA, following the
company's deal with the US Musicor
label for which the artist recorded
in the latter part of the Sixties. As
ever Jones' wide vocal range is
clearly evident and put to fine use
as he goes through the whole gamut
of country material. The bar-room
styled Brothers Of A Bottle, the
gospel-flavoured Going Life's Way
and a revival of his oldie You Gotta
Be My Baby are just some of the
titles that'll make the album popular
fare.

MARTY ROBBINS
Good 'n' Country. MCA MCF 2590.
Producer: Marty Robbins — Another
of country's stalwart figures, Marty
Robbins — in 20-odd years of
recordings — has passed through
many diverse musical surroundings.
Here, as the title indicates, it's back
to the basic groundwork of country
music with the sound of fiddles and
mandolin leading the pace. The net
result is that the release should
recapture many of his fans lost
through his more pop-styled
wanderings. Tracks include the
recent U.S. best seller Twentieth
Century Drifter as well as
reworkings of the oldies I Heard
The Bluebirds Sing and I Couldn't
Believe It Was True.

JOHN MARTYN
Sunday's Child. Island ILPS 9296.
Producer: John Martyn. — Martyn
has a habit of writing songs with a
melody line which worms its way
into the listener's head, despite the
fact that they may be left
completely cold by his style. On
Sunday's Child, an album dedicated
to his daughter, Martyn adopts his
familiar trick of constantly adding
to a basic rhythm, culminating in a
peak of cross rhythms and sounds.
With every support tour he does
Martyn's following grows and this
may well be the album to bring him
to the fore. He is joined by some
excellent backing musicians
including John Bundrick on piano,
and Danny Thompson on bass. The
best example of Martyn's highly
stylised sound patterns comes on
My Baby Girl a catchy, bluesy
number with some very refreshing
bass work from Thompson. Expect
better sales than on Martyn's
previous albums.

DONNA FARGO
Miss Donna Fargo. ABC ABCL
5095. Producer: Stan Silver.
Although Donna Fargo has had a
couple of million sellers to her
credit back home in the States, she
has yet to win over — in a big way
— with British audiences.
Nevertheless her album releases are
varied and entertaining and this one,
like the predecessors, indicate that
Miss Fargo is very capable of
tackling a wide range of material.
Her recent chart-topper You Can't
Be A Beacon is included as well as
an energetic rocking version of
Heartbreak Hotel, but the flag-waving
U.S. of A. will hardly strike home
with British audiences.



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